

Unit 3: Projections¹ Iterations¹

Projections¹

Iterations¹

UNIT 3: WEEK 3
PROJECTIONS¹

Line of Enquiry

Something to do with

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.

Projections¹ Iterations¹

UNIT 3: WEEK 3
PROJECTIONS¹

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.

Projections¹

Iterations¹

UNIT 3: WEEK 3
PROJECTIONS¹

Seeing beyond the surface.

What's there?

These are the things that are there.

What does that mean?

This could mean that...

Where to from here?

Projections¹

Iterations¹

UNIT 3: WEEK 3
PROJECTIONS¹

“Sometimes a person we love, through no fault of his own, can’t see past the end of their nose.”

Mary Poppins (1964)

Projections¹

Iterations¹

UNIT 3: WEEK 3
PROJECTIONS¹

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'

Projections¹

Iterations¹

UNIT 3: WEEK 3
PROJECTIONS¹

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

Projections¹

Iterations¹ Evaluation

UNIT 3: WEEK 3
PROJECTIONS¹

I thought this would be a quick and easy exercise of setting the landscape, but it was more complex than I had assumed.

As I worked through it I realised I should have done this via graphic communication design research rather than as a list from data and knowledge.

This would of been much more interesting and told me much more and is something I want to do.

Projections¹

Iterations¹ What is a magazine?

UNIT 3: WEEK 3
PROJECTIONS¹

I interrogated what a magazine is through making.

I used a systematic, iterative process of deconstructing a physical print magazine to see where the boundary lay of what a magazine is.

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.



Projections¹

Iterations¹ What is a magazine?

UNIT 3: WEEK 3
PROJECTIONS¹

Video of deconstructing 'magazine'



Projections¹

Iterations¹ What is a magazine?

UNIT 3: WEEK 3
PROJECTIONS¹



A magazine as 'norm'

A page within the magazine

A page out of the magazine

Systematically tearing to reduce

What is hidden in the shadows



Reforming torn parts



Is this a magazine?

Torn parts creating a new whole

Same words, same images, same paper, different
form and orientation

Projections¹

Iterations¹ What is a magazine?

UNIT 3: WEEK 3
PROJECTIONS¹



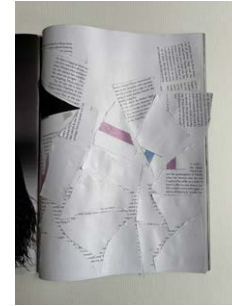
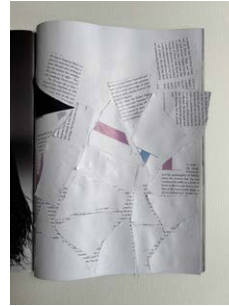
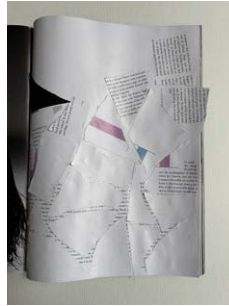
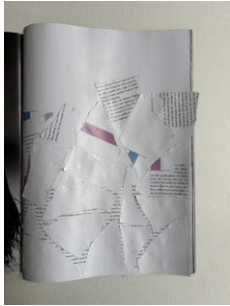
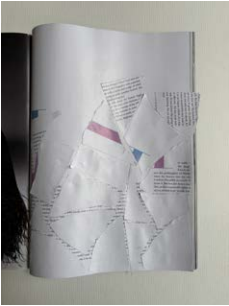
Does placing the pieces back into the wider context
make it a magazine?

Unfamiliar form within recognisable context of
magazine?

Projections¹

Iterations¹ What is a magazine?

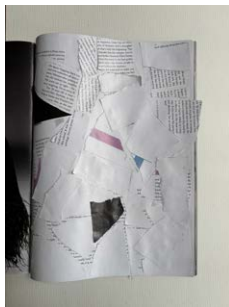
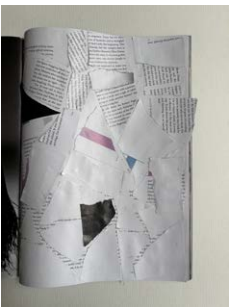
UNIT 3: WEEK 3
PROJECTIONS¹



A new form on the old form, is this a magazine?



Unneat edge, is this a magazine?



Close the magazine. Is this a magazine?

Projections¹: Iterations¹

What is a magazine? Evaluation¹

UNIT 3: WEEK 3
PROJECTIONS¹

As a method this worked well to challenge what is and what isn't a magazine.

The method challenged what I thought I thought of as a magazine.

A magazine initially was clearly is 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 feature from a magazine and if you saw a page torn from a magazine in the street it would be 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? In this case a set of printed pages. If we speculate and project 'a set' to digital, is a digital magazine a set of digital pages?

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 thus 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)?

Projections¹

Iterations¹ What is a magazine?

UNIT 3: WEEK 3
PROJECTIONS¹



ake of the 1922 silent horror movie, as she says, 'was banned in some countries because people found it so scary. Which is really cool.' While the thing is unlikely to happen to the *feratu*, it is, nonetheless, a lot to take. You may find yourself watching through your fingers. In the first scene, a dream sequence, Depp has sex with a monster, suffers a shattering series of hysterics and is strangled by a hideous, w-like hand. And that's only the beginning. The story is based on Bram Stoker's *Dracula*, but the vampire here is Count Orlok. Depp plays the Mina character Ellen Hutter, and the monster's passion for her drives the story. In the best gothic tradition, blood



ake of the 1922 silent horror movie, as she says, 'was banned in some countries because people found it so scary. Which is really cool.' While the thing is unlikely to happen to the *feratu*, it is, nonetheless, a lot to take. You may find yourself watching through your fingers. In the first scene, a dream sequence, Depp has sex with a monster, suffers a shattering series of hysterics and is strangled by a hideous, w-like hand. And that's only the beginning. The story is based on Bram Stoker's *Dracula*, but the vampire here is Count Orlok. Depp plays the Mina character Ellen Hutter, and the monster's passion for her drives the story. In the best gothic tradition, blood



because people found it is really cool.' While it is unlikely to happen to the *feratu*, it is, nonetheless, a lot to take. You may find yourself watching through your fingers. In the first scene, a dream sequence, Depp has sex with a monster, suffers a shattering series of hysterics and is strangled by a hideous, w-like hand. And that's only the beginning. The story is based on Bram Stoker's *Dracula*, but the vampire here is Count Orlok. Depp plays the Mina character Ellen Hutter, and the monster's passion for her drives the story. In the best gothic tradition, blood



because people found it is really cool.' While it is unlikely to happen to the *feratu*, it is, nonetheless, a lot to take. You may find yourself watching through your fingers. In the first scene, a dream sequence, Depp has sex with a monster, suffers a shattering series of hysterics and is strangled by a hideous, w-like hand. And that's only the beginning. The story is based on Bram Stoker's *Dracula*, but the vampire here is Count Orlok. Depp plays the Mina character Ellen Hutter, and the monster's passion for her drives the story. In the best gothic tradition, blood



