

IMPACT

The Visual Communication of Information

IMPACT

The Visual Communication of Information

In Collaboration with
Robert E. Kennedy Library
College of Architecture and Environmental Design

Impact: The Visual Communication of Information

Creative Works

California Polytechnic State University
Robert E. Kennedy Library
1 Grand Ave
San Luis Obispo, CA 93407

library@calpoly.edu · lib.calpoly.edu

This work was carried out as a part of the Robert E. Kennedy Library's Creative Works Program, in conjunction with the Faculty Exhibit Program, in collaboration with the College of Architecture and Environmental Design, California Polytechnic State University. The views expressed herein do not necessarily represent those of Robert E. Kennedy Library.

We acknowledge the land on which we have formulated this publication as situated within yak tit'yu tit'yu yak tithini Northern Chumash homelands. The yak tit'yu tit'yu people are Indigenous to the San Luis Obispo region. They have lived in areas from Ragged Point to Carrizo Plain, Santa Maria to Morro Bay, since time immemorial and into the present. We acknowledge the colonialism upon these lands and are grateful to these lands upon which we are guests.

This work is licensed under Creative Commons in the spirit of Open Educational Resources (OER) which are freely accessible, openly licensed text, media, and other digital assets that are useful for teaching and learning as well as for research purposes. CC: Attribution-Non-Commercial-NoDerivatives 4.0 International License: Give appropriate credit; do not use the material for commercial purposes; and no derivatives. To view a copy of this license, visit: <http://creativecommons.org/licenses/by-nc-nd/4.0>

First Edition, Digital ePub and limited print

October 2020

Credits

Book Design: Sasha Menshikova
Editors: Mark Cabrinha, Sasha Menshikova, Catherine Trujillo
Faculty Scholar: Jennifer Shields
Photography: Jett Witlin (ART '22) and Hannah Travis (ART '19)
Illustrations: Sasha Menshikova
Maps and Data Visualizations: Russ White

TABLE OF CONTENTS

Introduction	7
Student Curators	8
Exhibit Team	18
Impact Wall	20
Campus Network	22
Human Scale	26
Community Scale	36
National / Global Scale	50
Projects Inspired	62
Languages of Motion	64
Everyday Mechanisms	68
Feeling at Home at Cal Poly	72
One Bottle at a Time	80
Onsite Exhibit	86
Future Impact	92
Afterword	94
Kennedy Library Data & GIS	98
Reading List	99
Acknowledgements	100

“Collaborate. The space between people working together is filled with conflict, friction, strife, exhilaration, delight, and vast creative potential.”

— Bruce Mau, Graphic Designer,
from *An Incomplete Manifesto for Growth*

By Jennifer Shields

Impact focuses on the diversity of visual communication created by students, faculty, and staff across the university. Drawing from a multitude of methods in courses and activities across the campus, the exhibit displays the influences of visual communication in fields ranging from statistical data and geography, to art, design, and engineering, to performance and physics. Often, the images draw on interdisciplinary knowledge, synthesizing complex information to communicate it clearly and effectively.

The Italian author, Italo Calvino, once said: “We live in an unending rainfall of images. The most powerful media transform the world into images and multiply it through the phantasmagoric play of mirrors.” Calvino made this point in 1985, long before the proliferation of images that we create, share, and consume on social media and the internet. Our relationship with images has only become more complex and ambivalent. How do we filter out the noise of these images? How do we pay attention to — and allow ourselves to be informed by — potentially transformative images? Images have the potential to draw us in and communicate meaningful information effectively. The tools of visual communication — maps, drawings, photographs, charts,

models, etc — cover a range of media that can be employed to tell a story, making visible something otherwise unseen.

In order to extract meaningful images from those we are bombarded with every day, nine student curators collected examples of visual forms of communication from across all colleges at Cal Poly. Their work involved many back-and-forth conversations with faculty, students, and staff resulting in multivariate mapping of a campus network of scholars who are sharing research in diverse and impactful graphic language. The exhibit includes “projects inspired” representing a cross-section of projects designed by the student curators.

The projects across campus discovered by the student curators and showcased in the exhibition are presented by scale of impact. By considering, for example, projects addressing the scale of the individual, we can experience images by artists, scientists, engineers, and sociologists (among others) side by side. In addition to the human scale, we zoom out to see projects that impact the scale of the community, and zoom out again to a regional, national, or even global scale.

STUDENT CURATORS

CURATOR MAPPING

In the spring of 2018, Kennedy Library and the College of Architecture and Environmental Design asked: What is the visual information that implores you to act, and what story do you want to tell? To answer this question, a multi-disciplinary team of nine student curators set out across campus, and across their own networks, to seek visual information from the courses and environments they inhabited. What they found made transparent the visual communication that was meaningful to them. This mapping illustrates where their curiosity and sleuthing led them — across campus, disciplines, and modes of scholarship.



“My parents are both in demography, but it’s very closely related to stats and so they pump out a lot of visual communication of information. But what they’re producing is very, very different from what I’m producing as an architecture student and I think the biggest difference is that Architecture emphasizes a sort of beauty above legibility

When you’re producing something like this exhibit that we put together that’s targeted towards a wider audience, I think you have to be a lot more conscious of your own biases or inclinations and acknowledge that other people may not have the same experiences as you and that’s why I think this exhibit was so interesting. And I wish that there had been more opportunity for overlap in terms of like working with other people.

If I had tried to represent something to do with mechanical engineering with my architecture skills and Miles had tried to represent something in architecture with his education, I think that would have been a really interesting project to like compare a little bit.”



EMILY CHUNG *CAED, ARCH '22*

Born in Berkeley, California, Emily is studying Architecture with a minor in History here at Cal Poly. When she’s not in studio, you can find her taking a dance class, sleeping, or scouring the internet for new recipes to try out. After having completed her five years of rhino-ing and super glue-ing, she hopes to enter the workforce in a design-build firm, get her architecture license, and eventually return to school to study Architectural History.

In her own work, she aspires to make aesthetic presentations that engage, stimulate, and inform her audience. Through the compilation of this exhibit, she has learned a lot about her personal taste in graphics, as well as started to consider their theoretical implications through the perspective of the viewer rather than the creator (not as boring as it sounds!). As you look around, she hopes something will spark your curiosity, and instigate questions, and encourage introspection.



AIMIE OLSON *CSAM, Bio '22*

Aimie Olson, born and raised in San Luis Obispo County, is studying wildlife and ecology biology at Cal Poly. When she's not in the field, you can usually find her arm-balancing on any surface stable enough, chasing sunsets, or creating recipes (instead of doing homework). After college, Aimie hopes to end up doing research on endangered species and their ecosystems.

Alongside a lifelong fascination of the natural world, an interest in sustainability and

conservation was sparked through a high school environmental class. In this sustainability exhibit, Aimie is aiming to spread awareness of our waste consumption and the ways in which we are working on reducing it. She believes that visual communication is a very powerful way to convey information while sparking emotion as well—hoping to make the community feel as if they can all do something to help the environment—it is not too late to make a difference!

“Before this exhibit, I don’t think I fully realized how powerful graphics could really be, and how wide of a radius they can reach and influence. As a bio major, I didn’t focus as much on the aesthetic of graphics, but this process taught me that there is a lot of value in going above and beyond to make something look appealing — it directly helps with getting the point across.

Being a biology major, our focus is on creating graphics that take statistics and facts and creating a purpose behind them, or use them to influence an audience towards an overall emotion or goal.

My favorite part of creating the exhibit was collaborating with students from all different corners of the Cal Poly community, and letting everyone’s very different perspectives come together to create something beautiful.”

“My favorite part of the exhibit was collaborating with students from other colleges to create a featured exhibit intended to exemplify all the tenets of good visual communication that I learned through research and interviews with professors. I was given a large amount of creative freedom, but I also relied on the great ideas and feedback of my peers.

From my engineering standpoint, the purpose of visual communication is just to be as clear as possible so that there’s no chance you’re going to make a mistake and like a technical problem. But other than that style is unnecessary. Even being that clear with what you’re presenting is kind of maybe a secondary to being more careful. I’ve come across a lot of really awful, hard-to-read charts that are really difficult to interpret. And people don’t really seem to care very much about that in engineering. But once you start getting to other places there is a little bit more emphasis on making it more human or some way that humans can interact with it more understandably.

I think that’s kind of something I learned from working on the exhibit is the point is to be as inclusive as possible. So that you’re what you’re trying to convey will be understandable to as many people as possible.”



MILES YOUNG *CENG, Mech ‘21*

Miles Young (Mechatronics Concentration) was born and raised in Oakland, California. When he’s not on campus he likes to play guitar and banjo and read. His love of science and technology was probably inspired by visits to incredible Bay Area natural science museums like the Chabot Space Center, the California Academy of Sciences, and the Exploratorium. Visual communication is often the only method to convey complex technical information in a

digestible form, and these museums present mind-blowing (and not just from a kid’s perspective) scientific phenomena through easily accessible, interactive, and intuitive visual exhibits. Miles wants to highlight the excellent teaching ability of Cal Poly’s College of Engineering faculty through a style of presentation inspired by these amazing institutions.



JETT WITLIN *CLA, Art & Design '22*

Jett Witlin (Photography & Video Concentration) grew up in the South Bay of Southern California. Developing a passion for photography at a young age, Jett has sought out a personal style in all her artistic pursuits, including in her job as a fashion photographer beginning at 15 years old. At Cal Poly, Jett has been ecstatic to expand her knowledge of art media, art history, and professions in art—such as exhibit curator. In the future, Jett plans to

work as a fashion and editorial photographer building a diverse body of work, as changes in technology accelerates more opportunities for visual artists.

Visuals using intentional design that incite emotion or imagination inspire Jett. Given that we're flooded with an abundance of imagery everyday, it's thrilling to experience fresh, contemporary aesthetics informed by art of antiquity.

“One thing that stuck with me through the processes of developing this exhibit was the overarching qualities of visual communication throughout a variety of fields. No matter what kind of information is visually communicated, it can appeal to any audience with an intriguing and accessible presentation. Now when I analyze different visual communications, I especially look for inclusivity, creativity and cohesiveness.

The Clapback spoke to me the most. While I thought I had a general idea of the prevalence of sexual assault on college campuses, researching *The Clapback* educated me about Cal Poly's culture surrounding sexual violence and the work needed to be done to support victims on campus. *The Clapback* brings awareness to the pressing issue of sexual assault at our school by featuring survivor experiences and troubling statistics about Cal Poly. For the exhibit, an infographic was created for *The Clapback*.”

“In visuals, it’s important to know your audience to create a meaningful connection with them using visuals that they’re familiar with, and something that they could reference instead of just throwing them out into the open and expecting them to get it, straight out.

Seeing the different examples of infographics that we pulled up around campus showing how they were using accurate scales, but still doing it in a creative way, and using the imagery not as just like a decorative element, but to add to the piece. And, like being able to represent something not just being like sparkles on the page, you know?”



HOPE GOLDEN *CLA, Art & Design '20*

Hope Golden has passion for illustration, books, and history. When she is not busy meeting project deadlines she is exploring libraries, making costumes for Comic Con, watching Broadway bootlegs, volunteering with cats, gaming, and napping. She hopes to work in print graphic design in the near future.

She believes that visual communication needs to be strong in order to be noticed due to the over saturation of images we are faced with in contemporary times. She hopes this exhibit highlights what makes for strong visual communication.



LAURA KUFFNER *CAED, ARCH '23*

Laura Kuffner is a Japanese-American dual citizen born in Tokyo, based in Yokohama, but raised across Portland, Pittsburgh, and Palo Alto. American in Japan but Japanese in America, Laura is used to being an “other” of having only partial claim over the spaces she inhabits. Since coming to Cal Poly last fall, she has been fascinated in exploring what “home” looks like for herself and others. Her section of the exhibit, titled “Feeling at Home at Cal Poly,” explores the places, mindsets, and communities where

underrepresented students feel a sense of belonging or safety at Cal Poly—where their identity is valued.

Laura loves books, yogurt, and the smell of pavement after the rain. She is most excited by visual information that prompts uniquely personal emotional responses. In the future, Laura would love to pursue a design-related career while splitting her time between Japan and America.

“I enjoyed how broad the initial proposal of the exhibit was. It challenged me to find a thematic topic that truly interested me and was something I wanted to explore and share. *Feeling at Home at Cal Poly* was an extremely personal exhibit to develop, and I am very grateful for the conversations I got to have and things I learned (about myself and my college community) as a result of it.

It’s been really helpful to me, I think, to be able to explore that by hearing other people’s perspectives and like, for example, talking to Brett Boehmer about redlining and the ways that’s impacted his own cultural identity and the identity of those surrounding communities has made me feel, I guess, less alone in being confused about my culture identity and knowing that kind of that itself as a concept is incredibly fluid and I should not worry about it so much, and I should, you know, accept and understand kind of the diversity and the complexity that’s in the in something as nebulous as culture.”

“The method and importance of communication and teamwork with others/ coworkers has been a very helpful aspect that I strive to apply throughout my day to day life. Smaller qualities such as questioning certain ideas or bringing about new ideas is a great skill to take away from this experience.

I found it very beneficial to step out of my comfort zone and reach out and or talk to others to obtain info and ideas. Utilizing an app to record information related to our section of the exhibit was also a cool aspect that stood out to me. Working with a team in a very different environment than I am used to and noticing the different personalities that had surrounded me was also a great part of the process.”



MARKUS ROGNE *OCOB, BBA '19*

Born in Marin County, California, Markus Rogne is a recent Cal Poly graduate, having studied Business Administration with a concentration in Management and Human Resources. Markus is an individual who has always had a passion for healthy living. Whether strength training at the gym, hiking out in nature, or cooking a new recipe, he tries to live a lifestyle of wellness. Outside of class, Markus was involved in several clubs and volunteer organizations with a goal to live more sustainably. Any visual information that encourages and promotes

both physical and mental well-being, as well as any opportunity for those to implement sustainable actions in one's daily life for a better future is the type of communication that inspires Markus.

Although he is not quite certain where he will end up after graduating, Markus does know that he wants to travel and immerse himself in different cultures of the world. Participating in efforts that will help people whether related to volunteering, his career, or both are experiences that Markus looks forward to in his future.



PETER SERDIUK *OCOB, Econ '20*

Peter Serdiuk was born in Kyiv, Ukraine and grew up in the Bay Area (Berkeley). Although Peter still has one year of undergraduate studies left at Cal Poly, he is hoping to enter a career in Debt & Structured Finance upon graduating.

Peter has always been physically active—growing up playing soccer competitively for both club and high school teams. When not busy with school, Peter enjoys hiking and exploring the beautiful areas that SLO

has to offer, surfing, cycling and finding new places to eat in SLO. Traveling has long been a passion of Peter's, particularly exploring new places that aren't necessarily major tourist destinations.

Visual communication offers an opportunity to present complex information in a clear and understandable manner so that all people can not only have access to information, but also have the tools to interpret that information and act on it.



MEGAN CAIRD *CAFES, ASM '20*

Born in Santa Barbara, California, Megan is studying Agricultural Systems Management with a Water Science and Agribusiness minor at Cal Poly. When she's not in class you can find her at the library research desk helping students, at the golf course, at the beach or out venturing the beautiful San Luis Obispo hiking scenery. After she graduates this year she is hoping to get a job in irrigation or supply chain management in

agriculture for a few years and then go back to school to get an M.B.A. (Masters in Business Administration).

The visual information that implores her to act are the hands on lab experiences she had in the BRAE department that will help her in her future career.

EXHIBIT TEAM

ARCHITECTURE

Mark Cabrinha

*Professor / Associate Dean
for Academic Affairs*

Mark Cabrinha is a Professor of Architecture and Associate Dean for Academic Affairs in the CAED. Growing up in the Silicon Valley in the early days of Apple, he became interested in “envisioning information” through the work of Ed Tufte, after his mom took a Tufte seminar while working at Apple, and Mark promptly “borrowed” the book from her and brought it into his undergraduate architecture studio at Cal Poly in the early 90’s. With his professional background as an architect and most recent studio teaching focused on innovative K-12 learning environments, Mark is a keen observer of how the environment shapes our perception and interaction. He takes this perspective into his role as Associate Dean, with interest to develop opportunities for students and faculty to engage the campus around the impact of the built environment.

Jennifer Shields

Assistant Professor

Jennifer Shields is a Registered Architect and Assistant Professor of Architecture at Cal Poly. Her research and teaching are interdisciplinary, engaging colleagues and students from other disciplines to investigate the relationship between visual communication methods and our perceptions and experiences of the built environment. Her first book, *Collage and Architecture*, was published by Routledge in 2013. Originally from Pennsylvania, she received a Bachelor of Science in Architecture and a Master of Architecture from the University of Virginia. Before moving to San Luis Obispo in 2015, Jennifer worked as an Architect in Charlotte, NC and Visiting Assistant Professor of Architecture at the University of North Carolina, Charlotte.

KENNEDY LIBRARY

Catherine J. Trujillo

Curator, Kennedy Library

As a Curator, Catherine Trujillo oversees Robert E. Kennedy Library's Creative Works Program. Linking four programs: Art Management, a Faculty Exhibit Program, and Library Community Galleries, and Digital Publishing, the Creative Works Program supports curiosity-based scholarship, creativity, and research at Cal Poly, San Luis Obispo. Ms. Trujillo has worked with designers, artists, architects, and photographers to create long-standing contributions to the cultural life of the community, with a commitment for the preservation and dissemination of under-represented voices in multicultural history and art.

The visual information that most implores her to act are initiatives which educate, inspire, and create equitable access to information in order to make a positive difference in the world.

Russell White

Data and GIS Specialist

Russell White is the Data and GIS Specialist at Robert E. Kennedy Library. Through workshops, instruction, and consultations, he assists users across disciplines as they incorporate data and technical resources in their work. Since encountering the books of Edward Tufte as a graduate student, Russ has been interested in teaching (and practicing) data visualization as a pathway for strengthening data literacy. Mr. White holds a M.S. degree in Forestry Sciences from Cal Poly, with a background in remote sensing and geographic information systems applications.

Sasha Menshikova

CLA, Art & Design '20

Sasha Menshikova is a graduate of the Art & Design program. While she was a student at Cal Poly, she worked at Kennedy Library as a Exhibit Design Student Assistant for the Creative Works Program.

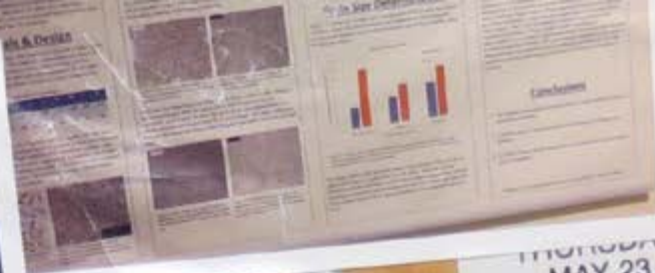
Even as a child prone to doodling, Sasha was unsatisfied with aesthetics for aesthetic's sake. She added speech bubbles to her drawings and invented backstories for all of her characters. Now, as a designer, she maintains her impulse by imbuing each design choice with meaning. During her time with the Creative Works Program, Sasha got to explore the different perspectives of faculty and student creators, especially with the *Impact* exhibit.

THE FINDINGS
clackpack.com

PASS THE MIC

Thur. Nov. 21
5 - 7 pm
yak?itutu
Community Center

Cal Poly



THURSDAY
MAY 23

4-6 pm Workshop
English Bldg 22, Rm 312

7 pm Reading
Building 14, Rm 349
Open to the public, free



LAMARCA was a writer of
more than 30 books, and
National Poet (1971). He
died in 1974. A collection of his
work is now being published.
His California apprenticeship
is being done by a local artist.
"Cinderella's" studio
is in the last one of the
"Cinderella" house of the
generation, and his work

THE CHANGE

DAY SLO 2019

LIVE MUSIC & DANCING!

#FREE THE CSU RESIST

Do you agree that
higher education should not be:
Expensive? Exclusive?
Only accessible to few?

Better Cal Poly is possible
Get involved with Students for Quality Education

Weekly meetings TUESDAY 4:30
contact us for location
Email: randipoly@gmail.com
Cal Poly SLO, Pased 923

Claiming our responsibility to
CREATE A NEW CAMPUS CLIMATE

Creating a
revolution of

**LOVE
EMPATHY
RESPECT**
mustangsUNITED

Rewriting our
norms.

#CALPOLYGROWTH

JOIN US
In filling the campus
with love, empathy,
and respect!

Find us on campus:
4/2: In front of
library
4/3-4/5: In the UU
Any accommodation
requests can be made by emailing Marissa
at marissaholmes@calpoly.edu

**PRAYERS OF
THE WORLD**
Join us in an
interfaith prayer of
hope from around
the world.
UU Plaza / April 4
7 PM-8 PM

**THE DISABILITY
& CINEMA**

A Documentary Film

A thought provoking and humorous
film of disability portraits in film and TV and

Synthesis
SPRING DANCE CONCERT 2019

Directed by JACK THOMSON, JACQUE THOMSON, & JAM THOMSON

DAZED & CONFUSED

**MEN & MASCULINITIES
SPEAKER
SERIES**

on Sonoma Valley Keweenaw

Nick Billich
May 17, 2019

Please RSVP
to rsvp@calpoly.edu
or using the QR
code for the Q&A.
For questions or to request disability
accommodations, please contact 3-1
366-2490 or calpoly.edu or 800-...

**FILM SCREENING &
Followed by a Q&A
with the Director**

Tuesday, May 7 | 6-9 PM
ATL (Bldg. 7 Rm. 2)

CC

A sign language interpreter will be available
for the Q&A.
For questions or to request disability
accommodations, please contact 3-1
366-2490 or calpoly.edu or 800-...



IMPACT WALL

Posters, flyers, drawings, classroom presentations, and even digital materials online or on social media are a campus staple and serve as a daily example of how visual communication is produced and consumed by students. This visual communication can effectively (or sometimes not effectively) convey an idea. This wall illustrates multi-media collected from across campus by our student curators.

Consider the following:

- What type of content do you find yourself looking at most frequently? Why do you think it draws your attention?
- Find a poster that catches your attention. What are the strengths and weaknesses of that style of communication? Do you think this style of communication is the best choice for the information it presents?

