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Multiple Translations for Disseminating Social Issues

Mag Design Experimentations

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Multiple Translations for Disseminating Social Issues: Mag Design Experimentations

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Abstract: This contribution considers some didactic experimentations in the area of independent magazine design, realized by our master's degree students in communication design within the studio course "Magazzino sociale." The main goal was to invite students to analyse, to interpret, to re-elaborate (textually and visually) social issues concerning education, welfare, human rights, environment and health. The intention was dual: to build a critical point of view on how we produce content on social issues, but also to identify opportunities for changing the current order of things. Textuality, intertextuality, and translatability were the basic theoretical references for the development of the projects.

Keywords: Textuality, Intertextuality, Translation, Magazine Design, Social Issues

Premises

Within the macro system of design artifacts attributable to the field of social design, we can recognize a little niche of editorial products, whose purpose is to build a critical point of view on current events, within the social context, as well as to identify opportunities for change in the current order of things.

We are not referring to the mass, mainstream magazine market, intended for the general public of readers; we are taking into consideration a specific category of editorial artifacts, the "independent magazines," which are primarily created and published to promote positive change within smaller groups of readers, sensitive and critical to social issues.

The main features of these independent social magazines are that of being less standardized and more experimental from an aesthetic-formal point of view (in terms of format, layout, typography, iconographic apparatus, and their combination), but also of being more sophisticated in the content structure and writing quality (Leslie 2015). Another interesting experimentation ground is linked to their edition, which can be associated with a single or to a combination of multiple channels. The magazine can be traditionally printed, totally digital, hybrid, or it may include other forms of content dissemination: the use of digital radio stations, the preparation of exhibition spaces for the organization of events, the design of special campaigns, and so on; as Jeremy Leslie asserts, the cross-pollination between these different channels is driving a new golden age of magazine making (Leslie 2013).

According to these premises, we can affirm that independent social magazines have great potential to become "cultural attractors and cultural activators" (Jenkins 2006); in other words, they can unite diversified communities by offering them common ground for discussion, and they can actively stimulate the readers in the process of interpretation, exploration, and re-elaboration of social contents.

The studio course named "Magazzino Sociale" (Social Magazine), from the first year of the MA in Communication Design (Politecnico di Milano, Design School), has as its main objective the production of a series of independent magazines on different social issues, and this

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paper is produced to synthesize the theoretical principles at the basis of the course and to present four of the best results realized by students in the academic year 2018/19.

The Studio Course *Magazzino Sociale*

The name of our studio course, "Magazzino Sociale," was born from the association between the adjective "social" with the English term "magazine" (the French *magasine*, or the Italian *magazzino*), which derives from the Arabic *makhzan*, a space used for the conservation and storage of different types of goods (Leslie 2013). This metaphorical reference allows us to conceive our object of investigation and design in terms of an "independent container of social contents" (on education, welfare, the environment, rights, health), intended for multiple heterogeneous readers (in terms of age, culture, and geographical location). In other words, these independent social magazines are intended as complex communicative artifacts (texts), characterized by a plurality of codes, where a series of diversified contents and translation processes converge. More in detail, at the basis of their concept and design, they respond to the theoretical principles of textuality, intertextuality, translatability, and centrality of the reader.

Given these premises, within the studio course Magazzino Sociale, the field of social publishing is explored, with particular interest in independent social magazines and the "translation processes" that characterize them. These transfers are intended as transformative activities, aimed at reformulating, interpreting, reducing, and disseminating content in the analogue and digital spheres.

The main research questions reflect the path taken by the students within the course. What are the components of an independent social magazine? How can we analyze and interpret it? How can we design it, according to the idea of disseminating content and sensitizing the readers to social issues? What are the conceptual assumptions of an independent social magazine? What is its identity? What are the recurring themes? What are the areas of reference? Who are the authors of the articles, and who are the readers? How can these kinds of visual artifacts incentivize design activism and new ways of seeing the world?

The project brief was structured on the basis of four main phases to which different translation typologies correspond: 1) individual work—exploration of the magazine design field and individuation of a case study; 2) group work—analysis of a contemporary independent social magazine in all its components (translation as deconstruction); 3) group work—editorial design (from the identity of the magazine to its final printed version as cultural translation); 4) group work—format experimentation as intertextual/intermedia translation.

Phase 3, in particular, was divided into three main steps that were conducted in parallel: 3.1) magazine conceptualization (from its values to the identity, format, and cover design); 3.2) content definition and organization; 3.3) finalization and print. More in detail, students had to define several elements: the header, the identity according to the principle of graphic and communicative coherence; the format; the cover layout; the index (hierarchy of the contents); the flatplan, with particular attention to the progression of images and text and the collocation of advertising; the internal page layouts and their differentiation; the typefaces for all components and micro-components of the text (from the headline and body copy to all recurring text); the iconographical apparatus in all its possibilities (from illustration to photography and its color treatment); the weight and the types of paper and possible treatments; and the binding.

Each independent social magazine was realized within a group of four or five people organized as a sort of micro-editorial office comprising an editor, an art director, a production manager/web director, a picture editor, and a designer (Caldwell and Zappaterra 2014); each person had a specific task and had to coordinate with the other members of the group. From an organizational point of view the studio course was organized on the basis of strong integration between theoretical contributions, weekly reviews of the work progression, and the sharing of results among different student groups and professors.

Theoretical Principles

The different independent social magazines were realized by taking into account a series of theoretical principles, which supported the evolution of the project from the beginning; these assumptions can be summarized in terms of *textuality and intertextuality*, *translatability*, and the *centrality of the reader*.

Textuality and Intertextuality

> The text, in semiotics, becomes an overall configuration of meaning which, by resorting to some expressive support, guarantees the generation, circulation and interpretation of social and cultural meanings. (Marrone 2010, 18)

An independent social magazine can be analyzed and defined as a "polyalphabetic text," in other words as a communicative artifact unitarily and organically conceived, which is characterized by a plurality of codes and expressive modalities (verbal, visual, sonorous, tactile, etc.). To consider a magazine in terms of "text" means to perceive it not only in terms of a physical support but also as an abstract "model of investigation" (Marrone 2010, VI). This notion is useful to interpret the magazine (and then to design it), starting from a double point of view: from an empirical level of research (analysis of its constitutive elements), but also from a cultural level, with the recognition of its ability to generate culture, condition and change behaviors, and interact with other texts (Lorusso 2010).

