women in techno. | *magazine.*

Creation of a music magazine as a safe space for women in techno.

Hebe Zelaya.

Mentor: Fernando Jorge Matias Sanches Oliveira.

ESAD.CR | 2022

Acknowledgements:

This investigation and practical project is dedicated to the women rising in the techno as dj and producers, to showcase the immense quantity of talent, and providing a safe space that wants to encourage women artists not only from techno music but other areas to share their art and their work without fear and without judgement.

I also take this opportunity to thank my parents and my best friends who always supported my passions and believed in my work.

Abstract:

This master dissertation is an exploratory, qualitative study of the opportunities of women musicians in the techno music world the study of Graphic Design in an editorial context using semi-structured interviews, case studies, literature review and personal narratives. Stebbins (2001) and Kumar (2011)

The study analyses the spaces available for women to perform and be discovered, the gender roles in events and music production, graphic design in music and magazine design. The practical part is the result in form of the development of a gender & genre focused print music magazine filled with content such as interviews, performance coverage, and music stories of women in techno music.

Keywords:
Techno Music, Feminism, Graphic Design, Editorial, Identity.

Resumo:

Esta dissertação de mestrado é um estudo exploratório e qualitativo das oportunidades para mulheres no mundo do tecno, o estudo do Design Gráfico num contexto editorial recorrendo a entrevistas semi-estruturadas, casos de estudo, literatura e narrativas pessoais. Stebbins (2001) e Kumar (2011)

O estudo analisa os espaços disponíveis para as mulheres actuarem e serem descobertas, as responsabilidades atribuídas a diferentes gêneros nos eventos e produção musical, design gráfico na musica e design de revista. A parte prática é o resultado do desenvolvimento de uma revista de musica focado no gênero musical e artístico repleto de intervistas, reportagem de performances e relatos de mulheres artistas envolvidas na industria da musica tecno.

Palavras-Chave:
Techno Music, Feminismo, Design Gráfico, Editorial, Identidade.

Index

	Abstract & Keywords	3
	Introduction	8
	Problematic & Research Question	9
	Methodology	10
	Document Structure	11

Chapter I: Theoretical Research, Case Study & Interviews.

1.1	Brief history of women in electronic music	13
1.1.1	About Techno	15
1.2.	Gender Distribution in music events	16
1.2.1	Spaces and opportunities for female musicians in techno	17
1.3	Graphic Design and Music	20
1.3.1	Editorial Design	22
1.3.2	The Magazine: Design, Composition & Structure	23
1.3.2	a. Context & Theme	24
1.3.2	b. Identity	24
1.3.2	c. Identity Elements	26
1.3.2	d. Format	27
1.3.2	e. Layout & Page Structure	28
1.3.2	f. The Grid	29
1.3.2	g. Margins, Columns & Spaces	30
1.3.2	h. Text and typography	31

1.3.2	i. Colour	34
1.3.2	j. Photography & Illustration	35
1.3.2	k. Periodical Publication	36
1.3.3	Planning the Magazine	37
1.3.4	Printing and Publishing Independent Magazines	38
1.4	Journalism & Graphic Design	38
1.5	Case Study: ROCKRGRL Magazine.	40
1.4.1	Concept and Objectives	40
1.4.2	Analysis & Relevance	41
1.6	Interviews	43
1.6.1	Interviews Data Analysis	43
1.7	Matrix Review	44

Chapter II: Data Triangulation 48

Chapter III: Project

3.1	Magazine Development	53
3.1.1	Moodboard	54
3.1.2	Concept, Naming & Briefing	55
3.1.2	a. Identity	56
3.1.2	b. Process naming and Identity Design	57
3.1.2	c. Typography	58
3.1.2	d. Photography & Illustration	61
3.1.2	e. Format	62

3.1.2	f. Layout & Page Structure	62
3.1.2	g. Print Method	64
3.1.2	h. Presentation	65
3.1.2	i. Content Planning and Hierarchy	66
3.1.2	j. Process of Magazine Design	70
3.2	The Magazine	74

Chapter IV: Conclusions

4.1	Conclusions	88
4.2	Glossary	90
4.3	Bibliography & References	93

Chapter V: Annex 98

Introduction:

Music was meant to be genderless but along the years those who get more visibility are predominately one sex. Without diminishing their presence throughout electronic & techno music history, men are more likely than women to become recognised musicians, producers, songwriters, or record label owners.

In 2020, the film *Sisters with Transistors* by Lisa Rovner, 2020. showed the world the untold story of electronic music's female pioneers, composers who experimented with machines and their technologies to influentially define and transform how we produce and listen to music today. A collection of stories from women who managed to break trough the traditional in a male dominated world.

This investigation work was produced to bring awareness the position of women in the electronic music scene bringing to light their history, the spaces and opportunities that are available in recent years, and the value of single gendered spaces for women. This document also intends to expose the unbreakable bond between graphic design and music, by analysing the elements of editorial design and magazine making, exposing the importance of the existence of accessible safe spaces trough editorial products such as a magazine.

Along with this dissertation, a practical project was developed in a magazine format following concepts of aesthetics and structure of editorial design with an identity of techno culture to give women a safe space and add balance into the mainstream without taking away prominence of the main subject: music.

Problematic & Research Question:

Despite of the recent growing popularity of the techno music scene around the world and the efforts on inclusivity and openness to help women a more active participation in the scene, women's experiences on discrimination by patriarchal stereotypes are still being overlooked in the scene. This has resulted in lack of proper spaces for women and unequally distributed event lineups. (Hansen, 2017).

Though editorial design we can change women's narratives by properly designing visual communication pieces that can give a more equally and accurate portray of women while functioning as a space in which music can be shared and discussed in a safe and open way.

How can editorial design bring more visibility to women in the techno music scene trough Magazine Design?

What is the visual language of techno music magazines?

Are single-gendered spaces a beneficial response for woman's issues within the modern techno scene?

Methodology:

In this chapter, I will address the methods used in research, questions around the social and practical issues around women djs/producers, regarding the issues they face in their line of work as well of the theoretics on editorial design and the relationship with music. Further on, the research will delineate an understanding of the problematic, design processes, and how the data is collected. The study approaches the research with an explorative and qualitative methodology (Mason, 2002).

The research begins with the definition of the problem. In order to have a better perception of the theme, the context and the medium of investigation, it is crucial to have a broad collection of theoretical information about the newspaper as a social and graphic object. In order to understand the positive and negative aspects of the object of study in question, interview are conducted with the target audience, in order to obtain concrete data to develop the final redesign solution.

In the case studies a direct evaluation is made, analysing the covers and the pages of feminist rock magazine *“ROCKRGRL”* as well as the use of a review matrix where there is a recompilation of editorial product and advertisement materials to identify the techno music visual language (Yin, 1994; Kumar, 2011).

Following the results of the active research by synthesising information through data triangulation, the knowledge obtained is applied in the design of a single gendered techno music magazine under the name of ‘women in techno’ (Olsen, 2004) (Onwuegbuzie & Leech, 2005) (Mason, 2002).

Document Structure:

This dissertation document is divided into 5 chapters. The first chapter is dedicated to the study of the history of women in electronic music, the evolution of the techno music genre, the culture around the genre, the present gender inequalities and discrimination in the scene and the spaces available for women in techno music. Following the exploration and the analysis of the relationship between Graphic Design and Music, Editorial design, specifically the magazine and the relevance in the music world. The identity elements, process of the construction, format, planning and publishing of a magazine as an editorial space for music. The role of a graphic designer as an editor when designing a magazine, contrasting journalism and graphic design. Following an Analysis of a case study to compare objectives and identify visual language as a relevant reference for the final project in terms of aesthetics and similar goals and intentions. Second to this a review matrix is applied as an extended visual research of references for the creation of the identity of the magazine's final project by extracting patterns of visual and structural elements of editorial publications. Finishing with the implementation and analysis of two interviews from women in the techno music scene from Nicaragua and Berlin.

The second chapter is composed by a complete analysis and data triangulation of chapter one as a synthesised resume of the process of making a music magazine.

Chapter three of this document contains the complete process and justification of the elements as well as the showcase and presentation of this dissertation's final project: women in techno magazine.

Chapter four consists on the final conclusions of this investigation work and practical project, a complementing glossary, references and bibliography.

To finalise, chapter five complements this investigation with additional data and media in form of annex.

Chapter I. | *Theoretical Research, Case Study & Interviews*

1.1 Brief history of women in electronic music:



Figure 1.
A still shot from Clara Rockmore performing "The Swan" by Saint-Saëns, with accompaniment on piano by her sister Nadia Reisenberg, was produced by Bob Moog at Clara's apartment in New York City in 1976 and digitally restored in 1998. Available on YouTube under the name of 'Clara Rockmore, The Swann' by Moog Music Inc.

Electronic music in general was born as willing to make music that sounded different, that was special, and that couldn't be created by traditional instrument or that had any relation to it, it needed to be explorative, free and it was weird but it was meant to be that way, and young people liked it.

Around 1928, professor *León Theremin*, a physicist and engineer invented the first electronic instrument, the theremin, he called it at first magic music box. The instrument emits wobbling sounds almost like radio frequencies and it has a non-contact method of playing it, it was demonstrated in recitals and orchestras in Russia and the United States but not many people were able to dominate the instrument. In one of his trips to U.S.A, professor theremin met the classically trained Lithuanian virtuoso *Clara Rockmore* who became fascinated by the instrument quickly excelled in performance and was able to influence in the design and evolution of the instrument, and performed with perfect pitch as a soloist with the New York Philharmonic, the Philadelphia Orchestra, and the Toronto Symphony and wowed the public with her theremin (Rothman, 2016).

- Figure 1.



Figure 2.
Daphne Oram in BBC Studios.
Via The Daphne Oram Trust and Metrograph Pictures.

British composer and inventor *Daphne Oram* started working as a sound engineer at BBC studios in the early 40's , where she devoted herself to experiment, produce and compose electronic sounds from tape recordings. She was one of the founders of the BBC's Radiophonic Workshop, a set up that was meant to provide theme tunes, incidental music and effects for BBC programmes.

In 1959 she opened her own studio for electronic composition dedicated to the drawn sound technique she would spend her life developing. The 'Oramics Machine' a system that synthesises and sequences sound by painting lines and other marks on glass and film strip (Oram Trust, 2020).

- Figure 2.



Figure 3.
A still shot of Suzanne Ciani in the Letterman Show. Originally broadcasted on NBC, produced on August 14, 1980.

Suzanne Ciani, on of the biggest influences and pioneers in electronic music and what we know now as *the synthesiser*. She is a five-time Grammy award-nominated composer and new age recording artist. After years of education in traditional music and piano, she had the opportunity to work with Don Buchla of Berklee with whom she devoted herself to work on the design the Buchla synthesisers for around two decades, pioneering live electronic performances in *quadrophic sound*. She was also responsible for TV spots and other advertisement media of America's largest corporations between the '70s and '80s. The sound effect of a Coca-Cola bottle was definitely one of her most recognised ad work but also, she was the first woman to work in a major Hollywood film (Lily Tomlin's 'The Incredible Shrinking Woman' in 1981) for sound design, with her *buchla*

- Figure 3.



Figure 4.
A still shot of Laurie Spiegel in the interview at Bell Labs in 1984.

American composer *Laurie Spiegel* grew up as a traditional guitar player and later on she studied and composition. At the end of the 60s, she fell in love with analog synthesisers and started producing music in records.

- Figure 4.

She developed *Music Mouse*, a computer program that was not designed for the editing or replay of musical compositions using specific keyboard keys. Instead, it turned the whole computer itself into a musical instrument which you could play, like a control interface for MIDI synthesisers. A precedent for the technology that is used these days, like GarageBand (Apple, 2022) or LogicPro (Apple, 2022). Both programs designed to work as instruments, composing, MIDI sequencers, commonly used along many present music producers.

- Figure 5.

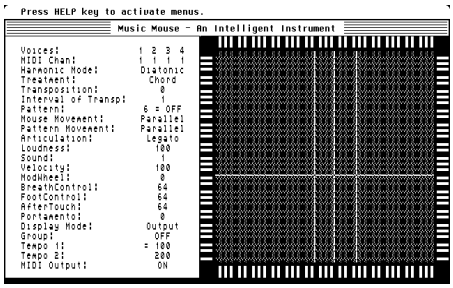


Figure 5.
A still shot of Laurie Spiegel's program interface 'Music Mouse'.

Sisters with transistors (2020), a recently released documentary film, artist and narrator *Laurie Anderson* asked "How do you exorcise the canon of classical music of misogyny?" After a pause, she answered herself: "With two oscillators, a turntable, and tape delay."

The present topic of what Anderson raises is one that has become a bit more discussed in recent years. Electronic music has entailed and as many other genres, an ongoing debate. A feminist reinvention of the history and present of

electronic music it's becoming a common and collective purpose by academics, music producers, artists, journalists, few labels and festivals. This change in the narrative has recognised the women behind the scenes, behind the turntables and CDJs; those who started playing and experimenting with oscillators and tape machines to find liberation in the technology that overturned the conventional (Herrera, 2021).

1.1.1 About Techno:

Techno music originated in Detroit in the early 1980's in the technology developing era, where Juan Atkins, Kevin Saunderson, and Derrick May, three school-friends starting experimenting with the available technology of their time a Roland TR-808, a software rhythm composer with musical references like *Kraftwerk, Giorgio Moroder, David Bowie*.



Figure 6.
Vinyl cover of 'Rhythim is Rythim' by Derrik May, released in 1987.

The three of them released tracks that gave birth to Detroit techno achieving series of chart hits, to eventually selling million records. There was a track by Derrik May released as ***Rhythim is Rhythim***, that totally revolutionised the party scene and started the explosion of rave culture. It marked the beginning of techno (Hall, 2020).

Meanwhile, after the falling of the wall of Berlin, techno arrived around the 1980's where many of the abandoned buildings were used to make illegal raves, where the young culture introduced the concept of underground music. Dimitri Hegemann spent the early and mid-80s embedded in the West Berlin experimental music scene. In 1982 he founded the Atonal festival, and in 1986 he opened his first club. Throughout the '80s Hegemann released a series of records mainly by industrial bands, and in 1988 made his first trip to Chicago to visit his American distributor Wax Trax! There, in the company's offices, Hegemann first came across techno.
- Figure 6.

And of course, along the years with music reaching to people all over the world, techno began to have influences and expand into other subgenera like ***Hard Techno***, rising



Figure 7.
Ravers At The Eclipse, Coventry, 1991.
Photo © Tony Davis.

from the Netherlands it featured faster tempo than Detroit techno which usually go around 120 to 150 beats per minute. It features hyper-aggressive kicks and synthesised compressed and saturated basses. ***Minimal Techno*** with strongly influenced from Detroit's second wave of techno producers in the early to mid 90's after the genre was already stablished. It's Quirky, features sci-fi synth lines, simple bass-lines with an exploitative the use of repetition. ***Acid Techno*** or just 'Acid' was a sound of the early 90's that featured squelchy bass-lines created specifically with sound from the *TB-303* bass synth (Casey, 2022). The term itself was born thanks to the high acidic squelching noises of the bass from the synth and was hard to recreate using any other than the Roland. ***Industrial Techno*** features a noisy and industrial atmospheric sounds that give a hypnotising feeling with the use of repetitive beats and noisy sinister tones. ***Ambient Techno***, with trance-inducing qualities inspired in the ambient *house* scene in the mid 90's and mixed with rapid sonics, synths and drum machines that achieve a sound described as 'trippy'. Another trance sounding subgenera known as ***Melodic Techno*** blends the repetitious beats of techno with the melodies and harmonic complexities of trance and progressive house. And ***Detroit Techno***, the most important, with classic origin sounds of early techno that are still relevant and used in modern interpretations of the genre (Clark, 2021).
- Figure 7.

1.2 Gender distribution in music events:

At this point in history, the marginalisation of women in music has been properly studied and documented. Through: lack of access to spaces associated with music sexist attitudes, including assumptions that they cannot use instruments or technology, the existence of a 'boys club' that makes it hard for women to access information and networks and through mechanisms of creating archives that create men-focused cannons and histories, particularly in the way women are under-represented as performers in genres such as electronic music.

Music festivals, are for many artist the major expression for where they can share their music, but these events are

largely dominated my male artist, representatives and managers (Jones, 2011). A study made by Pitchfork in 2017 showed that only a quarter of artists booked across 23 of the summer's biggest festivals in the U.S.A were female or groups with at least one female member. It is evident that these numbers are changing but there's still a long way to go in terms of female representation (Mitchum, 2018).

Another more local example was *Caldas Late Night,* of the present 2022 edition, where there were reunited many artists to perform in different stages, in which you could find some that were designated for electronic music. Looking a the lineup for these stages in the duration of the event, there was only one female dj.

But how are these events organised and how are women involved in this process?

With the present motivation to spotlight women in electronic music and music in general becoming a collective purpose, there's still a debate around single gendered spaces. Artist *Caroline Polachek* abruptly decided to not participate in electronic music and technology festival *Moogfest* after it shared the lineup which was exclusively formed female, transgender, and non-binary artists. She publicly stated that the festival was supposed to be mixed gendered, that it was a PR politic strategy, and unprofessional to include the artists without their approval. She later emphasised that being a man that reached her lead her to believe it was a man curating the event (Herrera, 2021).

Techno Music became corporative with all-white men table and club owners, leaving little space for women when it came to the creation and production of music festivals and club gigs (Mason, 2020).

1.2.1 Spaces and opportunities for women in techno

The environment for musicians is radio, print media, internet and the concert circle (Ray, 2000). With the futuristic sound of techno in the early nineties a subculture emerged that throughout Britain and beyond, that then grew into what is



Figure 8.
Ravers outside Tressor Club in Berlin. Photo by © Tressor Archives.

known as '*raves*', a youth revolution unification with the desire to dance to the feeling of freedom.

With disco being unceremoniously pushed underground, due to politics and the industry leading genre at that time which was hip hop. Artists would play in discos or create illegal raves in abandoned buildings, parking lots , warehouses, even fields. It gave the opportunity to play music beyond two in the morning, so the music never stopped. The darkness of the rooms is what welcomed the feeling of freedom. This was their space (Heggemann, 2019).

"You Know? It was really underground." *Dimitri Hegemann. On the Red Bull Music Academy on Detroit and Techno interview.*
- Figure 8 & 9.

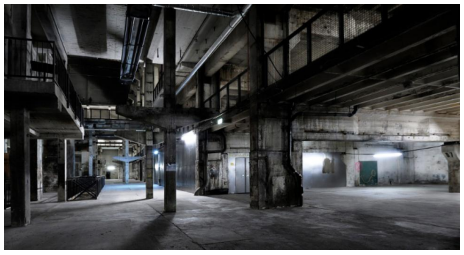


Figure 9.
Tressor Club in Berlin. Photo by Djmag.

