

# Unit 3: Projections<sup>1</sup> Iterations<sup>1</sup>

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UNIT 3: WEEK 3  
PROJECTIONS<sup>1</sup>

## Line of Enquiry

Still a bit vague

Seeing the unseen. Seeing beyond the surface of magazines.

Through similarities in print and digital.

Focus on the makers (editorial teams) who create the magazine.

Through a practice of sharing knowledge.

# Projections<sup>1</sup> Iterations<sup>1</sup>

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UNIT 3: WEEK 3  
PROJECTIONS<sup>1</sup>

## 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.

# Projections<sup>1</sup>

## Iterations<sup>1</sup>

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UNIT 3: WEEK 3  
PROJECTIONS<sup>1</sup>

### Map the territory

- establish 'norm'
- iterate 'what is a magazine'
- challenge 'a magazine'

### Seeing the unseen

- iterate shadows

### Similarities in print and digital

- iterate similarities
- conversation with Oswin  
Tickler

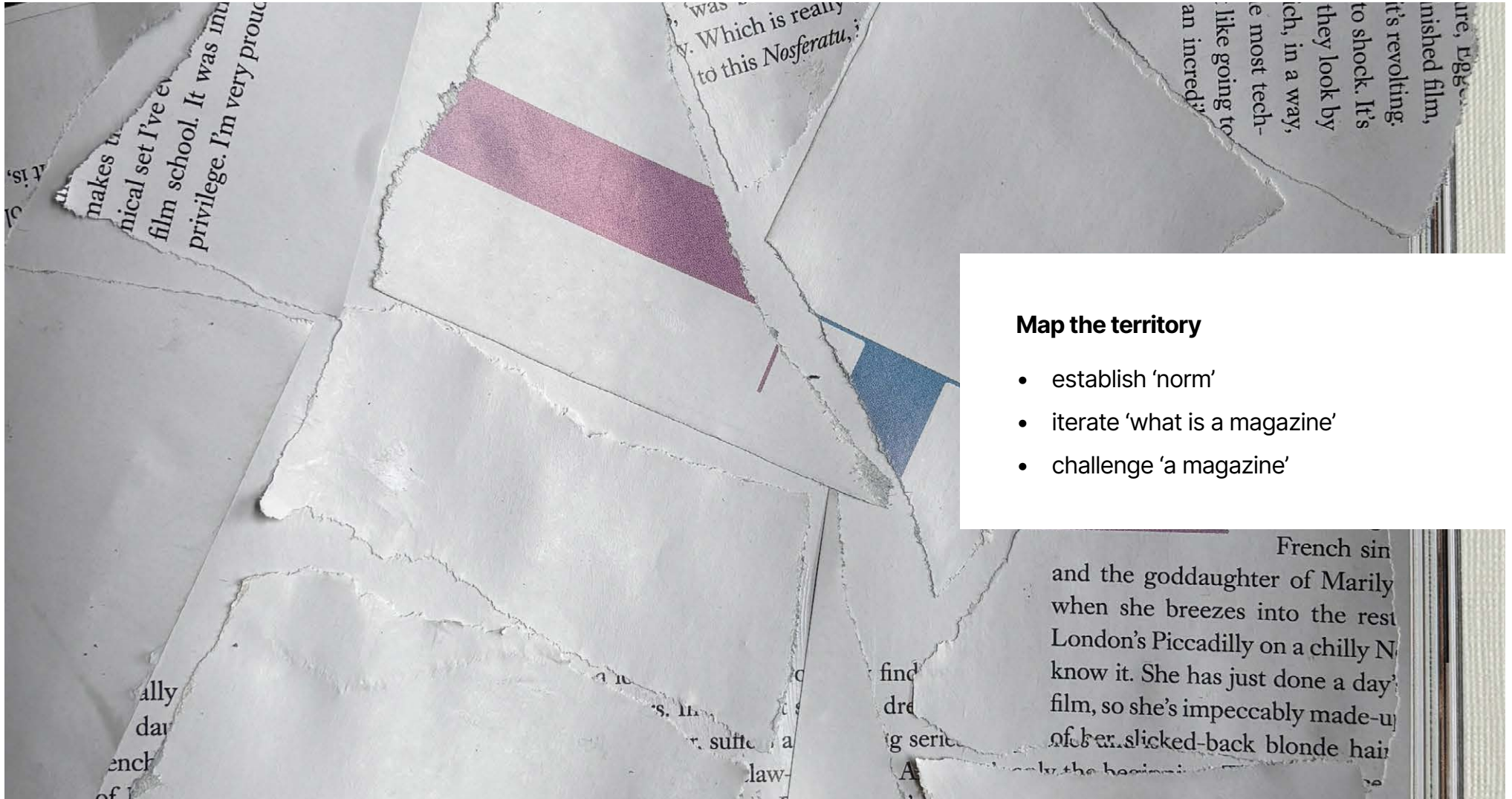
### Focus on the makers

- hierarchy (cybernetics)
- new materialism

# Projections<sup>1</sup>

## Iterations<sup>1</sup>

UNIT 3: WEEK 3  
PROJECTIONS<sup>1</sup>



### Map the territory

- establish 'norm'
- iterate 'what is a magazine'
- challenge 'a magazine'

# Projections<sup>1</sup>

## Map the territory

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UNIT 3: WEEK 3  
PROJECTIONS<sup>1</sup>

### Magazines - Sectors

**Consumer** - Main newsstand titles covering women, men, lifestyle, food, travel, music

**Niche** - Similar to main newsstand but with specific interest areas such as railways, caravans, yachts, sewing

**Independent** - Oppose mainstream aesthetics and have smaller print runs

**B2B** - Business to business magazines about their business to inform other businesses in what they do

**Childrens** - From preschool to teen interest magazines

**News** - News and current affairs

**Zines** - Smaller and more 'hand produced' using photocopiers and cutting and sticking, niche topics

**Alternative** - Magazines that break the 'norm' in form, format, content, design, materiality, publication and distribution but are still 'magazines'

# Projections<sup>1</sup>

## Map the territory

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UNIT 3: WEEK 3  
PROJECTIONS<sup>1</sup>

### Magazine 'norm'

**'Norm'** Consumer and Independent newsstand titles are the 'norm.

**Size** - Around A4 give or take a few cm in height or width (but never actually A4).

**Published** - By publishing companies, printed by printers in CMYK on recycled and recyclable paper

**Distribution** - Network of wholesalers who send copies to newsagents, supermarkets etc.

**Circulation** - through traditional outlets such as newsagents, supermarkets, garages; via subscription and delivered to your door and more recently through book shops, gift shops.