As Lorusso affirms, texts and behaviors are not placed in spheres separated from the life of a society, but in a unitary fabric, in which experiences, texts, models, gestures, and codes communicate with each other and only in this way work (Lorusso 2010).

Magazine codes are multiple: we can identify first of all the iconic code that refers to the use of images (iconic illustrations, photos, representations or symbols, etc.) to describe or represent actions, situations, and contexts; the *verbal code* and its relationship with the iconic one; the *graphic code*, in other words the compositional elements of the pages (the format, the layout, the orientation); the *typographic code*: this refers to the choice of paper, the form and the application of other materials on the magazine's pages, the binding, the care and quality of the print process; the *reading method code*: this refers to the content fruition procedures (sequential or punctual); and finally the *relationship code*: this refers to the expedients and methods in building a dialogue with readers to attract them. Recognizing the simultaneous coexistence and mutual interdependence of diverse and multiple communication codes enables us to confirm the transformative power of "translation practices" within an editorial system that is dynamic and constantly evolving.

The magazine text is characterized by specific properties that connote it. First of all, it is a complex semiotic organism, endowed with an internal semantic and syntactic coherence; secondly it is that place in which it is possible to recognize and distinguish two levels that are those of every language, of every system of signs: the plane of the signifier and the plane of the significance (otherwise called the plane of expression and the plane of content); thirdly it is a fundamental unit that can have a different expressive nature, not only verbal but also connected to the visual, sound, or gestural nature; and fourthly the magazine text is characterized by the presence of the paratext (peritext + epitext). The function performed by the paratext is typical of the magazine cover, which can be considered as a dispositive of access: it strengthens the offer and supports the reading experience (Genette 1997).

Finally, the magazine text presupposes a continuous semiotic exchange with the external: each text contains other texts, refers to other texts, was born from other texts, produces other texts (analogical, digital, hybrid). This last principle is defined as "intertextuality," and according to it, a text is not seen as a closed cultural product but, as Roland Barthes affirms, as

a production in progress, connected to other texts, other codes, and society; it is connected to a story not in a deterministic way but in a citational way (Barthes 1991). This relationship with other texts transforms the original text, and in many cases it redefines its own concept. A typical example is when a magazine becomes digital and undergoes an intermedia translation, or when it communicates its content by referring to other channels for adapting to other cultural contexts or for broadening its audience of readers.

Translatability

> The editorial field is one of the spheres in which the translation paradigm for communication artifacts would seem to find a natural home. The editorial field— understood as a content processing and artifact design system identifiable also as the content industry—has been configured right from the start and, as a whole, as a highly complex translation system subject to structured interweaving of diverse scales and a range of translation passages. (Baule 2017, 41–42)

Starting from this premise, a magazine designer becomes a sort of "translator," since he or she realizes a series of continuous processes of mediation, transfer, and re-transcription between a starting system (prototext) and an arrival system (metatext). According to Jackobson (Osimo 2020, Kindle position 96-97), any text acquires meaning and becomes intelligible and transmissible through *interlinguistic translation*: the interpretation of verbal signs using another language (for example from English to Italian); *intralinguistic (endolinguistic) translation* (or reformulation): the interpretation of verbal signs through other signs of the same language (for example paraphrase, abstract); *intersemiotic translation* (or transmutation): the interpretation of verbal signs using other systems of signs (for example transcoding from verbal to visual). This definition is strictly connected to the concept of interpretation, but if we evaluate the different translation processes put in action in magazine design, we can take into consideration a further theoretical definition of "total translation" expressed initially by Torop in 1995 and successively amplified and codified by Osimo (2020).

The overall picture includes *mental translation* (in other words the process of translation as a cognitive act, from the conceptualization to the writing and reading processes); *interlinguistic translation* (translation between two systems of natural languages); *intralinguistic translation* (translation as reformulation); *intersemiotic translation* (translation as the relation between different semiotic systems, for example the process of deverbalization—from the verbal to the visual)*; intertextual translation* (translation as an expansion of the text with other texts or media); *metatextual translation* (we refer to all texts that are external to the main text; they accompany the text by highlighting aspects of it, in order to facilitate its decoding)*;* and finally *cultural translation* (translation as cultural mediation and transfer).

Seeing independent editorial design mainly in terms of a content industry (beyond the mainstream magazine market), each of these translation categories finds a precise positioning within the design process: from the conceptualization of the magazine (*mental translation*); to the use of notational tools (for example the flatplan) for content planning (*metatextual translation*); to the processes of reformulation of the contents that we can find, for example, in the index of the magazine (*intralinguistic translation*); to the translation of content in other languages (*interlinguistic translation*); to the design cover or to the visual representation of verbal contents (*intersemiotic translation*); to the *intertextual or intermedia translation,* when the contents are the result of a process of reinterpretation of previous content, or when contents are amplified or cited in new texts, or, finally, transposed into the digital. When an independent magazine transfers or synthesizes verbally and/or visually the distinctive features of a culture (its characteristics, values, signs, or memories), it puts into practice forms of *cultural translation,* where the readers play a fundamental role.

Centrality of the Reader

> To organize his own textual strategy, an author must refer to a series of competences (a broader expression than "knowledge of codes"), that give content to the expressions he uses. He must assume that the set of competences to which he refers is the same to which his reader refers. For this reason, it will provide a Model Reader capable of cooperating in textual actualization as he, the author, thought, and of moving interpretatively as he, has moved generatively. [...] Therefore, considering one's Model Reader does not only mean hoping that he exists, it also means moving the text in order to construct him. (Eco 2002, 55–56)

In designing a magazine, we assume the existence of a model reader in all his or her possible characteristics; we don't have only to seduce this person, to attract his or her attention (a magazine doesn't respond only to a pure expressive need), we have to involve the reader in a process of interpretative cooperation so that the magazine itself is completely actualized.

