

Unit 2: Week 4

Positions through Triangulating

Line of enquiry³

UNIT 2: WEEK 5-8
POSITIONS THROUGH TRIANGULATING

Deconstructing magazines: How can the tools of design of disrupting and subverting expose unconscious meaning in magazines?

Process to date

UNIT 2: WEEK 5-8
POSITIONS THROUGH TRIANGULATING

I iterated in a systematic and vigorous process of deconstructing.

Initially deconstructing an issue of *Spare Rib* (1977) by dissecting, cataloguing, classifying, gleaning, hybridising and extracting and recontextualising.

A focus on the small words (picture captions, picture credits, single sentences) emerged. The small words becoming a metaphor for the overlooked / silenced / censored / marginalised voices of women.

I interrogated further through weaving and framing.

A conversation between 1977 and present day emerged, deepening the investigation of the small words as a metaphor for women with underlying themes of fragility and complexity.

I deepened the interrogation through weaving a larger piece to disrupt text and render it illegible, highlighting the patriarchal containers of women's words.

Finding a connection between weaving and reading, and informed by my writing where the antithesis to reading was electric and connecting electric to digital, I felt I could further my interrogation by bringing digital into conversation with what I had uncovered through weaving.

Development

Experiments weaving

UNIT 2: WEEK 5-8
POSITIONS THROUGH TRIANGULATING

I tried to weave digitally, but it was souless, flat and not enjoyable, which told me it was wrong.

I tried to highlight the contradictory messgaing within the text of the magazine through weaving, but this also didn't really work.

I had to think for a long time to work out how to progress this project.



Development

Return to references

UNIT 2: WEEK 5-8
POSITIONS THROUGH TRIANGULATING

The images from the past and the weaving are strongly material practices, making them digital felt wrong, so I experimented with print connecting to digital and returning to some of my first references in Unit 2:

Marshall McLuhan noted how in times of great technological change we do “today’s job with yesterdays tools - with yesterdays concepts”

Jencks and Silver, note how using enough of what’s familiar in a new adhoc form enables “habits [that] are then quickly and easily formed, leading to rapid acceptance of the hybrid.”

I thought about audience:

Who this would be for? On this course, I have learnt to see, by deconstructing how my eyes have been constructed (without me knowing) and to look beyond what you are presented with, inspired by Georges Perec.

