

Unit 3: Studio 1

Projections²

Projections¹

Reflections on feedback

UNIT 3: STUDIO 1
PROJECTIONS²

Projections¹

Seeing the unseen: What's lies beneath the surface of Vogue?
Through deconstruction and reconstruction, what can be found hidden in the dominating commercial narrative of a glossy magazine?

- Lacked focus of intention, which was evident in outcome
- Outcome was really the next iteration and lacked a theoretical led systematic and rigorous process
- Outcome images and text didn't clearly communicate to audience
- Outcome was 'tight' and constrained - lacked experimental media and mediums, which was intentional, but is something that needs to be redressed
- References were too book/text orientated and would have benefitted from other references and more practices to further project
- Assumptions were made on the use of words such as glossy, positive, negative etc.



Projections¹

Findings to take forward

UNIT 3: STUDIO 1
PROJECTIONS²

- Deconstructing was a good tool for seeing the unseen in magazines
- Audience perception of Vogue from survey (“too many ads”, “regurgitate same content”, “all fashion and beauty”, “too expensive”) was so strong it stopped audience buying it
- The amount of adverts alienates the very audience they are trying to reach, which was highlighted effectively through absence in the outcome
- Established formulaic design of news stand magazines through deconstruction
- Discovered through deconstruction an alternative narrative of Vogue that addresses capitalism, feminism and womens rights hidden amongst the overwhelming surface of gloss
- Content became a factor of deconstruction as well as the formal properties of design
- Past voices of Vogue were as resonant today as they were 132 years ago. What’s changed or not changed?

Projections²

Line of Enquiry

UNIT 3: STUDIO 1
PROJECTIONS²

(WIP)

How does design contribute to the marginalisation of feminist ideologies in Vogue?

(WIP Questions)

- Feminist ideologies - too vast (tutor)
- 'Marginalisation' assumes something
- Feminism is a term I struggle with - turns off many people, has negative associations, alienates certain audiences. Feminism to me is equality
- Is it more commercialism and patriarchy (and capitalism being a form of patriarchy?)
- How can I reword this to be more open and equal and to look at all sides and to be more positive

Projections²

Definition of feminism

UNIT 3: STUDIO 1
PROJECTIONS²

the belief that women should be allowed the same rights, power, and opportunities as men and be treated in the same way, or the set of activities intended to achieve this state:

Cambridge Dictionary (<https://dictionary.cambridge.org/dictionary/english/feminism>)

the belief in social, economic, and political equality of the sexes. Although largely originating in the West, feminism is manifested worldwide and is represented by various institutions committed to activity on behalf of women's rights and interests.

Encyclopedia Britannica (<https://www.britannica.com/topic/feminism>)

Advocacy of equality of the sexes and the establishment of the political, social, and economic rights of the female sex; the movement associated with this

Oxford English Dictionary (<https://doi.org/10.1093/OED/1407055326>)

Feminism holds the position that modern societies are patriarchal—they prioritize the male point of view—and that women are treated unjustly in these societies

Sarah Gamble (2001)

"I myself have never been able to find out precisely what feminism is... I only know that people call me a feminist whenever I express sentiments that differentiate me from a doormat or a prostitute."

Rebecca West, writer, sardonically, 1913

Projections²

Definition of feminism, Margaret Walters

UNIT 3: STUDIO 1
PROJECTIONS²

A definition of feminism first appeared in England in 1890s
“Interestingly, the earliest examples of the word in the Oxford English Dictionary carried negative meanings.”

“In those years, some writers used an alternative term – ‘womanism’ – with the same hostility.”

“Curiously, one of the sharpest attacks on the word ‘feminism’ came from Virginia Woolf, whose *A Room of One’s Own* is such an effective and engaging plea for women.”

“But how often, still, do we hear women anxiously asserting ‘I’m not a feminist but ...’ as they go on to make claims that depend upon, and would be impossible without, a feminist groundwork?”

“‘the feminist’ is now the name given to the disliked or despised woman, much as ‘man-hater’ or ‘castrating bitch’, ‘harridan’ or ‘witch’, were used before the 1960s. They added that women also have to expose”

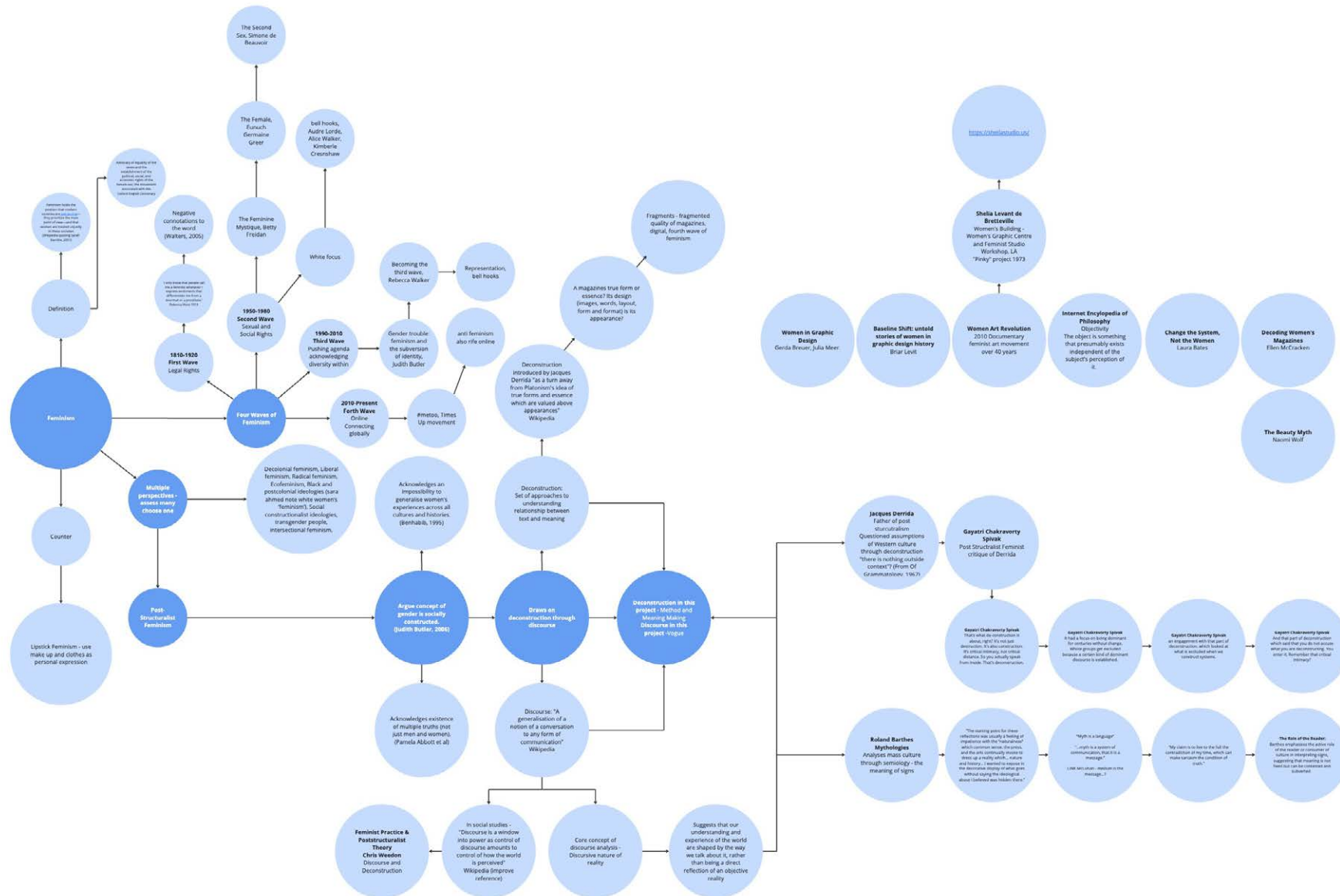
“When I recently asked some women in their early 20s – some of whom were university educated, others working, and all, clearly, beneficiaries of earlier battles for women’s rights – whether they considered themselves feminists, or indeed had any interest in feminism, most of them replied, flatly, no.”

“Perhaps these younger women will feel differently in ten years or so, when they find themselves juggling family, housework, and a job; perhaps they will find that they need to reinvent feminism to suit their own experience. But in a way, I hope they will not need to.”

Projections²

Position within feminism

UNIT 3: STUDIO 1 PROJECTIONS²



Four waves of feminism:

1810-1920
First Wave -
Legal Rights

Suffragettes physically fought for women's rights, and secured the right for women to vote in 1918. This was for white women, black women did not get the right to vote until 1960s-1980s

Political Landscape:

Western world had just had the Enlightenment and political liberalism, women had no legal rights to property, to vote and to be recognised as people.

Key Texts

"I only know that people call me a feminist whenever I express sentiments that differentiate me from a doormat or a prostitute."

Rebecca West, 1913

Negative connotations to the word
Walters, 2005

1950-1980
Second Wave -
Sexual and Social Rights

Fought for equal representation in the workplace, equal pay and rights to work.

Political Landscape:

Post war women were expected to return to the home.

Key Texts:

The Feminine Mystique, Betty Freidan
The Female Eunuch, Germaine Greer
The Second Sex, Simone de Beauvoir

Awareness of white bias
Key voices about black woman, bell hooks, Audre Lorde, Alice Walker, Kimberle Crenshaw

Magazines:

Spare Rib: Feminist title addressing social issues of the time from the 'alternative press' it had a raw aesthetic.

Cosmopolitan: 'Feminist' title launched approaching the same aspects as its predecessors in a radical way.

Ms: Blatant and controversial.

1990-2010
Third Wave - Pushing Agenda
Acknowledging Diversity

Acknowledging the diversity within feminism and addressing it.

Political Landscape:

The West moved from a wave of conservatism to "a global wave of decolonisation and political movements pushing for increased rights for marginalised people."

Key Texts:

Gender trouble: feminism and the subversion of identity, Judith Butler
Becoming the third wave, Rebecca Walker
Representation, bell hooks

Magazines:

Bad Attitude: "Combined a punk, Riot Grrrl, anarchist aesthetic with a highly class-conscious, anti-state feminism." (liberatinghistories, 2024)

2010-Present
Fourth Wave -
Online Connecting Globally

Connecting globally and easily with feminism over shared and personal experiences and celebrating individual freedoms.

Political Landscape:

Technology connecting people globally allowing international connection and movements. Increase in misogyny through AI.

Key Movements:

#metoo, *Times Up*
anti feminism also rife online

Magazines:

Increase of international titles in independent outlets:

The Gentlewoman: Fresh and intelligent perspectives of women.

Fraulein: German visual onslaught of feminism as equality.

Projections²

Context

UNIT 3: STUDIO 1
PROJECTIONS²

Post-Structuralist Feminism:

Multiple Perspectives

It's important to acknowledge there are many perspectives within feminism: Decolonial feminism, Liberal feminism, Radical feminism, Ecofeminism, Black and postcolonial ideologies (sara ahmed note white women's 'feminism'), Social constructionist ideologies, transgender people, intersectional feminism.

