# Unit 3: Week 4: Iterations²
# Projections¹

# Line of Enquiry

1.

Seeing beyond the surface of magazines. Seeing the unseen.
Through similarities in print and digital.
Focus on the makers (editorial teams) who create the magazine.
Through a practice of sharing knowledge.

2.

Undressing Vogue: Seeing the unseen.
Reconstructing the past for a more creative and responsible present.

# Iterations²

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**Purpose**

Share what I have seen (am seeing) and what I have learnt (am learning) with others

**Why**

I love magazines, I love making magazines, I love magazine design, I love editorial people.
What can looking beyond the surface tell us about magazines?
Can this project help, support, inspire others?

**How**

Combining print and digital into a lived experience, working in a positive space around their similarities, by deconstructing and reconstructing magazines.

# Iterations²
# Conditional Design Workbook

From Iterations1 I found I need to focus my work, so I looked to Conditional Design Workbook (2013) to structure my project and set some constraints to work within. They believe this focus leads to a more creatiive process as output.

**Process**

Process is the output.
Time, relationship and change.

Connect making to meaning, or methods to meaning using critiquing through time, relationship and change.

**Logic**

The tool that sets constraints, the more constraints the more specific and focused, the more creative.

My tool is digital deconstructing through Cybernetics theory of the feedback loop. Input is the output in a continuous loop, changing only the 'feedback' in each experiment.

**Input**

The material that engages logic and process

I am interested in commercial newsstand magazines. I have chosen Vogue as my material as I can access 100 years worth online and it is a recursive newsstand 'norm' magazine.

Maurer, L., Paulus, E., Puckey, J. and Wouters, R. (2013). Conditional design workbook. Amsterdam: Valiz.

# Iterations²
# Self set conditions

| **Seeing the unseen** | **Cybernetics feedback loop** | **Similarities of print and digital** | **Vogue {magazine}** |
|---|---|---|---|
| What lies beneath the surface of editorial magazine design? | "Should one name one central concept, a first principle, of cybernetics, it would be circularity." - Heinz von Foerster | Paper feature from physical magazine taken into digital {InDesign} to iterate | Spinning a Web {feature} |

# Iterations²
# Cybernetics Circuitory

threshold
reference
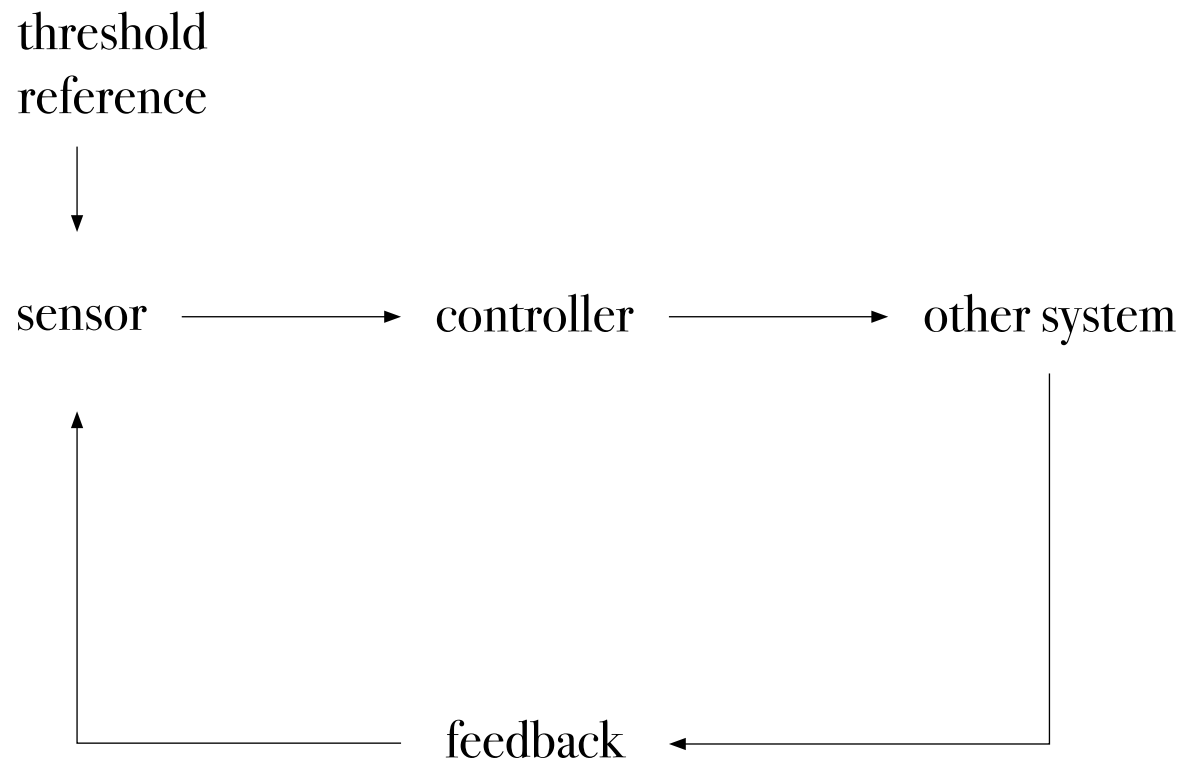
This is the diagram that
illustrated a cybernetics circuit.

sensor ⟶ controller ⟶ other system

feedback

# Iterations²
# Cybernetics Circuitory
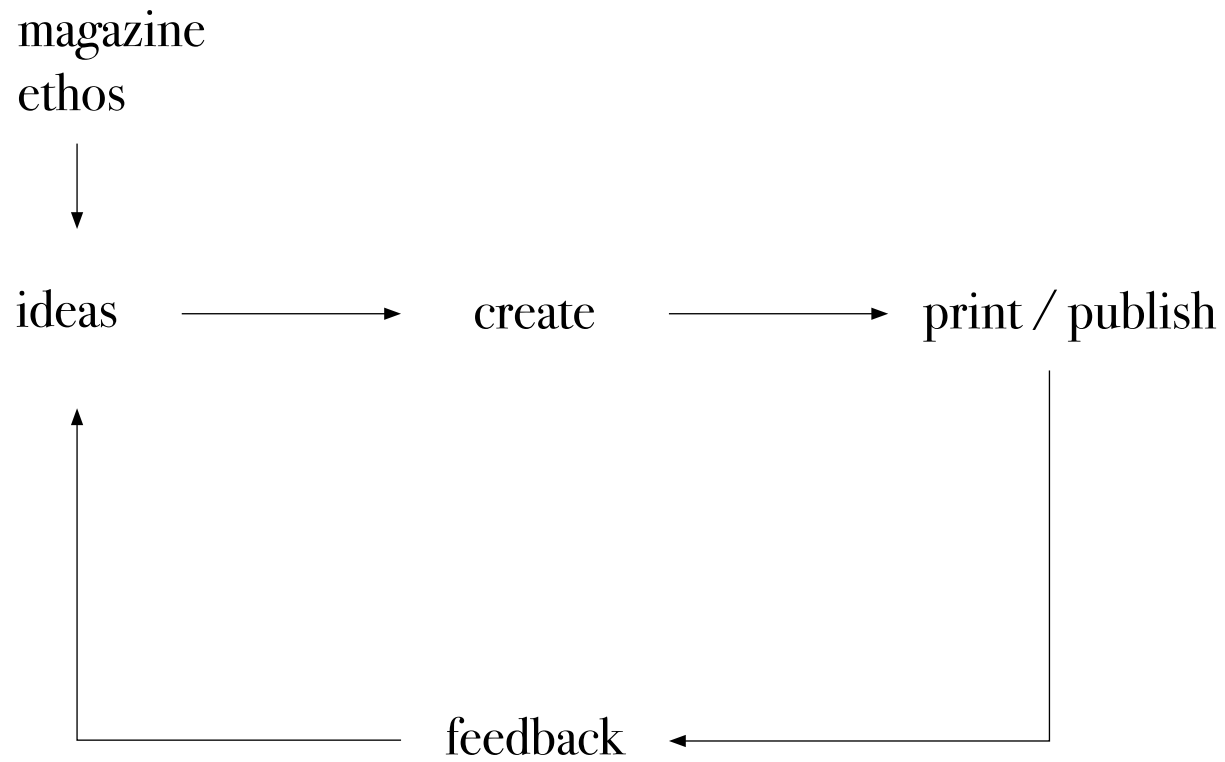
magazine
ethos

I changed the values for the
magazine cycle of making

ideas     ⟶     create     ⟶     print / publish

feedback

# Iterations²
# Cybernetics Circuitory

input ——————————→ output

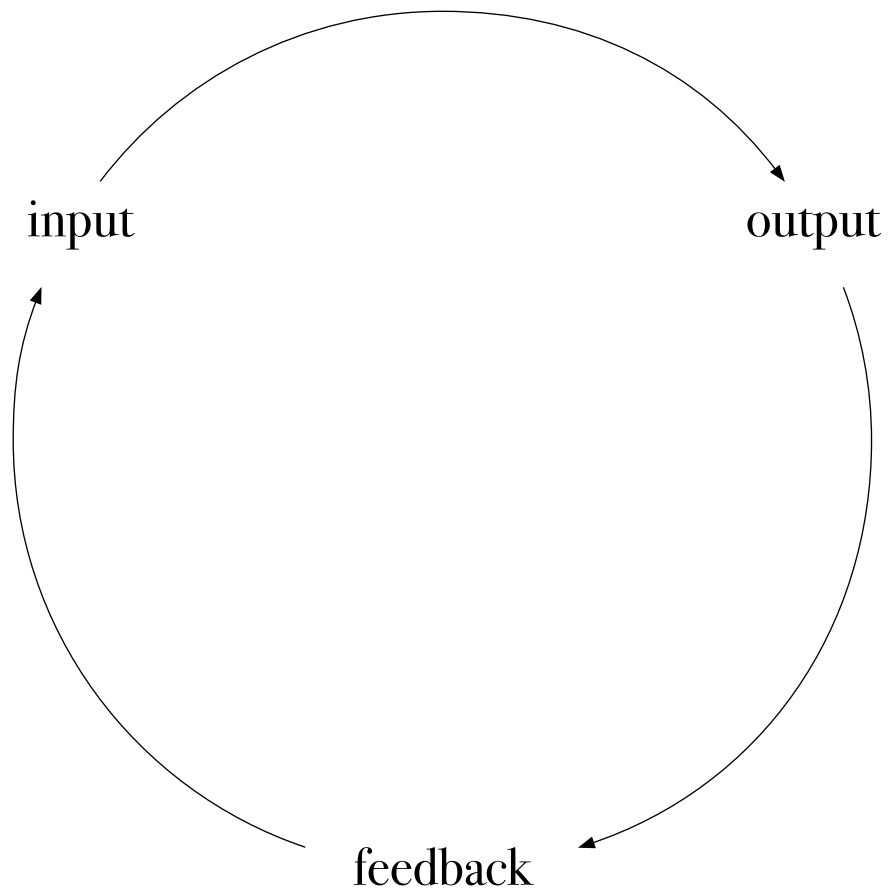↑                         |
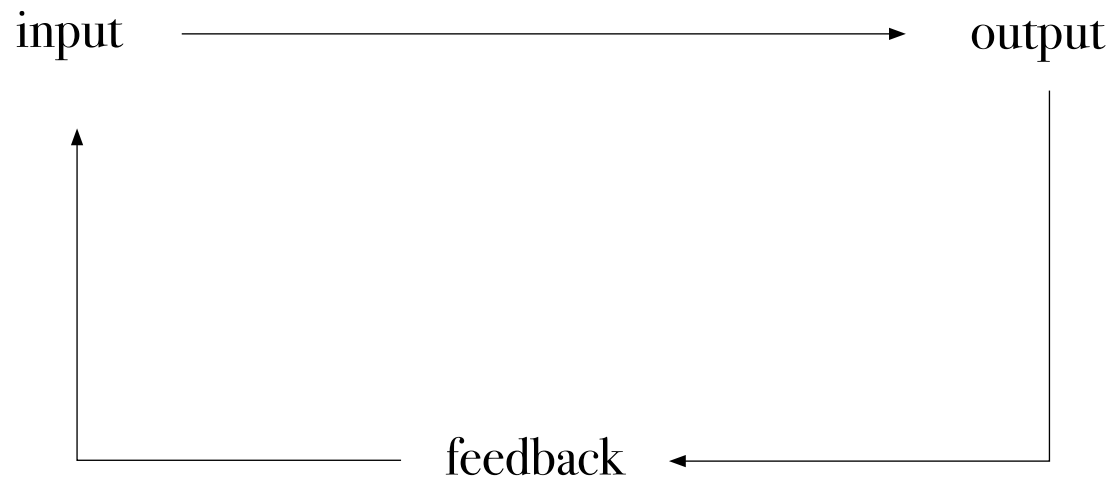
feedback ←———————

Randall Whitaker (2003) states how in early Cybernetics "the effects of its actions (i.e., 'outputs') circled back (i.e., as 'inputs') to influence that entity's state and its subsequent actions." I used this model to explore specific and focused iterations of a magazine feature.

American Society for Cybernetics (2003) Pre-History of Cybernetics. Available at: https://asc-cybernetics.org/foundations/history/prehistory7.htm (Accessed: 28 January 2024).

# Iterations²
# Cybernetics Circuitory

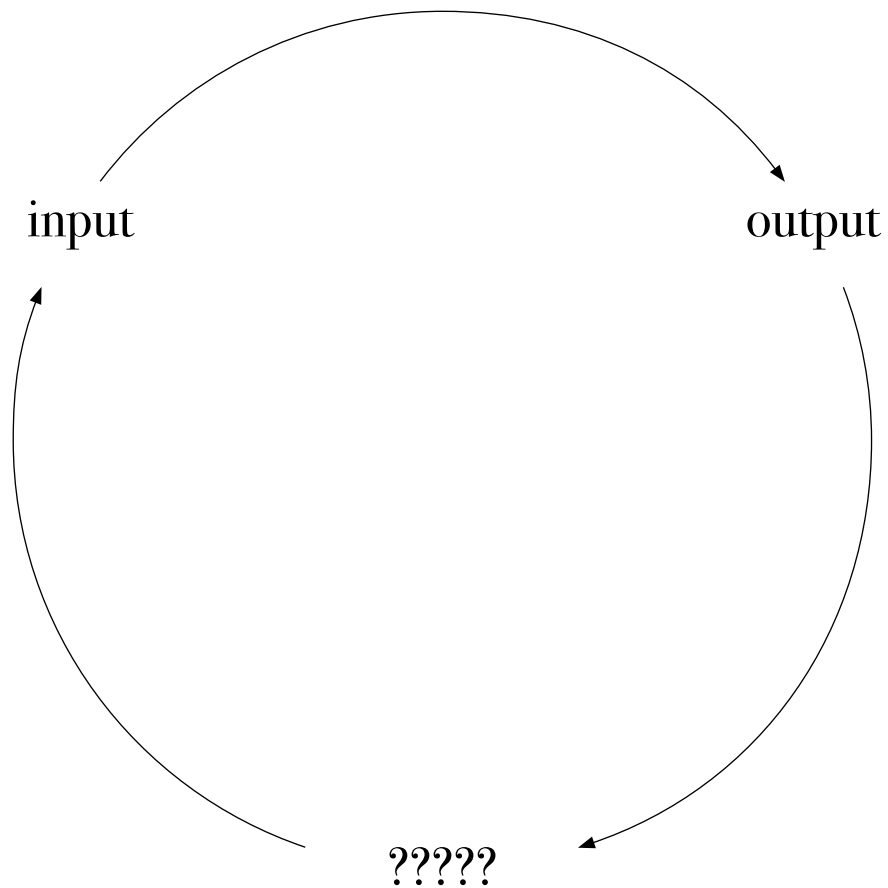input → output → feedback → input (cyclical diagram)

Then I wondered if its a circuit why is it square and not a circle, my work is cylical, this process is cyclical, nature works in cycles. So I made it a circle.

# Iterations[2]
# Cybernetics Circuitory

input → output → ????? → (back to input)

I iterated widely changing 'feedback' for a method with which to disrupt the page as it continually got fed back in, output as input:

Image change
Enlarging
Offsetting
Reducing
Nodes

# Iterations²
# Cybernetics Circuitory

I took this single page as my material to iterate with every time.

It is from the most recent online issue in the Vogue Archive, it is November 2024, Page 70.

I wanted a 'norm' single page with an image, headline, intro, body copy, picture caption, picture credit, page number and footer info. The only other 'norm' feature its missing is a slug.



## Spinning a Web

Not a muscle, not bone, but fascia – the network of tissue that connects it all – is grabbing the theraputic spotlight. By Chloe Schama.

"Are you in pain?" Cadence Dubus, a Brooklyn–based fitness instructor who has developed a program for "fascia release," asks, sending me spiraling before our session begins. There's that twinge in my shoulder and the carpal tunnel at night – but aren't such annoyances simply the conditions fo modern life, of getting older? "Some," I answer, shy to cop to any of it. Dubus then has me talk back and forth, squinting at my gait.

Despite her interest in my aches and anatomy, we're not meeting to tend to my muscles or joints but rather the fascia, or connective tissue, that surrounds muscle and is spread, weblike throughout the body. Wrapping your head around its dimensions can be a little confounding, not least because we've been conditioned by centuries of anatomical tradition to think less about interconnected systems and more about the parts that make up our bodies. Helene Langevin, the director of the National Center for Complementary and Integrative Health, tells me a story to

illustrate the point: When she was in medical school in the 1908s, they would discard fascia tissue in their anatomy labs; it was obscuring the organs that were their focus.

A useful analogy underlines how intergral fascia is to our bodily structure: If your body were an orange, fascia would be the layer of pitch beneath the peel, each segment's thin casing, and the tiny sacs containing juice. What such an analigy leaves out, however, is the role fascic plays in strength, mobility, and aging. "This fascial system is now being recognized with roles in pathology, fluid movement, and proprioception" – or awareness of the body is space – wrote Rebecca Pratt, a professor of anatomy at Oakland Universoty William Beaumont School of Medicine, in a 2019 paper. "It can be the reason why we feel chronic pain or why we feel tightness after physical activity." The current research, Pratt

**BODY LANGUAGE**
The biomechanics of fascia–how the system moves and what the benefits may be–are of keen interest to researchers.

tells me, "is taking muscle out of the limelight." Fascia not only "hold your body together," says Langevin; it also creates the lubricating layers that allow all your muscles and joints to move. The more you move, the more supple your fascia becomes, and the better your range and mobility. It's basically one long chain reaction that can flow in a detrimental direction if neglected. Many people are familiar with the concept of myofascial pain; recent research has begun to outline just how dense with nerves our fascia is.

