

## Unit 3: Week 5: Iterations<sup>3</sup> Projections<sup>1</sup>

# Projections<sup>1</sup>

## Iterations<sup>3</sup>

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UNIT 3: WEEK 5  
PROJECTIONS<sup>1</sup>

### Line of enquiry

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.

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

### Iterations<sup>3</sup>

For my output I set out to create a digital flip book, inspired by Second Hand Reading (Reverb, 2024), using the feature I am interrogating on physical paper, a scalpel and photographing, to tell the story of seeing the unseen in magazines.

# Iterations<sup>3</sup>

## Digital Flip Book

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### Second Hand Reading

Second-Hand Reading is a flip book style film with animated drawings on single pages of the Shorter English Oxford Dictionary with a soundtrack by the Cape Town-based Neo Muyanga.

As each page of the dictionary turns, it creates an almost a gentle, undulating background movement that propels the narrative forward.

The use of materials (the dictionary) and pen and ink (the illustrations) create texture and depth that challenge digital as a flat, rgb, fast medium. This is one of the first digital experiences I have had that felt textural and layered and deep. Something I find lacking in digital magazines and digital storytelling.



# Iterations<sup>3</sup>

## Digital Flip Book

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## Storyboard

I mapped out a storyboard based on techniques I learnt from Daniella in the XY Workshop on UI design.

I chose a soundtrack, The Sound of Silence by Simon and Garfunkel. I loved how this song explored the sound of silence, which to me is like the sound of shadows, a metaphor for the marginalisation in capitalist and patriarchal society.



# Iterations<sup>3</sup>

## Digital Flip Book

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### Soundtrack

I chose The Sound of Silence by Simon and Garfunkel. I loved how this song explored the sound of silence and the way the song challenges what silence is and the physical qualities of silence. The more I listened to the song the more it became a metaphor for capitalism perpetuated through magazine design. Highlights from the lyrics were:

Because a vision softly creeping  
Left its seeds while I was sleeping  
And the vision that was planted in my brain  
Still remains

When my eyes were stabbed by the flash of a neon light  
That split the night  
And touched the sound of silence

And in the naked light, I saw  
Ten thousand people, maybe more  
People talking without speaking  
People hearing without listening  
People writing songs that voices never shared  
And no one dared  
Disturb the sound of silence

The seed of capitalism was sown in the early magazines that has become a consistent visual through advertising in magazines, which remains a constant in society.

The use of senses to describe 'silence'. How do you touch silence? Split the night, a physical happening to an almost not physical thing. Challenging what we know of senses and physicality.

The naked light is a beautiful challenge to how we see, we rarely see the naked anything, it is always dressed up as something else. Crowds of people on their phones on trains or at concerts, talking through phones without using their voices (by messaging, video content, communicating) but not with the people they are actually physically with. This form of communication is 'heard' but its so surface level and fast nothing is actually heard and the silence (capitalism) is definitely not heard as its embedded in everything. No one challenges it because its the way it is and everyone wants to make money.

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## Digital Flip Book

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"Fools" said I, "You do not know  
Silence like a cancer grows

Hear my words that I might teach you  
Take my arms that I might reach you"

But my words, like silent raindrops fell

And echoed in the wells of silence  
And the people bowed and prayed  
To the neon god they made

And the sign flashed out its warning  
In the words that it was forming

Then the sign said, "The words on the prophets are written on the  
subway walls  
In tenement halls"

And whispered in the sound of silence

Capitalism grows like cancer and we are fools for not doing anything  
about it.

People do discuss it and everyone is aware of it but we all ignore it as  
we live within it!

No one listens to the important stuff, mass ideologies continue to  
distract and disrupt.

There is no words for a longer bit, as if there are words but they are  
silent which is very powerful communication.

The well of silence - how deep capitalism runs in culture and society  
Neon God reminds me of mass of advertising at Piccadilly Circus or  
Times Square, or the streets of Japan.

Graffiti rebelling against capitalism

Found in lower class areas, who are most adversely affected by  
capitalism.

Anti capitalist voices are everywhere, they just get missed by the silence  
which is louder.

# Iterations<sup>3</sup>

## Digital Flip Book

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### Process

I extracted words from the feature I was interrogating to narrate the story.

I photographed each frame to create a stop animation or digital flip book.

I researched additional images from Vogue Archive to illustrate the story narrated by the article that was intended to expose the unseen in magazines, the unseen being the patriarchal and capitalist structure and systems editorial designers are operating in to question whether they are aware of this and if they consciously design with this at the forefront of their work.