because people found it is really cool.' While it is unlikely to happen to the *feratu*, it is, nonetheless, a lot to take. You may find yourself watching through your fingers. In the first scene, a dream sequence, Depp has sex with a monster, suffers a shattering series of hysterics and is strangled by a hideous, w-like hand. And that's only the beginning. The story is based on Bram Stoker's *Dracula*, but the vampire here is Count Orlok. Depp plays the Mina character Ellen Hutter, and the monster's passion for her drives the story. In the best gothic tradition, blood



because people found it is really cool.' While it is unlikely to happen to the *feratu*, it is, nonetheless, a lot to take. You may find yourself watching through your fingers. In the first scene, a dream sequence, Depp has sex with a monster, suffers a shattering series of hysterics and is strangled by a hideous, w-like hand. And that's only the beginning. The story is based on Bram Stoker's *Dracula*, but the vampire here is Count Orlok. Depp plays the Mina character Ellen Hutter, and the monster's passion for her drives the story. In the best gothic tradition, blood

From print magazine to the same issue in the app

Contents page is a list, does a list on a mobile phone screen say "magazine"?

Feature - does the feature say magazine?

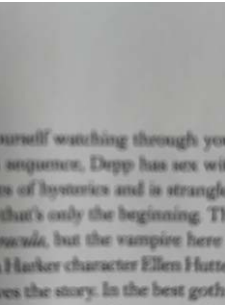
Scroll down the page to just text. Does a screen of text say magazine?

Iterative zooming as far as I could go at which point the phone wasn't visible and the text wasn't legible. Is this a magazine?

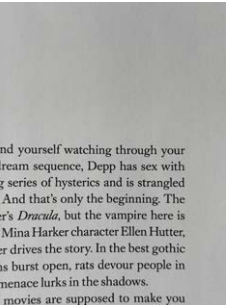
Swapped the blurred text for the same close up of the physical magazine. The image is almost identical, is this a magazine?

Zoomed out to full page of the physical magazine. Is this a magazine?

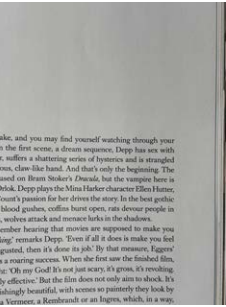
Closed the magazine. Is this a magazine?



you may find yourself watching through your fingers



you may find yourself watching through your fingers



you may find yourself watching through your fingers



you may find yourself watching through your fingers



you may find yourself watching through your fingers



you may find yourself watching through your fingers

Projections¹: Iterations¹

What is a magazine? Evaluation²

UNIT 3: WEEK 3
PROJECTIONS¹

Iterative zooming was a good method to explore if how legible something is makes it a certain thing or not.

Can the blurred close up text be a magazine, but can it also be something else. Is it a magazine when isolated in this way from its set and physical home? Be that a physical paper magazine or a device on which you can read a magazine?

Initially this iterative project raises questions of layout design and what is familiar, or recognisable, as “magazine” layout making something a magazine or not.

As I zoomed it could be questioned whether the text, content and/or the style of writing is recognised as a magazine. But that is a whole other project in itself. I am more concerned at the moment with magazine as object.

The two blurred images that run one after the other are challenging what is a magazine, as both are, but the text in isolation could be a website, newspaper, essay, book, almost anything.

The close up blurred images start to support the New Materialism theory of rejecting essentialism. Essentialism is early Western thought that says all things have an ‘idea’ or ‘form’ that are its essence. New Materialism rejects this concept. Do these blurred images of the text of a digital and a printed magazine reject form, idea and essence?

Projections¹: Iterations¹

What is a magazine?

UNIT 3: WEEK 3 PROJECTIONS¹



Left to right, top to bottom:

Starting with the whole set of a magazine

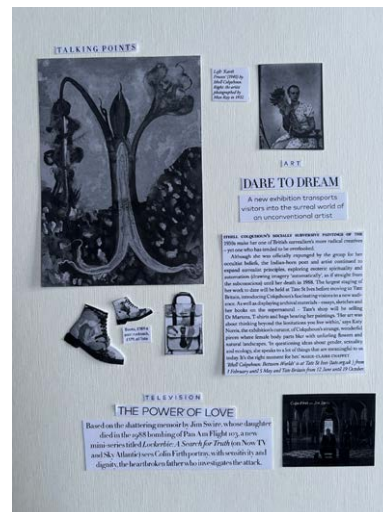
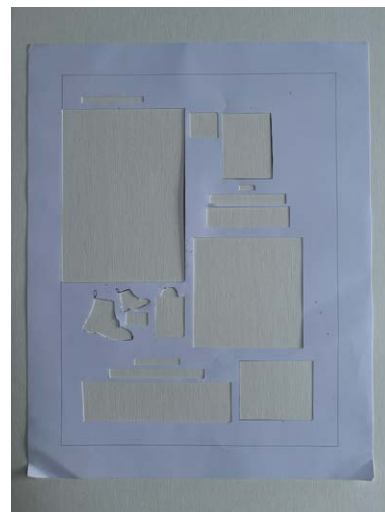
Turning to a page within the magazine

Extracting the page

Photocopying the page

Extracting the content

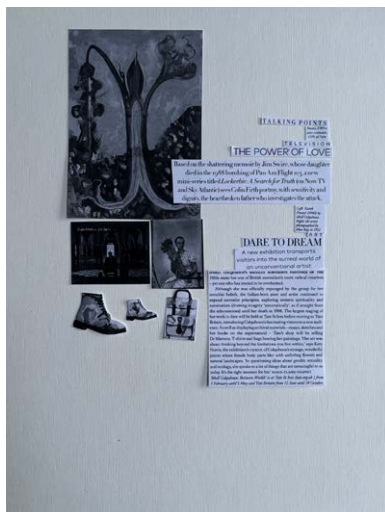
Reassembling the content



Projections¹: Iterations¹

What is a magazine?