Most fascinating to researchers are the biomechaincal implication. In her own work, Langevin has looked at what happens when you subject a tumour to the kind of friction it would experience from stretching the layers of tissue surrounding it. She and the scientists she worked with found that this movement significantly slowed the growth of the tumour. Stretching of some sort (on a molecular level, but perhaps also on a larger scale) could potentially impede concerous growth: "For the last hundred years our approach to understanding

PHOTOGRAPHED BY JAYNE LEIBOVITZ. VOGUE. APRIL 2023.

# Iterations²
# Image Change

input

output
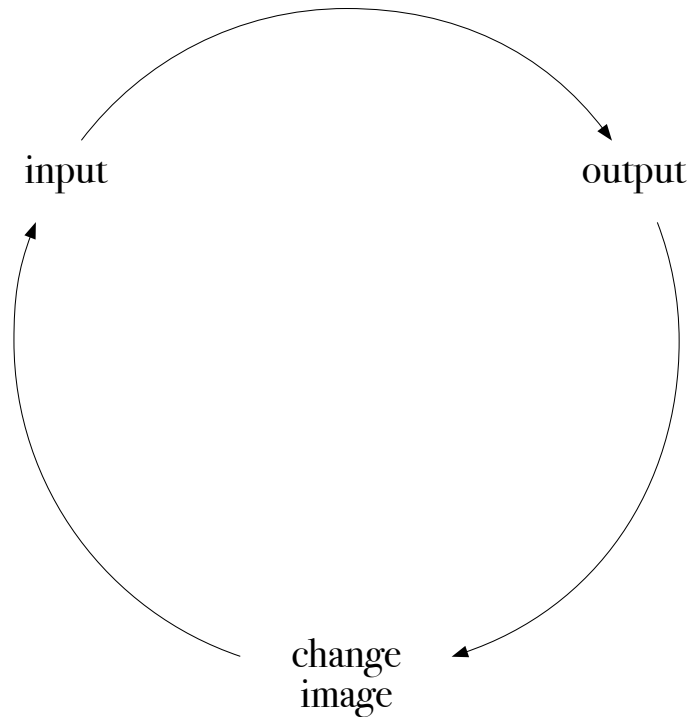
change
image

I made a short video of the image change
feedback loop which you can view on my blog.

All frames follow this page. I iterated 35 times.

https://23042320.myblog.arts.ac.uk/2025/02/10/unit-3-projections-1-iterations-2/



## Spinning a Web

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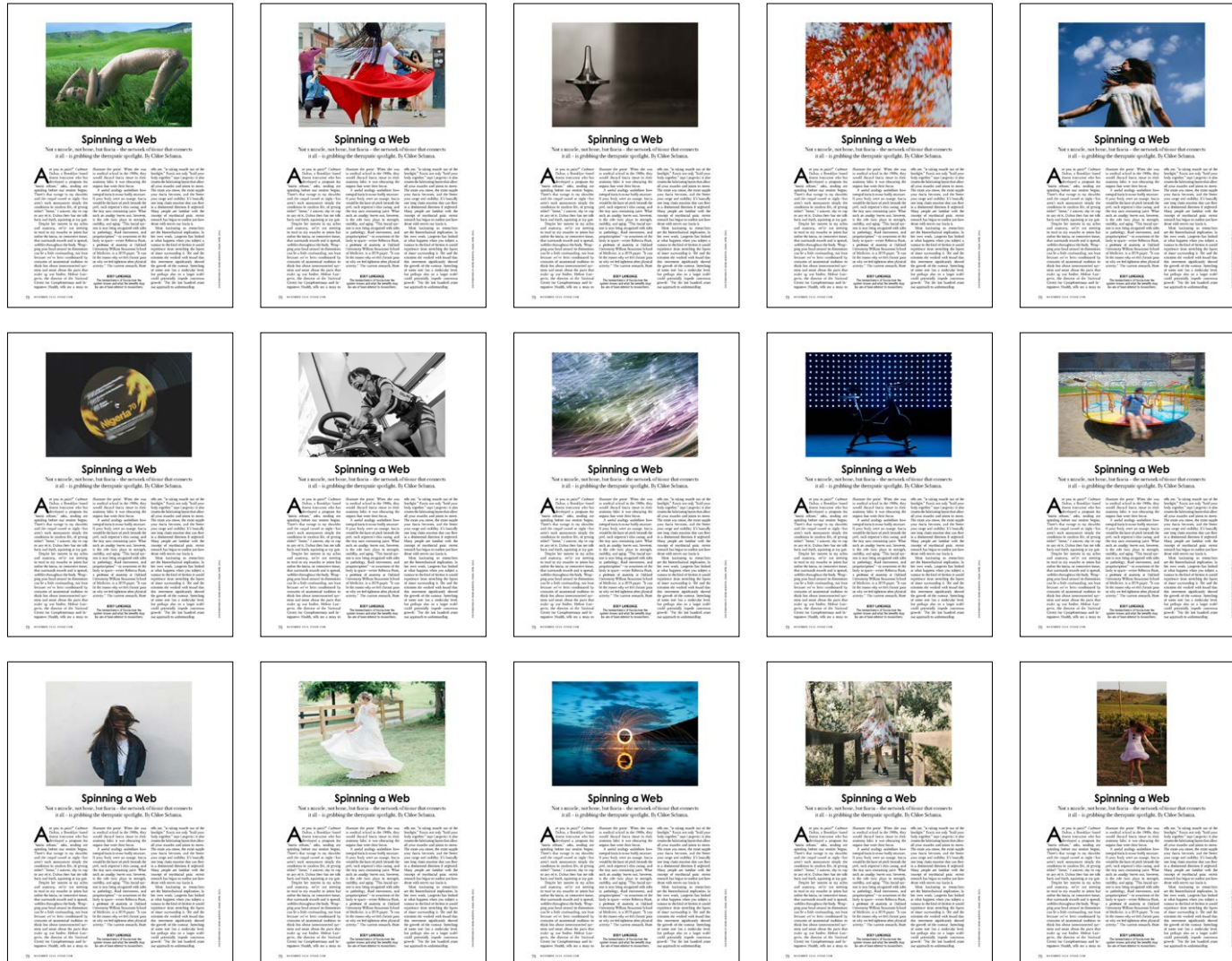70 NOVEMBER 2024 VOGUE.COM

PHOTOGRAPHED BY JAYME LEBINOWITZ, VOGUE, APRIL 2023.

# Iterations²
# Image Change

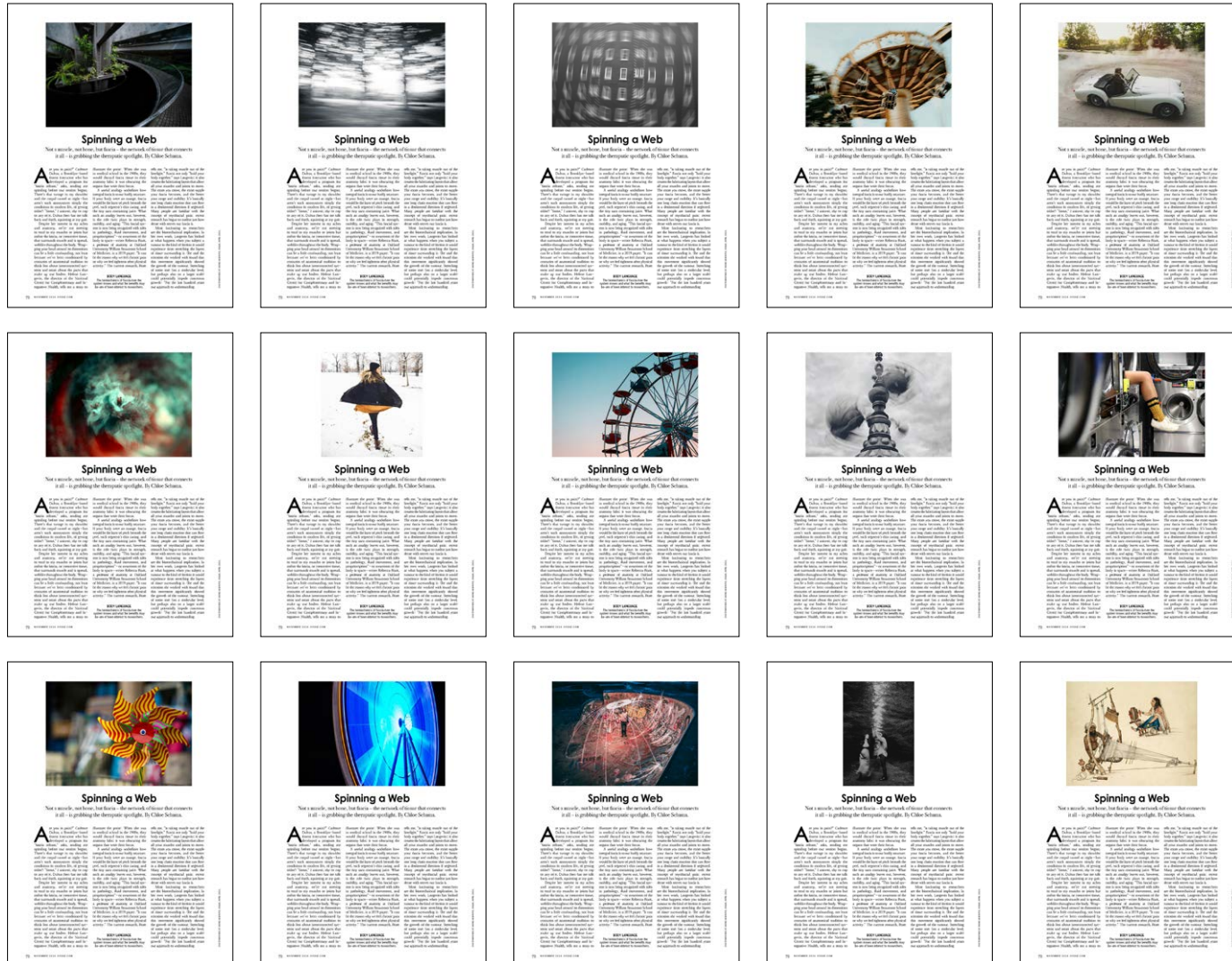Initially I just changed the image on each feedback loop.

I searched 'spinning' which I took from the headline, into the open source image library Unsplash.

I got lots of beautiful interpretations of spinning from Unsplash that challenge what had been chosen by the magazine makers.

# Iterations²
# Image Change

Interesting challenges of motion and things that turn, or turning things that don't turn from architecture to nature.

# Iterations²
# Image Change

I looked to other picture research sources to see 'spinning' from other perspectives, which provided very different types of images.

Cosmos gave me the gift of The Spinning Sow, an image depicting a woman asleep on a chair as the sows do her work, thought to be a humourous take on misogyny.

Museo gave me a Japanese woman spinning silk thread. Challenging culture and westernised views.

Both offer different types of image making, woodcut and illustration, highlighting the consistent offering of glossy commercial photography presented in Vogue.

# Feedback - Change Image

The Public Domain - The Spinning Sow (1673)

In this seventeenth-century Dutch engraving a team of pigs are shown spinning flax, while in the corner a woman — who'd normally be associated with the work — sleeps. Across the top runs the rhyme "Die met gemack sijn kost wil winnen // Die set sijn Varcken aen het spinnen", which can be roughly translated as "He who easily wants to make a living / should put his pig to spinning". Rather than a serious suggestion for female empowerment through porcine labour, we can almost certainly take this to be satirical in tone. The artist here seems most likely to be referencing, at least to some level of remove, a popular medieval motif of the "spinning sow", an image with often distinct misogynist associations. As Malcolm Jones explains in his (excellent) article "Folklore Motifs in Late Medieval Art III: Erotic Animal Imagery" (in Folklore journal, 1991). In this way the print could be seen as a misogynist take on the popular "World Turned Upside Down" theme.

VOGUE - misogynist?

# Iterations²
# Feedback - Change Image

Museo

Title A woman spinning

Names Kitagawa, Utamaro, 1753?-1806 (Printmaker)

Collection Charles Stewart Smith collection of Japanese prints Fujin Tewaza Kurikagami

Date Created: 1796

Library locations: The Miriam and Ira D. Wallach Division of Art, Prints and Photographs: Print Collection

Physical Description: Woodcuts: Extent: Image: 15 x 10 in. (38.1 x 25.4 cm) Paper / Sheet: 15 x 10 in. (38.1 x 25.4 cm)

Type of Resource: Still image

# Iterations²
# Feedback - Change Image
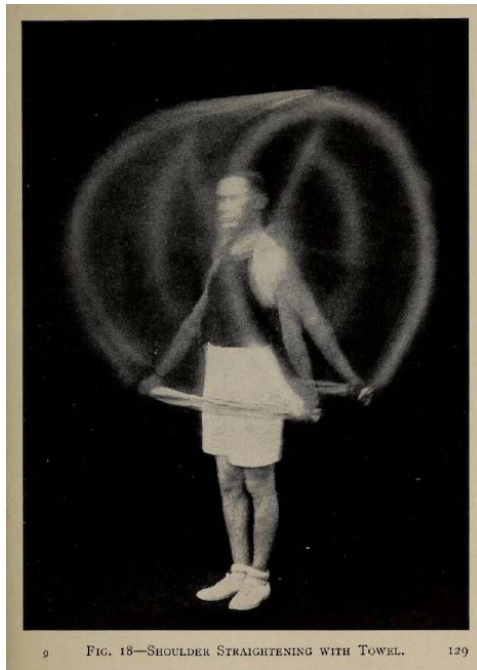
Public Work by Cosmos

Ugh love this site. Navigation is awesome - I am taking this, like Seeds and Dada but more grid like so more magazine like, could work so nicely with typography as a contents page for my project.

Found a moving image which is lovely for a digital iteration.

# Iterations²
# Image Change: Evaluation

I changed the image for alternative Spinning images.

Depending on where you look for the image there is an effect on what images come up, highlighting narrowing of images on offer by place of searching creating bias, homogenisation and a lack of diversity.

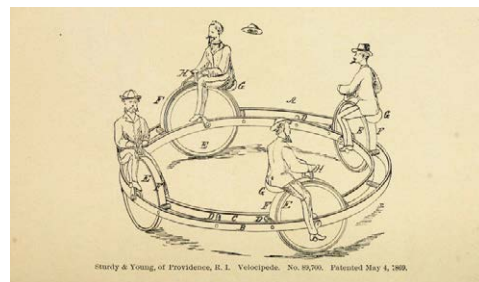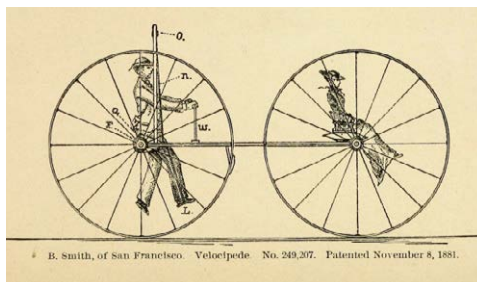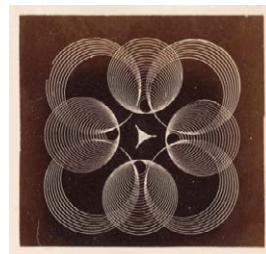This raises a two fold problem with the industry.

One magazines work with a specific number of picture libraries for a economic benefit. These libraries produce the same type of images, by the same type of people, limiting the offering.

Two all the magazines use the same agencies, creating a proliferation of the same images in all magazines, creating the 'ideal image' that others then recreate in other publications, or picture agencies, to 'look like' 'norm' magazines, creating a narrowing of images used in publications.

A cycle (or circuit of cybernetics) of input being the output creating a ever decreasing circle of the same.

I stopped at 40 iterations as I didn't feel in the moment this was particularly going anywhere.

# Iterations²
# Enlarging

input

output
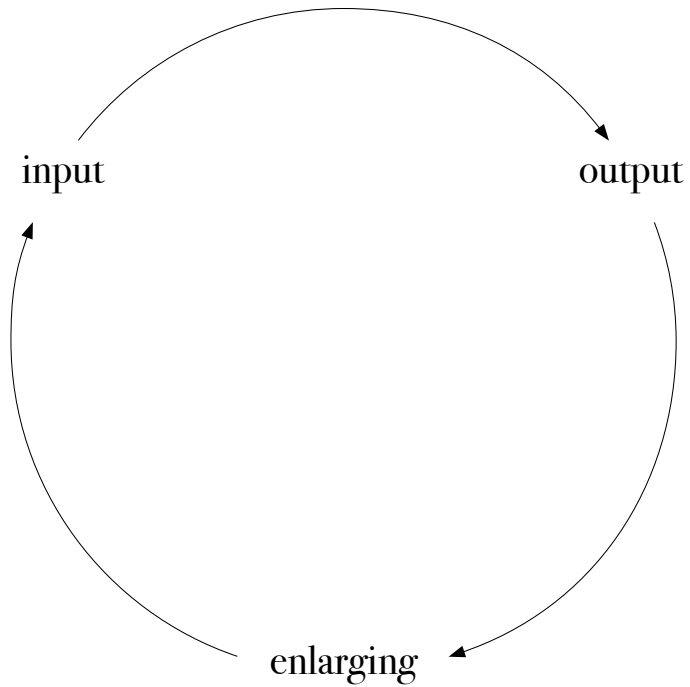
enlarging

I made a short video of the enlarging feedback loop which you can view on my blog.