Post Structuralist Feminism:

Acknowledges an impossibility to generalise women's experiences across all cultures and histories.
(Benhabib, 1995)

Acknowledges existence of multiple truths - not just men and women.
(Pamela Abbott et al)

Argue concept of gender is socially constructed.
(Judith Butler, 2006)

Deconstruction through Discourse

Deconstruction:

Set of approaches to understanding relationship between text and meaning.

Deconstruction introduced by Jacques Derrida "as a turn away from Platonism's idea of true forms and essence which are valued above appearances"
(Wikipedia, 2025)

Discourse:

"A generalisation of a notion of a conversation to any form of communication" (Wikipedia, 2025)

In social studies - "Discourse is a window into power as control of discourse amounts to control of how the world is perceived" (Wikipedia, 2025)

A core concept of discourse analysis is the discursive nature of reality.

Discursive Nature of Reality

Suggests that our understanding and experience of the world are shaped by the way we talk about it, rather than being a direct reflection of an objective reality.

Counter

Lipstick Feminism

Use make up and clothes as personal expression

Projections² Studio¹ Knowledge

UNIT 3: STUDIO 1
PROJECTIONS²

Post Structuralist Feminism

Chris Weedon, 1997 (1987)

"**Language** is the place where actual and possible forms of social organisation and their likely social and political consequences are defined and contested. Yet it is also the place where our sense of ourselves, our subjectivity, is constructed."

I will explore the written content of Vogue from this perspective, looking at the words and their contexts to explore how Vogue constructs a viewpoint and understanding of the world we live in. I will further this by looking at design and if that too constructs social organisation, ourselves and our subjectivity.

Gayatri Spivak on Derrida, the subaltern, and her life and work

Gayatri Spivak interviewed by Karen Archey, 2024?

"It's not just destruction. It's also construction. It's critical intimacy, not critical distance. So you actually speak from inside. That's **deconstruction**... You do not accuse what you are deconstructing."

I have bias and subjectivity as I have grown up with Vogue as a known object in my life. I love Spivak's approach to deconstruction (something brutal sounding), simultaneously being construction. I also love the non-accusatory approach, which I will attempt to embrace in my approach to deconstructing Vogue.

The Beauty Myth

Naomi Wolf, 2010 (1991)

Naomi Wolf explores in depth what she terms 'the beauty myth' - how women's magazines create "feminine ideals" - that are normalised and are made to look like 'facts' and 'truth' are actually created by men, "The beauty myth is not about women at all. It is about men's **institutions** and **institutional power**." How does magazine design perpetuate or eradicate this thesis?

She goes on to address the social construct of women in specific decades (1920s orgasims, 1930s home, children and family, 1980s beauty) and notes how "With this tactic, we waste time in every generation debating the **symptoms** more passionately than the disease." Wolf suggests the social construct of women in women's magazines exists to distract women from the **root** of inequality.

The symptom and the root is the focus of Louise Hay's work. Hay believes all physical illness is a symptom of an emotional root. By addressing the root of the symptom you heal the physical ailment without medicine. Similarly *Focusing* by Eugene T. Gendlin offers a practical guide to psychotherapy that has a similar approach whereby you address the root of the physical pain through the mind.

How does design contribute or create the root of the content? Or is design part of the symptom?

Additional References

Decoding Women's Magazines, 1993, Ellen McCracken - An in depth semiological analysis of decoding and signifying elements of advertising and imagery in women's magazines.

The Waves of Feminism a Very Brief History, The New Feminist, 2025, Website - Detailing history of feminism broken down into four waves. 1810-1920 Legal Rights, 1950-1980 Sexual and Social Rights, 1990-2010 Diversity within feminism, 2010-Present Online globally connecting

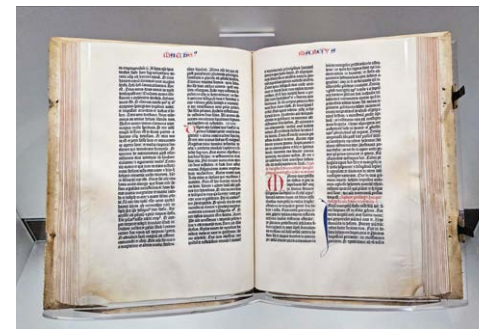
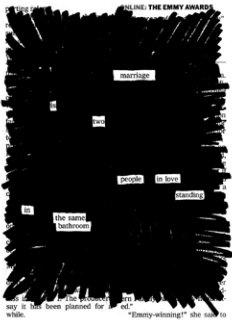
Feminism: A Very Short Introduction, 2005, Margaret Walters - A beautiful exploration from marginalised voices of feminism looking to its root - where "Interestingly, the earliest examples of the word in the Oxford English Dictionary carried negative meanings." This is from England in the early 1890s. An interesting example of the social construction of language?

Feminist Theory: From Margin to Centre, 1984, bell hooks "Black feminists rightly argue that 'every problem raised by white feminists has a disproportionately heavy impact on blacks.'" One of many examples of the depth and complexity of feminism and to be aware of my position and privilege within it.

Typographic Design: Form and Communication, 2018, 7th Edition, Carter et al. Practical guide on design.

Projections² Studio¹ Knowledge

UNIT 3: STUDIO 1 PROJECTIONS²



Newspaper Blackout / Newspaper Censorship,

Censored Newspaper by artist Ian Breakwell was inspired by a page of a pornographic novel with all the offending words blacked out. The result was a series of “disconnected linking phrases” that were more erotic than the original.

Newspaper Blackout is “a collection of poems made by redacting newspapers with permanent marker” by Texas artist Austin Kleon. An example of construction through deconstruction (as noted by Spivak, see previous page).

Both projects use censoring as deconstruction which are interesting provocations to language and content, which I will explore through deconstructing myself. Censoring feels like a political act and a power move, as you are removing a voice, which doesn't feel very equal and challenges Spivak's notion of accusing the text.

The Substance, 2024

The Substance is a horror drama that subverts the social construction of women. An aging media star takes an injection to make her younger, suggesting growing old is undesirable and limits your life opportunities. The distinct lack of speech in the film, heightens the isolation the woman feels. The younger version of herself invariably wants more, because nothing is ever enough in our commercialised and commodified culture, and the results are a physical degradation of her body, face and sanity, resulting in her demise to just a flat face flapping along the pavement. A direct comment on the beauty industry, expected beauty standards of women, as Wolf notes (see previous page). Packaged in a hyper real, airbrushed aesthetic, the film reflects the social construction of women in women's magazines and media, and cleverly plays into an expected aesthetic to make it a Hollywood blockbuster, - the system it is critiquing. Reinforced further by the lead role as Demi Moore, a well known Hollywood actress. Ironically reviewed in Vogue, not for its fashion...

The Gutenberg Bible, 1455

The Gutenberg Bible was “the first complete book... in the West and one of the earliest printed from movable type, so called after its printer, Johannes Gutenberg, who completed it about 1455.” Despite having no page numbers, no title pages and being similar to “manuscript copyist” at the time, the column structure and margins are strikingly similar to today's newsstand magazines, asking the question what has changed, or not changed, in over 100 years of layout design and why?

“One of Gutenberg's inventions was an ink which wasn't ink, it's a varnish. So what we call printer's ink is actually a varnish, and that means it sticks to its surface” (Wikipedia, 2025). This is interesting in what I have found previously through my work is the contrast between the exterior and interior. If the ink is sticking to the surface, is it just a covering? a facade? what is beneath? and what does this mean? Is the ink the symptom and if so does that make the paper the root?

Additional References

Old News, Michael Mandiberg, 2008/2009 - Everyday for one month Mandiberg laser cut the words Old News from the New York Times and collected them in a stack in his gallery, highlighting the news is out of date as soon as it is printed. As the stack grew it was symbolic of the “worthlessness of the stacks of unsold or unread copies” (Ludovico, 2012).

The Stepford Wives, 1976, Film - ‘Perfect’ wives cook, clean and prepare dinner for their husbands pleasure in Suburban America, turn out to be robots - suggesting women are not enough and don't conform to men's expectations. Contemporary counterpart being *Don't Worry Darling*, but robots are substituted by simulation.

Metropolis, 1936, Film - A silent film exploring the invisible working class underground keeping the Utopian lives of the upper class functioning above ground. A robot, Maria, created by a man, purely “surface and image” (Myman, 1996) creating the blueprint of women as a social construction?

The Morning Show, 2019, TV Series - *Stylist* (2023) cited *The Morning Show* “as the best TV series about women's rights.” And they are right, although the entire context reinforces Wolf's feminine ideals - so is it?

Weyward, Emilia Hart, 2023, Novel - Tells the story of repressed women over three eras, and how language has come to define women: “Men invented the word witch, we call ourselves weyward.” You could argue the stories are consequences of those decisions.

Projections²

Enquiry

UNIT 3: STUDIO 1
PROJECTIONS²

I will deconstruct Vogue with the intention to interrogate the role of design to explore how/if content is socially constructed/not socially constructed and what this means.

I will deconstruct Vogue from the position of post structuralist feminism, as I am interested in how magazine design contributes to the discursive nature of Vogue (how Vogue shapes the way we view the world).

I will create a set of rules to deconstruct the first Vogue (1892) and most recent issue of Vogue (2025) available from the online Vogue Archive (proquest.com/vogue, 2025) to compare the two.

Projections²

Enquiry Context?

UNIT 3: STUDIO 1
PROJECTIONS²

Do I need a set of specific quotes that relate directly to set of rules on next page?

CAPITALISM - Naomi Wolf / Unit 2

PATRIARCHY - Caroline Criado Perez / Unit 2

COMMERCIALISATION/COMMODIFICATION - Femke de Vries / Unit 2

SOCIAL CONSTRUCTION - Ellen McCracken / Esther Hunziker
Project

Projections²

Set of rules - First draft

UNIT 3: STUDIO 1
PROJECTIONS²

Socially constructed content

- Text or image in context of other socially constructed content i.e. celebrities, Royalty, titled dignities, events, awards, promotional activity with a capitalist end etc.
- Text or image in context of commodification (to purchase) or commercially (to sell).
- Text or image in context of capitalist systems and structures (job, money, hierarchy from working).
- Text or image in context of patriarchy – construction of any form of gender, gender is marginalised, patriarchy is advocated as fact / the right way / the way.
- Text or image that suggest capitalism, patriarchy and men are the dominant / assumed correct / assumed right / assumed fact / assumed truth.
- Text or image in context of appearances.
- Images that are sexually suggestive (Specificity? Reference?)

Objective* content

- Text or image in context of objective surroundings – as in places that exist without inference, people that exist without inference, things that happen without inference.
- Text or image in context of diverse / cultural backgrounds that are not white, upper class.
- Text or image that challenges patriarchy – champions any form of gender and or diversity, challenges patriarchy as fact / the right way / the way.
- Text or image that challenges capitalism, patriarchy and men are the dominant / assumed correct / assumed right / assumed fact / assumed truth.

* Nothing is objective in Vogue, (Harraway partial mperspective) as all the content is created, so objective in this sense is anything that counters social construction?