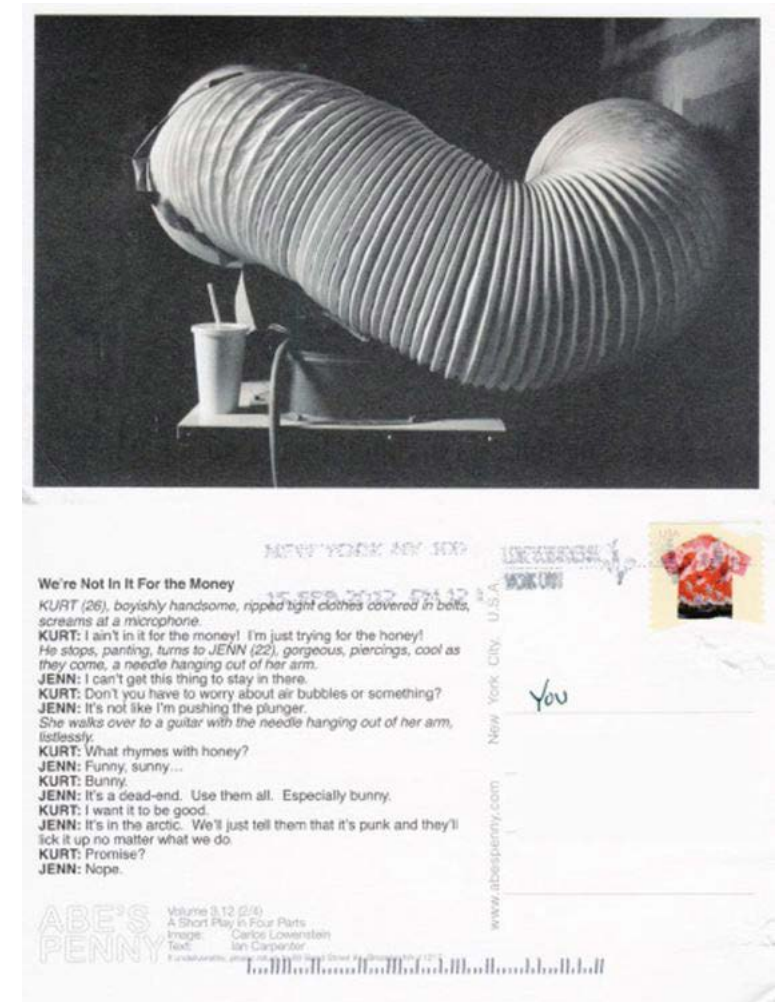
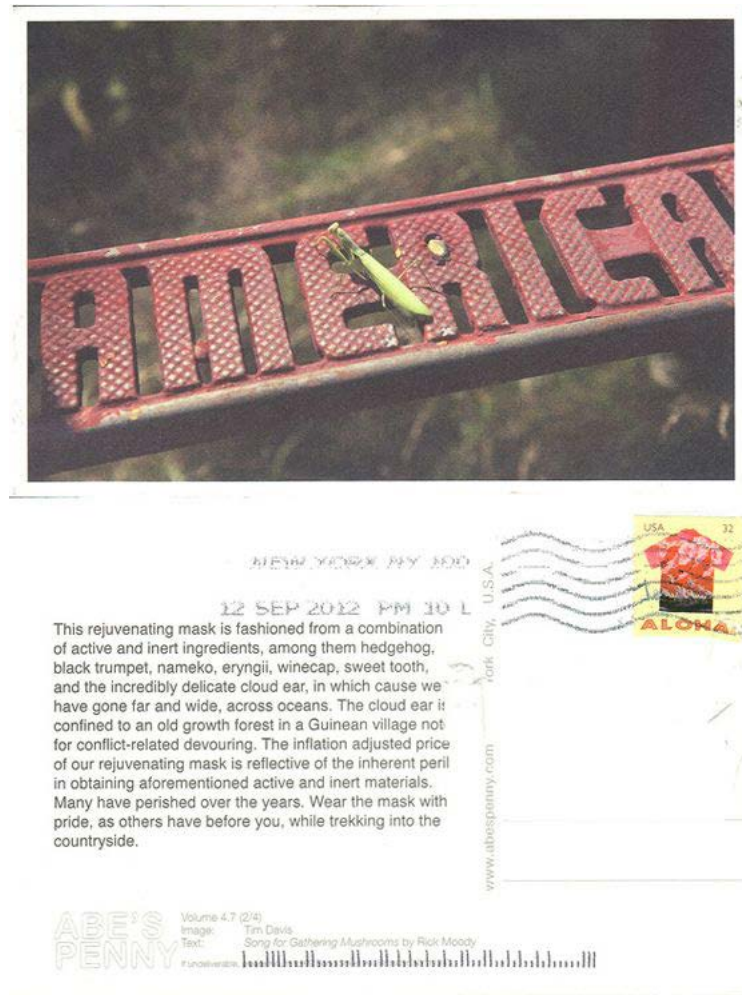
Since starting this course my friends have asked me about my course. Explaining what I am doing in that moment, has sparked interesting conversations. Better conversations than we have had in years. I think they would like to see in new ways too. So, I aim it at intelligent women, 35-55 years old, who want to be entertained, but at the same time want something a bit deeper. I hope that it may spark more interesting conversations.

Project Inspiration

Abe's Penny

UNIT 2: WEEK 5-8
POSITIONS THROUGH TRIANGULATING

Abe's Penny, is a postcard magazine that ran a story in small snippets over four postcards that constitute one issue and one story. Sent by post to readers. This really challenges form for me of magazines.



Postcards Development

UNIT 2: WEEK 5-8
POSITIONS THROUGH TRIANGULATING

Inspired by Abe's Penny, I created a set of postcards with small words on the back.

A postcard felt right for the weaving images as it was textural, printed and small.

I liked connecting the tradition of posting with the tradition of weaving.

In a world where we have no time for anything the small text felt like a good gateway to engage with the audience.

The small words reflect digital where everything is short, abbreviated, quick, but in print.

I often think if you remove all the text from a magazine could the story still be told just by pull quotes, which this is sort of an experiment of that.

The postcard elevates small words and lost voices of women.

It's light, entertaining and provocative and it's meaning can be created by the reader.