All frames follow this page. I iterated 105 times.

https://23042320.myblog.arts.ac.uk/2025/02/10/unit-3-projections-1-iterations-2/
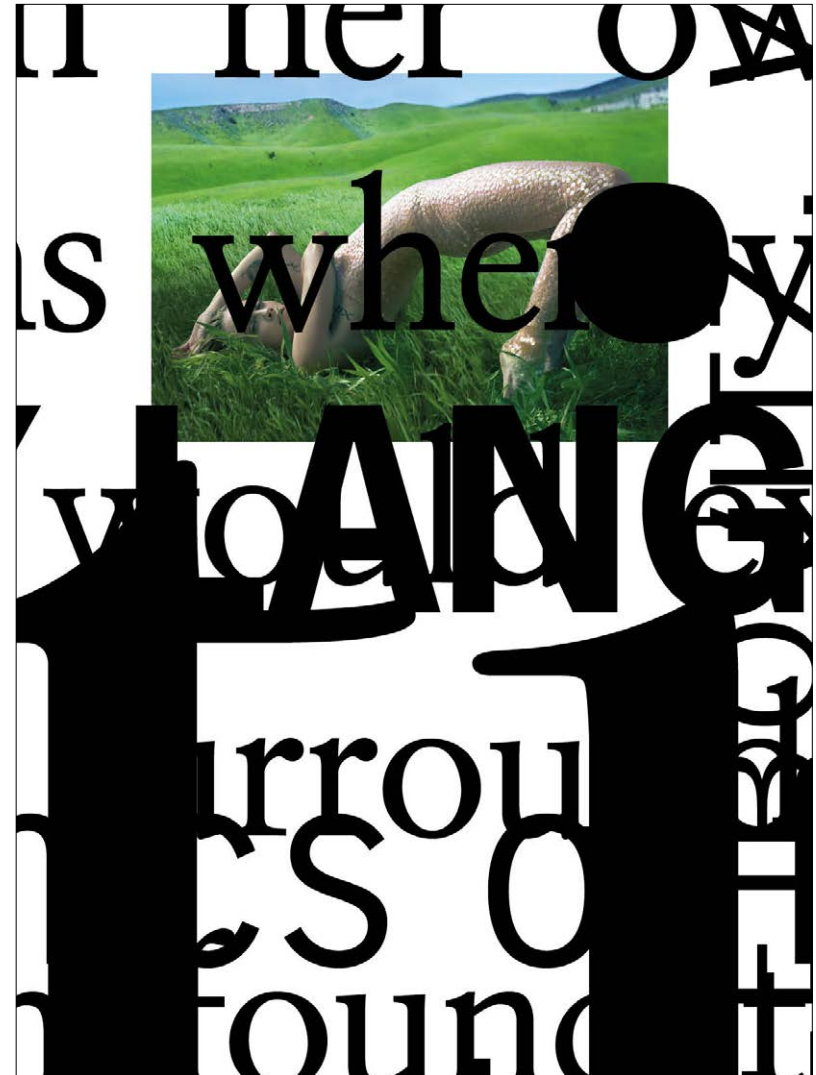
# Iterations²
# Enlarging
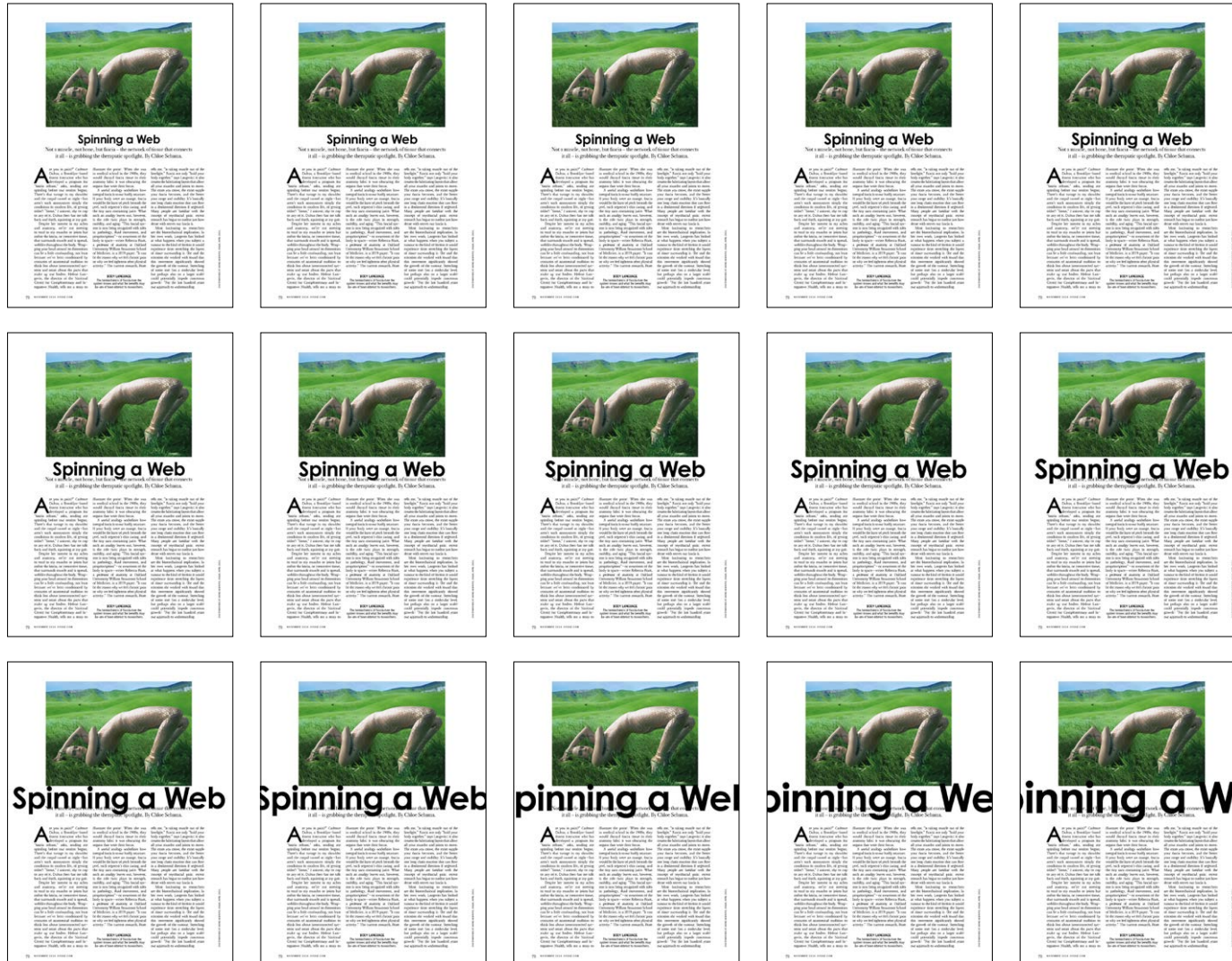
Starting by enlarging the headline by 5% each time.

This was quite slow so I increased the increments to 10% each time

# Iterations²
# Enlarging

UNIT 3:  WEEK 4
PROJECTIONS[1]



The enlarged 'g' filled the page, then in the next increment moved up the page then off completely. This was surprisning as I expected it to stay in the centre. It then disappeared off the page completely removing the headline from the feature, highlighting the container of the page. It's there but not there, so is it there?

# Iterations²
# Enlarging
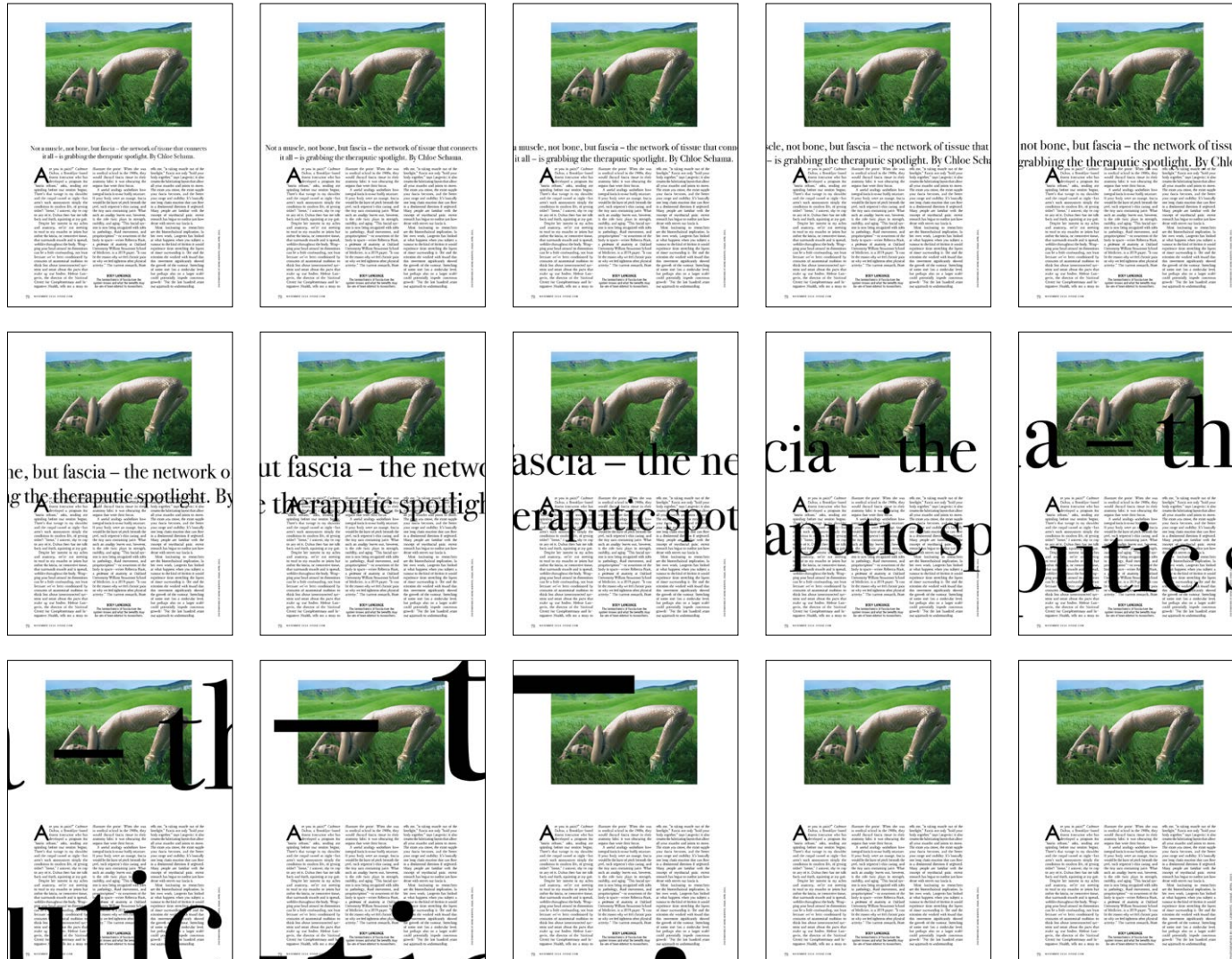
I increased the intro by 10% each time. This was more interesting as it had two lines of type.

As the intro increased in size the drop cap A becomes more prominent.

I like the dash becoming a censoring strip or offset graphic. When the intro gets too big we disappear into the space between the two lines and any physical evidence of its existance disappears.

# Iterations²
# Enlarging

Enlarging the picture credit highlights the photographer, the renouned Annie Liebovitz, but also the magazine and a specific time (April 2023). Small details that are otherwise lost on a layout, that contextualise the layout, image and text.

Bizarrely the intro glitched back into view randomly.

The two fonts enlarged and overlapping highlight the fonts used in the publication. Didot and AG Vogue.*

Note: The fonts here are substitute fonts as my Didot didn't look like their Didot so I used Bodini 72 book and I couldn't get the specially made font so used News Gothic as the closest match. The body copy wasn't referenced anywhere that I could find so I searched on whatthefont and used their suggestion of NanumMyeongjo. I have since found Didot Title that is a good fit and will revert to that for future.

I increased the footer by 10% each time.

Enlarging the page number and footer highlight again self promotion as 'Vogue' appears again as does another date - the date of the publication, anchoring it in a time, place and space, socially, culturally, economically and politically.

Page 70 is a left hand page, we can tell this from the position of the page number, which always sits on the outisde edge of 'norm' magazines, and suggests the page sits opposite an advert, suggesting the page is part of a larger set, also indicated by the turn arrow to another page for the remainder of the piece. Another trope of American magazines.

# Iterations²
# Enlarging

UNIT 3:  WEEK 4
PROJECTIONS¹



Again as the footer increased in size it eventually disappears from view as we are left to wallow in the space in and around the letters.

I increased the body copy by 10% each time. I grouped the columns and increased them simultaneously.

It glitched out at one point and disappeared for one frame to return again after...

# Iterations²
# Enlarging

This quickly reached its max and InDesign said it could not increase any further, so I reduced it down by 10% so it would stay on the page as I was interested in the visual it was giving me.

I increased the caption by 10% each time.

This was interesting as this draws attention to two font weights and text styles, in one piece of copy which becomes most notable when larger.

# Iterations²
# Enlarging

I increased the image by 10% each time.

This highlighted the body shape of the model and how abstract the shape becomes, also the texture on the material is very insect or animal like, but is also a skin, the colour of a skin, the texture is signifies magnified pores of skin. This starts to make me think of New Materilaism and the rejection of the boundary between nature/culture ... Something to explore further I think.

As the image fills the page completely and becomes pixelated the dark, muddy green isn't a colour associated with glossy magazines. The image has become the background and is no longer the dominant element of the page. Is this still a magazine?

I am left with the body copy, the intro, the picture credit and the image. The headline, picture caption, page number and footer are no longer present challenging the hierarchy and expectation of a 'norm' page.

# Iterations²
# Enlarging

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\*     **Didot:**

Named after the famous family of printer and type producers, created from 1784–1811 by Francis Didot, the typeface was cut and cast in Paris. Didot is "characterized by increased stroke contrast, condensed armature, hairline strokes, vertical stress, and flat, unbracketed serifs" (Harvey, 2016) its unadvisable for body copy as the serifs get so thin, and used more as a display typeface.

**AG Vogue**

Created by Terminal Design and is based on Futura and Avant Garde Gothic.

**Futura:** Released in 1927 by the Bauer Type Foundry and designed by Paul Renner. Based on geometric forms rather than previous sans serif fonts that were based on sign painting and condensed letter writing, near perfect circles and triangles feature. Marketed as ""die schrift unserer zeit" (which is German for "the typeface of our time") and "the typeface of today and tomorrow" in English." (Medina, 2019)

**Avant Garde:** Made to be used by the magazine of the same name, by creator and poet Ralph Ginzberg and Art Director Herb Lubain. "Extremely popular with... New York's Advertising and Editorial Art Directors" (Avant Garde Gothic: Type Specimen Booklet 2017). Launched in 1968 to be "exciting, vibrant and edgy" (ibid)

**Fonts:**

The historical roots of these fonts lie within the elite of design in Paris, Germany and America which is a credible reason for choosing, or basing, Vogue's font, on and from. Fitting with the luxury brand the fonts exuding luxury in origination and look and feel seems like a perfect fit.

But, is that a modern fit? A magazine for women, made by women, using fonts made by men perpetuating the dominance on males in typography, and turning the wheel of capitalism and patriarchy? These fonts appear to have been born out of technology and innovation. What if they were born out of nature or women? Are they typefaces of tomorrow and how can tomorrow be tomorrow from now as well as tomorrow from then? What if tomorrows requirements were to be culturally and socially aware fonts, not a predicted future from the past?

**References:**

Medium (2016) Didot Typeface. Available at: https://medium.com/@redheadedmandy/didot-typeface-d38ee7c02c4c (Accessed: 11 February 2025)

Rare Books (2020) The History of Futura. Available at: https://rarebooks.commons.gc.cuny.edu/2020/05/25/the-history-of-futura/(Accessed on 11 February 2025)

Issu (2017) Avant Garde Gothic: Type Specimen Booklet. Available at: https://issuu.com/pragya_agrwl/docs/booklet(Accessed on 2 February 2025)

# Iterations²
# Enlarging: Evaluation

Enlarging exposes the hierarchy of the page, the patriarchal roots of the typography, the body shape, materiality and intention of the image, the context of the page as part of a larger set, the context of the page with what sits opposite it, the details of a page that are often overlooked or missed grounding it in a time, place and space, the limits of InDesign and the expected form of magazine design.

The magazine is almost as old as its oldest font, 1892 gave birth to Vogue, that is about 130 years of magazine design that has formed expectations of what it should and shouldn't be. To deepen this enquiry an interrogation into the history of the magazine to explore what has changed over that time in terms of page layout would benefit these findings. Is this why when as soon as we start to make things different sizes the page quickly becomes unrecognisable as 'a magazine'?

Are audiences responsible in part for the lack of innovation in magazine design. Do audiences need the same to accept? Do audiences realise the deeply rooted systems and structures that are repeatedly being reinforced through magazine design? Do they care?

Is magazine design a cybernetics circuit where the same input produes the same output? This would certainly feel true as this experiment uses just 10% enlarging each time to disrupt the input / output and what we see through the process is a constant furthering from what is recognised as 'a magazine'.

The context hints at a wider world of 'magazine'. Suggestions that the page is part of a whole and is contextualised by the advert that would sit next to it hint at wider infrastructural systems of capitalism, commodification and  consumerism. Reinforced by the text itself which is reviewing a new beauty technique.

The consistent fonts and layout also suggest a distinct lack of diveristy in form and physical properties, as well as content (the text) and content of the image (a thin white woman). The position of the woman also suggests patriarchal undertones as she is laid down with her legs apart, her neck looks almost broken. Is this artistic licence, is this challenging by itself in its unusual position. Taken by a female photographer, is this female empowerment or hidden patriarchal strucutres in the root of imagery of women?

When flicking through the PDF quickly the pages became animated, like a flip book, which is weird as I made a mini flip book in Iterations1 and dismissed it. This was like a digital flip book which made me think of Second Hand Reading from the Reverb exhibition at 180 Studios. Reverb is also like a circuit of output. Which also makes me think of I Am Sitting in a Room by Alvin Lucier. On a practical level it made me think about animation and movement, digital qualities, but working with static paper, of traditional print. The enlarging felt like I was moving into the words, into the page, into the feature. This is a nice idea of communicating and something I will explore further.

# Iterations²
# Offsetting

input

output
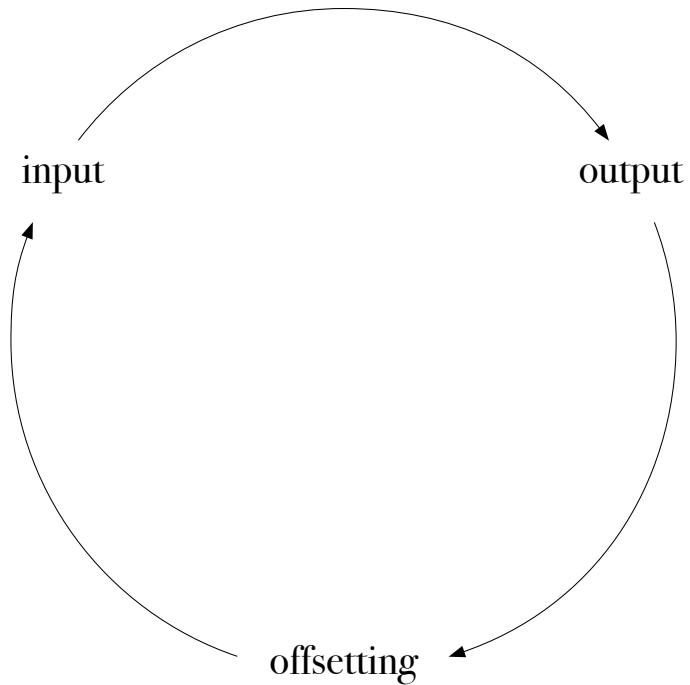
offsetting

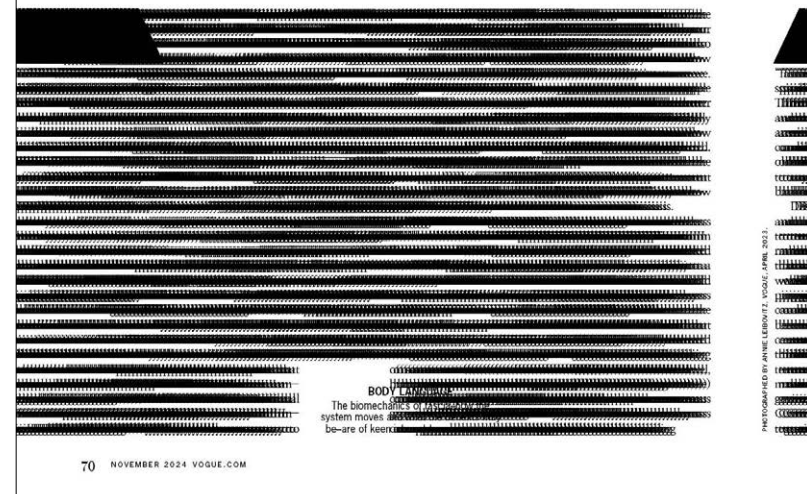I made a short video of the offsetting feedback loop which you can view on my blog.