The more the translation strategy (in all its declensions) has postulated the "implicit reader" coinciding with the various or individual "empirical readers," the more the magazine will be read, interpreted, criticized, or transformed into action.

As Bruno Osimo asserts, the more the model reader coincides with the empirical reader, the more the latter has the possibility to join the intertext, the "semiosphere" (Osimo 2020). This means that a good magazine has to be capable of involving the reader to understand the cultural model that is represented, to comprehend its values, its memories, but also to promote connections and certain exchanges within an external context that is constantly changing. The semiosphere is none other than the macrosystem in which these contaminations and exchanges are possible.

> Lotman arrives through an analogical reasoning to the notion of semiosphere, that is, to identify the features of a general and unique great cultural mechanism or culture-producing system within which the various operations of culture itself take place. Lotman promotes by analogy a sort of ingenious equation: aspects of cultural life are to the semiosphere as those of biological life are to the biosphere. (Corti 1994, 9)

The Four Projects

As a conclusion of this paper we report a selection of four editorial projects made by our students. These four independent magazines were designed in all their components and details reinterpreting themes linked to education, environmentalism, and human rights. We can classify these artifacts under the logic of a semiotic square, a rational device that dates back to Aristotle and which has been used in contemporary semiotics by the school of Greimas and by Floch (Volli 2000). This logic tool is useful to us to categorize the projects according to four enhancement paths that the projects occupy in relation to each other: opposites, contradictory, sub-contraries, or related through an implication relation.

Applying this taxonomic criterion to the four independent social magazines here described, we can identify the main opposition between a pragmatic approach and a utopic approach. In the first case the magazine is closer to pragmatic values (it's a sort of documentation aimed at the active involvement of the reader), and in the second case the magazine is invested with basic (utopic) values (it's more associated with a thematic investigation and with artistic research). Starting from this opposition, two other categories are identified: the first is critical (its purpose is to question the process of interpretation of information), and the second is ludic (the goal is to interpret environmentalism through a language that is playful and ironic).

Trying to synthesize these forms of enhancement, we report the following scheme:
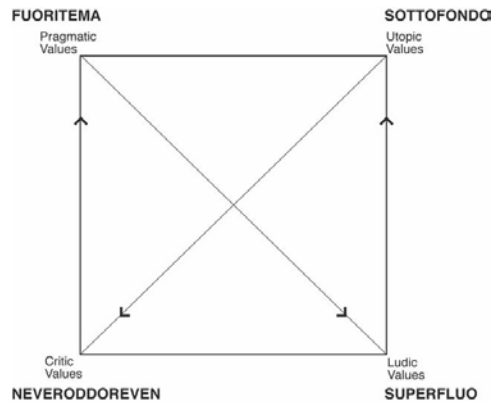
Figure 1: The Application of a Semiotic Square to Categorize the Four Projects
Source: Caratti, Menichelli, and Scagliarini

All the projects were undertaken to respond to the willingness to design a series of independent social magazines to convey differentiated content through multiple translation processes in an analogic and digital environment. From an educational point of view, it was important to conceive the magazine in terms of an organic polyalphabetic text (through the plurality of its languages and codes), but also as a communicative artifact open to further transformations and connections with the external context and society.

It was necessary to have a solid theoretical basis for the research and organization of visual and verbal content, but also to pay attention to the transfer process of the content into concrete material artifacts (printed versions of the magazines) and into material or immaterial formats and configurations (intertextual/intermedia translations).

Through the design of independent social magazines, students have learned to work autonomously but also collaboratively; to select and structure social content critically; to work on the creation of a sophisticated iconographical and typographical apparatus; to cope with the potentialities offered by technologies, but also to consider the related design constraints; to respect the deadlines; and to demonstrate their abilities to argue and professionally present their final project results.

Fuoritema (Pragmatic Values)

Figure 2: Fuoritema Project, Academic Year 2018/19, Designed by Francesca Dell'Orto, Giovanni Lombardi, Carlo Ottaviani, Robin Sara Stauder, David Thiam, and Siri Winnie Thaitrakulpanich
Source: Caratti, Menichelli, and Scagliarini

The editorial project *Fuoritema* is a printed quarterly, represented by a limited series of independent social magazines on the macro-theme of education. The main goal was to design a magazine intended for an audience of readers working in the context of education, for making them more aware of some fundamental issues related to our contemporaneity (cultural translation). The nine numbers, placed in a binder, were conceived in order to deal with issues related to the concepts of conflict, fallacy, inattention, doubt, uselessness, noise, anxiety, disorder, and infraction. In particular, students developed, in all its details, the printed version of magazine 0 (dedicated to the concept of conflict), intending to create a sort of manifesto of the project. Some content was written directly by the editorial staff (the students themselves), and other content was acquired from existing articles written by eminent people with specific competences (it's a simulation of a real editorial project with didactic purposes).

The articles are characterized by the copresence of photographs and texts with a series of additional signs that highlight some key concepts or particularly significant passages of text. A further peculiarity is given by the presence of cover flaps, to allow the reader to insert notes or their own personal considerations. The intermedia translation of the magazine in the digital consists of a sort of personal digital archive of visual and textual contents named Index, on the model of Wikipedia.
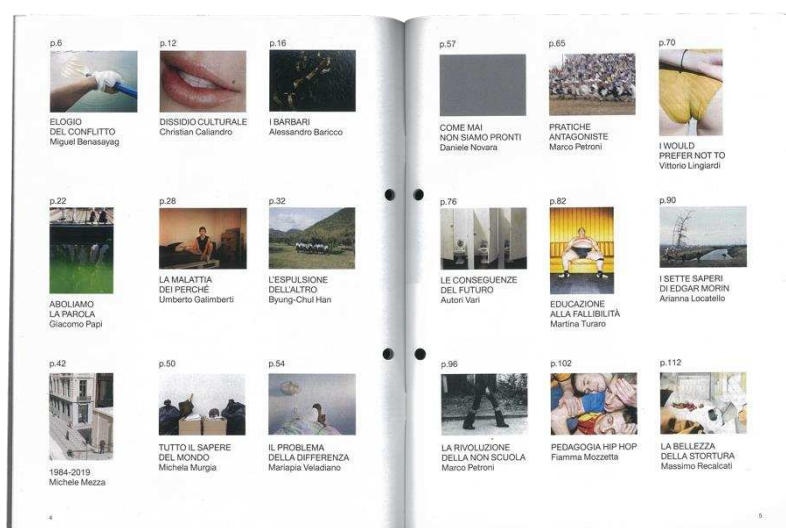