**Digital** - Most have an online 'counterpart'.

### Digital Magazine

**Issu** - Physical copy of the print magazine in PDF format with some hyperlinks, but no specific reformatting for digital or extra navigation for digital spaces.

**Website** - An online 'version' which looks like very much like a website. Sometimes has a separate 'magazine' tab amongst other 'branded content'.

**App** - Recent move to app that contains the printed issue formatted for web in a more personal space than a 'website'

**Podcast** - Brand extension of relevant content

**Distribution** - Online, Inbox

**Circulation** - Socials, App, Website

**Socials** - Advertise issue, draw audience in hope to convert to subscribers

# Projections<sup>1</sup>

## Map the territory: Evaluation

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UNIT 3: WEEK 3  
PROJECTIONS<sup>1</sup>

### **Map the territory**

#### **What's there?**

More than I thought, I thought this would be quick and easy.

#### **These things are there**

Wanted to establish an iteration zero, which emerged as what is a 'norm' magazine.

#### **What does that mean?**

This would be better explored a graphic communication design iterative project.

#### **Where to from here**

Do this properly as an iterative project.



# Projections<sup>1</sup>

## Iterations<sup>1</sup> What is a magazine?

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UNIT 3: WEEK 3  
PROJECTIONS<sup>1</sup>

I interrogated what a magazine is through making.

I used a systematic, iterative process of deconstructing a physical print magazine and the same digital issue to interrogate what is a magazine.

I am interested in challenging 'norm' magazines that dominate the newsstand, as this is the sector I worked in for 12 years. I am interested in challenging the 'norm' and mass ideologies.



# Projections<sup>1</sup>: Iterations<sup>1</sup>

## What is a magazine? Findings

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UNIT 3: WEEK 3  
PROJECTIONS<sup>1</sup>

Good method to challenge what is and what isn't a magazine.

A magazine was recognisable as a magazine when multiple pages are combined and bound, in a recognisable form, size, shape, with visual signifiers such as image, masthead and cover lines.

When the magazine is open on a feature page, it still is a magazine as the whole form is combined and the access to the page constitutes a magazine.

When the page is extracted is it still a magazine?

It is recognisable as "a page from a magazine" so does that make a page in isolation not a magazine. Is "a page from a magazine" different to "a magazine"?

If so does this mean a magazine is a set?

When the page is reinstated into the set - overlaid and reordered, in the form of a mosaic, on top of the same page of content - is this then a magazine? It is now part of a set. The same set. Even if the content is displayed differently?

You could argue not, as you do not recognise this particular page as "a magazine" even when placed within the set of "a magazine".

This prompts the question, is layout design integral to "what is a magazine?"

Can we, for arguments sake, from this iterative experiment, conclude so far a magazine is a set of pages, with design that is formulaic, or recognisable, or familiar, of its wider system (in this case other 'norm' magazines)?

# Projections<sup>1</sup>: Iterations<sup>1</sup>

## What is a magazine? Evaluation

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UNIT 3: WEEK 3  
PROJECTIONS<sup>1</sup>

### Seeing beyond the surface: What is a magazine

#### What's there?

There are visual assumptions / boundaries to what is recognised as a magazine and what isn't, in print and digital.

#### These things are there

There are challenges to those visual assumptions when looking beyond the surface and exploring reordering and reconstruction.

#### What does that mean?

Generally perceptions of a magazine are based on magazine 'norm' which is a 'set', of pages (print or digital), bound (by spine or app or device?), to form a finite larger whole or collection, that is part of a larger infinite collection.

#### Where to from here

Challenge magazine 'norm' and 'form' to deepen what is a magazine?

# Projections<sup>1</sup>: Iterations<sup>1</sup>

## What is a magazine? Challenge

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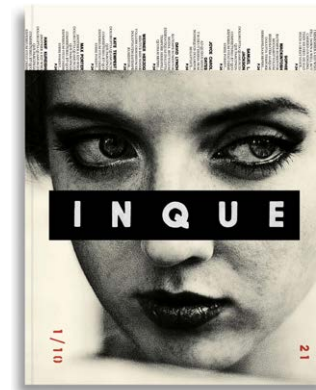
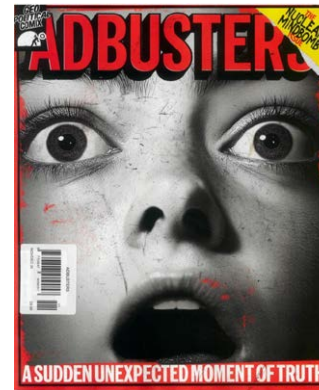
UNIT 3: WEEK 3  
PROJECTIONS<sup>1</sup>

If a magazine is a set of pages, with design that is formulaic, or recognisable, or familiar, of its wider system (in this case other 'norm' magazines)?

We can challenge this by other examples of "a magazine".

What is a magazine if 'norm' is challenged in size, format, frequency and design?

Three magazines that challenge this are Civilisation, Inque and Adbusters.



