

Design Thinking

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The World of the Post-digital

By Chalyse Fowler

History seems to catch up with us. We are currently living in the Post-digital era, where we are not amazed by the fact that many technologies exist, but are interested in how these technologies can take us into the future. We are not amazed by the technology, engineering and design that had to go into the flat-screen TV in our living room, or our mobile phone. We just accept that these items exist and are essential to our daily lives, often failing to consider how recent these inventions are. That is Post-Digital. We have passed the initial digital age when we were astonished by these digital technologies.

What we are now impressed by is the merging of the digital world with our own, in a way that changes our perspective. The popularity of Augmented reality demonstrates how individuals want to be able to have control over their own environment throughout the use of digital technologies. Whilst, Virtual Reality (VR) has caught the attention of many people around the globe as the idea of being transformed into a completely different environment attracts many individuals.

It could be said, that, whilst we are no longer in the original digital age, our own yearning for the next big thing has not decreased, but possibly increased. Even though we often take the technologies we use daily for granted, we still have a need to innovate to find ways that we can communicate better, or the truth we may not want to admit, is that we want to find more ways to disconnect from the world around us through the use of the next big thing as an excuse. Are we really just looking for ways to escape this place? Our current technological revolution is driven by the longing for an escape to a better place, and we want to make that place the best it can possibly be.

This can be seen through the post-digital art forms. Up until recently most art was viewed or experienced without escaping from the individual's actual surroundings. Now, many artists are taking advantage of new technologies which allow them to provide an immersive art experience for their viewers. Artists such as Rachael Rossin are at the forefront of the merging of art and VR technology. Rossin creates digital artworks that are displayed through VR so that the viewer can fully immerse themselves in the viewing of the art.

We will continue to search for new digital solutions to problems we face, but because humans are forever amazed by the thought of escaping, there will always be new technologies that are created purely to entertain and transform our realities.

Cramer, F. (N.D.). What is 'Post-digital'? | a peer-reviewed journal about... [online] Aprja.net. Available at: <http://www.aprja.net/what-is-post-digital/> [Accessed 22 September. 2019].


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Competitive Design

WARNING: This article does not present a solution, rather it is intended to make you consider the nature of competition within the field of design.

The nature of design is often competitive. We must be able to design a better solution than the designer for the company next door, or we have to market that product against our direct competitors. Who's to say that this is a problem, we put our skills to the test like this. We are able to put these things on our resume's to advance our design careers. The more often we beat our competition, the higher esteem we are held with.

For many designers, including myself, competition is equal to motivation. It becomes a measurable way of knowing our worth as a designer. From design school this is enforced. All assessments are peer reviewed, or at least peer viewed. Through this process, we are taught to compare our work with our direct competition. I think that in most cases it is a positive thing to encourage competition among designers. This is how we innovate and create. But, where is the line between meaningful design and design created purely to outsmart the competition. Hopefully, in many cases, the most meaningful design will also be the one that outsmarts the competition, but we know that this is not always the case.

In reality, what is the meaning we often want to convey, maybe it's always fake, maybe only sometimes, how do we know if we are creating something fake? Is it fake if it's purely competition, if it's for competition, can it be meaningful.

My personal consideration is that as designers we can design both for meaning and competition, but I think it's something we all need to think about.

Written by Chalyse

Background Photo by Charisse Kenion on Unsplash

The Secrets of Intelligence



International relations are riddled with secrets. We know not the full extent, but that's part of the secret, isn't it? The news reports a version of the truth, but if you've ever been near an event that was then reported by a news corporation, you've probably laughed to yourself about the details they missed or got completely wrong. I'm not saying this is the case for all news broadcast, but how do we know. We place our trust in these broadcasts to update us on the most current and truthful world events, but how do we know what they have found, or even, what they have been told to broadcast to lead an enemy intelligence service in the wrong direction from the truth.

I know a lot of this sounds like something that could only happen in a society fueled by propaganda, which we don't tend to reflect on our own like this. But, if you've ever read Ben McIntyre's book, *The Spy and the Traitor*, you might begin to understand the extent to which regular citizens are kept from the truth. I'm not saying that these secrets should be spread, there are so many reasons why they're not. If these secrets were shared there would likely be countless lives endangered, multiple intelligence collecting missions immediately failed. But, it's something to think about, we think we live in a society where we have access to all the information we could want. However, as McIntyre repetitively points out in *The Spy and the Traitor's* recount of Oleg Gordievsky's time as a double agent for British Intelligence (he was a Russian National and rose up the ranks to become the most valuable MI6 (British Intelligence) spy within the Russian KGB (Russian Intelligence service.)