Figure 3: Fuoritema n.0 contents Index, Designed by Francesca Dell'Orto, Giovanni Lombardi, Carlo Ottaviani, Robin Sara Stauder, David Thiam, and Siri Winnie Thaitrakulpanich
Source: Caratti, Menichelli, and Scagliarini

Figure 4: Fuoritema n.0 Double Page Type, designed by Francesca Dell'Orto, Giovanni Lombardi, Carlo Ottaviani, Robin Sara Stauder, David Thiam, and Siri Winnie Thaitrakulpanich
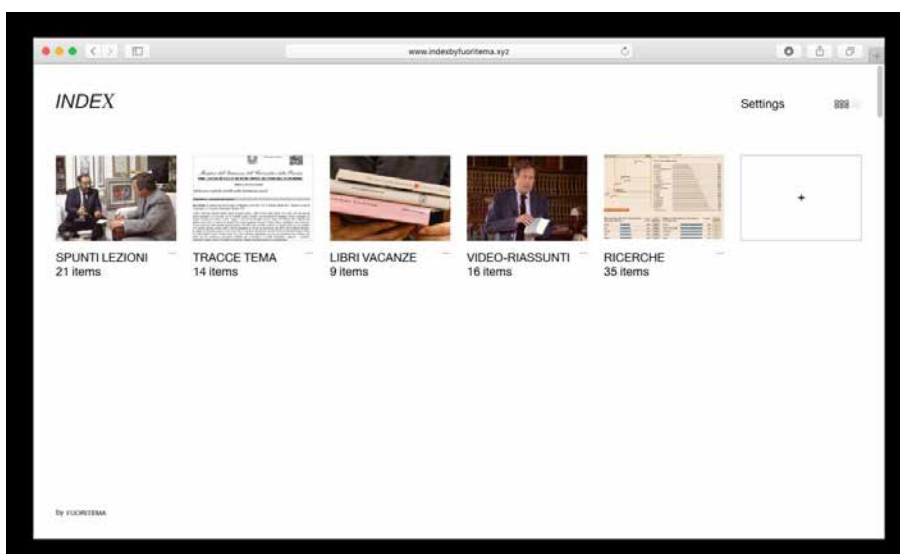*Source: Caratti, Menichelli, and Scagliarini*

Figure 5: Fuoritema Index: Intermedia Translation of the Magazine, Designed by Francesca Dell'Orto, Giovanni Lombardi, Carlo Ottaviani, Robin Sara Stauder, David Thiam, and Siri Winnie Thaitrakulpanich
Source: Caratti, Menichelli, and Scagliarini

Figure 6: Fuoritema Index: Intermedia Translation of the Magazine, Designed by Francesca Dell'Orto,
Giovanni Lombardi, Carlo Ottaviani, Robin Sara Stauder, David Thiam, and Siri Winnie Thaitrakulpanich
Source: Caratti, Menichelli, and Scagliarini

Sottofondo (Utopic Values)

Figure 7: *Sottofondo* Magazine, Academic Year 2018/19, Designed by Matteo Bettini,
Susanna Colombo, Caterina Ghio, Yasmine Michielin, and Andrea Febres
Source: Caratti, Menichelli, and Scagliarini

Sottofondo is a biannual A4 magazine connected to the theme of our environment and the
perception experience; the number zero is dedicated to the sound, the first to the smell, the
second to the light. Behind the project there is a vision strictly connected to the influence of
environmental factors in the formation and development of personality and human behavior.

According to the students, our reality is submerged in noises (visual, auditory, olfactory) that prevent us from perceiving what we never thought was important. The number zero, dedicated to the sound, is structured on the basis of a series of articles that are paired with two inserts: the first scientific, the second photographic.

Another interesting aspect concerns the relationship between photographic contents and a series of musical pieces belonging to three different genres, three decades, and three geographical origins. This synesthetic fruition of the visual contents is possible through a special code positioned in relation to the photographic section, but also through the choice of a coated paper that emphasizes the tactile aspect of the magazine.

Sottofondo magazine was also translated into the digital through a website and an application (intermedia translation), and three launch events of the magazine were created with the design of all systems of communicative artifacts, analogic or digital: posters, teasers, promotional stickers, and the setting up of ad hoc spaces (intertextual translation).
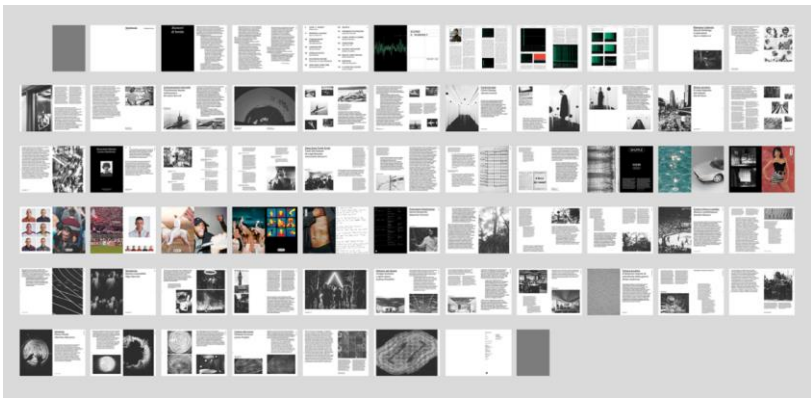

Figure 8: *Sottofondo* Magazine: Flatplan, Designed by Matteo Bettini, Susanna Colombo,
Source: Caterina Ghio, Yasmine Michielin, and Andrea Febres
Source: Caratti, Menichelli, and Scagliarini

