



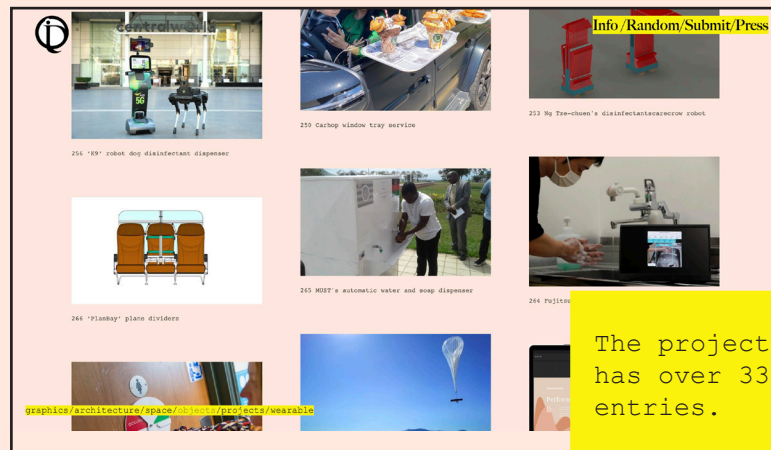
Design in Quarantine

A rapid-response archive by Fleur Elkerton and Anna Talley

Design in Quarantine is a rapid-response archive founded in April of 2020 by Anna Talley and Fleur Elkerton in order to document, preserve, and provide a research resource of design responses to the Coronavirus pandemic. We felt that it was urgent for design researchers and historians to respond as swiftly to the coronavirus pandemic as designers are themselves and so designed and launched our site within weeks of witnessing museums and libraries around the world closing on an unprecedented scale. Inspired by the technique of rapid-response curation in museums, the digital collection of the archive provides an example of changing research methods, an experiment in real-time.

As of writing this, we have collected over three hundred works we believe are integral to representing the evolution and variety of design responses to the coronavirus pandemic. Our aim is to collect a range of responses across design disciplines including but not limited to graphics, architectural concepts, product and furniture design, and bespoke craft. Works collected often relate to broader issues concerning the pandemic such as mental and physical health, evolving technologies, and societal change. We have made a conscious effort to include projects from countries outside the Euro-American sphere, and the archive contains works from Indian, African, South American, and East Asian designers. We are also open for submissions, and have received a number of designs from individuals, firms, and studios all over the world.

Design in Quarantine demonstrates an inherently open methodology for design research, from our use of "non-academic" platforms to create an open-source archive, to accepting all varieties of design responses. In an attempt to combat implicit biases and consciously reject taxonomic hierarchies, we have designed the website to randomise the entries displayed on the home page each time an individual visits and have restricted sorting the entries into six broad categories. The daily maintenance of the site is conducted by ourselves and we both also cooperate in running our social media accounts on



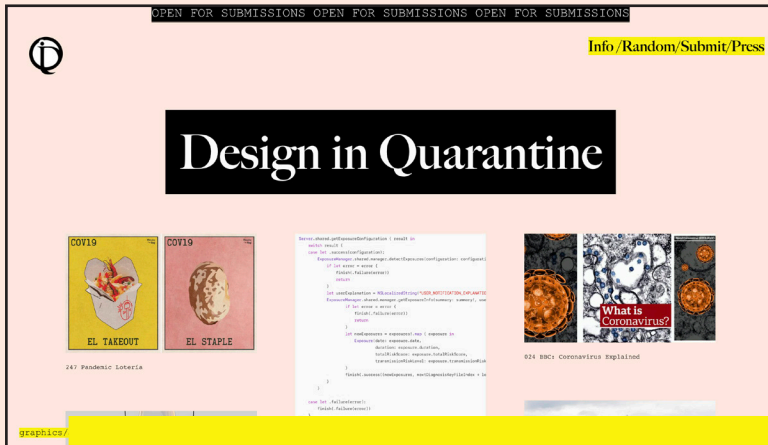
The project now has over 330 entries.

we encourage wider exposure for the projects we collect and seek feedback and suggestions from the communities which frequent these platforms. It also underscores the importance we give to only using free, accessible platforms for the public and/or research community to interact with the material.

Collected, conceptualized and living in the "now", the archive will continue to function beyond the end of the pandemic when used as a research resource in the future. It engages socially, culturally and intellectually with relevant

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research questions for both practitioners and historians in the design community during this global pandemic, such as: what does a digital archive actually look like and how do historians respond to contemporary crises in real-time? How can we make living history as accessible as possible using digital methodologies? How can we track all different kinds of design responses to the pandemic, both successful and unsuccessful? And how can we provide a platform for designers, both now and in the future, to educate themselves on the ways in which design can respond to a public health crisis?



DiQ has been featured in the New York Times, the Financial Times, Disegno, and the V&A's Pandemic Objects blog.

means that we were not able to get into contact with each and every designer whose works we have included in the archive, though they are all appropriately and accurately credited. Therefore, we do not own the copyrights to any of the works in our archive, which we state clearly on our info page. Despite this, Design in Quarantine has been approved to be archived by the UK Web Archive, which collects and preserves sites of scholarly and cultural importance from the UK. The website is archived on a restricted access basis and archived copies of Design in Quarantine can be viewed within the six UK Legal Deposit libraries which include: the Bodleian Libraries, the British Library, Cambridge University Libraries, the National Library of Scotland, the National Library of Wales, and the libraries at Trinity College, Dublin. In terms of the need to undertake rapid-response collecting in the face of significant events such as this pandemic, we believe the benefits of having the material publicly accessible outweighs the slight risks posed by copyright claims.



We make an effort to check news outlets outside of the Anglo-European sphere and the "design world" to find projects.

Our public archive holds the inspiration to answer many of the questions Design in an Age of Crisis is asking across the themes of public health, the environment, work, and society. Seeking ways to collaborate, we are interested to work with practitioners to foster research across all four of these areas. We aim to show that "history" is not always in the past, it is happening now, and that Design in Quarantine can be part of the evolving story of COVID-19 now and in the future.

Fleur Elkerton and Anna Talley are postgraduate design historians at the Royal College of Art and the Victoria & Albert Museum in London.