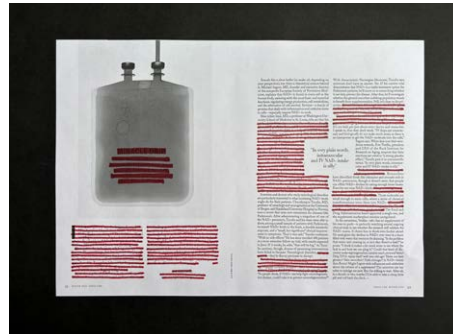
Projections² Studio¹

UNIT 3: STUDIO 1 PROJECTIONS²

CENSORING



CENSORING RED



STRIKETHROUGH



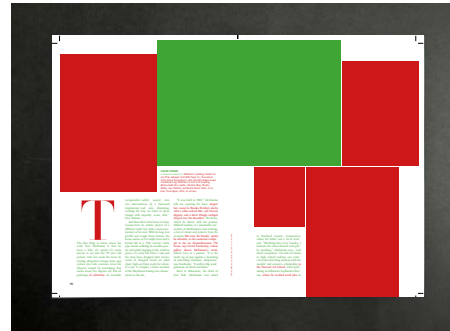
GREEN WIGGLY LINE



EXTRACTING



COLOUR LENS



BLURRING



SPRAY PAINT



ABSENCE



I printed quickly and cheaply, black and white copies of Vogue, issue dated Feb 1, 2025, the most recent issue available online at the Vogue Archive (<https://www.proquest.com/vogue/browseissues>) to work with.

I initially experimented with different ways to deconstruct the text and images of Vogue magazine according to the set of rules I created, using a different feature for each iteration, with the intention to explore social construction within the magazine and the implications design has in this process.

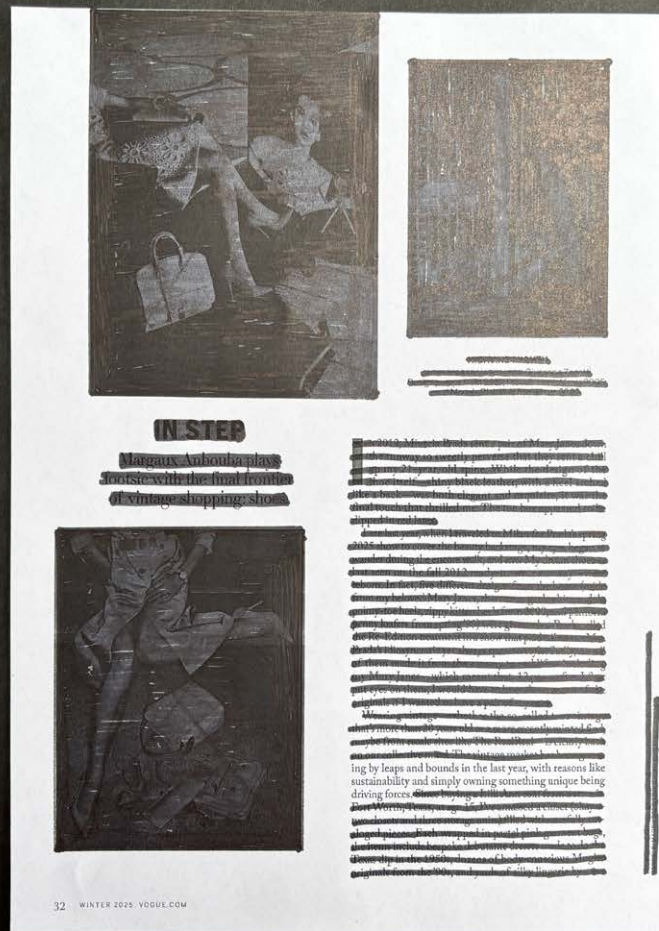
As I worked through each feature, numerous questions arose that required greater specificity to my set of rules. Questions of location, for example, Paris was used multiple times, sometimes as a place of squalor and sometimes as a context of luxury, affluence and inclusion. Although both are social constructs, one adheres to the commerciality and commodified nature of social construction and the other to a history and life, which felt more 'real.' This contradiction arose for institutions for learning (Universities, schools, colleges), fashion designers (name as a brand versus name of a person), designers (as workers), exhibitions / shows / galleries (naming smaller independent shows showcasing diversity versus commercial, exclusive events), credits (interviewer, photographer, hair and make up, picture libraries), travel (by car to get somewhere versus by private plane multiple times a week).

Further questions arose about classifying the text into one of the two categories as sometimes I could see both sides to the text.

Projections²

Studio¹ Censoring

UNIT 3: STUDIO 1
PROJECTIONS²



Method: Deconstructing by Censor

Reference: Newspaper Censored, Blackout Poetry

Process: The process of blacking out means removing or obscuring content. I had to decide which voice to remove. As Vogue's reputation is commercial, luxury fashion and beauty (social constructs) I censored the socially constructed content to see what was left.

Findings: One sentence in the entire page was not commercially constructed according to my set of rules. Even though I blacked out with a sharpie you could still see the larger words and the images beneath the pen.

Reflections: The blacking out is effective as a method for exposing the amount of socially constructed content on the page visually, and draws the readers attention to the non-socially constructed content (is this objective content or not? I am not sure), but when you censor someone or something, someone is making a set of decisions as to what should be removed, silenced, taken away. This is not an approach of equality where every voice is heard and equal, the perspective of feminism I am approaching this project from. The medium feels accusatory.

It still looks like a magazine so the context is clear. The show through of image and text through the pen works as a metaphor for the socially constructed content being dominating and not going away quietly!

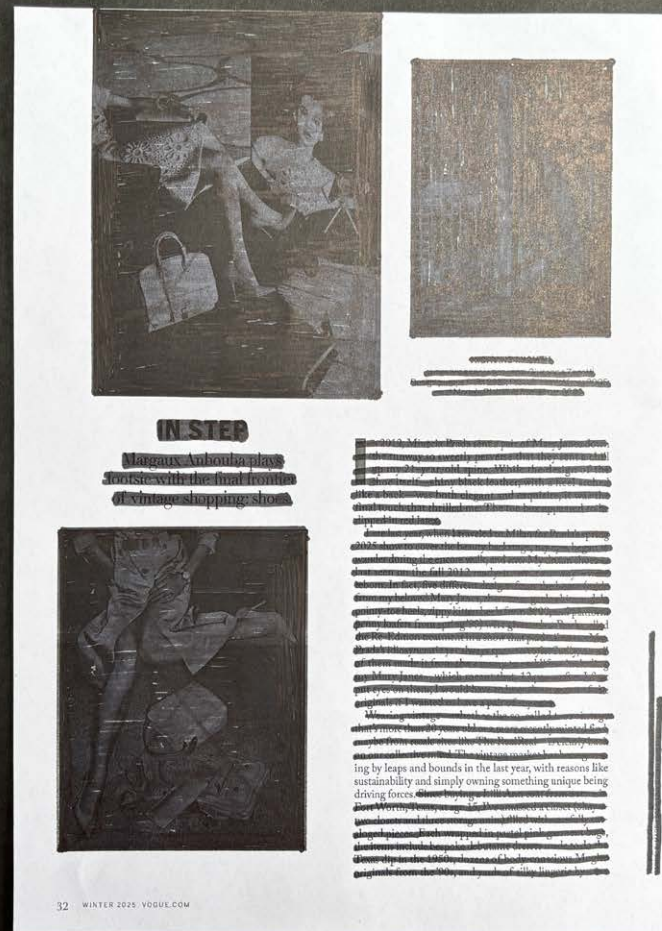
Development: How would this feel if the colour wasn't black, would it still feel like censorship? Would it be as impactful? Would it still communicate clearly?

Projections²

Studio¹ Censoring

UNIT 3: STUDIO 1

PROJECTIONS²



Design analysis: Deconstructing by Censor

Text: Larger blocks of blackout suggest larger text that denotes the headline. This is in the middle of the page, not the top, challenging the physical hierarchy of the page - the eye travels in a Z pattern (Bigman, 2021). The blackout on the main body copy, the picture caption and credit is the same width, but the credit and caption look smaller, this is because the ascenders and descenders of the body copy protrude the pen, clearly signifying the size of text and the implied hierarchy of size and importance. The credit runs vertically, not horizontally, reducing its importance further. It's placed in the gutter making it harder to see.

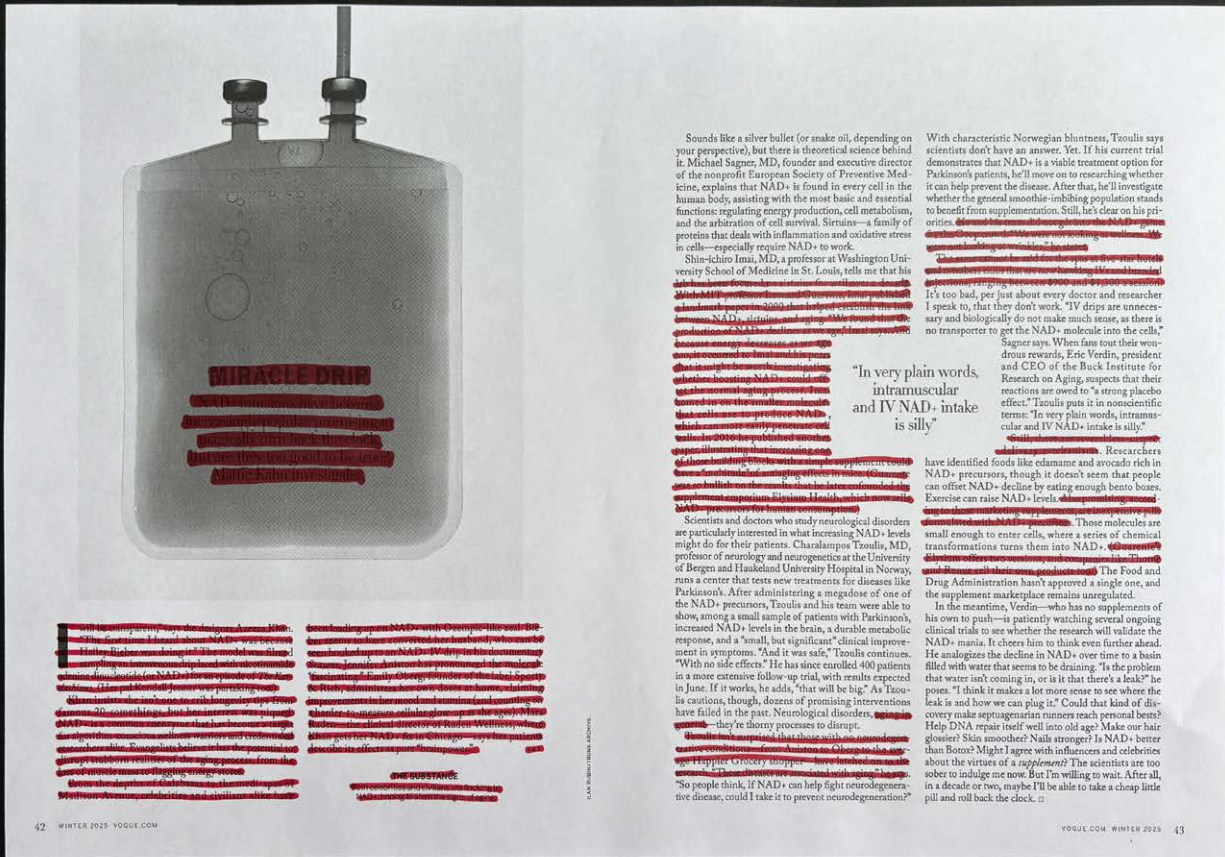
Navigation: I left the page number and footer clean to anchor the page to a context to enable the reader to understand the communication, something I didn't do in my previous work, which made it too disconnected. There are four blocks of text and three squared images, giving seven entry points to the feature. The eye jumps from one to another looking for something that draws the reader in to consume the whole article. This also gives an element of choice to the reader of how they read the page. The dominance of black on this page indicates the focus of socially constructed content, does abundance normalise it?