Figure 9: *Sottofondo* Magazine: Contents Index, Designed by Matteo Bettini, Susanna Colombo,
Caterina Ghio, Yasmine Michielin, and Andrea Febres
Source: Caratti, Menichelli, and Scagliarini

Figure 10: *Sottofondo* Magazine: Shuffle Section, Designed by Matteo Bettini,
Susanna Colombo, Caterina Ghio, Yasmine Michielin, and Andrea Febres
Source: Caratti, Menichelli, and Scagliarini

Figure 11: Sottofondo Magazine: Website, Designed by Matteo Bettini, Susanna Colombo,
Caterina Ghio, Yasmine Michielin, and Andrea Febres
Source: Caratti, Menichelli, and Scagliarini

Never Odd or Even (Critic Values)

Figure 12: Never Odd or Even Magazine, Academic Year 2018/19, Designed by Elena Catani, Valentina Caiola,
Alessandro De Vecchi, Margherita Motta, Alessandro Schino, and Gabriella Torres Airava
Source: Caratti, Menichelli, and Scagliarini

The name of the magazine *Never Odd or Even* plays with a palindromic phrase readable in both directions. Conceptually it concerns the area of human rights, and it questions the process of *cultural translation* (intended as a process of negotiation among different interpretations) and the dichotomic nature of content. The format of the magazine has a double cover because the contents are readable in two different versions; the index clearly expresses this concept, and the editorial is placed in the central part of the magazine. In other words, the magazine conveys clearly the concept of narration and counter-narration of a phenomenon; it asserts that the reality is socially constructed and infinitively manipulable.

The double versions of the contents in English are organized in the form of opinion articles, essays, interviews and photographic projects, and the readers are constantly invited to compare them critically. The six numbers of the magazine address the following issues: Personal Identities, Divine Right, Kink Shaming, Adam's Rib, Sweet Dreams, and Marching Land. The project is based also on careful research on the expressive level, from the format of the magazine to the iconographic and typographic apparatus. Intertextual translation is represented by the design of an installation in which a series of debates are carried out between two contenders that can be supported by the intervention of the public through a digital application. The series of questions or comments from the audience can be recorded on the app and printed on paper in receipt format.
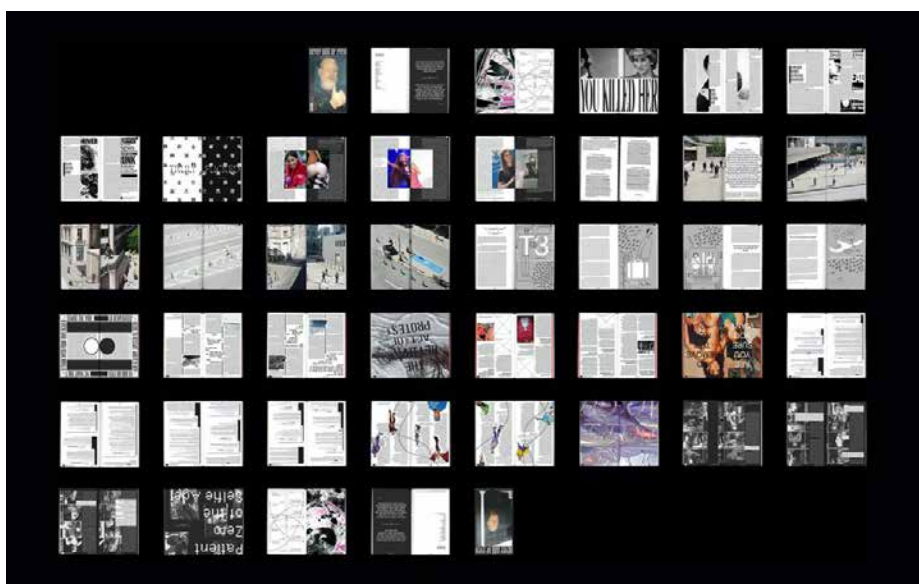
Figure 13: Never Odd or Even: Flatplan, Designed by Elena Catani, Valentina Caiola,
Alessandro De Vecchi, Margherita Motta, Alessandro Schino, and Gabriella Torres Airava
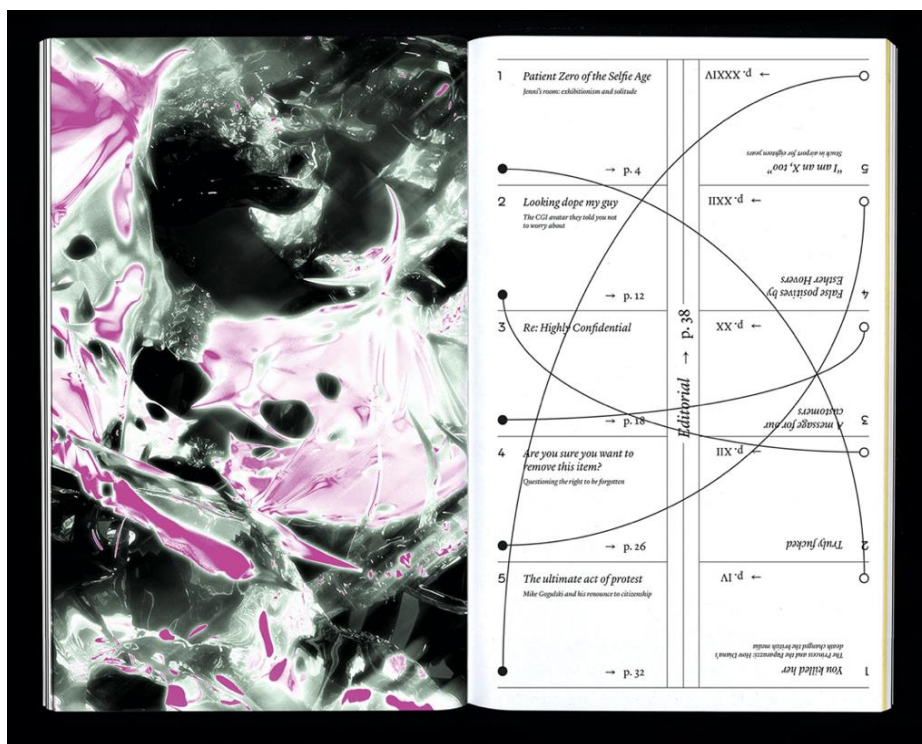*Source: Caratti, Menichelli, and Scagliarini*

