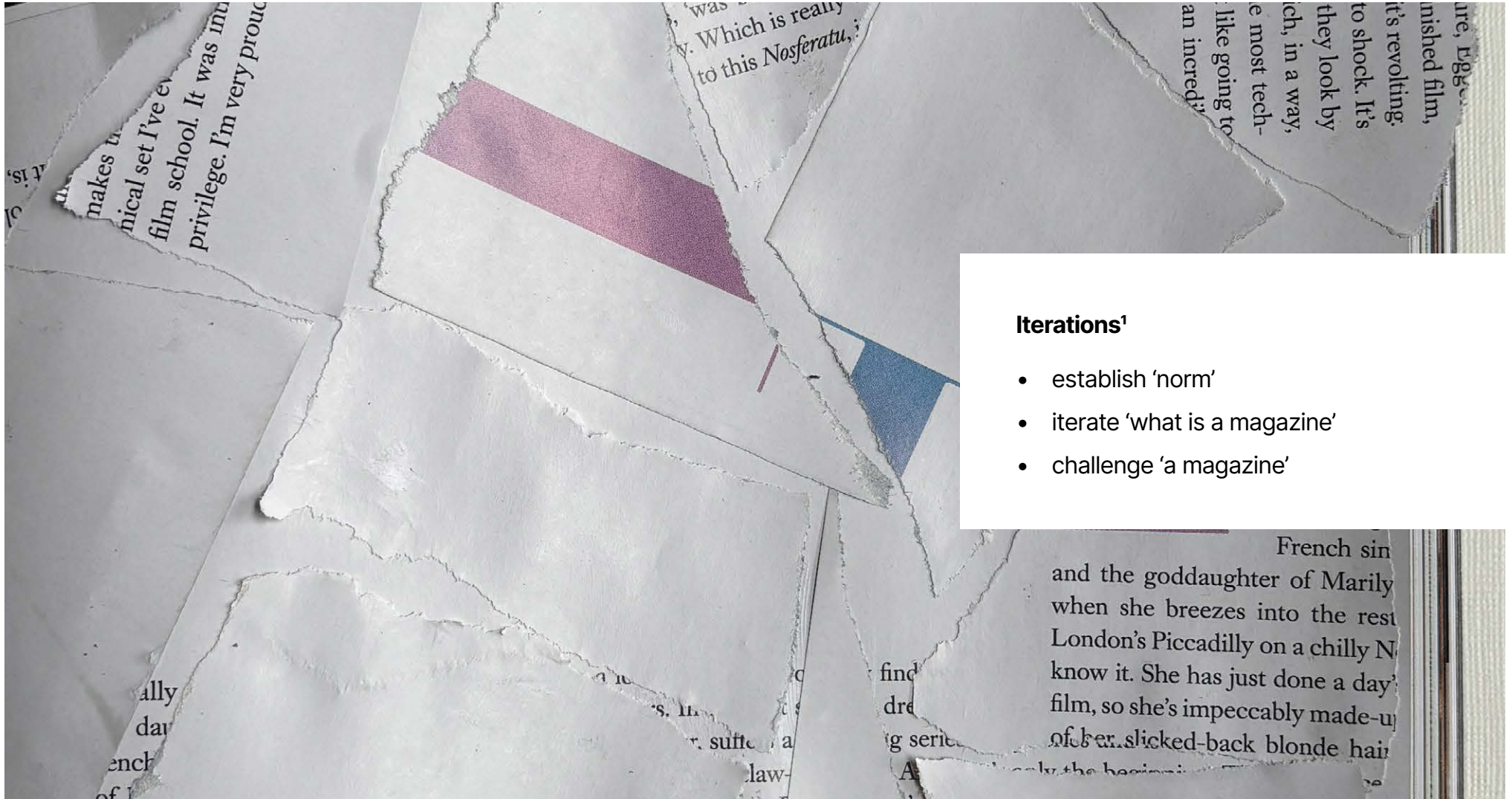


Unit 3: Week 5: Iterations Summary Projections¹

Projections¹

Iterations¹

UNIT 3: WEEK 5
PROJECTIONS¹



Iterations¹

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

Iterations¹ Summary

UNIT 3: WEEK 5
PROJECTIONS¹

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.

Iterations¹

I wanted to establish what a 'norm' magazine is as my iteration zero.

I interrogated 'what is a magazine' to map the landscape of the focus of my interrogation.

I deconstructed and reconstructed the print and digital issue of a magazine.

<https://23042320.myblog.arts.ac.uk/2025/02/03/unit-3-projections-1-iterations-1/>



Iterations¹ Summary

UNIT 3: WEEK 5
PROJECTIONS¹

I did three other iterative experiments.

1. Flip book
2. 100 Similarities
3. Tentative exploration of Cybernetics and hierarchy

Iterations¹ Summary

UNIT 3: WEEK 5
PROJECTIONS¹

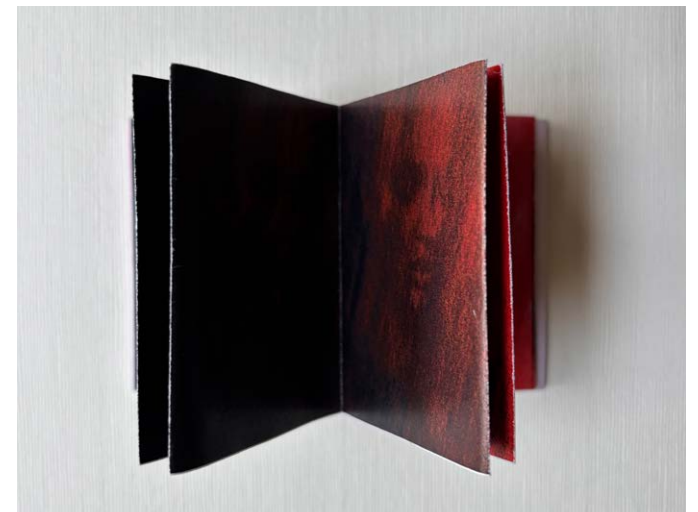
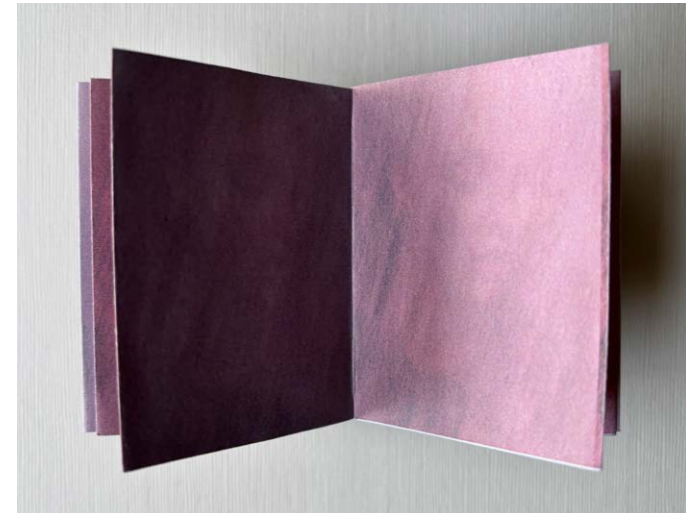
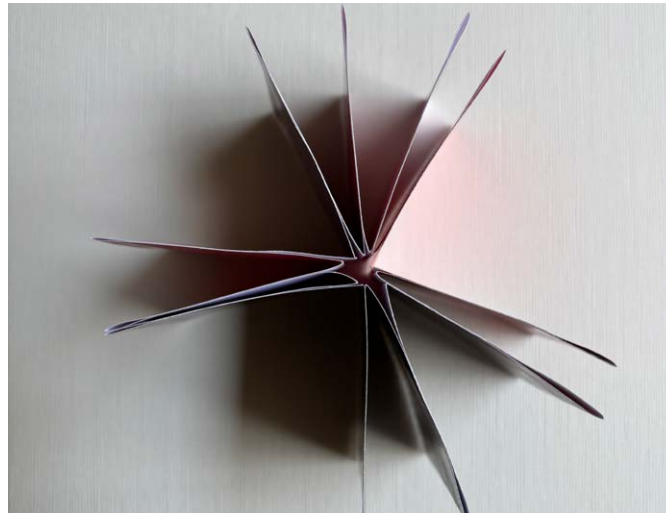
1. a digital and paper flip book of a close up of the white space of a page where the show through of the image from the other side created the shadow of a woman.