The "*DIY"* aspect of the scene it's what made it what it was. Underground and communal. The techno scene and artists have opened spaces for themselves in every way possible no matter the context. With the pandemic of 2020, the year that life stopped, artists had to find a way how to make their music and their spirit reach the community. *Boiler Room and Hör Berlin,* became the most popular digital spaces for the diffusion of techno and electronic music. Based on the principle of making home videos and uploading to the web, these channels created this digital space for music in the platform of *(Youtube, 2022)*, gave techno music again, a new space to come alive.
- Figure 10.

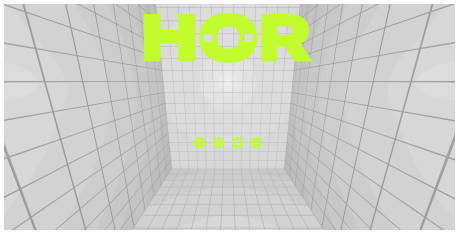


Figure 10.
Hör Landing page. © 2020 Hör Berlin.

Resident Advisor (ra.co), founded in 2001, helps people discover music, artists and events with a focus on promoting the local scene in many cities. It has a magazine section where they share news, films and interviews with artists form the electronic music scene. And *Soundcloud (soundcloud.com)* other online platform dedicated to empower independent artists with the space for sharing their music, interact with the community and even monetising their work.

Carola Stoiber, Berlin's label manager, booking agent and journalist was the one responsible Berlin techno scene. As a punk journalism student, she had a chance to interview Dimitry Heggeman, owner of local label punk music of Berlin in the late eighties and one of the founders of underground Berlin's famous club: ***Tressor***. She later started working with Dimitri as a secretary and then later she became founder of the PullProxy label, and Tresor's original label manager (Stoiber, 2018).



Figure 11.
*Cover of **Frontpage** Magazine. Photo by **Frontpage**.*

Magazines became an important space as well. ***Frontpage*** a Berlin-based magazine for Techno music and culture. Released in May 1989 it was the graphic exploration and showcase of the explosion of the new subculture united by the power of futuristic music. The magazine took inspiration from the DIY, cut'n'paste vibe of punk fanzines, it later developed its own personal style following a maximalist layout and cutting edge art direction (George, 2018).
- Figure 11 & 12.

"There was nowhere that German reunification worked better than in the techno scene. On the dancefloor, with smoke, strobes, and a Westbam soundtrack, you couldn't tell who was East or West" *– Jürgen Laarmann, Frontpage*



Figure 12.
*Inside page of **Frontpage** Magazine. Photo by **Frontpage**.*

People around the world still consume magazines and consider them to be among the finest places to have a close, meaningful relationship with artists. Without diminishing the power of today's online editorial publications and music journalism that is done online, but rather to highlight the fact that these narratives continue to be a key factor for performers in creating legacies. It's important to be aware that many of the publications and articles interviews that reach a big presence online and receive millions of views may be also be adapted or even originally intended for print media (Garner, 2020).
Music magazines celebrate music that doesn't always get the recognition or chart showing it deserves. Now more than ever, regardless of whether they service a large or niche audience, they're a strong reference in the music world.



Figure 13.
'Sattivas Colllectif'. 2022. Group of women only dj/ producers of techno music in Managua.

Women share the same spaces with male artists and in most of the situations, women get encapsulated in unsafe environments where they suffer from sexual harassment, get treated like ignorant in the area and they do not get included in event lineups as equally (Robleto, 2022).
- Figure 13.

Women have been opening single gendered spaces as a separate area designed as a place for focusing on musical creation and information exchange while rejecting the necessity of extroverted subjectivity for claiming space, an intimate familiar space.
Examining the possible advantages of women only spaces, might focus less on individual promoting and more about collectiveness and artist support. Images like this can inspire and allow future generations of women to learn new things, and develop their own identities (Bjork, 2013).

1.3 Graphic design and music:

The exploration of music and graphic design can go from the logo of a band, to album covers to music posters. Music can give us perception when creating image or when observing an image, is a language that can be interpreted in many ways, gives space for many creative outlets. The power of typography and iconography, and the incredible art of album cover design and uneasy symbiosis explorations are what make graphic design and music work.



Figure 14.
Paula Scher, John Paul Endress Album cover for Bob James, H 1980. © 2022 Paula Scher.

One of the most influential female designers in the modern world, with a big passion on typography once work the coolest job ever: designing album covers. She explored illustration with different resources and references, specially with crazy big typography and became known for it (Abstract, 2020).
- Figure 14.

From concert fliers and album covers, to branding of clubs and events, they are all graphic design work. Electronic music evolved with genres and style, which shaped how it was visually interpreted. *Kraftwerk* a German pioneer group of electronic music back in the seventies described themselves as 'computer music'. Their style was futuristic with the use of electronic devices, computerised fonts, and



Figure 15.
Delirium Red 'Two on Acid' vinyl covers. Produced by W.J.Henze and The Darkman and released in 1995.



Figure 16.
Urban Resitance 'The Final Frontier' vinyl cover. Produced by Mad Mike and released in 1992.

human machines in their album covers. Detroit the birthplace of techno, also got their inspiration from Kraftwerk, post-industrial and nearly post-apocalyptic landscapes, the album covers of this era and their years were influenced by this science fiction aesthetics and made with the shifting social constructions in mind, building the concept of man and machine (Lekach, 2012).
- Figure 15.

With the clubs and raves being an opportunity for the underrepresented to celebrate their identities with full freedom, the album covers also featured minority stars, giving this new community something the could relate to. Some albums and posters in Techno used minimalism of the music, focusing on the simplicity of the music in the simplicity of their design. Others, like U.K 'Acid' scene, repeatedly utilised giant smiley faces and trippy backgrounds.
- Figure 16.

When designing for music implies creating for a type of works that requires emotion the most, and typography one of the most impactful elements can completely change the narrative of the message by leaving its functional characteristic and turning into illustrative graphics that impact and influence the perception of the message when the designer chooses intentionally how wants the reader to perceive a piece of article by playing legibility (Dunn, 2007. Helvetica. David Carson appearance).

"Don't confuse legibility with communication. Just because something is legible doesn't mean in communicates." -David Carson.

1.3.1 Editorial Design:

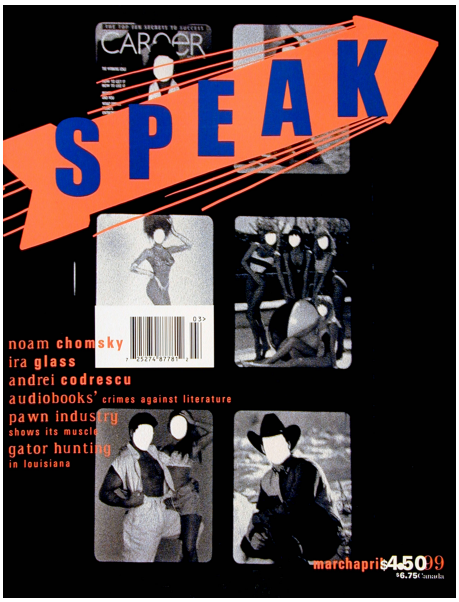


Figure 17.
***Speak Magazine**, issue 14, March/April 1999. By Martin Venezky.*

"Editorial design is the framework through which a given story is read and interpreted. It consists both in the global architecture of the publication (...) and in the specific treatment of the story (...)». *- Martin Venezky*, art director of Speak Magazine.
- Figure 17.

We can define it as a way culture and society is represented trough visually informative pieces that transmit a sense of community and belonging. Editorial Design lets you to layout and compose publications, through the architectures and aesthetics of text, image, design and layout, providing a sense of personality when communicating the message. By *aesthetics*, in design we refer to but not limited to the visual appearance above the content or message, even though they depend on each other to survive. Often becomes related with the term *'style' and 'visual appearance',* and it could be described as good or bad. Aesthetics it's just something that can be caught before the content, an inherent taste and inclination to certain shapes and colours, and it causes emotion, makes it relatable (Shaughnessy, 2009).



Figure 18.
Tresor: True Stories. (2022)
Editorial archive of the history of Berlin's famous electronic music club: Tresor

We can define it as a way culture and society is represented trough visually informative pieces that transmit a sense of community and belonging (Eguaras, 2018). The way we communicate to a specific group of readers, a visual informative piece trough the application of different design tools.The main objective of an editorial publication is to communicate an idea with the organisation and presentation of graphic elements with text. It is important to ask a lot of questions, to the determine what route to take when creating a publication, there has to be a definition of objectives. There has to be an expression of personality in the content, it has to be structured in a clear way, taking in consideration attracting and retaining the attention of the target reader by having an aesthetic value that would allow it to be commercialised. (Leslie, 2003)
- Figure 18.

Editorial publications often exist as books, newspapers, magazines, catalogs, brochures, and others. All the publications should have a layout design according to its format, wether is print or digital. It has to have a sense of cohesiveness and rhythm trough the structure of the content, an invisible guide that balances the composition of the pages with a designated order. (Reyes, 2019)

1.3.2 The Magazine: Design, Composition & Structure:

In the last recent decades, the magazine has been and still is one of the most representative editorial pieces that showcases the work of graphic design. From typography development, art direction, illustration and photography to influencing how people live and think. The magazine is a publication designed not only as a complex link to consumership, it's also designed to function as a space, whether is niche or mass-market. People not only buy a *magazine*, they purchase an experience, the value of the feeling of being part of something (Leslie, 2003).
- Figure 19.



Figure 19.
i-D WINK AND SMILE! The First Forty Years.
i-D Magazine 40-year history, memorial editorial publication, 2022.

To a basic level, magazines are a composition of image and text in which there's a deep collaboration between directors, designers and editors. In which designers must have a proper knowledge of journalism, to make proper design choices that help tell stories in a continuous way (Rodrigues, 2013).

In terms of elements and characteristics, a magazine should have a theme based on the context of the target reader, chose a format and have a certain type of periodicity. It should own an identity which will allow to create a style. The spread layout has to be defined. Starting with the grid with its margins, columns and white space, the font and text composition, colour and finally the creation and placement of the graphic elements like illustrations and photography.

a) Context and theme:

"There is no such thing as bad content, only bad form"
- Paul Rand.

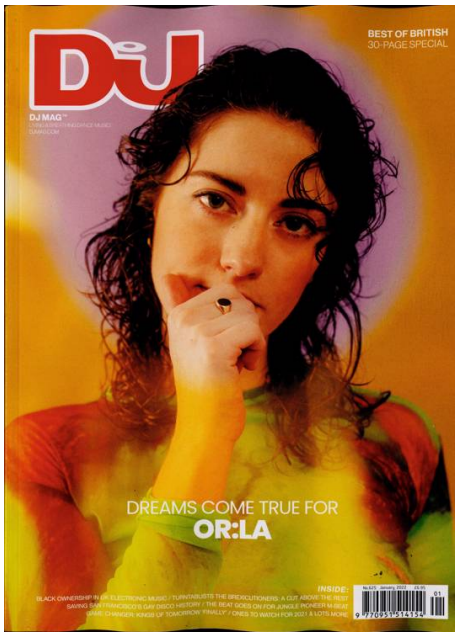


Figure 20.
DJ Mag January 2022 Cover
British monthly magazine dedicated to electronic dance music and DJs.

The key to creating a magazine's authentic style, will depend on the language and sense of character based on the context and who is the magazine directed. For that, a magazine has to define a concept from a chosen topic and a target reader, to achieve a sense of relevance.

This is the stage of research and planning, creating a brief and organising the information to properly structure the content of the magazine, and no matter if the magazine is mass-market or not, there has to be a selection of a target reader. The designer has to take the role of an editor and visualise the type of tone it has to be applied along with the form of lifestyle, culture, and specific interests (Swann, 1997).

When selecting a *niche,* it is essential to include in the research the analysis of traditional and digital magazines on the market that serve the target audience. Making a review on competing magazines (or similar if there's not yet) and pick up things that are likeable as a designer, as this information will prove of great value for the development process (Shaughnessy, 2009).
- Figure 20.

This will also bring to light wether there might be a sufficient audience to support the selected *niche* and if it's necessary to expand or slightly change the audience to be targeted. The most important key is to create a publication that speaks to the audience enough to make the magazine profitable.

b) Identity:

Identity can be defined as a concentration of elements that a company or protect wishes to portray the right image to its consumer. Identity design starts with the name of the magazine, the logo, slogan if required, the tone, typography,



Figure 21.
'Trax' Magazine Covers.
British monthly magazine dedicated to electronic dance music and DJs.© Large Projects.

colour palette, shapes, image and style it in a consistent but interchangeable way. It is tangible, authentic, relatable and aims to be differentiated from similar other brands/products (Olins, 2008).

To create an identity the designer has to go into experimentation mode with all the elements of the magazine design and always be questioning what works and what not. The nature of the magazine, gives the designer the opportunity to innovate, adapt to tendencies and reflect through the continuity of the number of issues (Wheeler, 2013).

For the definition of style, a visual research it's strongly encouraged, to identify characteristics and patterns from references with same or similar concept of the magazine, trends, style of design ideals, fonts, colours, type of illustrations, use of grids, layouts and adjustment to format (DeBara, 2022).
- Figure 21.

One of the main parts of the identity is colour. An important tool that has a psychological impact on the reader and helps the content to be perceived and felt in a specific way. Understanding the feelings an emotions of specific colours and how to work them together to construct a colour palette that feels authentic and helps transmit the concept of the magazine in an accurate way (Carreira, 2016).

The identity will act as the image of the magazine, it will be in charge of providing originality and relevance when publication as well as its positioning in a designated market. It is important all the design elements are always connected with each other somehow and follow a certain pattern with delimited graphics to ensure the message and image is always consistent and coherent while allowing flexibility so it can maintain it's relevance.

Giving value to the identity, means portraying and committing to the objectives and goals of the publication in hand more than just showcasing personality, assuming environmental responsibility to transcend change (Wheeler, 2013).

Based on Alina Wheeler (2013) Brand Identity Design theory, That synthetize most of the topics mention by Olins (2008) or Molerup (2017), these are the elements will help construct and shape the identity of the magazine's personality, look & feel and structure.



Figure 22.
'tracks' magazine, issue 574 (2020).
Source: tracks magazine.



Figure 23.
'tracks' magazine, issue 575 (2020).
Source: tracks magazine.

c) Identity Elements:

Based on *Wheeler's* Brand Identity Design theory, these are the elements will help construct and shape the identity of the magazine's personality, look & feel and structure.
- Figure 22 & 23.

(I) **Logo:** This will be the signature element of the magazine's image, it's not only the name, but the shapes and accessories that make it unique. It can be purely symbolic or just straightforward. Even though there's no specific rules to find the best approach for magazines logos, there are many typologies in which it can be designed.

It can be constructed using *wordmarks*, made with the name of the magazine or an acronym. *Letterforms*, which makes the use of a single letter or a combination of letters. *Emblems*, the fusion of pictorial elements with letters, *purely pictorial* or *abstract shapes*.
The logo needs to be first of all distinctive but durable and timeless, this is accomplished by experimentation of typography, performance, position and protective zones of space.

(II) **Colour:** Choosing a colour for a will require deep understanding of colour theory, clear objectives of the magazine's uniqueness, and a perception of functionality in different media. On a basic level the colour is developed to support the communications needs of the magazine through the delimitation of a colour palette that ensures seamless reproduction throughout the whole publication and additional media if required.

(III) **Typography**: This will be the core of the magazine. Always looking to be versatile, recognisable and being easy to use and being able to provide hierarchy while

providing creative expression. This will require extensive search of fonts that can, again provide cohesiveness and functionality.

(IV) **Presentation:** How do we present the magazine? And How do we make the target aware of its existence? The presentation it's the way we make the magazine known to the target reader, can be trough social media, a website, print advertisement such a posters or even even launches. Making the definition on what feels appropriate will come down to budget, magazine's ideals, and adaptation to modern media.

d) Format:

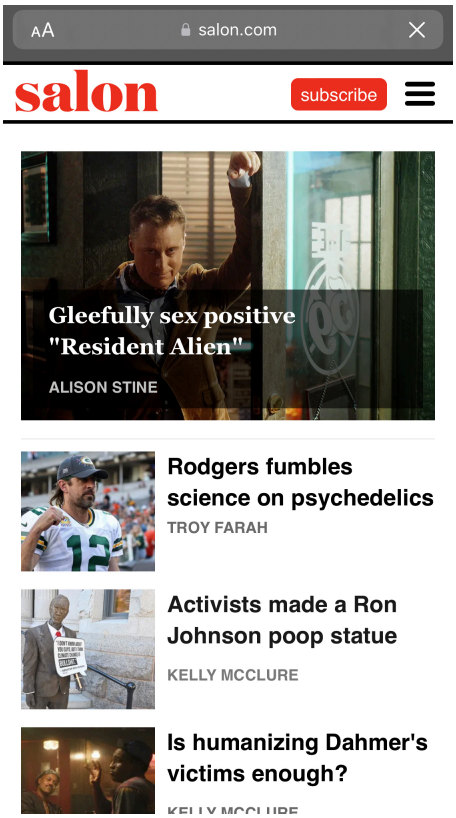


Figure 24.
'Salon' news, online publication (2022).

For a designer the format offers opportunity for creative experimentation and with an infinite number of magazines in the world, the design format is always used to make an statement, this being innovation with new technology to adapt to new ways of living or adopting a more artisanal style that feels classic. At the end it all comes to sticking to a format that feels relatable to the specific *niche* is being design for and the cost of production (Shaughnessy, 2009).

Magazines exist in either or print or digital format. But within the concept, the format is the dimensions and proportional relationship between height and width of the page and size of the magazine. The most common measurements usually go for three sizes that accommodate either shelf visibility or usage: ***Oversize*** (35.5 cm x 27.9 cm), ***standard*** (27.3cm x 21.3 cm) and ***pocket*** (21.3 cm x 13.7 cm) (Ambrose, Harris, 2011).

"Web pages cannot offer the tactile experience of coated paper, but it cannot compete with the light of a screen."
- Bob Watts, art director of *Salon* news publication.
- Figure 24.

For an online magazine, it depends on how its final functionality will be, which can be in form of a website (this will require UI & UX knowledge) or be published as an interactive pdf that can be readable through third party apps such as *issuu*.

e) Layout & Page Structure:



Figure 25.
'Salon' news, online publication (2022).
Source: Yes I'm A Designer.

"A good page Layout should indicate clearly where the piece starts and where it finishes" Colin McHenry, Art Director for Centaur Publications, London.

We refer to layout to the organisation, and structure of the design elements of a publication and how they coexist in the given space along with the chosen aesthetic. The creation a sort of system that provides a flow that gives the reader the ability to navigate it with easy and clear understanding (Ambrose, Harris, 2011).
- Figure 25.

It will define how the content is visualised regarding practicality and aesthetic. Even though there is no perfect model, the intention is to design a layout that handles the information with the proper approach to its format.
The use of layout implies the use of grid, structure and hierarchy to allow flow of creativity and control of information. For print magazines proper imposition of page, meaning playing around with type, finish, texture, thickness and colour of the page will allow to gain a *look and feel*, the perfect balance between function and appearance.

