

## Unit 3: Projections<sup>1</sup>: Bibliography Ten

# Bibliography List

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

## Texts

**Editorial Design Digital to Print**, Academic/Practical

**The Beauty Myth: How images of beauty are used against women**,  
Magazines/Academic

**Decoding Women's Magazines: from Mademoiselle to Ms**, Magazines/  
Academic

**Extra Bold**, Diversity/Academic

**Pre-History of Cybernetics**, Science/Philosophy/Academic

**New Materialism**, Academic/Theory /Conceptual

**Situated Knowledges: The Science Question in Feminism and the  
Privilege of Partial Perspective**, Philosophy/Feminist/Academic

## Projects

**Oswin Tickler / FE Burnam**, Conversation / Project

**Hurry Up We're Dreaming**, Project

**Seed**, Project

**New York Times**, Project

**Second Hand Reading**, Immersive exhibition

**Dada-dada.net**, Project

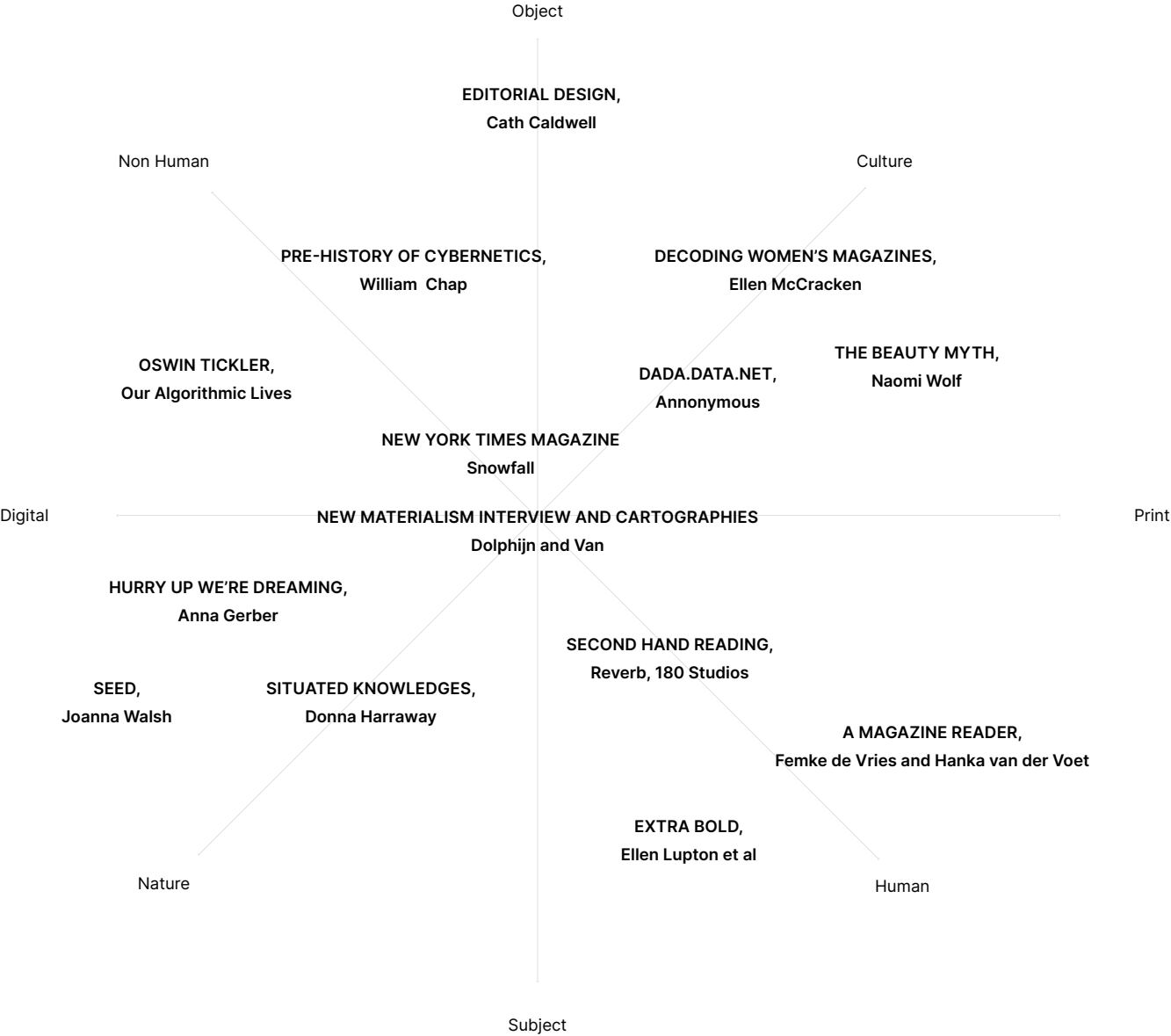
**A Magazine Reader**, Project

## Additional References

**Index**, Academic, Digital, Immersive, Industry

# Position Map

UNIT 3: WEEK 5  
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# Bibliography

## Text/Academic

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### Editorial Design, Cath Caldwell

Cath Caldwell offers a practical guide to editorial design in print and digital with many case studies of magazines and interviews with leading figures in the industry. Whilst she does highlight 'other' magazines that challenge mainstream magazines these are 'independent' or 'alternative'. The focus is an 'industry standard' practice that is stated as fact. Whilst this may be how things are, there is nothing going deeper than surface level design or challenging 'the way things are' which through my practice I have learnt have inherent bias, prejudice, patriarchal and capitalist roots.

Caldwell, C. (2024). Editorial Design Digital and Print. UK: Hachette.

# Bibliography

## Academic

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

### **The Beauty Myth, Naomi Wolf**

Wolf explores in depth the 'feminine ideal' arguing that feminine ideals are created (they don't just "exist" and are not "facts") by capitalism. She goes on to say 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. The ideal... also served a political end. The stronger women were becoming politically, the heavier the ideals of beauty would bear down upon them, mostly in order to distract their energy and undermine their progress."

Wolf suggests magazines are vehicles of advertising prescribing how women should look and be. This concurs with my own research where one respondent said there is "too much emphasis on what women look like" (Survey, 2025). Challenging these perspectives, in my practice I found small texts and traces of kick back against these ideals, the roots of these ideals and images that weren't of Wolf's 'feminine ideals' that when extracted from their context told a different story.