Iterations¹ Summary

UNIT 3: WEEK 5
PROJECTIONS¹

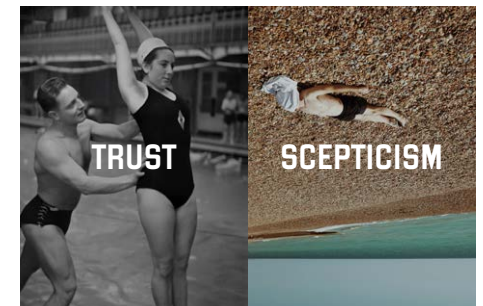
I created a circular narrative mini book of the shadow woman



Iterations¹ Summary

UNIT 3: WEEK 5
PROJECTIONS¹

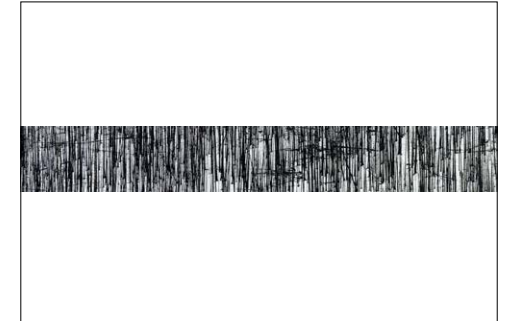
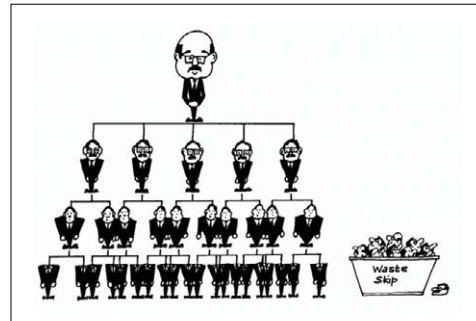
2. I iterated 100 times the similarities of print and digital and found imagery to juxtapose, challenge, contradict or illustrate the words. I intended this to be a publication that was set to the same spec as the magazine I was investigating, but presented it as a flatplan in crits as I didn't think printing in the time frame I had was the best use of time.



Iterations¹ Summary

UNIT 3: WEEK 5
PROJECTIONS¹

3. I started to investigate new materialism and cybernetics through magazine layout design, focusing on hierarchy (non-linear hierarchies) and circuits, but didn't get very far with this.



Iterations¹ Summary Feedback

UNIT 3: WEEK 5
PROJECTIONS¹

Findings

I found that a recognised magazine is a set of pages that are bound together in some form, be it print or digital.

There are alternative magazines in form, format, frequency, layout, distribution and circulation (Civilsation, Inque, Adbusters), but these are 'alternative' or 'independent'.

Mainstream newsstand magazines are of similar size, weight, pagination and work within capitalist and patriarchal structures and systems.

These structures and systems are evident in the prescribed layouts that become recognised as 'a magazine'.

Digital magazines appear to be a translation of the print counterpart. The mediums are treated differently and independently.

Feedback

These experiments are varied and wide.

Need to find a focus.

Look at Conditional Design Workbook and set some conditions to work within.

Focus on one magazine, maybe even one feature, and one theory to work within.

Work out what you want to make, what tools you want make it with, and what material you are making it with.

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

Choosing one question and asking lots of questions about that, rather than lots of questions.

Projections¹

Iterations²

UNIT 3: WEEK 5
PROJECTIONS¹

Iterations²

- set conditions
- focus
- cybernetics feedback loop

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.

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

Iterations²

I set some conditions to work within.

I interrogated one feature from Vogue magazine to explore circuitary from Cybernetics, working within the similarities of print and digital.

Iterations²

Set of conditions

UNIT 3: WEEK 5
PROJECTIONS¹

Seeing the unseen

What lies beneath the surface of editorial magazine design?

Cybernetics feedback loop

“Should one name one central concept, a first principle, of cybernetics, it would be circularity.”
- Heinz von Foerster