Grid: Despite the images and text being slightly offset, challenging the grid that the page was built on (Carter et al, 2018)) there is still a clear two column structure and a clear boundary around the edge, reinforcing the edge and boundary of the physical page itself.

Development: How do the grids align or misalign throughout the issue? What does this tell us?

Projections²

Studio¹ Red Censoring



Method: Deconstructing by Red Censor

Process: I chose red as its implicit connotations are of danger and warning, but it is also bright and bold. The larger text still showed through the red pen, showing resistance to being censored.

Findings: The connotations of red give the censoring added emotion. It is visually communicating the removed words are dangerous and its warning you against the content. A strong statement.

Reflections: The red censoring was clear and communicated strongly that there are two types of content present. One is legible, one is not, which prompts the viewer to ask why and to make the connections. The text showing through the pen is an interesting provocation, a metaphor for the strength, dominance and power the socially constructed narrative of the magazine - reflecting the ideologies of the capitalist structure and system it is created within, as stipulated by Wolf (2010). It still looks like a magazine so the context is clear.

Development: I could explore this further with multiple colours. If it was rainbow like, reflecting the LGBTQ+ flag, would that communicate more loudly to marginalised groups and marginalised content?

Projections²

Studio¹ Red Censoring

UNIT 3: STUDIO 1 PROJECTIONS²

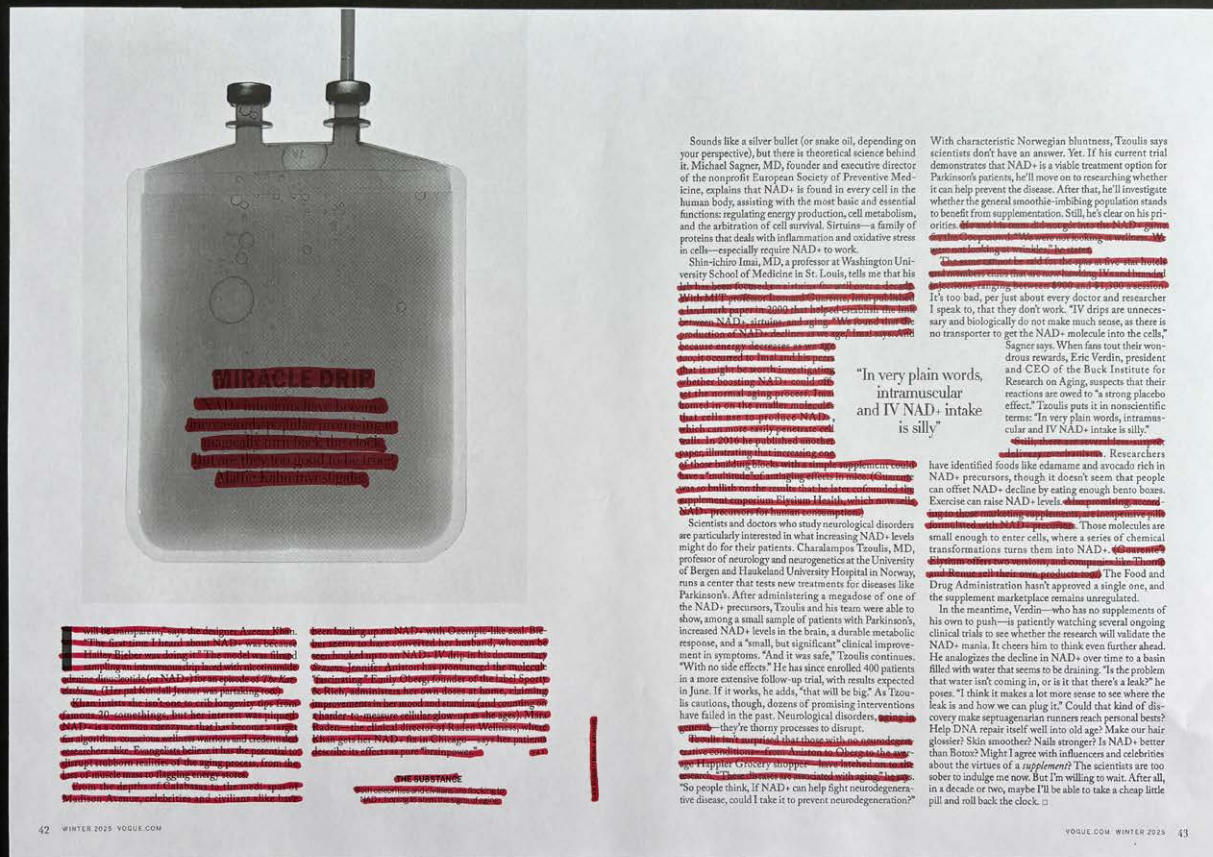
Design analysis: Deconstructing by Red Censor

Text: The text parallels the first page with larger blocks denoting the headline and intro. This time I notice the width and depth of this section, which I didn't before. It is almost identical to the first giving consistency and repetition, two tropes of reinforcement, implying this is right and correct. The body copy is also identical to the first, creating the same effect. This connects the pages as being part of a set. Again, reinforcement. The pull quote on the right page breaks up the text and creates space in and around the words. The space elevates the pull quote, as does the size of the text. Read alone the pull quote tells you what the feature is about and gives an opinion. This quote criticises the 'beauty' technique - challenging, rather than promoting it. This simultaenously challenges (through language) and consolidates (through subject of the pull quote) the notion that Vogue is commercially and beauty driven (both social constructs).

Navigation: The text is strongly presented with clear and consistent margins between columns and around the edge; the columns are equal in height and alignment on both pages respectively. Our ingrained convention of reading columns and knowing that the bottom of one leads to the top of the next is evident. A social construct of magazine design.

Grid: The grid is really clear in this layout and the red pen accentuates this. A two coulumn grid is used. Reminiscent of the first book printed *The Gutenberg Bible*, from 1455, asking why hasn't anything changed?

Development: I could look further at reading patterns of column text through graphic communication design.



Projections²

Studio¹ Strikethrough

UNIT 3: STUDIO 1

PROJECTIONS²



Method: Deconstructing by Strikethrough

Reference: Magazine designers strikethrough text in magazine design when placeholder words are put on a layout where text will go.

Findings: There was far less socially constructed content on this page. It is harder to see from a glance the ratio as the strikethrough is quite weak graphically. It may also be the amount of non socially constructed content present on the page. The amount of legible text is distracting me from assessing the design, which alerts me to the pre defined set of conventions I bring to a reading a magazine and my expectations of layout. I want to fall into a comfortable habit of consuming the page as opposed to analysing it.

Reflections: The positive of this method is that the words are still legible for both types of content allowing the reader to connect the whole text. The reader can read the struck-through text, or the non-struck-through text, or the text as a whole. This aids the communication of the context, but I don't think it is strong enough graphically to communicate the concept of socially constructed content in Vogue. It looks so much like a page of a magazine I start to inherently look at, and read it, as a page of a magazine which stops me asking questions.

Development: Being able to read both types of the content is important to being equal, impartial and clear of why the text is being divided up, which is something to consider in developing this method.

Projections² Studio¹ Strikethrough

UNIT 3: STUDIO 1 PROJECTIONS²



Design analysis: Deconstructing by Strikethrough

Text: The hierarchy of the text styles is more difficult to identify quickly and easily when they are text, as opposed to blocked out words. Am I distracted by trying to read the words as my body is programmed to do that when faced with a page like this. This acknowledges conventions, or social constructs, we bring to consumption of a magazine.

Navigation: The headline is identified by the font (being different to the other dominating fonts on the page), size (larger) and capitalisation. These factors identify it as different to the rest of the words on the page and pulls the eye to read that first, creating a visual hierarchy (Carter et al, 2018) of information.

McCracken (1991) argues how the cover is a frame that creates the context for what follows: "...the verbal and non verbal signifiers in the cover extend meaning to the material inside. After seeing them... readers carry a set of cultural prejudgments to their perceptions of the magazines contents." Does this apply to the headline? It signifies the start and creates a context for the rest of the words. After reading the headline you are drawn to the intro below, which is slightly smaller in size, in a different font and has more lines. It's short length invites you to scan it to draw you in to read the piece. It too sets up the tone and expectation of what is to come, creating a socially constructed context within the page.

Grid: Clear three column grid, different to the previous pages. Do shorter lines, make you read it quicker? If you read it quicker is it deemed 'less important'?

Projections² Studio¹ Wiggly Line

UNIT 3: STUDIO 1 PROJECTIONS²

Method: Deconstructing by Wiggly Line

Process: I drew a green wiggly line through the socially constructed text to take an infomal approach.

Findings: There is a large amount of socially constructed text in this feature. The pull quote is longer, but works in the same way. A rectangle within a rectangle. The rectangle is mirrored on the page opposite. The image rectangle is larger than the text rectangle. The image is not full bleed, but it is full page. The margins around the edge of the image are consistent, but less than the text margins. The image is larger than the body of text. Does this make the image more important? The clothing and body position are sexualised. This is the only image in the entire magazine that features a person smiling.

Reflections: Not a great method. The green is weak which doesn't make the amount of socially constructed text obvious or impactful and doesn't communicate anything. The spread is symmetrical and the repeated use of rectangles warrants further investigation. The images are repeatedly full page and of unsmiling people, this creates an ideology that when taking a photo you don't smile, this suggests succesful, rich, fashionable, 'beautiful' people don't smile when having a photo taken. A prevalent narrative on Instagram and with influencers. Ironic really as doesn't everyone think being rich and famous makes you happy?

Development: Collate all the faces in the magazine and classify them as smiling or not smiling. The images are also all quite dark. Not smiling and dark are not connotations of happiness or contentment. Are they connotations of luxury?



Projections² Studio¹ Blurring

UNIT 3: STUDIO 1 PROJECTIONS²



Method: Deconstructing by Blurring

Reference: Brands and/or inappropriate content is blurred out on television as a form of censoring.

Process: By offsetting the socially constructed text by just 2mm created the censored blur reminiscent of TV blurring. It makes to words illegible and hurts your eyes.