<p>"Women's voices have been overlooked, marginalised, lost, silenced, censored, throughout much of history."</p> <p>— READING IS WEAVING</p>	<div style="border: 1px solid black; width: 60px; height: 60px; margin: 0 auto;"></div> <hr/> <hr/> <hr/> <hr/> <hr/>
---	---

Postcards

Development

UNIT 2: WEEK 5-8
POSITIONS THROUGH TRIANGULATING

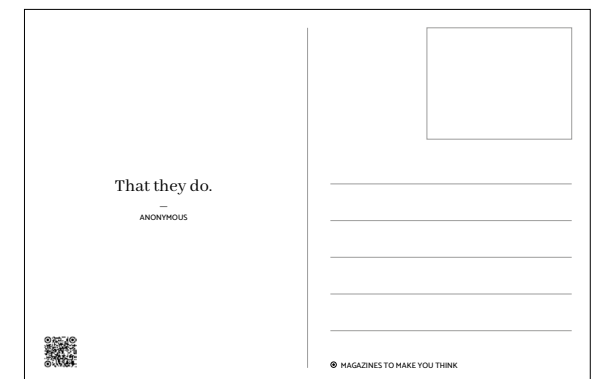
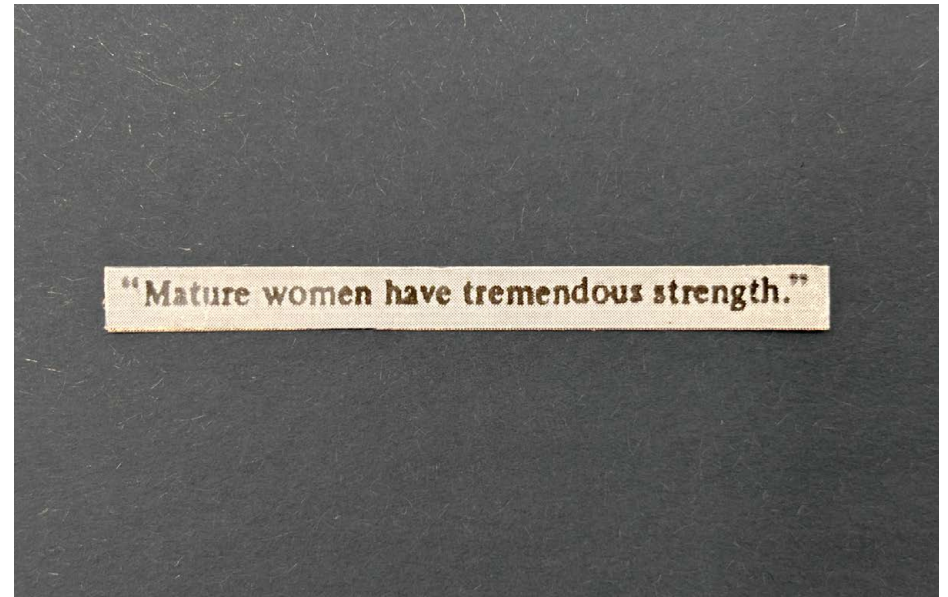
What can print do that digital can't, what can digital do that print can't.

Working within what's familiar / unfamiliar.

I used familiar editorial design conventions in a digital space so it looked and acted like a magazine rather than a website or app.

I used what digital is good at - animation and sound and movement - to disrupt the text, highlighting the conventions of print conventions.

The text is always legible, you may just be challenged in how to see it in this way. Intentionally challenging the reader, to highlight what goes unnoticed in editorial design, which is where the hidden danger is as contexts, of contexts, hide patriarchal and capitalist systems.



Postcards Development

UNIT 2: WEEK 5-8
POSITIONS THROUGH TRIANGULATING

The content explored themes I had uncovered in Unit 1 and 2.

This is a work in progress as I need time and space to instil value into the words.

My intention is to write text that is commercial on the exterior to engage and entertain my audience, that has an academic interior.

Simultaneously subverting academia and popular culture.

"That is what interests me: the
lasting of things, and not the
[quick] passing of things"

—
ANNI ALBERS



© MAGAZINES TO MAKE YOU THINK

Postcards

UNIT 2: WEEK 5-8
POSITIONS THROUGH TRIANGULATING

"When you're young you waffle away. Well, I'm done with that. I think it's much more interesting to say just what you mean."