Similarities of print and digital

Paper feature from physical magazine taken into digital {InDesign} to iterate

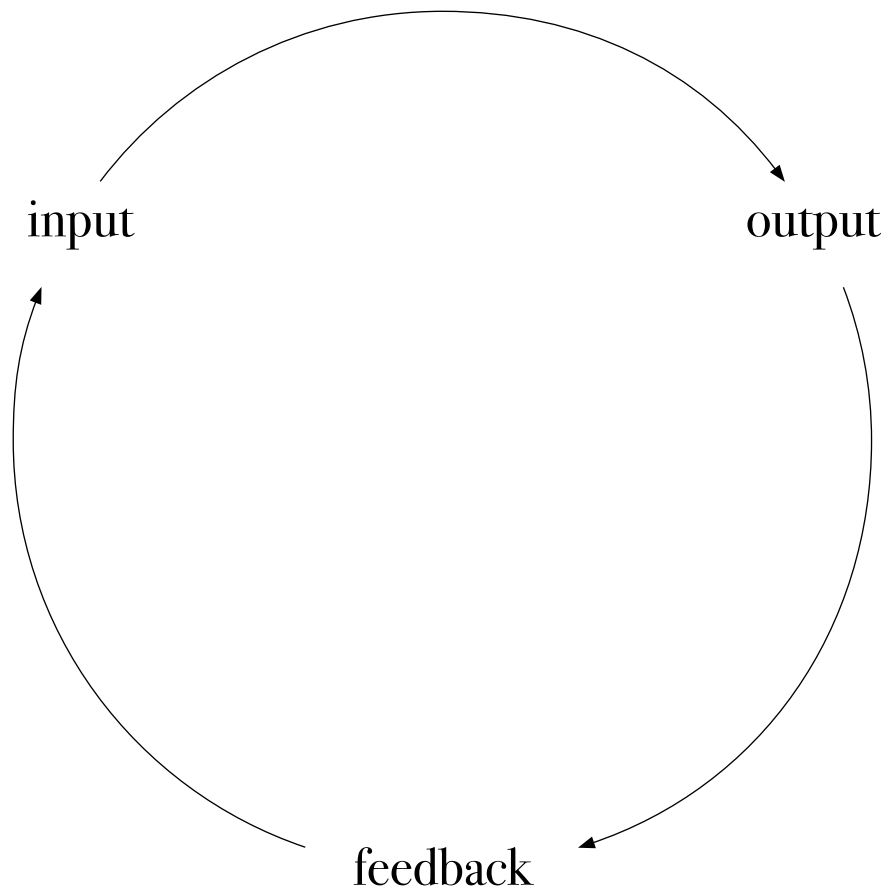
Vogue {magazine}

Spinning a Web {feature}



Iterations²

UNIT 3: WEEK 5
PROJECTIONS¹



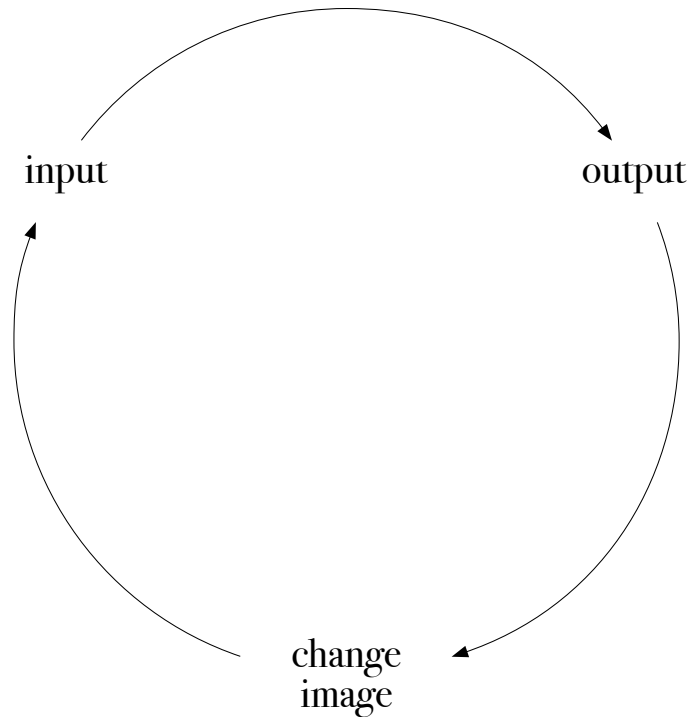
I took the base circuit from cybernetics.

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

Image change
Enlarging
Offsetting
Reducing
Nodes

Iterations²

UNIT 3: WEEK 5
PROJECTIONS¹



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

All frames follow this page. I iterated 35 times.

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



Spinning a Web

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

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

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

illustrate the point: When she was in medical school in the 1900s, they would discard fascia tissue in their anatomy labs: it was obscuring the organs that were their focus.

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

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

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

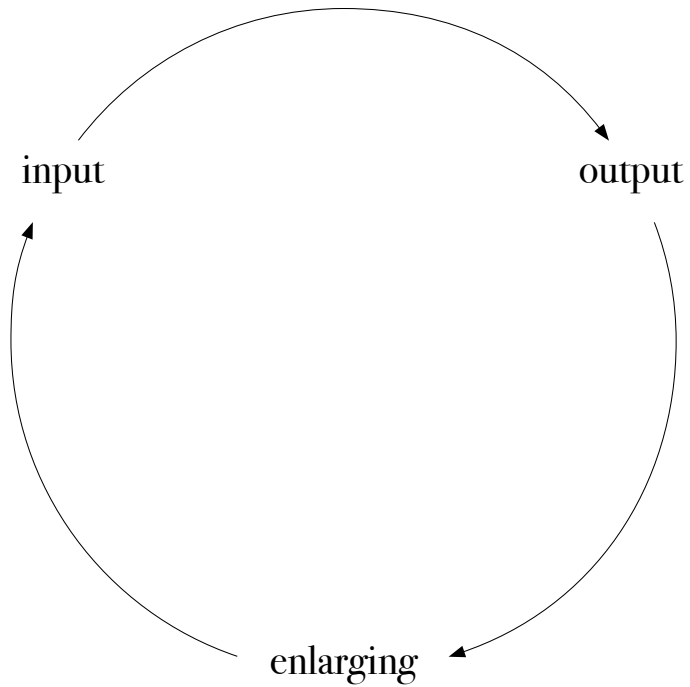
BODY LANGUAGE

The biomechanics of fascia—how the system moves and what the benefits may be—are of keen interest to researchers.

PHOTOGRAPHED BY DANIEL LEONETTI, LOCUST, JANUARY 2023.

Iterations²

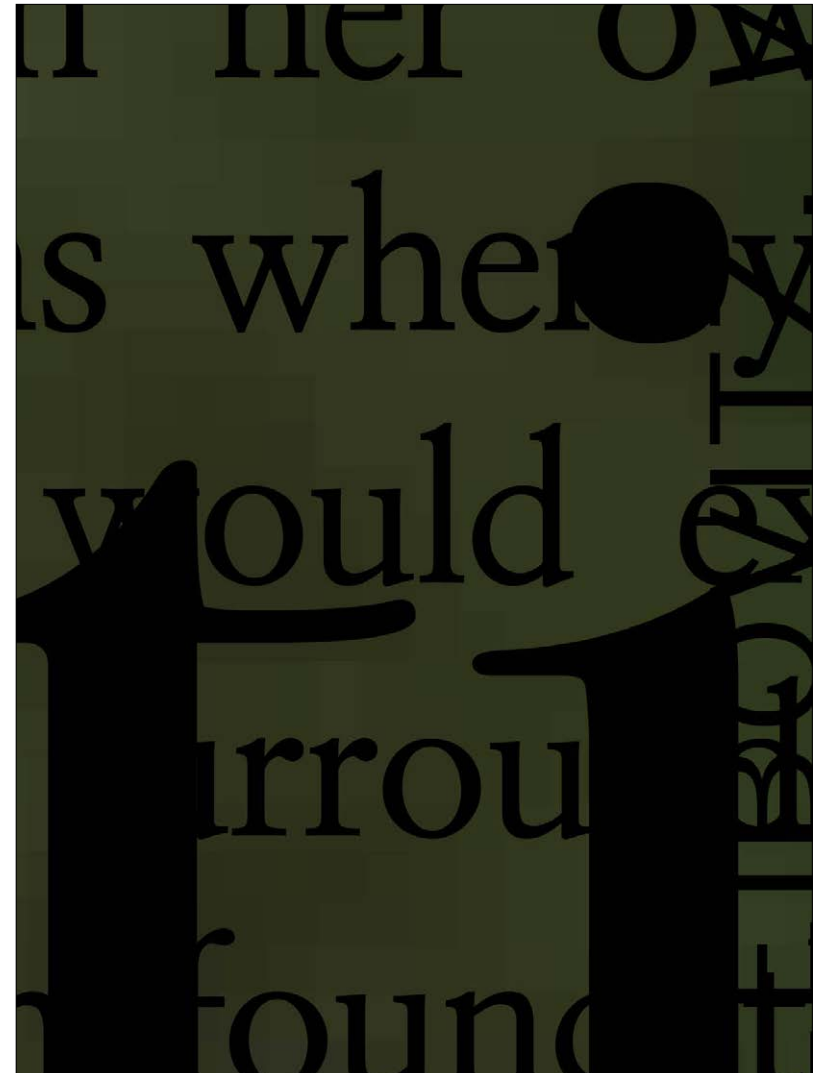
UNIT 3: WEEK 5
PROJECTIONS¹



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

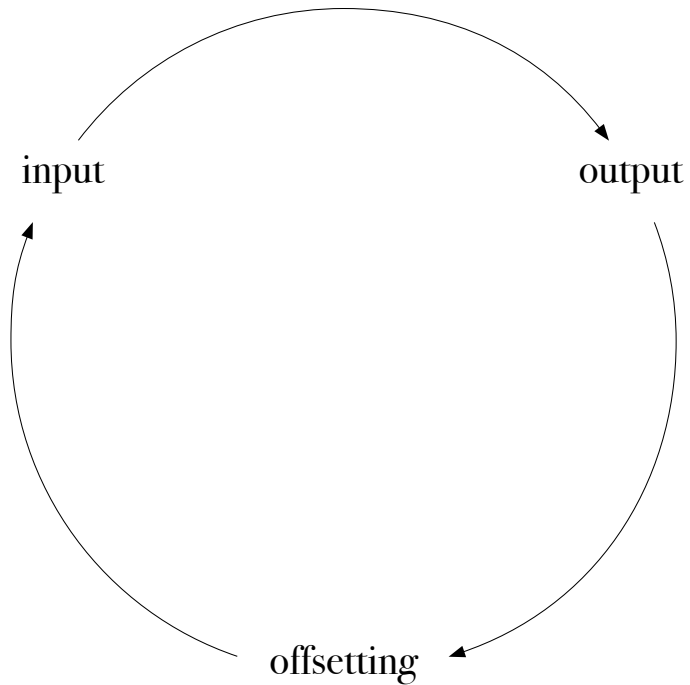
All frames follow this page. I iterated 105 times.