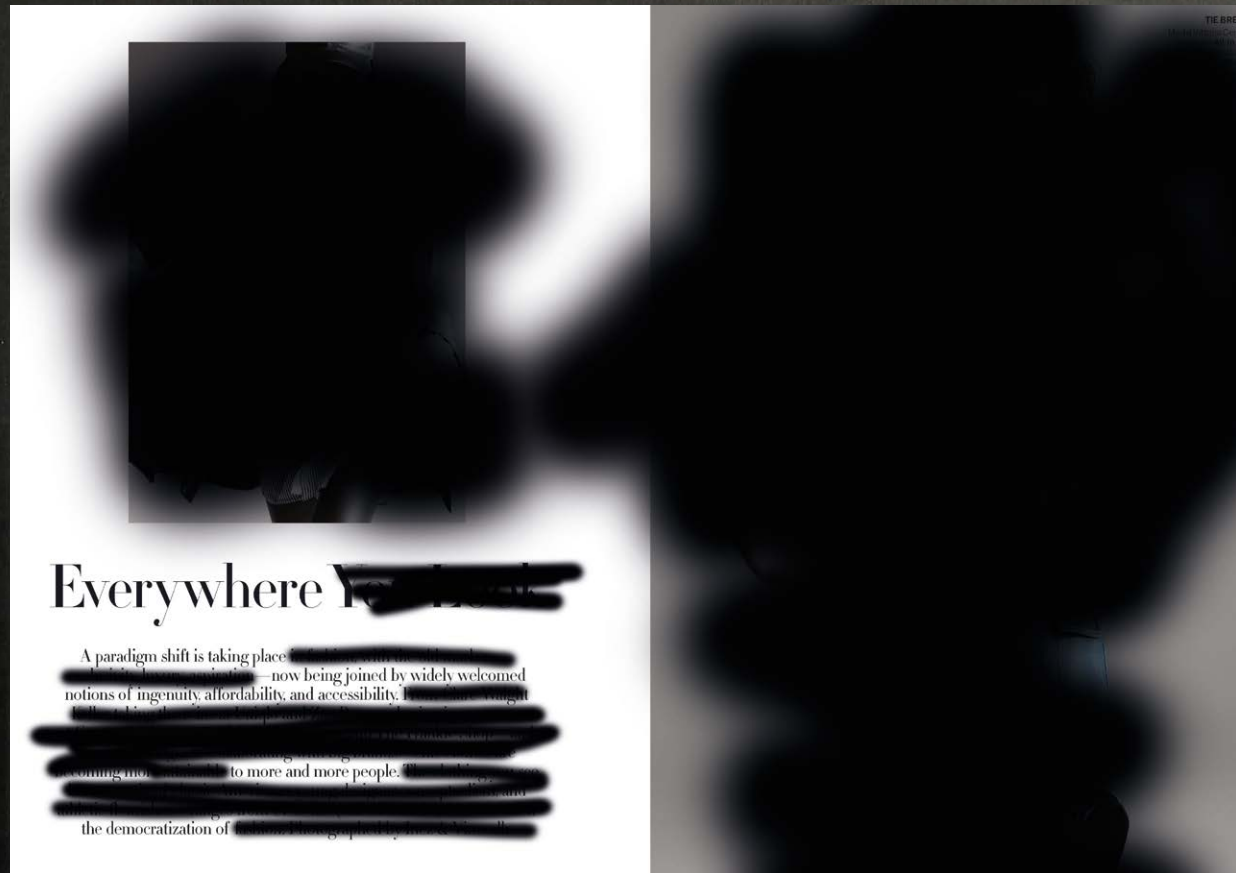
Findings: The non-socially constructed text is clear and is quite easy to cipher when looking at the feature. I offset the image as that is a social construct as the clothing is commodified by the picture caption and the positions of the models is a social construct of femininity. The image bleeds off the page and has no margin or boarder like the text.

Reflections: An interesting approach that made the text that wasn't blurred look larger and gappier. This draws attention to the homogenous smoothness of bodies of texts in magazines. Does this homogenous body of text create a context that normalises the content as inoffensive and goes unnoticed? The method asks wider questions of who chooses what gets blurred out and why in society? What are the rules and conditions and who is creating them? Are they biased? partial? have equality at heart? or capitalist or political motivations? The image is allowed to run to the edge of the page, but not the words, they are always contained. This is partly a technological constraint of the printing process, that allows for a few mm of movement in trimming. Does this give the words hierarchy over the image which can lose its edges? Why are these edges are deemed losable?

Projections²

Studio¹ Spray Paint

UNIT 3: STUDIO 1
PROJECTIONS²



Method: Deconstructing by Spray Paint

Reference: Graffiti. An expression of being censored and/or protest?

Process: I quickly used Photoshop to create a spray paint brush and sprayed the content.

Findings: Most of both pages are lost to the spray paint clearly identifying large amounts of socially constructed content. Again the image is full bleed, dominating the space visually and physically. Inversely the text is given white space around it that gives it presence amongst the dominating visuals. The image on the page with the text is inset, of equal-ish size, allowing the navigation to run from image (setting the context of what is to come) down to the headline, down to the intro. A designed hierarchy and construct.

Reflections: What is left is quite a powerful statement. "Everywhere A paradigm shift is taking place - now being joined by widely welcomed notions of ingenuity, affordability and accessibility. to more and more people. the democratization of" The punctuation of the original piece affects the reading of the extracted piece, highlighting the role of punctuation in the text of the magazine as part of social construction. Does this intonation go unseen as the content is presented in a familiar way the reader doesn't question it?

Development: I tweaked the punctuation to make it make more sense... "Everywhere, a paradigm shift is taking place - now being joined by widely welcomed notions of ingenuity, affordability and accessibility to more and more people. The democratization of..." I invite you to create your own ending. How else can I communicate this graphically?

Projections²

Studio¹ Red/Green Lens

UNIT 3: STUDIO 1 PROJECTIONS²



Method: Deconstructing by Red/Green Lens

Reference: At the BA Graphic Communication Design Showcase at Central Saint Martins 2025, a student used a red and green lens to make red or green text visible/invisible allowing two readings of one text.

Process: Making the socially constructed content red and the non socially constructed content green meant the text was fully present and equal, but could be isolated through the lens.

Findings: I found this text particularly hard to categorise. I could read certain chunks two ways.

Reflections: The difficulty in assigning this content drew attention to subjectivity and ambiguity in text, reading and understanding of text, and highlights pitfalls of this method.

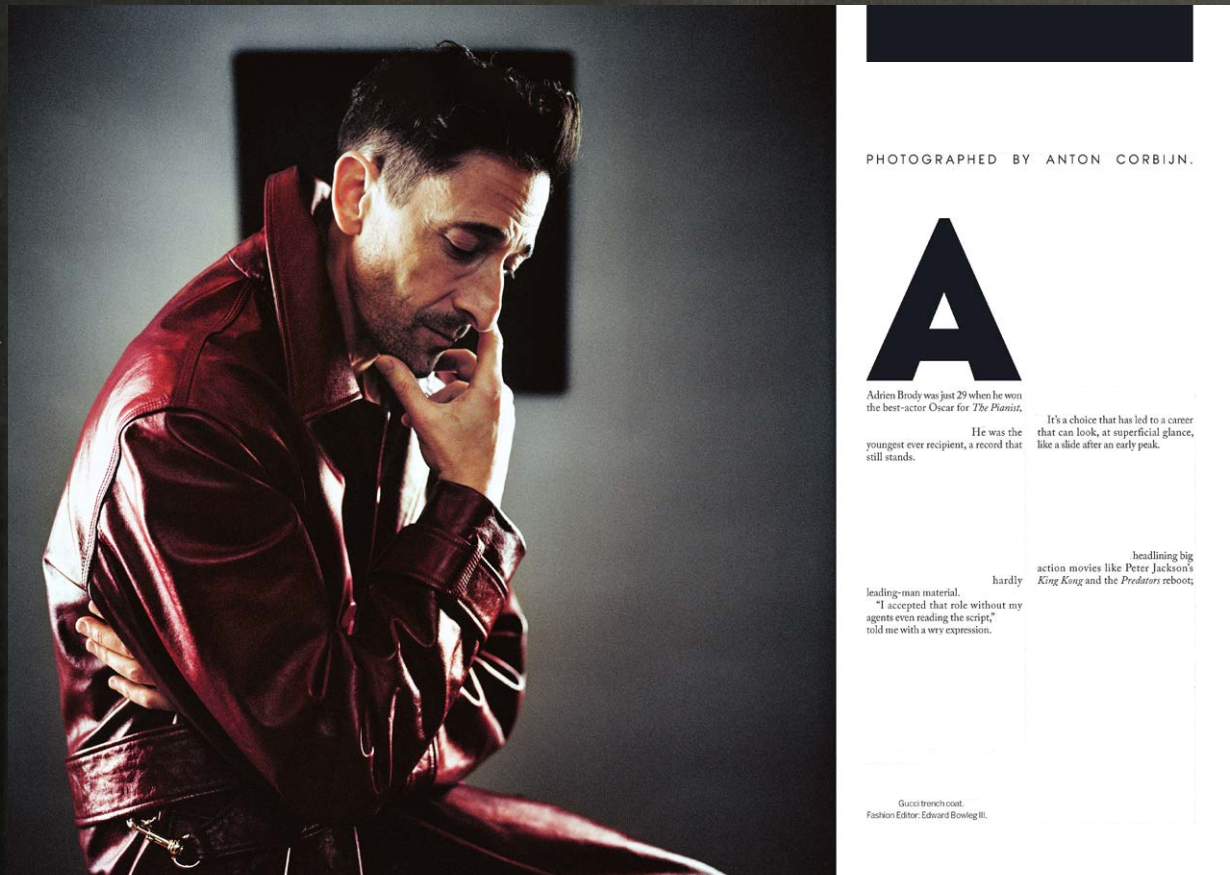
It was an effective technique in offering an equal communication of the content and is graphically strong. It is interactive and that makes it fun and draws the audience into the deconstruction physically, although it didn't work well. This method also raises conversations about accessibility of magazines to any person with sight impairments or disabilities. Spivak commented "Whole groups get excluded because a certain kind of dominant discourse is established" (2024). Are whole groups excluded within magazines because of how they are designed?

Development: I would like to try this technique on a different article as this one was particularly challenging content wise. How do magazines cater for people with accessibility challenges? Does magazine design create accessibility challenges?