The anatomy of the layout should be based in the spread format and designed as a unit even if the pages do not interact with each other. Starting with placing the points of entry when needed, like the headline, the deck (an extension of the headline), the full quotes, captions and credits. Then the art, which can be a photograph or illustration that usually takes over most of the space. When planning a layout it's important to include the *'crop marks'* to define the page's edge or trim, the *'bleed'* which anticipates printing machine errors where all the items that go to the trim should overlap slightly, the 'registration' when CMYK printing, and the folio an unobtrusive part of the layout that does not only indicate the page number but it may also carry the magazine's name and other related time detailing (Rothstein, 2007).

When designing the layout we should take in consideration the impact on the visual charge when structuring the graphic elements in the space, meaning the weight of the content,

the proportions, alignment, orientation and the relationship between page and page. To ensure the design of the publication has a sense of beauty and value.

f) The Grid:

"The use of the grid as an ordering system is the expression to systematise, clarify, concentrate, rationalise and integrate elements of colour, form and material to achieve architectural dominion over surface and space with creative effectiveness." *- Müller-Brockman.*



Figure 26.
Symmetrical Modular Grid.
Source: Visme.

The grid system is functionality tool, in away, it allows flow of information with visual structure. It's applied so the reader can easily get trough pieces of information with a sense of consistency, comfort, and cohesiveness within the pages of the magazine regardless of the content. Sometimes, based on the concept of the publication, the designer can purposely abandon the grid, and when in control, it allows more creative freedom and exploration of design limits for a more interesting result.
- Figure 26.

The first step for designing the grid is to organise the information and adopting it to how we want it to be read with cue points of interests and dynamic placement. Then we develop the grid by delineating the space with lines within the page and spread and it will be composed with the following elements: ***margins, gutters, image modules, a baseline grid and number of columns***. This is when measurements need to be made playing with the juxtaposition of elements and their proportions, to establish a hierarchy with position and size that will function as a model for the publication. The intention is to create shapes around the space that we can consider positive or negative and how they relate to each other to cause an emotion or mood (Swann, 1997).

For typographic organisation the designer needs to organise words so they can fluidly work with images within a structure. It requires careful manipulation so the elements

are in line with their function while taking in consideration hierarchy, flow of information, legibility, and contrast.

Kimberly Elam explores *Typographic Systems* by establishing a unique set of rules that result in different visual languages serving specific purposes. The systems not only allow for order but also creative exploration trough composition that allow a publication to win a sense of individuality regardless or their format. She proposes eight different kinds of system that come with different challenges and enhance communication by playing with the positioning and weight of text in the space.

The ***Axial system***, proposes the alignment of elements to be either left or right on a single axis using simplicity and shifting proportions that create asymmetric compositions. The ***Radial system***, allows the element from a central point of focus that create symmetric lines regardless of their orientation. The ***Dilatational System***, uses circular shapes that create an expanding rhythm from a centre point like water waves. The ***Random System***, as the name suggest, it's when the elements are placed in the space without a sense of direction, order or purpose limiting legibility in an intentional way. The ***Grid System***, being the most formal, allows for a strong relationship within elements allowing proportional rhythms with the use of columns. The ***Transitional System***, is a free flowing manner that uses layering to create relationships of elements without being based on axis or stablished alignments. The ***Modular System*** uses shapes to contain elements by grouping them and *stashing* them together. And the ***Bilateral System*** is the most symmetrical of them all, by centring the text on a single axis (Elam, 2007).

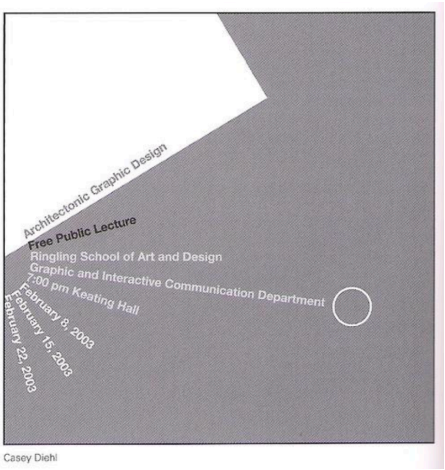


Figure 27.
Radial Typographical System.
Source: 'Typographical Systems by Kimberly Elam.

- Figure 27.

g) Margins, columns and spacing:

Text is the dominant material in a magazine's content and its the main reasons why a grid is needed, it needs to be readable with ease and be accommodated according to the position on the hierarchy. The margins help us to establish the space between the print area and the limits of the page, making a certain unification within the spread stimulating

flow of navigation. This means calculating with proportion, the vertical and horizontal movement to lead the eye trough the spread, not ignoring the important *white space* that is in charge of setting how busy the layout can be perceived, defining where everything start and ends.

We can think of columns vertical boxes that contain the elements to a page, and we separate them from one another with a *gutter*. When composing a column with text, we need to think mainly of readability and the topic of information with the correct placement of character per line. This will give us an accurate idea of the width and amount of columns we need to place in the spread and the same with other elements on the page (Rodrigues, 2016).

h) Text and Typography:

The first you notice in a magazine is the typography, if it's big and funky, organic, serious or futuristic. It's one of the elements that contributes the most to the identity of a publication. The designer requires a strong typographical knowledge, and most importantly a sensible aesthetic judgment to achieve the desired contrast and balance. It has to function within the existent context and theme of the magazine, the format and yet again, be aesthetically pleasing to the reader's eye, wether is meant to be decorative or informative (Shaughnessy, 2009).

When selecting fonts it is necessary to have knowledge on classification of typographic families, since multiple fonts can belong to one specific group. Trough the years multiple styles have been developed in response to new technology, commercial needs and aesthetic tendencies, others have maintained their essence and transcended culture and time.

We can divide these families in seven categories: ***Gothic***, its origins can be traced back to 1450, the complex style is based in the copied calligraphic characters found in the first print books from the north of Europe. ***Romans***, sourced from the ruins of Roman inscriptions, they showcase rounded serifs that later transitioned to the junction of the rod with the serifs to make slightly sharp and in thickness variations between *rods*. ***Cursive***, based on manual italic

calligraphy, they're characterised for their tight composition that originally allowed to place more words in the page. ***Latins***, developed around 1775, these are Roman-derived characters, and they are occasionally mixed up. The rods have a sharper contrast, and they are distinguished by the rod's abrupt right-angle ending at the serif's junction. ***Egyptians***, have highly noticeable, rectangular serifs that are often the same thickness as the rods. The letters were sourced after stone carvings and hieroglyphs used in Egyptian writing. ***Grotesque***, originated around the 1900, they do not have serifs, and are often called *stick* letters. Later on, the fonts from this family were commonly designed with a set of weights or compression styles such as bold, italic, light and regular. ***Decorative or Fantasy***, these are the fonts that do not belong to any particularly family and are often constructed with random and ornamental characteristics (Kane, 2006).

- Figure 28 & 29.



Figure 28.
Atmos, Vol. 5: "Hive" Cover.
Science Magazine.
Source: Fontsinuse.

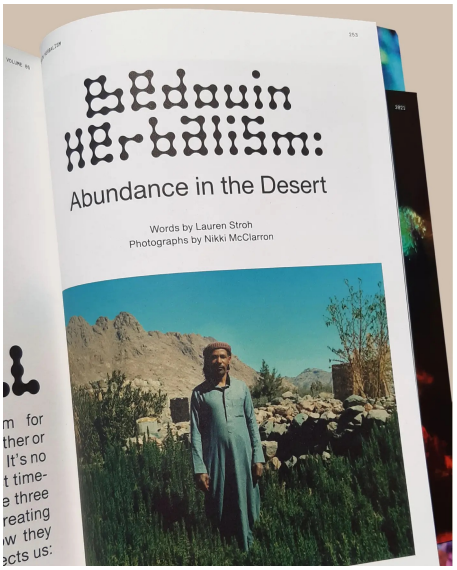


Figure 29.
Inside page of Atmos, Vol. 5: "Hive".
Science Magazine.
Source: Fontsinuse.

How to choose and how to combine them together comes down to the definition on proper guidelines and criteria since there are no very precise recipes on this topic. Sometimes a clever typographic mix may offer answers that can result in unexpected solutions that are innovative and practical (OERT, 2012) .As guide, there has to be an analysis on whether it is convenient to opt for the simple combination of one type for the composition of the text and another for the titles, or to combine several families throughout the work, knowing that adjustments might be made to fix optical irregularities such as *kerning*, line and paragraph spacing, size and weight. There has to be a constant control of the typographic colour of the blocks and respect the hierarchies of each element.Utilising more than two distinct typographic styles in alternation might make the reader visually confused unless it is designed intentionally. The combination should not be limited only to the relationship between alphabetic characters: a relationship can be created between letters of one style and numbers and punctuation marks of another. It is highly recommended to explore in depth the set of glyphs from each typographic family. And finally, determine whether the selected combination achieves the desired results or if the same goals might be achieved by varying the box's

width, the body's length, the spacing between sentences, and variables used such as colour and structure.
The evolution of typography in modern times has resulted in unconventional, radical and rebel experimentations. The design of fonts is now based in the mixing of minimalism, eclecticism, absurd volume and geometrical explorations.

Fonts are now being more often utilised as illustrative elements, which gives more acknowledgement to font design and provides more attention to detail, giving the font and the content more emotion and personality. In todays typography explorations designers are deleting the frontiers between past and future, with opens the path to creativity in which typography shows again being more than just a functional element (Moliz, 2021).

"Typography is painting with words. That's my biggest high, it's my crack."- Paula scher.

Setting the suitable space for the text within the column will depend on typeface, type size and the stablished width of the text column on the layout. According to Emil Ruder and Robert Bringhurst, a line composed of 50 to 60 characters is considered as easy to read. And in a single column composition, the ideal line contains 66 characters, with a minimum of 45 and a maximum of 75. In compositions with more than one column, the range varies from 45 to 60 characters and can support long lines of 85 or 90 characters if the text is very well composed, with wide spacing or when it comes to auxiliary information footnotes. There is a simple arithmetic calculation to determine the ideal number of characters per line, which consist of composing a line with the 26 simple letters of the alphabet; we call the measurement *lca* (length of the characters of the alphabet). The optimal number of characters (l) is obtained with the formula: ***l = lca × 1.75.*** (OERT, 2012).

The baseline is an 'imaginary guide' of the parallel lines that contain the text, meaning the base of the characters appear to be sitting in a line, where we can define the space between character and character, and line in a paragraph box. It helps to make sure the text sits properly in different sizes throughout the grid (Ambrose, G., Harris, P. 2011).

The body, the largest text composition has to be consistent and be aware of the typographic colour that is achieved by setting a proper relationship between baseline, text size, and heaviness of the font, gutter space and column length. The text needs to follow an alignment, being ***left, right, centred, or justified*** and will affect the shape reflexed in the space.

The text hierarchy is composed by a ***title, a stand first, a body, pull quotes, footnotes, credits and folios***. We design them by choosing a typeface or multiples, their size and weight and making sure that they work together within the the layout and adapt properly to the chosen grid (Rothstein, 2007).

i) Colour:

Colour is not just an element of decoration. It is an important element in the makeup of an editorial publication because it attracts the readers and improves many functional aspects of a the page like better navigation within the sections of the publication.

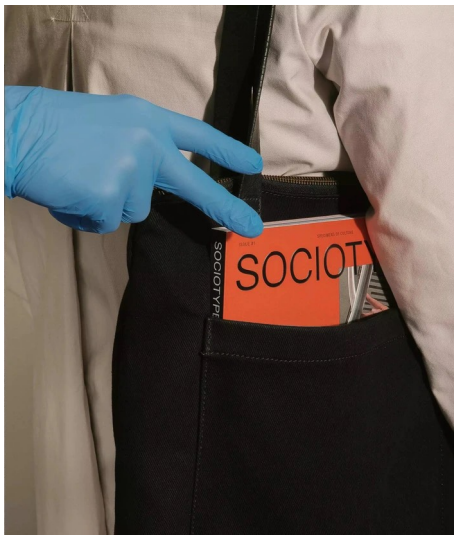


Figure 30.
Sociotype Journal, issue #1: "The Gesture"
Culture Magazine.
Source: Fontsinuse.

The use of colour in a magazine, besides the dynamics and aesthetics it provides, it also creates different visual focuses, that go in hand with the stablished hierarchies giving an immediate indication of what the reader should read first and facilitates the creation of a style, of a proper identity, conquering and keeping readers. However, like many other elements, colour should not be used in exaggeration, or in an unthought-out way, but should maintain a look that is true to the publication in question.
- Figure 30.

Colour itself carries with it meaning, so geographic and cultural aspects need to be taken into account. In addition, colour evokes the most varied sensations - heat, cold, tranquility, nervousness, joy, sadness, pleasure, anger, among others. It is essential to know how to combine and use colours in order to conquer the reader's eye (Braam, 2021).

Eva Heller (2007) argues that colour is not only an aesthetic component, there are three important characteristics of

colour: movement, temperature and symbolism. To movement are associated the colours yellow and red, which have the ability to hold the reader; to temperature are associated the colours warm and cold, and only the content dictates which colour should be used; to symbolism are associated the passions that each colour evokes on a particular subject. In addition, the author also mentions certain functional aspects in the use of colour. The use of text boxes with background colour draws the reader's attention more, especially when applied to small areas. Applying colour to text works best if the font is sans serif, due to readability issues. Titles work better in black than when colour is applied, in which case the colour for a given page may be applied only to a graphic element such as a photograph or illustration.

j) Photography & Illustration:

Image is what brings dynamic to the content of a publication, wether it’s the main focus or it’s placed as an extended explanation of the main text. They can be incorporated in many ways depending on the layout and the closing grid, most commonly restrained in columns, aligned with text or out of grid, intentionally playing with symmetry and tone of the content (Swann, 1997).

In the editorial world, photography and illustration are the most visible element of a layout. They can defines the visual impact of the content trough the style, juxtaposing of images, manipulation and scale. They have to be handled with care, by dynamically positioning them in the space to enhance their narrative. They have to have reason, be open to subjectiveness, tell us something new.

When it comes to the use of Photography in a publication to create narratives is based on the study of semiotics that will help determine a visual language between image and text and how they’re designed so the reader can easily understand and establish a connection with the content and the elements on the page that goes beyond language. For this it all comes down to the organisation of the elements, shapes, scale, colour and value (Crow, 2010).

Photography also has its own identity, and its based on two essential elements: Art Direction and Photography Style. The execution and manipulation of the picture plays a big part, if it's analog or digital, if it's a portrait or an abstract object. It takes all the elements of identity design to create a visual narrative that carries a message and sets the tone and emotion of an article (Guillen, 2021).

k) Periodical Publication:

The periodicity gives a sense of life existence and relevance to the magazine, with the use of trends, use of graphic elements, and type of content .Due to accessibility and environmental interests, magazines have slowly gained a more digital presence rather than print. Depending on the magazine's intention and resources the magazine can choose to publish weekly, monthly, quarterly, annually (Leslie, 2003).

However, understanding the mechanism of how a magazine is put together, defining wether is a commercial or independent publication, printed and ultimately sent to the reader is essential to obtain the intended exposure.

If working with a publishing house, a publishing date is stablished before developing a production schedule in which it will divided in the following sections:

(v) **Advertisement:** This applies to magazines that wish to achieve a big production, and the implementation can aid to the financing of the publication. For this approach the designer and editor need to search with months to a year of anticipation, so after confirmation it can be decided how many pages it will take in the magazine.

If not working with advertisement, this is where a budget is stablished taking in consideration the format and the quantity of magazines to print or the platform where the magazine will function in case is an online publication.

(vi) **Booking dates:** The publisher makes a final decision on the amount of advertisement confirmed in the magazine

that will bring the right balance to the publication. This takes approximately six to seven days.

(vii) **Layout:** This is where the designer work it's conceived. The manipulation of the content, advertisement volume (if applicable), and the confirmation of high resolution images and graphics, and the selection of a format that is more adequate to the publication. The process can take from fifteen days to a month, depending on the level of the magazine.

(viii) **Printing:** This is one of the most intense parts of the process. It includes the selection of paper, cutting, printing and assemble of the magazine. Additional promoting material may be printed at this stage if possible and it could take from three to four days, depending on the quantity of volume.

(ix) **Distribution:** The magazine is finished and ready to be mailed out to the readers or is made available online if it's an electronic version.

If not working with a publishing house which applies to independent magazines the most, the process is still the same except the timings might variate as well as the volume of production may be a bit limited. (Barret, 2013).

1.3.3 Planning the magazine:

To build a magazine, we first have to recompile enough quantity of quality content. Analyse and understand it so it can be aligned to the magazine's goals and objectives. We have to design and plan a series of documents based on the content, starting with the spread. Constructing the layouts based on the format's dimensions, delimiting margins, paginating and defining the order of the content and laying it throughout the magazine to later on implement in design software. After this, is just a matter of extensive manipulation and alteration of the design with trial and error until a definitive style and content is set (Rodrigues, 2013).

1.3.4 Printing and Publishing Independent Magazines:

The independent print magazine is characterised as "published without the financial support of a large corporation or institution in which the makers control publication and distribution…"independent" in spirit due to a maverick editor or publisher who leads the magazine in an exploratory, noncommercial direction" (Thomas 2007 40).

Independent magazines are the revolution of today's editorial design, it allows complete creative control on a publication but modern days are allowing independent publications to thrive (Morrish, 2019).

It is important that a magazine stands out from the rest, in a way, it has to be relevant enough to be put in paper since sustainability en environmental responsibility play a big part. In terms of finance, there has to be an establishment of budget and associate or partner up with independent publishers that do not make the use of advertisement to get by. This doesn't mean that with time the magazine cannot adapt advertisements as long as its mindful and the audience will accept it.

"Print has proved incredibly resistant and it comes down to publishers' strategies" - Sarah Shin, Silver Press Publisher.

For the printing itself, now there's even a possibility of using online self publisher services such as *Blurb,* an online service that gives the opportunity to self publish editorial publications in high volumes without the need for advertisements.

1.4 Journalism and Graphic Design.

Communication has grown more multi-semiotic in general and more visual in particular. Journalism is one field where the transition from a text-based culture to a visual culture is

particularly evident. In addition to visuals, design is becoming a significant semiotic modality for creating meaning. We may see a rich and intricate interaction of several semiotic modes, such as text, picture, and layout, which make up the meaning-making process, in news features, special reports, or data visualisations. Since design and journalism are two distinct fields with distinct semiotic resources, techniques, and ways of thinking, the multimodal interaction also involves conflict (Chaplin, 2016).