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



Iterations²

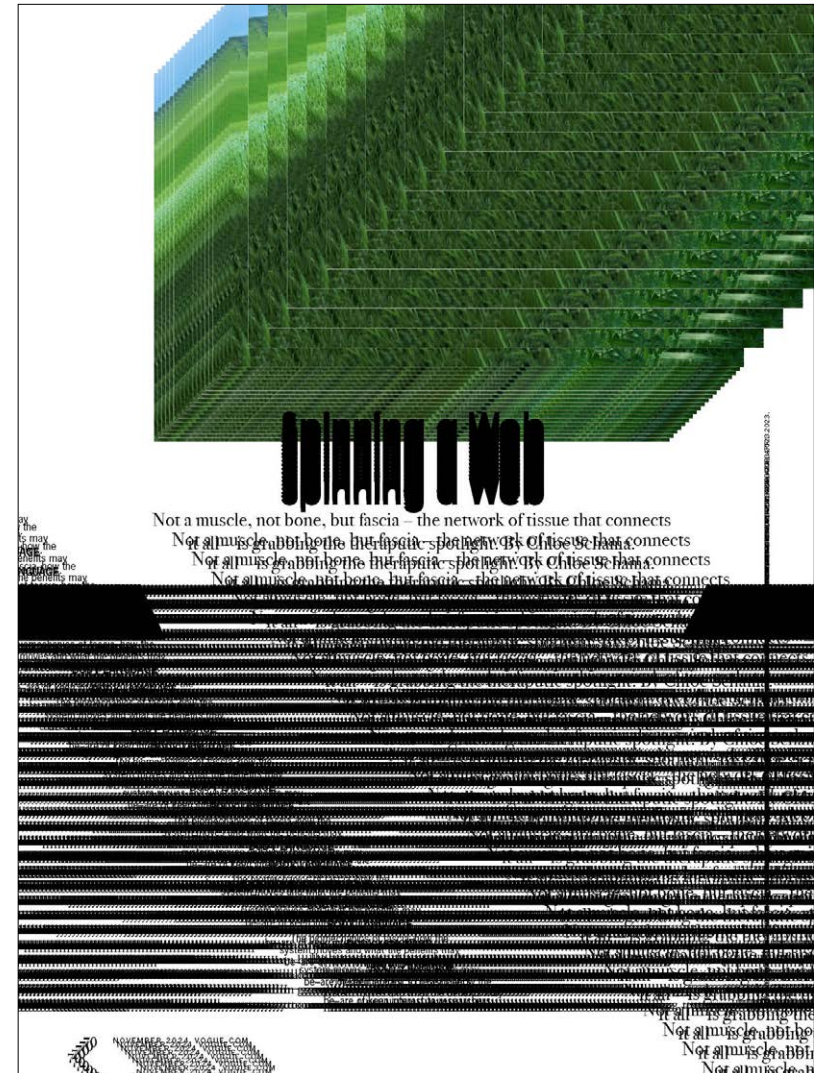
UNIT 3: WEEK 5
PROJECTIONS¹



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

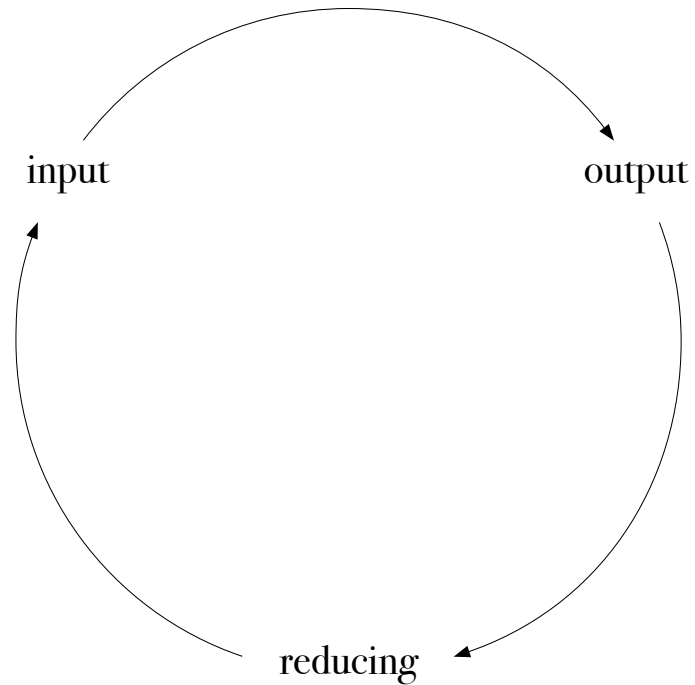
All frames follow this page. I iterated 209 times.