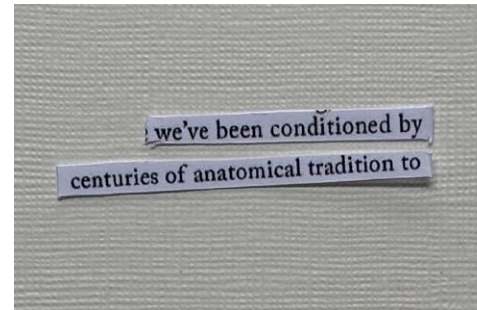
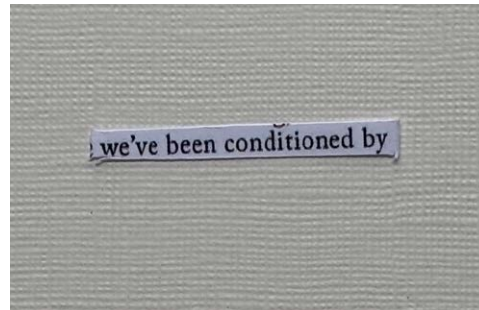
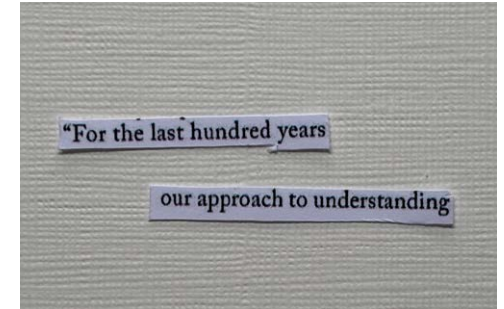
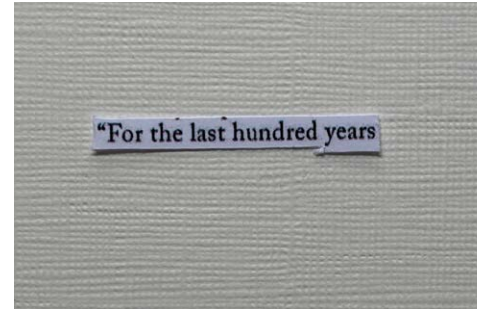




# Iterations<sup>3</sup>

## Digital Flip Book

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# Iterations<sup>3</sup>

## Digital Flip Book

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# Iterations<sup>3</sup>

## Digital Flip Book

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tumor

in medical school in the 1980s, they

in medical school in the 1980s, they

would discard fascia

in medical school in the 1980s, they

would discard fascia

it was obscuring the

in medical school in the 1980s, they

would discard fascia

it was obscuring the

organs that were their focus.

"is taking muscle out of the  
limelight."

connective tissue,

connective tissue,

that surrounds

connective tissue,

that surrounds

is spread,

connective tissue,

that surrounds

is spread,

weblike, throughout the body.

one long chain reaction that can flow

one long chain reaction that can flow

in a detrimental direction if neglected.

# Iterations<sup>3</sup>

## Digital Flip Book

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### Stopped

I worked through all the wording and collected images to fill out the story, but it just felt wrong.

The standards of production were lacking and the thought of sharing this with peers was uncomfortable.

I had been to a printers following another line of enquiry that had been emerging in the background.

The process of extracting the words that started to tell my story of discovery across my time at MAGCD, the research in the Vogue archives, combined with my positive working space and print and digital, started to give me an alternative perspective on my findings of the unseen in magazines.

My daughters parents evening felt like the teachers were talking to me as much as my daughter. They told her to have confidence and think of the next logical step before asking more questions. So I did...

# Iterations<sup>3</sup>

## Topography

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The flip book wasn't coming together well and it felt like it was lacking in quality of production and form.

The process of trying to create the flip book brought up a few things:

1. In searching for pictures for the flip book I came across some really interesting and credible articles in Vogue from the 100 years, that aren't all based on commercialisation and capitalism and highlight patriarchy, the enlightenment and women's marginalisation. There were also some really interesting and challenging imagery which I loved and just started collecting for my own joy.
2. In cutting out relevant words or sentences from the feature I was focusing on I could almost write the story of the past three hundred years, which has been emerging throughout my practice and is the core of what I want to share with others (as I was unaware of it prior to this course). That is the enlightenment, white men's way as *the way*, lack of diversity and other cultures in Western production values, marginalisation of women's voices and connection of culture and nature.
3. In zooming in on the Witches illustration I found similarities with the body suit of the woman in the image of the feature I was iterating. From extracting words for the flip book when removed from their context they held similarities to the body suit and the zoom in of the witch. A suggestion of organ (or bodies or cells or islands) that dominate, with connective tissue (or tributaries or veins or fascia) that are marginalised but hold the whole thing together. This was a metaphor for the organs of society (capitalism, commodification, commercialisation, patriarchy) that dominate and the tributaries that run around the organs, hidden in the periphery, the margins, marginalised voices and unpaid work.
4. The digital flip book didn't feel right, but this idea of organs and connective tissue being a metaphor was interesting. I had my daughters parents evening where I felt like her teachers were talking to me in their critique of Olive. So I revisited my project with this new thought. I had also been to the printers to learn more about innovative digital printing as advised by Oswin Tickler and a more cohesive idea started to emerge.