Having this known, a designer role in an editorial context means that it has to contribute in more than just making a publication look aesthetically pleasing. It means opening a further dialog between the presentation of the information and the understanding of the vocabulary in a transparent way trough a multimodal format that will allow a publication to be an immersive piece of information. (Barret, 2013)

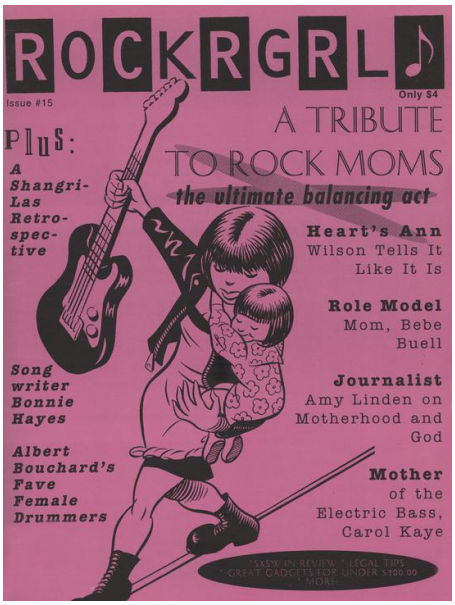


Figure 31.
ROCKRGRL issue #14 Cover.
Source: ROCKRGRL Facebook page.



Figure 32.
ROCKRGRL issue #24 Cover for November/ December 1998.
Source: ROCKRGRL Facebook page.

1.5 Case study: ROCKRGRL Magazine.

ROCKRGRL, a magazine that started as black and white, photocopied music fanzine in 1995. Thanks to Carla DeSantis, the creator and editor-in-chief of the magazine. A woman who had an intense passion from music and experienced first hand women's expectations and limited showcasing in the editorial music industry.
- Figure 31.

1.5.1 Concept & Objectives:

She then creating a fanzine about women in music that rejected patriarchal stereotypes associated with women. Stereotypes labels like "woman rocker" or "female drummer," and gendered expectations of women as backup singers in popular music or sexualised portrays of women musicians. It had a *punk* spirit that placed a significant emphasis on feminism, including topics like rape culture, sexual assault, freedom of choice, and being respected as creatives in the industry regardless of gender identity, sexuality, age, ethnicity, colour, or lifestyle preferences. Even with *ROCKRGRL's* main focus on women and women's issues, men were not completely excluded; and would occasionally, contribute as writers or photographers in later issues of the magazine. And men who were in bands with women were not attacked negatively quoted; they were just not the focus of the publication's content.

Inspired in the *Riot Grrrl* movement which consisted of expressing women's experiences with sexism, racism and invalidation in the punk music scene. It started the conversation of feminism movement within music and opened spaces for women to safely express themselves and their music. The magazine adopted a look and feel from punk fanzines, it rejected commercial publishing and supported the local and underground scene and represented freedom in a graphic way with a *DIY* approach and the use of unconventional media. The design and production involved the strong use of black and white photocopied issues, collages, with a sketchy feeling and minimum or use of grid (Feliciano, 2013).
- Figure 32.



Figure 33.
ROCKRGRL issue #26 Cover for March/April 1999.
Source: ROCKRGRL Facebook page.

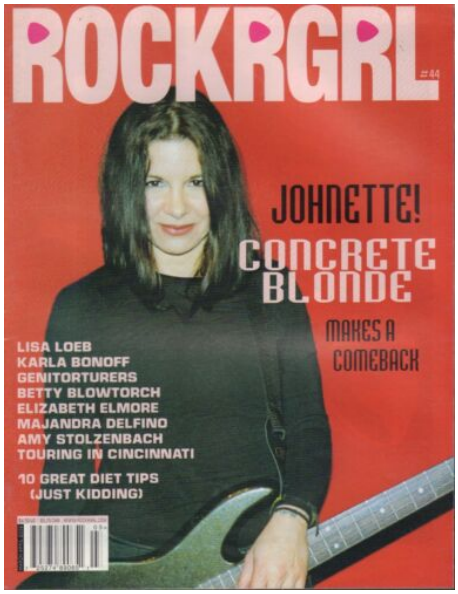


Figure 34.
ROCKRGRL issue #44 Cover.
Source: ROCKRGRL Facebook page.

1.5.2 Analysis & Relevance:

ROCKRGRL magazine is definitely a historical reference and evidential proof of the imbalance in the music industry between men and women. It was a space opened by women for women (Björck, 2013).Their intentions was to open the conversation about feminism in the music industry, by creating a magazine that reflected values, tone and language that felt more appropriate in the given context. Their objective was not to discriminate or exclude men, the magazine wanted to show the world that women were able to be musicians without misogynist connotations, and change the editorial perspective about women in music (Leuven, 2017).

Regardless of having a limited access to the magazine's archives, there was a significant evolution when it came to the covers, showing how they started with a a 'punk' vibe, rejecting mainstream formats and standards of other magazine's industry. Since the publication intention was to be different, because it was, the aesthetics and felt appropriate for the concept. But throughout the years, the covers evolved to follow the current standard of commercial magazines, this being, leaving behind the photocopied aesthetics and using professional portrait photography of the artists, colour theory, and a grid typographic system and use of sober fonts with the implementation of advertisements inside the magazine and in the back cover (Barret, 2013). Inside the modification of the aesthetics there was also a reconstruction of the logo, that left the playful letterform logo to a 'mass market' simple typographic logo using an all caps sans serif font in a bold weight. It still showed that even though it had to adapt to standards, it still tried to stick to their main punk essence through the implementation of certain elements inn contrast with the newest aesthetic changes (OERT, 2012).

- Figure 33 & 34.

As for the content inside the magazine, they began with the use of monochromatic text and photos while still using columns and text boxes, the layout was chaotic but simple and it allowed the publication to have a sense of consistency and familiarity. Later on it evolved to colour

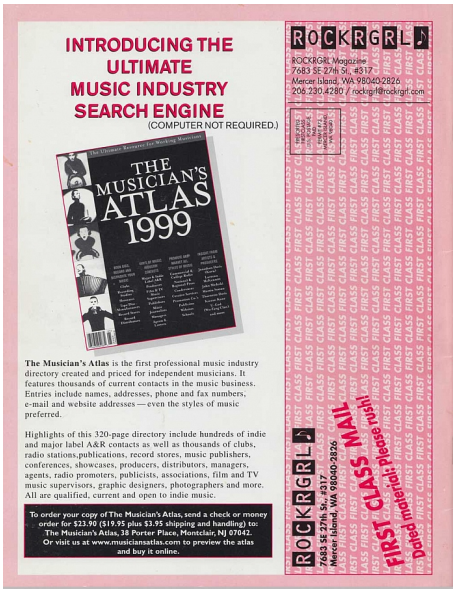


Figure 35.
ROCKRGRL inside pages. (Issue unknown).
Source: Tumblr.

while implementing elements from other commercial magazines of the music scene that would allow the publication to be more profitable, since it was a product and it needed to be somehow accepted in a market where it would reach more potential buyers.

- Figure 35 & 36.

The case study was selected because of the similar objectives about the editorial tone of women in music magazines, the need of creating safe spaces and the creative solution to the problematic (Morrish, 2019). The *punk* style of this fanzine represents how graphic design can influence the impact of the message in a more specific way, and how choosing the perfect style can achieve a strong identity that make people relate to it. *ROCKRGRL* guided in which direction magazines were going in terms of how women are portrayed in media and how a magazine represents a space that can strongly shape culture and ideals.



Figure 36.
ROCKRGRL inside pages. (Issue unknown).
Source: Tumblr.

1.6 Interviews:

The following interviews were conducted in an informal setting, with semi-structured questions to learn about male behaviour towards women in the techno music scene, spaces and opportunities, the important of a visual identity of an artist and opinion on single gendered spaces.

Interview number 1: 'Sattivas Collective'

A group of five women from Nicaragua who got together in a dj course imparted by a very national famous dj and decided to create a collective where they would join their different styles of electronic music like techno and house. They create spaces for themselves and for other women to be able to play in a safe environment and joining people together to dance to good music.
When finding their name, they chose Sattivas which means cultivated, and made them feel identified. They went trough a process to find their visual image, their logo, they wanted something that strongly transmitted who they were.

Interview number 2: 'Carmen Electro'

Originally from Finland, she discovered electronic music when living in London, from then the scene started being a bing part of her life. After finishing her studies in Fashion, she decided to move to Berlin where she could be closer to music. Carmen is a dj and producer based in Berlin with a huge passion and fascination for old school music and vinyls.

1.6.1 Interviews Analysis:

After meeting with all-female electronic artists from different contexts, there was a significant emphasis on how women feel the need to open spaces for themselves that comply to certain standards such as *safety*, visibility and inclusivity.

The lack of women role models in the scene, was for *Sattivas Collective* a big encouragement to change the panorama and show other women that it is possible to pursue music in a safe way without depending on male

success. Watching women being successful at something motives other women to also pursue their dreams, and creating a space that resembles a home where they can develop themselves can generate more awareness of where the music scene is going.

Even though these women expressed that gender inequality is “not as bad as before” there still is some machismo present in the music scene, most commonly regarding the capability of women’s performance.

Having a visual image for an artist is key, this is where graphic design comes around, it gives the artist the tools to put in image who they are, their essence, and how they want to be perceived. Visual Identity is a *necessity*, and it’s present in many of the elements music connects with people, wether it’s a logo, a flyer or cool vinyl record cover.

1.7 The Review Matrix:

For this practical case it was decided to apply a *review matrix* for the investigation and analysis of references to create a look and feel that will help us build the concept and image of the magazine.

The investigation process consisted in the search and selection of editorial design pieces associated with techno music from the 90’s until the present. It became a collection of record covers, print & digital posters and party flyers. The elements to evaluate were typography, colour, layout, strokes, shapes and photography.

The graphics were placed dynamically from oldest to newest, then patterns were created based on an specific element, on which was discovered:

The typography selection oscillates from ‘computerised’, ‘futuristic’ pixel fonts to thick and big typography to minimalistic sans serif, and gothic fonts. Most of the posters from the nighties have a ‘*diy*’ look and feel to it the use of collages and handmade graphics, using sci-fi related images, record covers used often made use of typography against colour giving a minimalist feeling. And others use a

combination of treated duotoned photography as illustration accompanied with text.

Modern approaches follow similar lines, using newer fonts with unique decorative elements, others follow a classic format of S*wiss Style.* 3D art and 3D fonts was the single pattern that was introduced in the late decades, becoming more common after the year of 2020.

The predominant colour was black, followed by green, red and oranges, purple and pinks, yellow and grey. Most of the time applied against black, to create playful high contrast graphics or a classic feeling trough monochromes tones. The shapes we mostly linear and rectangular, but not completely limited to the use of roundness in a sharp and clean form.

The selection of all this specific elements was built and shaped by the rave culture in the nineties, an age of experimentation with machines in music. The use of black against colour, gives these pieces a sense of darkness and intimacy, almost referencing the darkness of underground clubs with minimal coloured lights. But most importantly, was inspired on the music itself, techno, the futuristic melodies going at 130+ *bpm* featuring repetitive aggressive kicks and synthesised basses. This influenced the look & feel, making it feel industrial, '*machine made*', being a mysterious and sometimes even intentionally '*weird*'.
All of this created a a form of patterns based on the style of the elements and was replicated throughout 30 decades, in which modern approaches are still based in the same concept.
- Figure 37.



Figure 37.
Digitalised Matrix.
Source of images: Mixmag Magazine, 'Flashback' Archive, and Instagram.

Chapter II. | *Data Triangulation.*

II. Data triangulation:

For the creation of a music magazine it is important to take in consideration every element mention in previous parts of this dissertation. Starting with a thorough investigation of the context, identifying the history of the artists, the evolution, and the opportunities such as events and other media in which music is represented. As well as the search for references of magazines or other editorial publications or advertisements with similar intentions so the visual language becomes appropriate and relevant for the target reader. (2005) (Yin, 1994; Kumar, 2011) Along with this, as a designer there has the a responsibility to identify the evident problems in how visual communication can contribute in a positive manner and impact change. (Shaughnessy, 2009)

Besides literature review, interviews were implemented to establish a more direct connection to the target reader, and the group affected, and people from the circle. The methodology helps the designer assume the position as editor in order to create content that resonates with the possible readers.

Case studies like the one presented in this document helped understand the connection between objectives and aesthetics, most importantly the visual language.
The influence of schools of styles such as punk fanzines, futurism, and Swiss style. Apart from this it helped understand magazine image development through times and adaptation to new trends and formats.
Stebbins (2001) e Kumar (2011)

Graphic design and music come together with the exploration and matching of multiple ingredients, first there has to be an analysis of the visual language of the music genre and how artists found individuality though the creation of informative pieces, show advertisement and products such as records. Within all of this designing for music requires high attention to detail through different senses, where colour and sound come together. Based on the concept of *Synesthesia*, graphics and colours can be explored by exercising the experience on combining them

with sounds that can result in interesting visual results that feel unique. (Curley, 2021).
After understanding and assessing these concepts it is evident how music can be approached from the lens of graphic design and its roots, such as editorial design in where publications can be constructed as space for music culture bonding art and journalism. (Barret, 2013)

Magazines have been the greatest pathway for culture and editorial design (Garner, 2020), as they are constructed with the intention of being a source of information in which people can be connected to a specific interest while contributing to culture serving as a space for artists with a sense of formality while still allowing freedom of experimentation.

To design a music magazine, you have to start with the definition of objectives and goals so an identity is developed. The identity will be the image, the name and it will give a look and feel to the magazine. It will be the personality and they way it wants to be perceived as well on how it targets and sticks and accomplish the stablished objectives. (Wheeler, 2009)
For this knowledge on typography, colour, shapes and forms will be required. Experimentation on paper as an in initiation step is needed so the designer can place all ideas and then be transferred to digital for manipulation within professional programs such as Adobe Illustrator. (Olins, 2008)

Typography selection is crucial, fonts have to be assigned to a function; these being headlines, subheadings, body, and captions. (Rothstein, 2007) The curation has to comply with specific characteristics such a legibility, adaptability to format, uniqueness and personality. (OERT, 2012)

For the colour palette, references are key. This means identifying patterns and trends as well as obtaining knowledge on how they will psychologically affect the reader, since it’s the elements that evokes emotion the most. Colour theory will also play an important role, since the nomination and contrast of specific colours will give a more accurate representation of the magazine’s personality and how well it ties with the concept. (Heller, 2008)

Selection of the format will also depend on the context and nature of the magazine's intention. (Ambrose, Harris, 2011).

Recompilation of the desired content comes next, in which the designer needs to open themselves to take the place of an editor, analysing the tone, relevance and impact of the information and how it connects meaning with the magazine's ideals.
After this comes the content planning, this means classifying and organising the content based on importance, length and category. Then finding a way on how to create a seamless flow that keeps the reader interested while feeling easy to understand. (Rodrigues, 2013)

Layout design is one of the key elements of a magazine. It will bring consistency, sense or order and guidance throughout the publication. The designer can choose to work with a grid in which has to be delimited with the creation of modules and spaces so the content can be placed and allows the creation of hierarchy for easy reading. (Müller- Brockman, 1981) This is the most technical part of the process since it will require the determination of specific sizes of the elements within the page such as font size, number of columns and width, margins and gutters. (Swann, 1997).

Posterior to this comes the placement of the content, in which there will be the most of manipulation, where there will be variations of every article and will be required to have options so the final choice results more appropriate.

And to finalise, comes the presentation and printing. How do we make the magazine known and eventually reach the target reader will also depend on the election of the appropriate channel and of course, the chosen format of the magazine which can be print or digital. As technology evolved and online content has now come to almost replace analog advertisement, websites and social media are the most appropriate solutions for making the magazine known. (Morrish, 2019)

If the magazine requires printing due to creative choices, there will have to be a delimitation on the periodicity of the publication as well as an environmental responsibility on the selection of the method and the quantity of paper.
A solution to this is to print by demand, which will allow a more conscious use of resources. (Barret, 2013)
The choice of paper also will be part of the identity and choosing a finish that best applies to the concept will matter, whether is glossy, matte or texturised, it will say more about the magazine through an additional sense: touch. (Ambrose, G., Harris, P. 2011)

This is will result in a publication that was made with intention, full creative control, and a communal purpose that will portray ideals trough an immersive experience that will make a community a space for narratives in a specific culture context.

Chapter III. | *Project.*

3.1 Magazine Development:

This chapter of the dissertation will cover the concept and development of the practical case '*women in techno*' magazine. Putting in practice theories mentioned in earlier parts of this document, making the use of visual research tools to create a final product that accomplishes a personal visual identity with proper aesthetic and structure form of quality.

The process of design started by recompilation of the magazine's content. In which was started from music blogs, other magazines and personally made interviews with artist new to the scene or with years of experience. Following the organisation of the content, I designed a document that would allow me to categorise the content with the following tags: Feature, Interview, Photography art and Photo Report. There was a lot of playing around with the articles to create a dynamic flow that would allow the magazine to have flow without taking away prominence from each piece.

For the magazine's identity, there was a lot of inspiration in analog vintage magazines and graphics from the nineties, starting with the design of the logo in paper and then selecting fonts with computerised details and then further modifying them to achieve a sense of movement that could express movement and freedom. After this it came the colour palette selection which was based on the review matrix and its fully described in further parts of this document.

Besides the intention of giving the magazine a punk feeling and punk way of design, when it came to the layout it was kept simple and followed editorial standards, so the content could flow and always have a sense of cohesiveness so the reader could absorb the information in a clear way. Finally it all came to extensive manipulation and playing around to make the magazine fun, interesting and intimate.

3.1.1 Mood-board:

The moodboard will serve as an additional guide to start the following of identity design. It will work by placing visual editorial references and choosing specific elements from a technical and aesthetic perspective to the designer's liking so they can be later implemented in adaptation to the magazine's chosen style.



Figure 38.
'Rundfunk' Magazine. 2015.
By Petra Hassler.

Inspiration for Cover Layout and typographic styles.



Figure 39.
'SHOT' Photography Magazine.
By Firuza Azizova.

Inspiration for Photography treatment, scale and positioning.



Figure 40.
VERSE Magazine. Vol.12 : Go Vegan
By StudioPros Design.

Inspiration of colour and typography.



Figure 41.
Identity of 'MIND THE GAP' inclusive space for female and LGBTQ+ DJ's in electronic music, based in Scotland,
By Chloe Lancaster.

Inspiration of colour, Photography style and typeface.

3.1.2 Concept, Naming and Brief:

w*omen in techno* magazine wants to be a publication that functions as space for women in the techno scene. The title is exact and specific, to give the reader a straight idea of what's inside the magazine. The magazine plans to have a compilation of critical articles, essays investigative reports, but mostly interviews to feature artists in the scene. The main topic will go around stories from women experiences in the techno scenes, performance stories and techno & rave culture.
- Figure 42.



Figure 42.
Final Version of the logo of 'women in techno' magazine.