CAMPUS NETWORK

CAFES

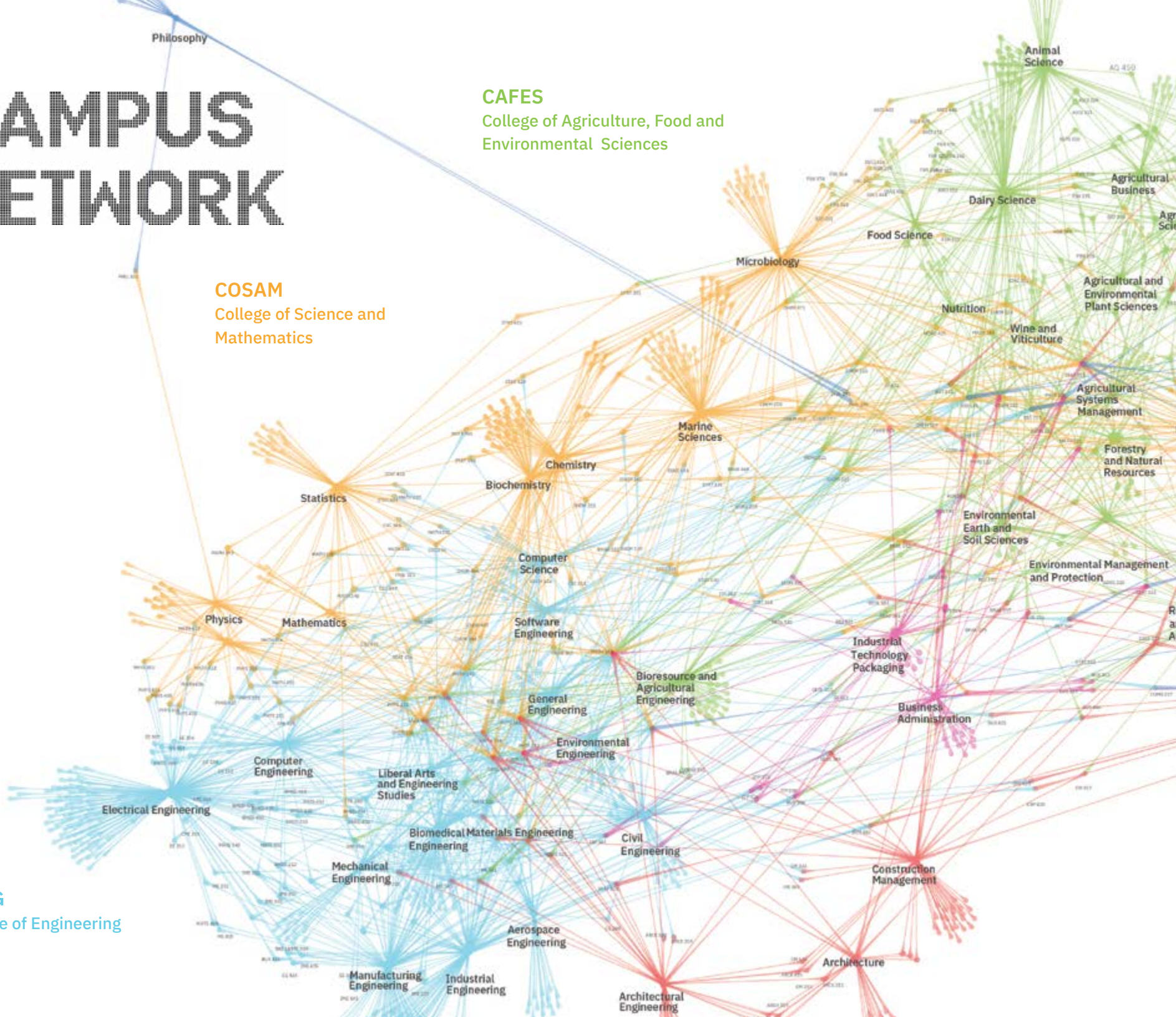
College of Agriculture, Food and Environmental Sciences

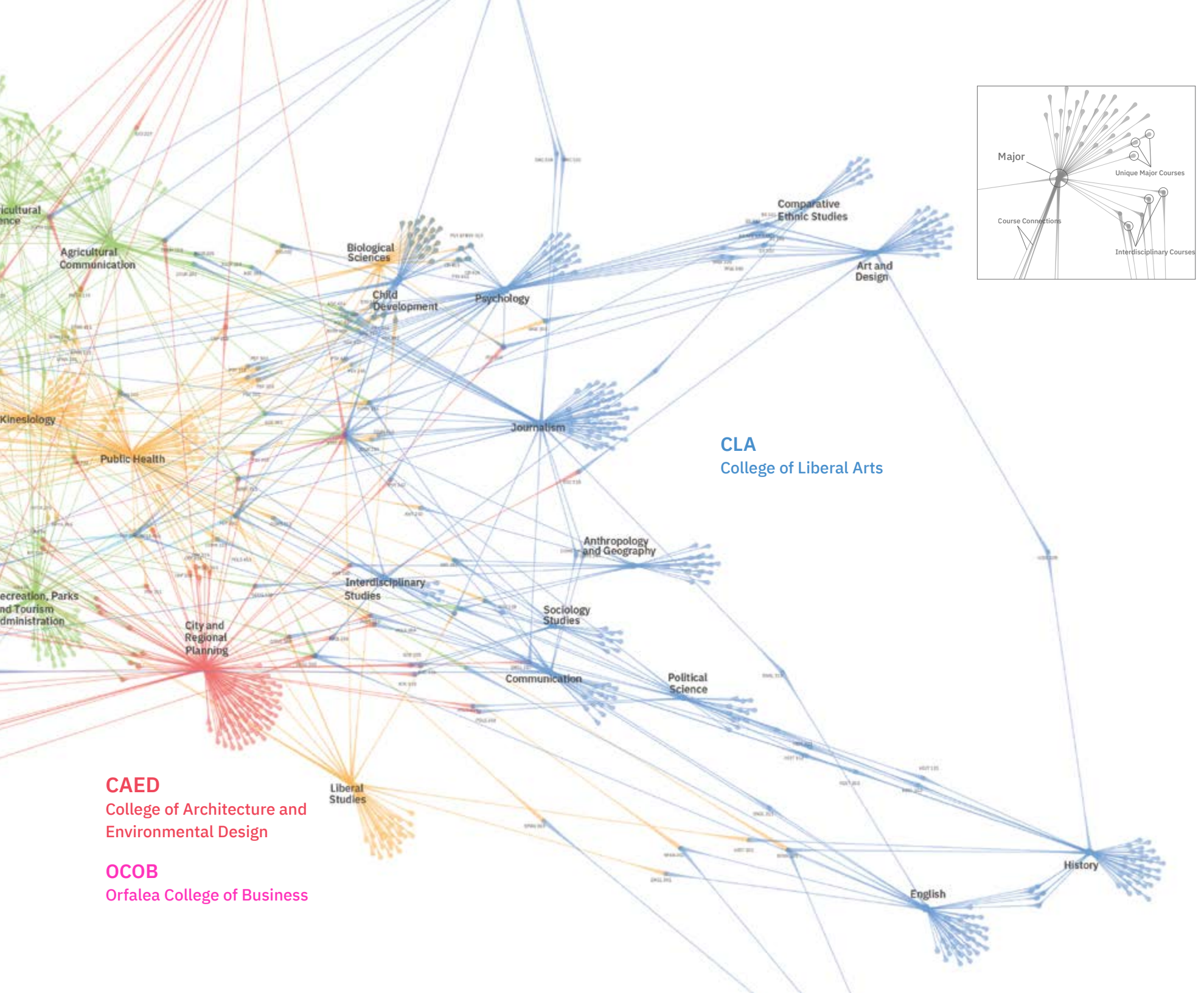
COSAM

College of Science and Mathematics

CENG

College of Engineering







CAMPUS NETWORK



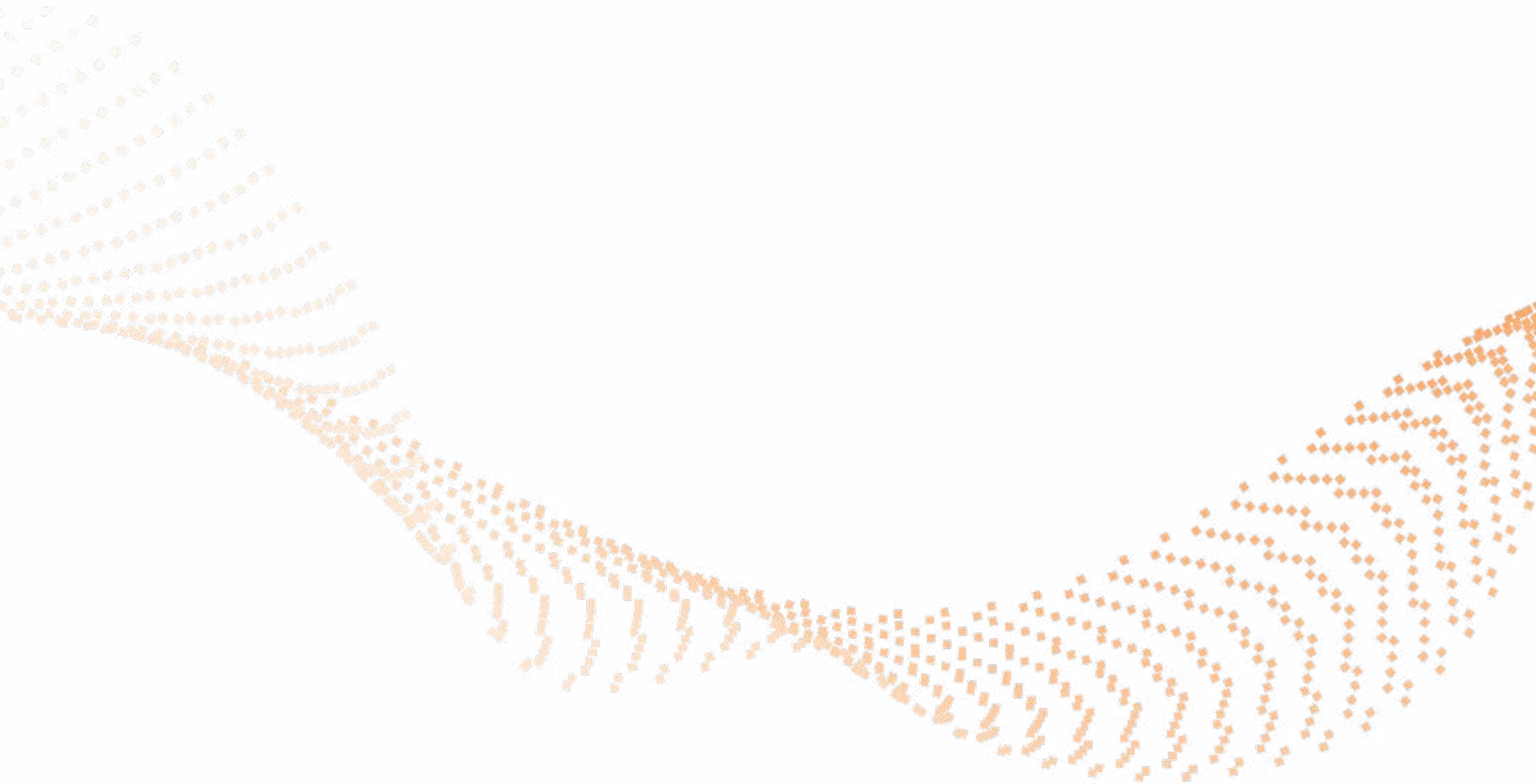
Visualizing the Course Catalog: This network diagram illustrates courses, by major and college, from the program descriptions of Cal Poly course catalog, to provide a constellation of connections.

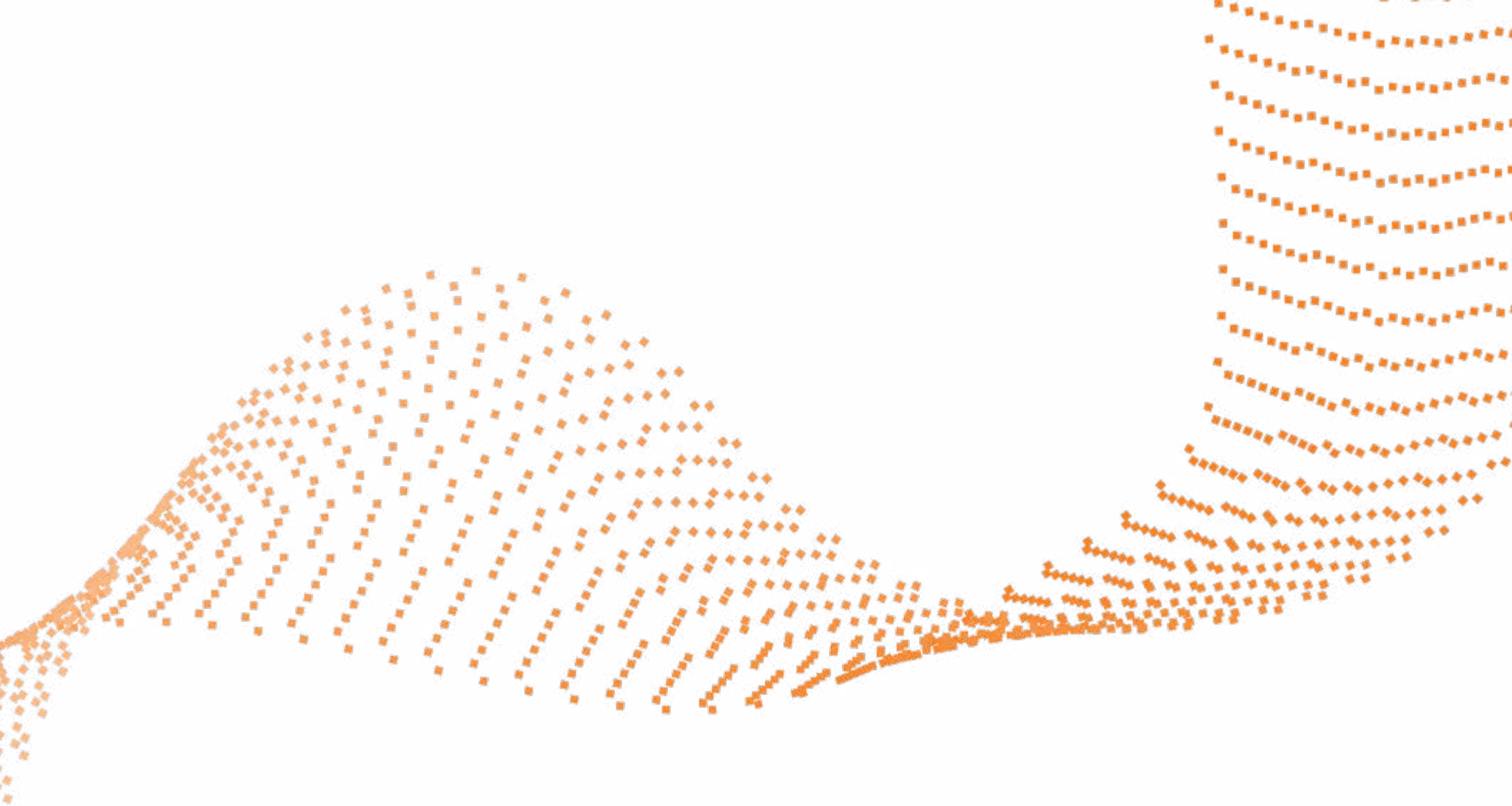
While the courses (required and support courses) for each major are listed separately, when visualized together as a network, the connections between majors and across disciplines begin to emerge. Consider as well that every student, staff member, and faculty develops their own unique network of coursework and collaborations, which further enriches the academic network of Cal Poly.

Visualizing such connections can provide a valuable aid in understanding existing collaborations as well as charting new opportunities across traditional structures.

■ HUMAN SCALE

Projects presented in this section address themes at a one to one scale. Information communicated through a diverse range of visual media includes the human body's relationship to culture, agriculture, mechanisms, and the built environment.







Pocket Garden



Purchase or Make Pocket / Fill with Soil and Plant / Hang or Attach and Water till Harvest

Description

Pocket gardens can be a very flexible system and take minimal space. There are a number of products available both in-store and [online](#), and a few complete DIY options for vertical pocket gardens. Some prefabricated options have self-watering reservoirs built in. Commercial options also typically use recycled plastics for felt material which can both wick water and allow air pruning of plant roots. If aligned in multiples vertically, for example when using the Wall Garden system, excess water from the higher pockets can drip into the pockets below rather than on the ground, minimizing water waste and soil nutrient loss. A pocket vertical wall can also be built without soil medium and utilize a circulating hydroponic solution.

Materials

Pockets + Plants = More than \$50 (when purchased as a prefabricated product)

Hanging Upside Down



Edible/Eatable Ideas

Tyler Ellison (Landscape Architecture, '19)

Website: <https://edibleideas.us>

Poster, 48"X24"

"EatableIdeas" is the interactive guide to growing food anywhere, designed to point you to the best way that you can be producing food wherever you are, wherever you are...So as a guided resource, EatableIdeas sorts an extensive catalog of edible interventions with a compounding tag system.

As site users select any number of tags, the full catalog dynamically narrows to the most appropriate edible ideas for that user. Each specific idea connects to a page containing an illustration of process or function, a short description, a breakdown of components and cost, and precedent images. Then, there are also multiple links to online written resources, and a curated selection of embedded short video content.

Our goal is to show you what's already out there. Most videos are 3-6 minutes, and only a handful hit the 10 minute mark. A lot can be learned from a good teacher in a short period of time. At the bottom of the page, an image and comment section is designed to engage visitors with expanding personal content. Many practical and affordable garden ideas are available to those with limited space, time, resources, or experience.

EatableIdeas sorts through the clamor online so that growing fresh food at home is more accessible to any individual, anywhere, anytime.

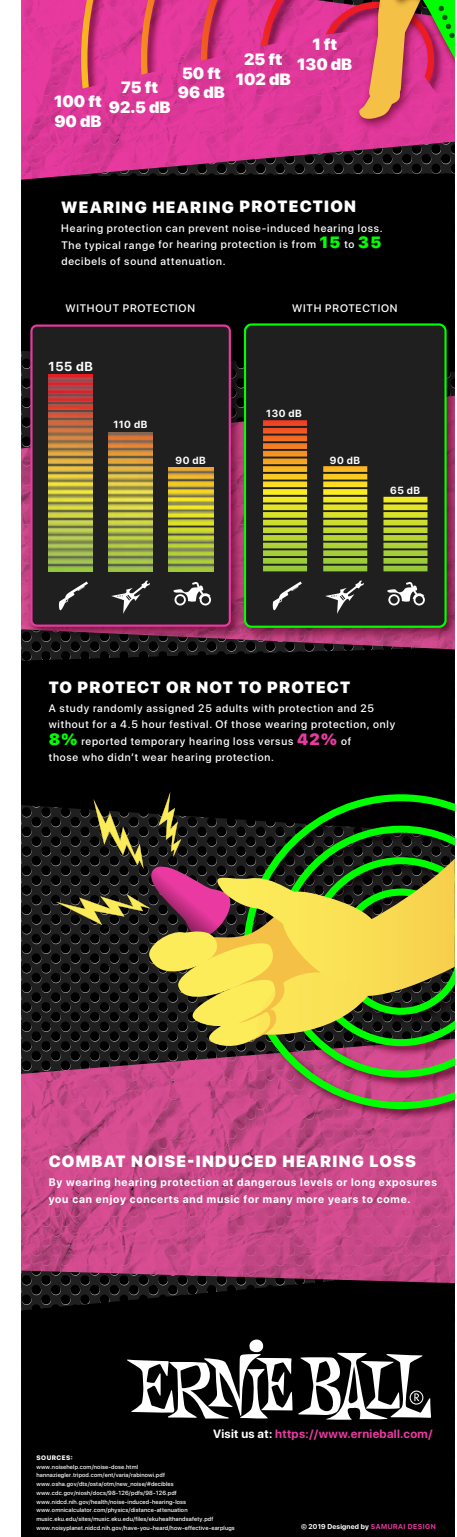
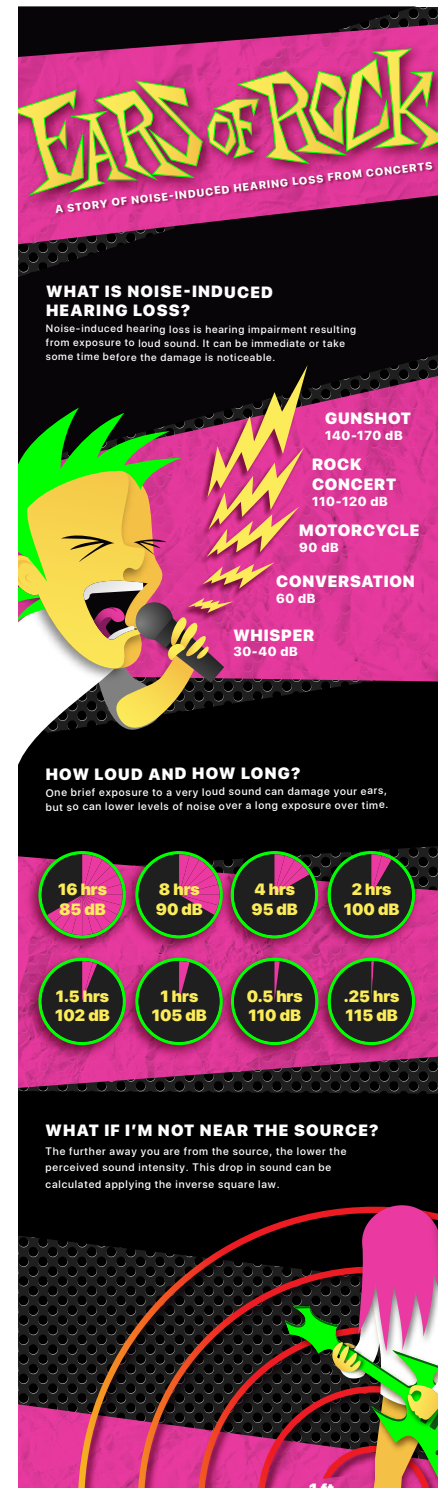
Ears of Rock: A story of noise-induced hearing loss from concerts

Paul "Samurai" Macias (ART '21)

ART 337 Graphic Design II “Infographic Project”

Professor: Katie McCormick, Professor of Design,

Department of Art & Design





What the Wall Said

Melanie DelaCruz (ART, '19)

Installation for Art & Design senior show, June 2019

Photos by Hannah Travis (ART '19)

When Melanie DelaCruz was six years old she vividly remembers asking her mother why her skin was a different color than hers, and without hesitation she told DelaCruz that people paid money to make their skin look golden brown like hers. Her mother told her to be proud of it. Her words form the backbone to DelaCruz's work—large-scale installation pieces that explore and embody the experience of growing up in a biracial home, in a home where her mother was white and her father was Filipino. Torn between two sides, she always filled the “two or more races/other race” box on countless applications, questionnaires, and documents.