Figure 14: Never Odd or Even: Index, Designed by Elena Catani, Valentina Caiola,
Alessandro De Vecchi, Margherita Motta, Alessandro Schino, and Gabriella Torres Airava
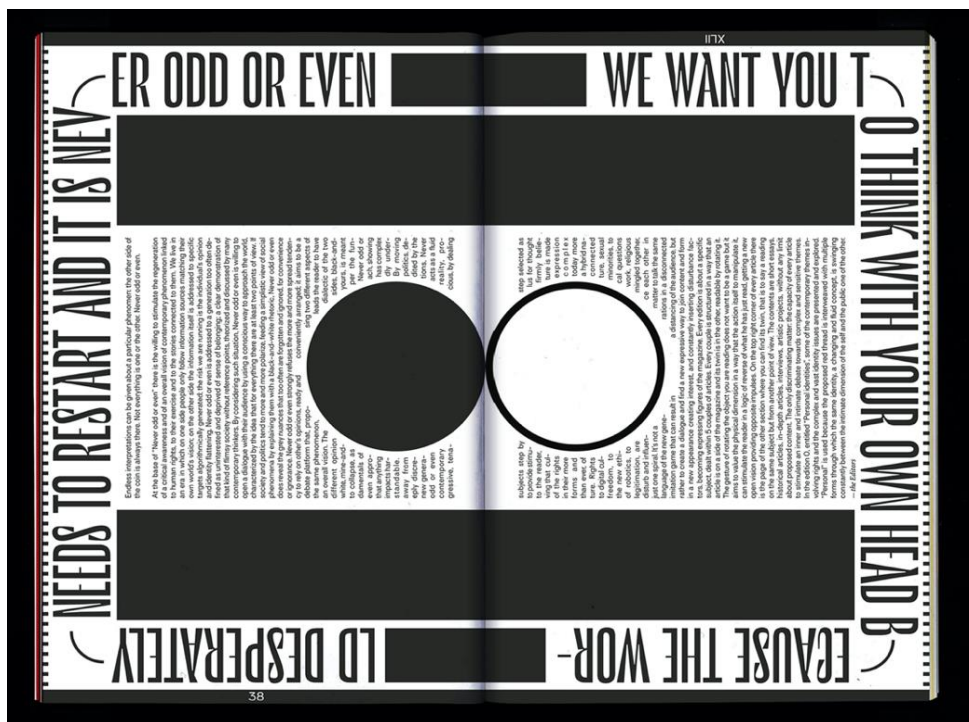*Source: Caratti, Menichelli, and Scagliarini*

Figure 15: Never Odd or Even: Editorial, Designed by Elena Catani, Valentina Caiola,
Alessandro De Vecchi, Margherita Motta, Alessandro Schino, And Gabriella Torres Airava
Source: Caratti, Menichelli, and Scagliarini

Figure 16: *Never Odd or Even*: Debate, Designed by Elena Catani, Valentina Caiola,
Alessandro De Vecchi, Margherita Motta, Alessandro Schino, and Gabriella Torres Airava
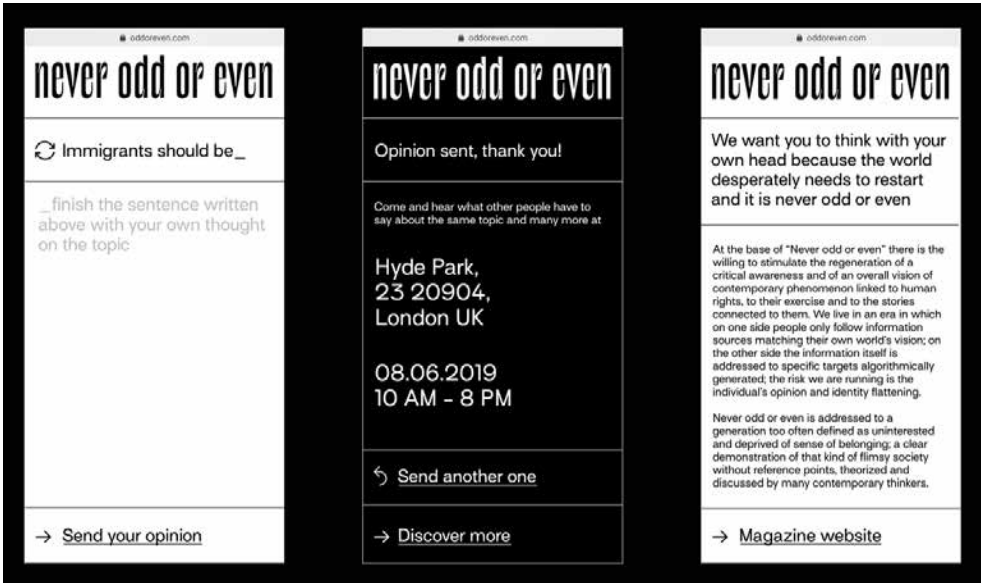*Source: Caratti, Menichelli, and Scagliarini*