UNIT 3: WEEK 3 PROJECTIONS¹



Left to right, top to bottom:

Pulling back so there was more 'page' around the content

Pulling back further

Moving content in

Pictures on one side, text on the other

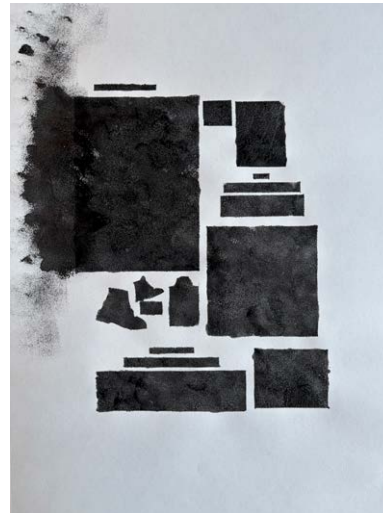
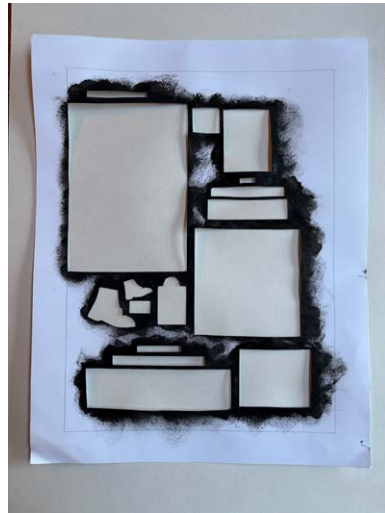
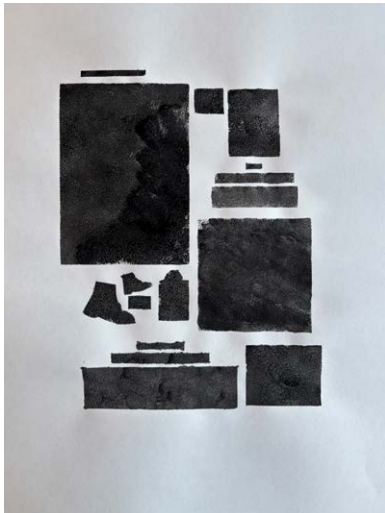
All content stacked

All content in a pile

Projections¹: Iterations¹

What is a magazine?

UNIT 3: WEEK 3
PROJECTIONS¹



Left to right, top to bottom:

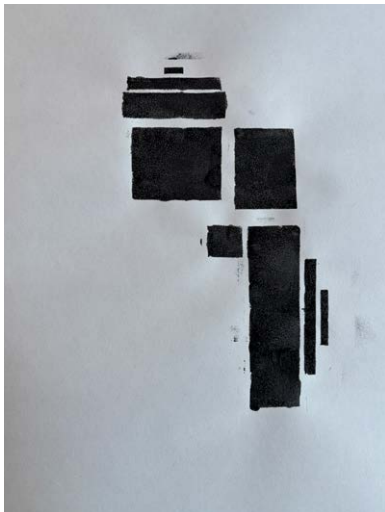
Stenciled page as blocks

The stencil after use

The image on the left bled off the page -
a "leaky concept"? (Lupton, 2020)

Some blocks and not others, some rotated

One block repeated



Projections¹: Iterations¹

What is a magazine? Evaluation³

UNIT 3: WEEK 3
PROJECTIONS¹

There is something about the physicality of “a magazine” in the first three frames. The curve of the page tells you its part of something else, the reflection on the glossy surface, the knowledge there is more than an isolated piece creates “a magazine”.

This highlights the physicality of reading a physical object. Having to physically move the page to see the words near the gutter / remove the reflection, has a feeling of nostalgia for me which is comforting and makes me smile, but actually could be seen as a design fault as it's not easy for the reader. A screen is more efficient as you don't have the gutter issue, but you do have a stronger reflection. The reflection on a magazine tends to be of light, the reflection on a screen tends to be of yourself. Physically making you part of the screen and therefore part of the content?

There is a significant change from the colour page extracted from the magazine, to the black and white photocopy of the page. The black and white combined with the imagery and typography of the page feels Victorian, hinting at the underlying values/heritage of the brand.

Recreating the page without the page, on a larger piece of paper, highlight the individual parts of the page. The alignment was surprising as if all felt a touch ‘off’ as opposed to aligned to a grid, as I would have expected of a magazine. These ‘off’ moments appear from the lack of external grid, frame, boundary of the physical page, which I didn't realise plays a strong role in the organisation of the layout.

The large image on the left bleeds off the edge of the page, a common magazine design feature, the slug above it is aligned to the grid. In removing the edge of the page the image and slug look misaligned.

The stenciling drew similar exposure of the ‘bleeding’ image, so I bled it out, which felt like a “leaky concept” as Ellen Lupton notes in *Extra Bold* (2021). Something interesting to explore further.

Extracting the stenciling and creating alternative combinations removes itself completely from “a magazine” despite coming from, and iterating of, “a magazine”. In which case could you argue it is a magazine? Or is it “from a magazine”? The abstracting of stenciling breaks the grid completely exposing the consistent use of “a grid” in magazines, for it to be recognisable as “a ‘norm’ magazine” - a commercial, newsstand magazine.

The grid is a metaphor for the tight and rigid structures that magazines operate within. The hierarchical nature of capitalist and commodified products. As McCracken notes in *Decoding Women's Magazines*, “In most cases, the meaning system are intensely successful in selling both copies of the magazine and the products advertised inside. Consequently, because of published reluctance to deviate from techniques that have brought financial success and despite the appearance of change and innovation, there is strong structural continuity in these magazines...” (1993)

Projections¹: Iterations¹

What is a magazine? Reflection

UNIT 3: WEEK 3
PROJECTIONS¹

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.