Wolf, N. (2002). *The Beauty Myth: How Images of Beauty Are Used Against Women*. New York: Harper Collins.

# Bibliography

## Academic

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UNIT 3: WEEK 5  
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### Decoding Women's Magazines, Ellen McCracken

McCracken supports Wolfs view in her academic text of decoding womens magazines through semiotics, stating

"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 bright financial success and despite the appearance of change and innovation, there is strong structural continuity in these magazines... women are likely to be addressed by these structurally similar messages well into the next century."

McCracken was right, the systems and structures behind magazines that limit and control their output and design have continued into the next century. When drawing this into conversation with cybernetics - systems of circuitry where output is input - it seems in women's magazines this has reduced innovation and creativity in design and content and magazines now seem to be contained in a static status quo. "They regurgitate the same articles," as one of my respondents from my survey commented. Can the continued decline in print sales and the move to online issues that sit behind a paywall or on a paid for app, releivate this reliance on advertising and therefore free the "structurally similar messages"?

McCracken, E. (1993). Decoding Women's Magazines: from Mademoiselle to Ms. London: MacMillan Press.

# Bibliography

## Academic

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UNIT 3: WEEK 5  
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### Extra Bold, Ellen Lupton et al

Extra Bold is “a feminist inclusive anti-racist nonbinary field guide for graphic designers”, with no punctuation or capital letters, rejecting traditional formatting and design visually, as well as textually. Extra Bold foregrounds the designer, unlike McCracken and Wolf. Whilst they acknowledge the norms of design and how they continue to perpetuate the status quo, patriarchal, capitalist structures we live and work in and how they exclude anyone and everyone who isn’t a white western male, they celebrate “different life histories” and how each persons experiences affect “what we know, how we work, and what gifts - and biases - we bring to our work.” Embracing difference as positive in furthering and deepening us as individuals, but also how we learn from one another to better understand each other and the positive impact this would have on design, society and culture. If magazines were approached from this viewpoint instead of capitalism how could magazines look?