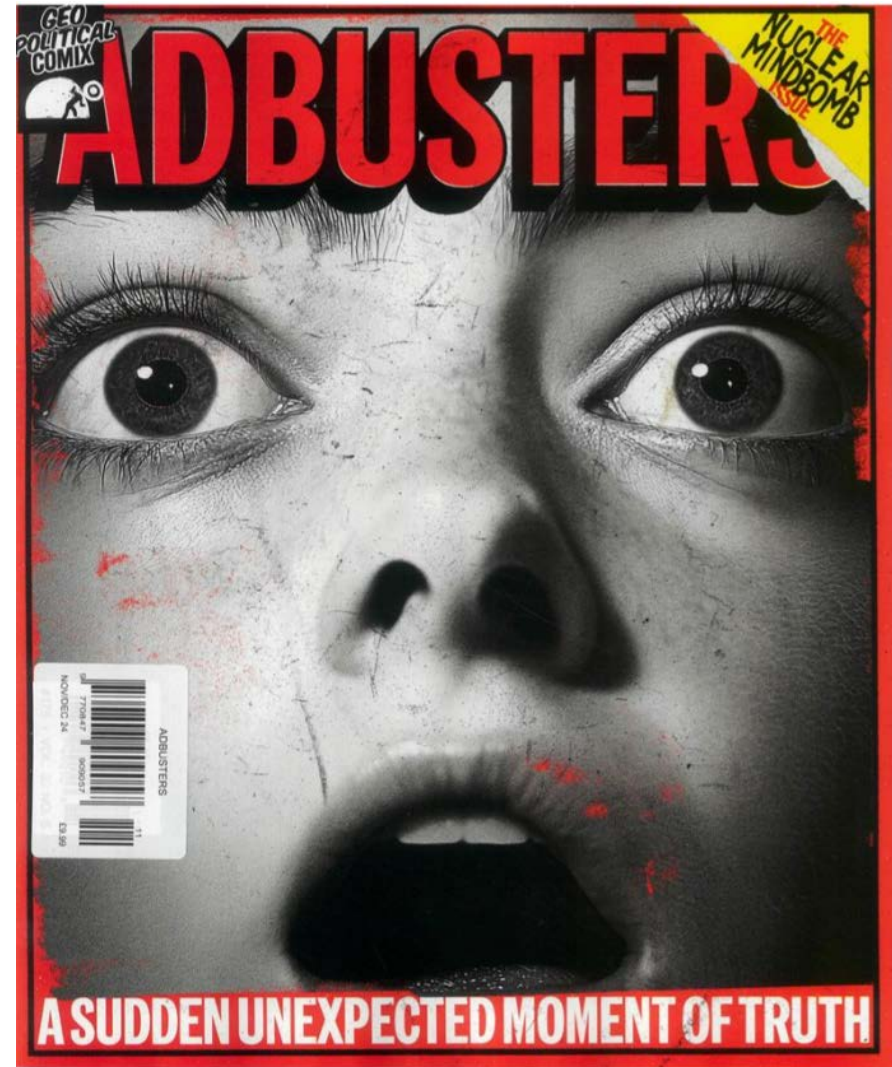
# Projections<sup>1</sup>: Iterations<sup>1</sup>

## What is a magazine? Reference<sup>1</sup>

UNIT 3: WEEK 3  
PROJECTIONS<sup>1</sup>

### Adbusters

- **Size:** Acerbic Canadian magazine that is 'norm' is size (300mm x 150mm).
- **Layout:** The layout design is recognisable as 'norm' at a first glance, but on closer inspection challenges the grid, words fall off the edge of pages, adverts are satorical (designed to look like ads, but the words or image contradict, or highlight, the ridiculous nature of ads).
- **Content:** Features are exposing capitalism, extortion or commercialisation (unlike norm magazines which work within capitalist structures and are based on commodification as Wolf ascertains "...feminine ideals are created (they don't just 'exist' and are not 'facts') by capitalism. Women's magazines are financially and politically driven to, "increase the profits of those advertisers whose ads dollars actually drove the media that, in turn, created the ideals." (1991).



Wolf, N. (1991). The Beauty Myth: How Images of Beauty Are Used against Women. New York: Harper Collins. Adbusters



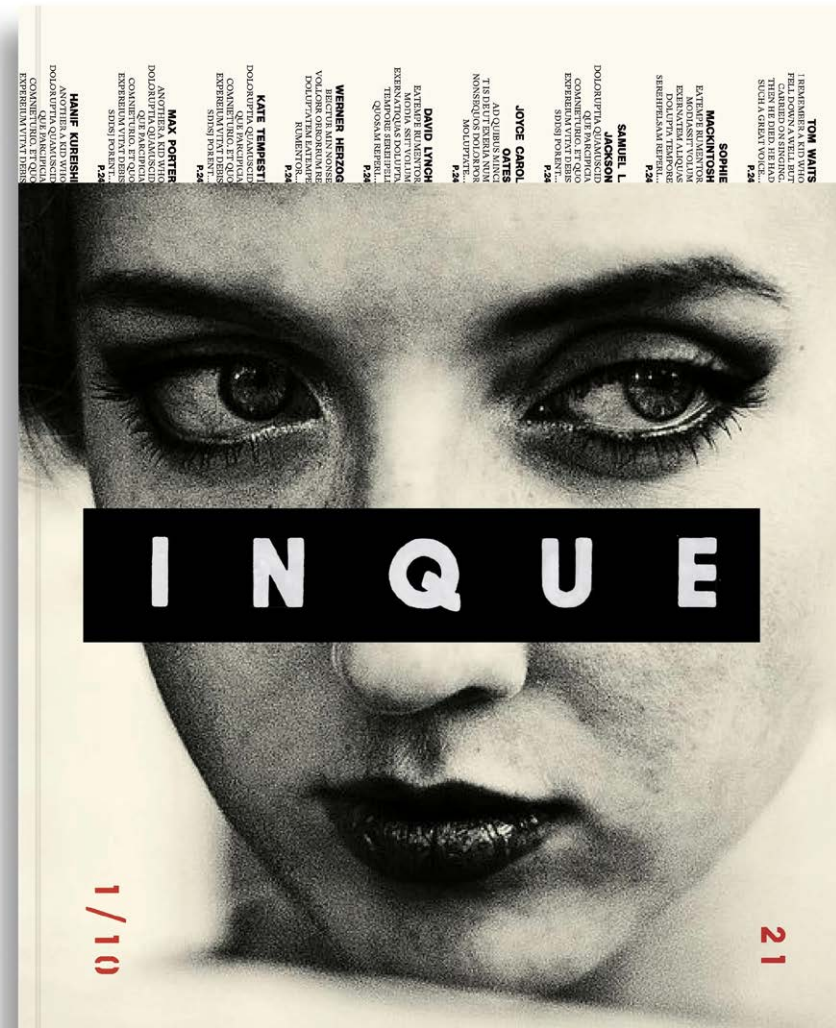
# Projections<sup>1</sup>: Iterations<sup>1</sup>