All frames follow this page. I iterated 209 times.

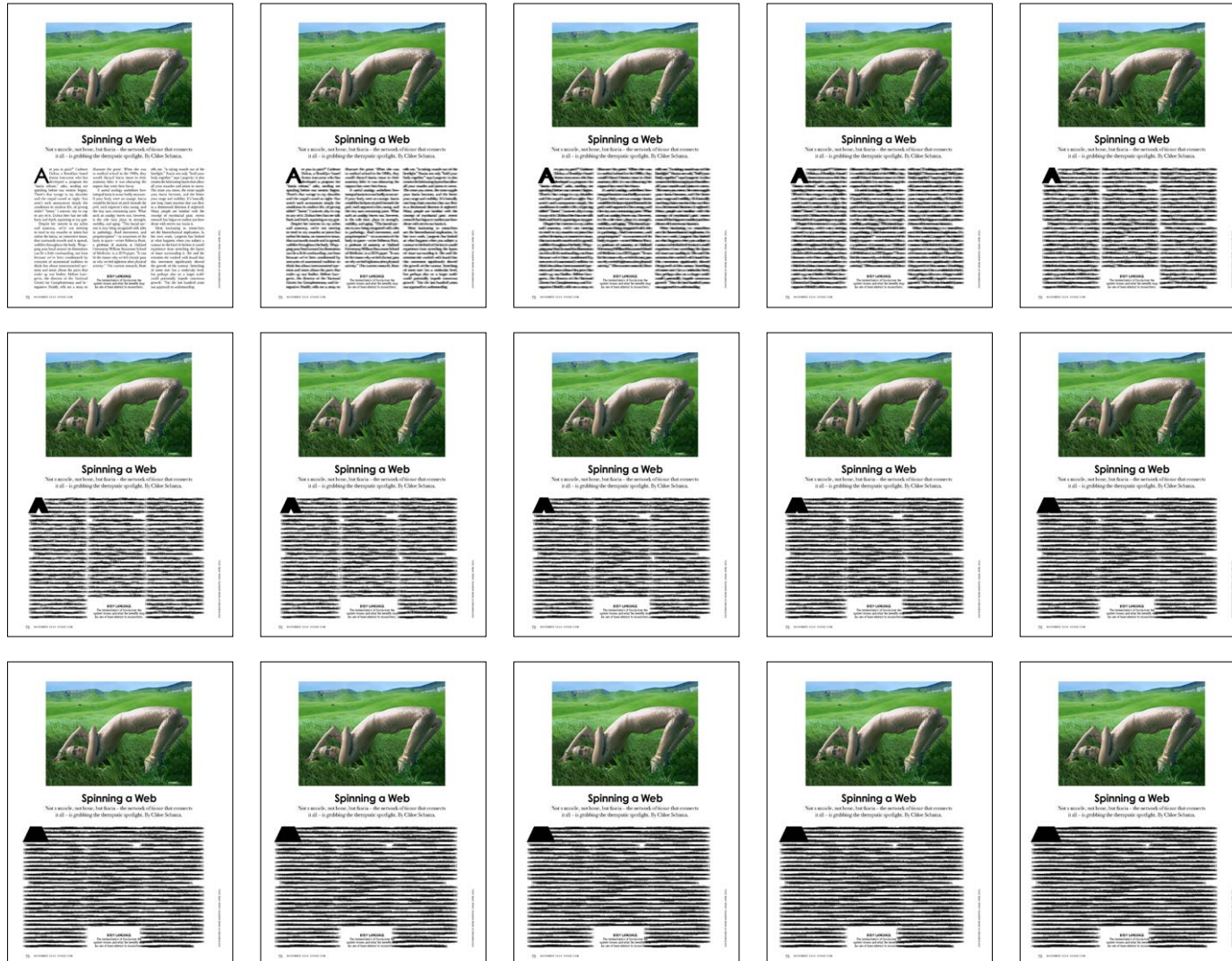https://23042320.myblog.arts.ac.uk/2025/02/10/unit-3-projections-1-iterations-2/



## Spinning a Web

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**BODY LANGUAGE**
The biomechanics of fascia — the system moves...
be—are of keer...

70   NOVEMBER 2024 VOGUE.COM

# Iterations²
# Offsetting

I iterated the coulmn text by moving it -5 on the X axis each time.

As the text moved it became like lines of code as the words became unreadable. The x height became a more solid mass and the ascenders and descenders became repeptitive angled flexes.
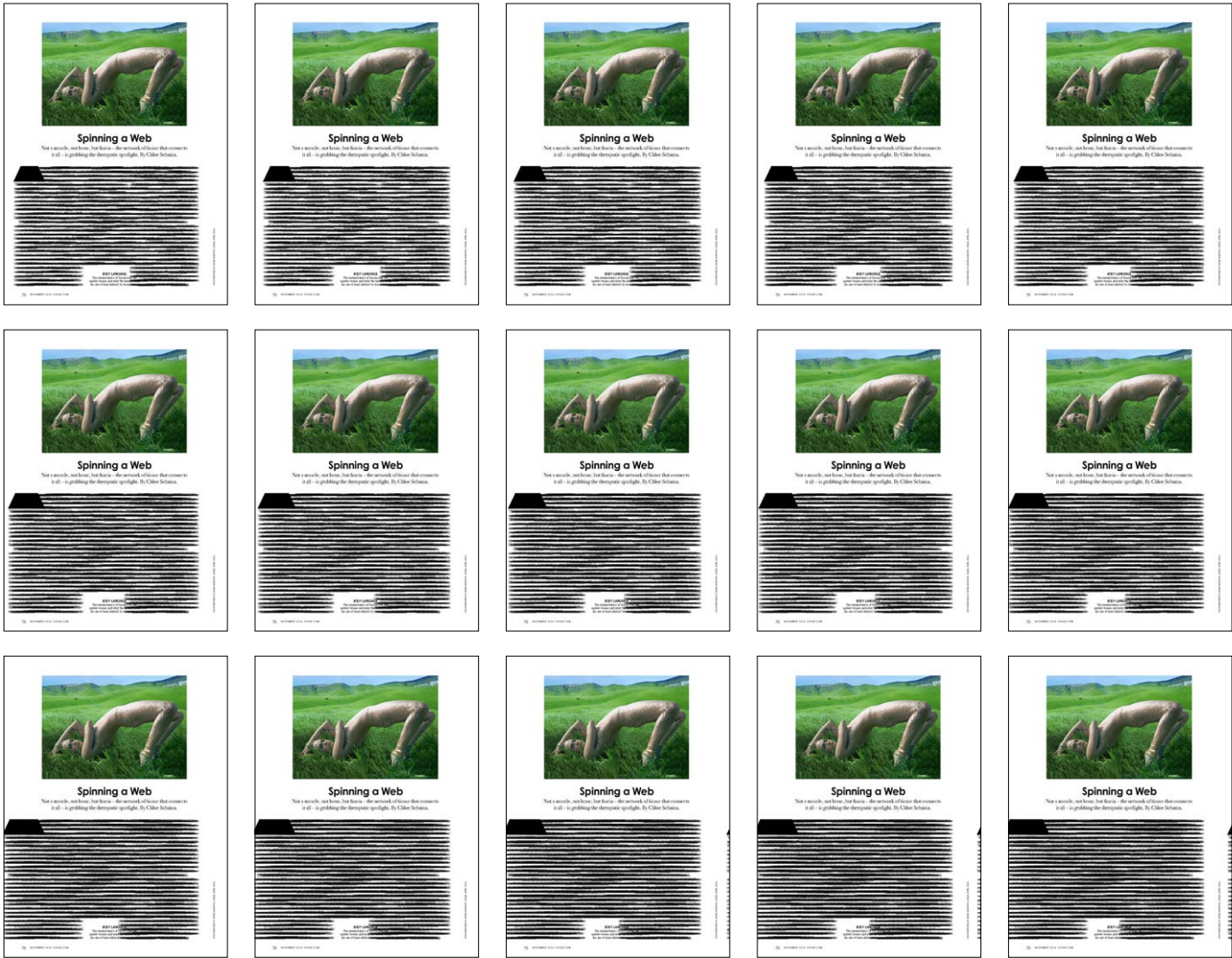
When I zoomed in to look at them more closely it looked like woven fabric. Anni Albers was a weaver who I studied in Unit 2 and one of her rugs was writing as woven fabric. An interesting similaritiy of digital and textiles, a removing of boundaries reminisent of New Materialism.
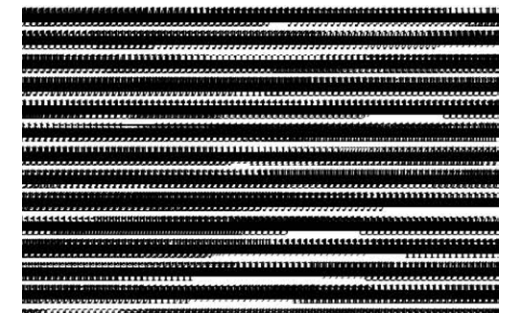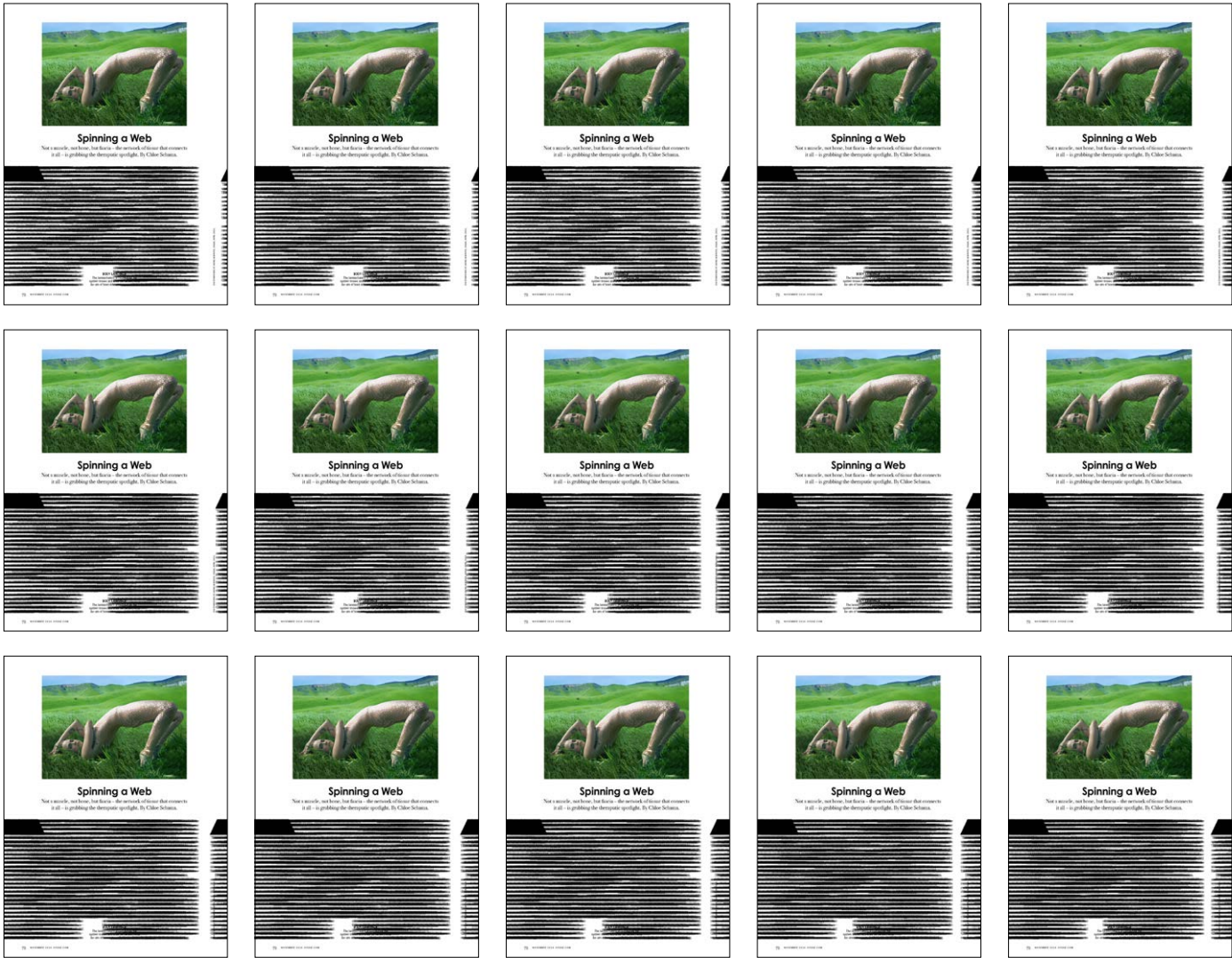
# Iterations²
# Offsetting

As the text fell off the edge of the page in the spirit of circutory and cybernetics I fed it back in on the right side of the page creating a loop.

# Iterations²
# Offsetting

Looping

# Iterations²
# Offsetting

Looping the column text back round.
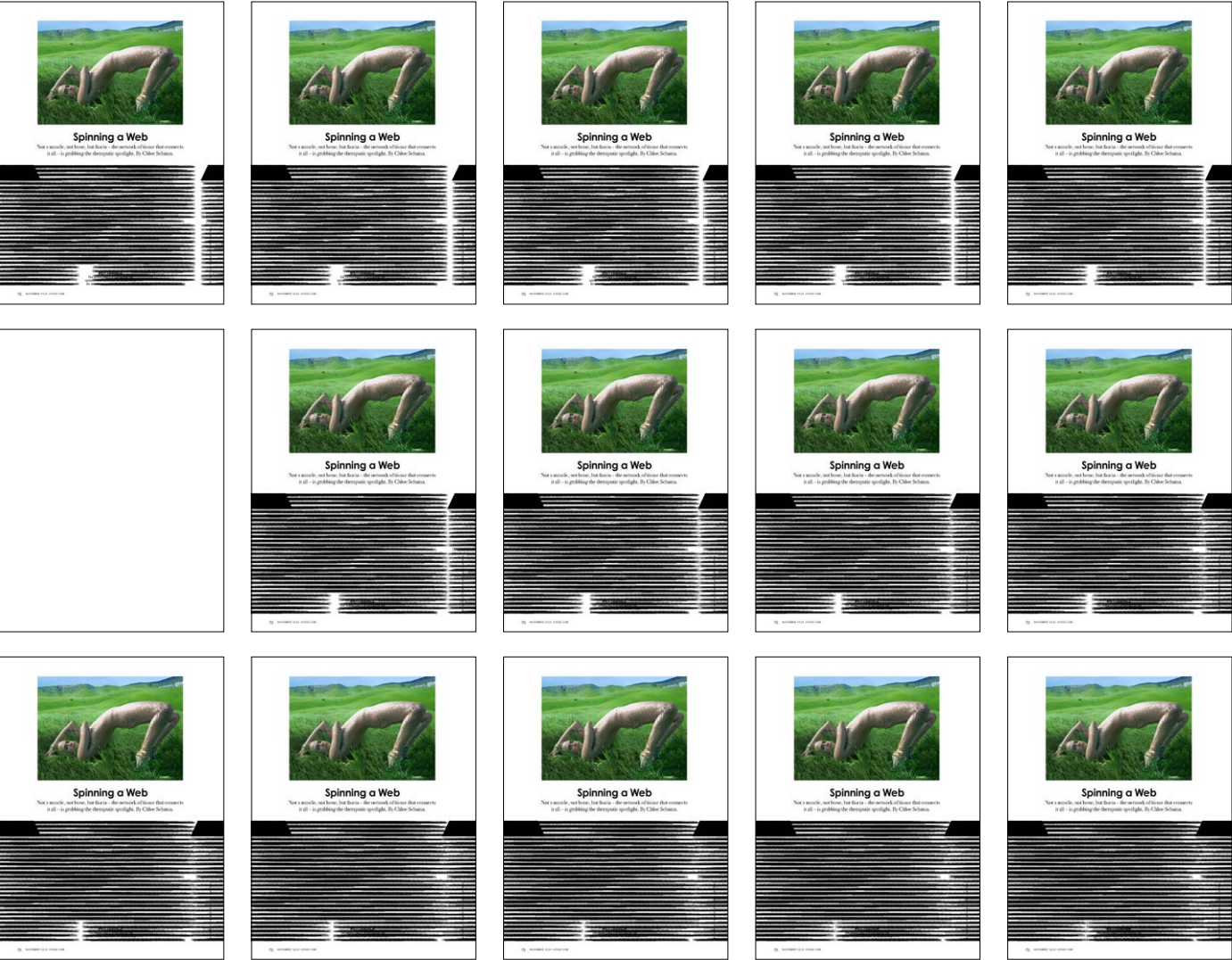
# Iterations²
# Offsetting
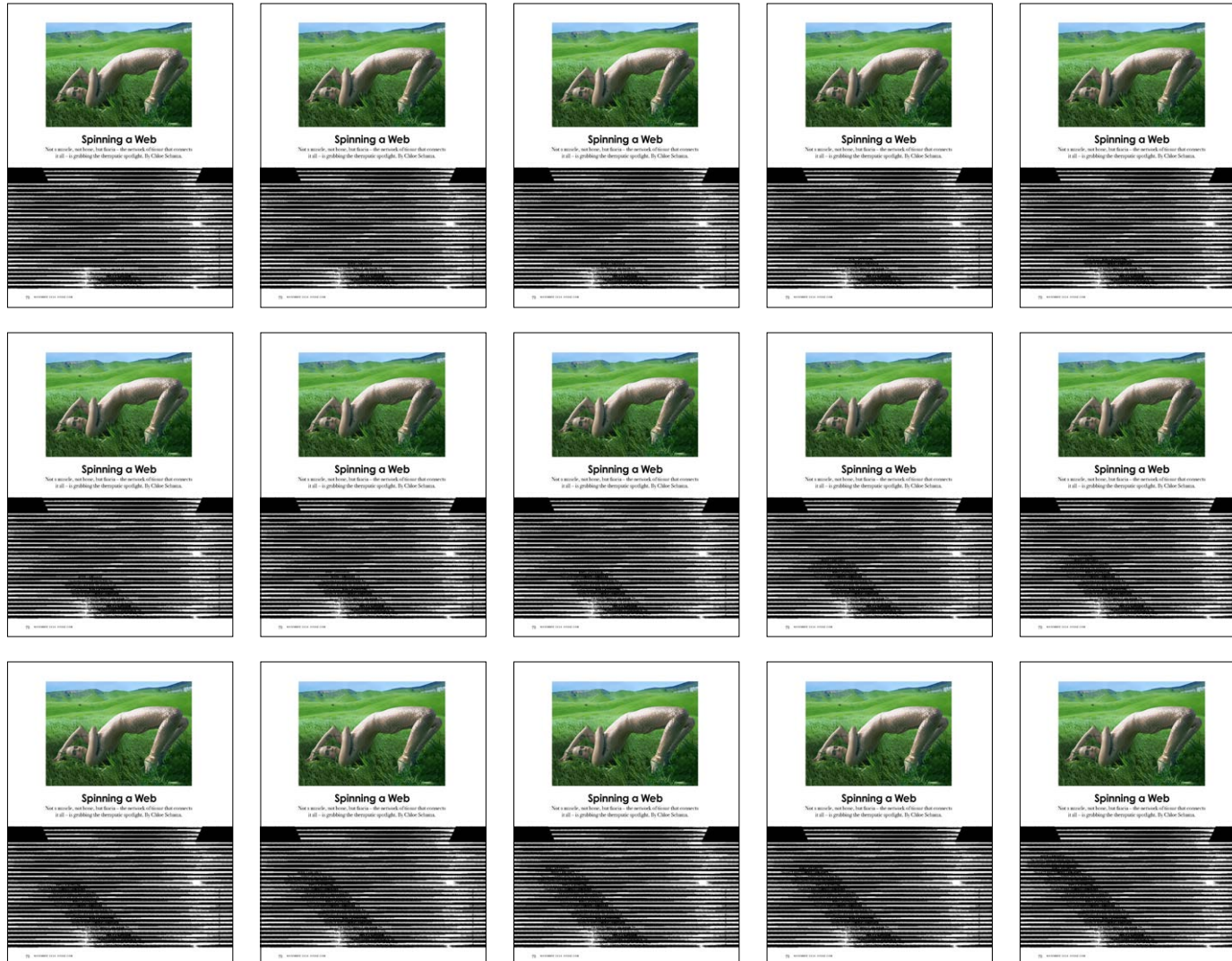
I iterated the caption text by moving it -5 on the X and Y axis each time.