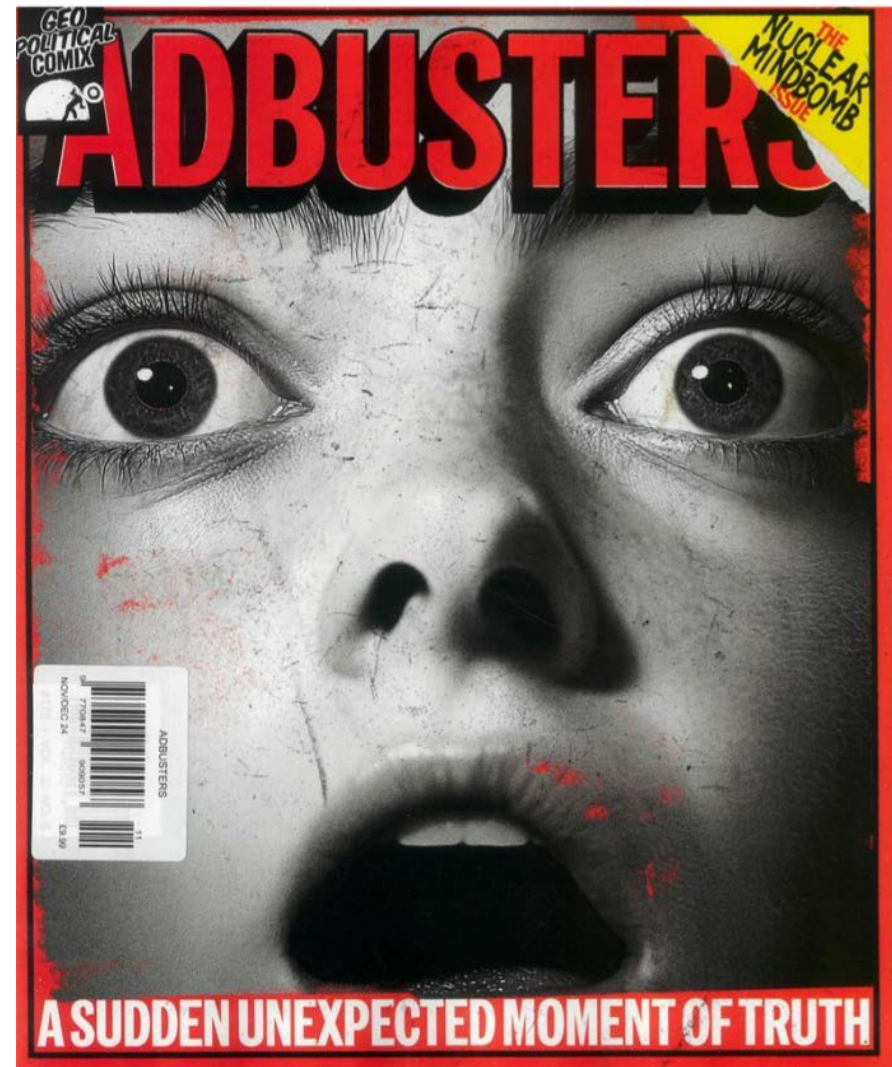
Projections¹: Iterations¹

What is a magazine? Reference¹

UNIT 3: WEEK 3
PROJECTIONS¹

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).



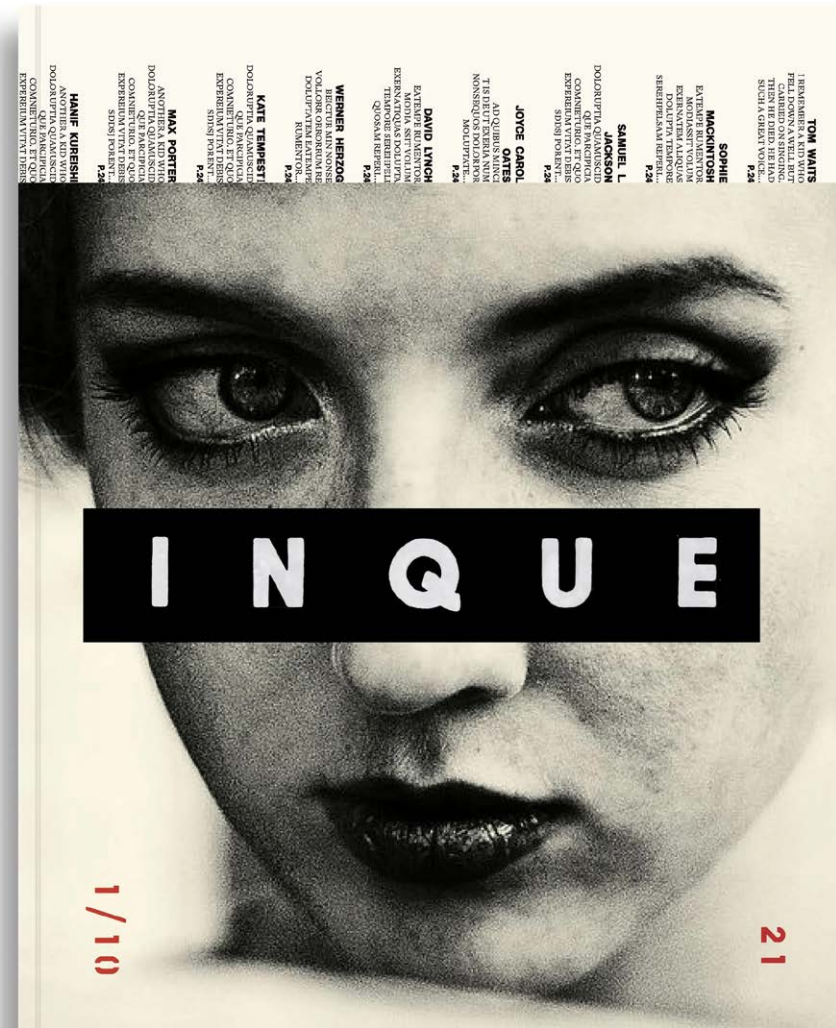
Projections¹: Iterations¹

What is a magazine? Reference^{1b}

UNIT 3: WEEK 3
PROJECTIONS¹

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.



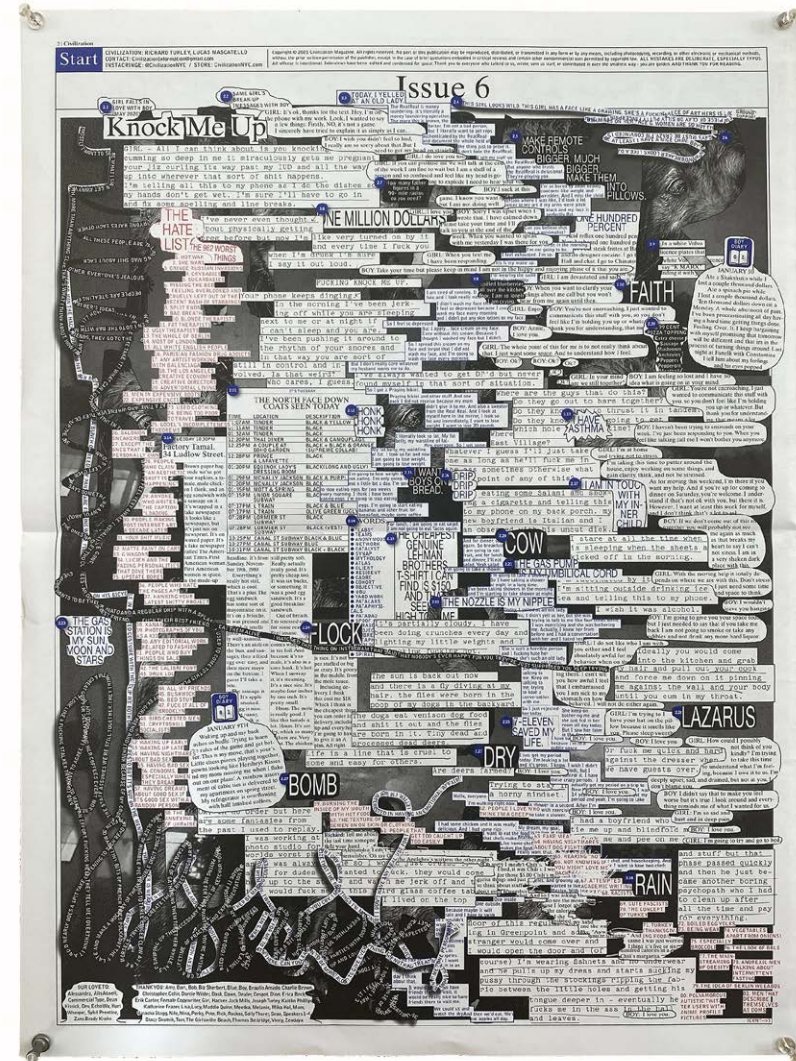
Projections¹: Iterations¹

What is a magazine? Reference^{1c}

UNIT 3: WEEK 3
PROJECTIONS¹

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’.