# Iterations<sup>3</sup>

## Topography

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5. I felt my work was very negative and critical of the magazine space and taking inspiration from working in the positive space of print and digital, my own form of New Materialism and removing the boundary between the two, embracing my own confused and complicated relationship with magazines, I allowed myself to be conflicted and started thinking of the interesting magazine articles I had found in Vogue, reminiscent of my Unit 2 work on Grazia cover with the hidden valued content under the glossy commercial skin.

Could I use these interesting articles to represent Vogue in a visual and textural way that felt nothing like the glossy magazine it is? Could I highlight the shortcomings and unseen things in magazines by creating a 'magazine' that highlights all these great articles and in doing so am making a comment on the commercialisation, homogenisation, capitalist and patriarchal framework 'norm' magazines operate in?

Could I utilise the new printing methods I had learnt about, and through thinking and designing with these methods how would that affect magazine design?

6. My conversation with Oswin Tickler and his innovative printing techniques through printing an algorithm, drawing print and digital together, led to a visit to the digital printers he worked closely with FE Burman. During my visit Roger shared with me many projects that had used Mosaic, Collage or Spark, all plugins for InDesign or Illustrator, and all of which take content and can be programmed to print in variable ways, so no two copies are the same, in the same print run. One example of this, was using one piece of artwork that the printer can then take sections of and print a different section on every copy. The section doesn't have to be just a crop, it can be zoomed in, zoomed out, rotated, flipped so no two copies are ever the same. This base finite artwork could create infinite iterations. This base artwork reminded me of roaming navigation pages I had come across in Cosmos and Seed and I felt there was an opportunity here to bring print and digital together through this method. The image needs to be a vector based image to work well which will be challenging as magazines use so much photography...

# Iterations<sup>3</sup>

## Topography

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I wanted to use the skin, cells, pores, connective tissue, organs structure, that emerged from the feature I was interrogating, as my base. A working metaphor for capitalism/marginalised voices.

Removing the boundary of culture/nature in the spirit of New Materialism, to challenge the patriarchal structures of magazines and to challenge the narrative, linear form of a magazine.

I wanted to focus in the area of expertise I had, which is magazine design, whilst challenging myself to incorporate print and digital at the same time.

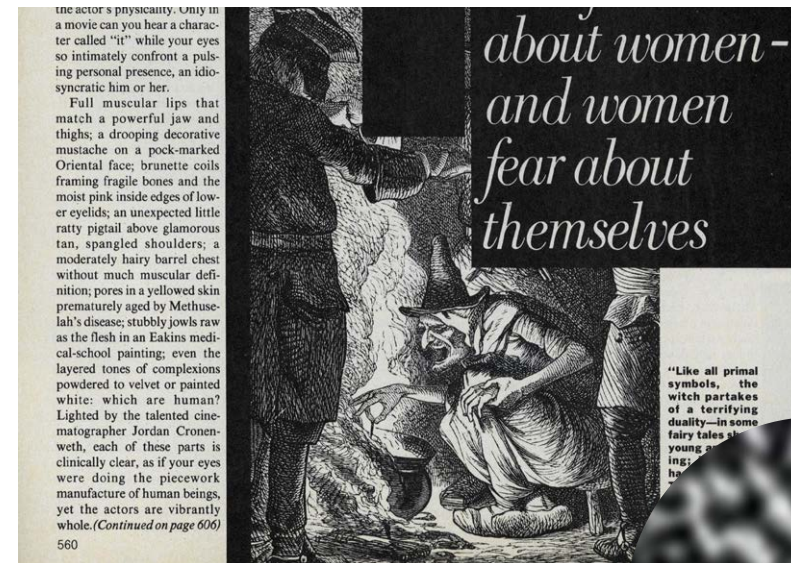
# Iterations<sup>3</sup>

## Topography

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I started with cell like structures similar to the body suit of the image from the magazine feature I was interrogating and the witch illustration from Vogue.

The scales on the body suit look like cells or scales, the close up of the witch looks like cellular structures but also like lace. Bringing traditional female methods of making into the mix as well as thread, threads of stories untold or unheard.





# Iterations<sup>3</sup>

## Topography

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I searched animal patterns, animal skin patterns, contours, cells, tissue, tributaries to get some vector based images that connect to these images. I need to work with vector images for the printing process I want to experiment with.

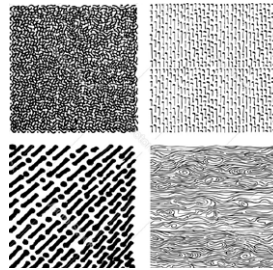
1.