Projections²

Studio¹ Absence

UNIT 3: STUDIO 1
PROJECTIONS²



Method: Deconstructing by Absence

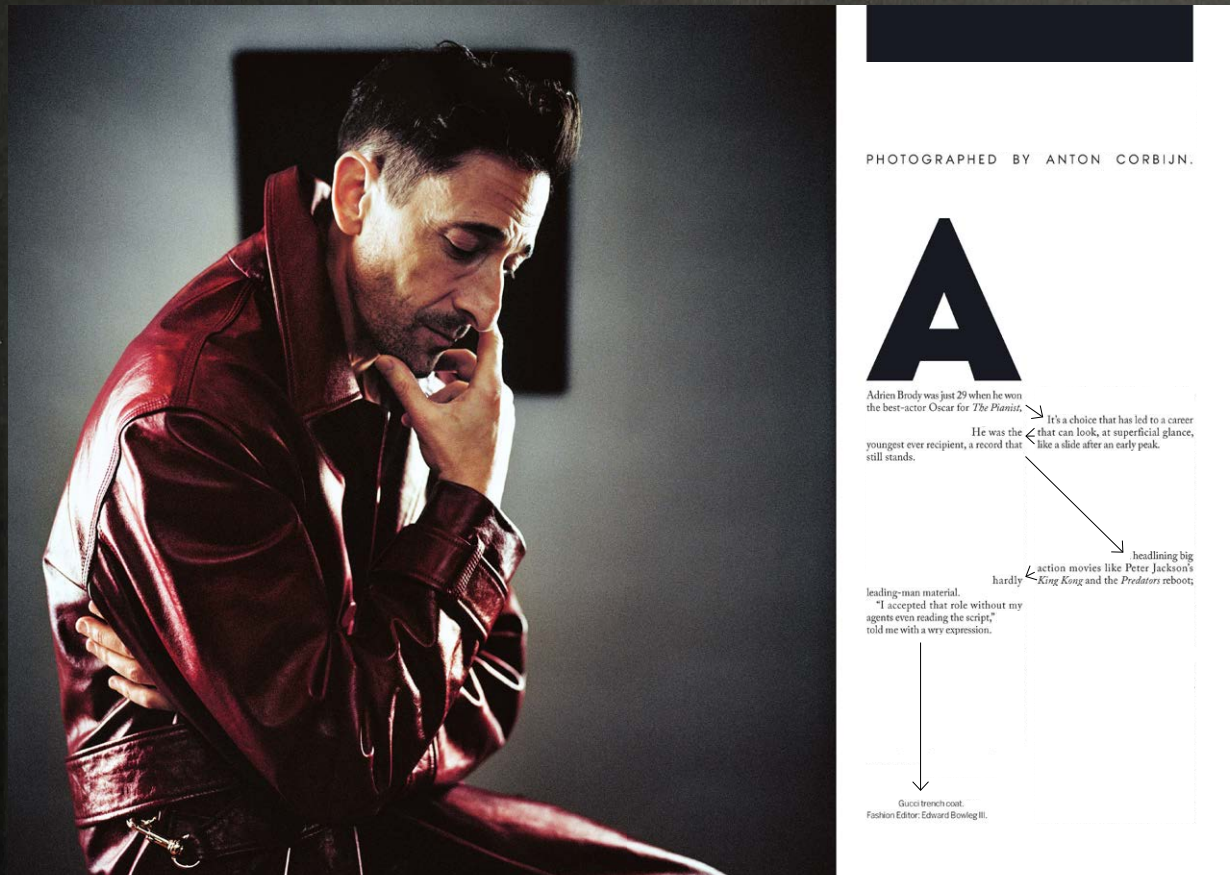
Reference: Unit 2 Outcome - Vogue Reconstructed

Process: I liked the use of absence to highlight the commerciality of Vogue from Projections 1, where I replaced all the adverts with blank pages, which was quite powerful. I used this method of absence to create two versions of the same feature to show socially constructed content and non socially constructed content.

Findings: As I read these two pages as individual pages, challenges (or options?) started to form of how to read it. There is a hint in this layout at two columns of text, but they are not clearly defined as in previous iterations. The oversized (not) drop cap (an up-cap? rise-cap?) signals the start so I start there, based on its size, font and capitalisation that demands my attention. I am also relying on previously formed understanding of magazine reading conventions. But it reads "A Adrien Brody..." which is weird. If I read the body copy by height hierarchy I read in a zigzag down the page (see next page), if I read it as two columns I read the picture caption as part of the body copy. This happens because the space between sentences doesn't communicate linking space (as it does between a series of columns), it is communicating a sort of thinking space. I know there is a link, but it's not clear or obvious. The uneven, larger spaces, between the continuous body copy removes the intentional space between a series of columns of body copy and the picture caption, that informs the reader it is something separate. The change of font isn't as noticable because my concentration is on following the

Projections² Studio¹ Absence

UNIT 3: STUDIO 1 PROJECTIONS²



thread through unusually large spaces. So the text at the bottom of the first column reads as continuous: "told me with a wry expression Gucci trench coat. Fashion Editor Edward Bowleg III." a real jarring of tone, texture, language and intention.

Image: The image is socially constructed as the picture caption locates the image in consumerism as it is detailed as being a Gucci coat. The image is of a man and he does not look to camera, or have his eyes open. He is clothed and only his hands and face are exposed. He is middle aged signified by the wrinkles on his forehead and slightly sallow skin. The body position signifies a man of deep thought and consideration. It is predominantly dark with highlights.

Reflections: The Up-Cap is purely graphical/aesthetic and runs throughout Vogue. It sits proudly above the column of text as a marker of 'the beginning' / 'start here' and grapheme graphic symbol? A drop cap traditionally nestles itself down the column of text and is the first letter of the first word.

Development: I want to plot the possible ways this text could be read which will highlight the conventions of magazine design and offer insights to alternative readings of texts. I want to re-write the text as a block to see how that feels too. Compare images with those of women for body position, clothing and gestures.

Further Development: I could create two versions of the same magazine, using absence to highlight socially constructed content and non-socially constructed content. By placing two issues side by side to see how the wholes read using an equal method. Not censoring, minimising or silencing any voices.

Projections² Studio¹ Absence

UNIT 3: STUDIO 1 PROJECTIONS²

MAN ON WIRE

ADRIEN BRODY IS DRAWN TO HIGH-RISK ROLES AND FILMS THAT PUSH HIM TO EXTREMES. NOTHING HE'S DONE COMPARES TO *THE BRUTALIST*. BY WENDELL STEAVENSON.

Roman Polanski's haunting film set in the Warsaw Ghetto.

The immersive effort of preparing for the role, moving out of his New York apartment, avoiding friends, and starving himself to understand loss and isolation, left him depressed and exhausted. He did not work for a year afterward. The next role he took was a developmentally disabled murderous boy in M. Night Shyamalan's *The Village*, a gothic tale of monsters in the woods;

"Night didn't want anyone to read it, so I honored his request." Brody had come up working with directors like Spike Lee, Ken Loach, Barry Levinson, Steven Soderbergh, and Terrence Malick, and he wanted more of the same: interesting roles, collaborations with great artists. "I didn't want to say: Okay, now I'm only looking for an overtly heroic

WORK ETHIC
Brody is constantly acting, painting, making music. "It all connects," he says.

character. I wanted to have a creative journey. But that is the problem."

optics are misleading. To date, Brody has made almost 60 movies playing a multiverse of characters, from punk rocker to ventriloquist to bull fighter to Roman general; he's played Arthur Miller, Houdini, and a wonderfully whimsical Salvador Dali in Woody Allen's *Midnight in Paris*. He has defied genre and typecasting.

done sci-fi, thrillers, and horror; and become a recurring member of Wes Anderson's film troupe. Some of his movies are critically acclaimed; plenty have bombed, but his performances are never less than wholly committed.

Brody is sanguine about the business of show business. In conversation he was open about the strange alchemy of moviemaking, and about the interplay of fame, publicity, and marketability. He told me that before winning an Academy Award, actors tend to be judged on their performance; afterward they are more likely to be held responsible on how well the movie did as a whole, critically and commercially. "That is an actor's dilemma," he said. "But an actor's journey should

Non-Socially Constructed: Alternative version.

Findings: The white space is dominant telling us that the socially constructed content is the prevailing narrative. There is more text on this version than the socially constructed version challenging the notion that Vogue is purely socially constructed. The headline is also on this version, reiterating the notion that frameworks "build upon one another to offer the consumer specific structures of interpretations" (McCracken quoting Stuart Hall, 1991). The headline sets up pre-defined context for the body copy.

The two column grid structure is more visible in this version dictating more strongly how to read the content. The sub head on the picture caption is also present and is an example of how space, font size, weight and formatting creates 'sections' within a page.

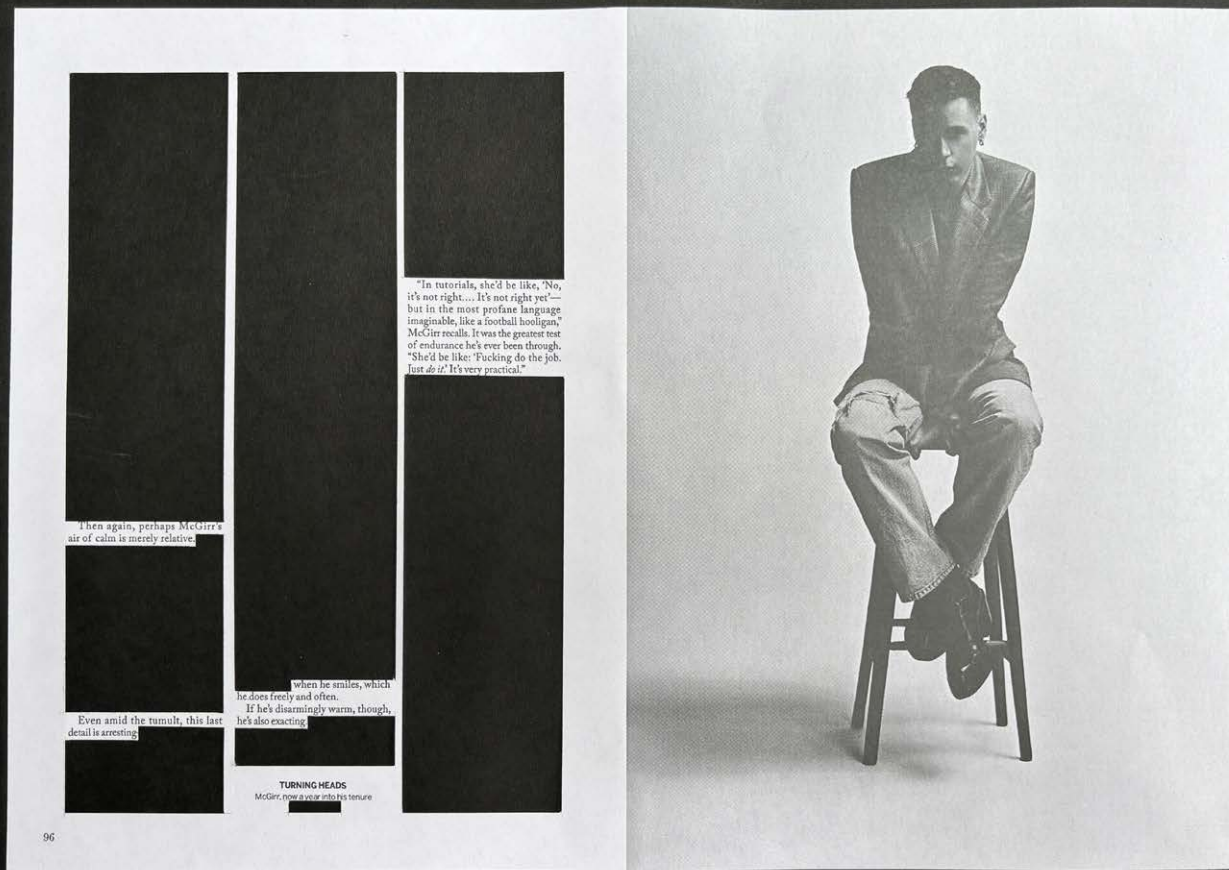
There is a clear top to bottom hierarchy of text, established through font, size, style and placement. Although the headline is graphically different to other pages, the spread is still part of the set, due to the consistent use of body copy, grid and picture caption. The method highlights mistakes - there is a space before the word 'he' on the last line of the picture caption. It ends mid sentence with no direction or communication of where to go next. This hints at the physical properties of a magazine and the inherent understanding of how to use and read it.