What is the true story behind the News Story?

The intelligence that Gordievsky discovered during his time as a double agent would have been astounding if the public had found out. For most of his time as a double agent, Margaret Thatcher was the British Prime Minister, whilst she did not know the identity of the MI6 spy, she was well aware of his importance and was willing to do whatever necessary to ensure his safety.

One of the interesting intelligence items found by Gordievsky was that Michael Foot, the leader of the labour party at the time, had at one point been a paid KGB agent (agent is used loosely as it was not entirely sure what work he had done, but he had been paid greatly for his efforts and was a Russian sympathiser). However, this information, because MI6 knew the implications that would follow if it was released in terms of the safety of Gordievsky, they chose not to release it as they wanted to avoid the political storm that would follow if it was released. Whilst this was information that the public would likely have wanted to know and would have been shocked if they had found out, it was kept a secret from them. It was kept a secret even from Margaret Thatcher.

It is clear that secrets are deeply embedded within society, everyone has secrets. The media is an important part of society to make us feel as though we know a lot about the world we live in, but how much do we really know. What is the true story behind the news story? As functioning members of

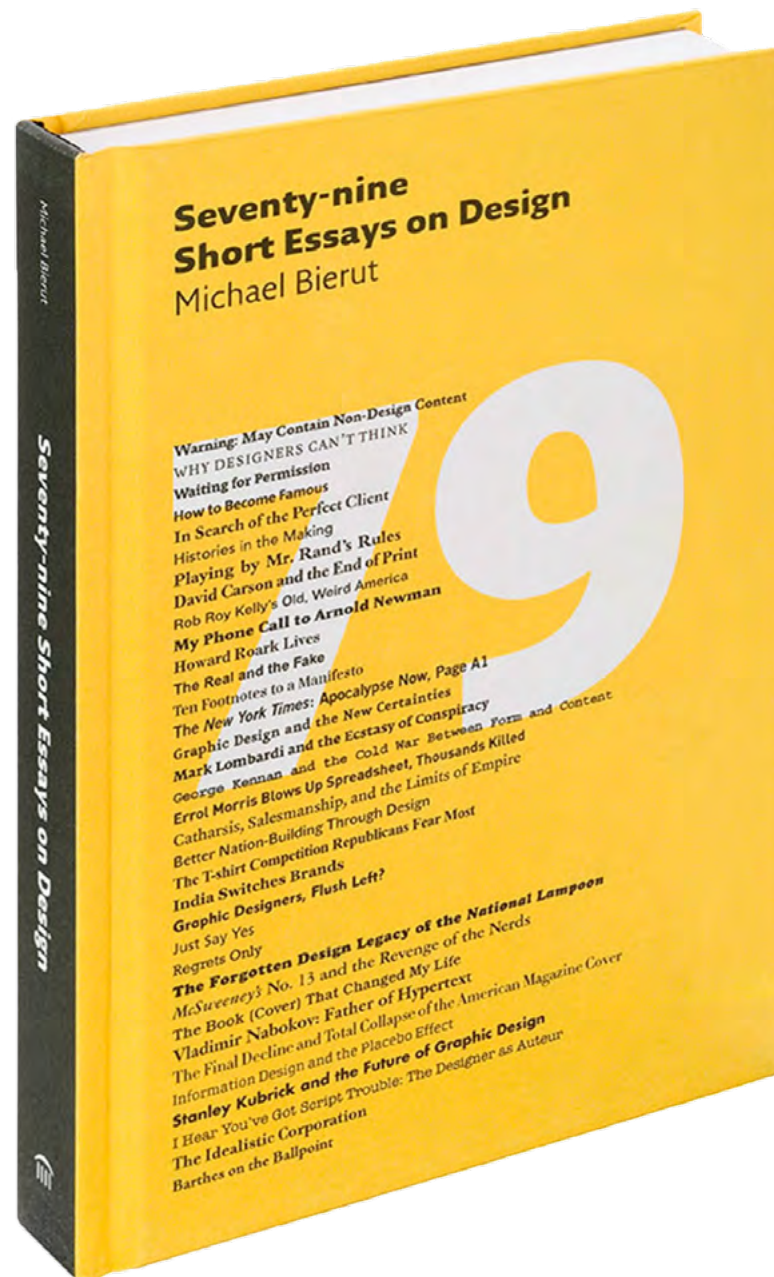
society these are questions, we need to ask, we can't just take things at face value because they sound good. News agencies are extremely effective at making us think we know the full story and feel well-informed, but how much of the picture are we missing, how much of the story has been fabricated to make us feel more intrigued.