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



Iterations²

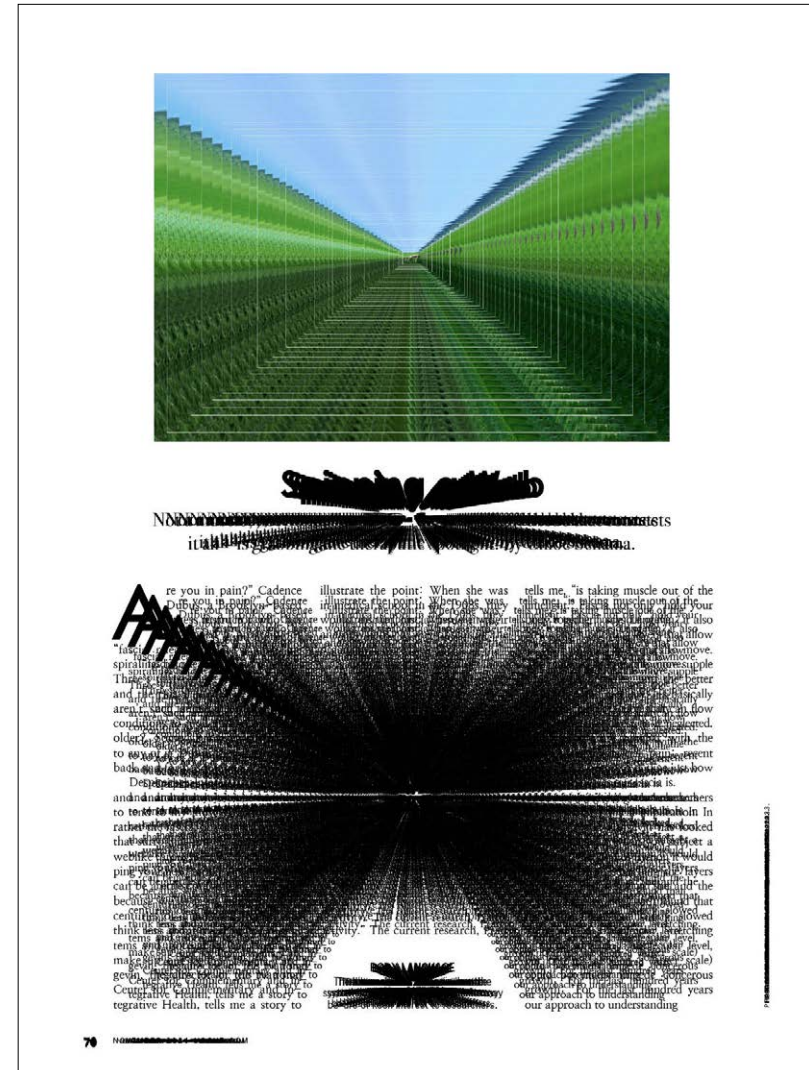
UNIT 3: WEEK 5 PROJECTIONS¹



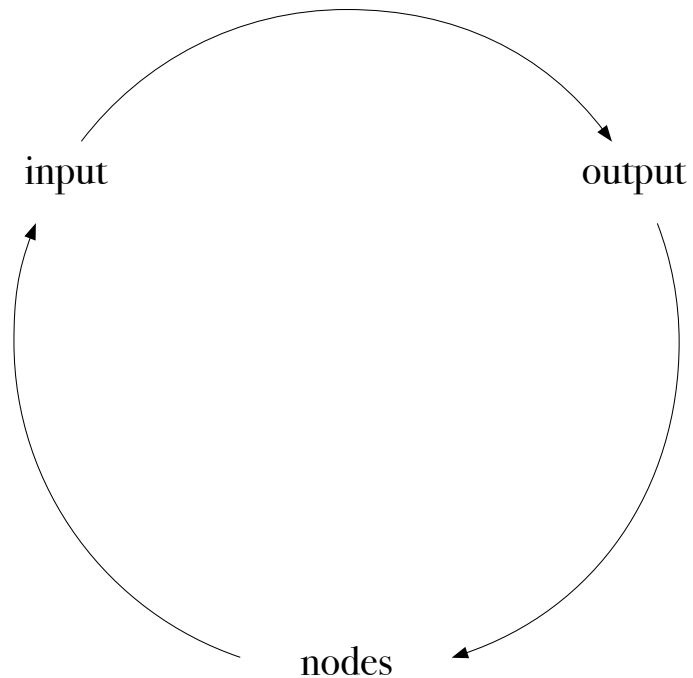
I made a short video of the reducing feedback loop which you can view on my blog.

All frames follow this page. I iterated 50 times.

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

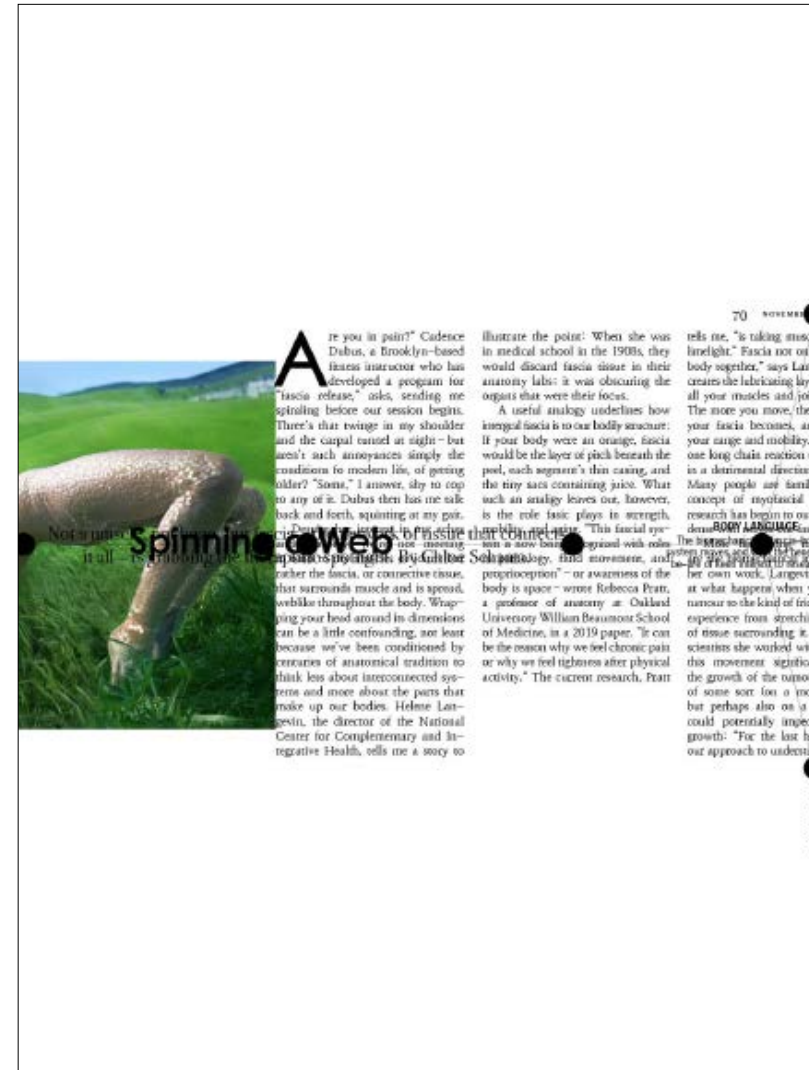


Iterations²



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

All frames follow this page. I iterated 35 times.



Iterations¹ Summary

Conclusions

UNIT 3: WEEK 5
PROJECTIONS¹

These experiments further iterate what is recognised as 'a magazine' and what is not.

Enlarging and offsetting were good methods to explore layout design as both disrupted the page so much the confines of columns, grids and the page all highlight the layered boundaries set within magazine design.

Reducing and image change were good methods to explore how changes within the structure of a page may offer different readings and meanings, the page is still recognised as a magazine layout because the expected boundaries are visible.

The physical layout boundaries are only seen here because they are disrupted, these physical boundaries are unseen by editorial designers and readers as they are ingrained within us as 'magazine'.

Invisible boundaries are also present in the infrastructures of magazines as capitalist systems that work on a basis of commodification.

Invisible boundaries go back even further as the capitalist systems magazines work within were formed by the Enlightenment of the 17th Century where reason became the dominant ideology and patriarchy enabled this to become the invisible norm.

All of these experiments are working with static pages and creating movement. Output being fed back in repeatedly as input has created a series of moving static images.

This was like flip books or stop frame animation, reducing the boundary of print and digital, finding similarities of print and digital through static making of cybernetics.

Project references - zeotropes, Second Hand Reading, Screenshare, Vogue Inventing the Catwalk

My criticism of this method is it feels quite sterile and cold and I lack a connection with the work emotionally. In my Iterations 1 there was a greater emotional connection and textuality.

Flip books are like Zeotropes, and both work on cyclical narratives, of which I am interrogating through cybernetics and circuits in this iterative work.

Working within a positive space of the similarities of print and digital, can I create a flip book inspired digital product that tells an emotionally connecting narrative of seeing the unseen in magazines?