Lupton, E., Kafei, F., Tobias, J., Halstead, J.A., Sales, K., Xia, L. and Vergara, V. (2020). Extra bold : a feminist inclusive anti-racist non-binary field guide for graphic designers. New York: Princeton Architectural Press.

# Bibliography

## Academic

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UNIT 3: WEEK 5  
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### Pre-History of Cybernetics, Randall Whitaker

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

The core principle of cybernetics is that once a system is identified, and the input produces an output and the output is fed back in as input, creating what is termed ‘feedback’ creating a ‘circular causality’. Magazines are very much output as input. Magazines are recursive, in their physical features, how they are made, how they are distributed and circulated, as well as the wider structure and systems they operate within. Through my practice I have found this ever decreasing circle of homogeny and content absolutely present, but in the gaps, on the periphery and between the lines I found voices that challenge these notions. If we think of media as circular causality and Marshal McLuhans notion of ear, to eye, to hand, to electric and now digital, this decreasing circle is evident in the ‘progression’ of our media, with each output as input, regression in content seems to be present.

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



# Bibliography

## Academic, Philosophy

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PROJECTIONS<sup>1</sup>

### **New Materialism Interview and Cartographies, Dolphijn and Van**

New Materialism is a term which refers to several theoretical perspectives within contemporary philosophy that attempt to rework the conventional ontological understanding of the material world. New Materialism rejects rigid boundaries - between nature/culture; subject/object; human/non-human.

Deleuze and Guattari ([1991] 1994, 11) state that “the question of philosophy is the singular point where concept and creation are related to each other.”

This quote from New Materialism Interviews and Cartographies, raises the editorial designer in the magazine making process. If the creation is the magazine and the creation and concept are related to each other, this suggests the editorial designer plays a conscious part in the creation. If designers were more aware of their privilege, position and experiences that they are bringing to the magazine and the magazine process, would that have an affect on the creation and if so how would that look?

Dolphijn, R. and Van, I. (2012). New materialism interviews & cartographies. Ann Arbor, [Mich.] Open Humanities Press.

# Bibliography

## Academic, Philosophy

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### Situated Knowledges, Donna Haraway

Haraway notes how “Even in our time cultural theory is structured predominantly according to this ordinary dualism. It continues—implicitly or explicitly—the modernist framework of thought, accepting and thinking along the dominant lines of dualist distinctions of mind and matter, soul and body, and culture and nature.” Through New Materialism Haraway challenges this school of thought and finds a positive space when rejecting binaries and dualities and reframing them as one.

My practice was wholly based around dualities, opposites and it felt negative. When I challenged myself to reframe my work and looked to the similarities of print and digital, to reject boundaries my work became much more positive. Instead of focusing on the negative attributes of advertising dominating magazine content and design, through finding an alternative voice within the magazines allowed my practice to focus on this positive space and create an output that celebrates these positives as a step towards a more positive and sustainable future.

Donna Jeanne Haraway (1988). Situated knowledges : the science question in feminism and the privilege of partial perspective. Feminist Studies, Inc.

# Bibliography

## Academic

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

### **Imperfect Index, Abbie Vickress and Laura Parke**

“non-linear and imperfect guide to graphic design looking back at graphic designs discriminatory past and present.”

Imperfect Index acknowledges and recognises this is a sample of graphic designers, and not fully inclusive of all perspectives, that come from non cis, white, Eurocentric backgrounds and advocate for diversity in graphic design as a discipline. Personal perspective, heritage, gender and experience all contribute to graphic design practice of an individual and through these stories the non-inclusive dominating design discourse is highlighted.

At the end of each piece is a recommendation that counters or aligns encouraging a non-linear reading of the book, reflecting the non-linear content.