But, back to the main issue, secrets within intelligence. After reading McIntyre's book, I feel the need to question more of the society that I took at face value before. Where I just assumed that politicians, whilst not necessarily being the most truthful, I thought that as a requirement of their leadership role, they would have to be fairly upstanding citizens. However, after reading the accounts of several individuals, some politicians, some not, and the double lives they led, I start to question what the full story behind some of the short trips using government money, or friendships with political enemies really mean. Of course, I often remind myself that it is just as likely that they are innocent as they are guilty, but just because media portrays them in one way, there are always two sides to every argument.

Often, I think that it is more often an exercise of the imagination with very little truth behind it, but even so, it's still interesting to imagine secrets behind a lot of these political events. Of course, it's important to not get too carried away and think of these thoughts as truth without any confirmed facts to support these imaginations.

I know this has been quite a journey over this section of the page, but I hope you find it as intriguing as I have when one starts to question and consider deeper than the media placed in front of us. The age-old question of what if? Becomes a building block for further consideration of the secrets of society. You start to wonder; start to question everyone you meet. Sometimes this is healthy, sometimes it's not. Nonetheless, this analytical perspective one encounters when considering the secrets of strong societal figures is important to gain a deeper level of understanding into the happenings of our society. More so now in the twenty-first century than ever before.

Written by Chalyse Fowler



A Book Review: 79 Short Essays on Design

During my most recent university semester I went wandering down Darby street during one of my breaks at uni. I was planning to go to a cafe but I saw a small bookshop down a side street that intrigued me. I'm not usually one to read many books (something I know needs to change) but for some reason I decided to go in and see what was inside.

It turns out that the bookstore has a fairly strong art and design section. I could have easily spent ages in there looking at all the different design books. I found one in particular that caught my interest, *Seventy-nine Short Essays on Design* by Michael Bierut.

I surprised myself in buying, let alone having read four of the essays within a couple of hours. I honestly felt as though I had been let into a whole other world within design. (also, for the first time I was reading essays that were actually interesting). Something that has resonated with me, (and even weeks after having read the essay it came from) the quote, **'Not everything is about design, but design is about everything'** has stuck with me. This was a concept that I hadn't really considered before, but it makes so much sense.

I've always found that I like to learn about how things work, I don't really mind what the subject is, but if someone starts explaining how something works I'm all ears and will probably go home and continue to research a particular topic.

For example, I wouldn't say I am a rev-head or anything, but I've put myself in a position to learn about how cars work enough times that I feel I have a fairly good idea about how they work. When my car blew a head gasket and dad decided that it was worth trying to fix it ourselves I took every opportunity to watch, help and ask questions about how different parts of the engine work. Whilst I'm definitely no expert I do have a stronger understanding than before. I'd never really thought about how this could help me as a designer, but that keenness to learn about different subjects can help a designer to produce some of their best work. As Bierut says in *Warning: May Contain Non-Design Content* (essay

Not everything is about design, but design is about everything

1) 'the more things your interested in, the better your work will be.' (Bierut, 2007) Therefore, as a designer if you can build an interest in topics more easily, you are more likely to design better work.

I would definitely recommend that every designer read this book as it provides valuable insights into the design world and even broader than that.

Book Review written by Chalyse Fowler

Bierut, M. (2007). *Seventy-nine short essays on design*. 1st ed. New York: Princeton.

Image: Pentagram (n.d.). *Seventy-nine short essays on design*. [image] Available at: <https://www.pentagram.com/work/seventy-nine-short-essays-on-design> [Accessed 20 Oct. 2019].





The History of Photography and Design

Photography has an interesting place in history. Somewhere between the painters and the designers it finds its place. A source of fear for many, a source of inspiration for others. All whilst still finding its own way in this complicated world.