This created a diagonal movement up through the column text. The angles weirdly working aesthetically with the angle of the A drop cap.

# Iterations²
# Offsetting

I continued this until it fell off the edge of the page.
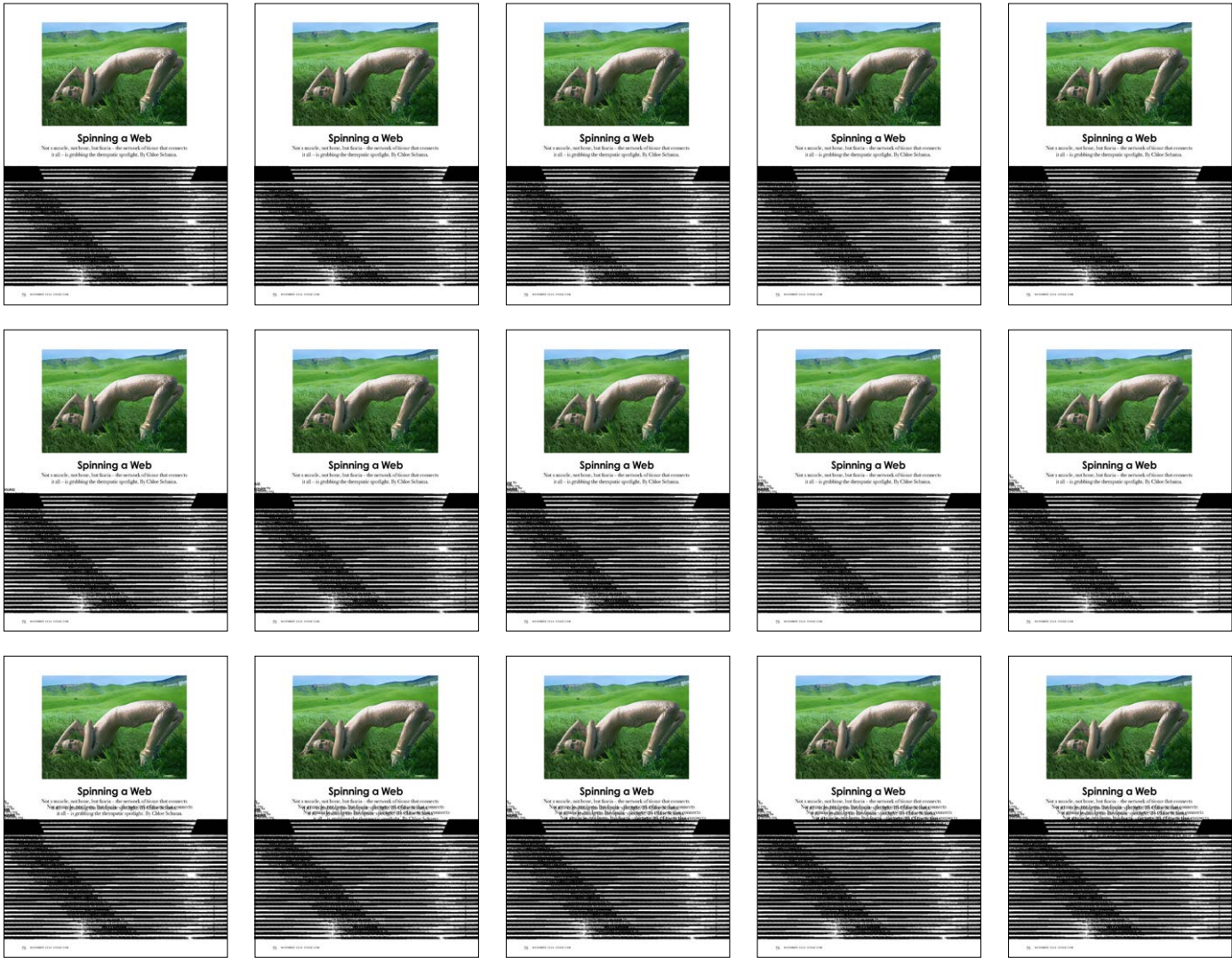
I iterated the intro text by moving it 5 on the X and Y axis each time.

This created a parallel diagonal to the caption text forming a systematic pattern.

# Iterations²
# Offsetting
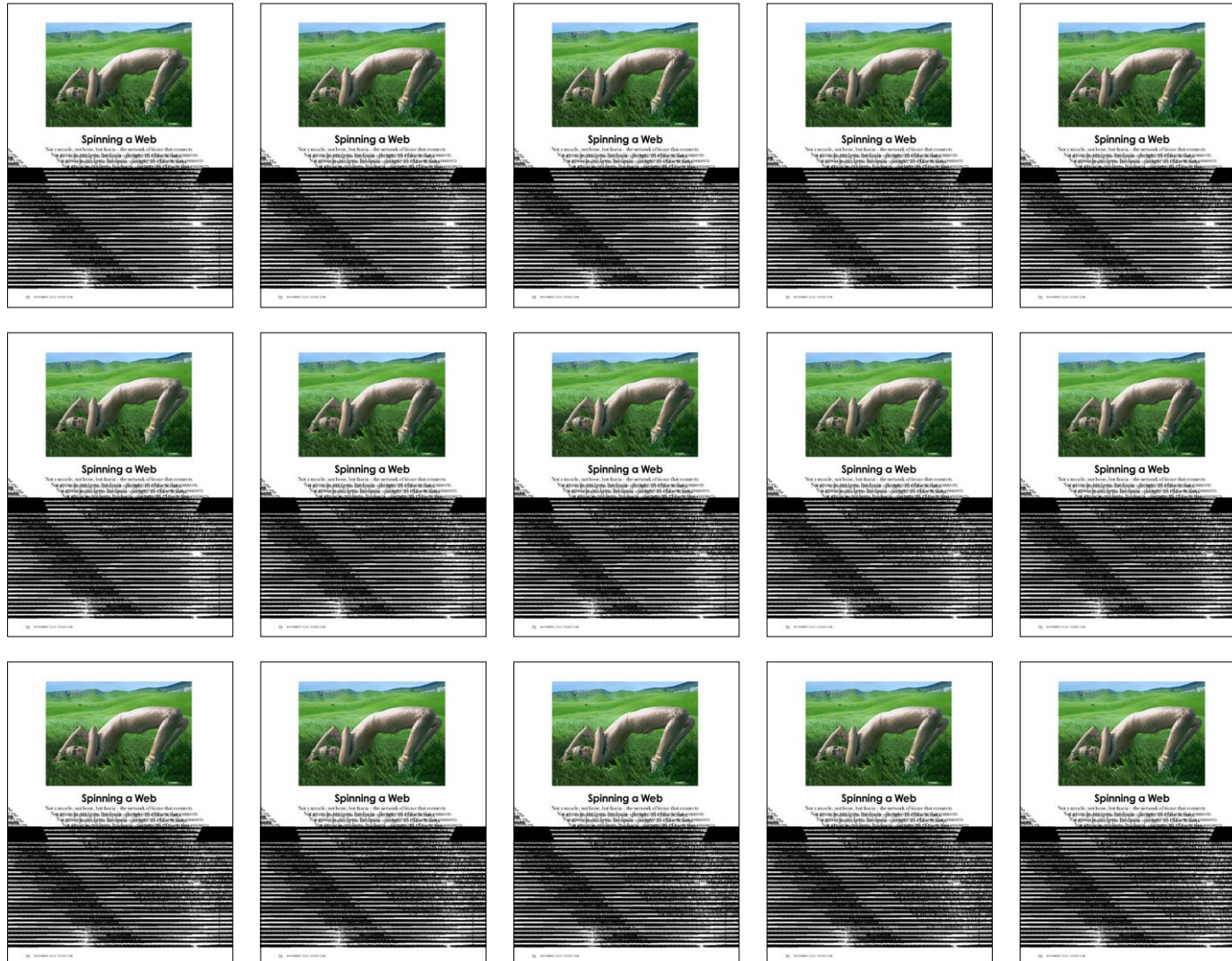
I continued until the intro copy fell off the bottom and right edge of the page.

# Iterations²
# Offsetting
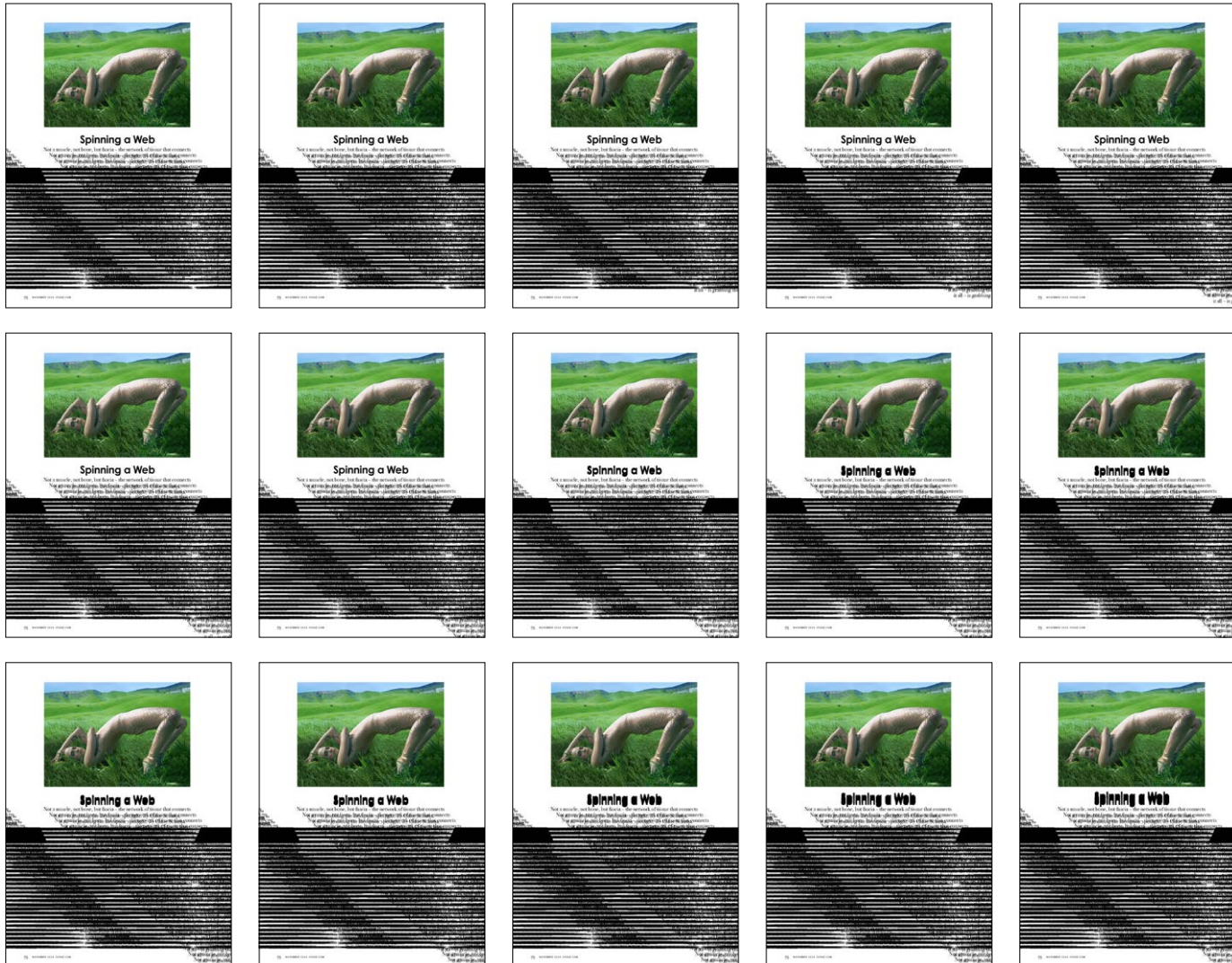
I iterated the headline text by moving it -5 on the Y axis each time.

This meant it went directly upwards. Bizarrely this made it still legible even at a great number of iterations. Maintainig its hierarchy and legibility.

# Iterations²
# Offsetting
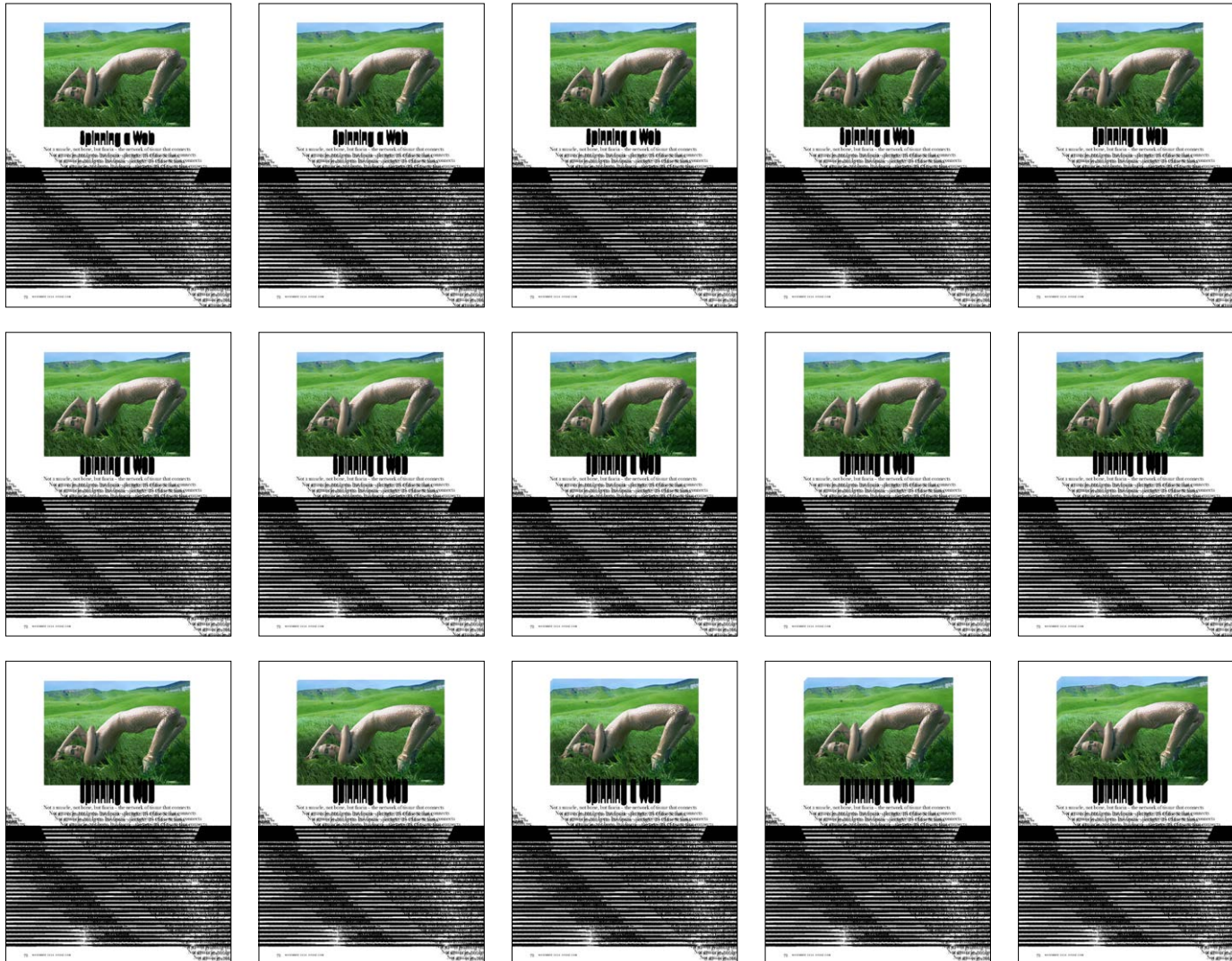
I iterated the image by moving it 5 on the X and Y axis each time.