Figure 17: Never Odd or Even: App, Designed by Elena Catani, Valentina Caiola,
Alessandro De Vecchi, Margherita Motta, Alessandro Schino, and Gabriella Torres Airava
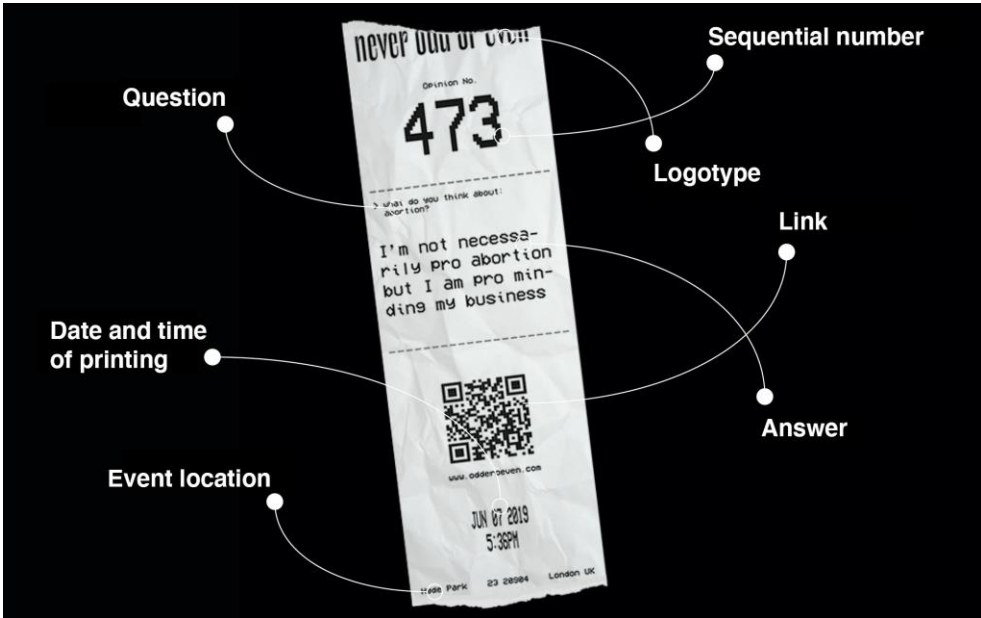*Source: Caratti, Menichelli, and Scagliarini*

Figure 18: *Never Odd or Even*: Debate Receipt, Designed by Elena Catani, Valentina Caiola,
Alessandro De Vecchi, Margherita Motta, Alessandro Schino, and Gabriella Torres Airava
Source: Caratti, Menichelli, and Scagliarini

Superfluo (Ludic Values)

Figure 19: *Superfluo* Magazine, Academic Year 2018/19, Designed by Gabriele Della Pepa,
Francesca Granzotto, Paola Rondi, Giulia Valentinuzzi, Elena Stefani, and Federico Guglielmetti
Source: Caratti, Menichelli, and Scagliarini

With the independent magazine *Superfluo*, students addressed the macro-theme of environmental degradation, focusing and playing with the double meaning of the term "superfluous": on the one side, conceived as something unnecessary, and on the other, as something exaggerated and amazing (more in detail as an abbreviation of super fluorescent). In other words, the intention is to invite the readers to reflect using an ironic and playful visual language (the colored cover and the silver treatment of the written text is emblematic). *Superfluo* is a semiannual monothematic magazine; each number deals with an important aspect of daily life—the number zero is about food while the following issues are about cosmetics, fashion and sport. The subtitle of the header clearly specifies the environmentalist slant of the magazine. From the graphic point of view, there is a sophisticated typographic research for the visualization of titles and textual parts, but at the same time there are provocative and refined photographic images that in some cases contradict the content of the article. We can find inside two indexes and two editorials that divide the magazine into two main sections: the first is introductory to the main theme, and it is located on the back cover (the next page shows the incipit of each article); the second (from page 122) reports a positive vision of environmentalism, with a series of articles that communicate examples of virtuous behavior. From pages 126 to 177 the photos are treated in black and white. The *intertextual/intermedia translation* provides a promotional campaign and the design of an app that highlights the world of environmental operators through the same ironic language of the magazine: a strong visual impact and bright colors.
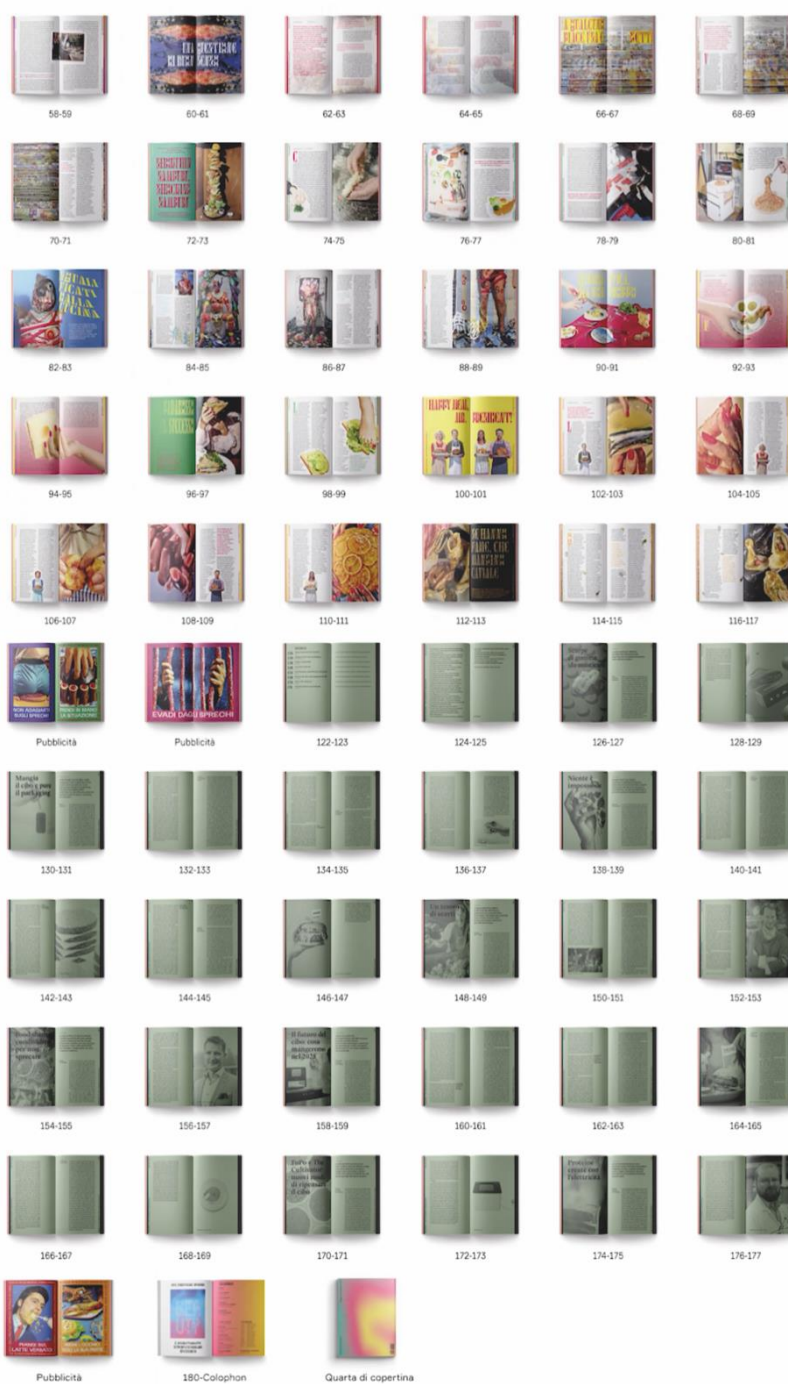
Figure 20: Superfluo Magazine: Internal Pages, Designed by Gabriele Della Pepa,
Francesca Granzotto, Paola Rondi, Giulia Valentinuzzi, Elena Stefani, and Federico Guglielmetti
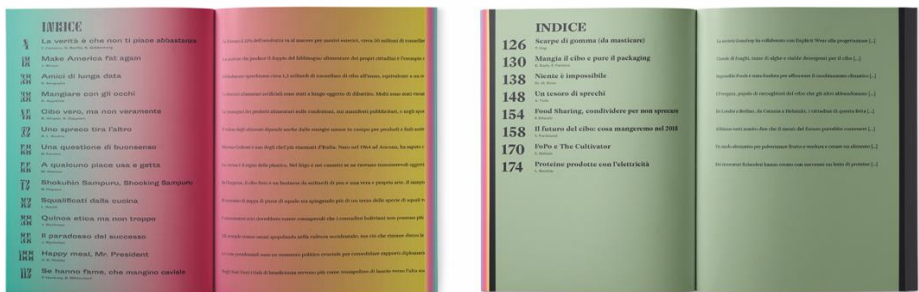*Source: Caratti, Menichelli, and Scagliarini*