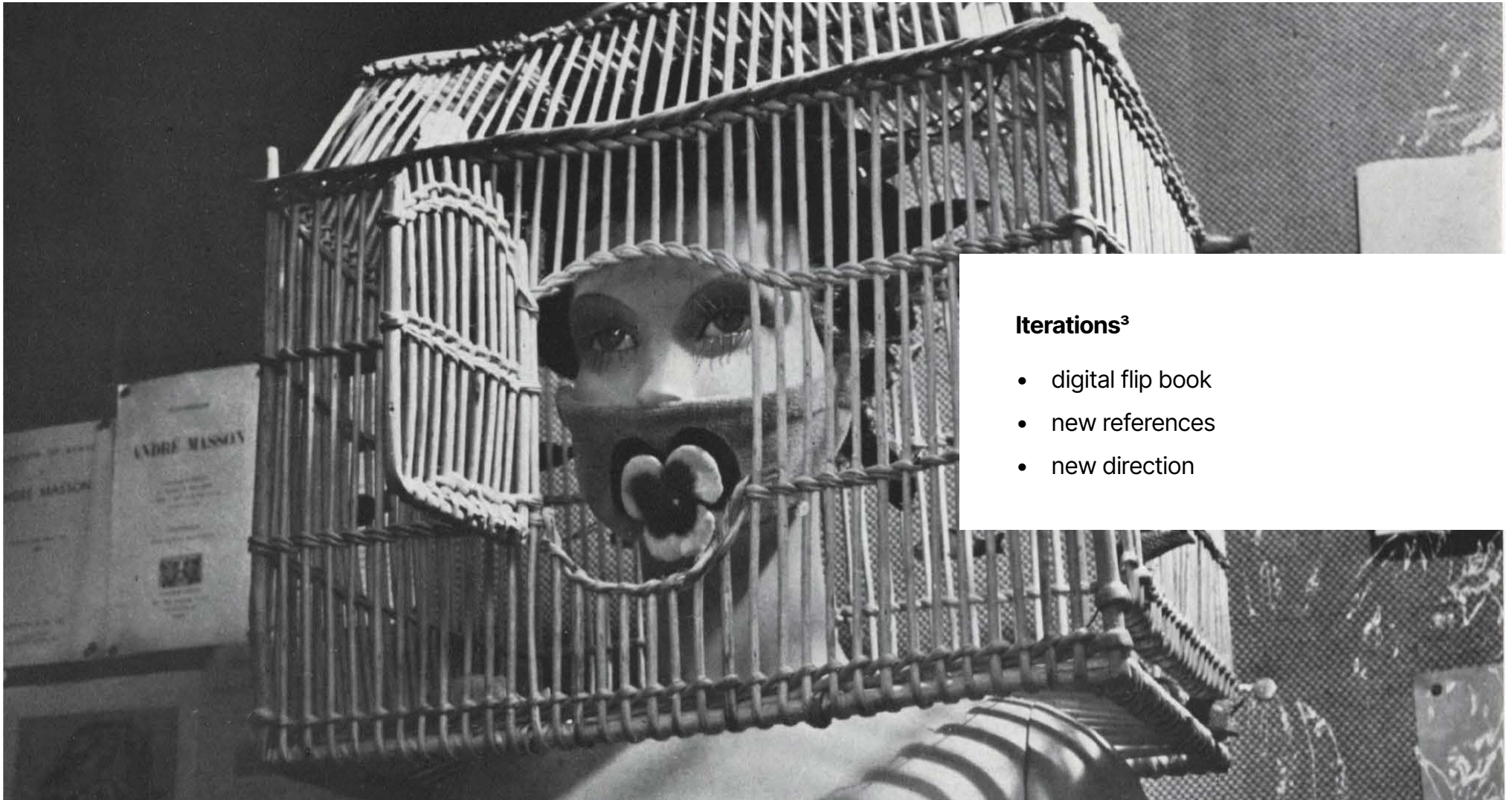
I find myself being drawn into New Materialism concepts of removing boundaries to deepen this project and to further question the relationships and tropes of magazine design and making.

Setting conditions to work within was really helpful to focus.

Projections¹

Iterations³

UNIT 3: WEEK 5
PROJECTIONS¹



Iterations³

- digital flip book
- new references
- new direction

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.

Iterations³

For my output I set out to create a digital flip book, using the feature I am interrogating on physical paper, using a scalpel and photographing, to tell the story of seeing the unseen in magazines.

Iterations³

UNIT 3: WEEK 5
PROJECTIONS¹

I storyboarded the animation.

I found words in the article to narrate the story. I found images in the Vogue archive to tell the story.

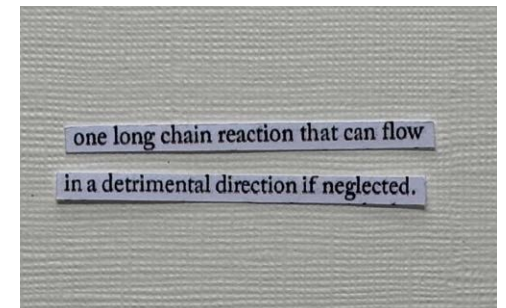
I got half way through making this and it didn't feel right.

It did not have high quality production values and the thought of sharing it with an audience was mortifying.

Through this process I found connections to new materialism and natureculture (removal of the boundary between nature and culture). I also found unusual articles in Vogue that challenged what I thought of a 'Vogue' magazine, addressing capitalism, patriarchy and the marginalisation of women.

I had met with Oswin Tickler the previous week and I met with the printer he worked with, EP Leman, this week and discussed innovative printing processes.

I needed to change my output.



Iterations³

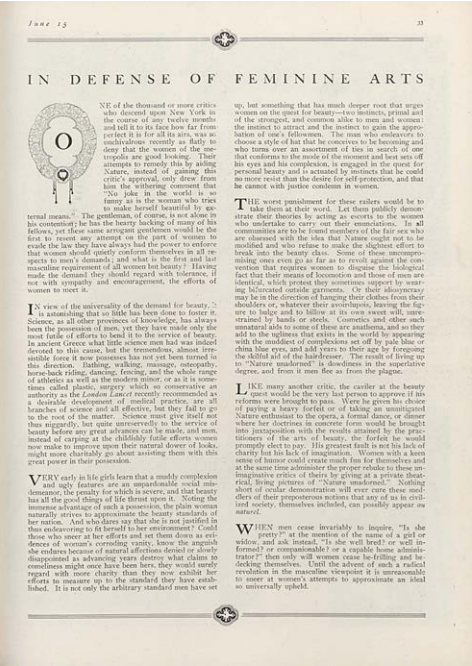
References + Practice

UNIT 3: WEEK 5
PROJECTIONS¹

A collection of my references came together, along with my studio practice to inform a new direction.

1. 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. The exact themes that have emerged in my practice. There were also some really interesting and challenging imagery that was unexpected as it wasn't all glossy women in clothes.

These articles and images challenge my findings to date of editorial design being patriarchal, capitalist and commodified.



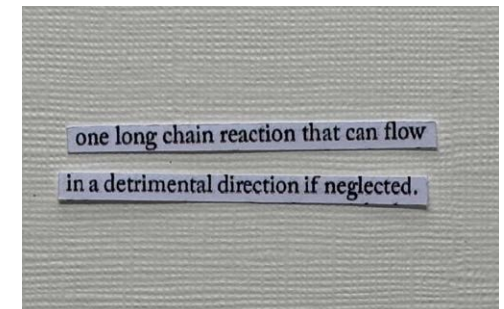
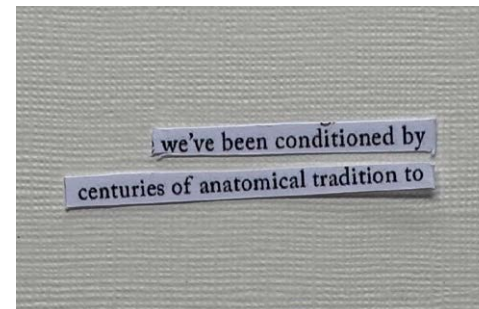
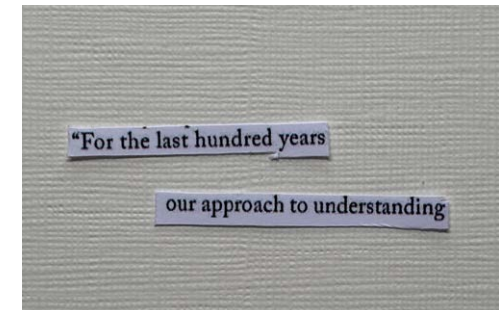
Iterations³

References + Practice

UNIT 3: WEEK 5
PROJECTIONS¹

2. In cutting out relevant words or sentences from the feature the extraction made me see them in new ways that were positive and could almost write this story, which has been emerging throughout my practice and is the core of what I want to share with others.

Again content challenging the overriding themes emerging, also challenging my references The Beauty Myth and Decoding Women's Magazines as both berate magazines as capitalist vehicles for commodification and little else.