# Iterations²
# Offsetting
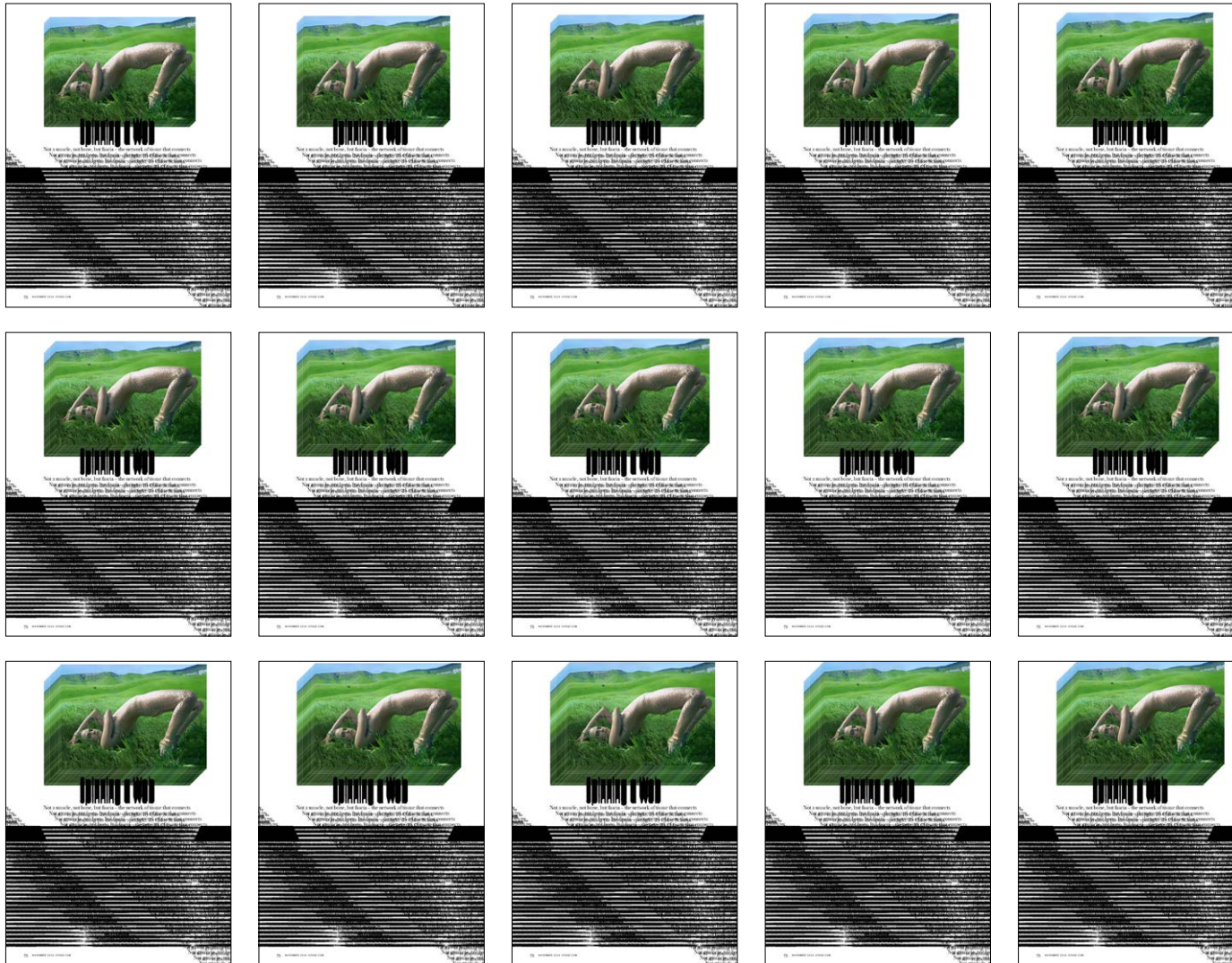
This created movement effect through repeition of a static image.

# Iterations²
# Offsetting
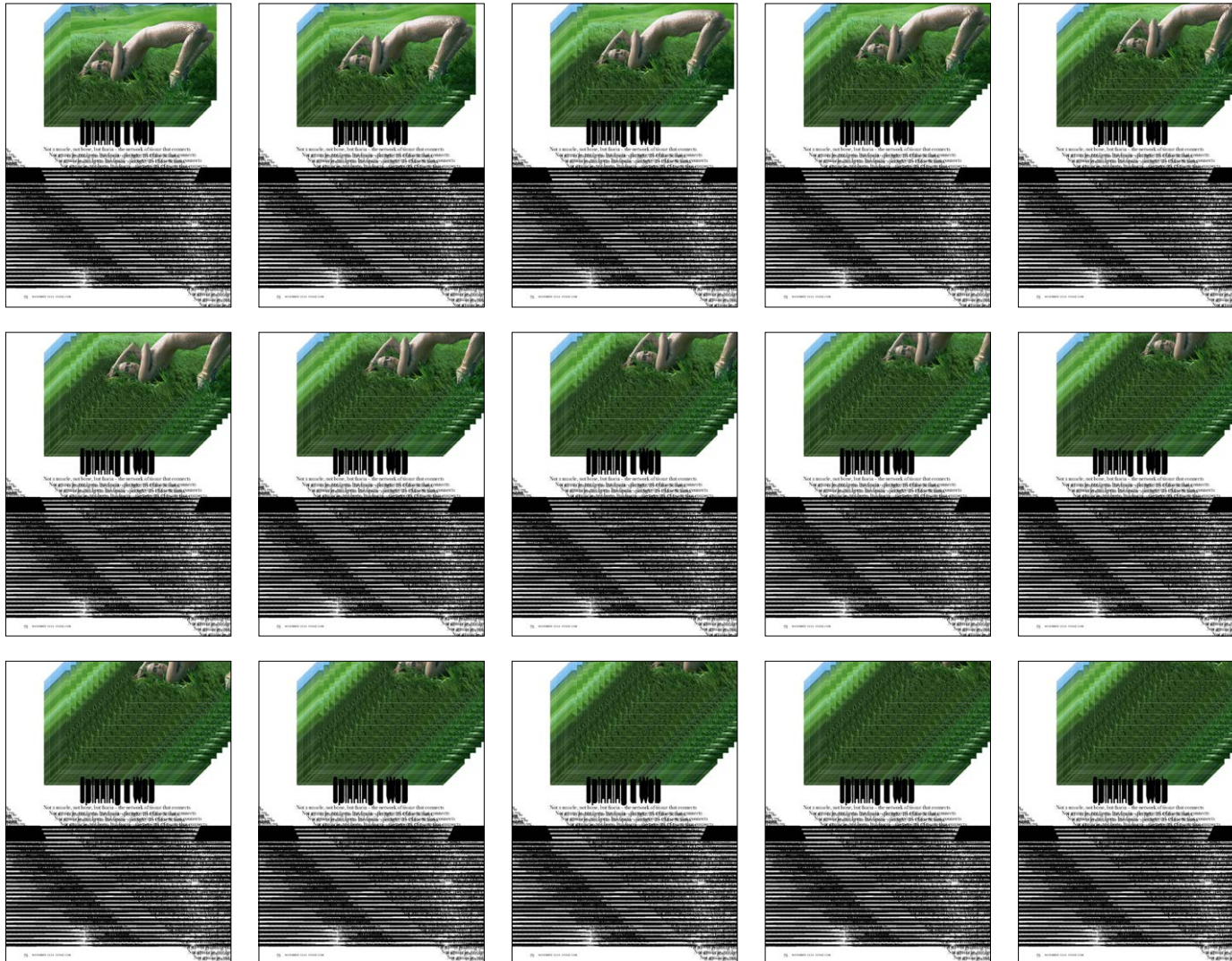
The body position is highlighted as even when the image is nearly off the page she is hanging in there, wanting to be seen.

# Iterations²
# Offsetting
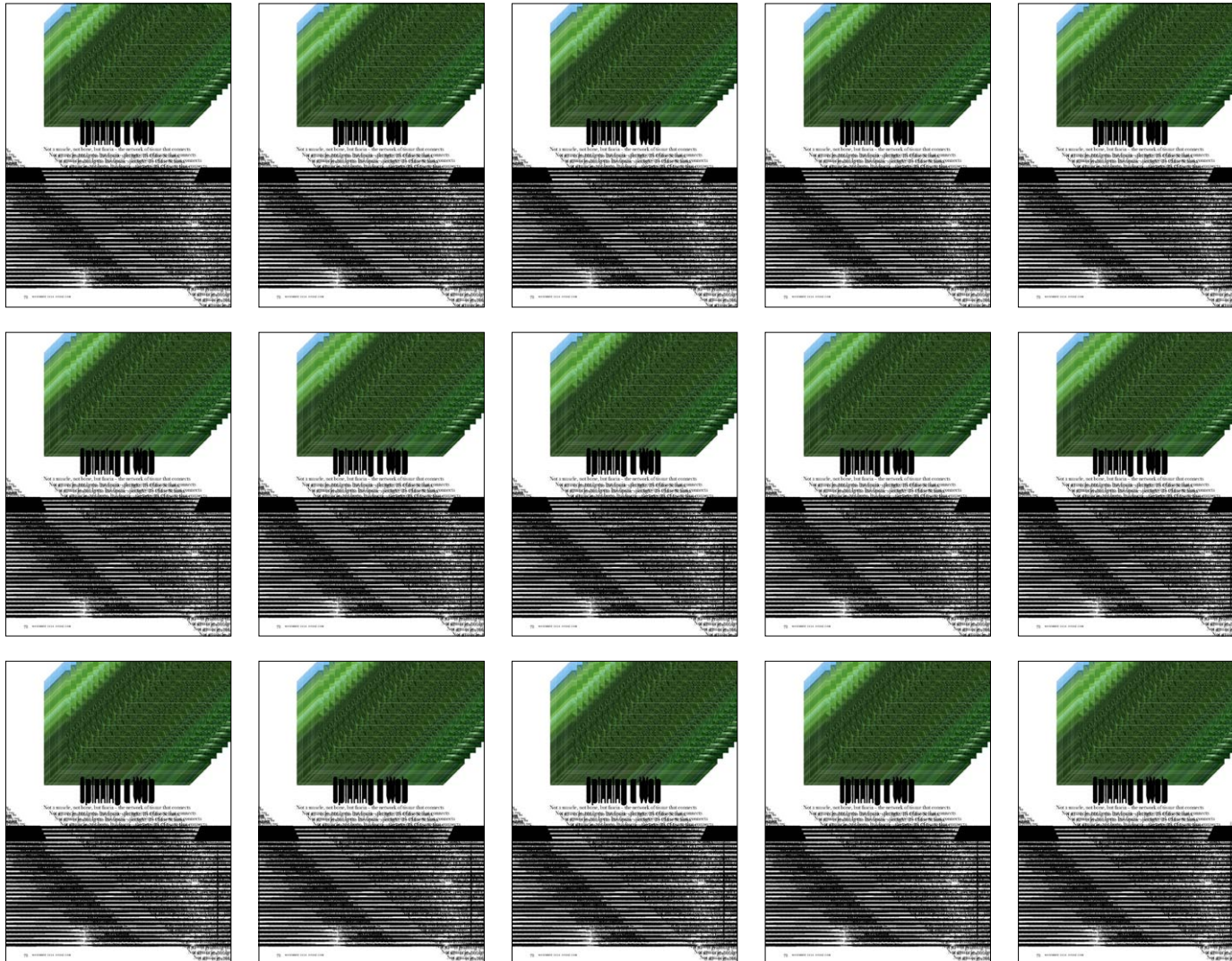
I continued iterating until the image left the boundaries of the page.

I iterated the picture credit text by moving it -5 on Y axis each time.

It moved directly up, but because it is over the heavy column text you don't notice it moving in the animation until it pokes above the column text line.

When watching the animation or flicking through the PDF in a flip book style, I noticed how the iterating of the column text to caption to intro created a narrative and flow of the eye as it guided the audience in a domino effect to the next iteration. This connection was lost jumping from the image at the top to the caption at the bottom. If this iterating was done in a more planned way it could create a lovely fluid narrative of a flip book style that told a specific story. Something I am keen to explore further.

# Iterations²
# Offsetting
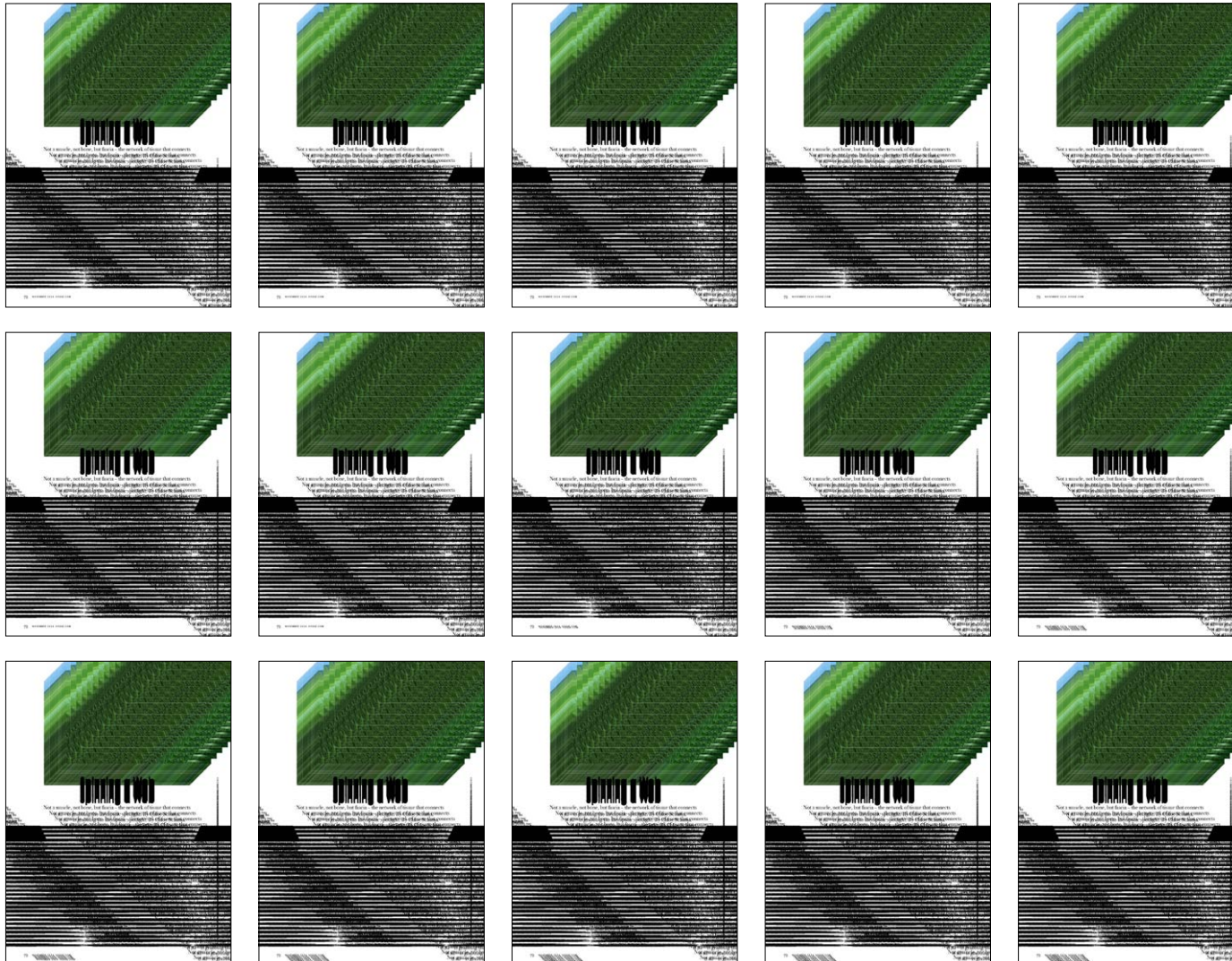
I iterated the footer text by moving it 5 on the X and Y axis each time with intention to create a diagonal as I had learnt this is what would happen and I wanted it to move down in the space of the margin.

Half way through I changed the input to -5 on the X axis with an intention to create an arrow shape.

# Iterations²
# Offsetting
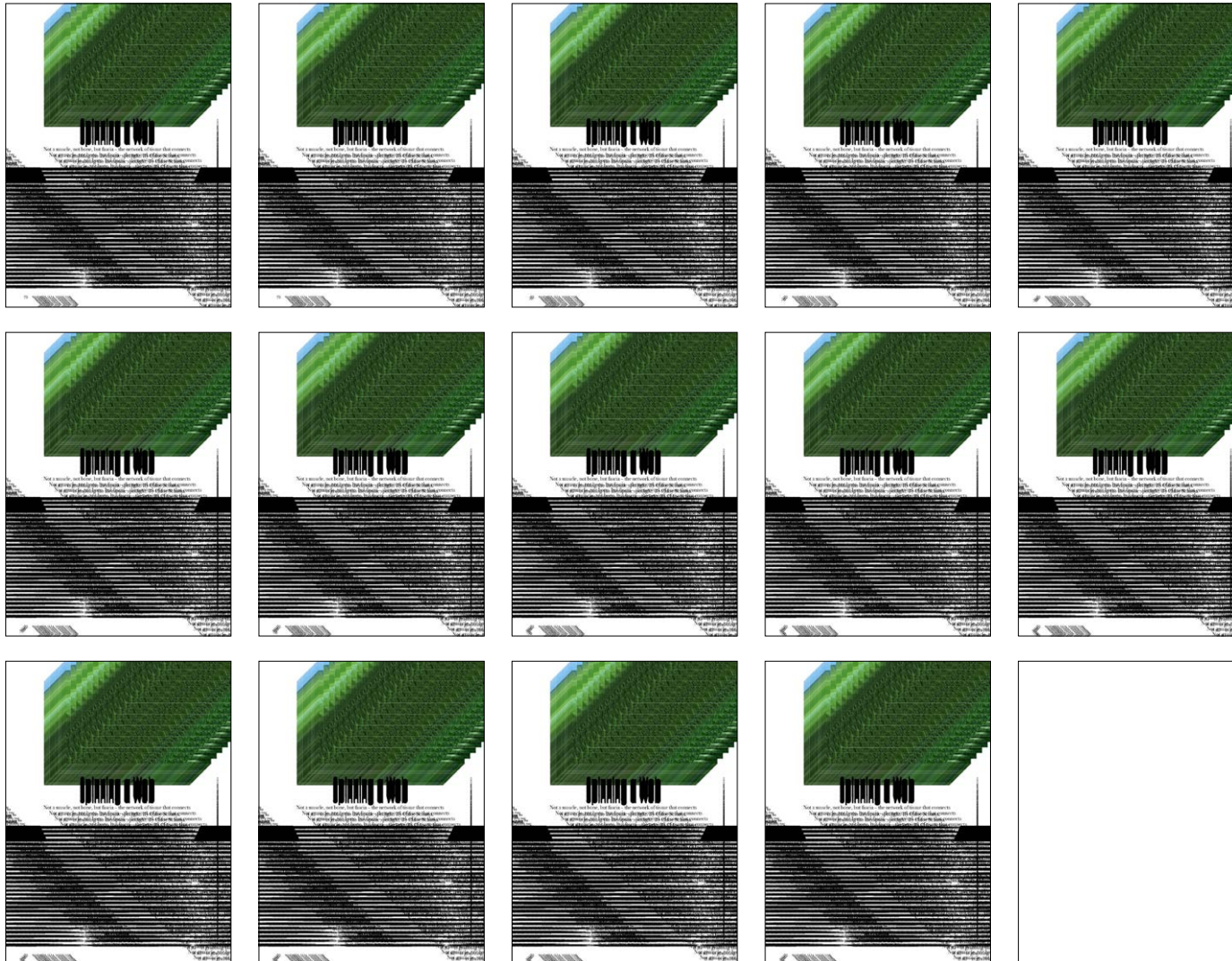
I iterated the page number by moving it -5 on the X and -5 on the Y axis each time.