## What is a magazine? Reference<sup>1b</sup>

UNIT 3: WEEK 3  
PROJECTIONS<sup>1</sup>

### Inque

- **Size:** A giant (340mm x 245mm) Inque challenges the size of magazine 'norm'.
- **Frequency:** One issue a year for a ten year period. Its intention to encapsulate a decade. A novel will be written within its pages over the time period of publication.
- **Price:** Whopping £55 for one issue, it challenges magazine norm price tag that is usually £3.99-£7.99 in magazine 'norm' world.
- **Visually:** This still has magazine 'norm' signifiers and connotations. There is hierarchy of text, it is a set of pages, there is a series of features, the cover has a masthead, all be it in the middle with the cover lines along the top.



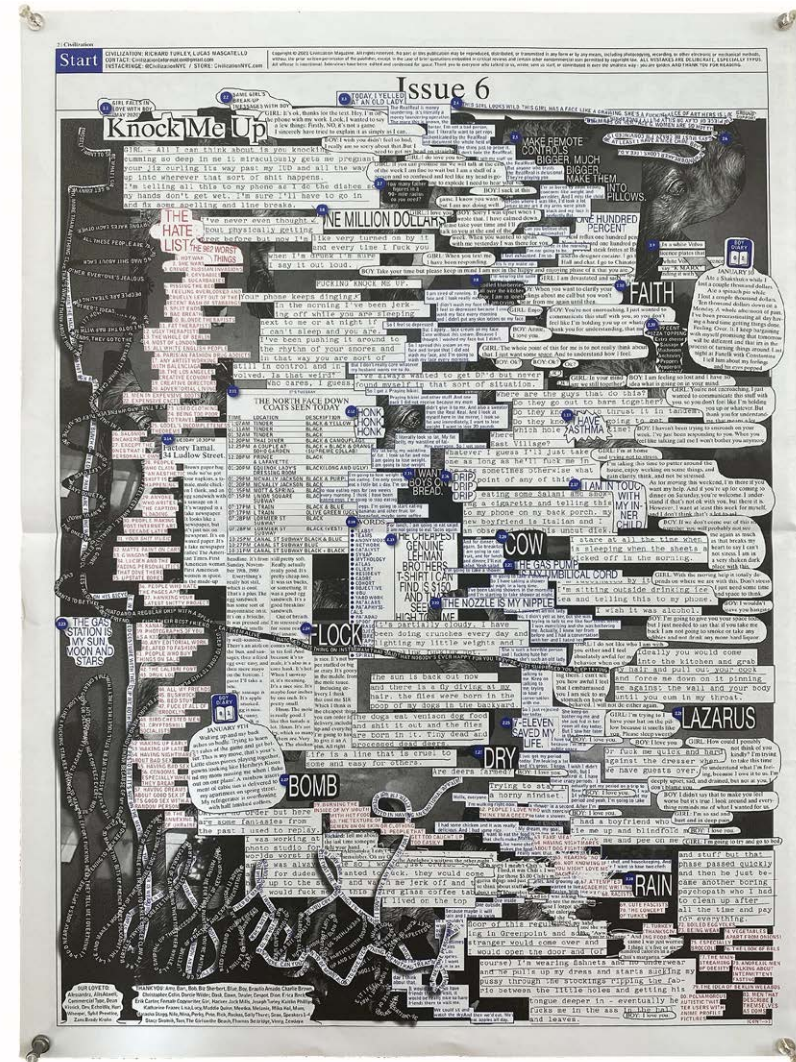
# Projections<sup>1</sup>: Iterations<sup>1</sup>

## What is a magazine? Reference<sup>1c</sup>

UNIT 3: WEEK 3  
PROJECTIONS<sup>1</sup>

### Civilisation

- **Object:** Issue 6 published in 2022. Turley wanted to no longer be “a magazine” but “an object”
- **Process:** He didn’t delete anything from the layout for two months, the result is a haphazard, unreadable, “object”, challenging what a magazine is, by being a magazine (that isn’t).
- **Non-human:** Most of the content he generated from AI, switching from the ‘voices of New York’ to a single voice. Challenging magazines as vehicles of multiple viewpoints, and creating content purely from the recent history created in and on the internet. Challenging political, social, cultural, historical, everything ‘ical’ contexts, pasts, presents and futures...
- **Design:** Does Turley infer a magazine must be readable? Is Turley making the magazine unreadable because it is AI generated, is he making a comment on the future of magazines and AI?
- Visually this is very far from magazine ‘norm’. If you saw this in isolation is it “a magazine” or has Turley succeeded in his quest to form an object?
- The clearly legible ‘Issue 6’ and the layout of the very top of the page definitely hint at ‘magazine design’.



# Projections<sup>1</sup>: Iterations<sup>1</sup>

## What is a magazine? Evaluation

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UNIT 3: WEEK 3  
PROJECTIONS<sup>1</sup>

If the size can alter and the frequency can alter, can “a magazine” be one issue?

This prompts the question, is “magazine” no longer a definition, but a label?

If design can alter, is *Civilisation* a magazine or an object? Does a magazine depend on its legibility? Does this suggest it must contain words? Must it contain image and/or text?

If someone says something is a “magazine” is it?

New Materialism challenges form, idea and essence of magazine.

This has taken much longer than I expected and is much more nuanced than I initially thought.

This opens up multiple avenues for further exploration:

Path 01 - the definition of a magazine, requires an iterative interrogation through making

Path 02 - interrogation of what is “called a magazine” for example *Hurry Up We’re Dreaming* by Anna Gerber, *A Magazine Reader* by Femke de Vries, *Civilisation* by Richard Turley.

Path 03 - draw other strands of New Materialism into conversation with “what is a magazine”.