Reflections: Consistency creates repetition that this is 'right' and 'expected' and therefore 'professional'? Highlights reliance on the reader to know the conventions of magazine design, format and form to read the object.

Projections²

Studio¹ Extracting

UNIT 3: STUDIO 1
PROJECTIONS²



Method: Deconstructing by Extracting

Reference: Unit 2 Iterations of Spare Rib Magazine

Process: I used this method of extracting when cataloguing and classifying content from an issue of *Spare Rib* magazine.

Findings: The grid of the page is really clear in this iteration and makes quite an impactful visual statement. There is clearly parts 'missing' and what is left clearly exposes a three column grid with perfectly aligned top and bottom lines. This is the only non socially constructed image that made it through. It was difficult to decide whether it should be included or not as there is some social construct within it, but the text for once didn't price or label the clothing and the pose wasn't overtly suggestive of gender or sexual appearance, so it went in. Again a full bleed image suggests images have different treatments than words.

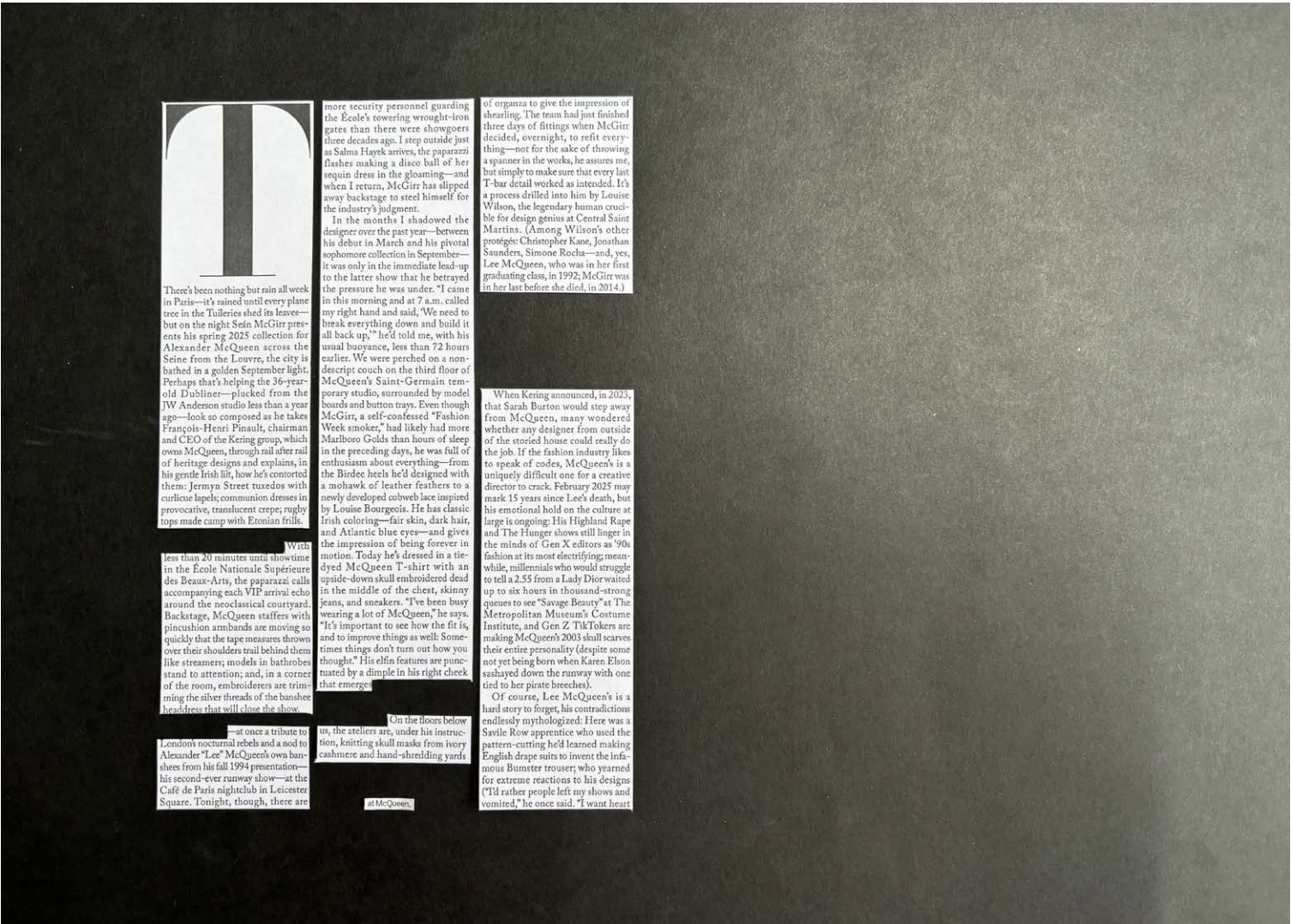
Reflections: This is visually striking and exposes the construction of content through the grid, used within magazines to create consistency of editorial content. McCracken and Said observe how "pre-embedded definitions" create a context, from which the text is decoded by the reader and content 'normalised'. Can the grid be viewed as a social construction that creates a pre-embedded definition of reading, that normalises content through familiarity.

This isn't a good method to use within the physical magazine context, as pages have content on both sides so this wouldn't be achievable with double sided pages.

Projections²

Studio¹ Extracted

UNIT 3: STUDIO 1
PROJECTIONS²



Method: Deconstructing by Extracted: Inverted

Findings: This is the extracted content - the socially constructed content from the feature spread. The density and lack of space between chunks of columns highlights the amount of content that is socially constructed. The Up-Cap is present again, even bigger, but in a different font. A more elegant font (Didot). The design and choice of font again setting the reader up for a context of what is to come (the feature is on McQuir, the new Creative Director of McQueen, which is a high end luxury fashion label. The large Up-Cap reinforces that McQueen/McQuir is sophisticated, luxurious, elegant which equates to desirable).

Reflections: There is a narrow space between the columns. Columns. Roman constructions that signify power and wealth. Is the text conveying power and wealth? Columns in Roman architecture dominate visually and are used to hold up roofs, create entrances, are grand and stately. Do columns in magazine design work in the same way?

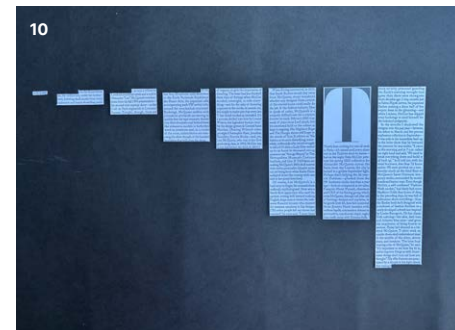
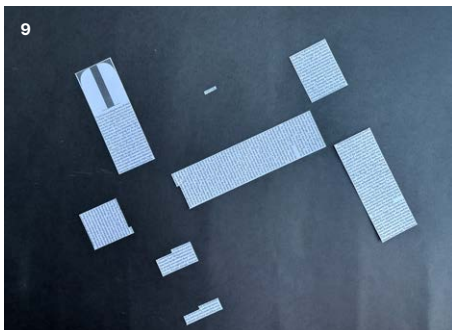
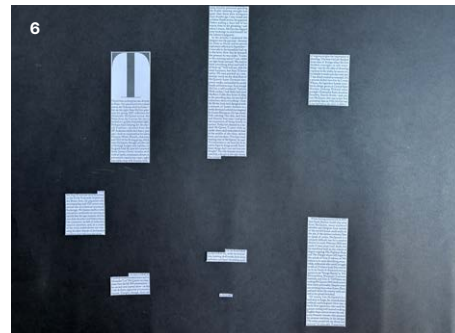
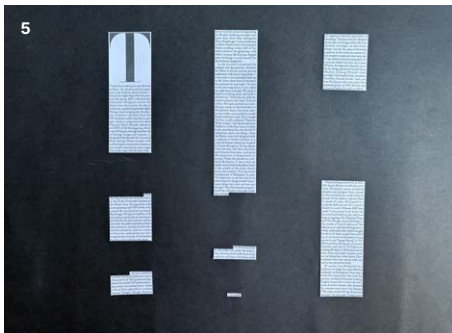
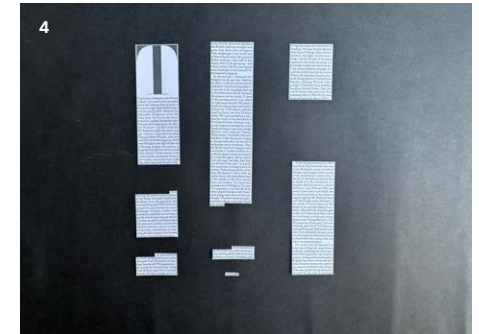
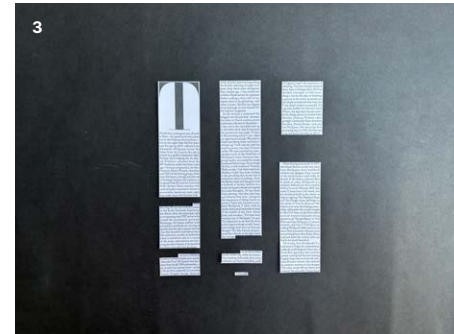
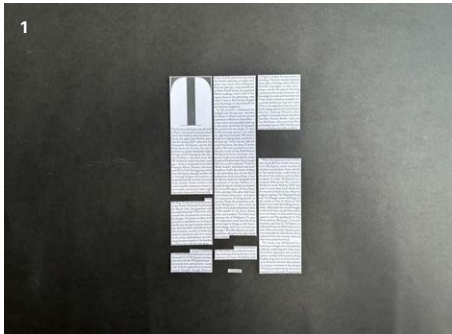
In comic books the spaces between the frames are used for reader agency to make the connections between the images. Do magazines use margins in the same way? How can I explore this further through graphic communication design?

Development: I played with moving the columns as the space asked me to (see next page). Additionally there is lots to explore further that could take this project in a different direction through columns or margins.

Projections²

Studio¹ Extracted²

UNIT 3: STUDIO 1
PROJECTIONS²



Playing: I just played with this initially, but by frame number 9, I started to wonder if orientation and alignment led to a reading order that was natural, but not prescribed by grids. I'm not sure if this challenges what the grid stands for in magazines or its role in contributing to marginalisation of feminist ideologies. Unless the form was of feminist origin - phases of the moon or similar nature inspired narrative - rather than patriarchal / colonial columns maybe? The big T is creating an 'order'. Maybe I can try this without the T making the text equal?

Projections² Studio¹

Questions that arose

UNIT 3: STUDIO 1
PROJECTIONS²

Through implementing this method further questions were raised in defining the content.

Questions that arose:

Locations: Paris is referred to as working class, but also as a glamorous destination of the upper classes. How do I define Paris within my set of rules?

Fashion designers: Names of fashion designers were sometimes referred to as their name and sometimes as the brand which has connotations of luxury, elitism and aspirational lifestyle.

Designers: As a worker and as a celebrity fashion designer.