She believes being biracial allows her to experience nuanced perspectives, not quite the majority but not fully a minority, this duality leaves her in a place of limbo.

With a color palette derived by using Home Depot's paint color matching service on an image of her and her parents, DelaCruz's work aims to embody the home environment of growing up biracial. She is drawn toward these predetermined colors and the connection the colors have to the narrowly defined race/ethnic boxes we are supposed to ascribe ourselves. Through patterns that are not bound to the surface of a canvas, her work personifies the biracial experience of existing beyond the boxes. Amid a time when people are constantly categorizing personalities, strengths, love languages, et cetera, she believes it is important to be discussing groups of people who do not have a box to fully fill, the others.

Deviant Sensuality

Luke Francis Austin (ART '20)
Oil on plastic sheet.

Inspired by queer coding in media and television which demonizes queer personas. "Queer coding occurs when characters or relationships are given traits associated with LGBT people without explicitly stating that they are queer" Often seen in the villains or antagonist in storylines.

Human Scale

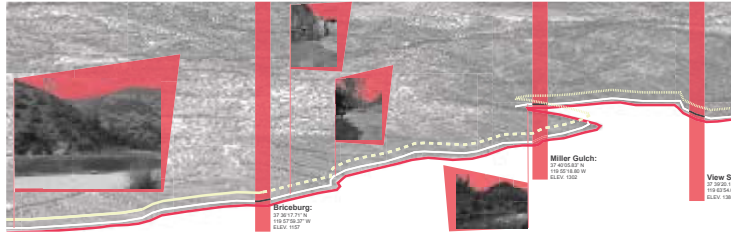


CURRENT

Connecting Community on the Merced River Trail

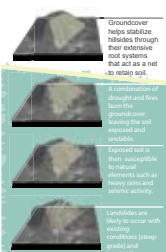
Sophia Adams, Jordan Chiang, Malcolm Edmiston, Juan Moreno, Florence Scheve
LA 404 - 01 // Professor Miran Day // Spring 2019 // Client: Mikey Goraink and Mariposa County

The Merced River, famous for its role in carving Yosemite Valley, continues downstream through Mariposa County. For thousands of years, the land surrounding the river was cared for by the indigenous peoples of the region, most notably the Miwok. However, roughly 200 years ago, while settlers came to Mariposa County, followed closely by the timber and mining industries and caused drastic changes to the area. Around the turn of the last century, a railroad was built along the river in order to transport goods out of the foothills. Today, a 34-mile stretch of that old railroad has been converted into the Merced River Trail. Through the design of the Merced River Trail, this project seeks to engage with local communities and temporary users in order to discover and define the contemporary cultural identity for Mariposa County.



Merced River Ecology Diagrams

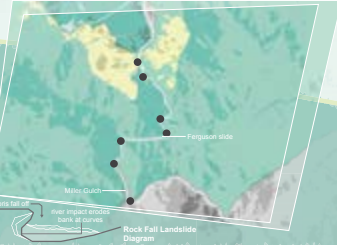
Landslide Progression.



Landslide Hazard Areas.

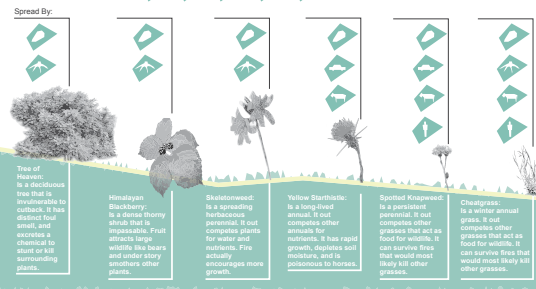
Previous fire data and the recent Ferguson fire data have been overlaid with the landscape soil stability vegetation such as shrubs and herbaceous plants. This will map out areas for landslide concern.

Legend: minimal moderate high veryhigh rock fall potential



Invasive Species.

Legend: seed roots vehicle animal human



Merced River Ecology

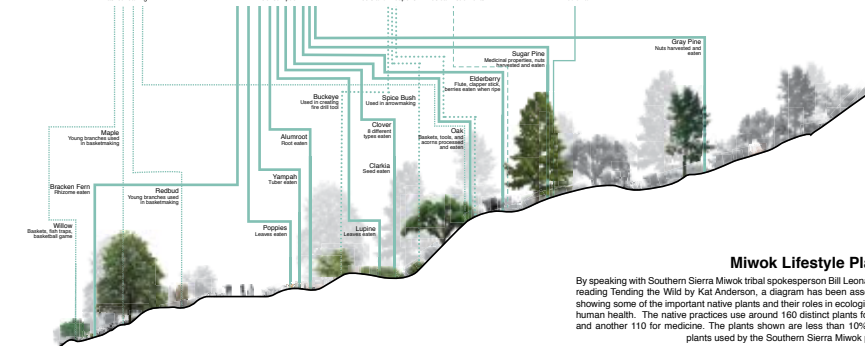
The Merced River Trail is densely vegetated, often steep, and easily distinguishable by large serpentine and igneous and metamorphic outcroppings rock outcroppings. While dominated by Gray Pine woodland, chaparral, and riparian vegetation communities, portions of the surrounding area are often composed of anthropogenic vegetation communities as well. While the area supports a variety of endangered species, the advent of invasive species poses an increased risk to the continued natural beauty of the area.



Soil Stabilizers



"Staring in awe at the lengthy vistas of his beloved Yosemite Valley ... Muir was eying what were really the fertile sweet, bulb, and greens gathering grounds of the Miwok ... kept open and productive by centuries of carefully planned indigenous burning, harvesting, and seed scattering." (Kat Anderson)



Miwok Lifestyle Plants

By speaking with Southern Sierra Miwok tribal spokesperson Bill Leonard and reading Tending the Wild by Kat Anderson, a diagram has been assembled showing some of the important native plants and their roles in ecological and human health. The native practices use around 160 distinct plants for food, and another 110 for medicine. The plants shown are less than 10% of the plants used by the Southern Sierra Miwok people.

Current: Connecting Community on the Merced River Trail

Florence Scheve, (Landscape Architecture '21)
Digital Illustration

This project proposes a comprehensive master plan and 3 specific site plans for the 40+ mile Merced River Trail in Mariposa County, CA. The visual artifacts allow viewers to step into the design and experience it first hand.



Britney Jean Spears

Steven Man Nguyen (ART, '20)

Digital tryptic

This visual narrative tells the harsh reality of child stardom on pop icon Britney Jean Spears as she is forced to keep a smile while the media and adults take advantage of her for selfish monetary gain.



Are Your Tattoos Happy?

Abigail "Abi" Tate (ART '21)

ART 337 Graphic Design II "Infographic Project"

Professor: Katie McCormick, Professor of Design,

Department of Art & Design

Are Your Tattoos Happy?



Tattoos are a growing trend

20% of the world's population has one or more tattoos



6%
of tattooed people have health complications related to their tattoos

What's causing infections?

Getting tattooed outside of a professional shop puts the tattooer and person getting tattooed at risk of getting an infection such as...

Systemic Complications



- Enters through the bloodstream
- Effects bodily functions & systems
- Medical attention required
- Long lasting complications
- **24** Different recorded types



Local Skin Infections

- Enters through open skin
- Visible signs of infection
- Medical attention required
- Easy to catch, easier to spread
- **14** Different recorded types



Bacteria and viruses can live without a host from anywhere between 5 minutes – 5 months.

without a host from anywhere between 5 minutes – 5 months.

How to avoid infections

Only get tattooed by a professional tattoo artist.



Professional tattoo artists are all BBP certified (Blood-borne Pathogen)

Professional tattoo shops have proper safety and sanitation procedures.



A healthy tattoo, is a happy tattoo! For information, visit www.dial.com/keeptattoosafe

Sources

<https://www.ncbi.nlm.nih.gov/pmc/articles/PMC5290255/>
<https://www.thoughtco.com/how-long-do-germs-live-4156954>

More Information

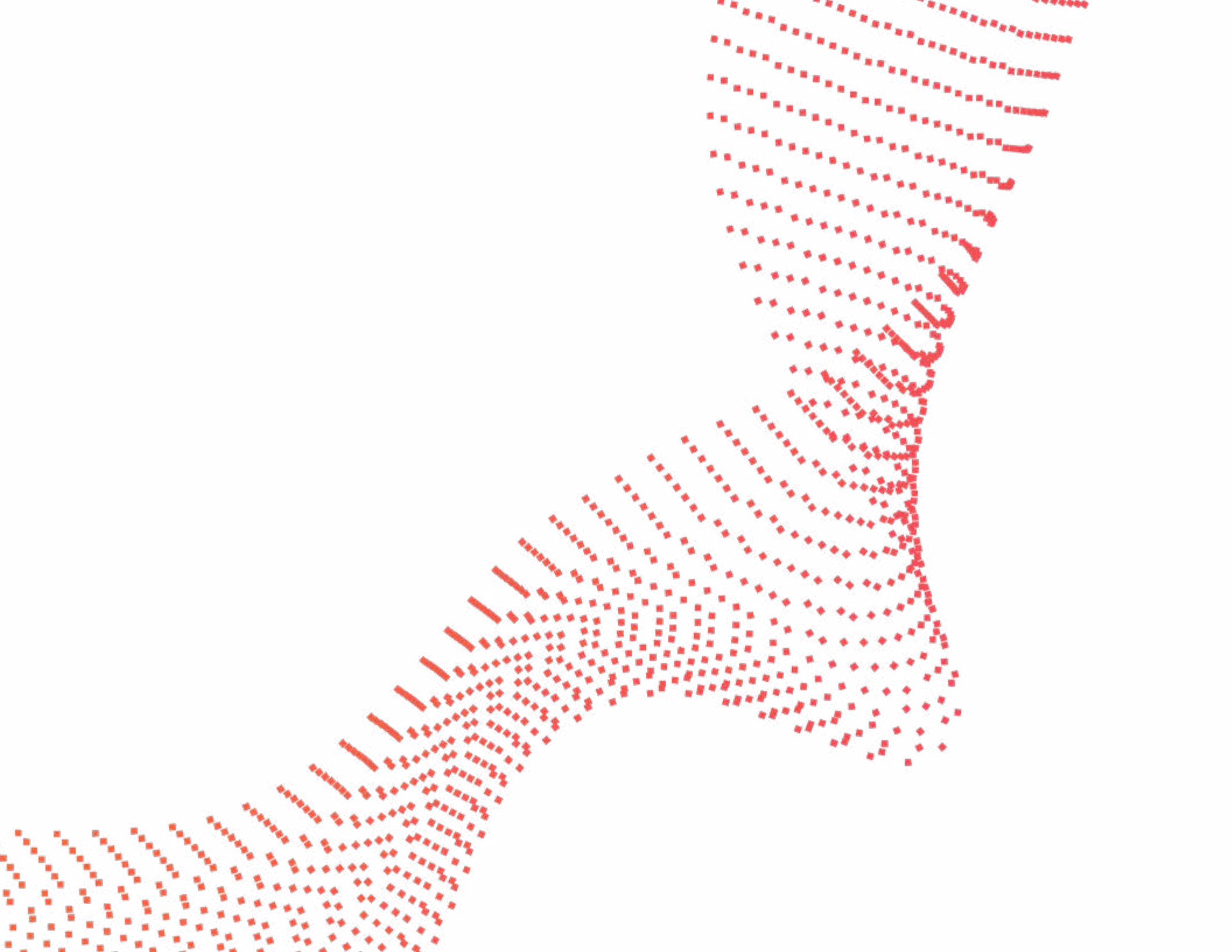
<https://www.dialsoap.com/TattooSafety-stop-scratching.html>

Designed by Abigail Tate



COMMUNITY SCALE

Projects presented in this section expand in scope to investigate issues of social and environmental justice at the scale of a community.



Enhancing Memory and Memoir by Digital Means

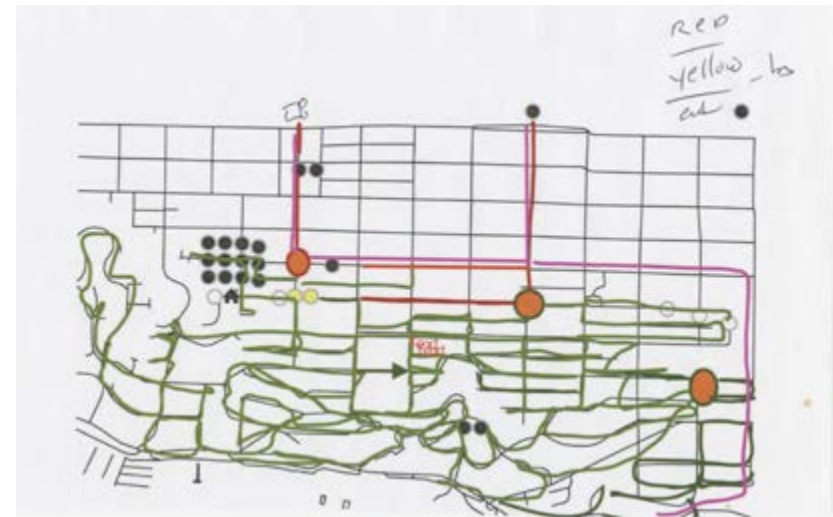
Brett Bodemer, College of Liberal Arts Librarian & the Coordinator for the Digital Projects Lab, Robert E. Kennedy Library

Project Briefing presented at the Coalition for

Networked Information (CNI), Washington D.C., December 7, 2018

One of the challenges posed by traditional memoir is its heavy reliance on poignant memories to shape a compelling narrative. Repetitive rehearsals of such outsized events can obscure clearer remembrance of broader and potentially more interesting patterns. We are all, in a sense, blind to both our past and present. This presentation explores how spreadsheets, maps, and data visualizations broadened the scope and enriched the content of a book-length memoir.

Deliberate engagement with topology and topography, along with visual tools ranging from hand-drawings to GIS, were leveraged to chart friendships, racial ambiguities, and violence in the Madrona neighborhood of Seattle in the 1960s and 1970s. An assignment on racial mapping that evolved directly from this work also provides a lightweight way for undergraduates to use digital tools in exploring race in the neighborhoods where they grew up. The successful use of the assignment by faculty in both History and Ethnic Studies highlights the value such tools can offer to everyone at the level of personal insight.



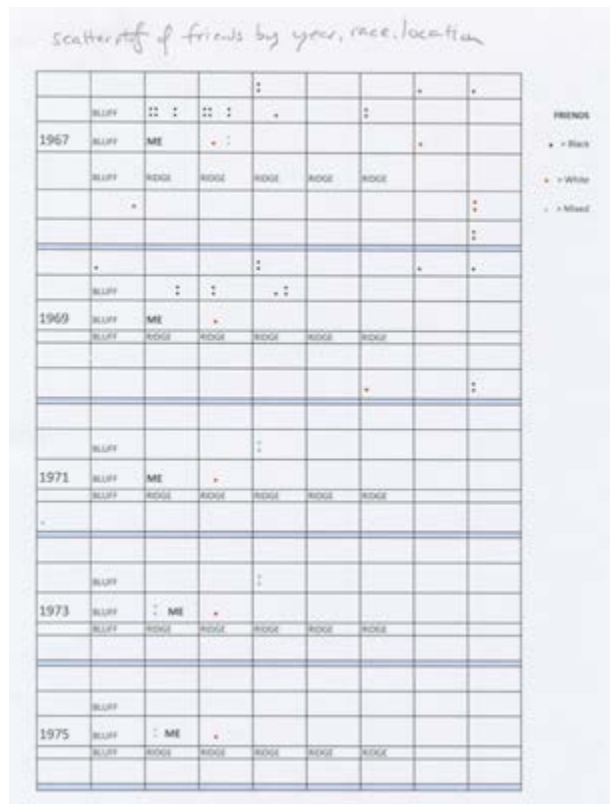
Safe zones & routes:(green); hazardous routes (red); most used portals between zones (orange circles).
On traced 1970 Block Census Map.

(LEFT) Madrona Elementary,
Mrs. Harris' 2nd Grade Class
1966-67

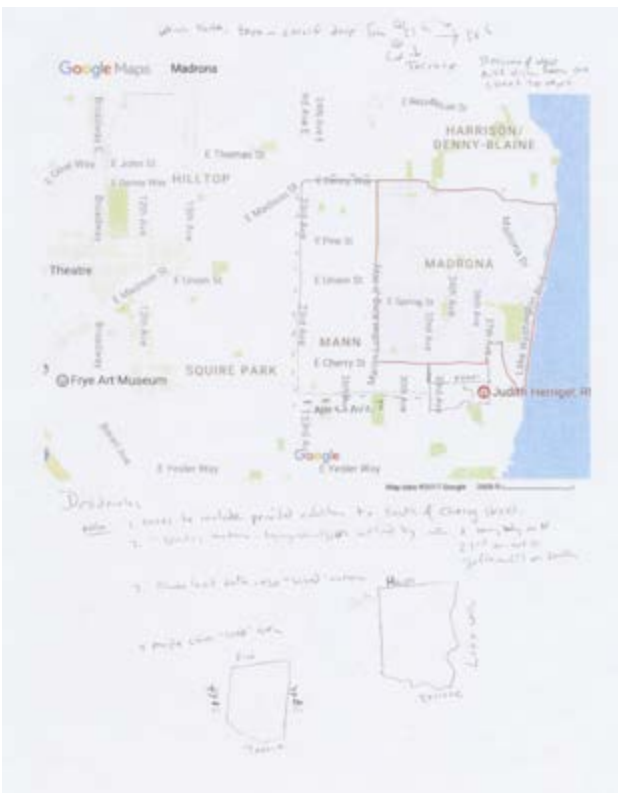


(RIGHT) Birthday Party on 34th
Avenue, circa 1966





Scatterplot of friends by year, race, location; schematic design in Excel. Note: White, Black and Mixed were the terms commonly used by Madrona elementary students in the late 60s and 70s.



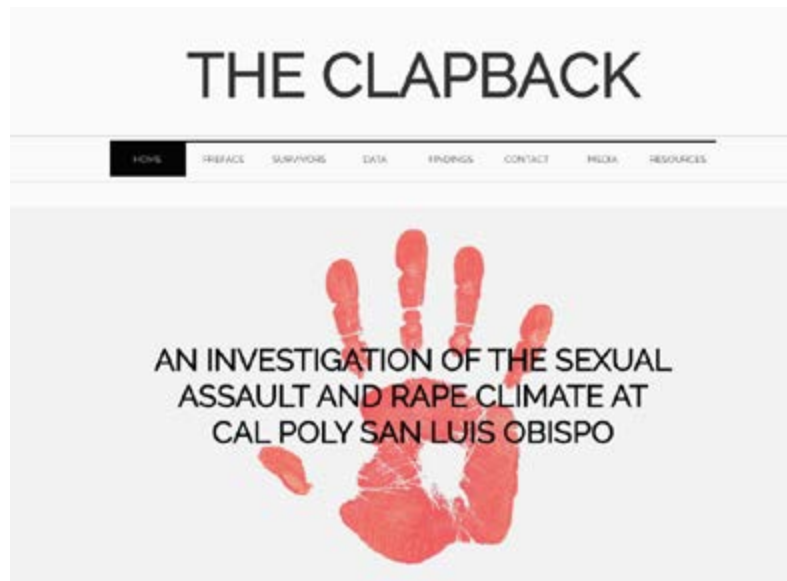
“Boundaries” of my lived Madrona (as opposed to city boundary). Sketched on a Google Map.



Collage: Topography matching racial distribution.



Sketch of Viewshed: two sides of 35th avenue; a matter of feet vs. miles.



THIS IS THE CLAPBACK

This research investigation was conducted from September 2018-March 2019. The participants in this study are Cal Poly students or alumni who identify as survivors of sexual violence.

ABOUT ME

My name is Amelia Meyerhoff and I am the investigator and founder of The Clapback. I will be graduating from Cal Poly San Luis Obispo in Spring 2019 with a Bachelor's in English and minors in Spanish and psychology. During my second year at Cal Poly, I was raped by someone who I considered to be my friend. When I came forward about this incident, I experienced invalidation, judgment, and victim blaming. The main thing that helped me heal from my first trauma was speaking to other survivors and realizing I was not alone. I want The Clapback to spark a movement that will promote empathy for victims of sexual violence, provide survivors a validating platform to voice their experiences, foster a community of survivors, and raise awareness about the prevalence of sexual assault and rape on college campuses. More information about my experience as a survivor and why I started The Clapback can be found in the preface.



“The Clapback: An Investigation of the Sexual Assault and Rape Climate at Cal Poly San Luis Obispo”, 2019

Amelia Meyerhoff, (ENG '19)

Website: <https://the-clapback.com>

In this student-led research investigation, student Amelia Meyerhoff interviewed sixty-one Cal Poly students and alumni survivors. Her findings were disseminated online where viewers have access to the survivors' testimonies, data, categorical findings, and resources.

From the website:

“61 survivors were asked about the incident(s) they went through, how they navigate(d) Cal Poly's culture, how the experience of sexual violence impacts their daily life, and where they find support and healing.

The symbol for *The Clapback* is a red handprint. In 1995, Cal Poly's S.A.F.E.R. (Sexual Assault-Free Environment Resource) created the *Red Hands Project* in which red hands were painted on areas of campus where sexual assaults had taken place. By 2005, 23 handprints covered the sidewalks outside of residence halls. Administration painted over these hands in 2005 to minimize scrutiny regarding Cal Poly's sexual assault and rape problem. I am bringing back the red handprint to honor the 23 survivors' stories that the administration invalidated.

The project is called *The Clapback* because these 61 survivors' voices are meant to be a slap in the face to those who have invalidated, blamed, ignored, and silenced us. These are the survivors' stories.”

Screenshots accessed from the-clapback.com 12-18-2019



FINDINGS

To emphasize common themes found in survivors' testimonies, quotes from all of the interviews are organized into the categories listed below.



