

IN DIALOGUE WITH DIALOGUE

I reflect on my practice and see things I like and things that jar. I see clarity and progression; conflict and confusion.

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 at to each other, all are talking to the same time, all are talking 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 exploration of that).

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 reputeded 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.

The conflicting voices start to create a harmony

whereby the many strands that have emerged start harmony whereby the

to work with each other; as opposed to against each other; work with each other,

other. Positions through Dialogue has initiated a new

conversation, that is in conversation with my findings; new conversation

and feedback from Midpoint; Deshna and Shem, that

have provoked an advance in my enquiry that asks

me to investigate how and why commercial magazine

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

cultures and feminists design, to look at digital and separate,

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

these avenues to build on what has already emerged; ther,

on perception and patriarchy in commercial magazine

editorial design through magazine editorial design; to ercial,

further advance my enquiry into commercial editorialia tion,

magazine design in a hybrid world with the wider

aspects of commercialisation and capitalism emerging.

Then I speak to Anoushka. And it all goes blurry again. She says embrace art school, forget the real world to progress my work.



She says use capitalism and commercialism to my own means, use construction and perception to direct the reader to the important parts and away from the capitalist and commercial bits, to use design to help the reader spend time with the good bits. She said to use design sneakily and to look to the history of feminist design in the UK specifically at Spare Rib and Bad Attitude. And then I think about the word blurry and wonder why its blurry, and I think its because she has injected new challenges that are in conflict with where I was my head is in a spin, and I think about the word spin and why I use it and when things spin its not become blurry and it's not blurry afterall, maybe it's just spinning and if I get off the ride things may settle and become clear again so I go to the cinema and watch



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