Until the late 19th century, oil paint reigned. It represented prestige and power. It was an expensive task to have a painting done. Only those with riches and power could afford a likeness of themselves. Something that was not accessible to those below them. These likenesses also represented wealth for the artists. Most painters in the 19th century earned a living through the painting of portraiture for the rich.

Until, photography. With photography came the accessibility of images to a wider class. No longer did the rich feel a sense of dominance through an image of themselves. It was now a medium that so many others could access.

Same too for painters, who were highly concerned that their profession was about to become useless with the invention of the camera. No longer did the rich need a talented painter to complete a likeness, rather they just needed someone who could afford the camera. This caused a sense of fear amongst many painters, and they began to look for ways to differentiate their work from that of the camera.

This is, arguably, one of the times of greatest growth within the art of the paintbrush. Surrealism was largely grown from the need to thrive within a seemingly unthrivable environment. The works of John Baldessari in the 1960's show how photography became a medium for painters to further develop their ideas, in a way that went beyond what painting had previously been able to do.

Martin Heiferman describes how 'Photography, one might argue, didn't murder painting; it shook things up by creating new options and opportunities.' (Heiferman, 2010)

Photography was not initially considered to be an art form. It was seen as too mechanical and didn't require enough creativity from the artist. As photography progressed and photographers found ways to express their creativity through the mechanics of the camera, it is now recognised more often to be an art form.

Written by Chalyse Fowler

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Photo by Malte Wingen on Unsplash



Case Study:

Klim Type Foundry

Booklet Design

Recently, I designed a 12-page booklet studying the work of Klim Type Foundry. This was done for an assessment at uni. The brief was that we must design and layout a booklet showcasing the work of a type designer. I thoroughly enjoyed this project. After my initial research of Klim Type Foundry I knew that I wanted to design a classy, elegant and minimalistic booklet. I felt that this would strongly resonate with Klim's style.

Klim type foundry is a New Zealand based type foundry, operated by Kris Sowersby. They have designed many fabulous typefaces, however I chose to focus mainly on the Domaine font foundry. (I would highly recommend checking out the rest of their work on their website: <https://klim.co.nz>) They have also done some work designing typefaces for tourism companies where representing the culture of the country through the typeface was highly important. The fonts have been designed for New Zealand, Fiji and the Chatham Islands.

Overall, I really enjoyed designing this booklet. I hadn't tested out this type of elegant style to this extent and it's definitely been my favourite design so far because of the theme.

We needed to a fair amount of copy throughout the booklet. I wrote the article Who Is Klim? and Designing National Typefaces. I was able to use an interview with Kris Sowersby from the Design Conference in Brisbane in 2018 which I found on Klim's website. Through these articles I felt I was able to accurately tell the story of Klim's work and process.

Below I have attached an image which shows the full layout, as well as plenty of annotations explaining the different design decisions I made throughout the project and why I made them.

Written by Chalyse Fowler

Interview with the Designer

SOWERSBY'S ANSWERS TO STANDARD INTERVIEW QUESTIONS AT THE DESIGN CONFERENCE BRISBANE, 2018.

1. How would you describe your work and your influences?

My work is purely typographic: I design new typefaces. I am influenced by historic letter forms and contemporary media and culture. I try to make the old work for the new.

2. If you could pick one and one word only to describe your work, what would it be?

Font.

3. What is your vision for the future of design?

The principles and processes will largely stay the same, but the context and actors will hopefully change. For example, I want to see the dominant European/American visual landscape give way to more diverse visual cultures.

4. What has been the biggest challenge you have had to face during your career journey?

Deciding how I should deal with web fonts. It's obvious now because the @font-face technology is in place and commonly understood. In 2012/13 it still felt a bit shaky, like it might not get the necessary uptake. At that stage I had a pretty large font catalog. To properly turn a "print" font into a "web" font was time consuming and expensive: each letter in each font needed to be manually fitted to the pixel-grid, a process called hinting. I couldn't afford to get them all hinted at once, so slowly did it font by font. Now, as part of every general release, my fonts are expertly mastered and hinted by Noe Blanco for desktop, web & app use.

5. What is the best piece of advice you have heard, which you would like to pass on to others?

Don't spend your tax. Get an accountant.

6. Where do you find your inspiration?

There is no scene to set for inspiration. I suspect that the more actively I looked, the more elusive inspiration would become. So I don't look. I've never sat in a spring meadow with the sun on my face and recited poetry to prepare for the "eureka!" lightning bolt. I've never eaten a delicious meal, attended a concert, or visited an art gallery and felt immediately inspired to draw a new typeface. To me, inspiration is primarily aesthetic. And it mostly comes from work.