Projections¹: Iterations¹

What is a magazine? Evaluation³

UNIT 3: WEEK 3
PROJECTIONS¹

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?

This opens up multiple avenues... or paths... or connections... or coincidences...

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 - Further making in response to Iterations¹

Path 04 - Draw New Materialism into conversation with “what is a magazine”. New Materialism rejects ‘essentialism’ the view that objects have a set of attributes that are necessary for their identity. Early Western thought Platonic idealism said all things have an ‘essence’ - an ‘idea’ or ‘form’ (**wikipedia better citation**)

Path 05 - Interrogation of image and text relationships

Projections¹: Iterations¹

Further making in response to Iterations¹

UNIT 3: WEEK 3
PROJECTIONS¹

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 woman's 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. (Tangent removes non human / human boundary - New Materiality)

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 full quote for context is “Writing of any kind fixes the word outside of time, and silences it. **The written word is a shadow. Shadows are silent.** The reader breathes life into that unmortality, and maybe noise into that silence.” (Stuart quoting Ursula K. Le Guin, 2022) “Reading, far from being an act of abstraction, is an act of incarnation.” (Stuart quoting Ivan D. Illich, 2022).

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

Projections¹: Iterations¹ Shadows

UNIT 3: WEEK 3
PROJECTIONS¹

I had never thought of words as shadows of speech (Tangent - digital, podcasts, audio of transcript, Tilda Swinton interview/conversation)

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 (Tangent Spivak "The space in and around words"). All of which create aura, nuance, essence and value to me. (Tangent There is a lot of talk in the industry presently about content having value).

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



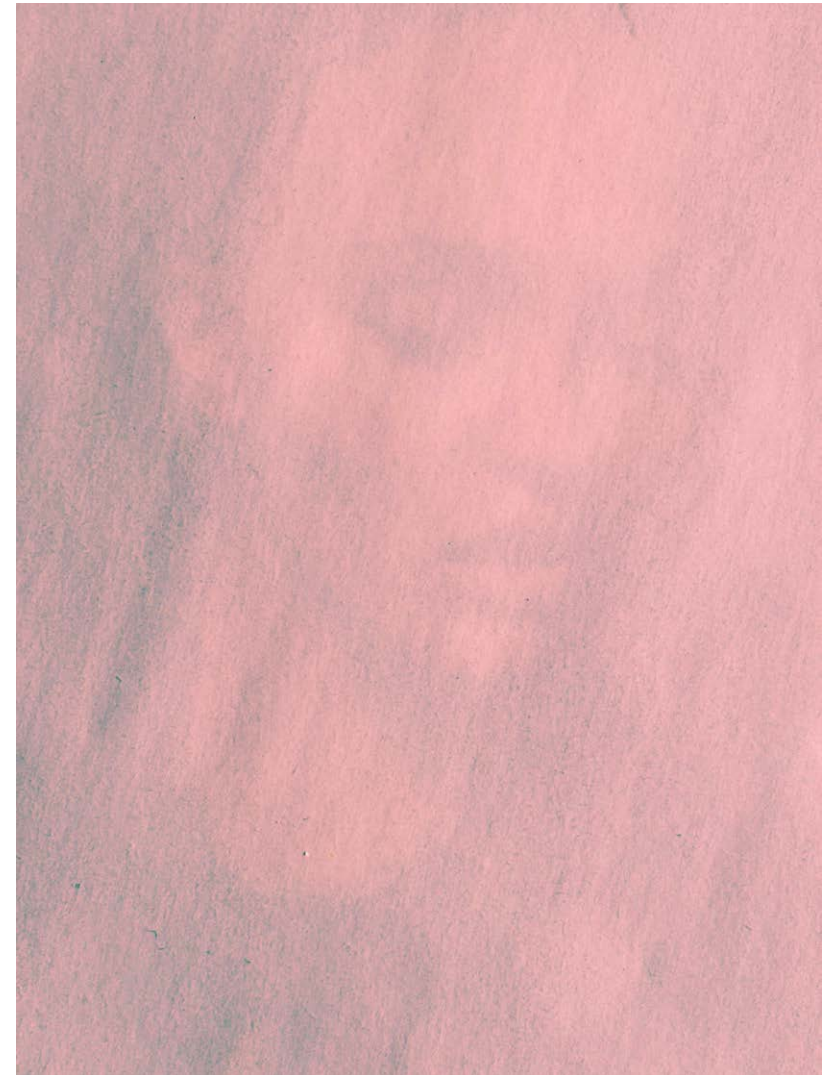
Projections¹: Iterations¹

Shadows

UNIT 3: WEEK 3
PROJECTIONS¹

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.



Projections¹: Iterations¹

Shadows

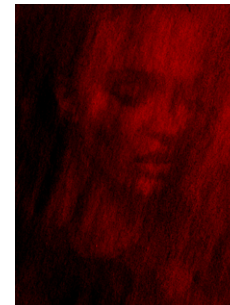
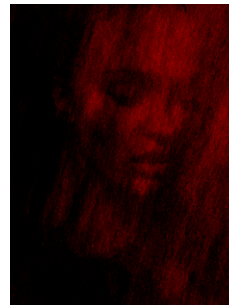
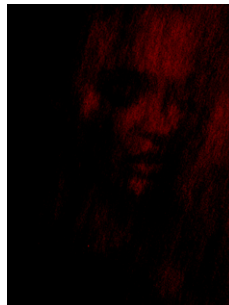
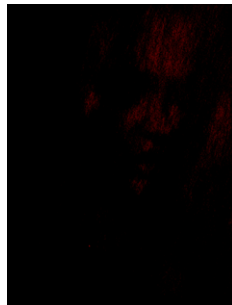
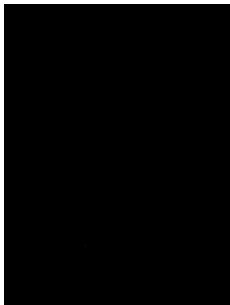
UNIT 3: WEEK 3
PROJECTIONS¹



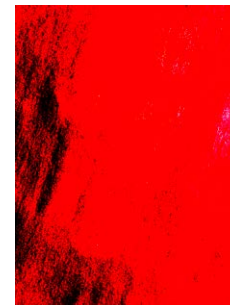
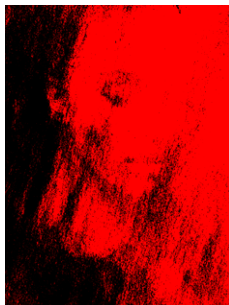
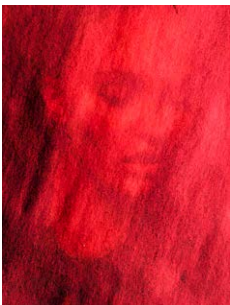
The 'white' space when photographed close up became grey, with a faint shadow of a woman's face (the showthrough from the other side of the piece of paper)

I adjusted the curves in Photoshop to try to expose the shadow and it turned pink.