Vickress, A. and Parke, L. (2024) Imperfect Index. UK: Sold Out. Volume 01.

# Bibliography

## Academic, Project

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### Oswin Tickler, Our Algorithmic Lives

Tickler set out to explore the algorithm as print. Being a print designer by trade, he started to explore creative code, to see how it can be utilised in digital printing. The publications 'Our Algorithmic Lives' used creative code, dictated by setting parameters and variables as code in the printing process, to print an individual cover for each issue.

The visual qualities, as well as the form, reflect the topic investigated. The tall form "is reminiscent of vertically mounted screens often used by developers". The indented paragraphs within the text setting is a nod to source code formatting. Detail to production and form are evident in the final output as "The covers are finished with silver ink dots in a grid, which when held under a UV light have vertical and horizontal lines running between them reminding us that algorithms impact our lives in ways both seen and unseen."

This truly iterative and innovative project created open ended questions as to what was possible, which eventually led to Tickler developing a piece of software with HP Indigo called HP Spark, which is in its infancy of what is possible within it.

How can this processing be valuable to magazines? What could change in every printed issue that adds value, usability or aids designers? Is there a way for this to enable digital to print for magazines?

Tickler, O. (2023) Oswin Tickler. Available at: <https://www.oswintickler.com/> (Accessed: 23 January 2025).

# Bibliography Project

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

## Hurry Up We're Dreaming, Anna Gerber

Hurry Up, We're Dreaming is a new platform born from the desire to shape and inspire technology that is more compassionate, human and heart-felt. As you move your mouse, or finger, around the edges of the screen it schlerp inwards, revealing something underneath the flat surface. The shapes are organic and the colours natural, hinting at nature beneath, all be it abstract. A series of feature articles on spirituality and technology follow in what Gerber calls a 'magazine.' In this instance a collection of features on a given topic, with images and text.

This provokes the question what is a magazine? The definition of magazine is plural and vast in the present day. Jeremy Leslie calls an event a magazine (Podcast, 2024). Deborah Joseph (BSME, 2023) sees mainstream magazines now as brands. Where are the boundaries of 'magazine' are there boundaries of 'magazine'? I interrogated what is a magazine in my studio practice and found a blurriness of the boundary, from alternative magazines in size, format or frequency, such as Civilisation, Inque and Adbusters, to ripping a page up and sticking it back into a magazine and questioning if this is still a magazine. Through this process I identified what is a 'norm' or mainstream magazine, that was a set of pages bound with a recognisable form and format.

Hurry Up We're Dreaming (n.d.) HUWD. Available at: <https://hurryupweredreaming.com/> (Accessed: 22 January 2025).

# Bibliography Project

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UNIT 3: WEEK 5  
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## Seed, Joanna Walsh

Seed is a digital book designed specifically for digital, particularly for mobile devices. A beautiful interface unfurls visually, reflecting the themes of the story of growth and decay, that is entangled and disentangled. Vines twirl and overlap between plants to visually denote the narrative, the user is invited to start anywhere, and roam through the space at will.

This innovative non linear storytelling method explores the non-boundaries, or infiniteness, of digital space and narratives. Challenging traditional storytelling and printed forms that usually work front to back. The user feels embedded in this experience of discovery, where they have agency over where they go next. The story, read in fragments, reflects its themes and the digital space it inhabits. The platform reflects the increasingly sophisticated reading of digital by audiences as the navigation is subtle and in keeping with the story and theme, there are no click here (s) here, just gently undulating seeds to indicate your position within the map and story.

Magazines are inherently dip in able and not strictly read front to back, despite having a narrative pace and flow throughout. This format feels like a interesting format for digital magazines, and far more engaging visually than the current 'list' of contents, with no images, that appears on the Harpers Bazaar magazine app. Digital magazines feel like a translation of the print version, whereas this has been created for the digital space and is effective as a result.

Editions at Play (2017) Seed. Available at: <https://seed-story.com/> (Accessed: 22 January 2025).