LAW ENFORCEMENT

He [the perpetrator] admitted to it and apologized to her [the SLOPD detective], but since it wasn't penetrative, they weren't going to go any further with it. But he admitted to it and she's like, "Well he apologized," and I was like, "Well he didn't apologize to me..." (Participant #3, Student)

Last fall, when the police chief had made that comment about the girl being too drunk and intoxicated, that's her fault for getting raped [Mustang News: "SLOPD Sgt. Chad Pfarr under review for comments about sexual assault"]. First of all, that was triggering because that was essentially the reason why my case and my roommate's case were dismissed. Our stories were deemed not credible because we were incapacitated, but at the same time, that's the definition of consent. If you're too incapacitated, you cannot give consent. To me, that made my blood boil to hear the police chief say that. This is a police chief. This is someone who's supposed to look out for the safety of everyone. It's clear that he's just a misogynistic apologist. (Participant #13, Student)

I didn't want to go to UPD because they are a part of our system at Cal Poly. The only thing my parents, especially my dad told me, was, "If you're going to report, you go to SLOPD because you run the report and it's yours, don't claim that you're a Cal Poly student. No one can manipulate your report." But then I had a friend who went to SLOPD and had similar issues. The thing that I don't think people realize is it's not necessarily what you say, it's how you say it and how you phrase it. [That's] how you make someone feel unwelcome and unheard. I had two friends who have went to SLOPD when they've had instances and it's sad that I know two people who have had to go there, you know? It was kind of just like, "Well like we can help you, but..." It's like, there's no "but." The "but" is already enabling the perpetrator. You even questioning that something happened to me is already enabling the perpetrator and so that's me saying, "Fuck you, you're not going to help me because you already don't believe me." (Participant #52, Student)



SURVIVORS

Not all survivors' testimonies are featured on this page for privacy reasons; however, the data collected still reflects the responses of all 61 participants. Part of the methodology of this research was allowing survivors to edit their testimonies prior to publication. Survivors were given this opportunity to ensure they had maximum agency over how their experiences get presented in this study.

PARTICIPANT #49

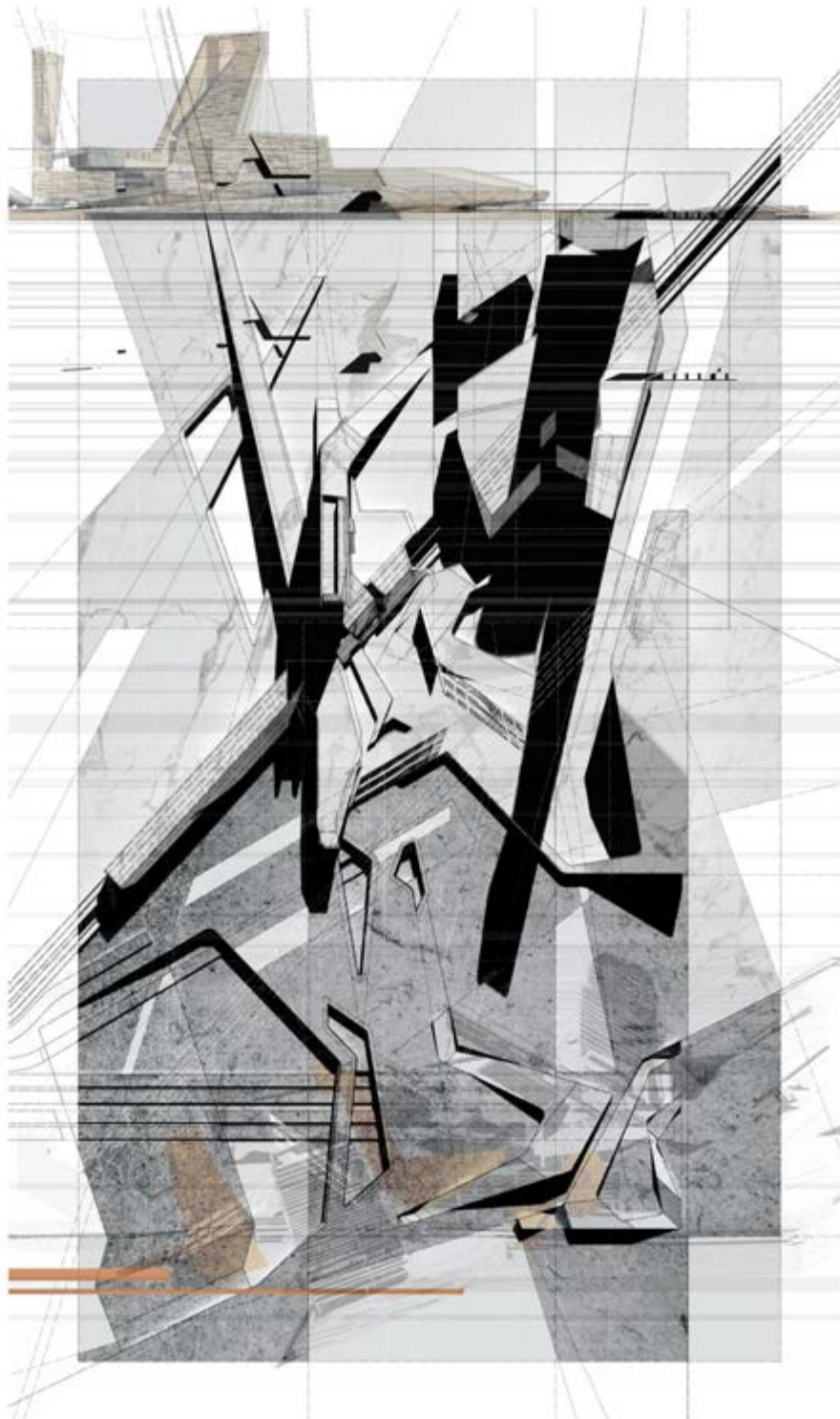
ALUMNUS

Feb 22, 2019

Can you describe the incident(s) of sexual violence that you went through?

The hardest part is how long it took me to call it rape. There is no right or wrong rape narrative. I have forgiven the men who traumatized me, and I'm forgiving myself for all the abuse I've unknowingly led my body into. People don't want to be wrong or see the faults in themselves. This is understandable, it's natural to avoid and avert tricky situations. I haven't wanted to blame anyone. And while right now I still don't blame any one person per say, to remove blame from myself continues to be a big piece of my healing.





Points of Departure

Ilko Iliev (ARCH '19)

Drawing

Thesis Statement

The rise of modernity has resulted in a contemporary situation characterized by constant movement and cognitive disengagement from the physical environment. This constant movement and experiential disengagement are reinforced by modern forms of space, specifically the modern city with its zones of compartmentalized activity and forced transit between them.

This has resulted in the proliferation of non-spaces that have radicalized the already distracted state in which architecture is typically experienced. Contemporary communication technologies and access to virtual networks have further neutralized contemporary space by decoupling activities from those spaces and allowing them instead to be performed in virtual spaces.

Because architecture is both implicated in this neutralization of physical space, as well as complicit in its manifestation, it should develop techniques to ensure the reintegration of activity and cognition within physical space as a means of fostering heightened engagement.

This can be achieved by the manipulation of form and figure in order to promote ambiguous readings of figure, use, and meaning that require more cognitive engagement and creative interpretation.

This thesis demonstrates these techniques in the form of a new international airport terminal, transforming an architectural typology that epitomizes the transitory and non-spatial character of modern physical space into a microcosm of the city, shifting the airport from a means to a destination.

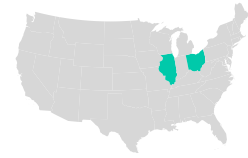
The True Impact of Food Deserts

Cayley Nickerson (ART '21)
ART 337 Graphic Design II "Infographic Project"
Professor: Katie McCormick, Professor of Design,
Department of Art & Design



23.5 MILLION
PEOPLE LIVE IN A FOOD DESERT

That's almost the population of Illinois and Ohio combined.



THAT'S TWO ENTIRE STATES!



MOST FOOD DESERTS CONTAIN AN ABUNDANCE OF FAST FOOD

This makes it especially difficult for people to eat healthy and avoid diet-related diseases.



According to the World Health Organization, a healthy diet consists of legumes, whole grains, fruits and vegetables, and proteins.

PEOPLE FAR FROM SUPERMARKETS STRUGGLE TO HAVE HEALTHY DIETS

According to the World Health Organization, a healthy diet consists of legumes, whole grains, fruits and vegetables, and proteins.

PEOPLE FAR FROM SUPERMARKETS STRUGGLE TO HAVE HEALTHY DIETS

UNHEALTHY EATING IS LINKED TO A RANGE OF CHRONIC DISEASES

These include cardiovascular diseases, diabetes, cancer, and other conditions linked to obesity.

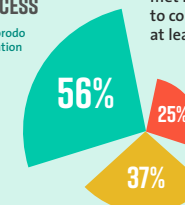


HOWEVER, THERE IS A GREAT SOLUTION TO FOOD DESERTS

Community gardens provide fresh, healthy produce for residents and allow them to reduce their food bills.

COMMUNITY GARDENS HELP TO PROVIDE HEALTHY FOOD ACCESS

A study on 436 residents in Denver, Colorado found that community garden participation was associated with a higher fruit and vegetable intake.



Percentage of gardeners who met national recommendations to consume fruits and vegetables at least 5 times per day:

- Community Gardeners
- Home Gardeners
- Non Gardeners

GET INVOLVED!

HELP ELIMINATE FOOD DESERTS BY PLANTING A COMMUNITY GARDEN

Visit <https://www.communitygarden.org/> to see when the next community garden planting events are happening near you.

You can also donate to the American Community Gardening Association to help fund the planting of community gardens.



SOURCES

<https://ajph.aphapublications.org/doi/full/10.2105/AJPH.2010.30011>
<https://www.dosomething.org/us/facts/n-facts-about-food-deserts>
https://www.ers.usda.gov/webdocs/publications/42711/12716_3p036_1_.pdf
<https://www.who.int/belibrary/healthy-diet>
<https://www.redbookmag.com/food-recipes/a27288617/food-deserts-in-america/>
<https://cspinet.org/eating-healthy/why-good-nutrition-important>
http://thefoodtrust.org/uploads/media_items/access-to-healthy-food.original.pdf

ACGA
AMERICAN COMMUNITY
GARDENING ASSOCIATION

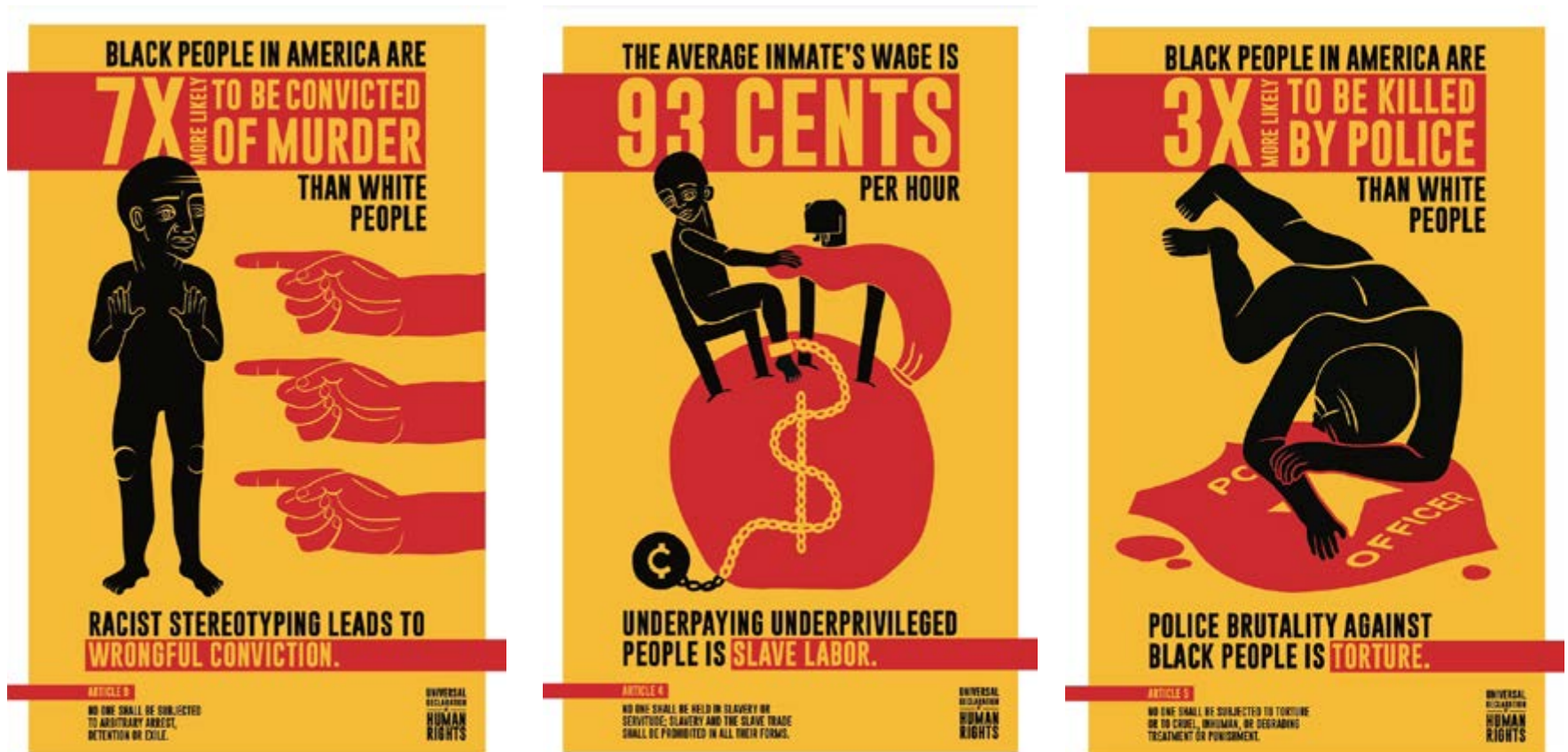


Human Rights

ART 438 Typography III

Digital Design

Student graphic arts project showcasing social justice issues and the need for inclusion and fair treatment.



Memorabilia

Silvia Viola (Landscape Architecture, '19)
Poster

A strategy for showcasing post-industrial trento nord.

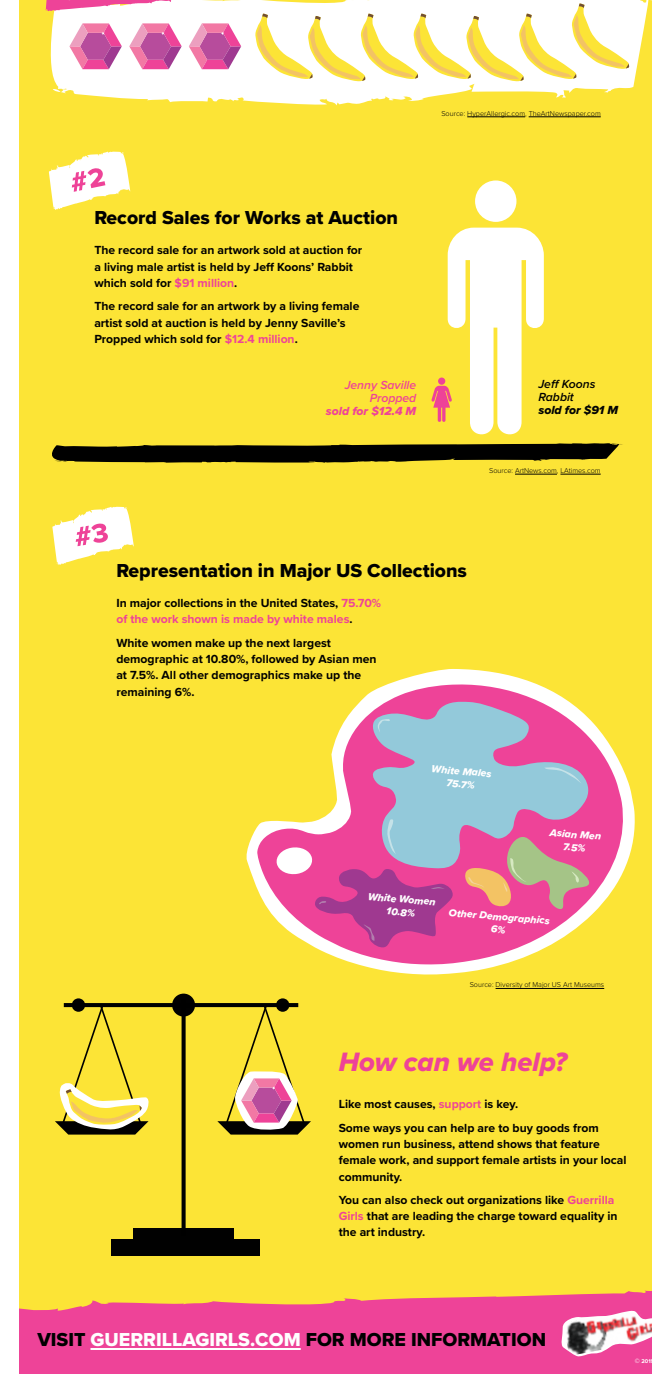
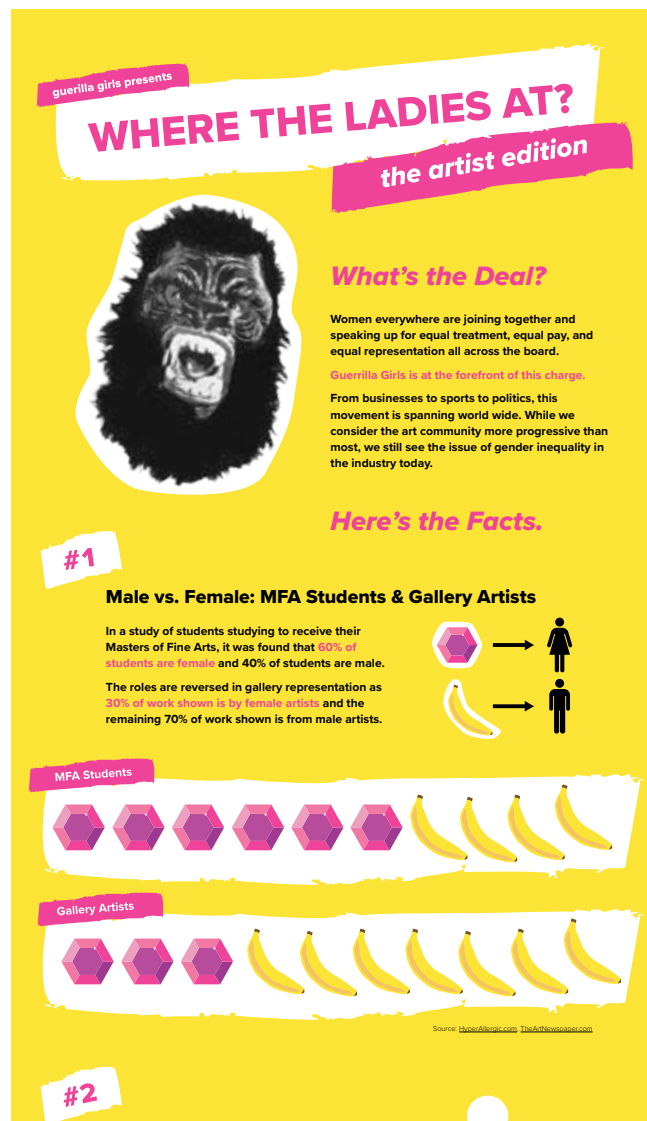


Guerilla Girls – ‘Where the Ladies at’

Natalie Mitchell (ART '21)

ART 337 Graphic Design II “Infographic Project”

Professor: Katie McCormick, Professor of Design,
Department of Art & Design





A Year After Blackface, A Campus Climate Special Edition

April 9, 2019, *Mustang News*

Quinn Fish, editor, senior project

Isabella Paoletto (JOUR/ES), Cassie Garibay (JOUR),
Austin Linthicum (BUS), Aidan McGloin (JOUR), Naythan
Bryant (JOUR), Solena Aguilar (ART), Monique Ejenuko
(JOUR), Isabel Hughes (ENGL), Michael Barros (JOUR)
Print Newspaper

A year after the blackface incident that devastated the
campus climate, *Mustang News* reflects on the aftermath
and the conversations Cal Poly still needs to have.



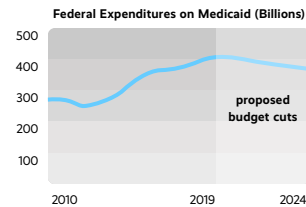
Why we need to protect Medicaid

We need to take action now and protect such a vital part of America's healthcare system! Here's why.

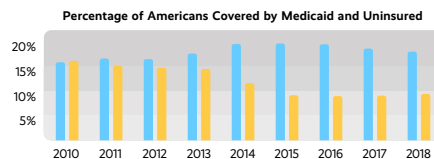
1 in 5
Americans are covered by Medicaid

The White House has made threats to cut Medicaid's funding and bar access for large groups of people.

Medicaid Funding is at Stake



Medicaid is helping the Healthcare Status of Americans



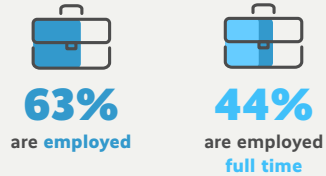
↑ Covered by Medicaid ↓ Uninsured



↑ Covered by Medicaid ↓ Uninsured

Medicaid Enrollees are Hardworking

Of the adults enrolled in Medicaid...

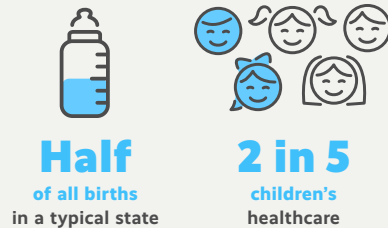


Out of the 37% who are not employed...



Medicaid Helps Families and Children

Medicaid covers...



You can help protect our access to quality healthcare by **contacting your congressional representative**.

[Click here](#) to find your area's representative.

