Unit 2 Positions through Dialogue

Pre-dialogue Interpretations

Due to the end of the last semester I did not have a dialogue with the original artists for personal reasons, during the summer I took a job as a graphic designer for a cross-border e-commerce company, and then this dialogue took place between me and my mentor, and I think it was a 2-month and collaborative conversation, not a short dialogue, the content of our dialogue was built on every revision of a specific The content of our dialogue was built on each revision of a specific case, so it was a dialogue prompted by a specific case without a specific framing of the question.

Dialogues

Who：Vee （Mentor/Design Supervisor）
Where: Company (Guangzhou, China)
Time：Two Months (Working days)
Way of Dialogue：Communication dialogue through hands-on design
**Topic**：Balancing Design Creativity in Commercial Design

Seeking to stand out in the commercial design environment of graphic design, designers must strike a balance between artistic innovation and the expectations of clients and consumer demand, this article through with an experienced graphic designer Vee in the actual case of how designers can balance the relationship between design creativity and commercial viability.

Q: How do you strike a balance between creativity and commercial viability in real projects?

A: I usually start by exploring a wide range of creative concepts, but I always go back and ask if it is practical for our target market. Does the design communicate the message of the brand campaign? Does it connect with the target audience? The prerequisite is to have a clear grasp of the brand identity as well as consider the reading and consumption habits of the target audience to ensure that the design is not only visually appealing but also functional. All services and designs are designed to make the user more comfortable, simple and free to enhance the shopping experience and boost sales, so we often need to think from the consumer's point of view, focusing on the consumer's actual needs and pain points.

Q: Have you ever had to sacrifice creativity to meet design needs?

A: Absolutely, and that's part of the job. More often than not, we will take into account the conversion rate, user retention rate or sales figures, and often try to make the proportion of the product images larger, and leave as little white space as possible to maximise the details of the product and the picture to convey more information to the consumer, but I think that compromise is not the same as creativity. But I don't think compromise is a loss of creativity, it's a challenge to find creative solutions within constraints.
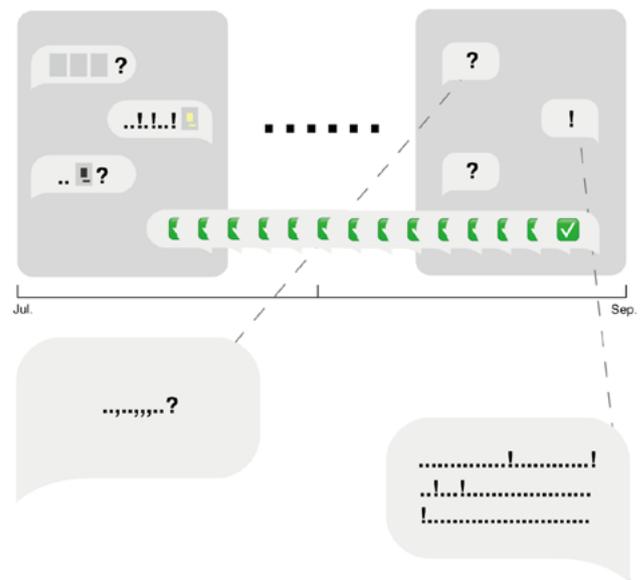
Visualizing and explaining the way Vee and I have discussions based on specific design cases (July-September)

The above are the inspirations and answers I got from Vee and I in specific commercial practice cases, I realized so intuitively for the first time from our conversations that there are many specific visual rules of commercial design such as white space, scale size, number font size, and so on, comparing with personalized designs and projects, there are some differences with graphic design in actual commercial mode, which is very interesting to me because it is also the first time for me to try to bring my own design into a commercial environment and get tested. I was interested in this because it was also the first time I tried to bring my own design into a commercial environment and get it tested. Now that I am about to graduate, will I be able to translate my academic knowledge into the commercial market, and will I be able to grow my student mindset or have a mature mindset and market acumen as soon as possible?

The insights I gained from my conversation with Vee significantly enriched my understanding of the complex relationship between creativity and commercial viability in graphic design. Designers must take a holistic approach that prioritizes a deep understanding of brand identity, consumer needs, and market relevance, and Vee delved into the balance between commercial and personalized design, emphasizing the key elements of clarity of purpose, audience understanding, and flexibility. Her experiences and reflections provide valuable insights for us to find the combination of commerciality and personalization in our design practice. Through such conversations, I realized that design is not only a combination of technology and art, but also a process of communication and understanding.

I hope to be able to bring the position of my research further into the commercial environment to explore in the next stage, I think this will be a key step to help better transition into a mature designer, and I am looking forward to this.