It will be categorised as an independent artistic magazine, which means it won't come with any advertisements (Thomas 2007 40). The target readers will fall into the category of young and adult people regardless of their gender that belong to the techno community and are involved in the culture, as well as music fans in general, from the ages 18 and onwards. Since the range between ages is a bit extensive, it will be divided into two groups. The younger audience being 18-25 and the adult group from 25-35 years old. This means that the style created for the magazine has to be dynamic, meaning, making the content be playful, funky and joyful while at the same time having a tone that's serious and sober.

The content will be presented creating a style that feels timeless inspired on the ideals of *futurism* and *Swiss style* that allows it to employ a simple but versatile aesthetic that will adapt properly to the target reader profile. This would be the concept. It was decided based on the matrix review, mood-board, and as aesthetic preference of the designer.

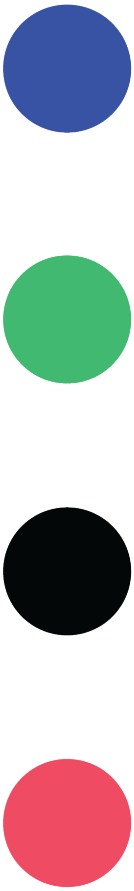


Figure 43.

Final colour palette.

a) Identity:

This is what will give the magazine recognition and personality. Starting with the logo, the magazine will employ a fully typographical logo, using a *display font* that has irregular shapes, that's fun and imitates the movement of the waves of sound, and it will work perfectly paired with more sober *sans serif* typefaces (Olins, 2008).

For the use of colour in this magazine, a study of references is ideal to achieve a *look & feel.* In this practical case*,* it was explored trough *a matrix* see 1.7*,* on which the palette was inspired. The magazine is in a full colour format, and the the colour palette is constructed with ***black*** inspired in the darkness of the underground clubs of Detroit and Berlin while also being a colour that's perceived as refined and fashionable by young people, the colours present in the dance floor; ***green*** a colour that represents youth and freedom, **red** the colour of passion, of life and energy, ***blue*** the colour of harmony and the infinite. Leaving the ***white*** for the definition of space in the layout (Heller, 2007).
- Figure 43.

Other elements will include form, for which there will be a strong presence of round shapes that emulate the feeling of community, paired with straight strokes and lines that will give a sense of stability, and help to create a visual balance.

b) Process of naming and Identity design:



Figure 44.
Initial experimentations with name and fonts for the magazine's logo.

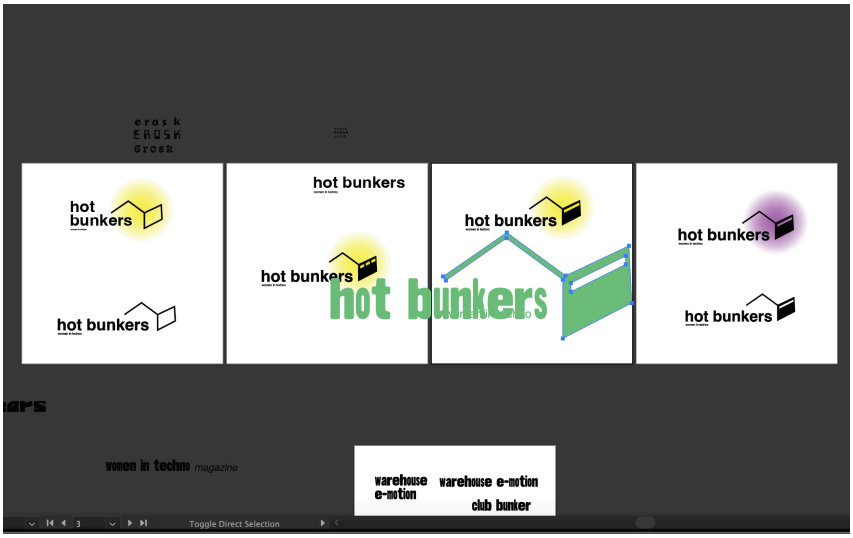


Figure 45.
Initial experimentations with name and fonts for the magazine's logo and icons.

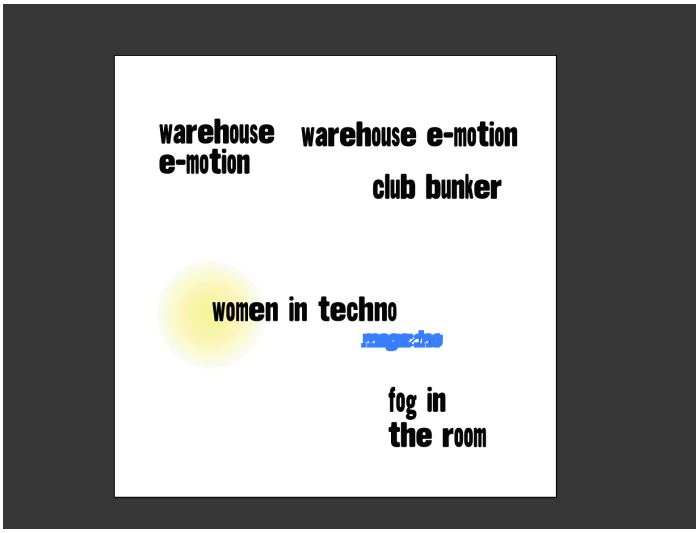


Figure 46.
Initial experimentations with chosen font for the logo.

c) Typography:

Considering that this project is predominantly text, an adequate typographic choice is fundamental to create a coherent style throughout the design and the content of the the publication, since this will be the first element that will be used. When selecting the typefaces used in the magazine, there's three things that have to be taken in consideration: functionality, aesthetics and how they look when in contrast (OERT, 2012)

The typefaces have to be assigned to points of entry, these being: *headings, subheadings, highlighted information, text body, captions, credits* and *folio. (*For this practical case the ***folio*** will contain the magazine's name, page number, and tittle of the article.) (Rothstein, 2007).

The fonts for small pieces of text need to have characteristics such as a computerised and futuristic feeling, funkiness and have decorative aspect. They have to work well in large sizes and look good when contrasted in colour. And for large bodies of text , the font has to be minimal, simple, and have an industrial feeling. This will be achieved using sans serif fonts that are designed for easy reading and do not take away emphasis on the message of the content.

In this practical case, we have chosen the Ultraprint font, to be applied in the logo and headlines, along with LoRes family, BD Geminis and Alfarn font for titles. For highlighted information and subheading: the Helvetica Neue family and the LoRes family. For body of text: the IBM Plex Mono, and for the folio: The LoREs family and BD Geminis. The choice of this fonts is linked to the concept and the intention on giving the magazine a semi futuristic look that feels.

Ultraprint Font: A decorative font designed by Ultrap0p. It's a bold & retro style sans font with urban and punk aesthetics. The font features irregular shapes and withs creating a chaotic look. The font works appropriate in big sizes for titles, since its eye catching singularity asks for display. (Ultrap0p, 2022).
- Figure 47.

abcdefghijklm
nopqrstuxyz
ABCDEFGHiJKLM
NOPQRSTUXYZ
1234567890

Figure 47.
'Ultraprint' font set of characters.

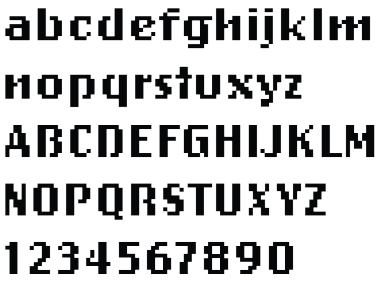


Figure 48.
'LoRes' font set of characters.

LoRes: A family of fonts was designed by *Suzana Licko* from Emigre type foundry, published in 1985. The fonts are a composition of pixelated and bitmap designs, they include a complete and consistent character set among styles and weights. It combines the characteristics of the Egyptian serif typefaces with the smoothness of calligraphic strokes and modulations, of the Roman square capitals of the 15th and 16th centuries. The fonts started as a 'cute' computer effect and entered the category of unique and unconventional typefaces that were mostly used in expressions related to computers. Nowadays the 'low resolution typefaces' are appearing more in print and digital media, now designed to ensure good legibility and and smooth reading besides the almost decorative essence of it. Due to the specific characteristics of the fonts, the LoRes family gives the text excellent legibility at reduced text sizes in print; their modular proportions maintain open counters, making the minimum use of small details. But also the bitmaps have a strong presence when big, working perfectly as headlines and subheads (Emigre, 1995 and 2001).
- Figure 48.

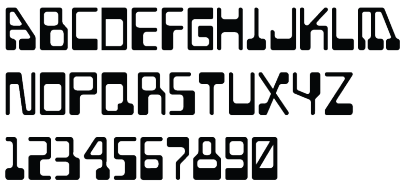


Figure 49.
'BD Geminis' font set of characters.

BD Geminis Font: Designed by H1reber, encoded by Lopetz for Buro District type foundry in 2003. The font is a retro futuristic uppercase typeface with a set of decorative *glyphs* created with pixels compositions.
It is great for the use as headlines thanks to it's playfulness and uniqueness and works perfectly when paired with music content (Buro Destruct, 2003).
- Figure 49.



Figure 50.
'Alfarn' font set of characters.

Alfarn Font: Designed by Hidetaka Yamasaki, Céline Hurka, Flavia Zambardi, Elia Preuss, Luca Pellegrini, and published by Adobe. Based on capital geometric lettering from the 1920's Bauhaus advertisement posters. The font derivates into two weights in different widths: wide and condensed. The small caps were designed to make up for missing lower case characters. The font has a timeless style, that works adequately in modern designs. It makes up for great headlines and pairs well with more distinctive fonts (MyFonts, 2021).
- Figure 50.

abcdefghijklm
nopqrstuxyz
ABCDEFGHIJKLM
NOPQRSTUXYZ
1234567890

Figure 51.
'Neue Helvetica' font set of characters.

Helvetica Neue: This family of fonts is a combination of aesthetics and technical refinements that enhance legibility of their predecessor the Helvetica typeface. It was designed by Max Miedinger for Linotype Design Studio. The font is a 'Grotesk' sans serif typeface. It embodies the simplicity and neutral feel of Swiss Style. One of the most common fonts around the world, seen in infinite number of applications. Its versatility allows it to contrast seamlessly against retro or classical looking fonts. Works perfectly in small and big sizes as well as on digital or print formats (Monotype, 2017).
- Figure 51.

abcdefghijklm
nopqrstuxyz
ABCDEFGHIJKLM
NOPQRSTUXYZ
1234567890

Figure 52.
'IBM Plex mono' font set of characters.

IBM Plex Mono: Designed by Mike Abbink, Paul van der Laan, and Pieter van Rosmalen. From IBM. A versatile monospaced font family, inspired on the Helvetica family and the Industrial Age. The font intends to fuse organic shapes associated with concept of human with machine. The family of fonts has a number of four subfamilies, eight weights, and two styles (roman & italic). Being a perfectly versatile font that works perfectly for long texts, highlighted information and complimentary text entries. Thanks to the delicate and minimal elements, the font helps the text to not fall in monotony (IBM, 2022).
- Figure 52.

d) Photography and Illustration:

Usually, the photos and images to be inserted in a layout do not strictly obey a specific place in the page of a format. It will depend on the text when used as a complimentary element, or displayed in an intentional way thought the space when not working with text. The images will need cropping and resizing most of the times to make sure they look aesthetically pleasing to the eye and still work along the grid. Nevertheless, the dynamic placement, colour treatment and size will impact the readers experience throughout the magazine, and needs to be done with intention (Ambrose, G., Harris, P. 2011).

For this publication, image will follow the modules of the grid, making sure its proportions match the lines that define the space throughout the pages, but always being able to work outside of the layout when applicable.
- Figure 53.



Figure 53.
Spread from 'women in techno magazine'.

e) Format:

Being aware of the environmental issues, the magazine will be a limited annual print publication in full colour. It was chosen to be printed from the designer perspective of admiration to editorial design and the unique experience of feeling a printed magazine in the hands.

The dimensions of the magazine will correspond to 27.3cm x 21.3 cm, a standard size that is manageable and easily transportable. The size of the magazines asks for a sheet of paper in the size of A3+ (32.9 cm x 48.3 cm), this means that there will be remaining of scraps paper, and to take responsibility of our ecosystem this extra paper will be recycled so it doesn't turn to waste. Which also supports the intention on making the publication limited to print on demand once a year. It will have a minimum of 48 pages and it will be printed in semi glossed paper for the cover and matte finish paper for the inside pages to have a more artistic feeling compared to a commercial magazine (Shaughnessy, 2009).

f) Layout:

The layout will help us distribute and arrange the graphic elements in the given space or surface. These being photographs, text and illustrations, which will be the main elements applied in this magazine. This process will require extensive manipulation of the graphics until an aesthetic satisfaction (Rodrigues, 2013).

The building of the layout for this publication is achieved by the usage of a grid system, to establish limits on the page as well as create columns where our content will be placed and distributing. The layout will be designed as a spread, starting with the *margins*: top, bottom, inside and outside: 1.27cm. from the edge of the page. Each page will have 3 *columns* dived by a 0.5cm. *gutter*, and the *grid* will be composed by 3x5 modules per page. The *baseline* will be unexposed and the lines will be 12pt apart to comfortably accommodate titles, body copy and captions. And the *text alignment* will be left-justified which configures the text block to form a rectangular shape within the columns, it creates a clean and

efficient use of space that will allow the content to be susceptible to minimum error, like excessive hyphening or unintentional spacing (Rothstein, 2007).

With the application of a layout that is versatile and clean, the magazine can be chaotic but find some consistency within that makes the publication a pleasant and interesting object. The dynamic rhythm that goes from page to page helps build the personality of the magazine without falling into monotony and retaining journalistic seriousness (Müller-Brockman, 1981).

To structure the elements within the page, after the delimitation of margins, gutters and modules there is a balance that needs to be created in relation to text. This means selecting a size for each of the typefaces assigned to their function forming a seamless relationship with other elements of the page to create a hierarchy.

The size of the photography will be decided based on the context and importance of the element within the content.
- See Figures 54-55.

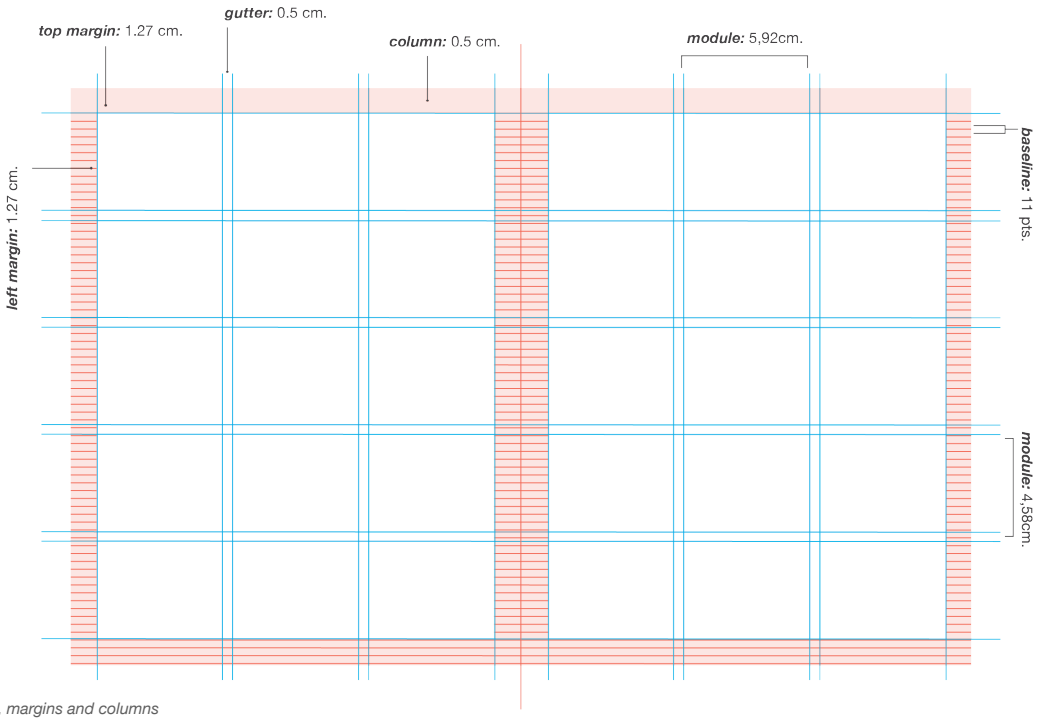


Figure 54.
Layout with grid, baseline, margins and columns measurements. .

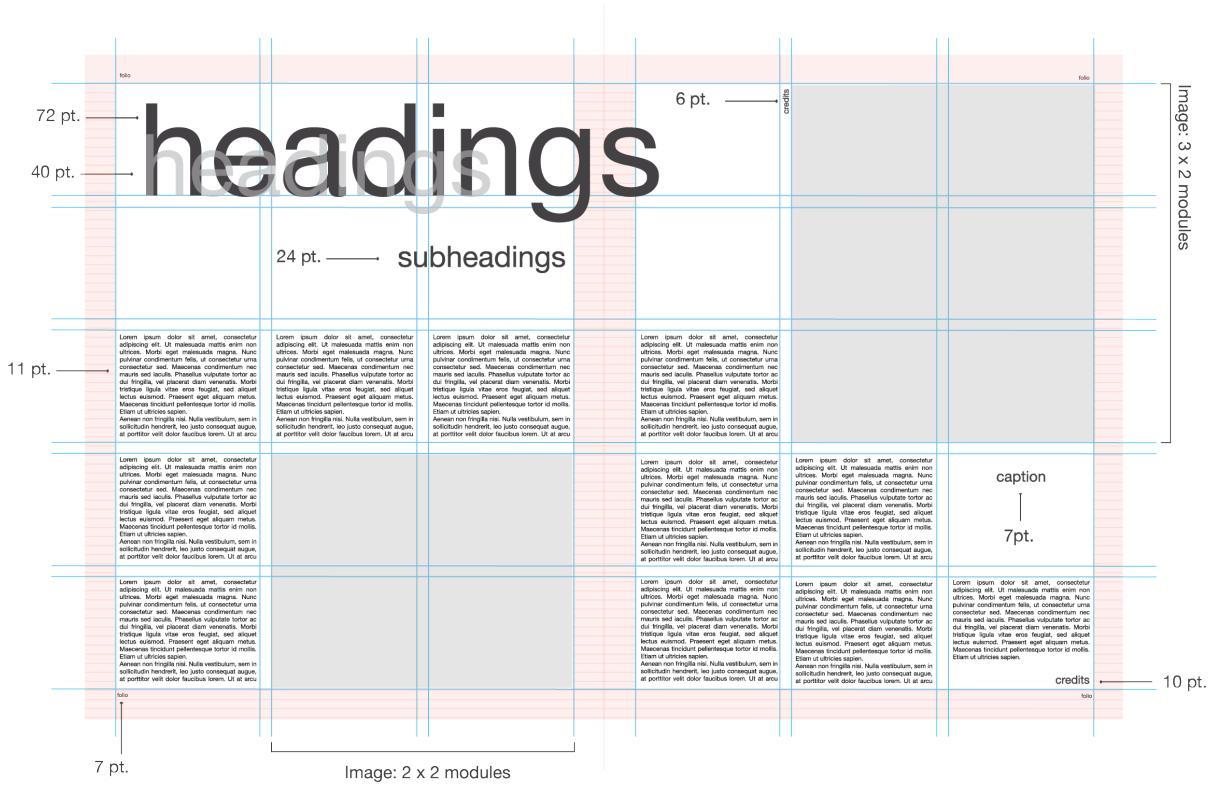


Figure 55.
Layout with content for delimitation of text and image size.

g) Print Method:

To prepare for printing it will begin by creating a pdf file ensuring that it is in the proper technical conditions: proper colour mode, photos properly treated and delimitation of margin for cutting, to make sure it will end as product of good quality.

