11   DID EVIL WIN?
Klaas van Dijken, Adriane Ohanesian

Klaas van Dijken, Adriane
Ohanesian Iinteractive Web
Documentary, 2017

More than a decade ago, celebrities, policy makers and millions of citizens in the United States and Europe took to the streets to demand attention for Darfur, the war torn region in Sudan. They called it a genocide: in Darfur, hundreds of thousands of people were being killed and thousands of women and girls were raped. The International Criminal Court in The Hague issued a warrant for the arrest of president Omar al Bashir, for crimes against humanity and war crimes. But a mere decade later little has changed in Darfur, as journalists Klaas van Dijken and Adriane Ohanesian found out when they visited the region illegally in 2015. The Bashir government is still in charge and doesn't allow journalists to enter Darfur. Van Dijken and Ohanesian saw that many atrocities still continue there. In the meantime, any mention of Darfur has disappeared from the news coverage. The US and the EU are even collaborating with the criminal regime. How does this happen? How come the public and politicians have forgotten about the crisis that occupied their conscience a mere decade ago? The journalists created this project to follow-up with several key players involved in the global action to save Darfur. They spoke with victims, activists, politicians and one rebel leader and asked them: Where did things go wrong? What could they have done different? In the interactive documentary, viewers can assess all these answer for themselves and ultimately decide on the answer to the question: *Did Evil Win?*

DESIGN POSTRSCRIPT
Jana-Lina Berkenbusch

ICIDS Art Catalogues Covers from 2015 until 2017
ICIDS Art Catalogue 2018 published by Carnegie Mellon ETC Press

When Ido Iurgel, then member of the ICIDS Steering Committee and organizer of the 2015 edition of the conference, began to think about the design for an ICIDS Art Catalogue, he first approached his colleague at Rhine-Waal University of Applied Sciences, Jorg Petri. Around this same time, I had entered the university to study Information and Communi-cation Design. Serendipitously, the design of this catalogue would become my first job there! I took the first draft of the catalogue, created by Jorg Petri, and expanded it, to develop the first catalogue for the ICIDS Art Exhibition, printed in 2015. I continued to design and develop the catalogues over the next years, through 2017, when the catalogue expanded in partnership with Carnegie Mellon ETC Press to become a publication.

The ICIDS Art Catalogue presents some interesting design challenges. Art catalogues thrive on large illustrations showing the artworks presented. This catalogue, however, was focused on digital art, with images that are typically small in res-olution. This lack of resolution has to do with the fact that as a rule, screenshots are taken from the screen. In addition, these pictures are often very dark. So it is not possible to display screenshots in large format because they will even-tually pixelate. To accommodate this, we adjusted the format — not too large of a book, but specialized for showing both landscape and portrait formats, due to its square dimensions. When choosing the fonts, we selected google fonts. The serif typeface I selected for the current print edition is intended for plain text, with an accompanying font that is somewhat fancier for titles and curatorial texts.

But how should the cover be designed? I am of the opinion that the cover must reflect the contents of a book, some-thing with is unfortunately often not the case — I am often struck by this at bookstores. At first I thought an image of a single artwork might be striking for the cover, but the ICIDS Art Catalogue is always an anthology, and as previously discussed, the images available are often not a desirable resolution for larger scale printing. Then I came up with the idea of a typographic, two-color design. This works very well, allowing the ICIDS catalogue, even from a distance on a shelf, to be instantly recognizable as a series. In the cover design, the ICIDS acronym wraps around the fold of the spine, it is broken and straightened, and the letters lose their meaning and thus their cohesion, to become simple, abstract forms. At the same time, the superimposed text of the full conference name creates a strict horizontal and vertical orientation, which is then interrupted again by the small black text. The design is reminiscent of a labyrinth, or early computer games of the late 1970s, such as Snake. The bright, opposing colors chosen for the covers are meant to evoke the computer and digitally, as well as the bridging across the analogue and digital world, often seen in the projects included in the exhibitions. This creative-typographic design for the cover is meant as an elegant solution for the design constraints of the project, as well as a graphic nod to early interactive narrative contexts such as early video games, and multimedia work such as mixed reality.