I iteratively and systematically adjust the curves continuously to see what would happen...



Fluctuating from the very soft to completely black or white at the extremes of the curves.



Through adjusting the other end of spectrum a harsh red appeared creating a distressed overlay of the woman.

Projections¹: Iterations¹

Shadows

UNIT 3: WEEK 3
PROJECTIONS¹



When adjusting the opposing curve the colours were soft and created a sketched texture over the woman.

The iterations went full circle back to the grey white space.

Projections¹: Iterations¹

Shadows

UNIT 3: WEEK 3
PROJECTIONS¹

I created a flip book in print of
the shadow woman

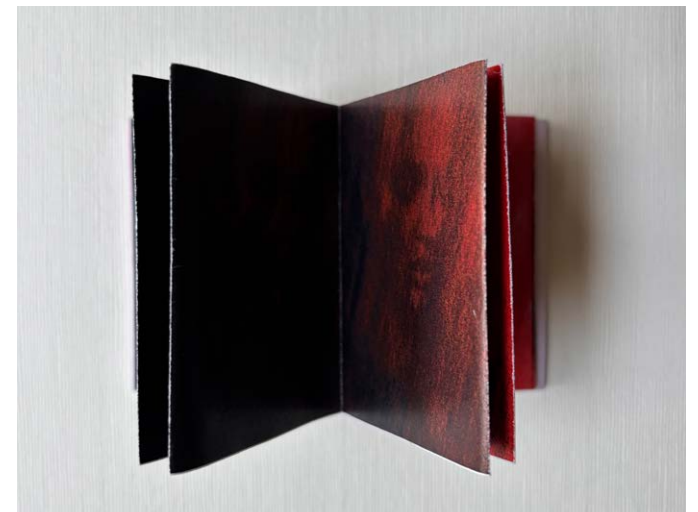
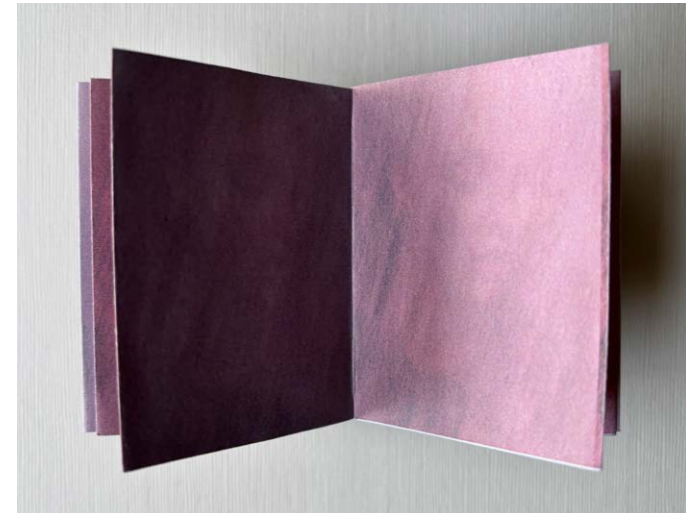
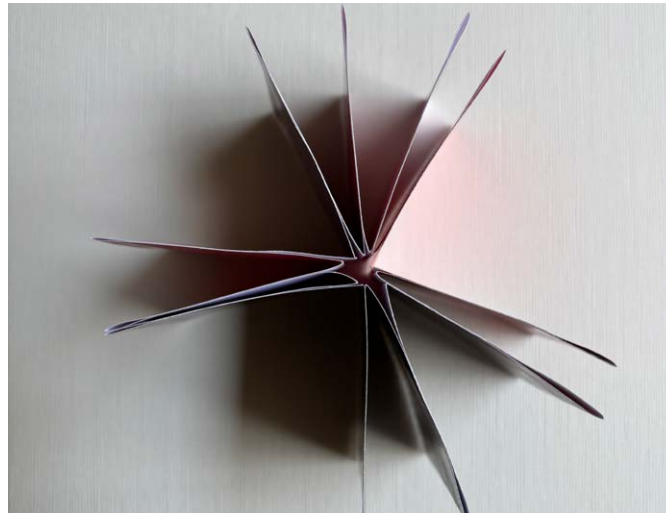


Projections¹: Iterations¹

Shadows

UNIT 3: WEEK 3
PROJECTIONS¹

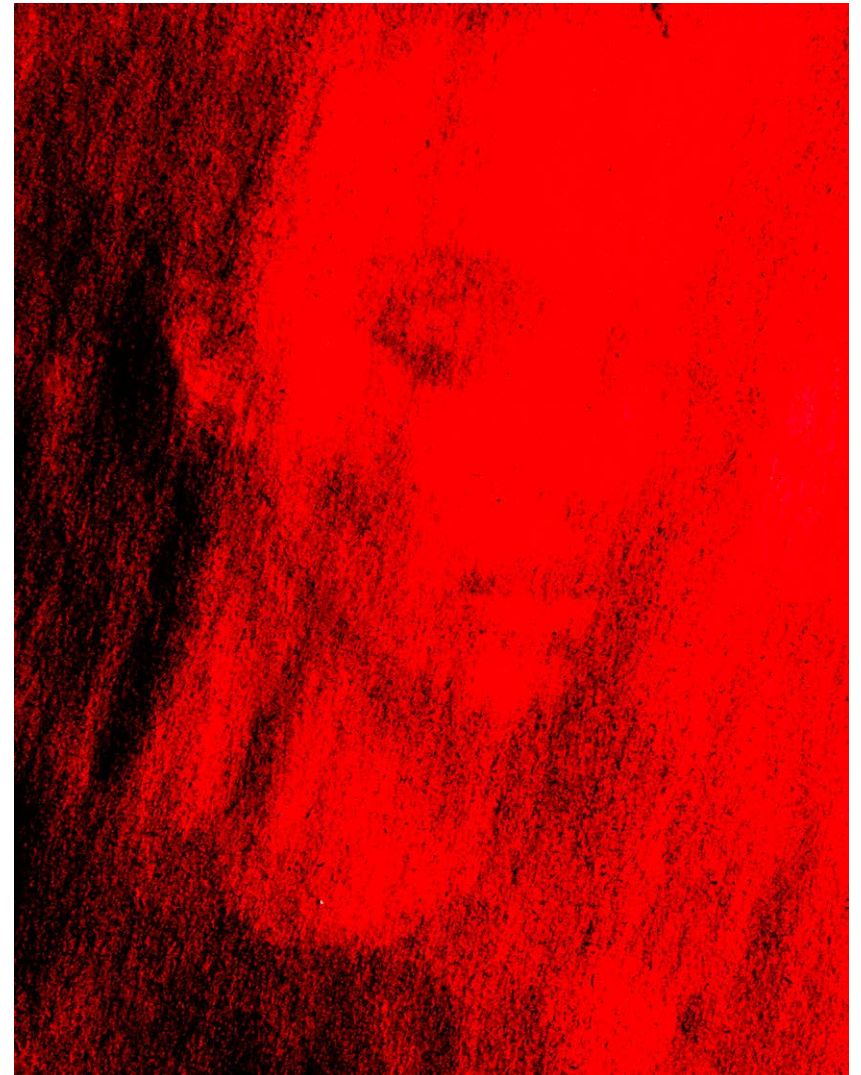
I created a circular narrative mini book of the shadow woman