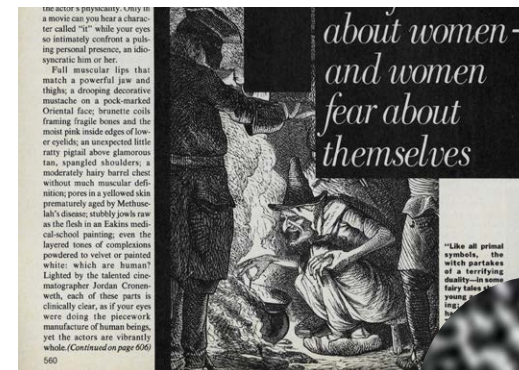
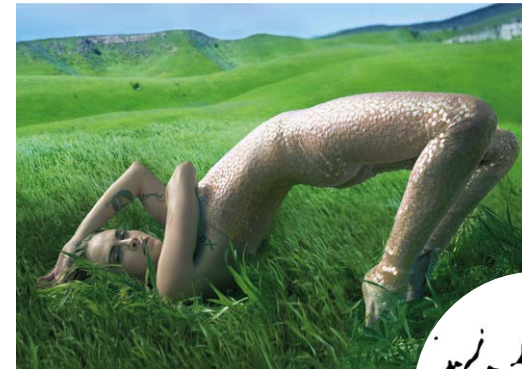
Iterations³

References + Practice

UNIT 3: WEEK 5
PROJECTIONS¹

3. I found similarities with the body suit of the woman from the feature, the texture in an illustration of a Witch from an old Vogue and the words I was extracting. 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.

This connects to my Unit 2 findings from deconstruction of Spare Rib magazine and women's and marginalised voice being unheard or silenced. The Witch also connects to these themes. It fascinates me that witches and doctors were emerging at the same time, doing the same thing in different ways, but men named witches evil and killed them, whereas doctors were celebrated and elevated in society. Witches also connect nature and culture.



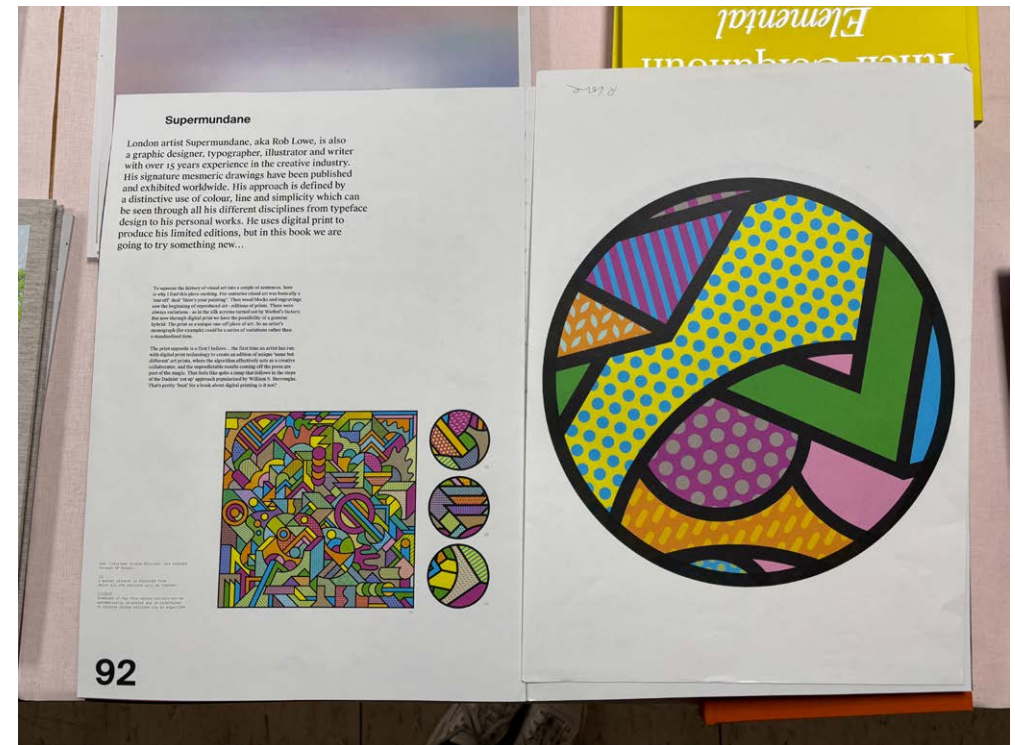
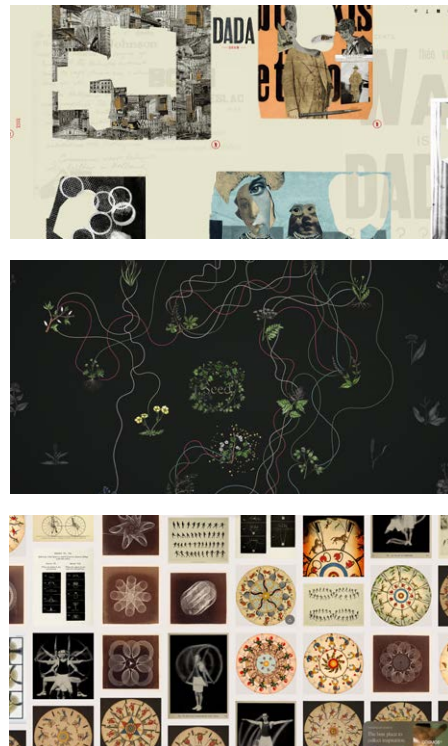
Iterations³

References + Practice

UNIT 3: WEEK 5
PROJECTIONS¹

5. Non-linear narratives and 'roaming' web pages were similar to the base artwork used in the printing process at FE Burnam.

Roaming web pages that are infinite yet flat (and also cyclical). The printing process using Mosaic or Collage or Spark allows parameters to be set that print unique combinations in every issue so no two are the same. Both rejecting linear boundaries. Both reflecting nature and culture.



Iterations³

Topography

UNIT 3: WEEK 5
PROJECTIONS¹

Practice

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 boundaries as in 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.

New Materialism - Rejecting Boundaries

Nature/Culture

Subject/Object

Human/Non Human

Iterations³

Topography

UNIT 3: WEEK 5
PROJECTIONS¹

Output Proposal

Can I create a piece of artwork that is utilised as a roaming web page, as well as the base artwork for a printed publication, that is the same size and weight as Vogue (enough familiar to ground it in magazines), that uses the unusual imagery and text from Vogue's history, that challenges what Vogue is 'seen' as, to comment on the 'unseen' patriarchal, capitalist, systems and structures magazines are created and design in?

Output Targets

Print and digital as one
Seeing the unseen in magazines
Magazines - Vogue
Non-linear storytelling and design to challenge patriarchal and capitalist constructs
Sharing of knowledge
Create more responsible future design