Next, since this is a practical project, it will not be produced in volume. It will be printed in a CMKY plotter and assembled with staples.

h) Presentation:

The Magazine would be intended to be produced and published by demand only due to environmental responsibility. But it will make use of online tool such as a website to bring awareness to the magazine, advertise it as well as serve as the channel for possible purchase.

The online format is chosen to adapt to new technology to achieve relevance for the chosen target reader.
- Figure 56.



Figure 56.
Preview of Landing Page.

i) Content Planning & Hierarchy:

A very important part that goes along the layout design is arranging the content and creating a sort of “storyboard” where we can play around visually with the placing of the content.
Starting with curating the content and creating an order on how the information will be distributed throughout the magazine layout. Establishing this order helps to guide the reader to absorb the information by following a line. This is achieved by giving the textual and/or pictorial elements elements a specific size based on the grid. There has to be a logical flow so the information can be understood and memorised.

In summary, emphasising certain information and soften other information through font size, font weight, font style and colour, will serve as indicators to the reader on where the content begins and ends, and the importance established in the hierarchy of content.

For these practical case, to curate the content a search was conducted on female dj’s and producers interviews, creation of photo reports, and articles related to the techno & rave culture and the relevance of women in electronic music. Ideally the content would be originally sourced by the magazine’s design and journalism team, but because of the nature of this practical case being academic oriented, most of the information will be sourced from pre-made articles and photography under the permission and/or attribution of credits to the author/s.

For this magazine issue, the publication will have 48 pages and the content will be constructed with and presented in the following order:

1. The History of Women in Electronic Music. By Pitchfork Magazine.
2. Photography by
3. Femme Bass Mafia is Knocking on the door, and kicking it open themselves. By Playful Magazine.
4. DCO X SPFDJ: On her Hardcore Techno Lifestyle & Club Culture. By Dry Clean Only Magazine.

5. Ancient Methods: In conversation with Helena Hauff. By Dekmantel.
6. Sattivas Collective: Photo Report by Paul & Hebe Zelaya.
7. Sattivas Collective: Revolutionising the techno scene in Managua. By Hebe Zelaya.
8. DJ MELL G: “Being apolitical is sometimes super intimate”. By Groove Magazine.
9. Reka: A melomaniac’s Berlin Journey. By Playful Magazine.
10. In conversation with Nina Kraviz. By Numéro magazine.
11. Turning the tables with Palestinian dj, Sama Abdulhadi. By Redbull’s: The Red bulletin Magazine.
12. Carmen Electro: Crazy on vinyls.

For the distribution and planning of the content, a mockup of the spreads were drawn to establish the type of content, and in how many and in which pages the content will be placed. It will not be a complicated document, since the main objective is to get a clear visualisation on the available space and the content makes sense to the reader.
- See Figures 57-58.



Figure 57.
Spread Content Planning and Categorisation.

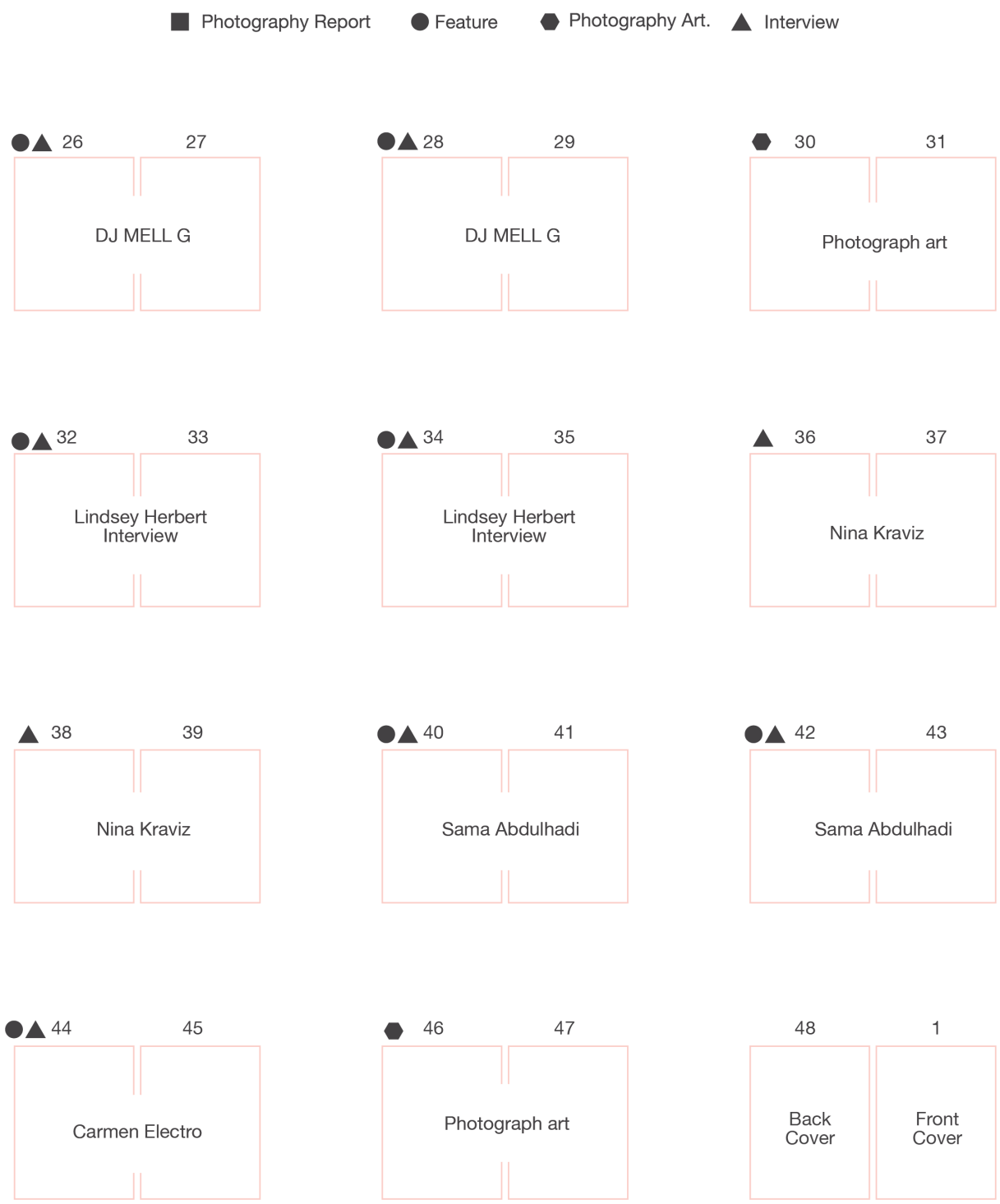


Figure 58.
Spread Content Planning and Categorisation.

j) Process of magazine design:

In this following section there will be a showcase of the process while building the magazine, from discarded versions of the pages and spread that ended up not working for the final design, and to the showcase of tools for the creation of the content.

To assemble the magazine, it was done using the editing app: Adobe InDesign, in where there was a full definition of layout measurements, and baseline for text placement. This allowed for flow of creation and endless experimentation with font selection, alignment, picture placement and colour selection. Within this part of the design, there is a creation of different versions for each article, in which helps the designer to have a more clear perspective on how to choose the best version.

The process went trough Identifying if the content feels messy, cramped or if doesn't have balance. Analysing Photography placement and scale easy reading. Integration of 'diy' concepts such as typography as illustration by hand. It was necessary to have a spectrum of images from different angles and lightning to choose the ones that would work better throughout the layout.

Always asking questions such as the context is too abstract? Too simple?. Paying attention to the colours. If they felt too flamboyant or dull when combined together. Always making sure the typography combination, colour, text justification and scale is appropriate to always enhance legibility .The background colour has to make the right contrast with the other elements on the page.

The photo selection has to be done taking in consideration, colour, scale and how well it carries the message of the context.

- See Figures 60-67.



Figure 60.
Discarded Spread Design.

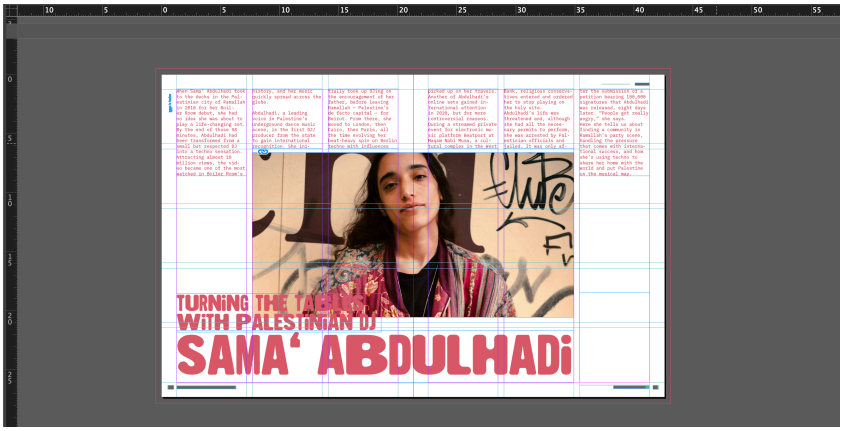


Figure 61.
Discarded Spread Design.

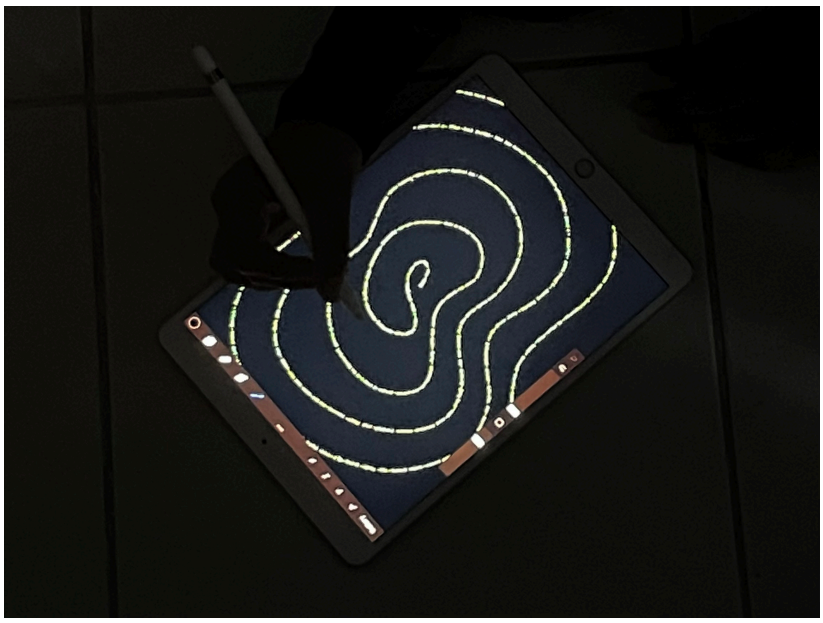


Figure 62.
Process of back cover creation.

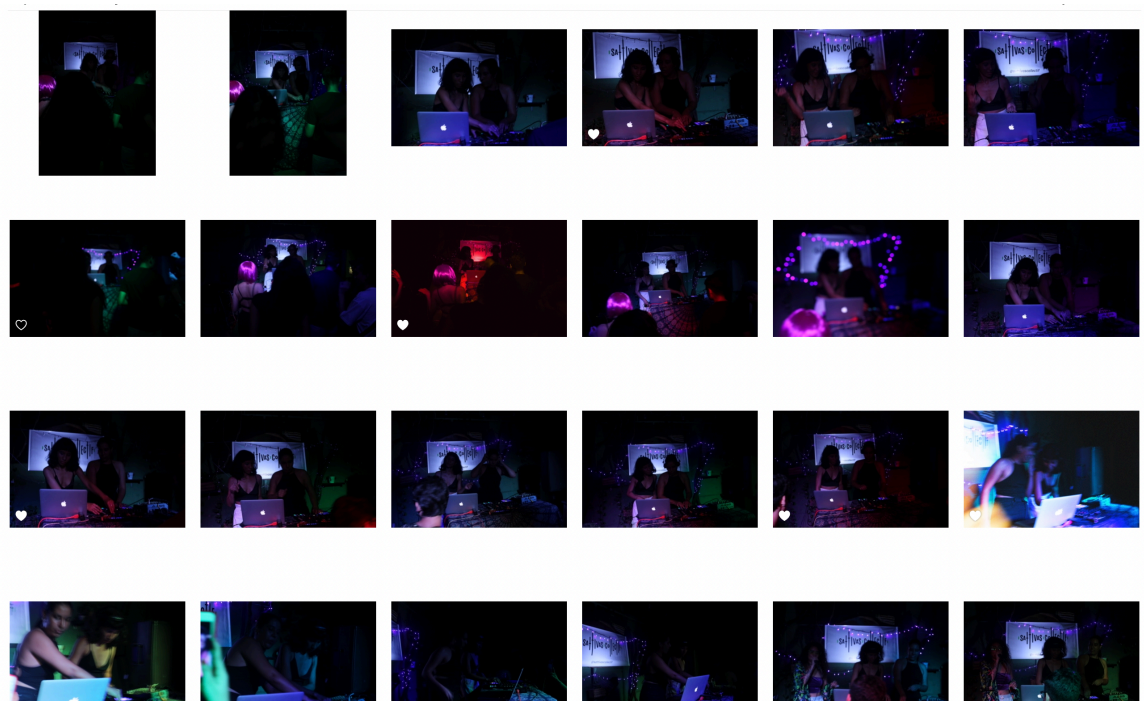


Figure 63.
Curation and Selection of Images.

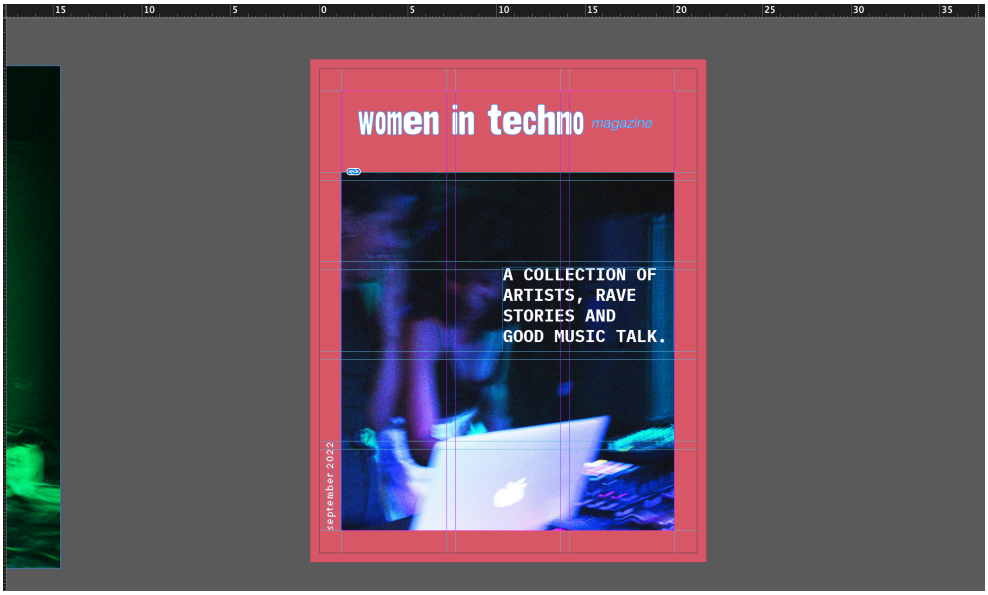


Figure 64.
Cover Experimentation.

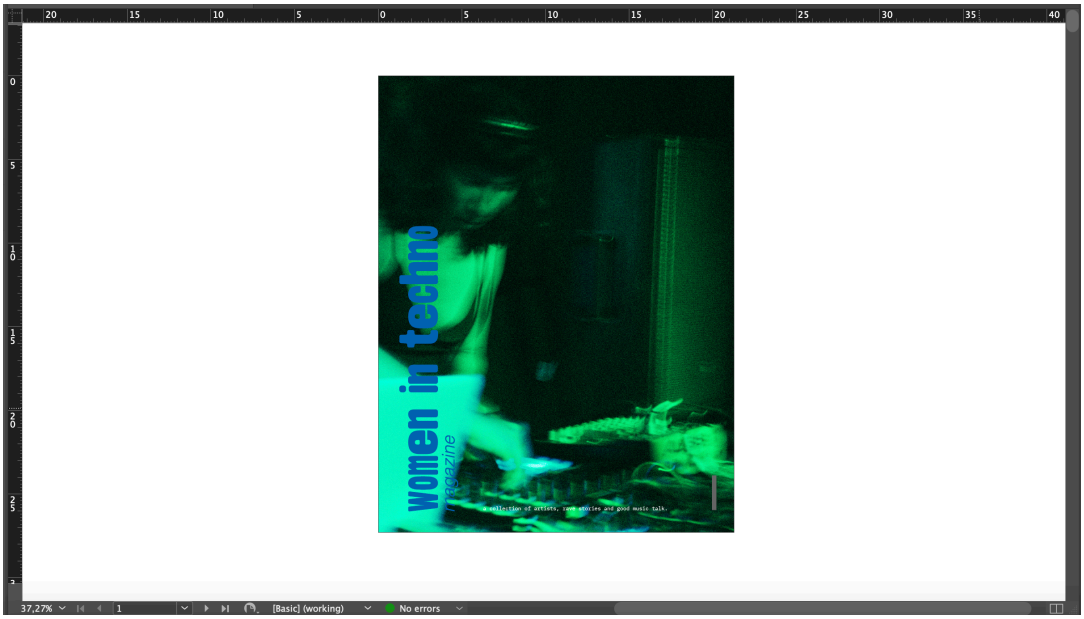


Figure 65.
Cover Experimentation.