Medicaid.gov

Sources:
[Statista](#) (Percent uninsured)
[Statista](#) (Percent covered with Medicaid)
[Statista & The Federal Reserve](#) (Federal expenditures)
[KFF](#) (American children/births covered by Medicaid)
[KFF](#) (Medicaid enrollment work status)

www.medicaid.gov/protect
 Designed by Adi Saaf

Why We Need to Protect Medicaid

Adi Saaf (ART '21)

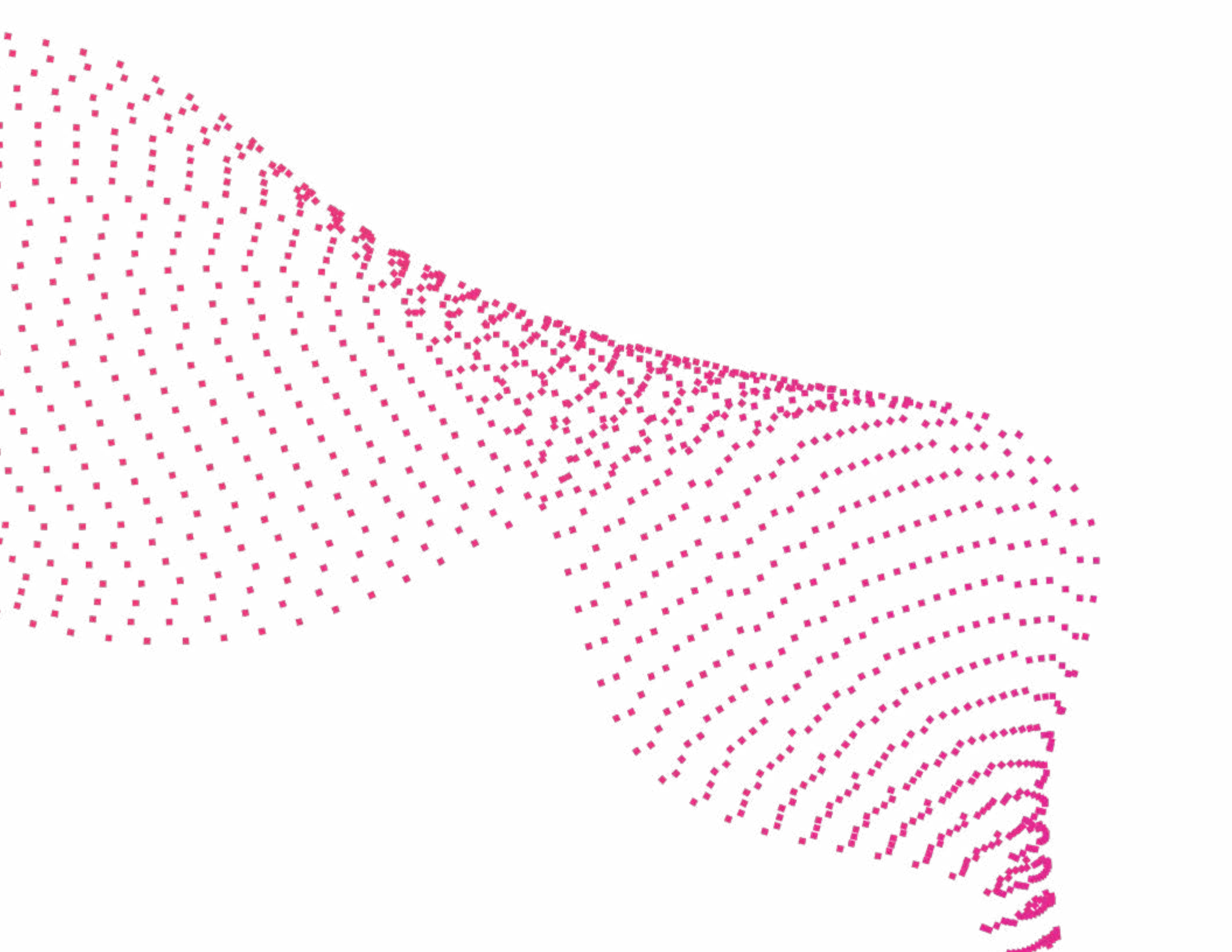
ART 337 Graphic Design II "Infographic Project"

Professor: Katie McCormick, Professor of Design,
Department of Art & Design



NATIONAL / GLOBAL SCALE

Projects presented in this section take complex, large scale, social and environmental concerns occurring at a regional, national, or global scale and visualize them in a tangible way.



Cal Poly Armenian Student Association

Genocide Awareness Week

The Armenian Student Association (ASA) is a cultural club aimed to unite, educate, and foster a social environment for students of Armenian heritage. Organized by ASA students, “Genocide Awareness Week” primarily honors the deaths of over one million lives lost to the systematic mass extermination and expulsion of 1.5 million ethnic Armenians within the Ottoman Empire. For the past several years, ASA has illustrated this visually through the installation of a large-scale map depicting the 1.5 million Armenian deaths, by region, during the genocide, either on Dexter Lawn or other areas around campus.

Photographs courtesy of Cal Poly Armenian Student Association (ASA).

<http://asa.calpoly.edu/home.htm>



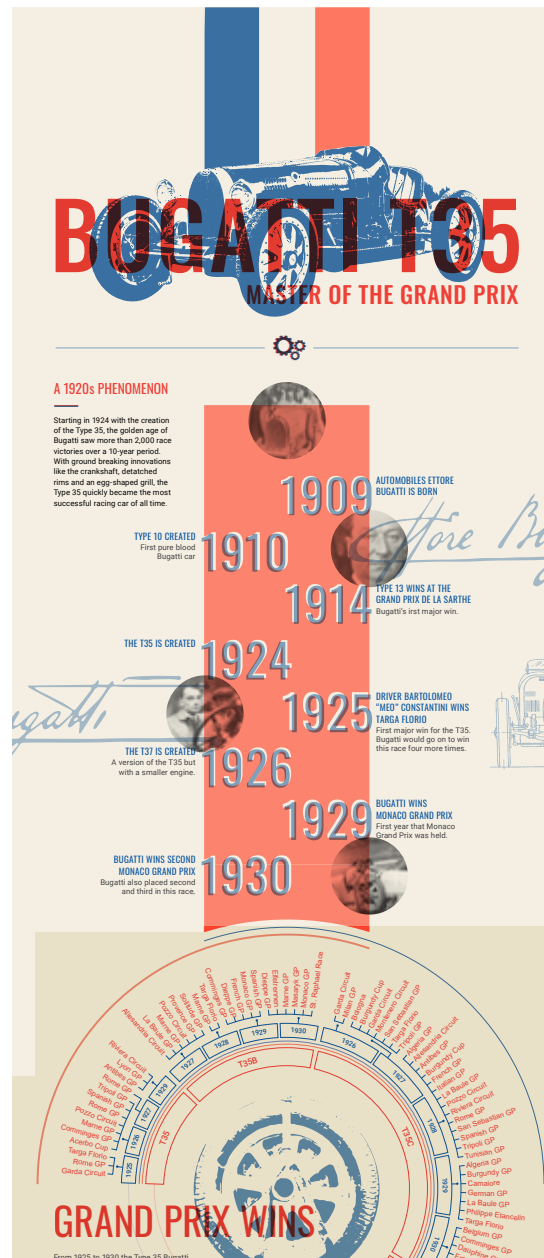
Jess Hardy (ART '21)
ART 337 Graphic Design II “Infographic Project”
Professor: Katie McCormick, Professor of Design,
Department of Art & Design

Jess Hardy (ART '21)

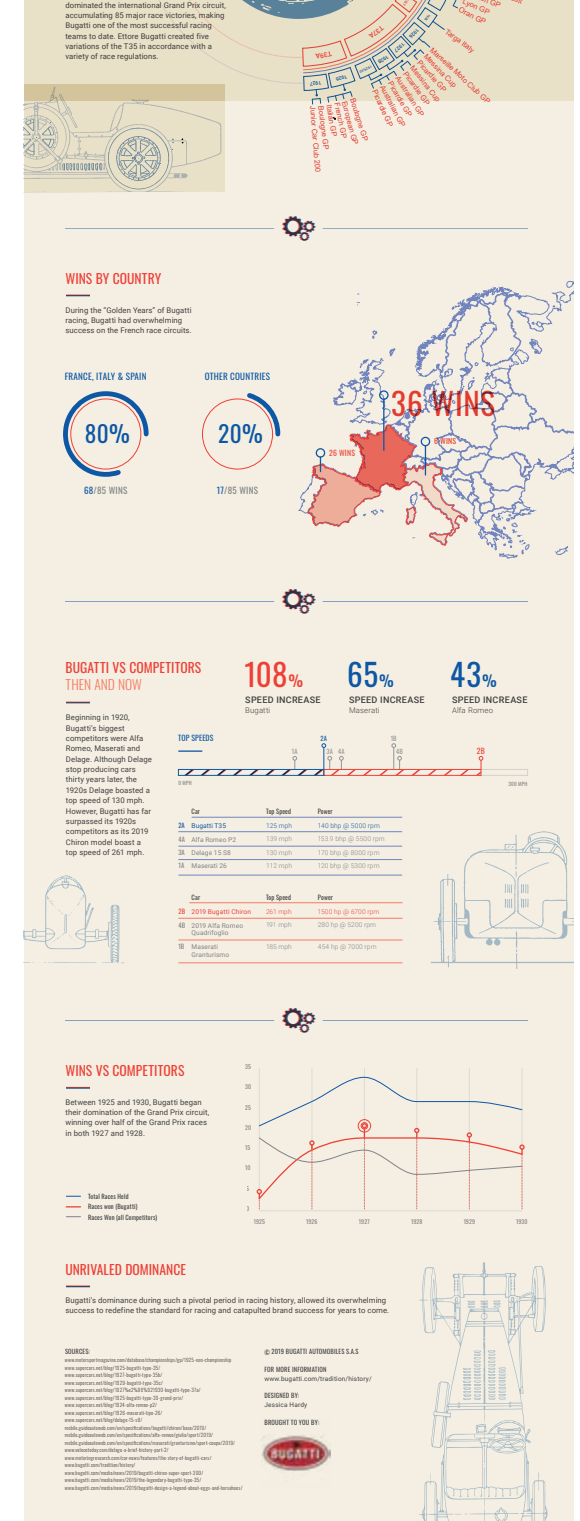
ART 337 Graphic Design II “Infographic Project”

Professor: Katie McCormick, Professor of Design,

Department of Art & Design



National/Global Scale



Apartman Panorama Rental Guide

Welcome to Apartman Panorama! We hope that you enjoy your stay in Šilo with us and get to explore the many amenities and we have to offer. While our checkout is at 10am, you are more than welcome to spend your last day at sea and leave your bags with us until your departure. Please feel free to contact us ahead of time for any other possible arrangements.

Contact
On site contact: Marina Zauhar (+385) 91 8684 132
Other contact: Petra Cargonja (+385) 91 1709 412

How do I find Apartman Panorama?

Apartman Panorama is located in a top-rated area in Šilo, with an excellent score of 9.7, a favorite by guests who stay here.

Address
Žvankova ulica 22, 51515 Šilo, Croatia

P **A**
Free private parking and paid airport shuttle from Rijeka airport 15 miles from the apartment.

Checking in/out

Check in is from 4pm to 7pm but please let us know what time you will be arriving in advance. Check out is anytime in the morning but no later than 10am, and if needed, your bags can be stored for the day.

Our Amenities

House Care

Please carefully look over the important house care instructions so we can keep you and the house safe, and keep the apartment fully functioning and clean at all times.

Lightning

On occasion we may get thunder/lightning storms and for your safety and your electronics, it would be wise to unplug them.

Rain

On the off chance of some rain, please bring the pillows from outdoor chairs inside as well as any other belongings you may have out hanging such as laundry or towels.

Strong Wind (Bura)

During your stay there may be a strong wind called Bura. The storm begins to grow slowly but becomes powerful very suddenly.

close the windows
Make sure to close the windows as the wind can slam the shutters and break the glass.

close the sun umbrellas
It is important to close the sun umbrellas on time to avoid damaging them.

AVERAGE WIND SPEEDS/GUSTS ON KRK 2019

Month	Min	Max	Avg
May	14.8	22.3	19.9
June	9.7	15.4	14.1
July	9	14.4	14
August	10.2	16.5	15.3

Air Conditioning

During your stay, the summers can be very hot but we ask that the air conditioner be switched off if you leave the apartment for a longer period of time.
Please don't set AC below 24°C

Garbage

The garbage services come weekly so please take your trash out to the main garbage bins on Žvankova street behind the house.

About the Island (Krk)

19.5 km

A closer look of Šilo (Krk)

Activities
Transportation
Beach
Market
Food

Thank you

We hope this has been a helpful guide during your stay at Apartman Panorama, Šilo.
If you enjoyed your stay we'd love to hear about your experience in a review on <https://www.booking.com/hotel/hr/apartman-panorama-silo.html>.
Please recommend us to your friends so they can enjoy the lovely views of Šilo and have a wonderful experience like yours!

Sources

<https://www.worlddataonline.com/long-term-uk-weather-overage/primorsko-goranska/hr.aspx>
<https://www.visitcroatia.com/en-GB/the-bigger-islands-of-croatia/>
https://www.tripadvisor.com/Restaurants-g93834-Krk_Island_Kr-varner_Ray_Islands_Primorsko_Goranska_County.html
<https://www.booking.com/hotel/hr/apartman-panorama-silo.html>

Apartman Panorama Rental Guide

Nikolina Cargonja (ART '21)
ART 337 Graphic Design II "Infographic Project"
Professor: Katie McCormick, Professor of Design,
Department of Art & Design

Topography Map

Russ White (Data & GIS Specialist,
Kennedy Library)

Digital

A blend of old and new, this image brings a historical topo map of the Grand Canyon into new relief, rendering with 21st Century digital elevation data, using the open source 3D software Blender. Based on the style introduced by designer Scott Reinhard.



National/Global Scale

Visual Cues: How Photographers Communicate

This senior project by Jessica Aiken (Communications 2019) explores different techniques that photographers use to drive the meaning behind their images. Images can be used as a tool to further cultural understanding.



Photo by Andrew Klobb

Conflict, poverty, and violence are associated with desaturated grey, and dark tones.



We can empathize with the child in the bed who is suffering, as we have an association to a hospital experience.



Photo by Hope Golden 2019



Warmly colored images can showcase a sense of hope, optimism strength, community, power.



Photo by Ben Seidman

Picture Superiority

An image's resemblance to real life experience, can cause higher physiological reactions over textual messages.



Black and white, along with high contrast allows for a higher intensity of focus, as the viewer isn't distracted by color

Polysemy

Each individual's perceptions provide different meanings, due to factors that impact their interpretation, such as the use of their knowledge as well as one's individual, social, and cultural context.



Spatial Grammar

A suggested sequencing of understanding within the image to understand its elements in relation to one another. There are aspects such as size, color, contrast, or positions to determine the visual cues. These all play a role in changing the meaning of the visual.



The Three Types of Semiotic Signs



Photo by Getty42 on Flickr

Indexical Sign

Signifies the thing it represents. For example, smoke is an indexical sign for fire.



Photo by photokaristic info on Flickr

Symbolic Sign

A visual that creates a conventional, culturally specific connection to a meaning



Photo by Janine on Flickr

Iconic Sign

An element that is correlated with the literal representation of the image such as the bottles above being a store's drink choices



Open structure

The meaning that comes from visuals occurs holistically, integrating various relations between the pictorial elements.

Visual Cues: How Photographers Communicate

Jessica Aiken (Ag Com,'19)

Hope Golden (ART '20)

Infographic

This senior project by Jessica Aiken (Communications 2019) explores different techniques that photographers use to drive the meaning behind their images. Hope Golden expanded on the project using images to create empathy.

Cheesecake: A Rich History

Kimie Lewis (ART '20)
ART 337 Graphic Design II "Infographic Project"
Professor: Katie McCormick, Professor of Design,
Department of Art & Design

National/Global Scale



Food System Atlas, SLO County Regional Foodsheds

Ellen Burke, PLA, LEED AP, Assistant Professor
of Sustainability in the Built Environment
Department of Landscape Architecture
August 2019

The *SLO County Food Systems Atlas* provides a broad overview of inter-related aspects of the food system of SLO County from a resilience and sustainability perspective, revealing many strengths of the current system, as well as vulnerabilities to be addressed. The Atlas contextualizes the county in larger food flows, including the San Francisco—Los Angeles corridor, and relationships to adjacent growing areas. In addition, the study integrates first-person, locally-based insights from consumers and farmers on challenges, priorities and customs around food production and consumption.

The Atlas is intended for use by anyone who is a part of the regional food system of SLO County. In particular, it is meant to support the work of agencies, government, institutions, non-profits, and advocacy groups who are working towards a more sustainable and resilient food system in the county.

Ag Land Conversion since 1984

The California Department of Conservation (CDC) has mapped farmland loss in the state since 1984. This map illustrates areas of farmland loss in the county between 1984 and 2012 (the last year for which data was available at the time of the study).

Areas shown in red or purple have been converted in the past two decades to 'Urban and Built-up Land.' Lands with this designation may include residential, industrial, commercial, institutional facilities, cemeteries, airports, golf courses, sanitary landfills, sewage treatment, and water control structures.

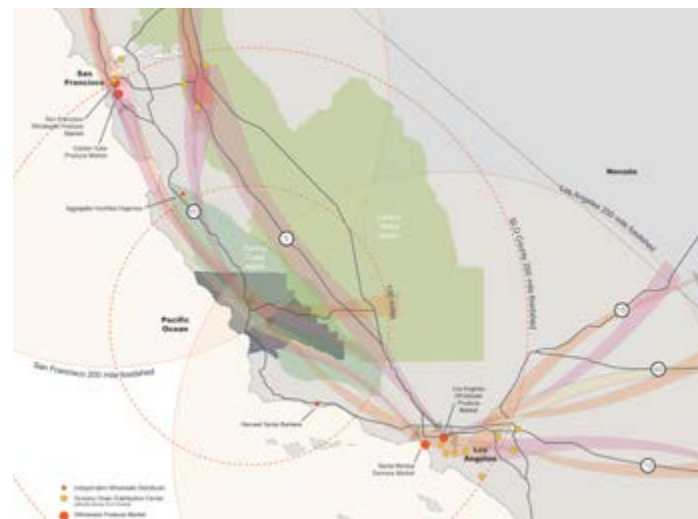
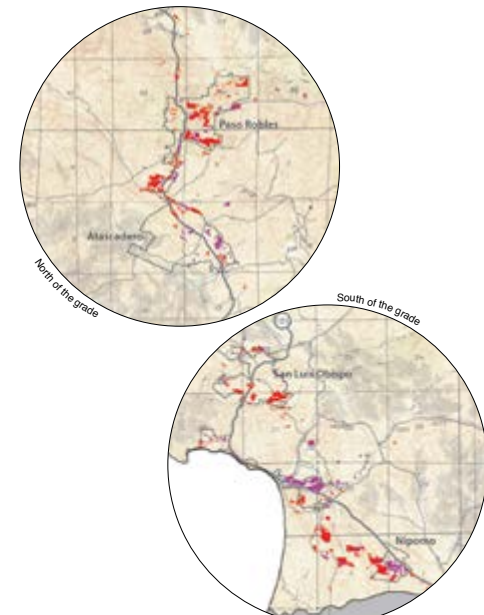
Farmland and grazing conversions that occur within city limits are of less concern, as those are the areas of the county designated for development. Yet some areas in the county show significant conversions outside of designated urban areas. Given the relatively small proportion of prime agricultural soils in the county, **reducing or eliminating ag land conversions outside of city limits** would strengthen the overall sustainability and resilience of local food systems.

Real estate development of agricultural land also increases farmland costs for farmers. **36% of farmers interviewed for this study said land costs were a challenge for farming in SLO County** (excludes farmers on subsidized land).



"A big challenge is that in this part of the county, land is very expensive, and so in order to be economically sustainable, as a farm we have to be vertically integrated."

"If you don't already have land it's hard to acquire because of the price per acre. We're lucky that 25 years ago land was reasonable and that due to our day jobs we've been able to increase acreage slowly."



Regional Foodsheds

SLO County is part of the foodshed for Los Angeles and San Francisco, supplying fresh produce to the consumers of both metropolitan areas. The Los Angeles Food Policy Council formally established SLO County as part of the Los Angeles regional foodshed in their 2014 sustainability study¹ and county farmers report selling to distributors in both Los Angeles and San Francisco. Conversely, SLO County relies on distribution patterns that originate in Los Angeles and San Francisco for the county's food supply (see Community Foodshed map, page 25). There is a reciprocal relationship of supply and demand, and active flows between (and beyond) the regions. Supermarket chain warehouses supplying Los Angeles are located in Nevada, Arizona, and Oregon.² These same warehouses are also likely part of the supply chain for SLO County supermarkets.

SLO County is part of the **Central Coast growing region**, a coastal valley extending from Monterey County to Santa Barbara County³ that produces a number of key export crops including wine grapes, lettuce and strawberries. SLO County also lies adjacent to the Central Valley growing region, home to 8 of the 10 most productive agricultural counties in the state.⁴

This map illustrates the **inter-dependence of these areas** of population and production through overlapping foodsheds and diagrammatic food flows. Given the inter-related nature of the foodsheds one question this map poses is whether organizing sustainable and resilient food systems based on political geography, like county lines, is the best approach.

¹Yoon, Rachel. 2014. Sustainability in the LA Foodshed. Los Angeles Sustainability Collaborative, Los Angeles Food Policy Council.
²Nimberly Zandi and Austin Nijhuis. 2017. The Resilience of America's Urban Food System: Evidence from Five Cities. Initiative for a Competitive Inner City (ICIC).
³California Ag Network. 2017. A look at year-round lettuce production from California's Leafy Greens Agreement.
⁴California Department of Food and Agriculture. California Agricultural Statistics Review, 2015-16.

Local Production

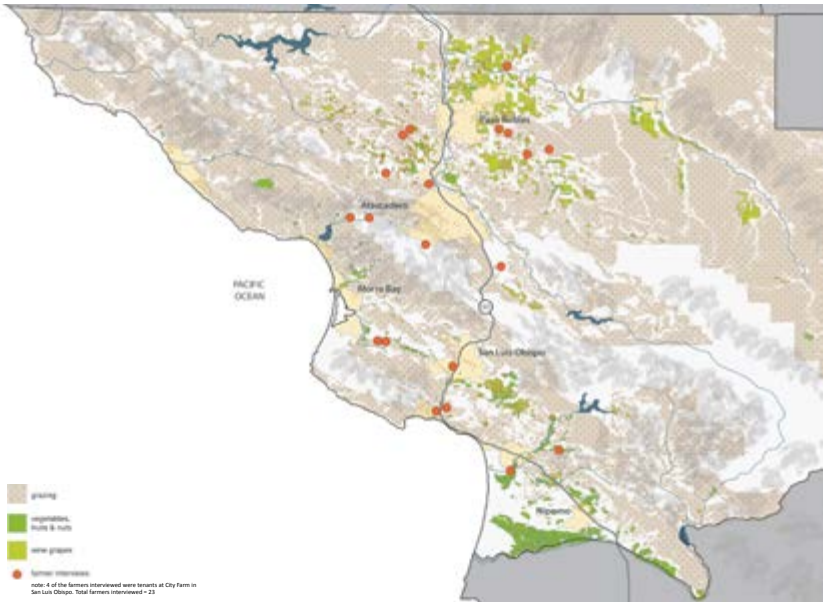
The top three crops by value in 2018 were wine grapes, strawberries, and broccoli.¹ The overall pattern of agriculture in the county is a predominance of widespread ranch land, with mostly wine-grape vineyards in North County and more concentrated row cropping in South County.

There are approximately 1.5 million acres of farmland in production in the county, 93% of which is farmed as ranch land, with the remaining 7% in cultivation for wine grapes, orchards, and row crops.² In addition, there are approximately 600,000 acres of prime ag soils not in production.³

Because GIS data for farm production is based on parcel data, rather than farm owner/operator, it is beyond the scope of this report to identify the average size of farms in the county (as one operator may produce on multiple parcels).