NICK LOWE

MADE BY A MAN WITH WOMEN IN MIND

Nick Lowe

"Same, same, but different"

OLIVER LARIC

she danced around the room looking as if she was really in love, and that struck me very much — the way she "was"

He says that it is the logical thinking, organized, rational, male mind which prevents one from experiencing oneself, and one's physical being and sensations and feelings

It was incredibly exciting. It changed me a lot. Certainly it changed the way I looked at things.

That is what interests me: the lasting of things, and not the [quick] passing of things"

ANNE ALBERS

"Women's voices have been overlooked, marginalised, lost, silenced, censored, throughout much of history."

READING IS WEAVING

Until things have changed, it's safer to be a woman in this kind of job."

"Self-expression or exploitation?"

ANONYMOUS

That they do.

ANONYMOUS

"Mature women have tremendous strength."

Postcards

Digital Counterpart

UNIT 2: WEEK 5-8
POSITIONS THROUGH TRIANGULATING

Digital seemed like the right tool for the right job to expose the construction of publishing convention that was allowing so much unconscious meaning to be woven into printed magazines.

I used Readymag as my digital platform as it has a similar structure to InDesign in that works on a grid system. This allows me to have enough of the old (printed conventions) to accept the new.

I kept the headline and typography simple and reflective of printed editorial design so there would be enough familiarity of a magazine.

I made the text behave in unfamiliar ways to physically break the structures of the text boxes, to cover text up, to reflect the themes of my practice in a more commercial context whilst remaining based in academic rigour.

All text is legible, as I wanted it to function as a readable magazine, but also to alert the reader to the hidden constructs of printed conventions.

Digital Counterpart

UNIT 2: WEEK 5-8
POSITIONS THROUGH TRIANGULATING




The home page is the postcards that the QR code directs you to. Click on a postcard for the feature.

On reflection I wonder if this is too unfamiliar compared to a magazine to work as a cover. Or does it challenge what a cover is or needs to be?

Are they all mini covers within themselves?

https://readymag.website/u46120934/5106789/

Contrariwise



WHERE'S YOUR HEAD AT?

It's not you, it's me. No, wait, it's you.
No, it's me. Hold on, who's this? Is it them?

I want a divorce. My twenty-five year marriage with Print is over. Turns out it's been cheating on me and I never knew. My co-evolving relationship with Print has flourished over time, but now I need space. It's been cheating on me with Digital. Their co-evolving relationship is virulent and I want out.

I've been lured into a false sense of security. Sharon says this is because of designer and editorial settings, affected by the impact of the late 1990s and early 2000s. She's turned the lens through an ecological approach to human-environment relationships, **confronting** my co-evolution with the environment and the environment with me." (Programme, 2010).

I should I say co-dependent? It's toxic. Each spurs the other on to be a more lurid, alluring, lure.

To lure: To tempt. Temptation: Created by desire.

She said I had been blind. Blinded by my co-evolving relationship with commercial editorial magazine design. I thought I created it. She said it creates me just as much. I said "How?" She said make something. So I did. I made some magazine articles exploring my apparently co-evolving relationship with Print. Turns out she was right. It works on me, as much as I work on it.

I noticed that language and image have a similar co-evolving relationship. Or should I say co-dependent? It's toxic. Each spurs the other on to be a more lurid, alluring, lure.

I sought advice from Uncle James. He's a bit softer, and kind. He said it wasn't unusual to find yourself in this situation and he explained perception" to me. Turns out perception is sneaky. Far more subtle and nuanced than affordances lurid luring. I said to him it felt normal, expected and accepted. Maybe that is why it goes unnoticed and unquestioned? I told him I now feel that glossy women's magazine covers masquerade as "aspirational", "for women", "for independent women", "for independent socially savvy women" "happy face". But I realise now that this is a mask, I have uncovered the cover that is covering up what it really is. I asked him if this is a perceived perception of affordance? "Sad face".

"Perception is sneaky. Far more subtle and nuanced than affordances' lurid, luring"

opped in. She's over from Switzerland and showed me something she had been working on. Some very cool, digital, audiovisual collages. They

© Esther Huxtable is a Dutch artist whose research led to the 'Open' between apparent realities and real

I used the words from my extended essay that was fictocriticism as one feature.

