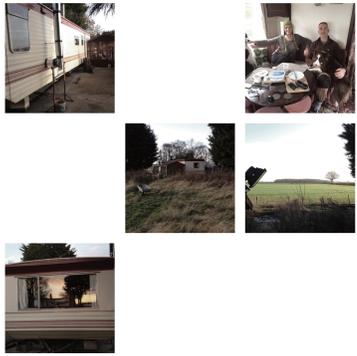




I hate the demolition process



ardy john dan nic steve lee jill neil zecky jack ray oizy andy darren andrew wayne mi



Living in a caravan on this fascinating piece of land and building a house have each been intense. Vast beautiful skies, big weather rolling at us across the fields, the absorbing history of the plot and the people who have lived on it, and a wealth of nature around us (outside and in) have us entranced.

I wanted to capture all these things in a book as a very personal record for us and a story for others. I was struck by the approach used in *S.M.L.A.* by Rem Koolhaas and Bruce Mau. Separate editorial 'threads' were identified and designed with different styles, different grids. These were finally all woven together to tell a story, and I knew it was an approach that would tell our story well.

After two winters the joys of 'camping out' in the caravan were wearing thin but the move into the house was still nevertheless. For several months it was a little like staying in a modern hotel. We weren't even sure we liked it: too many shiny surfaces and sharp edges; too new; too warm; just too damn outside. We couldn't sleep; we couldn't tell from inside what was happening outside; couldn't hear owls or deer calling at night through the thickly insulated walls, or the dawn chorus in the morning...

Ten months later, we've settled in to what we think is probably the best house ever. We had worried that we'd lose our connection with nature but we simply experience it in a different way, through the windows, as though we were in a hide. We live looking out. We still hear rain on the metal roof and birds stomping about early in the morning. The wilderness will grow back to soften the edges of the modern house, gradually the larch will mellow to silver-grey as it settles into its surroundings. And Mr Sharpe's house is still out there, concealed by brambles and hawthorn, casting its spell, the evasive ghost of times past.

And we are part of the story.

July 2018

Acolaid Case 190/01356/16/FP

SAP calcs
CHD Time & Temperature Zone Control

JOB'S CLOSE & US

A BOOK DESIGNER'S EXPLORATION OF STORY-TELLING

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 awkward to access, as a riposte 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 forcing an issue. Exciting 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.

As a book designer I try to tell a story with each job, to bolster the content. My contribution is often restricted to design of the printed page and I have no influence over format, stock or sometimes even the cover design. This means the story can only be partially told, through careful use of typography, imagery, layout and colour, which I find frustrating.

When I returned to the course after a break, refreshed, I realised that the obvious solution was staring me in the face. I wanted to tell a story and I wanted to write my own brief, with control over fabric, format and content. 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 complete with visual and editorial content, just waiting to be told.

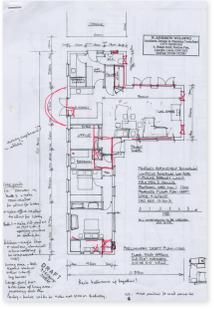
So, in a departure from my original plan, my aim throughout this final version of the project was to tell a story using graphic design: to use the parameters of the whole book to draw the viewer in. I wanted to portray our experience of the plot of land and our relationship with it and the house build 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 exciting archive of material in my possession, through book design, of course, but also with the exciting possibility of venturing into alternative visual media.

Peter's voice

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.



Ann Lancaster © Mark S. EDDY '65-67: all No 9 Squadron, taking off at Bentley (now Peter's house) for a raid on the Zeppelins works at Friedrichshafen.

Thermal bridg

Full Plans Completed Certificate



nic steve trevor nick jill neil zecky jack ray oizy andy darren

151115

CO² emissions



Book printed (partly) and bound by Rutlocks • Book made by John Mills, Jover • Book photographed by Mike Downing

NICOLA LIDDIARD
MA DESIGN: GRAPHIC COMMUNICATION

nicola@nimbus-design.co.uk
www.nimbus-design.co.uk