Path 04 - interrogation of image and text relationships

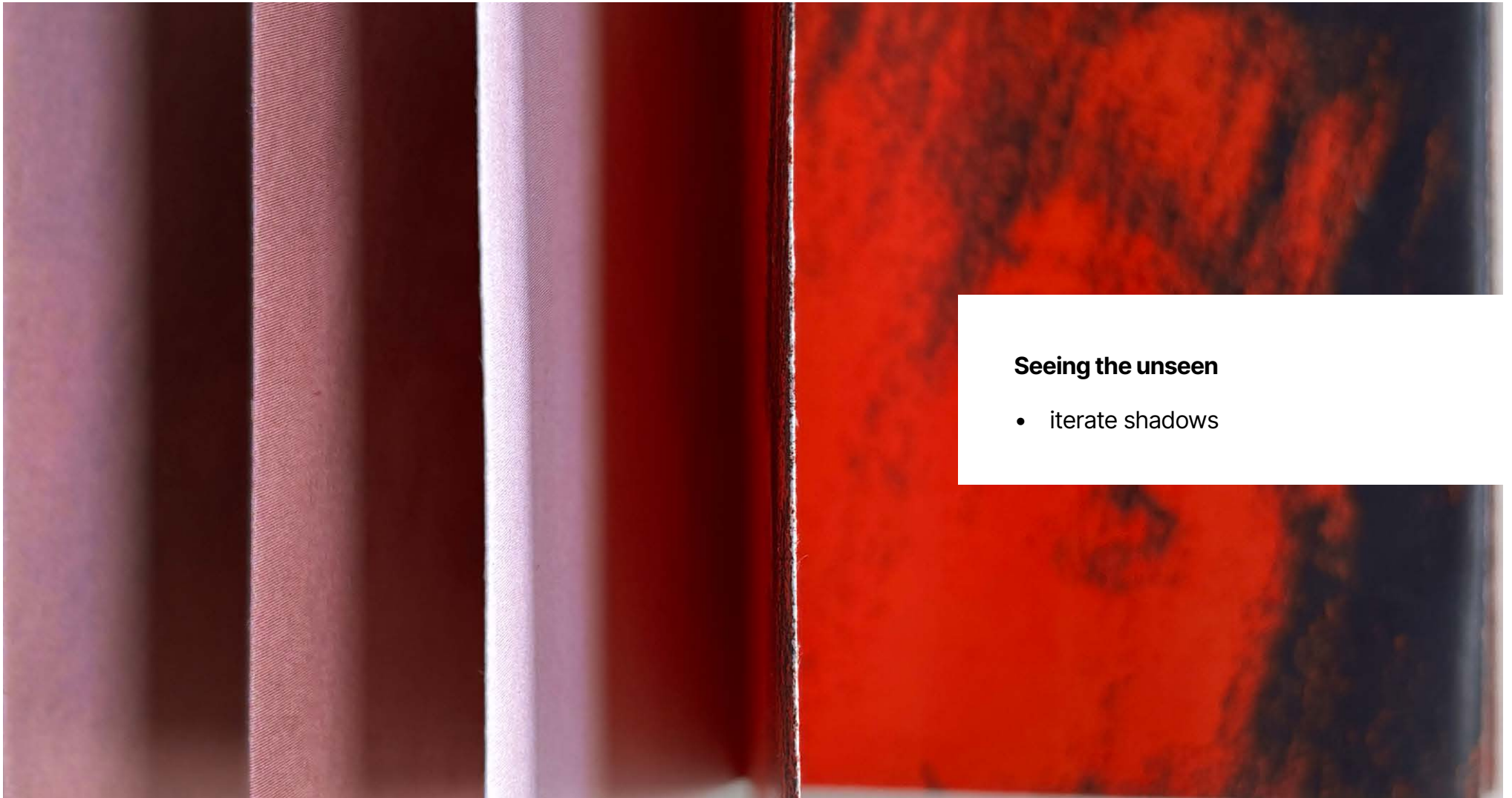


# Projections<sup>1</sup>

## Iterations<sup>1</sup>

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UNIT 3: WEEK 3  
PROJECTIONS<sup>1</sup>



### Seeing the unseen

- iterate shadows

# Projections<sup>1</sup>: Iterations<sup>1</sup>

## Seeing the Unseen

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UNIT 3: WEEK 3  
PROJECTIONS<sup>1</sup>

When zooming in on “What is a magazine” to explore if a close up of ‘white space’ on a magazine layout constituted as “a magazine” in photographing the white space, I saw the womans face from the reverse side. This is called ‘show through’.

Two things:

1. The camera saw the woman more than my own eyes. I only noticed her ghostly presence when looking at the photograph.
2. It reminded me of a quote from Overture by Matthew Stuart (a short book compiled completely by quotes of others to tell a narrative of language, words and how we see).

“The written word is a shadow. Shadows are silent.”

“The written word is a shadow.  
Shadows are silent.”

# Projections<sup>1</sup>: Iterations<sup>1</sup>

## Seeing the Unseen

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UNIT 3: WEEK 3  
PROJECTIONS<sup>1</sup>

I had never thought of words as shadows of speech

What I found here was the shadow of image. Are images silent? Are shadows silent? In shadows I find texture, depth, space between the pixels. All of which create aura, nuance, essence and value to me.

I interrogated the shadow image further through an iterative and systematic process of iteration.

I took the show through shadow image into photoshop to adjust the levels to expose the hidden shadow, and in doing so found an iterative process exploring light and shadow.

Through manipulation of only 'curves' in Photoshop the image turned pink, red, black and white.