Designed as a typical magazine feature with 'enough of the old to accept the new.' As you scroll down the page the text animates to the left and right and off the 'page'. Physically breaking the column structures of patriarchal design. Freeing the voices of women.

The feature is fully legible, but also challenges what you expect. The text reflects the design, as it challenges what you expect from a magazine feature, in content and rhetoric.

Digital Counterpart

UNIT 2: WEEK 5-8
POSITIONS THROUGH TRIANGULATING

The Woven Wallpaper was based on The Yellow Wallpaper the well known book by Charlotte Perkins Gilman. Design fiction emerged in Unit 1 for me, and I rewrote my antithesis essay from Positions Through Triangulating. A pseudo psychological story of a woman being caged in by magazines, perpetuating what she thought she needed and wanted, that in fact through just looking beyond what she is presented with, sees it for what it really is. But thinks she is mad in the process. Ironical, eh?

Cages appear as you scroll that sit over the text, trapping the voice, and story, behind a patriarchal structure, visually communicating containing women.



<https://readymag.website/u46120934/5106789/>

UNIT 2: WEEK 5-8
POSITIONS THROUGH TRIANGULATING

[illegible]

In Spare Rib there was a page called Tooth and Nail where people could send in sexist cuttings.

Perez and Ahmed write about everyday sexism and default patriarchal thinking.

With this I started noticing everyday sexism in popular culture, specifically the musical Hamilton, which I love.

This article explores that with images ‘woven’ into the text the obstructs it completely. You have to physically move the sexist cuttings or Hamilton images to access the text, challenging image text relationships in editorial design and using digital abilities that can’t be replicated in print.

This is a piece I wrote for Unknown Quantities that is a placeholder for now.

It works within the wider theme of not seeing what is right in front of you.

Mangaia is a swedish word meaning the moons path on the water, that there is no English equivalent for.

Exploring other cultures and lost translations the piece looks beyond the path of the moon on the water. The moon’s path can only be seen by nature allowing it, clouds make it disappear, the movement of the water affects its path, so the text is invisible until you scroll the page when it slowly comes into full opacity to be read, rereflecting the transient nature of nature, the moon and words.



Digital Counterpart

UNIT 2: WEEK 5-8
POSITIONS THROUGH TRIANGULATING


THROWING IT ALL AWAY

In a mundane world homogenisation is the most exciting thing. Why do we all accept the same?

The word mundane, its, well mundane. I find it hard to be accepting of mundane. Conversations at a certain time in life become mundane. We ask obvious questions with obvious answers, because words no longer mean what they mean, they mean the opposite, or not at all.


"How are you?" "Fine." Fine means not fine. No one answers fine if they are fine. They say "good thanks, how are you?" There is time for other when things are good. When things are fine, full stop, things are so fine one can't even ask the other how they are, so consumed are they in uniformity.

Mundane is closely related to same. Things are predominantly the same. I was at the newsagents looking at the magazines. I notice how




use to be different and now looks the same. When did this happen?

The women's magazine covers, without mastheads, all look almost the same.




The same fonts, imagery, language, subjects, stories. And the covers look like the adverts. The same fonts, imagery, language, subjects, stories. I looked at Vogue covers from the last 100 years and the color links are all the same. It seems all women are interested in are the home, consuming, appearance and self.

Narratives are the same.



both the same. The underworld fighting back in a capitalist system run by oligarchs. Back to film.

a wonderfully insane story of class, power and beauty.



powerful drama of the New York Times expose of Weinstein's

for the one scene where influencers are sucked into their phones.

A very rough piece about mundane and same.

An exploration of words and what they really mean, that meanders into the world of sameness, that wanders into popular culture, what we notice and don't notice and our failure to communicate directly with words, popular culture, or change anything.

Living in a fake reality? Perpetually changing reality. Where more truth is found in fiction than in reality...?

Using images as words within the text exploring image text relationships and hierarchies.

Digital Counterpart

Skin and bones and flesh and eyes is a piece exploring reflections and how we see ourselves in a contemporary culture of self.

Based on a conversation with Femke de Vries I had on commodification of emotions, the piece explores skin as skin and flesh, magazine covers, a cover, a decoration through the lens of mirror inspired by Through the Looking Glass and What Alice Found There.

It's convoluted and inarticulate and needs lots of work, but is the bones of something. I need to connect it to the skeletons from dissecting.