Projections¹: Iterations¹ Shadows

UNIT 3: WEEK 3
PROJECTIONS¹

I created a digital flip book
initially of the deconstruction



Projections¹: Iterations¹

Shadows: Evaluation

UNIT 3: WEEK 3
PROJECTIONS¹

I was surprised the digital flip book was more effective than the paper flip book, despite flip books originating in paper form.

The realisation that I had printed the images too small to really see the detail of the shadow woman may have hindered the physical flip book.

I could try printing them larger and see if this improved the experience.

This makes me question the mediums. Digital is back lit and does that aid seeing the shadow? Print is closed down and lit only from the front, does that make the shadows fainter? Does digital have a shadow?

This challenged my preconceptions of print, and highlighted my implicit bias towards print. The physical connection of paper and textural quality of having and holding something material was evident, the more effective visual was in digital.

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

I was starting to drift into either/territory and finding boundaries rather than smooching them together, so I decided to iterate 100 similarities of print and digital.

Projections¹: Iterations¹

100 Similarities

UNIT 3: WEEK 3
PROJECTIONS¹

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.



Projections¹: Iterations¹

100 Similarities

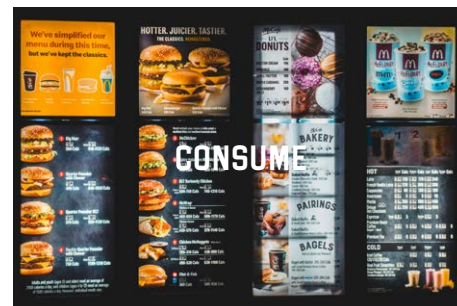
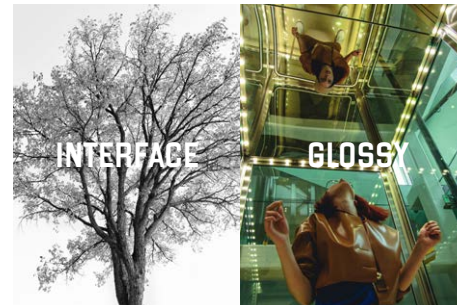
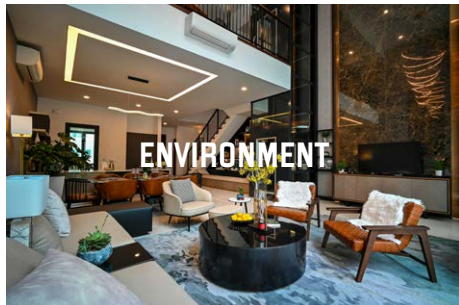
UNIT 3: WEEK 3
PROJECTIONS¹



Projections¹: Iterations¹

100 Similarities

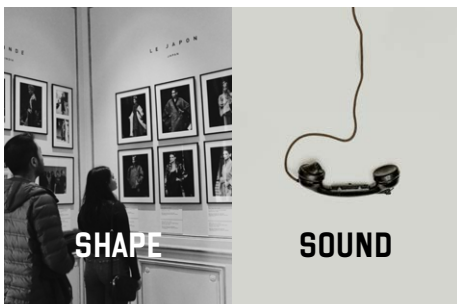
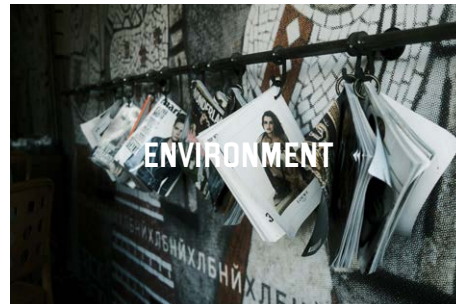
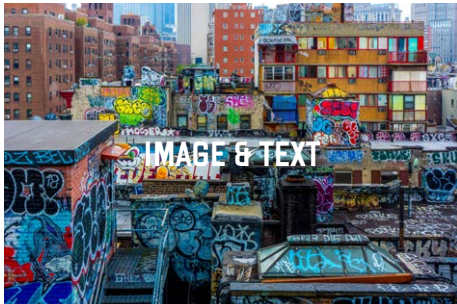
UNIT 3: WEEK 3
PROJECTIONS¹



Projections¹: Iterations¹

100 Similarities

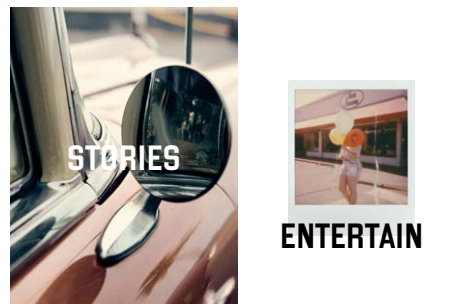
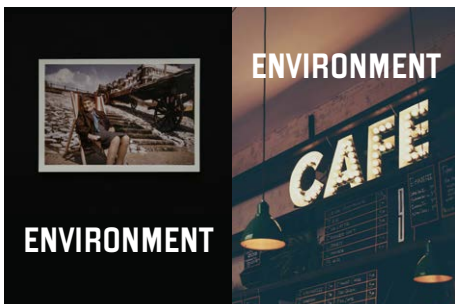
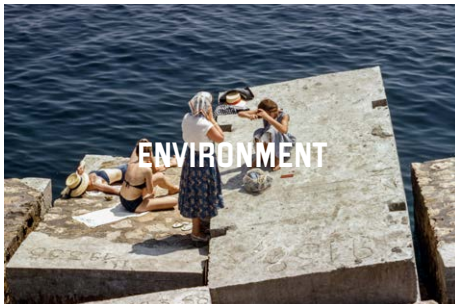
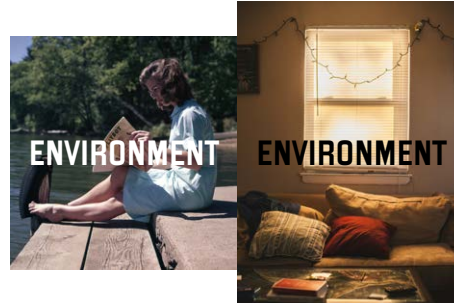
UNIT 3: WEEK 3
PROJECTIONS¹



Projections¹: Iterations¹

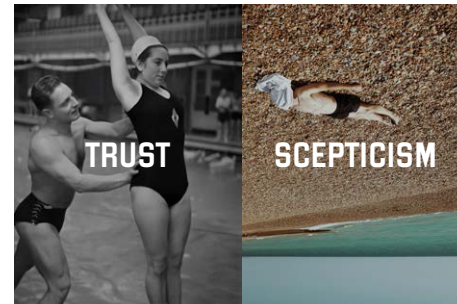
100 Similarities

UNIT 3: WEEK 3
PROJECTIONS¹



Projections¹: Iterations¹ 100 Similarities

UNIT 3: WEEK 3
PROJECTIONS¹



Projections¹: Iterations¹

100 Similarities: Evaluation

UNIT 3: WEEK 3
PROJECTIONS¹

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. I printed a couple of pages, but I wasn't sure how it made me feel when it was printed. It felt like it was trying to be something it wasn't.