Exhibitions, Shows, Galleries: Sometimes referred to as independent studios sometimes referred to as a context of glamour and aspiration.

Institutions (Quotes): Central Saint Martins, Art Schools, Fashion Schools, Fashion Scholars: Sometimes inference that elevates status of an individual sometimes as examples of hard work.

Credits: Interviewer/Writer, Photographer, Hair and Make up, Picture Library. Are these capitalist products and therefore socially constructed content?

Travel: A car is used to get somewhere, a car is chauffeur driven. Both a car. But one is a symbol of power, wealth, aspiration and luxury, one a mode of movement.

Navigation/ Design Paraphernalia: Page numbers, slugs, 'continued on' are design devices used in constructing the page. It can be argued these are present in other publications and therefore neutral or objective? My previous work was too abstracted from the original, so do these signs stay to ground the work within its context for understanding?

Projections²

Set of rules - Redefined

UNIT 3: STUDIO 1
PROJECTIONS²

Socially constructed content

- Text or image in context of other socially constructed content i.e. celebrities, Royalty, titled dignities, events, awards, promotional activity with a capitalist end etc.
- Text or image in context of commodification (to purchase) or commercially (to sell).
- Text or image in context of capitalist systems and structures (job, money, hierarchy from working).
- Text or image in context of patriarchy – construction of any form of gender, gender is marginalised, patriarchy is advocated as fact / the right way / the way.
- Text or image that suggest capitalism, patriarchy and men are the dominant / assumed correct / assumed right / assumed fact / assumed truth.
- Text or image in context of appearances.
- Images that are sexually suggestive.
- Designers: As workers as part of capitalism are included.
- A Fashion Designer: When used as a brand name suggesting connotative associations with brand that is constructed is included.
- Locations: Paris, LA, New York, London where attributed as fashionable and desirable destinations creating a social construct. So are included.
- Institutions: When used in a context of elitism and enhancing the social construct of a person or object is included.
- Credits: All included as all part of a capitalist system?
- Travel: Text and images that evoke luxury lifestyle (drivers, chauffeurs, limousines, unthoughtful flights, private flights, flights as regular mode of transport) is included.

Projections²

Set of rules - Redefined

UNIT 3: STUDIO 1
PROJECTIONS²

Non-socially constructed content

- Text or image in context of objective surroundings – as in places that exist without inference, people that exist without inference, things that happen without inference.
- Text or image in context of diverse / cultural backgrounds that are not white, upper class.
- Text or image that challenges patriarchy –champions any form of gender and or diversity, challenges patriarchy as fact / the right way / the way.
- Text or image that challenges capitalism, patriarchy and men are the dominant / assumed correct / assumed right / assumed fact / assumed truth.
- Text or image that highlights 'critical issues of the time' without bias, prejudice or elitism.
- Text or image that highlights preservation of the planet and acknowledges future generations.
- Text or image that highlights 'as many views as possible'.
- Designers: As working to improve self included (although part of capitalism hints at self awareness and growth and therefore objective?)
- Fashion Designer: When used as the name of the person and their activities included as it is their objective self?
- Locations: When in context of a cultural, diverse or marginalised view are included.
- Exhibitions, galleries, sharing of knowledge/skill without hierarchy, exclusion or elitism.
- Institutions: When used in a context of objective assistance, not to embellish or elevate the subject.
- Credits: If text or image challenges the patriarchy, capitalism, commodification, science, reason, appearance, trends, fashion?
- Travel: Text and images that use travel in the context of localised movement (driving oneself and/or others, walking, trains, commuting within reason) although this too is all socially constructed this falls within diverse and cultural? Is included

Projections² Studio¹

Process

UNIT 3: STUDIO 1
PROJECTIONS²

Reflect

This iterative process has led to further questions of defining socially constructed content. If I can further define the rules with greater specificity the investigation will be more rigorous and focused.

The method of deconstructing is working well, some ways of deconstructing are better than others. Through working through ways of deconstructing iteratively, questions were raised about the approach of censorship and equality; the physical quality of magazines (the pages being double sided, features travelling from one page to another). The practicalities and impact of the graphic design communication.

The method also raised questions of fragmentation as I was working with independent features on printed pieces of paper. How would this method work as a whole issue? How would this method work for multiple issues?

Project

I will further refine and define socially constructed content using Roland Barthes, Mythologies; Ellen McCracken's framing and Stuart Hall's pre-defined perceptions.

The method of censorship does not align with the feminist aspect of this project of equality, of not accusing the text, and every voice being heard. The extracting method is not practical for double sided paper.

I will develop the method of absence as this felt powerful yet simple, which is an effective way to communicate a complex investigation.

I will look to develop this method and apply it to the whole issue. I will then print and bind it so I can experience it as 'a magazine'.

Fragmentation and symptoms/roots are emerging themes, which I will continue to be aware of.

Projections² Studio¹

Communication

UNIT 3: STUDIO 1
PROJECTIONS²

Reflect

At this experimental stage I am thinking of how the method potentially communicates to a public. The method of absence is maybe not as striking or graphically strong as the method of censor.

The method of censor is probably more instantly recognisable to an audience to connect with, but there are also environmental factors to consider. If I am creating a publication as my communication then printing a lot of black is not as environmentally friendly as 'printing' white. It is also an aggressive method and the project is not about aggression.

How will I distribute or circulate a bespoke publication of this nature?

Project

If I use absence as a publication there may need to be some sort of explanation to anchor the communication to the public.

I need to investigate circulation and distribution further. How can I distribute or circulate the publication? How will I engage with an audience after they interact with the publication? How can I create a dialogue with the audience about it when reading a bespoke publication, in isolation, is a very individual act? Can I make it a communal act? How will that affect the publication and the communication? Who specifically is my audience?

Projections² Studio¹

Realisation

UNIT 3: STUDIO 1
PROJECTIONS²

Reflect

These experiments are individual and iteratively process led. For these reasons a black and white printer was used with generic printer paper.

I only looked at the most recent issue, I didn't get to the first issue.

Project

If I create two versions of the same magazine, one with socially constructed content and one with non-socially constructed content, and print and bind to the exact specification of Vogue how can I use materiality to explore the themes further? Would the socially constructed issue be printed on glossy paper, like Vogue, would the non-socially constructed issue be printed on matt paper, locally sourced, with the best sustainable features possible to reflect the communication of the content?

Can materiality explore the symptoms/root emerging theme further?
Can printing deepen the exploration of exterior/facade/varnish through ink and its relevance to marginalised feminist ideologies in Vogue?

Projections² Studio¹

Evaluation

UNIT 3: STUDIO 1
PROJECTIONS²

Experimenting with ways of deconstructing has started to illuminate how design contributes to the reading and interpreting of information.

Formal properties such as fonts, size, orientation, columns, grid, margins, page paraphenalia, case and space.

Constructional properties such as hierarchies, language conventions, understanding, structures and interpretation.

Conceptual properties such as contexts, inferences, reinforcement and tone.

Wider societal properties such as systems and networks.

How does design contribute to the marginalisation of feminist ideologies in Vogue?

I need to refine the set of rules, and method, and apply it to a whole issue, ideally multiple issues, to be able to address my line of enquiry more directly.

Projections² Studio¹

Reflection

UNIT 3: STUDIO 1
PROJECTIONS²

I explored the written content of Vogue from a post-structuralist feminist perspective, looking at the words, images and design and found emerging themes of contexts, and their implied, or combined, meaning. I found layers of contexts building frames of inference that were initially raised as needing clarifications to my set of rules. On further reading I have found references to these contexts being part of construction, which I can now bring into my set of rules. I need to develop how this is construction of gender, or if this is construction of something wider.

I caught myself being accusatory of the text (when choosing which set of text of censor) and my personal bias creeping in a few times through deconstructing. By making the rules more specific through what I have learnt will help me be more impartial.

With regards to exploring the root and the symptoms, I think materiality may help explore this further. The reference of ink as a varnish in the Gutenberg Bible has so many interesting provocations. If ink is a varnish/exterior/facade/symptom, is the paper the root. If the root is the tree the paper comes from what do magazines say about nature and how does this affect the feminist ideologies of Vogue? Where does design sit within this?

Projections² Studio¹

References

UNIT 3: STUDIO 1 PROJECTIONS²

Benhabib, Seyla (1995). "From identity politics to social feminism: a plea for the Nineties". *Philosophy of Education*. 1 (2): 14. Archived from the original on 5 July 2018. Retrieved 20 January 2018.

Butler, Judith (1999) [1990]. *Gender Trouble: Feminism and the Subversion of Identity*. New York: Routledge. ISBN 978-0-415-92499-3.

Abbott, Pamela; Wallace, Claire; Tyler, Melissa (2005). "Feminist knowledge". *An Introduction to Sociology: Feminist Perspectives* (3rd ed.). London: Routledge. p. 380. ISBN 978-0-415-31259-2.

Citing:

Yeatman, Anna (1994). "The epistemological politics of postmodern feminist theorizing". *Postmodern Revisionings of the Political*. New York: Routledge. pp. 15–22. ISBN 978-0-415-90198-7.

Oxford University Press. (n.d.). *Feminism*, n., 1. In *Oxford English dictionary*. Retrieved March 19, 2025, from <https://doi.org/10.1093/OED/1407055326>

Gamble, Sarah (2001) [1998]. "Introduction". *The Routledge Companion to Feminism and Postfeminism*. Routledge. pp. VII. ISBN 978-0-415-24310-0.

Walters, Margaret. *Feminism : A Very Short Introduction*, Oxford University Press, 2005. ProQuest Ebook Central, <http://ebookcentral.proquest.com/lib/ual/detail.action?docID=422777>. Created from ual on 2025-03-21 08:47:55.

The Substance (2024) Directed by Coralie Fargeat [Feature film]. UK: MUBI.

Hart, E. (2023) *Weyward*. London: Harper Collins.

The Morning Show (2019) Media Res. Available at: Apple TV+ (Accessed: January-March 2025).

Internet Encyclopedia of Philosophy (n.d.) *Objectivity*. Available at: <https://iep.utm.edu/objectiv/> (Accessed: 4th April 2025).

Derrida, J. (1967). *Of Grammatology*. Baltimore: The Johns Hopkins University Press.

The New Feminist (2024) *The waves of feminism: a (very) brief history*. Available at: <https://thenewfeminist.co.uk/2024/07/the-waves-of-feminism-a-very-brief-history/> (Accessed: 4th April 2025).

Conversations.e-flux (2024) Gayatri Spivak on Derrida, the subaltern, and her life and work. Available at: <https://conversations.e-flux.com/t/gayatri-spivak-on-derrida-the-subaltern-and-her-life-and-work/4198> (Accessed: 4th April 2025).

Proquest (2025) *The Vogue Archive*. Available at: <https://www.proquest.com/vogue/> (Accessed: 4th April 2025).

Liberating Histories (2024) *Bad Attitude*. Available at: <https://liberatinghistories.org/periodicals-guide/bad-attitude/> (Accessed: 4th April 2025).

Carter, R., Maxa, S., Sanders, M., Meggs, P.B. and Day, B. (2018). *Typographic design : form and communication*. Hoboken, New Jersey: John Wiley & Sons, Inc.

Unit 3: Studio 1: Projections¹

End