The right hand column the text is 'reflected' so illegible. When you get frustrated with digital you press all the buttons, when you click the text is flips the right way round so you can read it. Pull quotes as running text.

Contrariwise

SKIN AND
BONES
AND FLESH
AND EYES

Ever checked yourself out in a shop window reflection? You think that's how you really are?

"Somehow it seems to fill my head with ideas – only I don't know exactly what they are." Alice, Through the Looking Glass and What Alice Found There, Lewis Carroll

One thing was certain... Well, actually, nothing was certain. Having recently come across Through the Looking Glass and What Alice Found There by Lewis Carroll, I realised I had always thought the title of the book was Alice Through the Looking Glass. Somewhere in history the title seems to have changed, mutated, been iterated. The version I was reading was from 1882. I assume it's the original (well scanned and reproduced by Google Books, so far from the original in actual fact, but I digress. How had the title changed and how had the change affected our perception of it?

By making Alice the subject of the title, rather than what is found, struck me as a reflection of our contemporary cultural climate.

A subtle word play twisting the meaning.

Through the looking glass suggests going 'in', and what Alice found there, suggests uncovering something 'other'. Alice through the looking glass, suggests the story is about Alice the person, who goes through something physical, but also psychical?

A mirror. We use a mirror to mainly look at ourselves. When we look in a mirror we arrive with a set of preconceived ideas. We look specifically at parts of ourselves, not our whole selves or even parts that are always there that we don't notice. Our temples? The bit between our cheekbones and jawline? The space between our ears and shoulders? A mirror is a reflection and isn't how other people see us, as we see a reversal of ourselves. We think we are looking at ourselves, at how others perceive us, but we actually will never see ourselves how others see us.

Ever checked yourself out in reflection in a shop window? You think that is how you are? I read somewhere recently that you even mentally prepare for that. I wish I could remember where I read this, as it's painstakingly true. I look good in a shop window reflection, standing out, stood tall, no distinguishable features, just a silvery silhouette.

The truth is I usually probably walk in shorter strides and slightly hunched, with a furrowed brow...

In the same way that we look at ourselves from a warped perspective, we dress ourselves from a similar perspective. Femke de Vries writes at length about how we ornament ourselves in Fashioning Value – Understanding Ornament. She notes how we have moved from dressing for function to designing ourselves through our clothing. Creating a version of ourselves we want others to see. I spoke with Femke recently and we discussed how we are currently in a time of a commodification of emotions.

How we are living in a time where



Contrariwise

to the right of the page, the text is mirrored and illegible, appearing as a reflection of the main text.

Evaluation

UNIT 2: WEEK 5-8
POSITIONS THROUGH TRIANGULATING

I took the small words from dissecting and recontextualising and used them as headlines, pull quotes, picture captions, that provoke, evoke the audience to engage and to elevate the small words and give womens voices space and place.

I connected digital with traditional forms of production and distribution.

I used digital to do what print can't, exposing the hidden dangers of print conventions that are expected and accepted and therefore go unquestioned.

I experimented with trying to add value and time into digital - a quick, fast medium.

I used traditions of print editorial design to help the hybrid be accepted.

I used what was readily available to communicate the themes that had arose in Unit 2, and Unit 1 weirdly.

This is a second iteration and has many more iterations to come, this is really rough text and experimentation.

I was so short on time for this iteration I had to think what would translate into mobile format easily from the desktop version. This was a really interesting way to work and affected what I did and why. An interesting challenge in a world that is currently reproducing magazines multiple times with no formatted way of doing so. Maybe print should start in digital and export to PDF, similar to InDesign...

It took me a long time to get to this development and it isn't complete.

It is a work in progress as my symposium slides informed this iteration, as did my writing submission, as did time and thought.

I think there is much more to explore here. It also provokes further explorations in terms of size, distribution and circulation that challenge and develop magazines in terms of format, medium, distribution and consumption.

Can a magazine be an event where the pages are projected onto walls or hanging materials, and is consumed in person in a room. Can features from the exhibition be printed off and taken away in a personalised edition? To break the narrowing of horizons through personalisation in each personalised edition can we add an antithesis, to maintain the values of development, growth and challenging ourselves, widening our knowledge and context rather than narrowing it? The antithesis to digital coming from a digital output?

The end