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.

Projections¹: Iterations¹

Cybernetics & New Materialism

UNIT 3: WEEK 3
PROJECTIONS¹

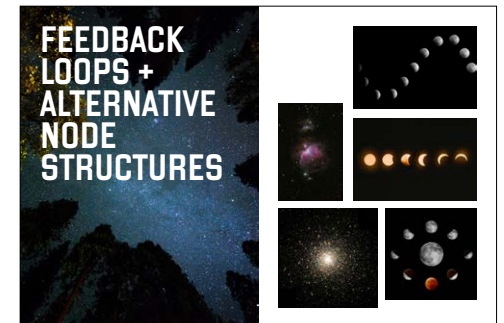
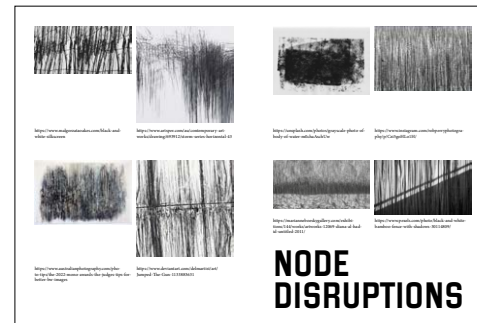
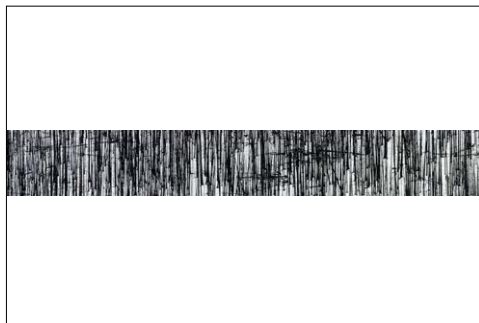
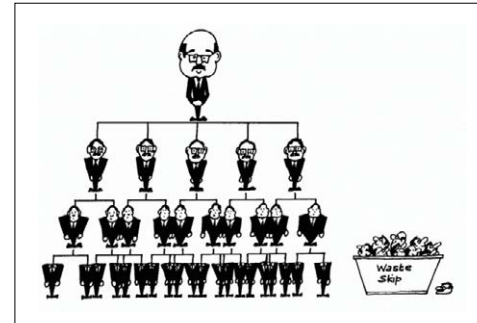
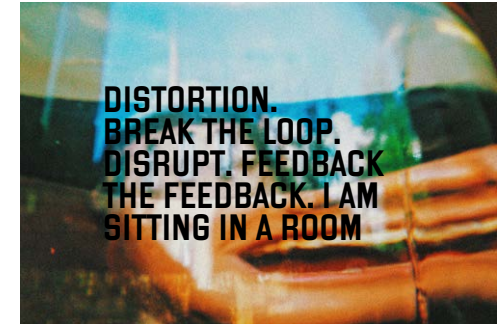
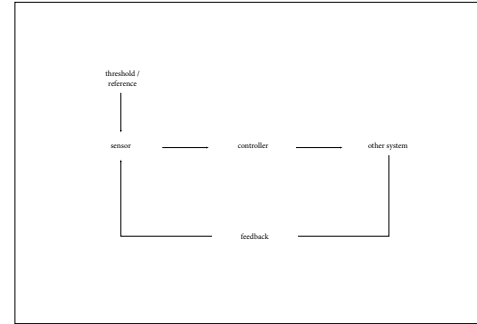
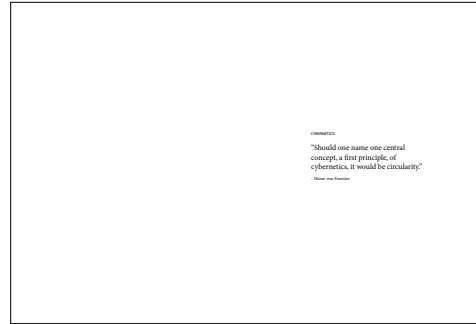
Tentative start at interrogating Cybernetics and New Materialism.

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



Projections¹: Iterations¹

Cybernetics & New Materialism

UNIT 3: WEEK 3
PROJECTIONS¹

Projections¹: Iterations¹

Cybernetics & New Materialism: Evaluation

UNIT 3: WEEK 3
PROJECTIONS¹

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!

Projections¹: Iterations¹

Tutor Crits: Feedback

UNIT 3: WEEK 3
PROJECTIONS¹

I need to find a focus. Suggestion to look at Conditional Design Workbook and set some conditions to work within to stop me wandering off in all directions. This is really helpful for me as I keep discovering things and going down rabbit holes, which I enjoy, but I can see it makes my work disjointed.

Good advice to acknowledge other interesting things, but to refer back to my set of conditions and ask if it is relevant to this enquiry, or not and if not keep it somewhere, but put it to the side. This really helps my mind that gets inspired by everything I see or read.

My focus is in commercial, newsstand magazines, the 'norm', but I now need to focus on one magazine, maybe even one feature, and one theory to work within.

I was playing with magazines, but also thinking about hierarchies, which others felt were two separate enquiries, this was good to hear, to help me focus and to understand a focus is a strong thing, it doesn't mean you are ignoring everything else.

We talked about finding what you want to make, what tools you want make it with, and what material you are making it with.

We discussed an awareness of audience in terms of formats and expectations, but that the audience shouldn't drive the enquiry. It's about nuance and framing of the project for the intended audience, but the audience may emerge from the enquiry?

I need to find two to three keywords, or two to three things that are the focus of my enquiry.

We discussed projections onto paper as a possible avenue to explore as the output for an enquiry into a specific magazine to explore the a specific thing as others liked the video I made where I extracted the elements of the page in challenging what a magazine is. I enjoyed this process too and liked the textural qualities I wove into digital from this method.

We discussed as a group choosing one question and asking lots of questions about that, rather than lots of questions. Focus!

Unit 3: Projections¹: Iterations¹ End