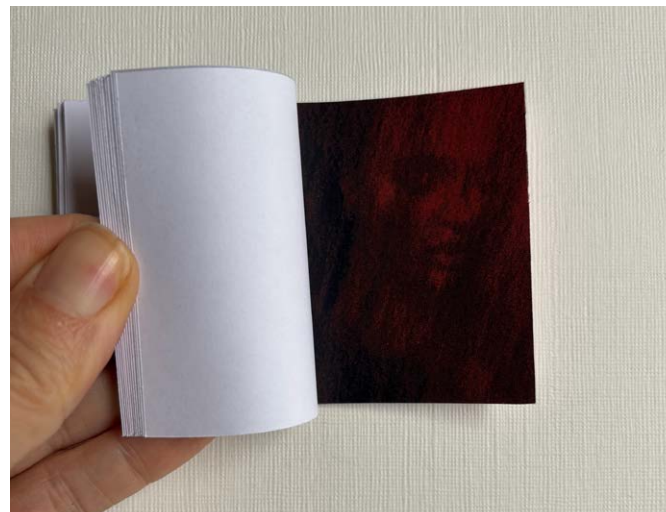
# Projections<sup>1</sup>: Iterations<sup>1</sup>

## Seeing the Unseen

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UNIT 3: WEEK 3  
PROJECTIONS<sup>1</sup>

I created a flip book in print of  
the shadow woman





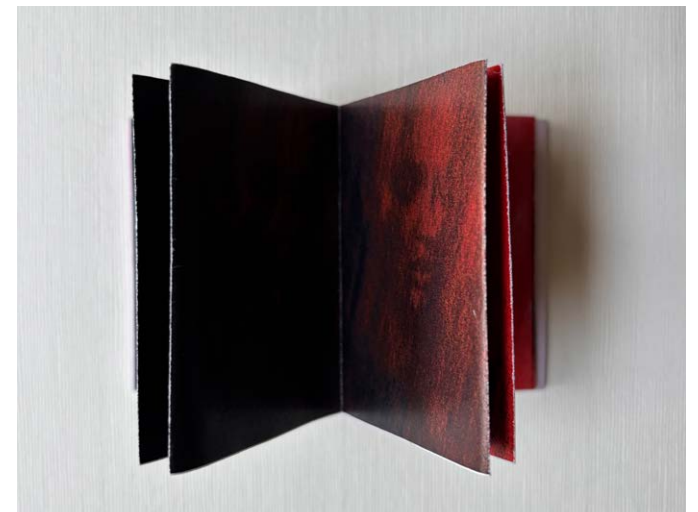
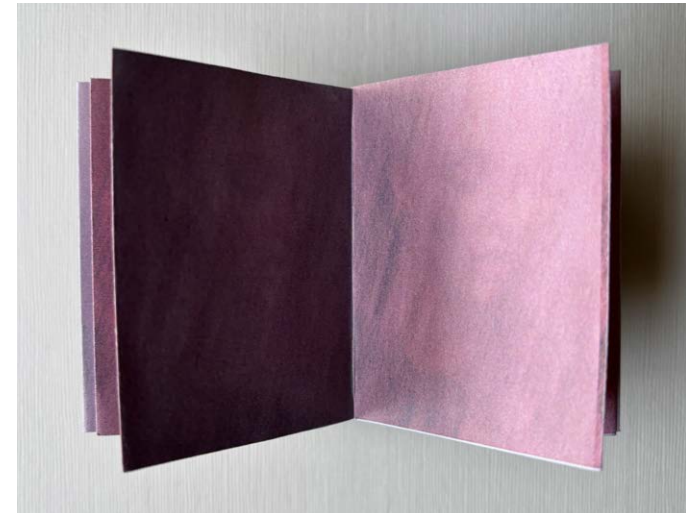
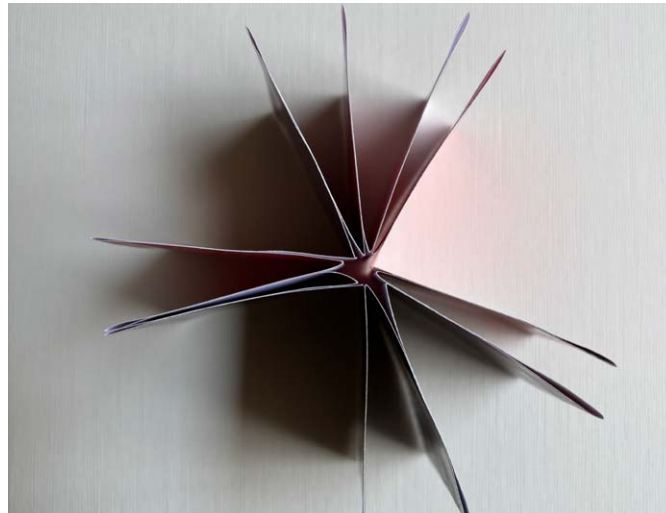
# Projections<sup>1</sup>: Iterations<sup>1</sup>

## Seeing the Unseen

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UNIT 3: WEEK 3  
PROJECTIONS<sup>1</sup>

I created a circular narrative mini book of the shadow woman



# Projections<sup>1</sup>: Iterations<sup>1</sup>

## Seeing the Unseen: Evaluation

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UNIT 3: WEEK 3  
PROJECTIONS<sup>1</sup>

### Seeing the Unseen

#### What's there?

This challenged my preconceptions of print, and highlighted my implicit bias towards print.

#### These things are there

This questions how print magazines are made. Created on a backlit computer screen, proofed on screen, but printed on paper...

#### What does that mean?

I was starting to drift into either/territory and finding boundaries rather than bringing them together.