Inspiration is the very small spark that gets me cracking, but motivation will get me over the line.

Work = inspiration + motivation. ►

Klim Type Foundry



7. What originally influenced you to pursue design?

I was always interested in drawing, painting and sculpture as a young fella. I naturally took art and design classes at high school. During my last year in 1999 I had to decide between art or design for tertiary study. My art teacher advised that I pursue design because it offered a more stable income. “You can always make art in your spare time”, he said. So I chose design.

8. What are some of the methods you employ to staying motivated and enthused on the daily?

The work is the motivation. There are no special methods.

9. What do you think are some of the most exciting things currently happening in the industry?

In the type game, the most exciting thing is the explosion of small foundries and type designers around the world. I love seeing a new foundry launch or new typeface released. The industry feels like it’s getting more diverse and therefor more interesting, especially outside of the “Latin” typeface scene.

10. How do you keep your ideas fresh?

I am not entirely convinced my ideas are fresh. I am also not entirely convinced that a typeface can embody an idea. Sometimes I think it’s pure form, other times not. All I know is that anything made today will always be of this time. I take great comfort in this explanation of style by Dennis Dutton from “the Encyclopedia of Hoaxes”:

The style in which a forgery is done of great importance. In order to succeed, a forger will have to study the brush techniques, typical subject matter, and stylistic qualities of the artist to be forged. Many forgeries are pastiche works: paintings what draw together miscellaneous elements from a number of authentic paintings in a way that will seem to fit perfectly into the established oeuvre of the older artist. Style, however, is where even the most technically accomplished forgers usually fall down. It is almost impossible for a modern painter, no matter how intense the attempt, to think himself fully back into the representational conventions of a previous century. Thus even so cautious a forger as van Meegeren produced from the very beginning of his forgery career paintings which, though they were supposed to be by seventeenth-century hands, displayed elements of twentieth-century style: for example, the faces in his 1937 Vermeer forgery, Christ and the Disciples at Emmaeus, are strongly influenced by photography; one of the faces even resembles that of Greta Garbo. These stylistic features were much less apparent to the trained eye of the 1930s, precisely because they seemed so “normal”; in retrospect, they appear today quite obvious. (Accordingly, we may expect today’s successful forgeries to appear more obviously fake to our grandchildren.)

Magazine - Annotated Layout

Chalyse Fowler
Klim Type Foundry

I tested out a number of different 'C's to fit in this space. I was seriously considering using the capital 'C' from *Lust Didot* but ended up going with the *Domaine Black 'C'* as it fits nicely with the page number and it made sense to use the font of the designer the book is about.

In order to make the front cover image work with a back ground I used the dark red from the background of the image and created a gradient to a dark orange. Initially I had considered using the background red of the image as the background colour of the page, but obviously this didn't work as the gradients in the image were too obvious. In the end I prefer this design.

I struggled with the front cover to pair the image with a background with the right amount of contrast, but for it to still look like it was supposed to be there.

I left the inside cover blank for most of the time I spent working on this project. I was seriously considering having only the page number and the Cover image reference. However I wanted to put something there, and I felt like this typeform worked well in the position.

The contents page was one of the first page designs I did, and confirmed the style I was aiming for. I loved the minimalism, accentuated by the low opacity type overlay.

This page changed a fair bit during the design process. I used a mixture of 1 and 2 column text blocks throughout the booklet. I chose to experiment with some word art to fit in the space below the text. I used the *Domaine Black Italic* font and tried to make it jumbled but still clear in a way that fit within the clean and minimalist style of the booklet.

I liked the way that the font 'waterfall' worked on this page. I wanted to find a creative way to show the awards and accolades in a fluid way that didn't appear too structured. I am happy with my final design using the overlapping circles.

The artist interview page was the most text heavy of the booklet. I made use of the the thin block lines to separate the columns. I experimented with keeping the second column the same thickness, but I couldn't make it work without the answer to question 6 being split. I decided that I preferred the multi-width column over the split answer.

I really liked the idea of the large feature image pages. I made sure to still include the subheading and caption on the image to demonstrate the continuity of style. I felt that the image of the wine bottle worked really well to give the reader's eye a break from the text heavy page next to it on the spread.