Intentionally to oppose the footer text.

Half way through I changed the -5 to 5 on the X axis to create an opposing arrow with the footer text.

I had learnt how to make shapes with text using iterating on the X and Y axis.

This is something I could explore further should I wish. I love the effect this had but it feels very digital and cold which I am not too sure about from an emotional or connecting persepective.

# Iterations[2]
# Offsetting: Evaluation

Offsetting highlights the boundaries, the boundaries of each element of a layout, but also the boundary of the page. It highlights legibility and that even one iteration of offsetting renders the type illegible.

Sometimes when magazines print there is an offset in the four colour printing process which leads to blurred text. This is an accepted fault of the medium, particularly happening with white text on black backgrounds.

The static image when offset gave the feel of movement. As did offsetting the type. Is this a way to get movement into traditionally static magazines? In a digital age where its all about the movement, can print and digital combine through offsetting to produce new results? What would be the benefit?

When flicking through the PDF and it feeling like a flip book, I noticed how the a flow was created by the caption text rising up then the intro text flowing down. Both complimented each other in direction and system which is something I can learn from when animating to create narratives.

The jump from the image off the page to the picture credit was too great and you missed any connection. Also the adundance of column text meant you couldn't notice the picture credit moving until it became longer and poked above the column text. This hints at space and hierarchies of design of what is important and what isn't.

These iterations felt very digital. The headline felt like a bar code, connecting it to commodification and digital spaces.

Conversely the overlaid column type reminded me of coding and of textiles, specifically rugs and the art of weaving. Removing the boundaries of digital and physical making working within the framework of New Materialism and the rejection of boundaries. New Materialism rejects boundaries of nature/culture, subject/object and non-human/human.

This experiment starts to align with some of these values as digital coding being non human, and weaving being human.

# Iterations²
# Reducing

input → output → reducing → (loop back to input)
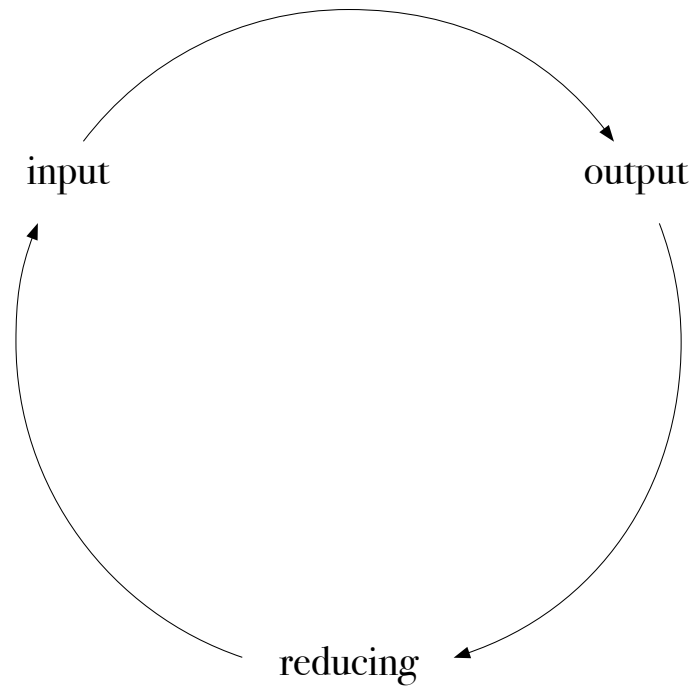


I made a short video of the reducing feedback loop which you can view on my blog.

All frames follow this page. I iterated 50 times.

https://23042320.myblog.arts.ac.uk/2025/02/10/unit-3-projections-1-iterations-2/
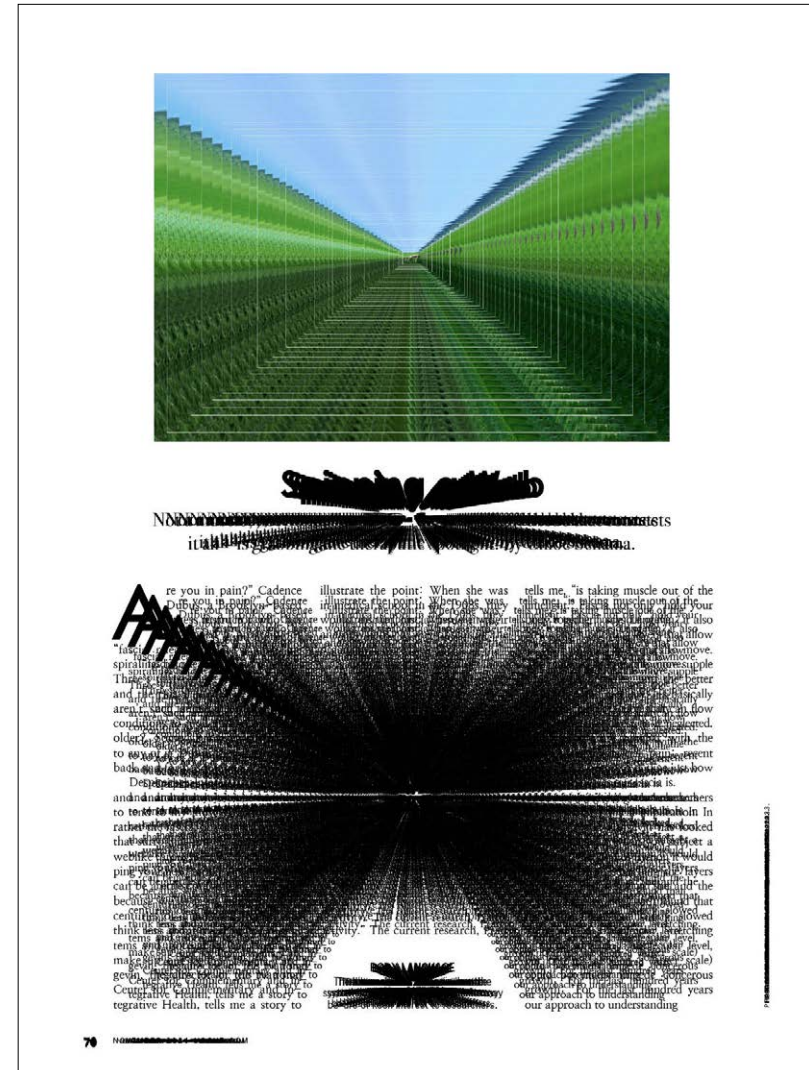
# Iterations²
# Reducing
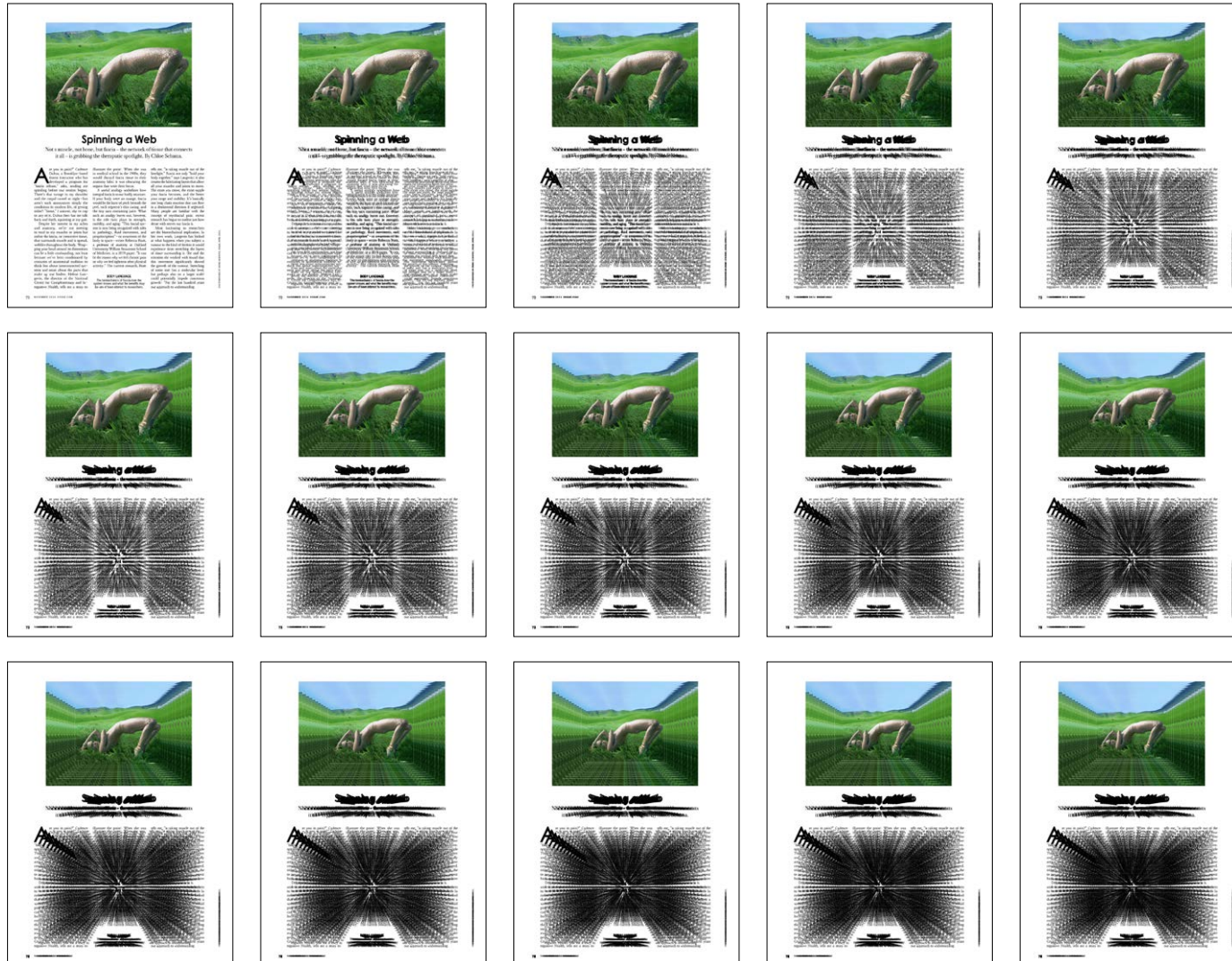
I iterated by reducing 50 times.

I iterated by reducing all elements by 10% each time with the anchor being the centre of each element.

After only three or four iterations you already get the sense of movement. The less iteartions there are the more it jazzes and dances on the page. Is that beacuse my eyes are still trying to read it as I can see it is text as the letters and formation is still visible? Is it because the centre is almost still sharp?

The deeper the iterations the easier on the eye it is. Is this because the text is no longer legible at all and has therefore become an image or coloured block as my eyes are no longer trying to read it?

I am now drawn more to the image that seems to be framed and saying look at me. Does the eye fall on the most recognisable thing and ignore the rest, to a degree, if it doesn't instantly understand it?

# Iterations²
# Reducing
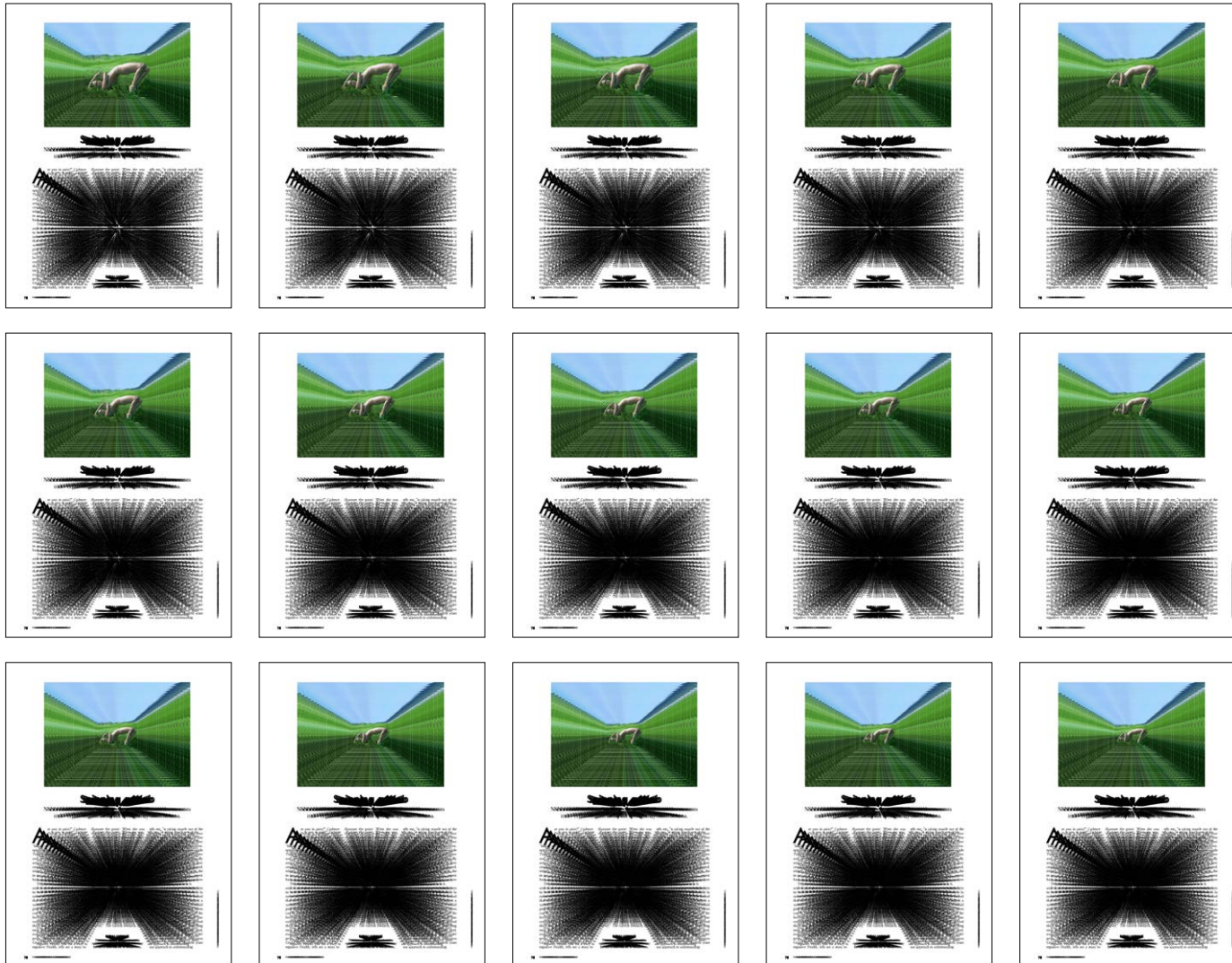
As the largest parts obviously decrease your eye is drawn to them. What is ignored is the picture credit and the page footer and page number, that because they were initially smaller parts, reducing within themselves makes them even smaller and almost 'normal' until you look closely and see they too are illegible and have been reduced at the same rate.

The small words are being overlooked and marginalised. Hidden in the margins, in plain sight. This draws parallels with my earlier work in Unit 2 and the marginalisation of womens voices being on the periphery, censored, ignored, made small, not heard.

# Iterations²
# Reducing
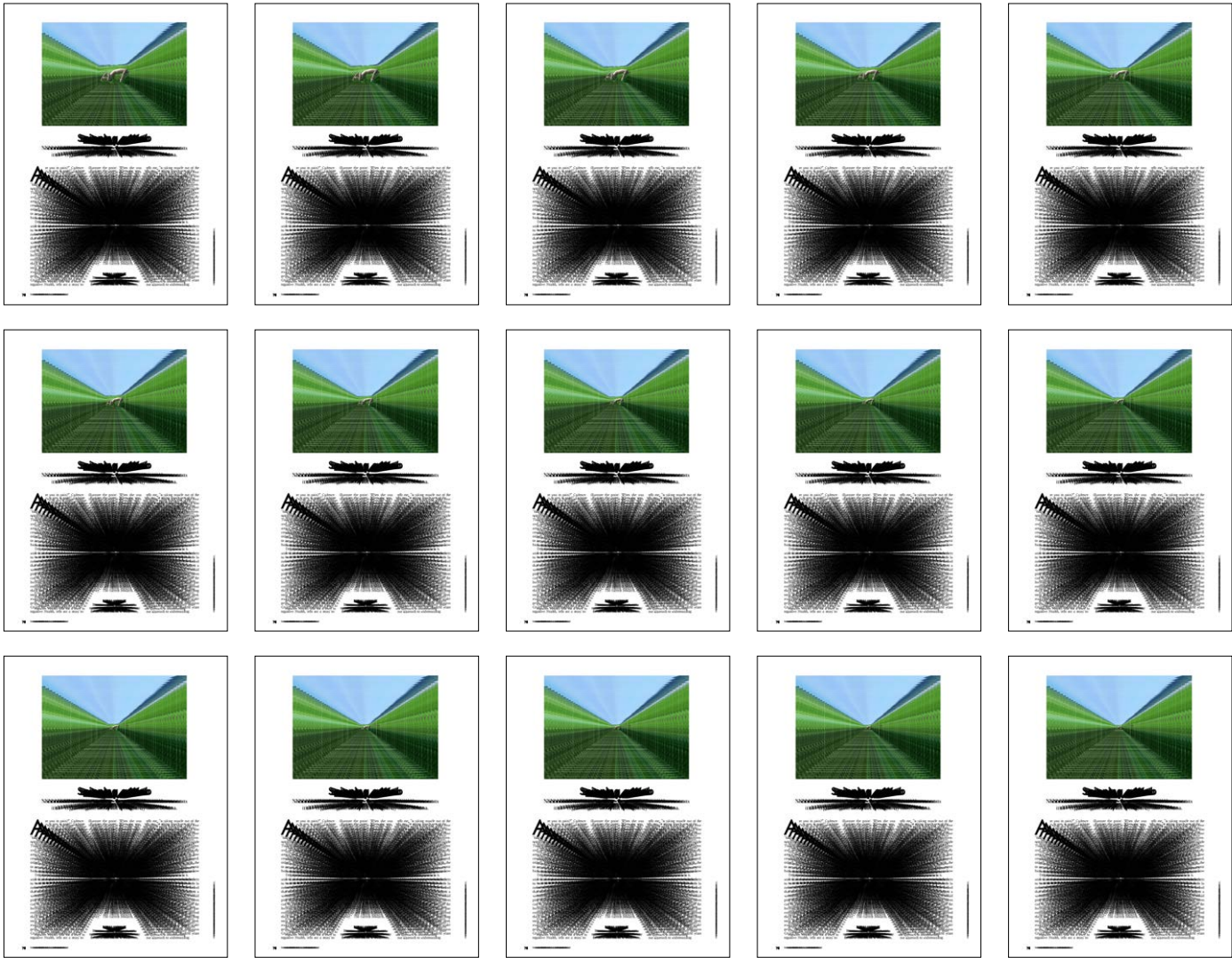
Reducing more.

# Iterations²
# Reducing

The image now looks like a perspective landscape as the model has all but disappeared. The reading of the page is now altered. Any obvious association with Vogue is all but gone. This could be any page from any magazine, but does look like 'a magazine'.