#### Where to from here

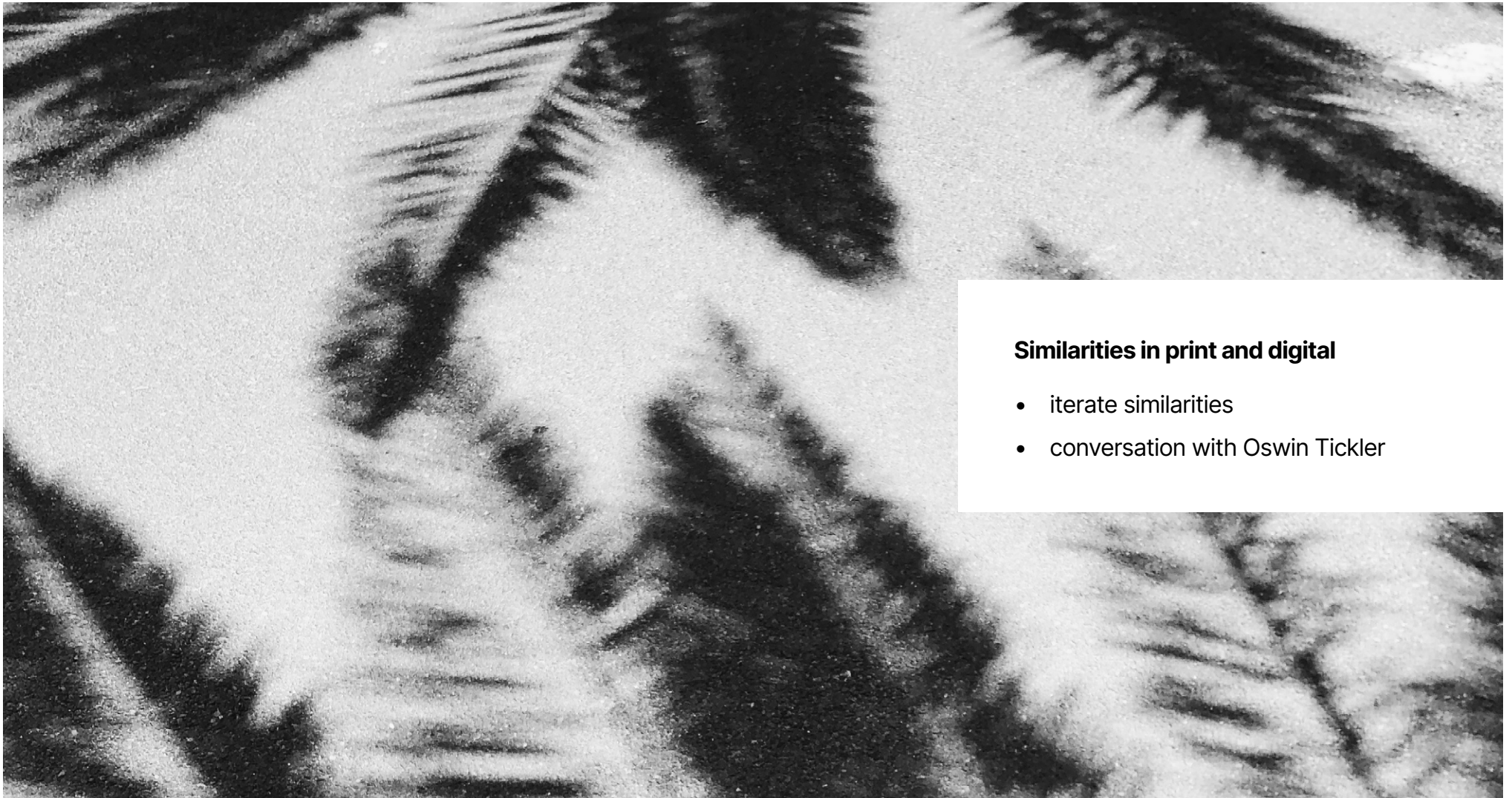
This feels like a bit of a tangent that isn't worth exploring further at the moment, but I enjoyed doing it. In retrospect drawing this into conversation with New Materialism may be interesting.

# Projections<sup>1</sup>

## Iterations<sup>1</sup>

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UNIT 3: WEEK 3  
PROJECTIONS<sup>1</sup>



### Similarities in print and digital

- iterate similarities
- conversation with Oswin Tickler

# Projections<sup>1</sup>: Iterations<sup>1</sup>

## 100 Similarities

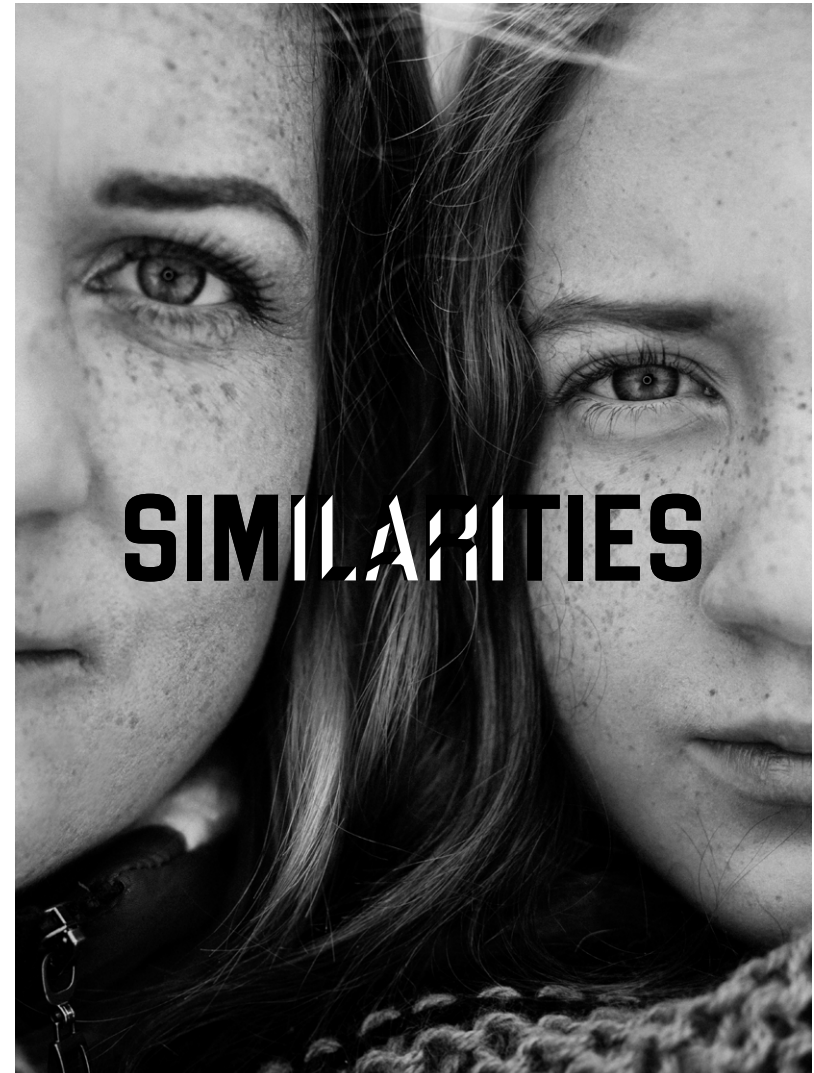
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UNIT 3: WEEK 3  
PROJECTIONS<sup>1</sup>

I iterated similarities of digital and print 100 times by looking, holding and interacting with a physical print magazine and the same magazine in the digital app.