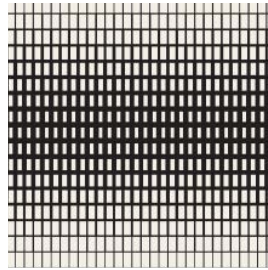
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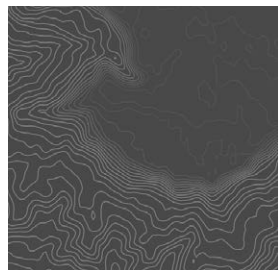
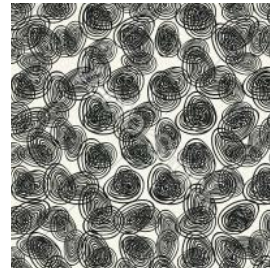
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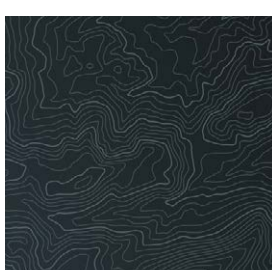
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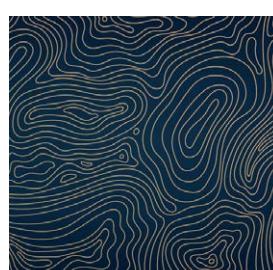
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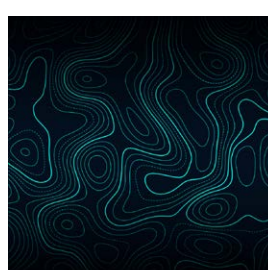
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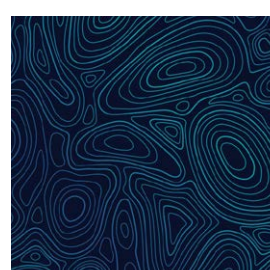
7.



8.



9.



10.

1. Inspiration that melded with the findings of the body suit and witch, also my iteration of enlarging where I ended up with a muddy green cover, not a colour a glossy magazine would choose. This BAFTA invite had an embossed tree lifeline that had invisible ink in its rings, that when under UV light it connected to the invitees details to check them into the event. Sexy nature, innovative printing techniques, beautiful finish.

2. The pattern needed to be free forming not grid like.

3. These all gave interesting negative spaces through simple mark making.

4. The width of the line of each rectangle gives this depth and movement, similar to my iterations of reducing particularly of the text. Creating simple perspective.

5. More cell like, the hard lines and softer, textural blobs feel more natural and nature led.

6-7. I moved on to search contours as I really wanted a flowing feeling around the organs, like tributaries to a river, the small voices all contributing to a stronger whole. Topography started to do this more sophisticatedly which is also a nice metaphor for mapping this landscape in a non-linear way. I like how the lines get close to create the edges of the shapes, which moves away from digitals very clean lines that can be cold and tech led.

8-10. I liked the idea of glinting beneath the connective tissues, drawing attention to the unseen, overlooked and periperal. Also hints at the ephemeral nature of magazines, which these start to do.