The Department of Agriculture reported a 5% increase in overall harvested vegetable acreage and a 3% increase in fruit and nut acreage in 2018 compared with the previous year.⁴ Increased rainfall and more stable labor conditions are credited for these increases. Viewed over a longer time span however there has been an 25% decline in vegetable acreage in the county over the past decade.⁵ County Department of Agriculture research reports that vegetable growers view regulations, increased imported product, and high operating costs as challenges to making vegetable production in the county a profitable endeavor.

In 2019 there was a 35% increase in the amount of registered organic acreage⁶, with 5% of farmland in the county now registered as organic. The top organic commodity is cattle and calves, accounting for 86% of all registered organic acreage. Other top organic commodities include grain, carrots, wine grapes and walnuts.



note: 4 of the farmers interviewed were tenants at City farms in San Luis Obispo. Total farmers interviewed = 23

¹County of San Luis Obispo Department of Agriculture/Weights & Measures, 2018 Annual Crop Report
²Based on analysis of SLO County GIS data layer AG_CROPS_2016
³County of San Luis Obispo Department of Agriculture/Weights & Measures, 2008 Annual Crop Report

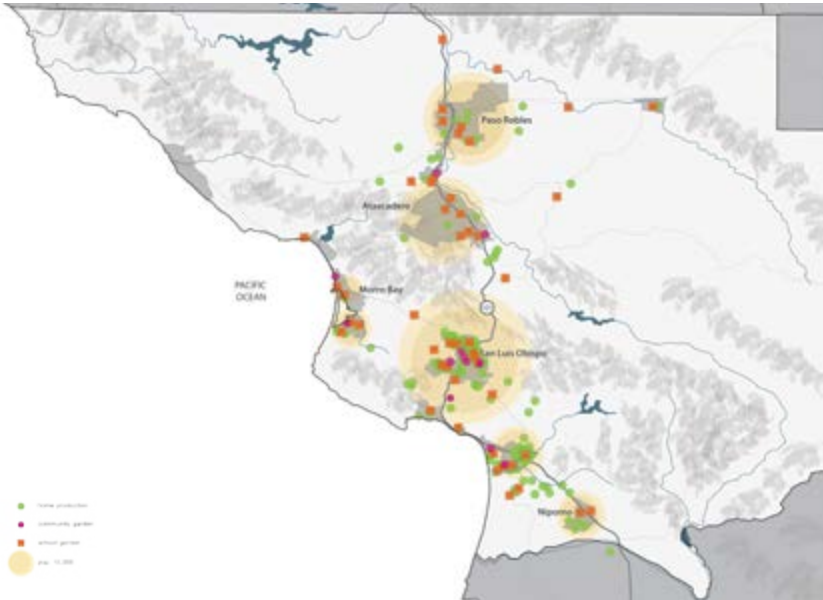
15

Community Production

Community production is a key element of a sustainable and resilient food system. Community gardens and backyard gardens allow families and individuals to **grow their own produce**, which increases the ability to support oneself and neighbors during any food shortage or spike in food prices. And like school gardens, all types of engagement with growing produce increases the **knowledge base of the community** at large, a key factor in social-ecological resilience. An informed community is better able to address disruptions and participate in recovery efforts.

Strengths:

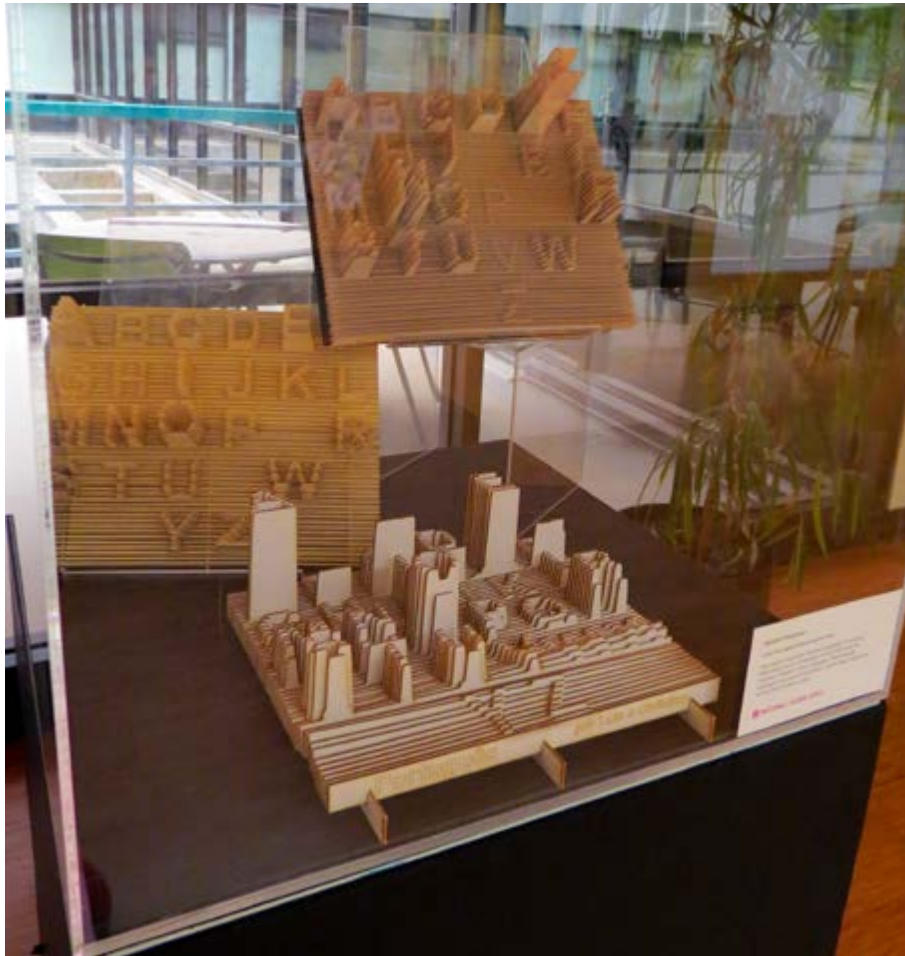
The county has a strong infrastructure of **school gardens**. These gardens serve multiple purposes as part of a sustainable food system, including teaching healthy eating and creating interest in farming in younger generations. Many schools in the county also host **4-H clubs** which similarly contribute to community knowledge base. **Community gardens** are less evenly developed across the county. While some more populated areas, such as San Luis Obispo, have a number of community gardens, other populated areas, like Pismo Beach, have none. **Home production** shown on this map is derived from Food Bank data on donations of surplus produce. While it is clear that areas south of the grade have strong engagement in backyard food gardening, it is less clear whether North County residents are not food gardening, or whether other factors contribute, such as donating surpluses to neighbors rather than the Food Bank.



12 community gardens
49 school gardens
208 produce donations from home harvests⁷

⁷Clean SLO 2016 statistics, <http://www.cleanslo.org/history.php>

16



Alphabet Frequency

Luis Carrera (LARCH '14)
Christian Estrada (LARCH '14)
David Gonzalez (LARCH)
Wazeem Khan (LARCH '14)
Jared Gibson (LARCH '14)
Ashley Marquez (LARCH '14)
Julianna Wild (LARCH '14)

LA 437 3-D Digital Communications
Professor: César Torres Bustamante

The project is inspired by 'Alphabet Topography' by Synoptic Office design studio, and displays a terrain informed by the frequency of letters in various languages. These language landscapes are a result of each letter's relative height, determined by how often the letter is used.

Matter of Time, 2018

David Jamesson (LARCH '18)

Wenjie Tan (LARCH '19)

Kord McKinney (LARCH '19)

Hau Chung Johnny Chan (LARCH '19)

LA 438 GIS Application to Design Projects

LA 437 3D Digital Design Communications

Professors: César Torres Bustamante, associate professor
and Miran Day, assistant professor

Acrylic, 18"×18"

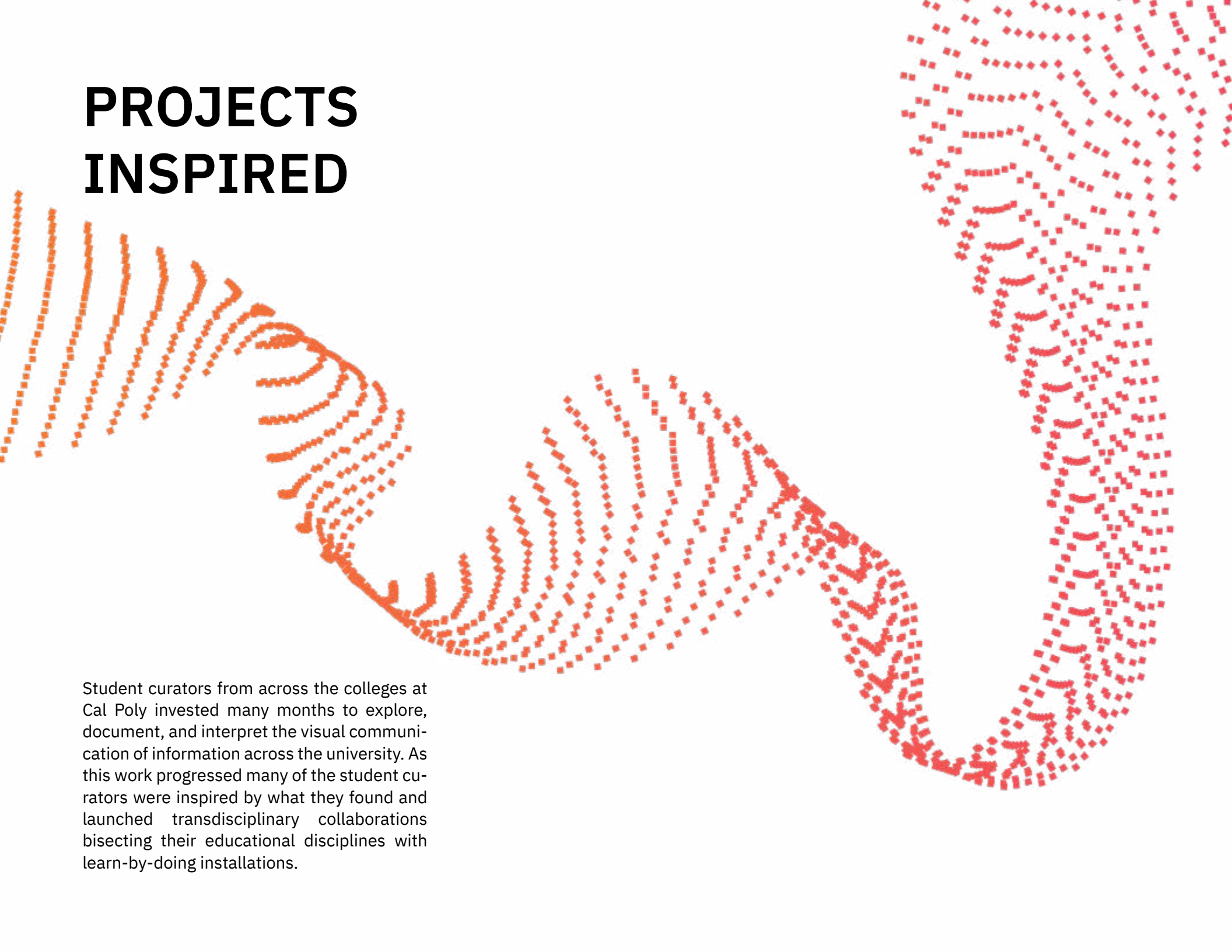
This project explores the agency of mapping as 'a creative activity' with topics related to climate change. The main goal is to examine 'reformulation of what is already given' and find 'the dynamic and promiscuous character' that could be utilized in the design forms and approaches. Students created acrylic displays that visually communicate environmental concerns related to climate change.

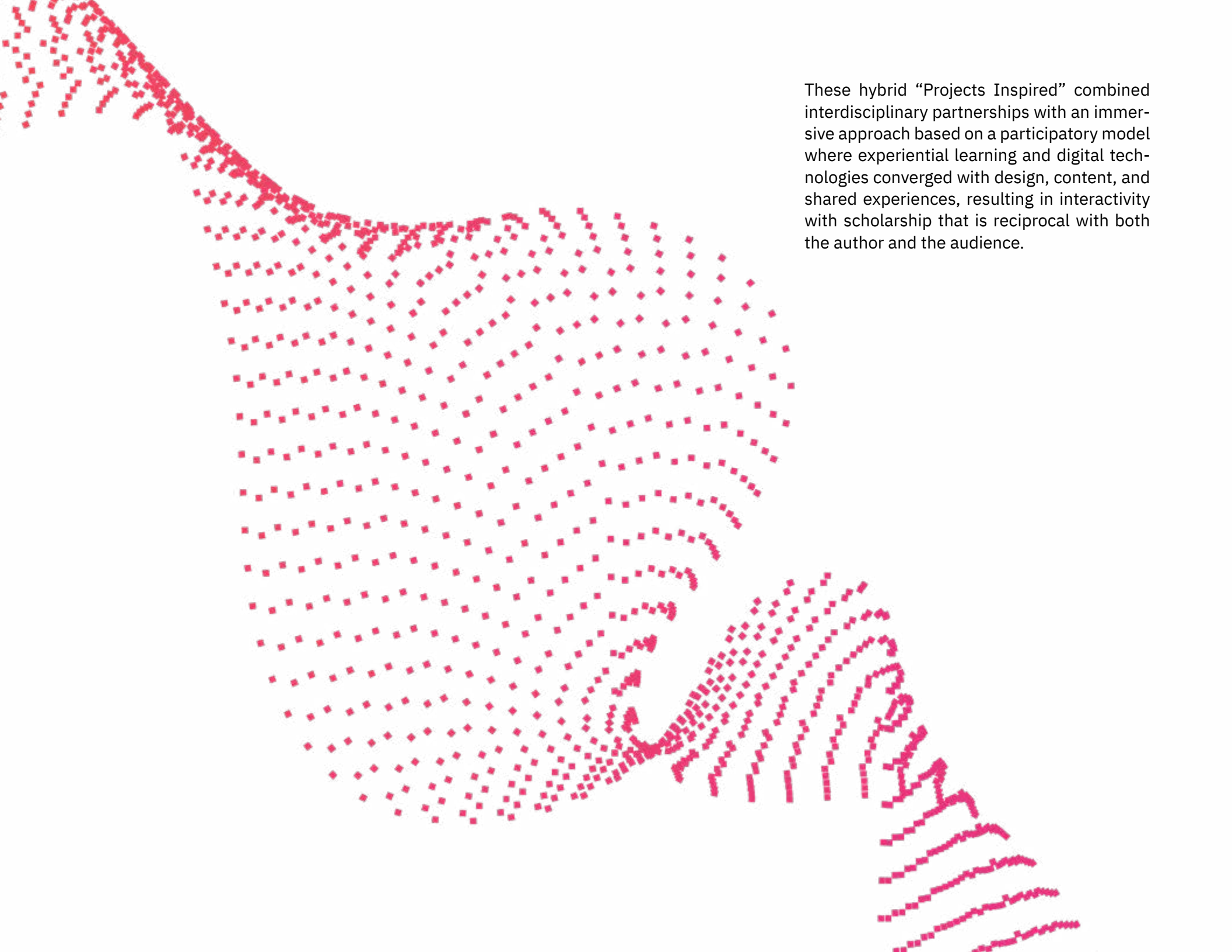
National/Global Scale



PROJECTS INSPIRED

Student curators from across the colleges at Cal Poly invested many months to explore, document, and interpret the visual communication of information across the university. As this work progressed many of the student curators were inspired by what they found and launched transdisciplinary collaborations bisecting their educational disciplines with learn-by-doing installations.



An abstract graphic composed of numerous small red dots arranged in a series of overlapping, wavy, and somewhat chaotic lines that sweep across the page from the top left towards the bottom right. The dots are of a vibrant red color and vary slightly in opacity, creating a sense of depth and movement. The overall effect is reminiscent of a digital signal or a stylized representation of a network or data flow.

These hybrid “Projects Inspired” combined interdisciplinary partnerships with an immersive approach based on a participatory model where experiential learning and digital technologies converged with design, content, and shared experiences, resulting in interactivity with scholarship that is reciprocal with both the author and the audience.

LANGUAGES OF MOTION



HUMAN SCALE

by Emily Chung

Languages of Motion seeks to highlight the technicality of dance, often unseen and intangible, through the breaking down of three different movement phrases into geometry, continuity, and time.

GEOMETRY

Watch the points of connections in these videos and see all the different forms they pass through. Can you interpolate your own geometry and imagine the shapes you create?

<https://youtu.be/pNT5RxZ8cPE>





LIGHT PAINTING

These long-exposure photographs consolidate the thirty second videos into single respective frames, tracing the phrase like a pen that stays on the page from beginning to end.

Observe how a dance made up of single moves comes together as an uninterrupted curve, and consider the flow and continuity:

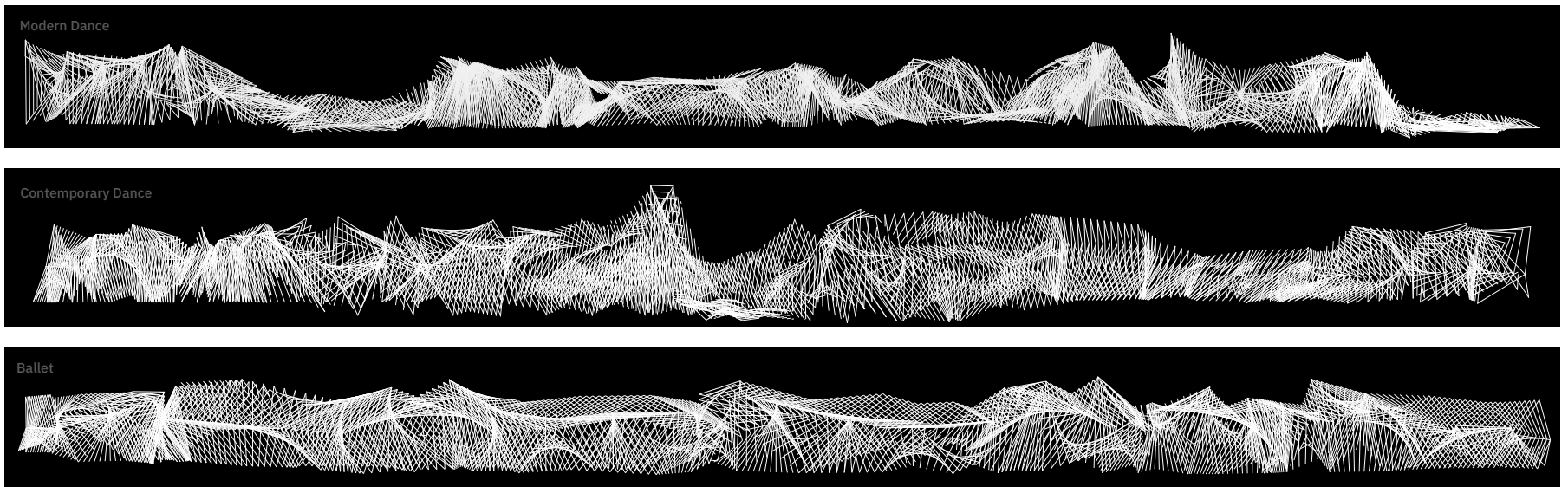
Can you imagine the lines you have traced?

SEQUENCE OF MOTION

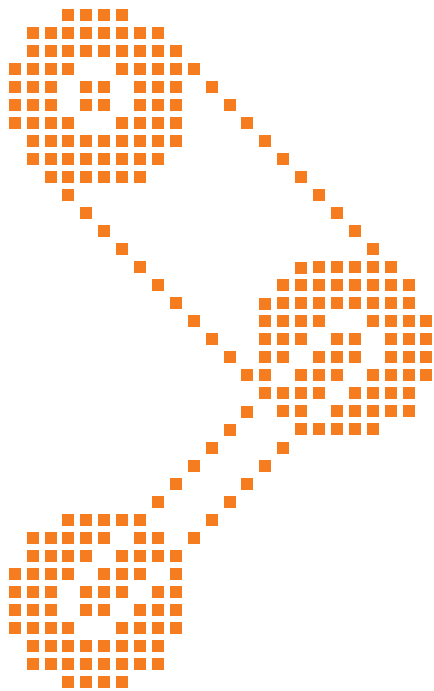
See here how geometry, continuity, and time come together through dance, and come around to see them stand on their own.

FLIPBOOKS

Flip through these booklets a few times. When you flip fast, do you see how a move morphs and evolves into another? When you flip slow, do you see the space each step leaves behind?



EVERYDAY MECHANISMS

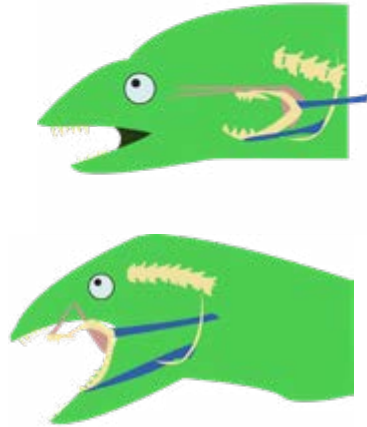


HUMAN SCALE

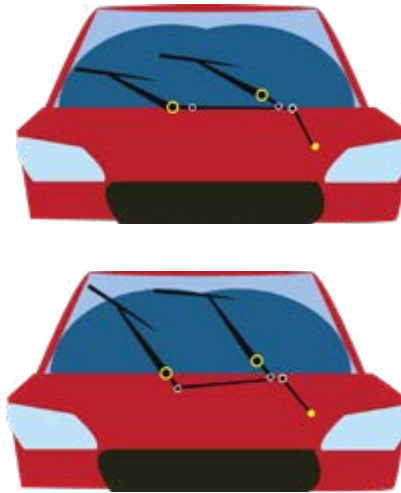
by Miles Young and Hope Golden

It might be difficult to spot them at first, but four-bar linkages are incredibly common in our lives — in a nutshell, they're the basis for making most machines move the way you want them to. Though they aren't always as simple in practice, the concept of the four-bar linkage can be reduced to a four-sided configuration of straight rods, one locked in place and the other three movable, attached to one another at each end by rotating joints.

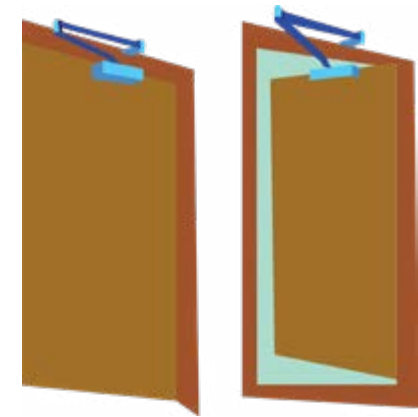
Many principles of engineering are rooted in intuition, though this can often become obscured by equations, coded diagrams, and technical terminology. The hope is that, by demonstrating the essence of one simple but profound mechanism, this display will bring engineering down to earth for a moment.