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## New York Times

The New York Times has probably the most advanced and complex digital magazine offering. From innovative storytelling, such as The Best Gellato I've Ever Tasted (citation), where a scrolling page of boxes of small text are punctuated by images, video and illustration, to Snowfall: The Avalanche at Snow Creek (citation), in-depth investigative journalism, which had five chapters of long form copy, alongside cinematic video, animated mapping, sound recordings of survivors, data and static image. Both pieces demonstrate the advantages of digital storytelling utilising what digital offers that print can't. Something that seems to be lacking in UK digital magazines. Both pieces also embrace what Mario Garcia describes as WED. Garcia argues writing, editing and design should be a collaborative process from the outset. He describes how children tell stories by writing, drawing a picture, writing, drawing another picture. Both also played with narrative through direction. Gelato scrolled top to bottom, clearly connected to how we predominantly use digital and felt it was formatted for mobile devices. Snowfall was a little more sophisticated in it read top to bottom, but used the width in a more magazine feature style with images next to text and narrower columns of boxed out text on the side of the main read. As you navigated chapters you clicked a right arrow suggesting chapters moved you through the story, left to right, whilst each chapter read top to bottom. Both highlight reading conventions of the medium and start to bring together the best of print and digital, into a space that is removing the dualities of the mediums.

Editions at Play (2017) Seed. Available at: <https://seed-story.com/> (Accessed: 22 January 2025).

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## **Second Hand Reading, Reverb, 180 Studios**

Second-Hand Reading is a short film of 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 strong illustrations that lie on each page explore perspective as they rotate or travel within the pages, challenging what you think it is, or what it could be. 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. The dictionary gives an archival feel that feels safe and worn, emotions I didn't realise I associate with digital until I watched this. The flow of movement mirrors the sound which slows time and mesmerises and encapsulates and makes you feel. 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. If women's magazines aim to connect emotionally with women could this approach be one way to do that?

Editions at Play (2017) Seed. Available at:  
<https://seed-story.com/> (Accessed: 22 January 2025).



# Bibliography Project

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## Dada-Data.net, Anita Hugi David Dufresne

Dada-Data 'Gram' is a roaming web platform where anyone can upload their Dada inspired collages. The roaming platform is non-linear and explorative which simultaneously challenges and reflects magazines. Magazines are a linear device, but are dip-in-able, which allows the reader to read any page or article in any order. The page numbers imply an order, but it doesn't have to be adhered to. This digital form is visually stimulating and allows for images to dominate - a formal magazine property - without dictating an order. This is interesting provocation when thinking of digital magazines that often offer a text list of contents.

Dufresne, D. and Hugi, A. (n.d.) Dada-Data.  
Available at: <https://dada-data.net/en/hub>  
(Accessed: 17 February 2025).

## What is Dada? Donna M. Kristiansen

Kristiansen offers a comprehensive introduction to the Dada movement which ran from 1914-1924 and rejected dominant ideologies in society and created art as protest. The movement resonates personally with me in its visual protests and roots in 'nonsense' to communicate political ideals. My practice is deconstructing and reconstructing so inherently uses material created and collaging, physically similar to Dada, the imagery I was discovering in old Vogues was also reminiscent in texture and style to Dada, and I liked my Vogue being a protest against the homogenisation of women and women's magazines.

Kristiansen, D. M. (1968) 'What is Dada?',  
Educational Theatre Journal, October 1968,  
Vol. 20, No. 3, 457-462.

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## **A Magazine Reader, Femke de Vries and Hanka Van Der Voet**

A Magazine Reader is created from a workshop whereby a group gather to critically analyse a fashion magazine and translate it into a Zine so “the reader is proven to be an active actor in the construct of fashion.”

The A5 ish size result is a reconstructed version of the specific fashion magazine rendered into a new form using a variety of methods from cutting to highlighting to erasing to categorising with a specific focus, for example emotion, to critically explore fashion.

The Zine looks so unlike the magazine it is analysing, and the meaning is challenged and changed so much, it is challenging to look at and receive. It's physical properties - its size, limited colour, use of photocopying as printing - are visually polar to the glossy fashion magazine it was. The visual change/challenge reflects the change/challenge in content.