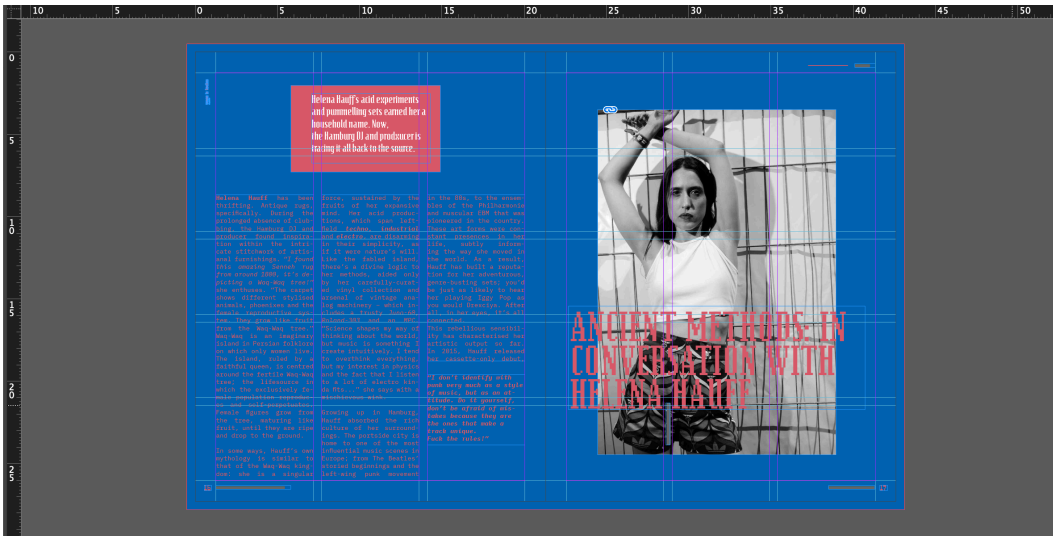


Figure 66.
Discarded Spread Design.

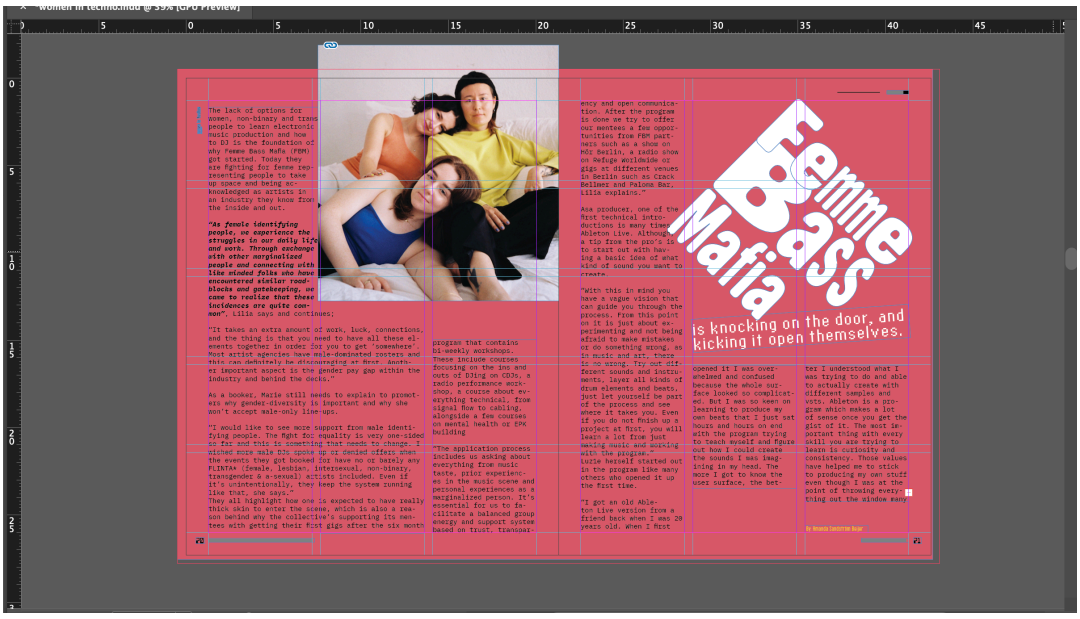


Figure 67.
Discarded Spread Design.

3.2 The magazine:

In this section I will present the magazine in its final version, to showcase each and one of the spreads of the magazine trough the use of a mockup.

The final choice for each page and spread were chosen under the best and most appropriate approach of legibility, expressiveness and personality for typography combination, hierarchy of information, proper contrast of colours from the previously stablished colour palette, flow of reading, length of article and connection between the content within the pages and spread taking advantage of the space and the amount of detail it can be implemented do to its final format: print.

- See Figures 68-93.



Figure 68.
Final Design Choice for the Cover.

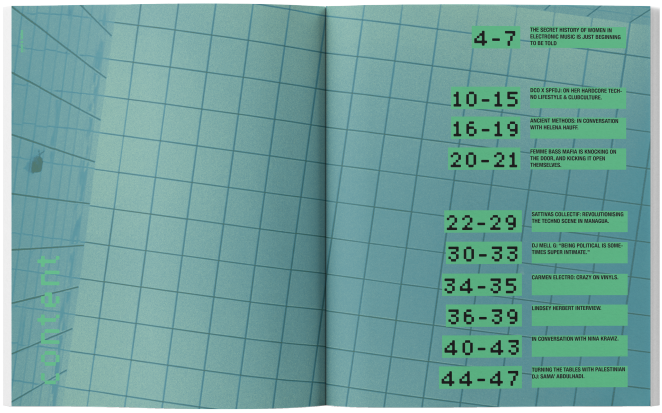


Figure 69.
Final Design Choice for Content Spread.
Pages 2-3.

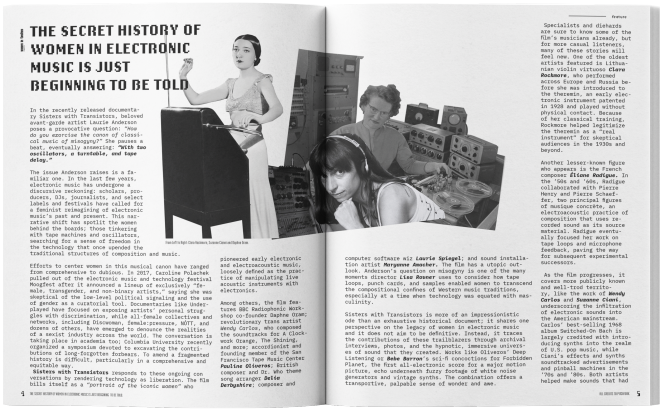


Figure 70.
Final Design Choice for Feature Spread.
Pages 4-5.

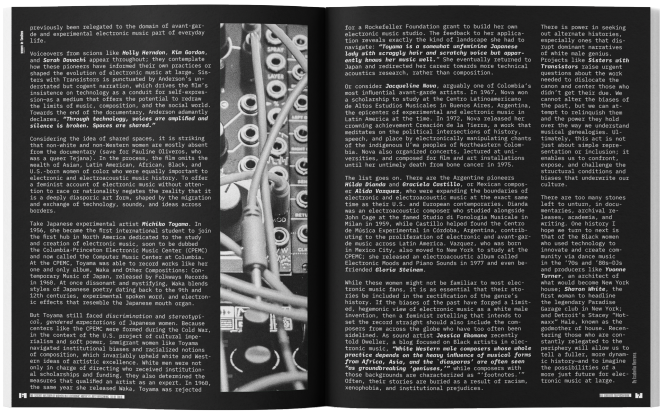


Figure 71.
Final Design Choice for Feature Spread.
Pages 6-7.



Figure 72.
Final Design Choice for Photography Art Spread.
Pages 8-9.

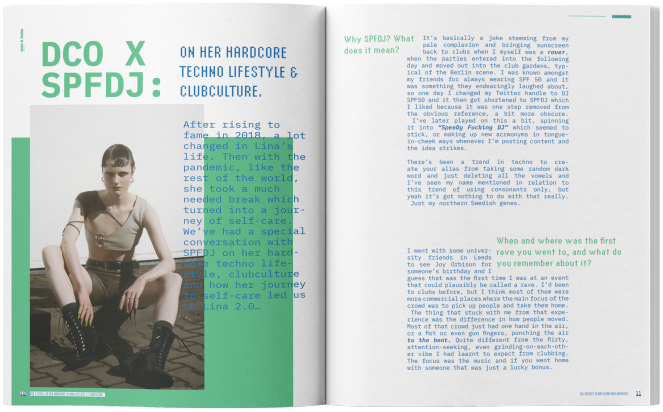


Figure 73.
Final Design Choice for Interview Spread.
Pages 10-11.

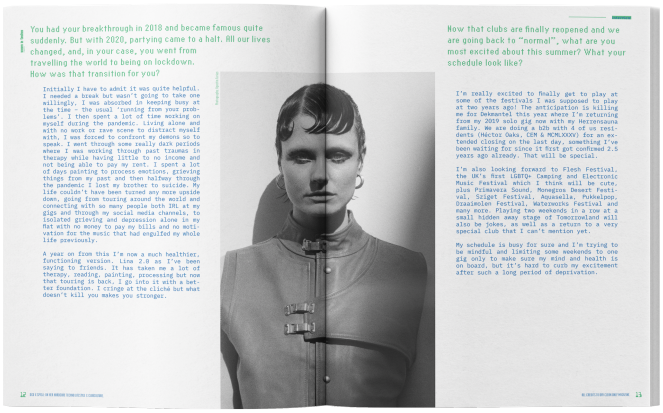


Figure 74.
Final Design Choice for Interview Spread.
Pages 12-13.



Figure 75.
Final Design Choice for Interview Spread.
Pages 14-15.



Figure 76.
Final Design Choice for Feature Interview Spread.
Pages 16-17.

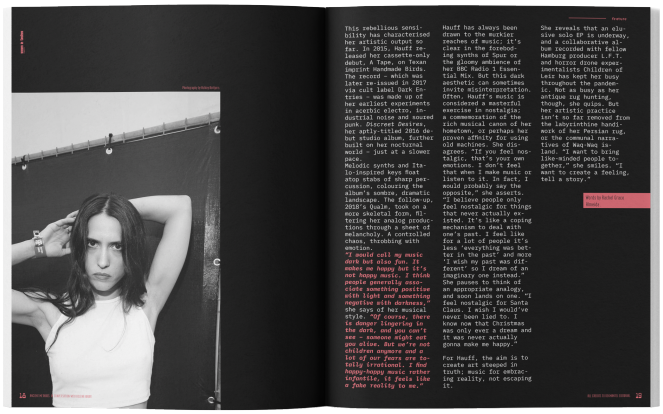


Figure 77.
Final Design Choice for Feature Interview Spread.
Pages 18-19.



Figure 78.
Final Design Choice for Feature Spread.
Pages 20-21.



Figure 79.
Final Design Choice for Photography Report Spread.
Pages 22-23.



Figure 80.
Final Design Choice for Interview Spread.
Pages 24-25.

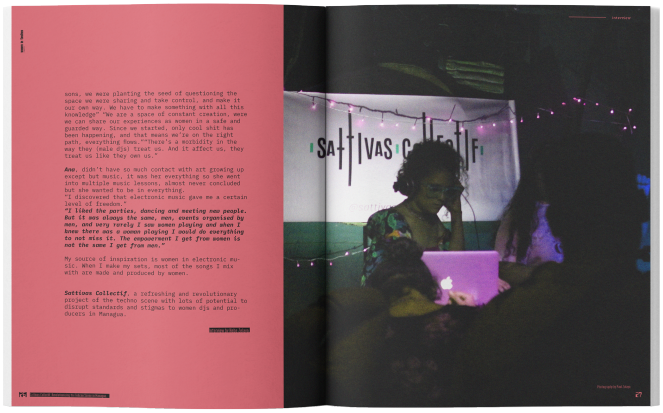


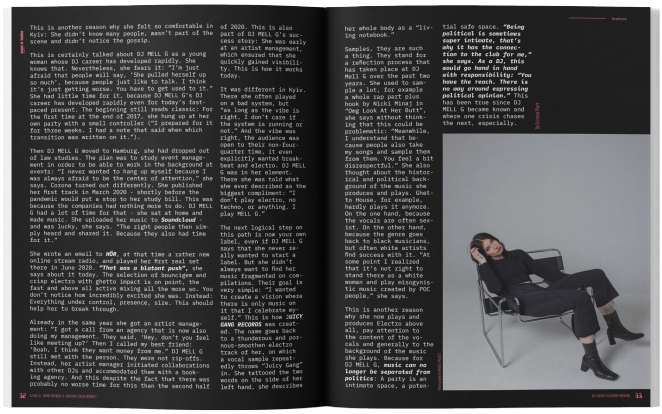
Figure 81.
Final Design Choice for Interview Spread.
Pages 26-27.



Figure 82.
Final Design Choice for Photography Report Spread.
Pages 28-29.



Figure 83.
Final Design Choice for Feature interview Spread.
Pages 30-31.



This is another reason why she felt so comfortable in Kyiv. She didn't know many people, wasn't part of the scene and didn't notice the gossip.

This is certainly talked about DJ MELL G as a young woman whose DJ career has developed rapidly. She knows that. Nevertheless, she feels it: "I'm just afraid that people will say, 'She pulled herself up so much', because people just like to talk. I think it's just getting worse. You have to get used to it." She had little time for it, because DJ MELL G's DJ career has developed rapidly even for today's fast-paced present. The beginning still reads classic: For the first time at the end of 2017, she hung up at her own party with a small controller ("I prepared for it for three weeks. I had a note that said when which transition was written on it.").

Then DJ MELL G moved to Hamburg, she had dropped out of law studies. The plan was to study event management in order to be able to work in the background at events: "I never wanted to hang up myself because I was always afraid to be the center of attention," she says. Corona turned out differently. She published her first track in March 2020 - shortly before the pandemic would put a stop to her study bill. This was because the companies had nothing more to do. DJ MELL G had a lot of time for that - she sat at home and made music. She uploaded her music to **Soundcloud** and was lucky. She says: "The right people then simply heard and shared it. Because they also had time for it."

She wrote an email to **ASD**, at that time a rather new online stream radio, and played her first real set there in June 2020. **"That was a blatant push"**, she says about it today. The selection of bouncigee and crisp electro with ghetto impact is on point, the fast and above all active mixing all the more so. You don't notice how incredibly excited she was. Instead: Everything under control, presence, vibe. This should help her to break through.

Already in the same year she got an artist management: "I got a call from an agency that is now also doing my management. They said, 'Hey, don't you feel like meeting up?' Then I called my best friend: 'Noah, I think they want money from me.'" DJ MELL G still met with the person. They were not rip-offs. Instead, her artist manager initiated collaborations with other DJs and accommodated them with a booking agency. And this despite the fact that there was probably no worse time for this than the second half of 2020. This is also part of DJ MELL G's success story. She was early at an artist management, which ensured that she quickly gained visibility. This is how it works today.

It was different in Kyiv. There she often played on a bad system, but "as long as the vibe is right, I don't care if the system is running or not." And the vibe was right. The audience was open to their non-four-quarter time. It even explicitly wanted breakbeat and electro. DJ MELL G was in her element. There she was told what she even described as the biggest compliment: "I don't play electro, no techno, or anything. I play MELL G."

The next logical step on this path is now your own label, even if DJ MELL G says that she never really wanted to start a label. But she didn't always want to find her music fragmented on compilations. Their goal is very simple: "I wanted to create a vision where there is only music on it that I celebrate myself." This is how **JUICY GANG RECORDS** was created. The name goes back to a thunderous and porous-smoothen electro track of her, on which a vocal sample repeatedly throws "Juicy Gang" in. She tattooed the two words on the side of her left hand, she describes her whole body as a "living notebook."

Samples, they are such a thing. They stand for a reflection process that has taken DJ MELL G at 32 years more than the past two years. She used to sample a lot. For example Nicki Minaj's hook by Nicki Minaj in "Dog Lick At Her Butt", she says without thinking that this could be problematic: "Meanwhile, I understand that because people also take my songs and sample them from them. You feel a bit disconcerted." She also thought about the historical and political background of the music she produces and plays. Due to House, for example, hardly plays it anymore. On the one hand, because the vocals are often sexist. On the other hand, because the genre goes back to black musicians, but often white artists find success with it. "At some point I realized that it's not right to stand there as a white woman and play misogynistic music created by POC people," she says.

This is another reason why she now plays and produces Electro above all, pay attention to the content of the vocals and generally to the background of the music she plays. Because for DJ MELL G, **music can no longer be separated from politics**: A party is an intimate space, a potential safe space. **"Being political is sometimes super intimate, that's why if has the connection to the club for me," she says. As a DJ, this would go hand in hand with responsibility: "You have the reach. There is no way around expressing political opinion."** This has been true since DJ MELL G became known and where one crisis chases the next, especially.

Figure 84.
Final Design Choice for Feature interview Spread.
Pages 32-33.

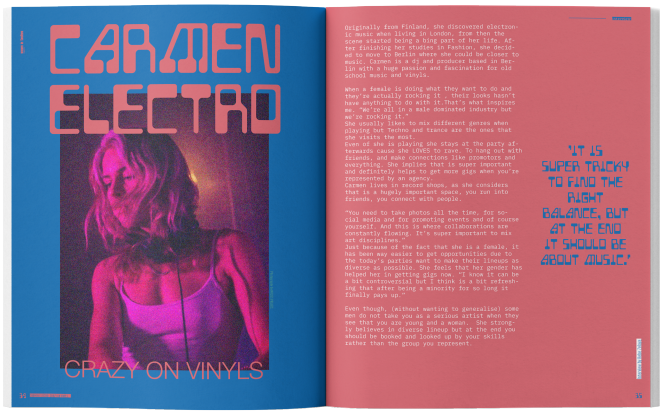


Figure 85.
Final Design Choice for interview Spread.
Pages 34-35.



Figure 86.
Final Design Choice for interview Spread.
Pages 36-37.

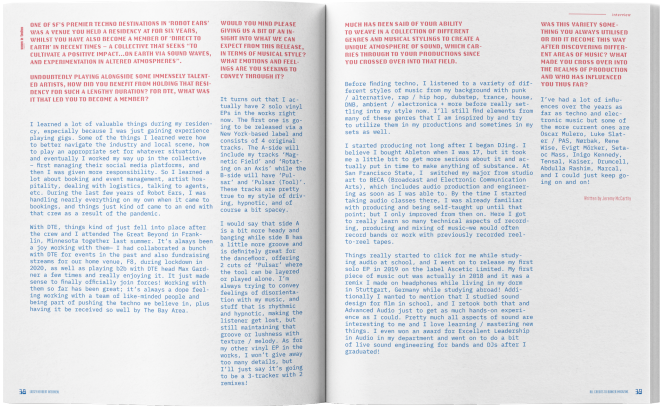


Figure 87.
Final Design Choice for interview Spread.
Pages 38-39.



Figure 88.
Final Design Choice for interview Spread.
Pages 40-41.