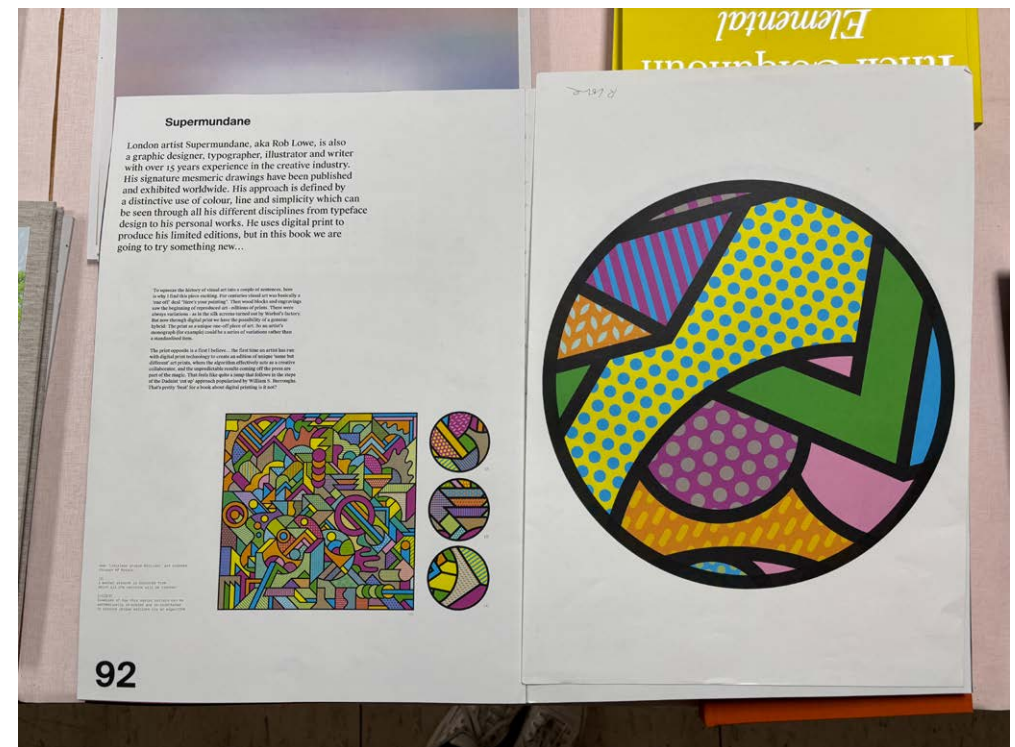
# Iterations<sup>3</sup>

## UNIT 3: WEEK 5 PROJECTIONS<sup>1</sup>

At FE Bruman Roger showed me examples of Mosaic, a process used in printing whereby the printer can print unique pages within a print run. This book by Silas Amos called A Bigger Spectrum “features a bespoke, one-off art print by Supermundane in each copy, aiming to emphasise the relevance of digital printing. Inspired by the agility and versatility of digital print” (its nice that, 2016).

The square image is the complete artwork, the printing process printed a bespoke circle on the right in each copy of the book so no two were the same. Parameters are set such as how much to zoom in or out by, you can also set it to change colours, invert colours, rotate etc.

If I created an artwork similar to this could I print a magazine, in the size, format, pagination and weight of Vogue, with each page being bespoke created by the printing process?



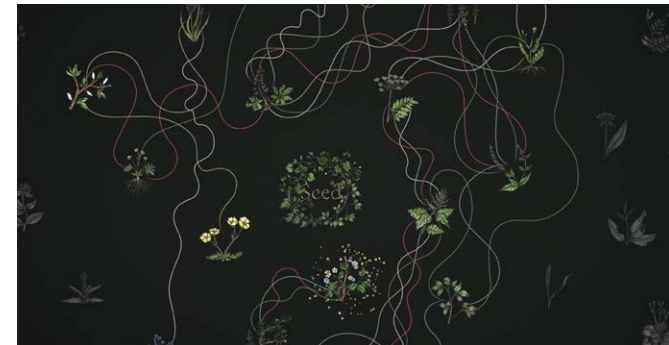
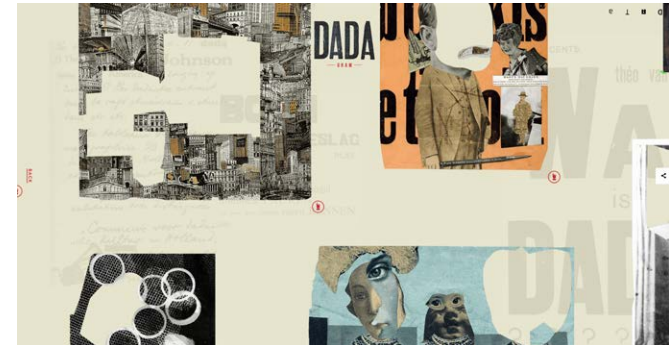
# Iterations<sup>3</sup>

UNIT 3: WEEK 5  
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The complete artwork reminded me of three interfaces I had come across in my research of digital spaces and navigation that had resonated with me. Seed, Public Work and Dada.

These were non-linear 'roaming' navigational pages. Dada and Public Work are infinite pages although I did notice on Public Work it felt infinite but was actually circular in all directions, spherical with a lat interface?

Could I create a digital interface that was infinite of my artwork that worked with the print iteration.