# Iterations²
# Reflection

This was a good method as it was a little bit quicker doing all elements per frame rather than individually.

This highlighted the very strong recognition of a 'page layout of a magazine' as although the text is illegible and it looks like the start of Star Wars, because each element is contained within its original container, the page layout remains intact.

If I were to make the point of reducing top right or top left or bottom right or right side or bottom left or left side, the effect would be different in terms of entering into the layout, like a worm hole, but it would remain contained within each container of the page. In the larger container or frame of the page. Binding everything to being inside the page, and inside a container within the page. That is a lot of containing.

I liked the method for giving depth, movement and perspective to a flat page. This breathes some sort of living ness into a non living object. It reminds me of the living trees needed to make the paper, is paper dead?

Again the movement draws the reader in, a good animated technique for taking the reader on a journey.

Where does the centre go if it continues to decrease in a cybernetic circuatory way? Is it a tunnel, tunneling through the page, does it uncover the process that happened for this page to exist or be, does it tunnel back to the past to other features on similar issues, does it just make a hole in the page through constant destruction, highlighting the fragility of paper? Connecting to New Materialism and the rejection of boundary of nature/culture this is a form of decay. But of course this is in digital so does it just stop working or do the physical constructs and materiality of digital appear?

# Iterations²
# Nodes

input

output
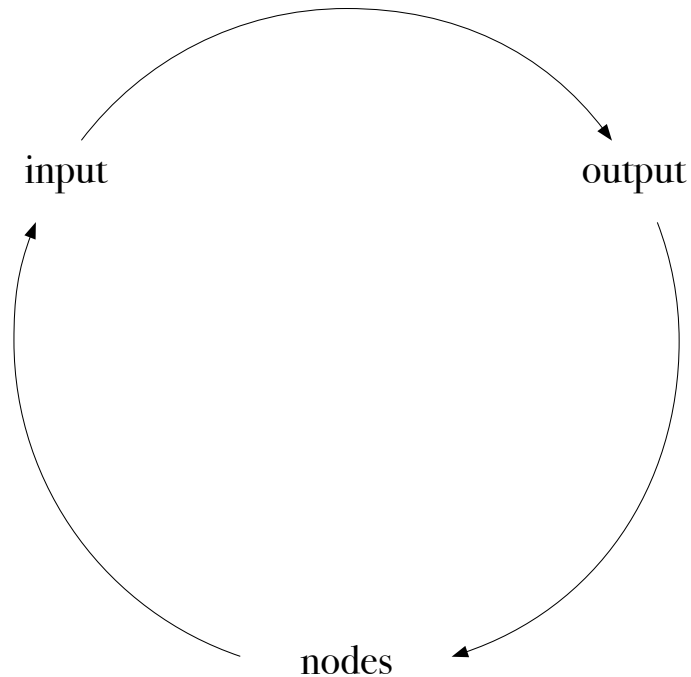
nodes

I made a short video of the nodes feedback
loop which you can view on my blog.

All frames follow this page. I iterated 35 times.

# Iterations²
# Nodes
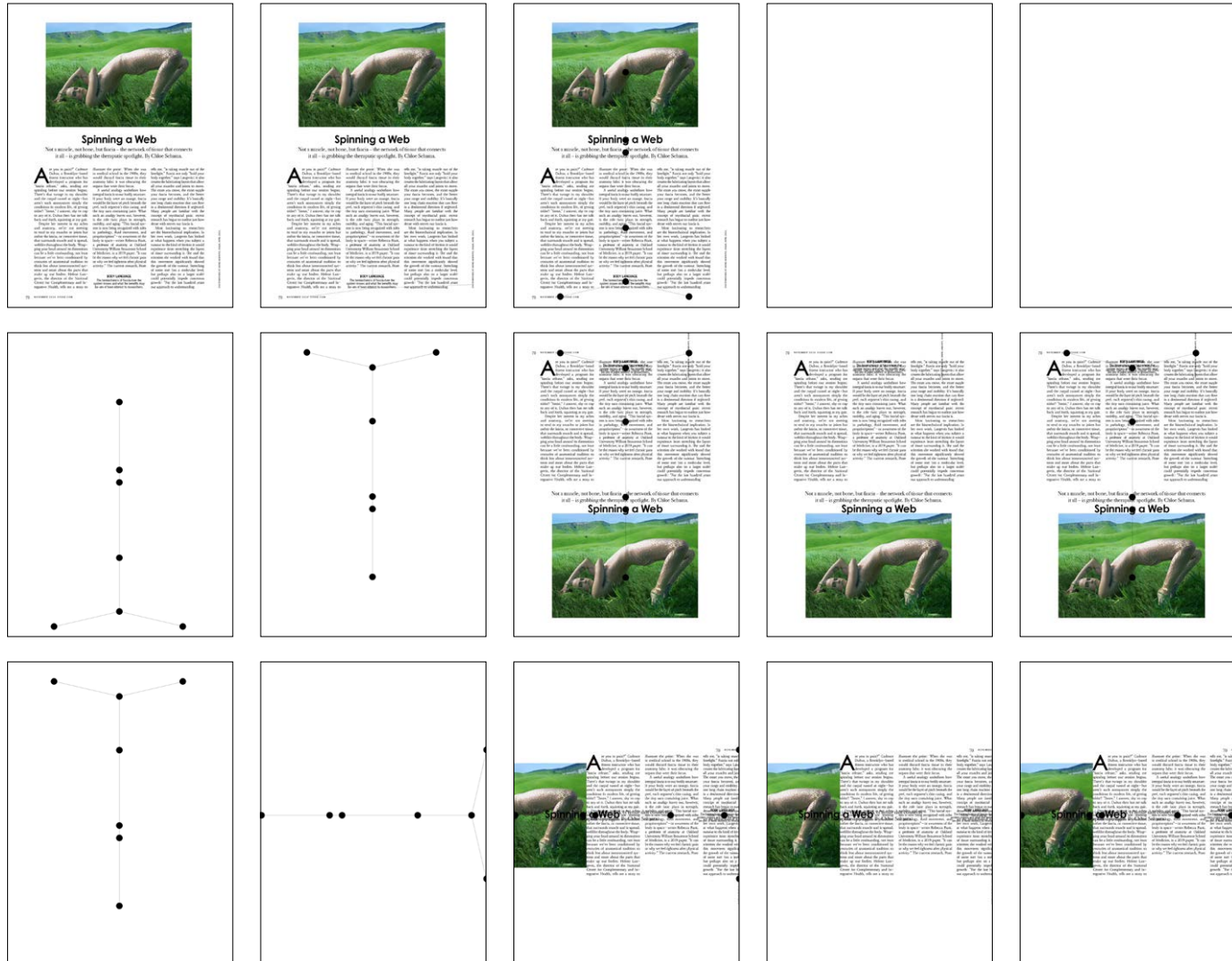
I was thinking about the New Matiralism rejection of the nature/culture boundary and wanted to explore that further through iterating.

The piece was titled Spinning a Web, immediately linking through language culture and nature. The culture being the piece refelcting a trend in popular culture within the beauty industry at pr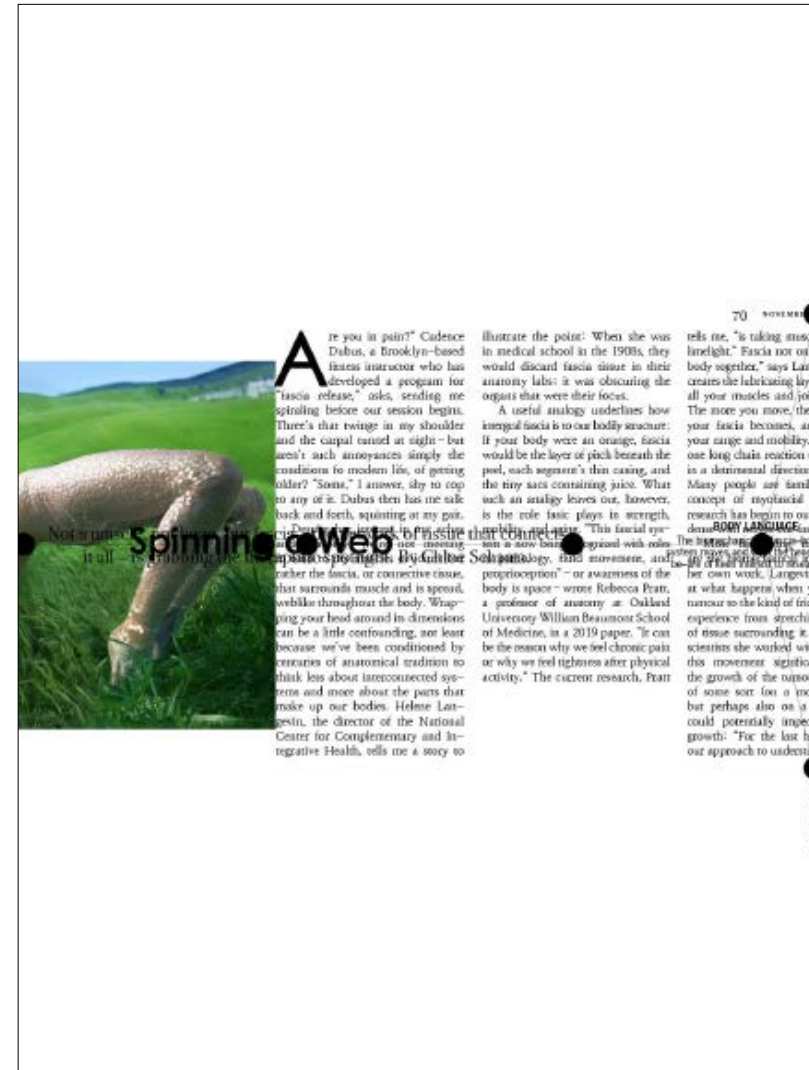esent and the nature being a spiders web. These notions also connect to the image of grass, the model wearing a bodysuit that looks like webbing or animal skin or texture, but also like skin pores and in skin colour. Her body shape is also reminiscent of an animal form, more four legged than two legged in form. Her body arched like a spiders abdominal.

I wanted to create a web of the hierarchy of the page. I connected image, which is at the top and is largest giving it dominance on the page, to the next highest and next largest element, the headline. This web trickled down through the intro to the body copy to the smaller, more insignificant text, decreased by placement on the page by height, size and relevance.

I replaced the elements with nodes and removed the elements.

I inverted the node web and replaced the elements. I removed the node structure, then placed it back on as output as input, removed the elements and rotated the node web. I continued this feedback circuit a few times.

# Iterations²
# Nodes

Rotating the node web to diagonal I replaced the elements horizontally on the nodes, then iteratively rotated the elements to see how they would feel.

# Iterations²
# Nodes

I systematically moved the nodes to challenge the web and replaced the elements.









I tried to leave the nodes where they were as much as possible and rewebbed the links to create a star pattern.

# Iterations²
# Nodes: Evaluation

This was a fun method to challenge the hierarchy of the page. Using what I had learnt with more intention, to challenge the boundary of culture/nature.

Iteratively morphing the node web from spiderweb to star constellation exploring how alternative power structures (from nature) and hierarchies can affect design was interesting.

Creating a horizontal hierarchy as an inspired by another strand of cybernetics of herearchy - a political hierarchy where power is evenly distributed created a layout that challenged the shape, size and dimension of the physical page. Does the page, size, convention, orientation, rotation, creators, created dictate hierarchy? Does digital work in a similar hierarchal way or can it be more herearchical in its approach. Does it matter? If magazines displayed a more horizontal hierarhcy in layout, could they display a more horizontal hierarchcy in personnel - what would a magazine look like then? And if magazines are a social and culural construct and constructor can this have a wider effect on its readers and their self worth?

Exploring the constellation node web in insteresting from perspective. In space there is no top or bottom. Every side is the same side effectively. How would magazines look if they were viewed from inside, outside, upside down, what if you could physically be in the magazine, how would it feel then, what if it was life size. Would we view its systemic and cultural constructs differently or would they reinforce their views even more deeply?

How would magazine creators feel if their work was lifesize and they walked through their constructs, would they see them in a different light? Would they be more thoughtful in their construction knowing it felt differently to be in it?

Attempting to remove the boundary of culture/nature offers interesting new perspectives on magazine design intention, although I don't feel this has been fully or deeply invesitagted at this moment. I'm not sure if this is worth persuing further at this time.

# Iterations²
# Reflection

I didn't realise until I put this together that all of these experiments are working with static pages and creating movement.

The movement comes from disrupting the input by a small, consistent and increments each time.

The process created creative approaches to magazine design layout that isn't particularly legible, but highlights and challenges the accepted and expected tropes of magazine design.

As I checked each file, flicking through the images created an animation on my screen, like flip books or stop frame animation, reducing the boundary of print and digital, finding similarities of print and digital through static making of cybernetics.

Output being fed back in repeatedly as input has created a series of moving static images.

My criticism of this method is it feels quite sterile and cold and I lack a connection with the work emotionally. This may come from the input being systematic and technically led specifications. It may be that I used a PDF of this page not the real page or a scan or photocopy of the page so it lacks materialtiy paper qualities. It may be the white of the paper is so white it gives a coldness. It may be the sans serif fonts that have graphical origins.

In my Iterations 1, where I was working with the actual page, a scalpel and rule, physically disrupting and iterating and photographing, even though I put it into digital to tell the story, there was a textural quality and charm to it that I connected with. Someone in tutor crits also highlighted this part as being her favourite, which is interesting that it may have connected with her too.

This iterative project has highlighted cybernetics being present in magazines with circuitory layouts and the recursive nature of magazines. How can I challenge this in a more legible way that connects with an audience? Are editorial designers aware of this?

What has emerged most for me is cycles through flip book narratives, a need for texturality to connect with myself and an audience. Flip books are like Zeotropes, which are taking paper and physical forms, to make the first moving images. Zeotropes and flip books work on cyclical narratives, of which I am interrogating through cybernetics and circuits in this iterative work. Working within a positive space of the similarities of print and digital, can I create a flip book inspired digital product that tells an emotionally connecting narrative of seeing the unseen in magazines?

I find myself being drawn into New Materialism concepts of removing boundaries to deepen this project and to further question the relationships and tropes of magazine design and making.

# Iterations²
# Reflection: Conditional Design Workbook

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When reflecting on the method as a whole, in relation to the constraints I set myself at the start of this set of iterations, I find that:

**Process is the output.**
**Time, relationship and change:**
My process was the output in multiple iterations. The relationships between elements on the page were challenged and reinforced; the relationship between the page and the unseen whole were also raised and questioned. The change in layout, through each feedback loop, was definitive and different, creating a wider body of work, that combined deeply interrogates feedback loops with consistent disruptions. I feel I am missing something here a bit and I am looking at this too literally. I need to think a bit more about time, relationship and change.

**The tool that sets constraints, the more constraints the more specific and focused, the more creative:**
The tool of cybernetics and circuits was a good constraint and made my iterations very focused and iterative. Some experiments were very specific and focused, such as reducing, and it did produce creative iterations. I don't feel the overall iterative process was particularly creative in a fulfiling and emotional way for me. The Conditional

Design Workbook did go on to deepen this definition of creativity: "The creative process is to be reduced to an act of selection." This part I resonate with as it did seem like a series of selections, but actually I found them a bit tedious and boring. I didn't find them creative to do, whereas in Iterations 1 cutting and moving actual pieces of paper I did find creative and fun.

**Input. The material that engages logic and process:**
My material being spefically a commercial norm magazine of Vogue and restricting my material to one feature from an accessible issue that was as current as the site would allow, did engage the logic and process and allowed the full set of iterations to be specific, focused, rigorous and iterative.

I am a wanderer, and I often get pulled in many directions. Forcing myself to set conditions has made my work focused and allows me to critique it accurately and efficently.

To further my practice and project I need to maintain this structure, but work within a field that is more materialistic and physical, then I may be able to find an emotional connection as well as a focused, systematic and iterative process.

# Iterations²
# What's Next

I will continue to work with Vogue magazine specifically.

I want to work with physical paper layouts, deconstructing physically with scalpel and rule, and photographing to create flip book style / stop frame animations, inspired by Cybernetics and circuitory feedback loops, that tell the story of seeing the unseen in magazines.

Inspired by New Materialism and the removing of boundaries, exploring more deeply the culture/nature, human/non human, subject/object non boundaries and working within removing the boundaries of print and digital.

Connecting to my audience emotionally through stroytelling, visually, materialitity, aurally and emotionally.

Material/Input: Vogue magazine physical copies.

Process/Output: Digital flip book created by deconstructing magazines with scalpel and rule and photographing.

Audience: Intention to connect emotionally with audience through visual storytelling steeped in materiality and senses. Editorial graphic designers and Vogue readers.

Subject: Seeing the unseen in magazines.

# Unit 3: Week 4: Projections¹: Iterations²
# End