Although humans have probably put four-bar linkages to the most use, we aren't the only animals who can lay claim to the mechanism. Several species of fish, most commonly eels, have developed a jaw that utilizes the mechanism to extend the forward reach and vertical width of their mouths when open. The skull acts as the fixed link, while the two upper and one lower jaw bones act as the moving links.



The window wiper mechanism is an example of the simple power of the four-bar mechanism in everyday life. While more complex mechanisms might need several inputs (some form of power, like a motor, which directly causes a linkage to move) to ensure that all the linkages follow the desired path of motion, the four-bar mechanism needs just one. In windshield wipers, the four-bar mechanism transfers the rotation of a single motor to the wiper blades so that they follow their correct path every time.



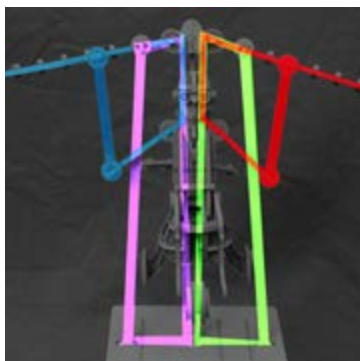
Illustrations by Hope Golden

The automatic door closer is possibly the most prevalent and straightforward example of the four-bar linkage in many modern buildings. In this case, the mechanism is dampened by hydraulics rather than powered by a motor, but the idea is the same. The door frame can be thought of as the fixed link, while the door and metal struts are the moving links, and the speed of the mechanism (which includes the door as one of the links) is controlled by the damper.



FLYING DREAMER MECHANISM

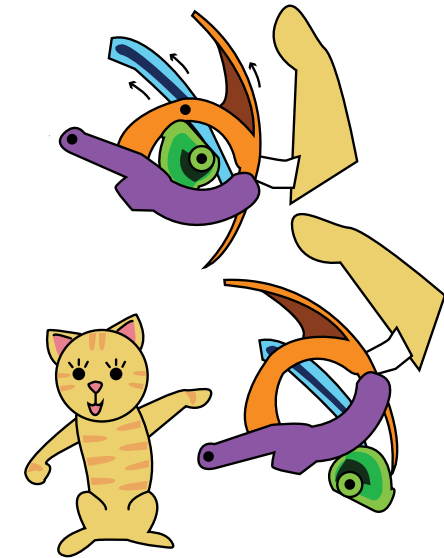
This mesmerizing mechanism displays four-bar linkages as members of a larger system using them in combination to give its wings, body, and tail complex motion. Some of the linkage configurations have been marked on the photo below, and you are encouraged to use the Dreamer and observe them for yourself.



INTERACTIVE CAT COIN BANK

Observe the inner workings of this toy and you might begin to wonder how this mechanism can possibly relate to any of the others in this display. None of the links are straight rods. Links rotate and slide at some joints, and less-obvious fishiness is going on besides. The truth is that, for the sake of clarity, the simplest possible definition of the four-bar linkage has been presented to you so far; in reality, many different “transformations” can be applied to the basic form depending on the constraints of your design.

However, you might begin to notice some similarities: a rotating input, for instance, and an exact path that is always followed in every cycle, and linkages that transfer motion to others. The fundamentals of four-bar linkages are still present, even in this modified version.



The green piece is called a “cam”. It rotates in a circle to allow the blue piece to move.

A nob under the orange piece allows it to be pushed up the indent in the blue piece.

The purple piece is supporting the weight of the arm, helping push it up.

As the cam turns, the cycle resets.

INTERACTIVE TRACER MECHANISM

This mechanism demonstrates path generation.

1. Place a pencil into one of the holes in the red link
2. Rotate the crank, and watch it trace a loop.
3. Try extending or reducing the vertical arm of the fixed link and watch how the loop changes.

By changing the lengths of each link (not just one, like in this tracer) or the point being traced (link-ages can be any shape as long as they connect at two joints), a literally infinite variety of paths can be generated using a four-bar mechanism.

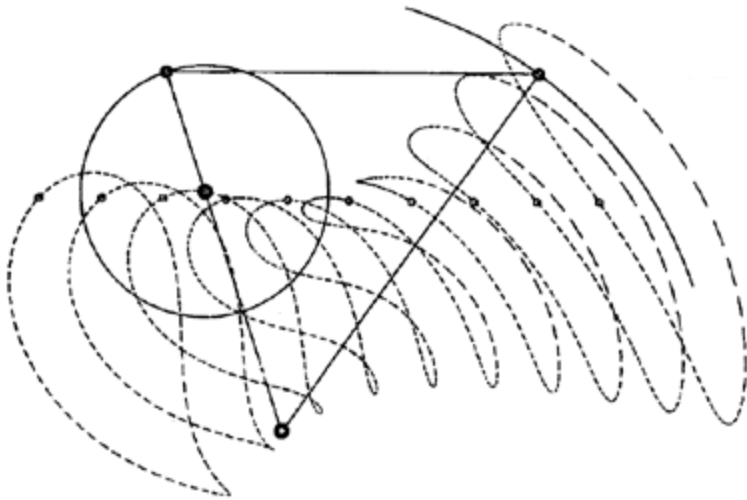


Image Source: *Design of Machinery*, Robert L. Norton, Chapter 3, Page 106.

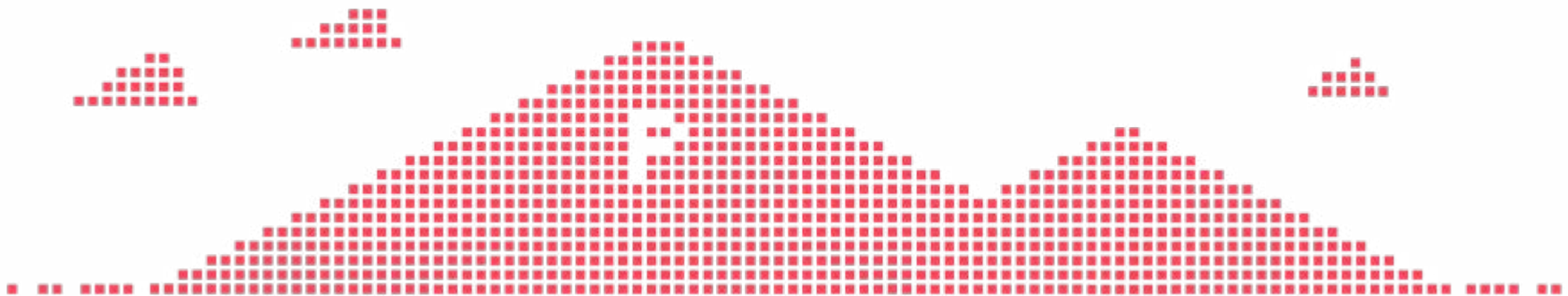


FEELING AT HOME AT CAL POLY

COMMUNITY SCALE

By Laura Akatsu Kuffner

Do you feel at home here? What does “home” even mean? This portion of the exhibit explores the idea of “feeling at home” as both a geographic sense of belonging and abstract feeling of safety and comfort. “Feeling at home” is an open-ended prompt exploring the places, mindsets, and communities where underrepresented students feel a sense of belonging or safety at Cal Poly — where their identity is valued.





The longest I've spent at one school is three years; through the years of bouncing between Japan and America, I am used to feeling like an "other" in spaces I only partially inhabit.

In exploring data visualization at Cal Poly, I found myself returning to this complicated idea of cultural duality (or lack thereof), a topic sensitive to Cal Poly given its history as a predominantly white institution with a less than stellar track record for acceptance towards diversity. In researching some of the university-published diversity data and interviewing students, faculty, and clubs, I came to realize that the benefit of resources such as the MultiCultural Center and cultural clubs are not accurately represented in published data such as student retention rates. For many students, including myself, these resources have greatly contributed to their sense of community and belonging on campus in a way that isn't quantified by any existing data. With this portion of the exhibit, I hope to highlight some pieces of quantifiable and qualifiable data regarding "home" to try to begin to piece together a clearer picture of what it means to truly feel at home at Cal Poly.



As a Japanese American born in Tokyo but raised across Pennsylvania, California, Oregon, and Yokohama, I have always struggled to identify my own sense of "Home."

— Laura Akatsu Kuffner

STUDENT TESTIMONIALS

These testimonials were collected anonymously from the Multicultural Center and the first year cultural learning community dorms both this year (in Yak?it'ut'u) and last year (in Yosemite Towers). Students were given a notecard, markers, and free reign to respond to any one of the suggested prompts (below). As you read through these highlighted responses, I encourage you to think about these questions yourself, and the ways in which you respond to these ideas.

- In what ways do you feel a sense of safety and/or belonging at Cal Poly?
- Where, when, or with whom do you feel at home as an underrepresented student at Cal Poly?
- In what spaces are you most conscious of being an underrepresented student at Cal Poly?
- What has been the most valuable resource for you as an underrepresented student at Cal Poly?
- How can Cal Poly become a space that feels more like home?

"I feel most at home at Cal Poly with friends because they are what make college fun and create a sense of belonging."

"One of the most valuable resources for me was the MCC and cultural orgs. With these resources, it was so much easier to find people in a similar situation as me and with similar backgrounds. Those are places where I felt comfortable."

"I feel at home with other under-represented students. I used to be the majority at school, but since coming to Cal Poly, I experienced what being a minority feels like."

"The space I am most conscious of being an underrepresented student is in the classrooms where my classes are held. My major is predominantly white and my college is the only one that does not have multicultural program."

"One place that has helped me feel at home is PCE. I've really met some wonderful and amazing people through it and they have made my first year experience that much more fun and better."

"Feeling at home means feeling safe, accepted, and celebrated."

"I don't feel safe at Cal Poly."

"For me, safety is a hard thing to find. I was raised to be paranoid and it shows. But I feel safe when I'm with those I can call family. Right now I feel safe because I've made a family with the people on this floor."

"I feel most conscious in my major because I am oftentimes the only man of color in all my classes."

ADD YOUR OWN STICKER!

Where do you consider “home?” Place a sticker on the place you call home. You are welcome to add as many stickers as you would like, depending on how many places you consider home.

You may not feel like you have a home space (and that’s okay too!) If you’re feeling lost or adrift, add your sticker to this boat instead.



CALIFORNIA DEMOGRAPHICS

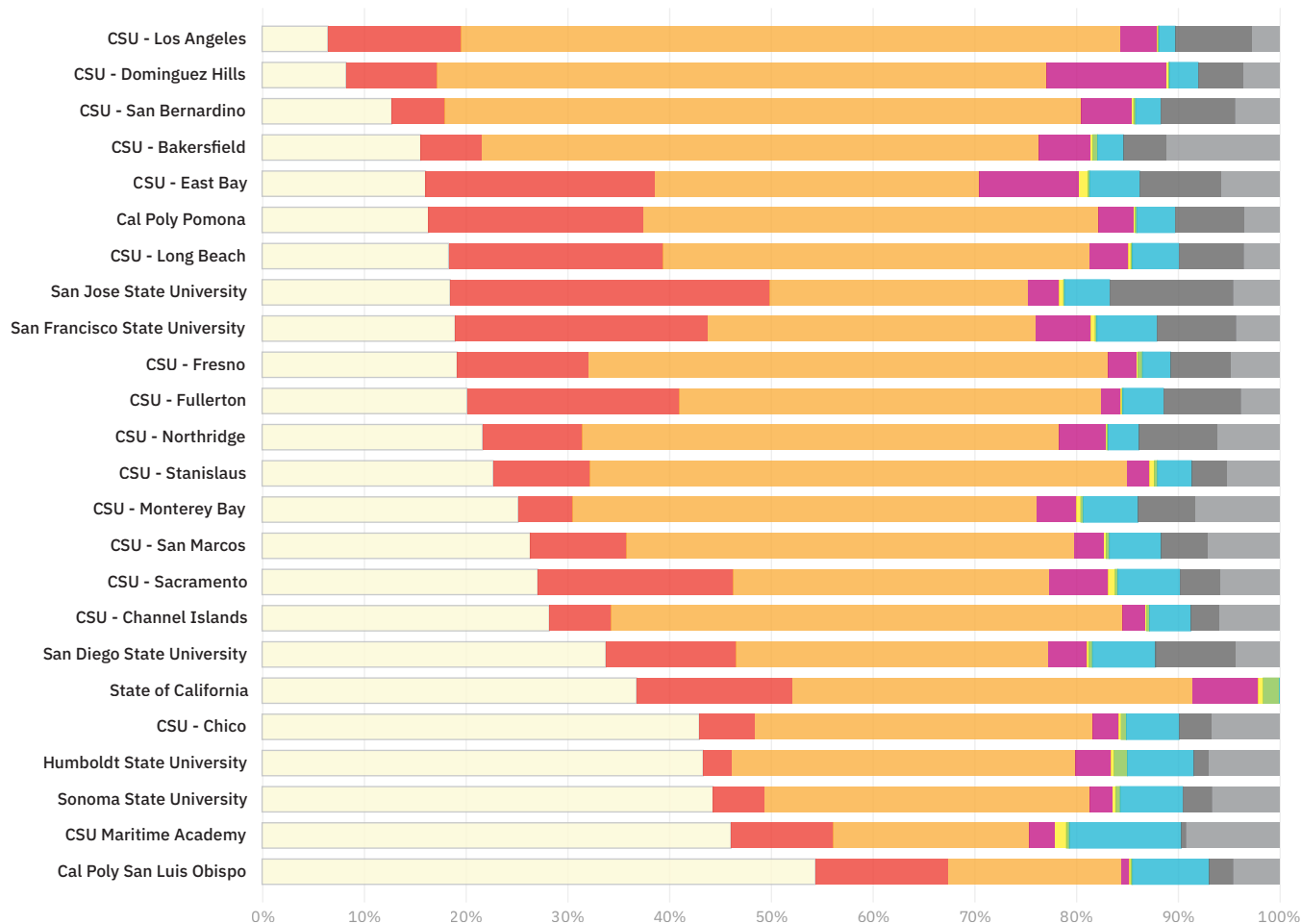
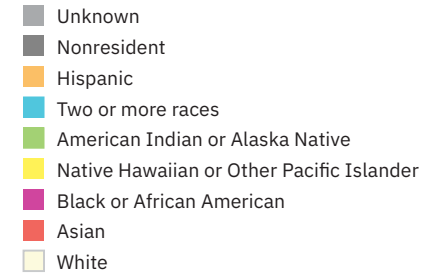
This is a racial dot map of California, in which each dot represents 500 people. From a glance, this map provides information on population density, geographic spread, and racial diversity and concentrations across the landscape.

- Why might some areas be more or less racially homogenous?
- Can you find your own hometown on this map?
- How does the racial dot spread compare to your lived experience?



CSU DEMOGRAPHICS

Across California, the 23 CSU campuses provide higher education opportunities to a diverse and dynamic population. In many cases, the demographics of race and ethnicity of students at the CSUs reflect the diversity of California and their surrounding communities. However, at nearly 55% White, remains the only 'majority white' institution in the system.



RELATED ARTICLES

Where do we get our sense of cultural identity from? What is it like to assert (or feel disconnected) from that sense of identity? Follow these QR codes to select opinion articles written by some talented Cal Poly students over at *Mustang News*.

Each share their unique perspective regarding the often ambiguous and subjective landscape of culture and cultural identity.



“Two cultures shaping one college experience”

Written by Tabata Gardillo, Oct. 1, 2017

<https://mustangnews.net/two-cultures-shaping-one-college-experience/>



“Reporting on diversity as a Latina at Cal Poly”

Written by Cassandra Garibay, Apr. 14, 2019

<https://mustangnews.net/reporting-on-diversity-as-a-latina-at-cal-poly/>



“You are more than your genetic makeup — despite what 23andme might tell you”

Written by Grace Kitayama, Oct. 21, 2019

<https://mustangnews.net/you-are-more-than-your-genetic-makeup-despite-what-23andme-might-tell-you/>

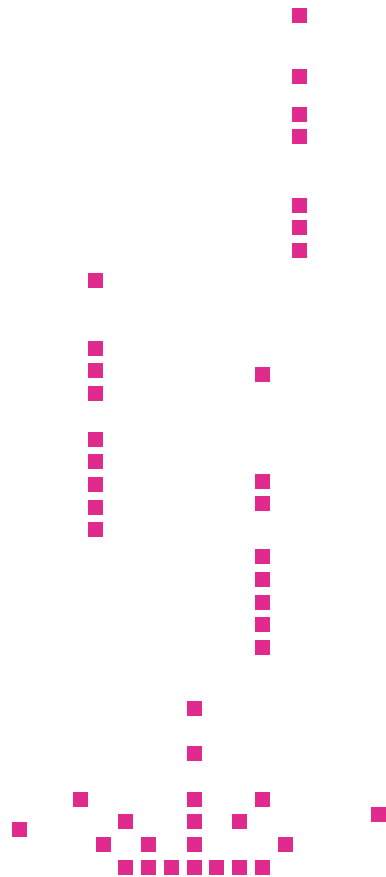


“Being Brown in a Crowd of White”

Written by Prerna Aneja, Apr. 14, 2019

<https://mustangnews.net/being-brown-in-a-crowd-of-white/>

ONE BOTTLE AT A TIME



NATIONAL / GLOBAL SCALE

by Markus Rogne, Aimie Olson, Peter Serduik

Sustainable Hydration: This project aims to illustrate the repercussions of single-use plastic waste while simultaneously creating hope, showing that we CAN and we ARE making a difference, one bottle at a time.

In the spring of 2015, the ASI Board of Directors initiated a partnership with Cal Poly to install 25 water bottle filling stations throughout the Cal Poly campus.

“Thirsty? No problem! ASI is helping students stay hydrated while taking action to help lessen environmental impact with the addition of Hydration Stations located around campus. These stations allow users to fill up a variety of container sizes with filtered water.”

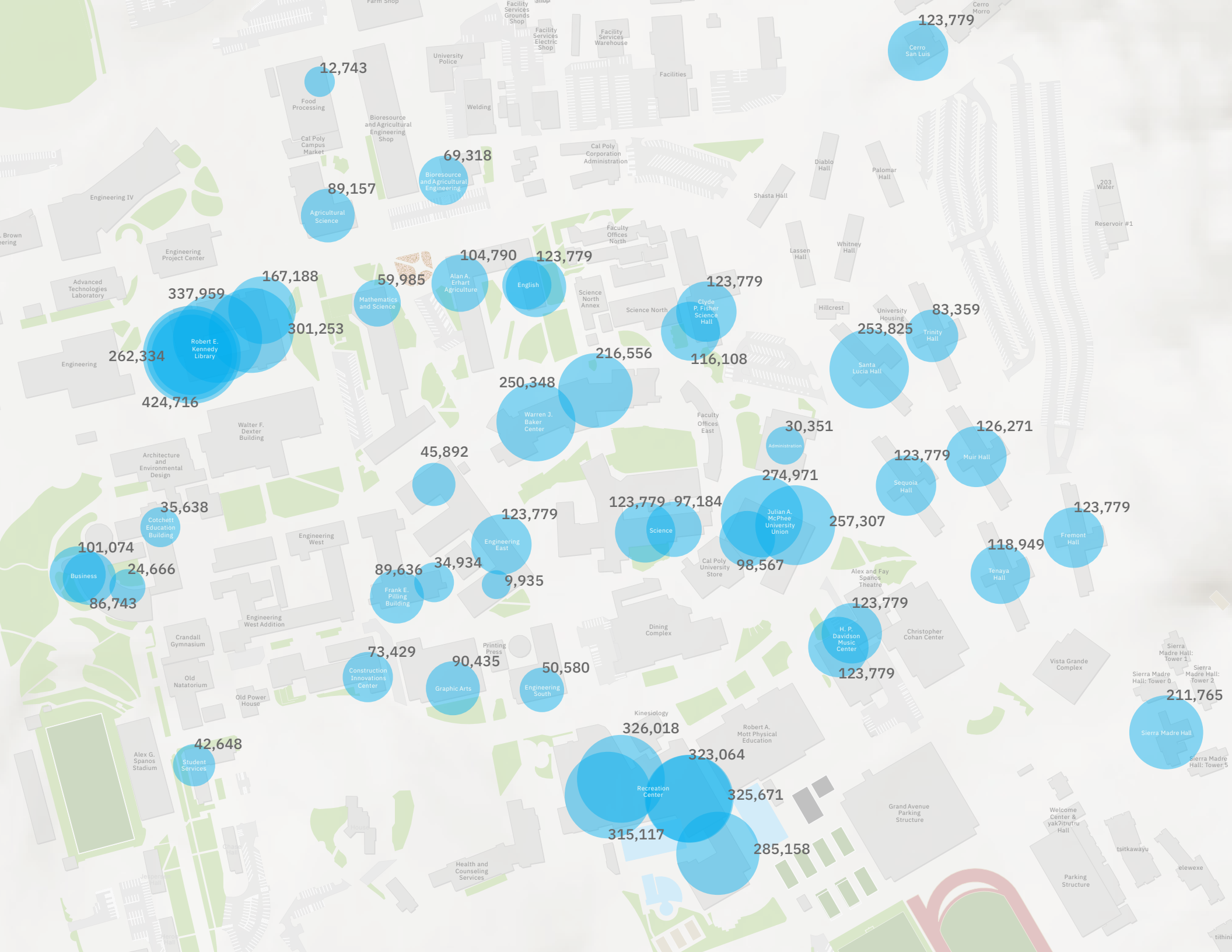
**This Hydration Station
helped eliminate waste from**

A digital display showing the number 00393308 in a pixelated font.

disposable plastic bottles

**Hydration Counter Kennedy Library
1st Floor filling station**

Equipped with a simple counter, these stations provide users with a small bit of positive feedback, in the form of a single data point. By choosing to use your refillable container, you've eliminated the need for yet another single-use plastic bottle. And over time, the impact of this relatively small choice adds up.



At Cal Poly, students, staff and faculty have avoided the equivalent of nearly 8,000,000 single-use plastic bottles.