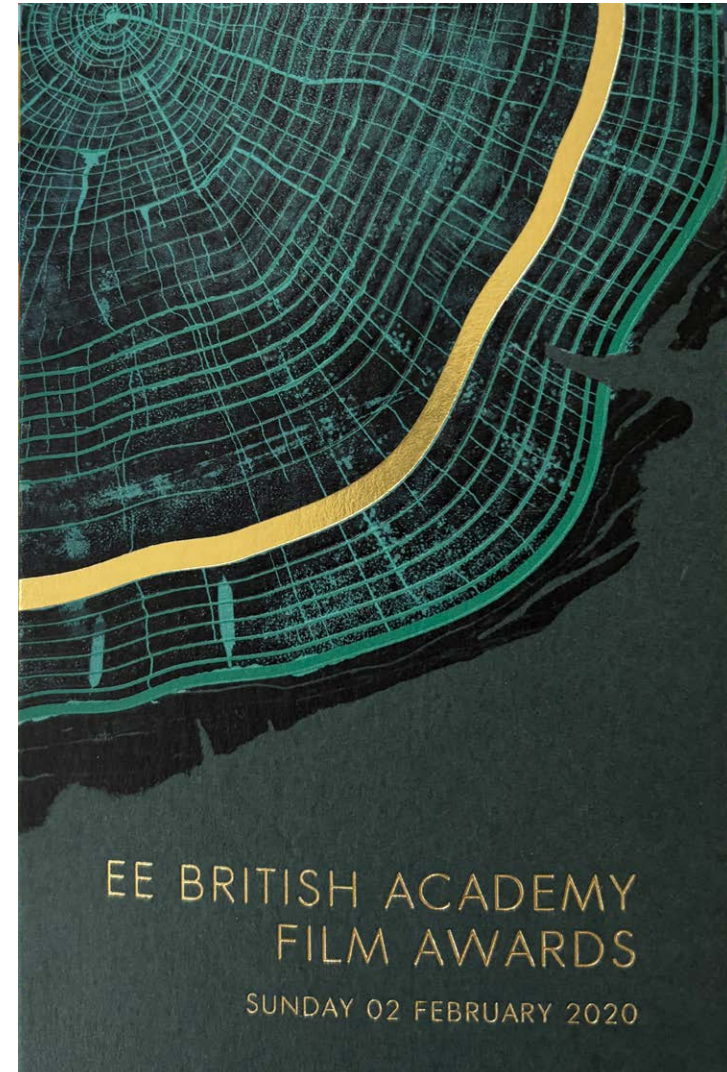
# Iterations<sup>3</sup>

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UNIT 3: WEEK 5  
PROJECTIONS<sup>1</sup>

At FE Bruman Roger showed me examples of invisible ink being used in the crevices of a tree ring, for the BAFTA awards. Each invisible ink was bespoke linking the invitee to a digital database for entry to the awards.

This made me think the cover could be nearly all black with hidden/ marginalised words (the unseen) that can only be seen under black light. The digital iteration could have the words emerge as the mouse moves over them.



# Iterations<sup>3</sup>

UNIT 3: WEEK 5  
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I took one of the topographies into Illustrator to iteratively manipulate it to create a topography whereby the nodes, islands or organs were connected by the thinner lines running around them, the fascia, connective tissue, tributaries, veins. These thin lines working in the shadows, overlooked and marginalised by the organs that dominate and take up the space being a metaphor for women's voices, nature and diversity being the life blood of communities and environments that are overshadowed by the dominance of patriarchy and capitalism. This gave me the idea that the tributaries could be words, quotes or references that support marginalisation, or highlight patriarchy and capitalism.