I always felt compelled to maintain a sources original meaning through respect to what it was, but this project has challenged that view as I can see the value in changing meaning to challenge the perceived meaning.

De Vries, F. and Van Der Voet, H. (2020)  
A Magazine Reader. 05. UK: No Publisher.  
182/200.

# Bibliography

## Additional Longer List

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UNIT 3: WEEK 5  
PROJECTIONS¹

### Acadmeic

Post Digital Print, Alessandro Ludovico  
Tons

Revivals, Seb McLachlan  
Experimental narrative in storytelling through unordered dates

Aesthetic Inheritances: History Worked by Hand,' Yearning :  
Race, Gender, and Cultural Politics, bell hooks  
Non-eurocentric knowledge - Generational knowledge as  
learning / sharing through traditional making methods of quilting

Imperfect Index, Abbie Vickress and Laura Parke  
Non-linear and omperfect guide to graphic designs discriminatory  
past and present.

Conditional Design Manifesto  
Maurer, L., Paulus, E., Puckey, J. and Wouters, R.  
Setting conditions and constraints to work within for a more  
creative process that is the output.

The Medium is the Massage, Marshal McLuhan  
Development of media as one continnum how that is output as input

# Bibliography

## Additional Longer List

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### Magazines

Fraulein, Issue 37, January 2025

German Feminist publication, obvious 'independent' magazine design that I personally find hard to read, but great spirit and ethos of inclusivity, equality and humanity.

The Gentlewoman, Issue 30, Autumn 2024

More mainstream magazine design, quite repetetive, allowing content to be the hero, but slightly uninspiring as a result.

Harper's Bazaar, January, 2025

Print and digital app. The app is a mirror of the print version, obviously placed in digital by a CMS as it is logically placed as image, text, with no editorial design considerations at all. A functional design to translate physical content.

Vogue, February, 2025

Print copy UK and Vogue Archive database of over 100 years of Vogue. Material for me to physically work with. Aware the archive is wonderful but at the same time limiting as it was my only choice.

### Digital

You Can't Trust Music, Knoth and Renner

Experimental navigation, time, sound, long form content, experience

Common Canvas, Knoth and Renner

Perspective of text and language

BOOOK.LAND

Experimental digital book design and creation

Seed, Joanna Walsh

Experimental storytelling, narrative, navigation

Studio Hyte,

Cyclical homepage, intersection of graphic design, interaction and emergent communication

Psychic Refuge, Sophie Hoyle

Foregrounds accessibility, text size, contrast colour and language options

# Bibliography

## Additional Longer List

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### Industry

BSME Event, The Cover Is Now! 2025

BSME Event, Bridging the journalism and advertising divide, 2025

Conversation with Shem Law, Editor, Radio Times, 2024

Conversation with Jacob Hoard, Art Director, Radio Times, 2024

Press Gazette, Stats, Circulation Figures, 2024

### Digital / Print Magazines

New York Times, Snowfall, 2012 (Dec 20, 2012)

New York Times, It was the best gelato I ever tasted (Sept 26, 2024)

New York Times, The Interview with Tilda Swinton, (Dec 7, 2024)

New York Times, The Lives They Lived, (Dec 22, 2025)

Harpers Bazaar, Butter Up, (Feb, 2025)

Financial Times, Bring on l'eau, (April 3, 2023)

Eye Magazine, Mental As Anything, (issue 41, 2001)

Creative Review, The Merging of Technology and Spirituality  
(September 14, 2022)

Inque, 2023

Civilisation, 2025

Adbusters, 2016

# Bibliography

## Additional - On Blog

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### Immersive Experiences

Moonwalking, The Lightrooms, 2024

Vogue, The Lightrooms, 2025

Second Hand Reading, Reverb, 180 Studios, 2024

Screenshare, Reverb, 180 Studios, 2024

Present Shock II, UVA, Synchronicity, 180 Studios, 2024

Ensemble, UVA Synchronicity, 180 Studios, 2024

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