I chose not to include page numbers on the full page image pages as I felt like it took away from the elegance of the page and cluttered it. I also didn't feel that it was necessary to display the page numbers on these pages.

I chose this image because of it's fairly unique setting. The photographer has clearly aimed to portray elegance through the lighting and positioning which enhances the focal point of the '2' of the font, *Domaine*. I did struggle a little in placing the captions because there was much more detail in this image it was much more difficult to position it so that readability would not be affected.

I decided to pair another full page image next to a text heavy page, both to give the viewer's eye a break, but to also demonstrate the typographer's work in use. I specifically chose to use type specimen's of the *Domaine* font as I didn't want the type specimen's to clash more than necessary with the type in the booklet.

I kept this page relatively simple, maintaining the 3 column grid in order to allow the reader to follow the interview easily without distraction. I felt that leaving the negative space in the left hand column worked really well next to the full page feature image.

This was one of the most difficult spreads as I had to find a way to show many different fonts and type specimen's whilst still maintaining continuity with the rest of the booklet. I struggled to maintain the elegance of the layout with so many relatively flat images.

I'm not completely happy with this spread, it still feels clunky and amateur. I think the text wrap and the line separator's work well in attempting to keep within the style. I experimented with leaving the page number both in and out of this page. In the end I decided to leave it in as I feel the final colour and opacity I used worked that it could be seen, but not obvious in the way I wanted. I do still question if I should have left it out though.

I found the back cover quite difficult. I wasn't really sure what to include content wise. I looked to google and pinterest in an attempt to gain some inspiration, but was unsuccessful as most examples filled the space either with advertisements or large blurbs. An ad didn't fit with the theme or style, and I didn't want another article on the back. In the end I decided to use the word art from the inside cover, in white, with a small blurb around it.

I made use of a gradient background to add depth and interest to the front and back covers.

I decided that I liked how it sort of works as I makeshift front cover that would advertise it to it's readers even from the back.

I chose to use this wine bottle label design specimen to showcase Klim's font, *Domaine*, as it highlights the elegance of his work in a final product.