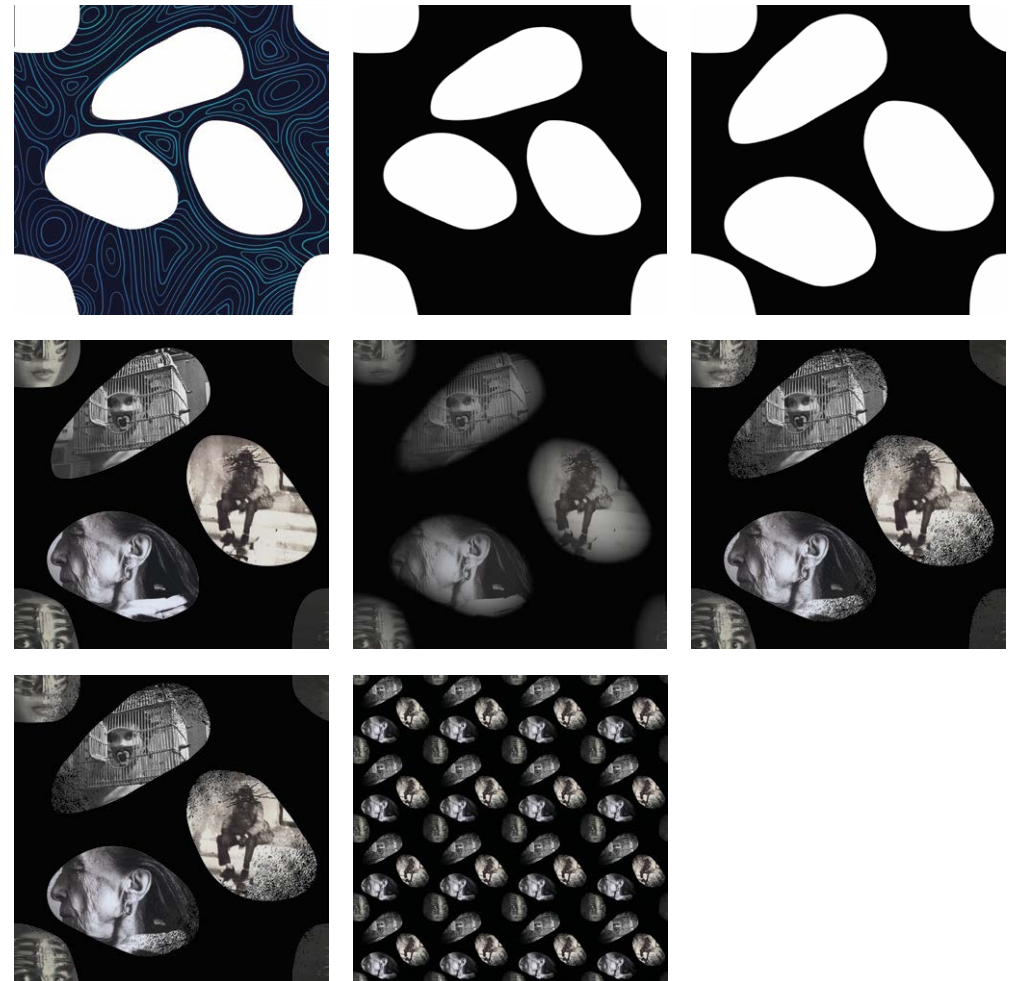
# Iterations<sup>3</sup>

UNIT 3: WEEK 5  
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I wanted to remove the hard lines of the organic shapes. I did this iteratively by feathering, using the edges of letters as a texture, then using a scale like texture I found that was really similar to the body suit from the feature I was interrogating to strengthen the natureculture theme.

I made one square as a trial which I repeated to illustrate the larger proposed artwork. The magazine would use Mosaic with parameters set to take a section for each page, with variations in zooming, cropping, rotating and other things so no two pages are the same.

The images need to lead to somewhere and something. This needs more work but is maybe the image with text interwoven or collaged to make comment on the unseen in magazines. Maybe these images can be looped into the printing process so there are random pages of these image collages too. This also nods at Dadaism that has been a influence in disrupting the status quo as well as also being a roaming digital interface.



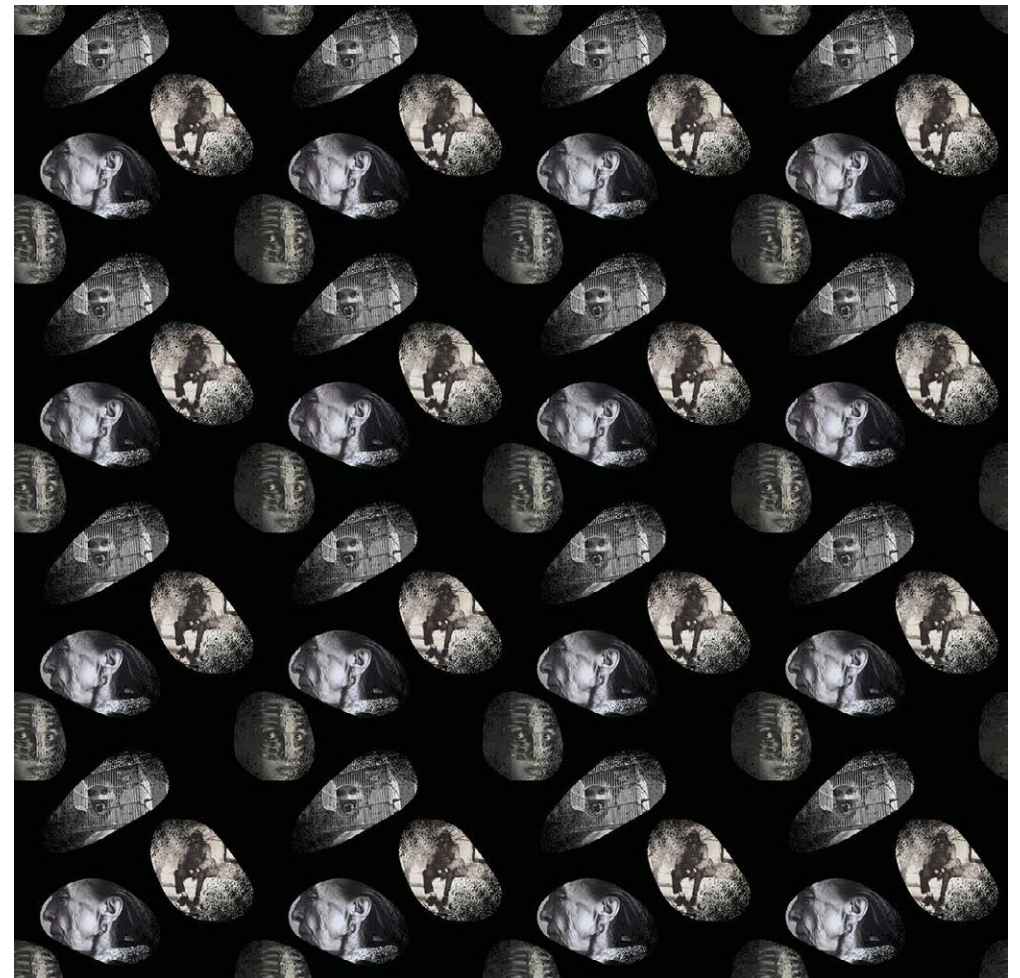


# Iterations<sup>3</sup>

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UNIT 3: WEEK 5  
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Infinite artwork (rough)





# Iterations<sup>3</sup>

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UNIT 3: WEEK 5  
PROJECTIONS<sup>1</sup>

Very rough working with words



# Iterations<sup>3</sup>

UNIT 3: WEEK 5  
PROJECTIONS<sup>1</sup>



What the individual pages may come out like through the printing process using Mosaic.