Figure 21: *Superfluo* Magazine: Two Indexes, Designed by Gabriele Della Pepa, Francesca Granzotto,
Paola Rondi, Giulia Valentinuzzi, Elena Stefani, and Federico Guglielmetti
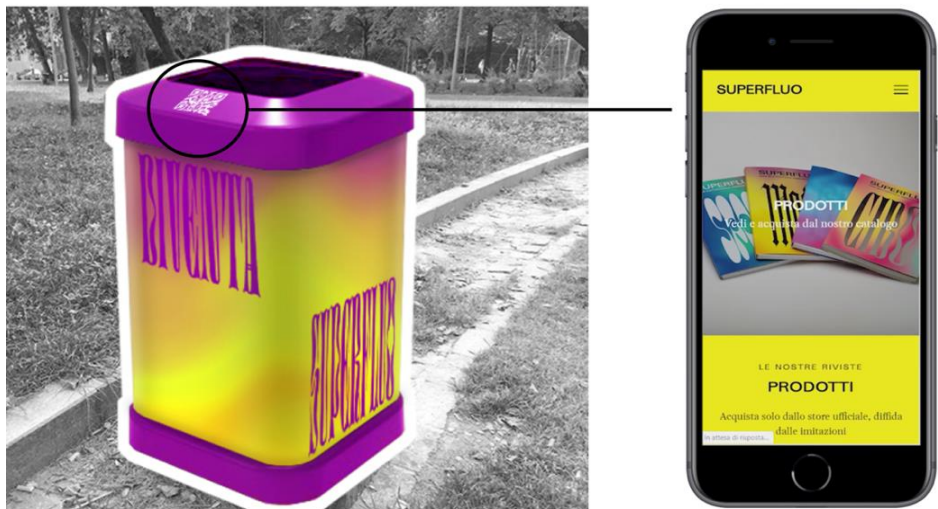*Source: Caratti, Menichelli, and Scagliarini*

Figure 22: *Superfluo* Magazine: App and Campaign, Designed by Gabriele Della Pepa,
Francesca Granzotto, Paola Rondi, Giulia Valentinuzzi, Elena Stefani, and Federico Guglielmetti
Source: Caratti, Menichelli, and Scagliarini

Figure 23: *Superfluo* Magazine: Images from the Visual Campaign and the Teaser, Designed by Gabriele Della Pepa, Francesca Granzotto, Paola Rondi, Giulia Valentinuzzi, Elena Stefani, and Federico Guglielmetti
Source: Caratti, Menichelli, and Scagliarini

Final Considerations

Through the presentation of four independent magazines realized in the academic year 2018/19, we have tried to deepen the assumptions underlying our studio course Magazzino Sociale (first year of the Master's in Communication Design degree program).

1. Despite many negative forecasts, the field of independent magazines, still today, constitutes an interesting field of experimentation in continuous growth and evolution, both in its traditional paper dimension and in new digital formats. As Jeremy Leslie wrote, today is a new golden age—an age where the very idea of what a magazine is can be challenged and where you provide fulfilment for a willing audience to enjoy and share in questioning the exploration (Leslie 2013, 7).
2. We think that independent magazines are complex, polyalphabetic and polymorphic texts, which can favor the dissemination and sharing of content concerning social issues beyond mainstream publishing. In accordance with the assumptions of design activism, they can be facilitating tools for encouraging social change, increasing consciousness about certain values or false beliefs, promoting critical reflection on the emergencies of our day and creating new relationships or new forms of interaction and hybridization.
3. The translation paradigm (in all its declensions) is useful for understanding the process through which social issues can be shared, transformed, diversified, metabolized, conserved, recycled or even falsified, but not only this. As Emilio Mattioli asserts, in the translation there is an act of moral responsibility (Mattioli 2008, 52–53), and from this perspective translation design is not simply the transfer from one code to another code, but it also is an "ethical act," because in the translation process, the respect for difference and the recognition of the other are the fundamental and founding moments.

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