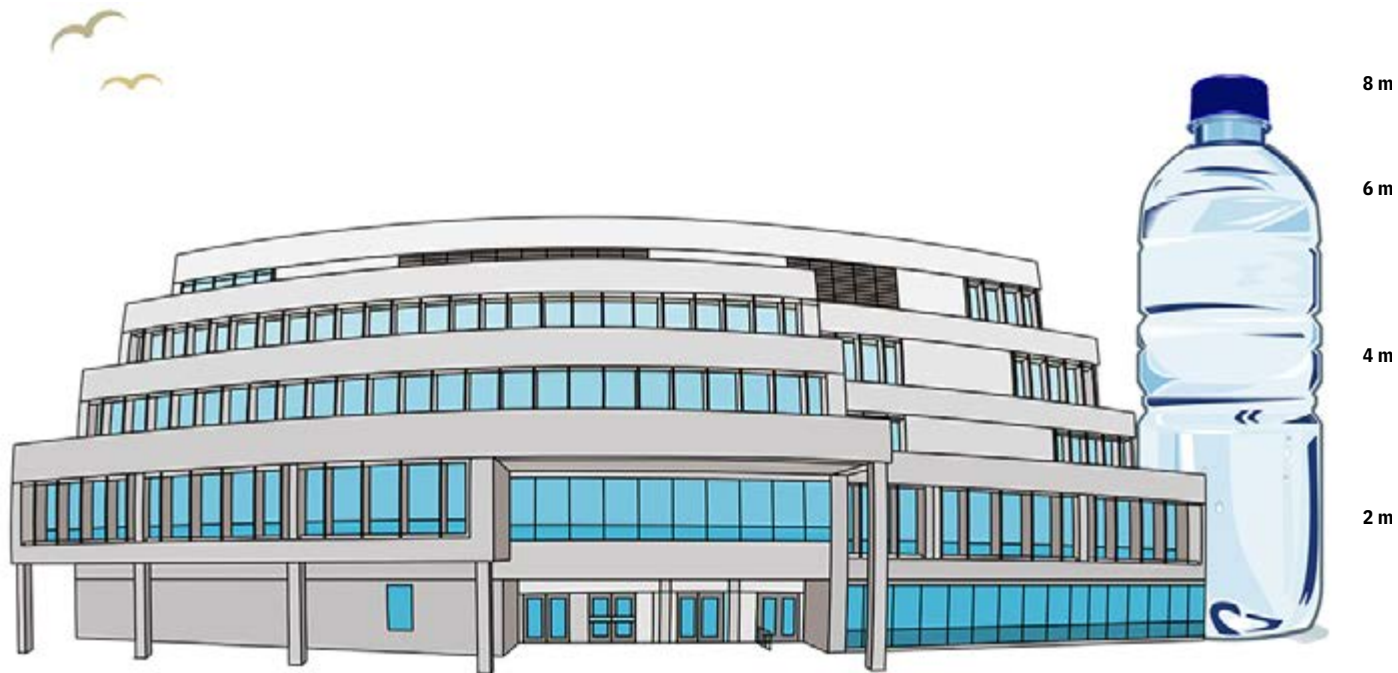
Viewed by area, that's enough plastic to cover over 25 acres, or half the campus core.

HYDRATION MAP

There are now over 56 stations located across campus. In Spring 2018, our student curators were interested in the question: So how many single-use plastic bottles have been avoided on campus?

By collecting the digital counter data from each station, we can now estimate and visualize the waste that wasn't.

Viewed vertically, 8 million plastic bottles would stack to form a tower that would loom 100 ft over the roof of Kennedy Library.



Fortunately, these bottles don't exist, because they were never necessary. By choosing a reusable option we can eliminate unnecessary waste, one refill at a time.

So Stay Hydrated, Sustainably!

ONSITE EXHIBIT



Isometric view of gallery.

By Jennifer Shields, Assistant Professor, CAED.

Impact is one of many exhibits in which the library's Creative Works department serves as an anchor for a broad range of storytelling and documentation of the scholarship taking place across campus. The intent of the faculty exhibit program is to create hands-on learning opportunities for students, and to engage and instruct students using many methods and approaches.

The design and fabrication of *Impact* was many months in planning and with a phenomenal group of collaborators where the teacher-scholar model dovetailed with Cal Poly's learn-by-doing ethos.

Architecture assistant professor Jennifer Shields and the faculty scholar for Impact, designed the gallery walls and gallery space within the second floor space in Robert E. Kennedy Library. Working closely with the CAED Support Shop to fabricate and install the walls, they became a form of communication themselves, helping tell the story of the visual communication of information through motion and visitor navigation of the space.



CAED Support Shop student assistants work on installing the gallery walls.

Many thanks to David Kempken, shop manager, and Tim Dieu, shop technician, and to student build assistants, Julia Valle, Ariel Tolentino, Kahye Yu, Reese Netro, Varun Maniar, and Salman Al-Sulaiti.

Photo: Jett Witlin/Kennedy Library



The second floor of the Kennedy Library showcasing the finished installation.

Photos: Jett Witlin/Kennedy Library





EXHIBIT RECEPTION





Onsite Exhibit







FUTURE IMPACT

By Mark Cabrinha

With the ubiquity of images today, we may seldom exercise critical discretion over the images we put out in the world. We unfortunately know this all too well when an image goes viral. Clearly images can be powerful things. The work in this exhibit demonstrates the positive impact made through visual communication that is curious, critical, crafted, and designed. It is created with an attention to intention.

With student curators representing disciplines across each college, the potential for the visual communication of information to make an impact exists across every discipline. The thoughtful engagement of these student curators over the last year has shown the importance of getting out of our disciplinary habits of mind presenting the impact of each respective discipline to a wider audience. Furthermore, the visual communication of information is an interdisciplinary opportunity itself engaging multiple perspectives and skill sets from information gathering, positioning arguments, to visual communication and expression. Rather than celebrating this work in a retrospective exhibit, we see this exhibit as a beginning. Critical visual literacy should be part of every Cal Poly student's education with a more rigorous multi-disciplinary path for students that want to develop expertise in the visual communication of information. When we are able to develop visual thinking with the ambition to transform the world, we can make an impact.

AFTERWORD

By Catherine Trujillo and Mark Cabrinha

September 2020

The onsite exhibit *Impact: The Visual Communication of Information* focused on the diversity of visual communication created by students, faculty, and staff across the university. However, just a few short weeks after the opening of *Impact*, it became clear that the world was grappling with a global pandemic — the effects of which became clear on March 16, 2020 as Cal Poly transitioned virtually and the library closed in response to efforts aimed at slowing the spread of the virus in our community. The exhibit lay quiet as all of us collectively endured self-isolation at home and bore witness to the human toll that COVID-19 has taken.

As the weeks of the pandemic wore on, our community confronted the reality that we are still a nation severed by racism and inequality. We again bore witness as the pandemic intersected with the recurring injustice and dehumanization of Black lives. The murders of George Floyd, Ahmaud Arbery, and Breonna Taylor and so many others whose names have yet to be spoken — and the supervening local and nationwide protests, are yet another grievance of how deep injustice seeps and how critical is the need for change. All as the pandemic continues to negatively affect our world and disproportionately affect Black, Indigenous and people of color.

During this time of reflection, CAED and Kennedy Library maintain our shared commitment to support alternative approaches to scholarship with a commitment to amplify underrepresented topics and voices. This digital catalog shares the onsite exhibit and reinforces our focus to bring inclusive practices, equity, and justice to the forefront of scholarly publishing at Cal Poly — centering historically underrepresented identities, perspectives, and creativity. Our digital outreach has been revolutionized during this pandemic and nation-wide uprising and has demonstrated across academia that investment in the visual communication of information is ever more important for social justice and most importantly, self-determination.

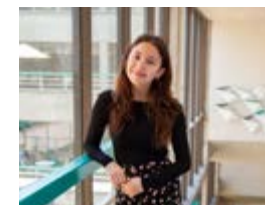
Student Curator interviews were conducted in July 2020 for the purpose of this publication.

“Following the initial outbreak of COVID-19 in the states, I decided to return home to Yokohama, Japan. I’m not really sure that working on this exhibit prepared me for an entirely virtual spring quarter, but it certainly made me think about the degrees to which digital communication alone can be successful without an in-person or physical component.

Being away from the states during BLM 2020 has been an extremely disorienting experience. I did attend one BLM march in Tokyo and found it really interesting to see the ways other protesters balanced using English and Japanese in their posters and slogans. It made me think about who the march was for, and whether the audience was meant to be Japanese people in Tokyo to call to light racism in general or Japanese Americans in solidarity for a specific movement happening across the ocean. Honestly, I’m not really sure if it was like in solidarity for the movement or more to try to educate and raise awareness for the treatment of minority populations or oppressed populations within Japan because that is definitely an issue here as much as it is in America.

I think it’s a really good thing that a lot more of like our peers and maybe younger generations who are more social media savvy are really taking personal initiative to share resources and civil rights issues and things that they’re passionate about. That is, I think, a very positive affirmation of hopefully the kinds of change that we want to bring as a group.”

—LAURA



“I have definitely noticed the growing use of graphic design on social media and even on protest signs. Every week the statistics that are emerging about prejudice are being put into very moving graphics that are influencing thousands of people to stand up for a cause that has been pushed down for decades. “

—AIMIE

“The BLM 2020 movement has been unique in its visual presence on social media through the sharing of various graphics, which I’ve often seen in the form of Instagram slideshows. What I’ve found especially interesting about this communication is that activists have naturally been translating statistics into visuals revealing a truth that would likely not be discussed among the public otherwise.

I think it’s really interesting, how people have been making slideshows. Their natural instinct, I guess, is to kind of make a visual communication with a lot of information. But I’ve also seen people say, like the movement isn’t a design prompt. So there’s that problem with it too. But I think it’s definitely helped spread information.

I think because there’s also like less distractions and people have more free time now, there’s more time to think about everything else that’s going on in the world, and not just your own personal like daily routine. Because everything’s been kind of disrupted.”

—JETT



“I think if anything, this pandemic and the shift to remote learning has emphasized the value and necessity of effective visual communication. Being so removed from my peers and the rest of the Cal Poly community, discourse happens with much more difficulty, and so creating visuals which can bridge physical gaps has become even more important.

Despite the tragedies which have led us here, I think this intersection of a global health crisis and a social justice movement have really served to emphasize the issues in their intersection. We are seeing incredibly clearly thanks to graphs based on collections of data how the systemic inequalities of our country have put the Black community at such a huge disadvantage in terms of access to healthcare (as well as the long list of factors that affect this).

On another side, I think that this movement has made room for a lot of Black art to be promoted, especially on social media.

I think part of why the movement has been able to last so long and grow so much is because of social media and because of all of the super striking images. We’re seeing people getting tear gas. People having been shot with rubber bullets. I’m seeing clips of Angela Davis speaking about the school-to-prison pipeline. All of these things that are finally getting more attention. And I think that that’s successful because of the visual nature of Instagram. It catches your attention, really quickly, as opposed to a poster filled with text.”

—EMILY

“Infographics have been very impactful tools on social media. Visuals can be used for both good and bad. I have seen the opposition to the BLM movement using visuals that are inaccurate to try and spread misconception on social media. Their ease of reading can be dangerous. However, on the positive side, I have seen tons of visuals being used to spread resources.

The infographic style or the graph type that you choose can influence that because depending on whether you’re doing bar or pie, it’s different for the type of information that you have. But that can also be used to make your information look a bit better. That’s a little hard to figure out if you don’t know the numbers. But I found that looking at the labeling, and really understanding what they’re trying to show sometimes shows that it’s bogus, and the person didn’t really know what they were doing, just trying to draw some sort of point. There are tons of people looking at this with their own expertise. There’s loads of people that in an instant can be like, ‘Oh, I know this, for sure is wrong’. And I like to like rely on public opinion and look at comments, even though that can also be faulty. But I just like to use it as a part of my consideration.”

—HOPE

“I have noticed national news and media reporting on the [Black Lives Matter] movement, however the data and information may be skewed and not all aspects and events are being covered.”

—MARKUS

“One constant theme throughout my interviews with professors was an emphasis on the importance of demonstrations in the process of building connections with new information, which makes it much easier to absorb and retain. When classes became virtual, it struck me how important the way professors utilize a whiteboard to supplement their explanations is.

My experience [of the BLM Movement] has been of a mass circulation of information through my social media network. This information is presented in formats that are usually specifically tailored for the platforms that they are shared on. They are often succinct, straightforward, visually striking, and, at least in my experience, very good at putting the information in a context that I can connect with.

[There’s] just a humongous outburst of murals and art and ways of expressing kind of the idea behind BLM in a lot of different ways. When you take the side of a building and paint the names of every person who had been killed by police violence across the entire thing, you can see like the magnitude of the issue just like physically, but also in the amount of names.”

—MILES

KENNEDY LIBRARY DATA & GIS (DIGITAL PROJECTS LAB)

<https://guides.lib.calpoly.edu/DPL>



The Digital Projects Lab (DPL) within Kennedy Library is a collaborative service that supports students, staff and faculty in applying data, visualization and digital tools to advance their scholarship and creative activities. Coordinated by Kennedy Library's Data & GIS Specialist, Russ White, Digital Archivist, Zach Vowell, and CLA Librarian, Brett Bodemer, this unit pools their resources and campus networks and expertise to build community and to enable innovative digital projects across all disciplines. The DPL is dedicated to integrating data and digital tools as a mode of engaging with and teaching information literacy. The DPL provides support in the form of project collaborations, in-class instruction, workshops, specialist office hours, and the walk up service desk.

COURSE COLLABORATIONS:

ENGL 149
Technical Writing for Engineers
Intro to Data Visualization

ENGL 319
Information Design
Intro to Data Visualization

Jour 350
Data Journalism
**Interactive Dashboards
with Tableau**

Jour 470
Social Media Strategies
Visualizing Social Media Data

EDES 123
Principles of Environmental Design
Modern Mapping with GIS

CRP 342

Environmental Planning
(Re)Introduction to GIS

ARCH 480
Architecture Senior Projects
**3D Topographic Modeling
& Site Analysis**

BUS 460
Marketing Analytics
**Visualizing Big Data from
AWS to ArcGIS**

AG 326
Rangeland Management
Field Data Collection

The DPL service desk is staffed by expert student peer assistants, with expertise in Data Science, Statistics, Visualization, and GIS. The team works together to help students and faculty in all colleges use digital tools, network to find relevant partners, and build a campus community for such scholarship and expressive activities. Often, the DPL's programming and personalized research support offers students the opportunity to work with specialized students from outside of their own major, strengthening the library's cross-disciplinary impact.

Find us on the 1st floor of the
Library in Room 111!

READING LIST:

GENERAL

Abrams, Janet., and Peter Hall. *Else/Where: Mapping New Cartographies of Networks and Territories*. University of Minnesota Design Institute : Distributed by the University of Minnesota Press, 2006. GA139 .E48 2006

Barry, Ann Marie. *Visual Intelligence: Perception, Image, and Manipulation in Visual Communication*. State University of New York Press, 1997. BF241 .B29 1997

Institute for Information Design. *Information Design Source Book: Recent Projects = Anwendungen Heute*. German-English ed. Basel, Switzerland ; Boston: Birkhäuser-Publishers for Architecture, 2005. NK1510 .I535 2005

Jamieson, G. H. *Visual Communication: More than Meets the Eye*. Intellect Books, 2007. P93.5 .J36 2007

Lima, Manuel. *Visual Complexity: Mapping Patterns of Information*. Princeton Architectural Press, 2011. Q223 .L55 2011

Lima, Manuel. *The Book of Trees: Visualizing Branches of Knowledge*. First ed. 2014. AZ108 .L56 2014

Lupton, Ellen. *How Posters Work*. 2015. NC1825.N49 C665 2015

Nussbaumer Knafllic, Cole. *Storytelling with Data: A Data Visualization Guide for Business Professionals*. Wiley, 2015.

Shan ben tu shu, editor, publisher. Shan ben tu shu. *Information Made Beautiful: Infographic Design*. 2015. P93.5 .I54 2015

Shaoqiang, Wang. *Playful Data: Graphic Design and Illustration for Infographics*. 2018. QA76.9.I52 P52 2018

Smiciklas, Mark. *The Power of Infographics: Using Pictures to Communicate and Connect with Your Audience*. Que Pub., 2012. P93.5 .S65 2012

Tufte, Edward R. *Beautiful Evidence*. Graphics Press, 2006. P93.5 .T837 2006

Tufte, Edward R. *Visual Explanations: Images and Quantities, Evidence and Narrative*. Graphics Press, 1997.

FEELING AT HOME

Cisneros, Sandra. *The House on Mango Street. First Vintage Contemporaries* ed. 1991. Print. Vintage Contemporaries. PS3553.I78 H6 1991

Ng, Celeste. *Everything I Never Told You*. 2014. PS3614.G83 E94 2014

Bui, Thi. *The Best We Could Do: An Illustrated Memoir*. Abrams ComicArts, 2017. E184.V53 B85 2017

Bulosan, Carlos. *America Is in the Heart: A Personal History*. 1973. Print. Washington Paperbacks, WP-68. PR9550.9.B8 A8 1973

Ocampo, Anthony Christian. *The Latinos of Asia: How Filipino Americans Break the Rules of Race*. 2016.

Cheng, Wendy. *The Changs next Door to the Díazes: Remapping Race in Suburban California*. 2013.

Miranda, Deborah A. *Bad Indians: A Tribal Memoir*. Berkeley: Heyday, 2012.

Fresh Voices: Composition at Cal Poly. Vol. XI. Plymouth MI: Hayden McNeil, 2017.

HYDRATION & SUSTAINABILITY

Hayes, Nick, and Samuel Taylor Coleridge. *The Rime of the Modern Mariner*. London: Jonathan Cape, 2011. Print. PN6738.R56 H39 2011

Boetzkes, Amanda. *Plastic Capitalism: Contemporary Art and the Drive to Waste*. 2019. N8237.8.R44 B64 2019

Imhoff, Dan. *Paper or Plastic: Searching for Solutions to an Overpackaged World*. 1st ed. San Francisco: Sierra Club, 2005. TS195 .I55 2005

Larson, Brendon. *Metaphors for Environmental Sustainability: Redefining Our Relationship with Nature*. New Haven, Conn.: Yale UP, 2011. GF75 .L37 2011

Curlee, T. Randall., and Sujit. Das. *Plastic Wastes: Management, Control, Recycling, and Disposal*. Park Ridge, N.J., U.S.A.: Noyes Data, 1991. Print. Pollution Technology Review ; No. 201. TD798 .P56 1991

Kallen, Stuart A. *Trashing the Planet: Examining Our Global Garbage Glut*. 2018. 363.72 KAL125T7

ACKNOWLEDGEMENTS

This exhibit was made possible by a gift from the Austin and Gabriela Hearst Foundation.

IN COLLABORATION WITH

Robert E. Kennedy Library
College of Architecture
and Environmental Design

STUDENT CURATORS

Megan Caird
CAFES, ASM '20
Emily Chung
CAED, ARCH '22
Hope Golden
CLA Art & Design '20
Laura Akatsu Kuffner
CAED, ARCH '23
Aimie Olson
COSAM, Bio '21
Markus Rogne
OCOB, BBA '19
Peter Serdiuk
OCOB, ECON '20
Jett Witlin
CLA, Art & Design '22
Miles Young
CENG, MECH '21

COLLEGE OF ARCHITECTURE AND ENVIRONMENTAL DESIGN

Faculty Scholar:

Jennifer Shields
Assistant Professor

Mark Cabrinha
*Professor, CAED Associate Dean
of Academic Affairs*

Kate Auslen
Admin Analyst

Build Curator:

Julia Valle
CAED, ARCH '20

David Kempken
Instructional Shops Manager

ROBERT E. KENNEDY LIBRARY

Graphic Design:

Sasha Menshikova
Art & Design '20

Contributors:

Isabela Presedo-Floyd
Art & Design '20

Russell White
Data and GIS Specialist

Catherine Trujillo
Curator

Jaime Ding
Digital Publishing Research Fellow

Photography & Video Editing:

Jett Witlin
ART '22

Hannah Travis
ART '19

SPECIAL THANKS

Brett Bodemer
College of Liberal Arts Librarian

Professor Enrica Lovaglio Costello
Art & Design, Computational Art

Dr. Aubrie Adams
Communication Studies

Dr. David Askay
Communication Studies

Dr. Richard Besel
Communication Studies

Dr. Leslie Nelson
Communication Studies

Professor Ava Werner
*Art & Design, Studio Art
& Art History*

Professor Ian Pines
Art & Design, Studio Art

Professor Doug Jackson
Architecture

Kathryn McCormick
Art & Design, Graphic Design

CAED SUPPORT SHOP

Thank you to the CAED Support Shop for their support in building the exhibit walls.

David Kempken
Shop Manager

Tim Dieu
Shop Technician

Student Build Curators:

Julia Valle

Ariel Tolentino

Kahye Yu

Reese Netro

Varun Maniar

Salman Al-Sulaiti

LANGUAGES OF MOTION

Theater & Dance Department

Dr. Moon Ja Min Suhr
Professor Emeritus

Professor Christy McNeil Chand,
*Associate Professor, Orchesis
Company Director*

Professor Diana Stanton
*Head of the Dance Program &
Orchesis Dance Company, Assistant
Director*

Professor Michelle Walter
*Lecturer, Orchesis Dance Company
Assistant Director*

Maile Crowder
Biochemistry '19

Tori Barrington
Biomedical Engineering, '22

Isabel Rangel
Communications, '21

Photography & Video:

Hannah Travis
ART '19

FEELING AT HOME

Peers Understanding Supporting
Listening Educating (Cal Poly PULSE)

CAED Diversity+Inclusivity
Committee

Cal Poly Dream Center

Cal Poly MultiCultural Center

Educational Opportunity Program -
Cal Poly

Marbeya Montana
*Interim Director & MultiCultural
Center Coordinator*

Nury Baltierrez
*Educational Opportunity Program
Counselor*

Katie McGuire
*Multicultural Engineering Program
Retention Advisor*

Travis Raynard
OCOB Career Counselor

Grace Yeh
Associate Professor Ethnic Studies

Vincent del Rio
*Professor City and Regional
Planning*

Ellen Burke
*Assistant Professor Landscape
Architecture*

Amelia Meyerhoff
English '19

Ryan Chan
Architectural Engineering '22)

Nicolle Cooper
Biology '20

Brian Ebisuzaki
Kinesiology '20

Various cultural clubs, notably:

Armenian Student Association

Japanese Student Association

EVERYDAY MECHANISMS

For their time, knowledge, and
guidance:

Professor Brian Self
*Mechanical Engineering Dept.,
CENG*

Professor Lauren Cooper
*Mechanical Engineering Dept.,
CENG*

Professor Kim Shollenberger
*Mechanical Engineering Dept.,
CENG*

Professor Sarah Harding
*Mechanical Engineering Dept.,
CENG*

Professor Joel Westwood
English Dept., CLA

Professor Glen Thorncroft
*Mechanical Engineering Dept.,
CENG*

Professor Xi (Julia) Wu
*Mechanical Engineering Dept.,
CENG*

Jay Davis



CAL POLY

College of Architecture
& Environmental Design

Robert E. Kennedy Library