# Iterations<sup>3</sup>

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UNIT 3: WEEK 5  
PROJECTIONS<sup>1</sup>

Cover has the texture, maybe embossed, in mossy green colours with the letters of the masthead manipulated by Mosaic in the printing process to appear anywhere within set parameters so each cover is unique and no two are the same.



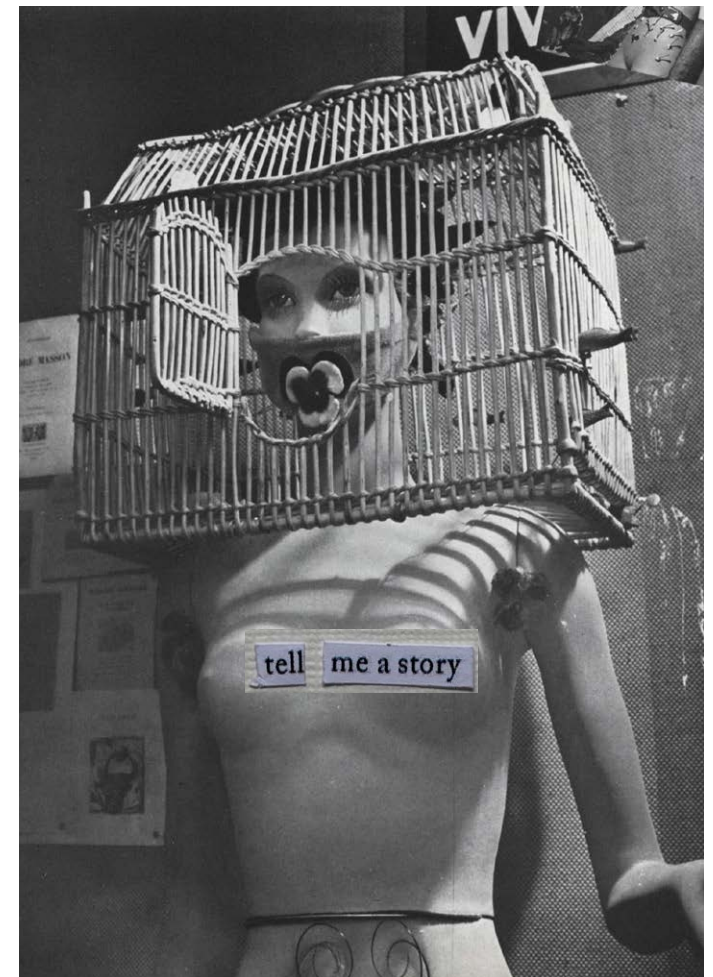


# Iterations<sup>3</sup>

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Very basic example of an image with text collaged from the alternative Vogue features the images emerged from.



# Iterations<sup>3</sup>

## Evaluation

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UNIT 3: WEEK 5  
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No idea if this will work

There will be an issue with the imagery pixelating

Do I want this or not?

How can I develop the click through pages further?

The organs have becomes holes, its a bit voyueristic, making comment on how women are viewed in magazines. The holes are also a bit projector like, projecting and being projected, a cycle.

A flat space becomes infinite is also a cycle? Or is it?

Time and money restraints may hinder this project. No idea if I can get it printed in time, or how much it would be.

No idea how to make a roaming interface.

But it is bringing together all my references, particularly New Materialism branch of Boundaries, the removal of subject/object, human/non human and nature/culture correlate to my three themes or keywords for my project. Editorial designers/magazine. Human design/computer design. Natures physicality/cultures mentality (or capitalism/marginalisation). And all challenge where I started, which was an editorial designer who was blind to my own privilege and participation in perpetuating capitalism and patriarchy, who found all my findings negative, who saw print and digital as polar, dualisms, or opposites and hated digital.

# Iterations<sup>3</sup>

## Reflection

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UNIT 3: WEEK 5  
PROJECTIONS<sup>1</sup>

Through writing the summary of iterations 1-3 for tutor crits, in conjunction with re-writing my project proposal and bibliography entries, my work became more focused and connected, with each informing and progressing the other.

I was able to pull back from my work and assess my methods through my references that enabled me to derive meaning from my iterative work.

Thinking about the audience enabled me to reassess my making and challenged me to rethink my direction.

Looking at a range of references that analyse, create or comment on magazines, as well as philosophical and cultural perspectives allowed me to see my project from 360° which pushes and pulls it in different directions which allow it to progress and deepen.

From my iterations to date, my references to date and reflecting on the industry and audience, my work is taking a form that runs parallel to what has become my core reference that challenges my position at the start of this course, the start of this unit, and propels my work into new territory for myself.

I will plot this new and emerging territory for my next iterations to bring a more complex focus to my enquiry.

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