Klim
Type
Foundry

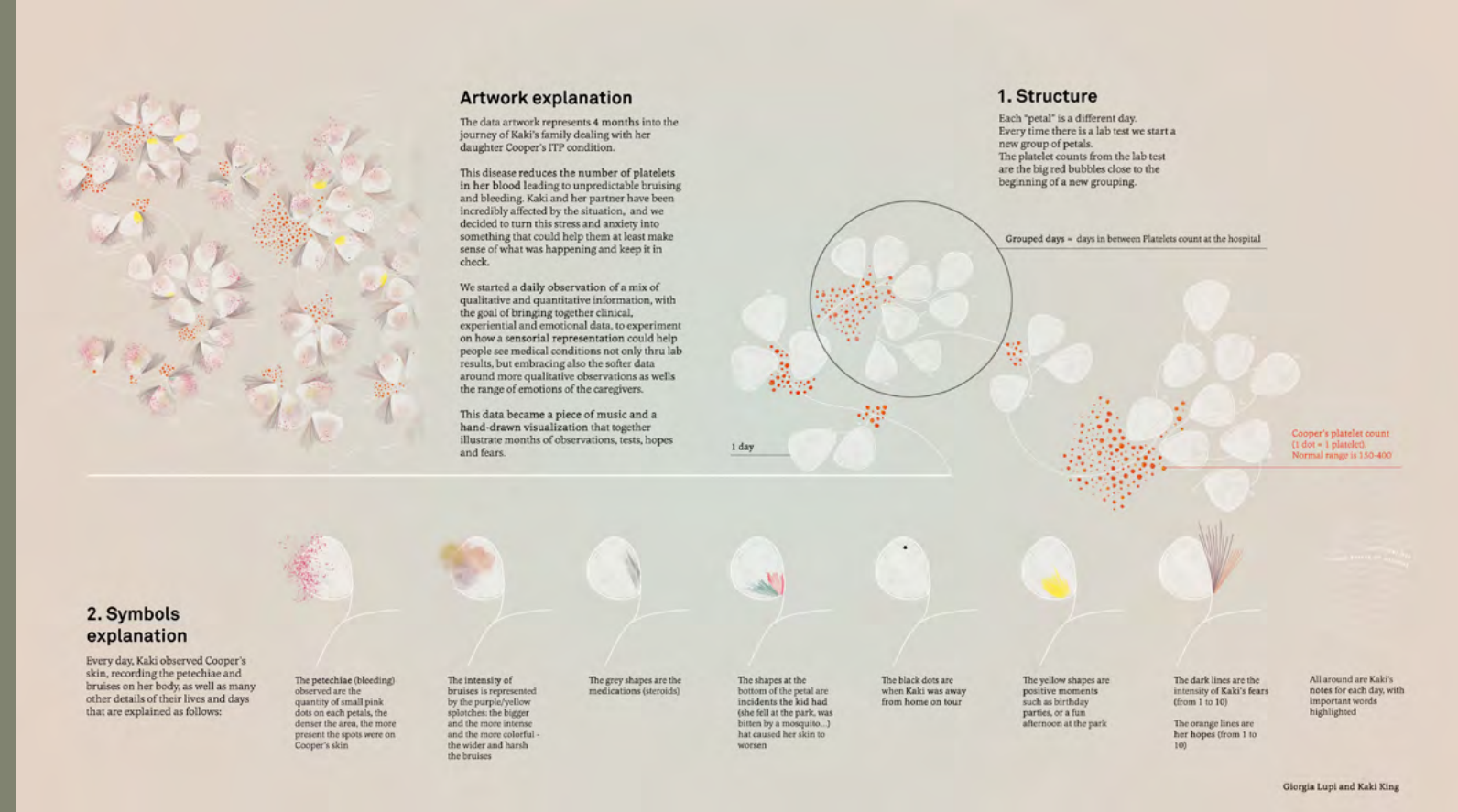
Information Design with Giorgia Lupi

Giorgia Lupi is an information designer and a current partner at Pentagram, New York. What I find to be most interesting about her work within data design is her work with data humanism. She reasons that, ultimately, all data exists because of humanity, and each dot on a graph represents an individual with a story to tell. Lupi brings empathy into the data she designs.

One of my favourite examples of how she uses empathy within information design, is within the piece ‘The Bruises we don’t see.’ (Page 23, top) For this piece, Lupi worked closely with her friend Kaki King (a musician) when King’s daughter was diagnosed with Idiopathic thrombocytopenic purpura (ITP), King struggled with significant anxiety about her daughter’s condition. ‘The Bruises we don’t see’ represents data beyond what clinical records showed to help King understand her daughter’s daily condition.

What appears to be an aesthetic floral artwork becomes a much deeper representation of an individuals daily life when you begin to understand it. Each ‘petal’ represents a day in the four month period that this project followed. Each cluster of petal’s represented the time between lab tests. The density of the red dot’s on the petals represented the intensity of bleeding on each day, whilst the larger red dots near each cluster represents the platelet levels for a particular lab test. The more one looks into the artwork, the more symbols are found. Whilst from a data analysis perspective this may not have best way to represent the data for readability, this was not it’s primary purpose. The purpose of the piece was to help Kaki understand her daughter’s illness and it’s progression in a comforting way that medical charts and standard graphs cannot do.

Another of Lupi’s incredible projects was a collaboration with Stefanie Posavec where they hand drew data about their lives to send via postcard between New York and London, (their respective cities). Over a year, they each collected week-long data about their lives, (when and why they checked their phone, when they checked the time, when they complained and many other topics). This project demonstrated for both Lupi and Posavec the



importance of human data. Through this data they got to know each other and share their enjoyment of data with each other. As all of the data was hand drawn, it also gave them an opportunity to be creative with the representation of the data they collected. This style of data representation has been evident throughout each of their careers.

Ultimately, Lupi combines data design with empathy in order to bring a fresh perspective to the field of information design in order to convey data in ways that more people can relate to.

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Design Thinking Magazine

This magazine explores on a quarterly basis, the happenings of the design world. A collection of case studies, design thinking articles, book reviews and design history. Feed your design brain with this collection of information and knowledge that will excite your senses.

This magazine was the vision of the young designer, Chalyse Fowler. She is currently studying a Bachelor of Visual Communication Design in Australia, with aspirations to take her design career international as soon as this is possible. In this issue, the majority of articles and content came from Chalyse Fowler, however in future, she wishes that *Design Thinking Magazine* can be a place for designers to share their work with others.



We are always looking for contributors to this magazine. If you want to write an article, send in a case study or donate to the running costs please visit designedbychalyse.home.blog and use the contact page.

