

IN DIALOGUE WITH DIALOGUE

I spoke with Deshna on values and value led design.

I spoke with Shem about commercial magazine editorial practice in the contemporary climate.

My two dialogues directly reflecting the conflict and challenges I find myself, and my practice, situated in.

On the one hand feminist, value led design, that is responsible and challenging / exposing norms.

On the other hand the real world setting of having a job in the juggernaut of commercial and capitalist led publishing houses.

I am looking at print design.

I am looking at digital design.

My two dialogues directly reflecting the conflict and challenges I find myself, and my practice, situated in.

On the one hand a medium I love and have worked in and with for 25 years.

On the other hand the real world setting of having to work with digital in the juggernaut that is the technological revolution of the internet infiltrating every aspect of commercial and capitalist led society.

My position being at the intersection of commercial practice and subverting to expose the deception of perception (Gibson, 0000).

My position shifting over the summer being within Unknown Quantities where our theme is Lost and Found. Through an exploration and development of writing and design a discovery of a duality, a conversation, a dialogue, between two contrasting perspectives. Of 'lost' and of 'found'. That both provoke and inform each other, without one needing to be 'right'.

All are talking to each other at the same time, all are talking to each other at the same time, all reflecting my non-linear and messy processes and practice, all informing the other, progressing, developing, challenging, shaping, morphing, jubilantly into a focus whereby I find a new position centred around a stream of consciousness, whereby one thought provokes another opposing thought, that simultaneously contradicts and clarifies meaning, rendering a conclusion absent. The point being the process creates a deeper criticality of what is right in front of you.

So I write in the font Inika to express the value led discussion I had with the lovely Deshna, whom asked me what my deeper motivations were, which brought to the surface what I knew deep down lived in my subconscious, that I never voiced: a distrust, sadness and frustration of contemporary culture's reliance on digital, that, to me, on the surface appears to be a never fulfilled appetite whose diets consists of content, consumption and speed. Creativity, value, time and care seems to be absent, and it saddens me that people live in this perpetual, infinite space of nothing ever being enough. Which as I reflect on subconsciously throughout the summer, reflects my theme of Unit 2 to date of interior v exterior. We are 'accepting' of 'other' and 'celebrate other' in all its forms, but when it comes to self, being the 'same' seems more important. This question has been with me for some time...

So I write in the font Interstate as that is the neutral typeface used by the Radio Times, a commercial magazine in a capitalist society who I learnt now has German parents, who demand more profit on an already squeezed ship (which actual parents ask their own children for money?), who now not only produce a weekly printed publication, but a gigantic website, an app, a podcast, a you tube channel, an Instagram channel, a TikTok channel, a twitter /x feed, and a pinterest page (go figure). No longer a publisher by traditional standards, but a multi media content provider. Everything to everyone. Not generic at all. Not the same as Every. Other. Company. On. The. Planet? being the 'same' seems more important? This question has been with me for some time...

By drawing on my findings from Deshna and Shem I find a society, based on capitalism and consumerism, is a place where nothing is ever enough. We tell ourselves, "I am enough" but how can we truly feel we are enough, living in an infinite hoover of enough.

Deshna picked up on my subversion of content, but not design, and drew my attention to work of others in a space created by others. A value led space that designs responsibly and creatively. She picked up on the interior/exterior theme and challenged me with familiar/unfamiliar, constant/unconstant, or coincidence. This lifts my soul and challenges my work moving forward as I continue to explore familiar/unfamiliar within design (this is an exploration of that) and coincidence (this is a work of coincidence).

Shem drew my attention to the print designer role in digital - which is that there isn't one other than to supply the content. There is no digital editorial design, there is digital art direction, and there is a person who 'uploads' content to a predefined series of boxes that create the digital counterpart / sibling? / mutation? (of the established, well reputedation print Father - note how I use the word father to emphasise the print versions authority, prestige and power? Bad me). Shem said there had been a recent shift whereby clicks and data / KPIs no longer equate to success in the digital landscape, that value is becoming the driver to allow a payroll to be a source of income rather than relying on advertising. The prestige, reputation and heritage of the printed magazine is what drives the brand and its being realised that this is required online as well. Hallelujah. (Note how I use a religious term to emphasis my jubilation, relying on prestige, reputation and heritage of the church to convey my feeling. How very 'reverbrant' (Barthes, 0000).). This lifts my soul, and inspires my work moving forward, challenging me to create creative value led editorial in the digital space. Challenging myself to reverse the process and take digital to print to see what can be learnt (as I have started with this essay). How can each inform the other in a more in depth investigation.

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whereby the many strands that have emerged start

many strands that have emerged start to work with each other,

to work with each other, as opposed to against each

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other. Positions through Dialogue has initiated a new

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conversation, that is in conversation with my findings

that is in conversation with my practice,

and feedback from Midpoint, Deshna and Shem, that

which has always felt

have provoked an advance in my enquiry that asks

conflicting

me to investigate how and why commercial magazine

editorial design is the way it is, to look at how other

and separate,

cultures and feminists design, to look at digital and

one thing

print from a new (reversed?) perspective and to use

or the other,

these avenues to build on what has already emerged

values

on perception and patriarchy in commercial magazine

or commercial,

editorial design through magazine editorial design, to

when in actual fact this duality is a conversation,

further advance my enquiry into commercial editorial

a dialogue,

magazine design in a hybrid world with the wider

whereby each can inform

aspects of commercialisation and capitalism emerging,

and progress the other.