I used imagery to contrast, provoke, enhance, demonstrate, amuse or juxtapose the word to take the meaning to a deeper questioning space.

I used font from Libre Fonts - fonts designed and made by women and images from Unsplash, both open source platforms. I credited each person who contributed to the creation by name. This is to give thanks and respect for the creators and contributors and to highlight the number of people involved in a process of collating images and text, reflective of the editorial process in magazine making.





# Projections<sup>1</sup>: Iterations<sup>1</sup>

## 100 Similarities: Findings

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UNIT 3: WEEK 3  
PROJECTIONS<sup>1</sup>

Similarities iterating was a good method for collating a body of similarities to root my project in. The image and text is a reflection of me as a designer.

I liked how the images made me think laterally, literally or abstractly and how the image sometimes made me think more deeply about the word I was using.

I laid this out in a magazine format.

It was like a 'norm' magazine in format, but not a 'norm' magazine in content, layout or construction, even though it is words and images.

This provokes further questions on what constitutes a magazine as an object. I wonder if I could design this same document in a magazine layout that is familiar of "a magazine" and how that would feel then.

I also wonder how this would work as a digitally and this highlights how I am still thinking in print or digital.

The method feels a bit limiting, and not the best method for further development within this project.

Maybe this is a good exercise in finding a base or starting point or root, and that is enough.

# Projections<sup>1</sup>: Iterations<sup>1</sup>

## 100 Similarities: Evaluation

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UNIT 3: WEEK 3  
PROJECTIONS<sup>1</sup>

### Similarities: 100

#### What's there?

An expression of me as a designer. Working in a positive space of similarities.

#### These things are there

The images deepen a reflection on the word thinking laterally, literally or abstractly. I instinctively laid this out as a publication showing my comfort and bias to print.

#### What does that mean?

I need to establish a platform to work in that allows similarities to be explored further. I have been working in Miro which is digital but can export PDFs, currently it is frustrating.

#### Where to from here

What platforms can I explore to develop working within similarities to develop my work and my approach?

# Projections<sup>1</sup>: Iterations<sup>1</sup>

## Conversation with Oswin Tickler

UNIT 3: WEEK 3  
PROJECTIONS<sup>1</sup>

Oswin Tickler was featured in Editorial Design by Cath Caldwell (2024).

Tickler initially explored algorithm as print.

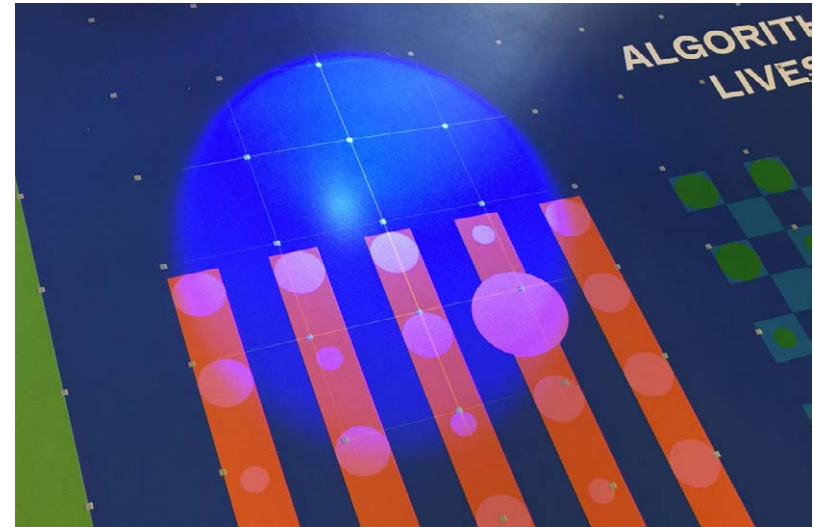
Using creative code to print digitally the software generated a unique cover for each printed booklet. Created varied spreads of letterforms by setting parameters within code for printing.

Led to development with HP Indigo to create HP Spark.

Starts to explore rejecting the human/non human boundary (New Materialism), something I'm interested in exploring further.

Need to contact the digital printer - FE Burman to see if I can discuss further with them.

Limitations are text needs to be outlined and can only manipulate lines not words. Need to design through thinking of output.



# Projections<sup>1</sup> Iterations<sup>1</sup>

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UNIT 3: WEEK 3  
PROJECTIONS<sup>1</sup>



## **Focus on the makers**

- herearchy (cybernetics)
- new materialism

# Projections<sup>1</sup>: Iterations<sup>1</sup>

## The Makers

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UNIT 3: WEEK 3  
PROJECTIONS<sup>1</sup>

Tentative start at interrogating Cybernetics and New Materialism.

I thought I would have more time to do this, but ran out of time.



# Projections<sup>1</sup>: Iterations<sup>1</sup>

## Cybernetics and New Materialism: Evaluation

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UNIT 3: WEEK 3  
PROJECTIONS<sup>1</sup>

### Cybernetics and New Materialism

#### What's there?

Lots to explore. Circuitatory. Hierarchy. New Materialism rejections of boundaries, representationalism, essentialism and anthropocentrism.

#### These things are there

Feedback loops, disrupting, distorting. Horizontal or non-hierarchical organisational structures - how would a magazine look under different orientations. Other natural systems as organisational structures.

#### What does that mean?

I think these two areas link, non-hierarchy and circuitory seem to connect somehow. This also links to the digital printing through creative code, allowing other agencies to dominate magazine design?

#### Where to from here

Look at these areas in a systematic, iterative and vigorous process!

## Unit 3: Projections<sup>1</sup>: Iterations<sup>1</sup> End