I hate the demolition process. All I can see is the destruction of someone else's glorious habitat, so we can build our own.

Our house was at the end of the runway and it felt as though the bombers were going to come through the roof. Once, the head guy at the base came to see Dad asking him to reduce the height of our hedge. A Lancaster crashed in the field opposite your house in the middle of the night, all crew killed. Dad got us out of the house and we stood on the road in our pyjamas watching it burn. There was a crater in the field for about thirty years, and Bob regularly used to plough up bits of plane. It's all gone now.

To a book designer who has worked in industry for a long time, this course has seemed to be an amazing opportunity for self-indulgent creativity, and it has been characterised for me by enthusiastic changes of mind as I have discovered new possibilities. I arrived with the intention of making a conventional book. This evolved into a 'book as exhibition', which I planned to make out of card to accessorise, as a response to the restrictions of my job. My research was totally absorbing and drew me in but it kept leading me to dead ends, and I struggled to adequately make a link between the fabric and the content of the artist book it seemed to be turning into, and in retrospect I recognise I was forming an issue. Existing though it was, I was trying to be something I am not – a 'maker' – and the pressure to actually 'make' something, beyond some interesting screen printing experiments, kept stopping me in my tracks.

Bruce Mau. Separate editorial 'threads' were identified to bolster the content. My contribution is often restricted to design of the printed page and I have no influence over the story can only be partially told, through careful use of typography, imagery, layout and colour, which I find frustrating. My husband and I had recently built a house whilst living on site in a caravan, and I had recorded the entire process with my camera. I had also documented our beautiful natural surroundings and the people who live and work around us and had kept all the correspondence and paperwork. Here was a story complex with visual and editorial content, just waiting to be told.

So, in a departure from my original plan, my aim throughout this final version of the project was to tell a story using graphic design: to use the parameters of the whole book to draw the viewer in. I wanted to portray our experience of the plot of land and our relationship with it and the house build that took us there over a given period of time, in a way that the viewer could understand, perhaps even feel. I would be escaping the restrictions of my paid work, yet still working as a graphic designer rather than as a 'maker'.

The book is finished and now I am writing my Negotiated Written Study: an auto-ethnography in which I place both the book and my process in the context of my experience of the design industry. I aim to capture the nature of the making of my book in the way the book captured the nature of our house build and the plot we live on.

And after that? Teaching in Lincoln School of Film and Media, I have the opportunity, post MA, to further explore story-telling, using an existing archive of material in my possession, through book design, of course, but also with the exciting possibility of venturing into alternative visual media.

MA DESIGN: GRAPHIC COMMUNICATION

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