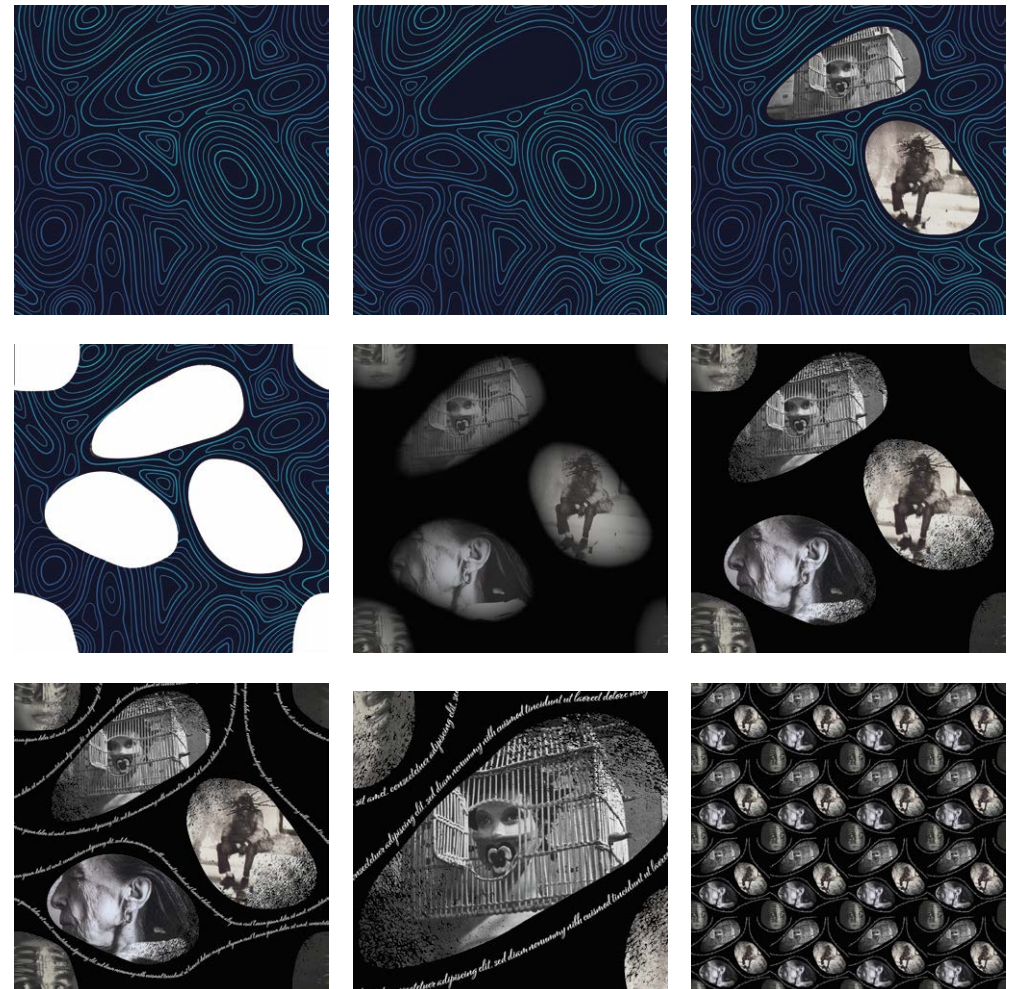
Iterations³ Topography

UNIT 3: WEEK 5
PROJECTIONS¹

Rough Workings

I iterated from a topography style graphic to map the artwork

Culminating is a dummy version of the artwork that would be the roaming web page and also the base artwork that the printing process would use to create the magazine from through Mosaic.



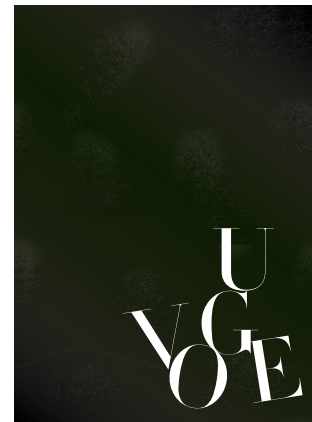
Iterations³

Topography

UNIT 3: WEEK 5
PROJECTIONS¹

A very rough mock up of the variety of crops that could occur from the process printing creating a bespoke publication.

I want a more mossy undulating dark colour that hints more at nature. Text appears fleetingly and is all intertwined and lyrical, not like this. The cover is embossed with the mossy texture and the letters of the masthead are randomised by the printing processs of Collage. The print part would be the same size and weight as Vogue, but on different stock. The font would be from a female font designer.

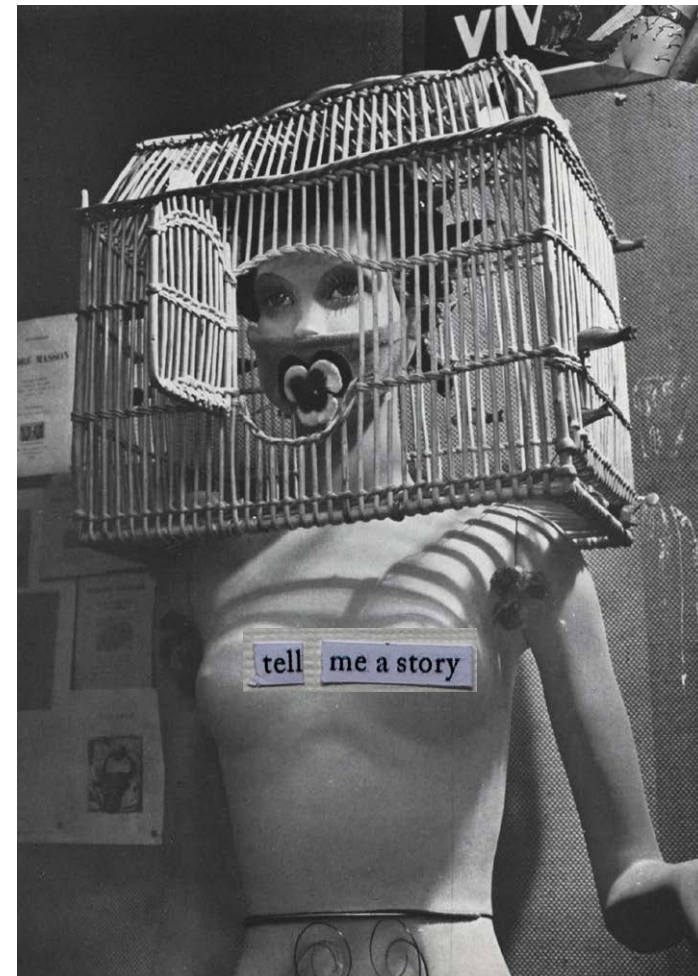


Iterations³

Topography

UNIT 3: WEEK 5
PROJECTIONS¹

The images are really intriguing and powerful and you want to see more, I wonder if I can make click through pages that have the image large with text overlaid, reminiscent of Dadaism that ties in with the themes I am working within as well as the material I am working with, that deepens the project.



Iterations³

Topography: Evaluation

UNIT 3: WEEK 5
PROJECTIONS¹

Positives

I like the idea of an infinite flat space and how that challenges perspective, perception, time, space and narrative.

The organs have become holes, its a bit voyueristic, peep hole, projector/projected making comment on how women are portrayed traditionally in mainstream glossy magazines and how women project themselves (ultimately asking why?).

The content is from Vogue, but it isn't recognisable as Vogue.

The concept embodies my findings, material and exploration.

Challenges/Risks

I need to find a better map to map from. Either something from nature connected to this project so far, or something from Vogue so the organ (images) are intentional and the connecting vines/veins/tributaries are intentional too.

I need to think further on what each image clicks through to and why.

The click through pages could be interspersed throughout the printed copy too again randomised by the process printing.

I have no idea if I can do this in the time I have.

I have no idea how much it would cost or if the printers can fit me in in this timeframe.

I have no idea how to create a roaming interface.

So not much to do.

Iterations³

Topography: Reflection

UNIT 3: WEEK 5
PROJECTIONS¹

Reflection

This iteration is bringing together all my references and studio practice.

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 (capitalism/marginalisation).

It challenges 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.

Feedback

My tutor and peers felt this was focused and iterative, which was great, but it was only through writing the summary of the work to date and trying to explain it to people who hadn't seen any of the iterations, that it started to make sense to me.

The work came together through writing in conjunction with my practice. Updating my project proposal and bibliography brought focus to my practice as I made connections with what I had found out through making with the references I was exploring.

My tutor gave some advice that if I don't manage to actually make the objects its ok as the process of trying to make the objects will be beneficial either way. This was good advice as it has taken the pressure off myself to fully complete this in the time and with the skills and access I can get and I am excited to explore this concept further and more deeply.

Unit 3: Week 1: Projections¹: Iterations Summary End