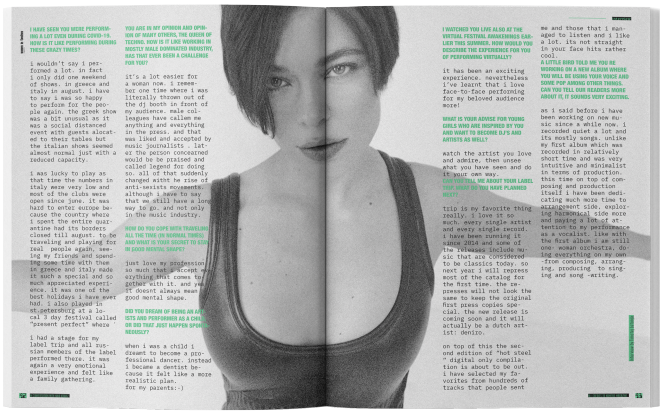


Figure 89.
Final Design Choice for interview Spread.
Pages 42-43.



Figure 90.
Final Design Choice for Feature Interview Spread.
Pages 44-45.



Figure 91.
Final Design Choice for Photography Art Spread.
Pages 48-49.



Figure 92.
Final Design Choice for Photography Art Spread.

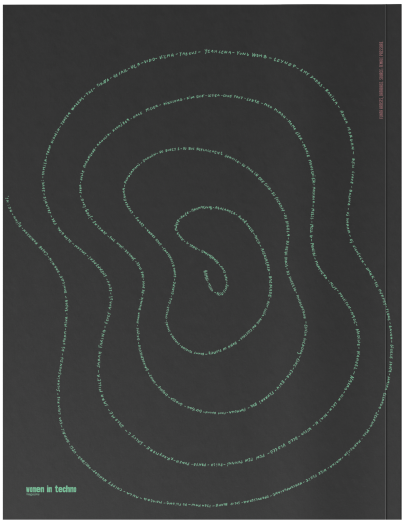


Figure 93.
Final Design Choice for Back cover.

Chapter IV. | *Conclusions.*

4.1 Conclusions:

Without dismissing the various debates on single gendered spaces, there is evidence that gender affects the way an artist is seen and feels in the performing techno scene. And that even though the industry is changing for the better, women still reach for single gendered spaces and feel more comfortable around other women. Making the existence of single gendered spaces a necessity, a statement on how gender makes an impact in success.

The use of editorial design as a space is a modern response from graphic design that will allow changing today's narratives about women in techno and bring some balance to the mainstream music magazines. By enabling the collaboration between different art & design areas. Such as Journalism in which a designer deconstructs methods of approach further more than just the technicality and aesthetics of designing an editorial publication. The connection of musicians with their own visual identity by opening conversations in a free way and being sharing them without prejudice.

Music and graphic design have a forever lasting relationship. As a musician myself, creating visual elements that compliments music it's such an important part of the process of creating music and developing a personal identity in music. Connecting what we see with what we hear.

Techno is the music of the future and women are a big part of it, making sure that there are enough *safe* spaces for women will amplify and allow future generations of women to approach the industry without barriers or fears. Taking in advantage of the relevance of magazines in today's world, and the unique idea of 'women in techno' magazine will hopefully show the possibility of opening spaces and opportunities for women in the techno scene, and other genres of the music industry. That it can be considered trustworthy, and credible piece of information that is well received and strengthens the techno community as well as becoming a reference for the music industry and future journalism.

Identifying the visual language of techno in media became strongly visible in electronic music magazines and event advertisements. Elements such as bright neon colours, fonts that make a statement with computerised characteristics, dark essences, release from monotony, full on immersive experimentation with technology and the connection between machines and humans.

Editorial design allowed me how to elevate a passion into an experience that can be shared and appreciated. And it demonstrated to be a piece of work that public in general is interested in. Even though my magazine takes a fairly standardised visual approach, it explores once again the limits on graphic design, and music journalism for a collective purpose. This being the creation of spaces for women by women. Unifying these areas gave birth to a magazine that wants to be more than a regular editorial publication, it wants to be a revolution, an example on how community can change music culture for good.

Besides answering the proposed research questions, this project also intends to open conversations in sociology studies on gender in music culture, the evolution of magazine design and hopefully serves as guide for future generations on how to approach designing for music.

4.2 Glossary:

Synthesizer	A machine that electronically generates and modifies sounds, frequently with the use of a digital computer. Synthesizers are used for the composition of electronic music and in live performance.
Buchla synthesizer	One of the first model designs of the synthesizer. It did not feature keyboards with movable keys; instead, they had touch-sensitive contact pads that could be used to initiate sounds and sound patterns.
Quadraphonic sound	Quadraphonic sound – most widely used early term for what is now called 4.0 surround sound – uses four channels in which speakers are positioned at the four corners of the listening space, reproducing signals that are independent of one another. Playback required additional speakers and specially designed decoders
MIDI	In full **musical instrument digital interface**, technology standard allowing electronic musical instruments to communicate with one another and with computers.
Raves	In the electronic music context; is a dance party at a warehouse, club, or other public or private venue, typically featuring performances by DJs playing electronic dance music.
DIY (Scene)	Wants for ***Do it yourself*** but in the music world it means produced by the artists without so many resources.
Trippy	Resembling or inducing the hallucinatory effect produced by taking a psychedelic drug.

Swiss style	In addition to the grid, Swiss Style usually involves **an asymmetrical layout, sans serif typefaces and the favouring of photography over illustrations**. The movement's innovators combined elements of other artistic trends to create the beauty and simplicity of the Swiss Style that we know today.
Futurism style	Futurist painting used elements of neo-impressionism and cubism to create compositions that expressed the idea of the dynamism, the energy and movement, of modern life.
Bpm	Stands for ***Beats Per Minute,*** to identify a song's tempo.
Glyphs	A glyph is a single representation of a character. Every font has a Unicode character map that links (abstract) character IDs with how to display that character, using the default glyphs.
Synesthesia	A neurological condition in which stimulation of one sensory or cognitive pathway, for example, hearing, leads to automatic, involuntary experiences in a second sensory or cognitive pathway, such as vision.
UI & UX	The **user interface** (UI) is the point of human-computer interaction and communication in a device. This can include display screens, keyboards, a mouse and the appearance of a desktop. **User experience** (UX) encompasses all aspects of the end-user's interaction with the company, its services, and its products.

Source: ©2022 Encyclopædia Britannica, Inc.

4.3 References & Bibliography

Books:

Ambrose, G., Harris, P. (2011). Basics Design 02. Layout. (Second Edition). AVA Publishing.

Ambrose, G., Harris, P. (2011). Basics Design 07. Grids.

Leslie, J. (2003) MagCulture: New Magazine Design. Laurence King Publishing Ltd., 2003

Swann, A. (1997) The new Graphic Design School.(Second Edition) Quarto Publishing plc.

Shaughnessy, A. (2009) Graphic Design: A user's manual. Laurence King Publishing Ltd.

Heller, E. (2008) Psicología del Color. Editorial GG. Gustavo Gili. SL. Barcelona.

Müller- Brockman. (1981). Grid Systems in Graphic Design. NIGGLI VERLAG.

Drate, S. (1992). Designing for Music. PBC International inc.

Elam, K. (2007). Typographic Systems. Princeton Architectural Press.

Kane, J. (2006). Manual de Tipografía.GG Editorial.

Owen, W.(1957). Modern magazine design. Rizzoli Publication.

Olins, W. (2008). Wally Olins: The Brand Handbook. Thames & Hudson Ltd.

Wheeler, Alina (2013). Designing Brand Identity. John Wiley & Sons, Inc.

Dissertations:

Reyes, L.G. (2016) El Diseño Editorial. Guía para la realización de libros y revistas. [Master Thesis] Universidad Complutense de Madrid.
https://eprints.ucm.es/id/eprint/39751/1/TFM%20-%20autor%20Leonardo%20Guerrero%20Reyes.pdf

Rodrigues O., E. (2013) Design Editorial de Revistas Culturais. [Master Thesis] ESAD.CR.

Lund Hansen, D. (2017).The Underrepresentation of Female Personalities in EDM. University of Agder.

Jordan, M. (2006).“10x The Talent = 1/3 Of The Credit: How Female Musicians Are Treated Differently In Music”. Electronic Theses and Dissertations, 2004-2019. 946.
https://stars.library.ucf.edu/etd/946

Web References & Articles:

George, C. (2018) The 90s techno magazine that shaped German rave culture.
https://www.dazeddigital.com/music/article/39567/1/the-90s-techno-magazine-that-shaped-german-rave-culture

Casey, M.(2022) House, techno and rave culture: The social and political ramifications.
https://www.decodedmagazine.com/house-techno-rave-culture-social-political-ramifications/

Rothstein, J. (2007) Anatomy of a Magazine Layout. George Mason University.
https://www.hs-augsburg.de/homes/brownfox/brownfox_dokumente/Typo_3/Anatomie%20Magazinlayout.pdf

Feliciano, S. (2013). The Riot Grrrl Movement. New York Public Library.
https://www.nypl.org/blog/2013/06/19/riot-grrrl-movement

Morr, K. (2016) The ultimate guide to product packaging design.
https://en.99designs.pt/blog/tips/ultimate-guide-to-product-packaging-design/

Barret, J. (2013). The No-Nonsense Guide to Publishing a Magazine.
https://www.publitek.com/news/the-no-nonsense-guide-to-publishing-a-magazine/

Hutchinson, K. (2017). Making sounds with Suzanne Ciani, America's first female synth hero.
https://www.theguardian.com/music/2017/may/20/suzanne-ciani-america-female-synth-hero

Rothman, L. (2016.) Why Clara Rockmore's Theremin Playing Was So Impressive. Time Magazine.
https://time.com/4251201/clara-rockmore-theremin/

Spiegel, L. (1986). Music MouseTM - (An Intelligent Instrument, Program and Manual)
http://retiary.org/ls/progs/mm_manual/mouse_manual.html

Herrera, I. (2021). The Secret History of Women in Electronic Music Is Just Beginning to Be Told.
https://pitchfork.com/thepitch/the-secret-history-of-women-in-electronic-music-is-just-beginning-to-be-told/

Hall, J. (2020.) From Detroit to the world: The history and evolution of techno.
https://www.redbull.com/gb-en/history-and-evolution-of-techno

Vance, W. (2022). A Brief History of Techno Music.
https://www.magneticmag.com/2022/06/techno-music/

Henry, I. (2020). The New Rise of Minimal.
https://www.beatportal.com/features/minimal-techno-romanian-berlin-bar25-paris/

Strong, C., Raihne, S.,(2018). Gender Politics in the Music Industry.
IASPM@Journal vol.8 no.1 (2018)
Journal of the International Association for the Study of Popular Music.
www.iaspmjournal.net

Meltz. E. (2022). female:pressure FACTS survey.
https://femalepressure.wordpress.com/

Mitchum, R.(2018.) Tracking the Gender Balance of This Year's Music Festival Lineups.
https://pitchfork.com/features/festival-report/tracking-the-gender-balance-of-this-years-music-festival-lineups/

Lekach, M. (2012). Designing Dance: The aesthetics of electronic music since the 1970s. https://en.99designs.pt/blog/creative-inspiration/designing-dance-99/

Eguaras, M. (2018) ¿Qué es el diseño editorial? https://marianaeguaras.com/que-es-el-diseno-editorial/

DeBara, D.(2022).What is brand identity? And how to develop a great one. https://en.99designs.pt/blog/tips/brand-identity/

OERT. (2012). Tipografía y proporciones. http://www.oert.org/tipografia-y-proporciones/

Leuven, L.(2017). A Brief History of Zines. https://blogs.lib.unc.edu/rbc/2017/10/25/a-brief-history-of-zines/

Morr, K. (2016) The ultimate guide to product packaging design. https://en.99designs.pt/blog/tips/ultimate-guide-to-product-packaging-design/

Björck, C. (2013). A music room of one's own: Discursive constructions of girls-only spaces for learning popular music. Girlhood Studies, 6(2), 11–29. doi: http://dx.doi.org/10.3167/ghs.2013.060203

Moliz, A. (2020). Nuevas Criaturas Tipográficas. https://www.rayitasazules.com/nuevas-criaturas-tipograficas/

Jones, D. (2011.) 'Woman' is not a genre of music. https://www.electronicbeats.net/woman-is-not-a-genre-of-music/

Clark, B. (2021). A Guide to the Different Techno Sub-Genres. https://www.musicianwave.com/techno-music-guide-sub-genres/

Thomas, S. (2007). 'Zeroing In on Contemporary, Independent Visual Arts Magazines' Journal of the Art Libraries Society of North America 26(1) 40-50 https://www.cjr.org/tow_center_reports/guide_to_journalism_and_design.php

Moliz, A. (2021). Nuevas fundiciones Digitales: El Futuro Inmediato de la Tipografía. https://www.rayitasazules.com/nuevas-fundiciones-digitales-el-futuro-inmediato-de-la-tipografia/

Mason, D. (2020). DJ Minx And The Lack Of Women In Techno. https://blackmusicscholar.com/dj-minx-and-the-lack-of-women-in-techno/

Curley, K. (2021). Synesthesia in Design. https://www.onlineoptimism.com/blog/synesthesia-in-design/

Morrish, L. (2019). The indie print revolution: how to make your own magazine. https://www.huckmag.com/shorthand_story/how-to-stay-alive-in-the-world-of-indie-print-publishing/

Garner, G. (2020). Paper cuts deep: Why music magazines matter. https://www.musicweek.com/opinion/read/paper-cuts-deep-why-music-magazines-matter/079935

Perhiniak, S. (2020). Anatomy of a Magazine Layout.
https://yesimadesigner.com/anatomy-of-a-magazine-layout/

Braam, H., Cadjenovic, M. (2021). Color Psychology.
https://www.colorpsychology.org/about/

Guillen, A. (2021). Your Photographic style is part of your photographic identity.
https://www.guillenphoto.com/en/your-photographic-style-is-a-part-of-your-photographic-identity.html

Mason, J. (2002). *Qualitative Researching*. Sage Publications.

Onwuegbuzie, A., & Leech, N. (2005). On becoming a pragmatic researcher: The importance of combining quantitative and qualitative research methodologies.
International Journal of Social Research Methodology: Theory and Practice, 8(5), 375–387. https://doi.org/10.1080/13645570500402447

Olsen, W. (2004). Triangulation in Social Research: Qualitative and Quantitative Methods Can Really Be Mixed.
Developments in Sociology, January 2004, 1–30.

Marczyk, G., DeMatteo, D., & Festinger, D. (2005). Essentials of research design and methodology.
Founding Editors. https://doi.org/10.1210/endo-69-4-673

Yin, R. K. (1994). *Pesquisa Estudo de Caso - Desenho e Métodos (2ª).* Bookman.

Kumar, R. (2011). *Research methodology: a step-by-step guide for beginners*. Sage *Publications.*

Stebbins, R. (2001). *Exploratory Research in the social sciences*. Sage Publications.

Supporting Links:

Issuu (2022)
https://issuu.com/

Rovner, L. (2020). Sisters with transistors. Anna Lena Films, Willow Glen Films.
https://sisterswithtransistors.com/ALL

Hustwit, G. (2007. Helvetica. First Film Corp.
https://www.kanopy.com/en/product/2874825

The Daphne Oram Trust. https://www.daphneoram.org/trust/

Caldas Late Night.(2022).
https://caldas-late-night.webflow.io

Soundcloud. (2022).
https://soundcloud.com

Resident Advisor.(2022).
https://ra.co

Stoiber, C. (2018) EX.419 Carola Stoiber [Audio podcast episode]. In RA magazine.
https://soundcloud.com/ra-exchange/ra-exchange-419

Martin Venezky. Bibliography.
https://www.sfmoma.org/artist/Martin_Venezky/

Hör Berlin. (2022).
https://www.youtube.com/c/H%C3%96RBERLIN

Chapter V. | *Annex.*

Annex A:
Interview 1: Sattivas Collectif

When finding their name, they chose *Sattivas* which means cultivated, and made them feel identified. They went trough a process to find their visual image, their logo, they wanted something that strongly transmitted who they were. ***Figure 20.***

Kate, with a background on economy, but music for her opened a way of expression and connecting with others. She found a passion in mixing and doing, and pursued to further education.

“There’s something missing in the local scene regarding women’s visibility in electronic music, that’s why we decided to create this collective, as necessity, a statement, a revolution.”

“We’ve met so many incredible women in electronic music we had no idea they existed. Where were they? Of course, with the scene dominated by male musicians, that’s what they give us, that’s what they sell to us.”

“We are also a home, so we all can support all the women in music no matter their background”

Eved a designer and visual communicator, grew up as a dancer that allowed her to create a connection with music since very little and explore with a lot of genres. Until in her recent years she started to dig in electronic music, and also noticing the strong presence of men in electronic music events. She felt the need of learning more and more and that’s ho she joined the other girls in the dj course.

“I wanted to use my dancing knowledge to control music and transmit the way I enjoy to the people on the dance floor.”

“At the end we as a collective were an inspiration to each other to really make this project awesome. We are all different and that’s how we can support the scene by bringing something special”

“We don’t get included in the production of events (male organised). They just tell us do this and that, they use the image of “women djs” to fill spaces for financial interest. That’s why we decided to produce our own events. To teach them how it should be done.”

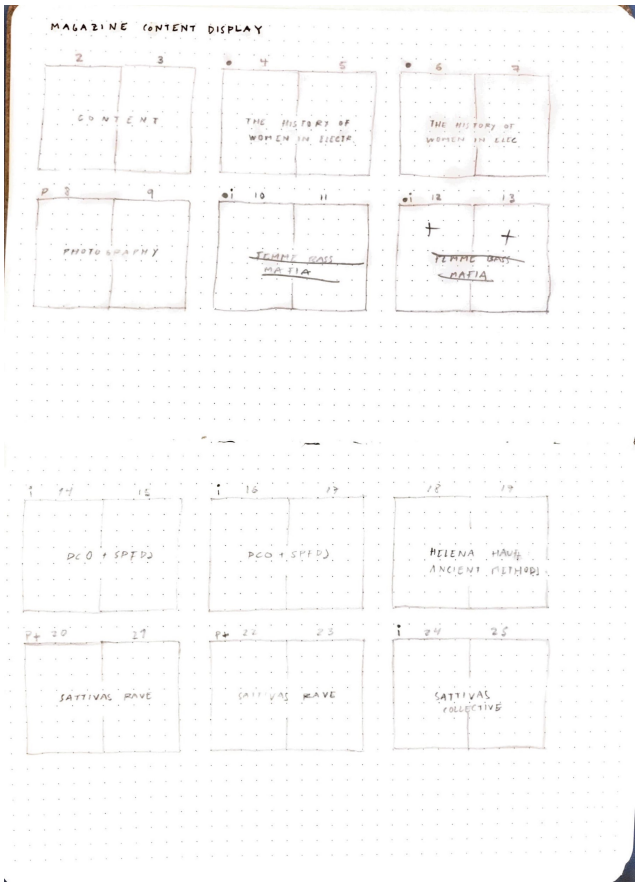
Estefania, from very little was in contact with art, had always the support of her parents and since she was 12 old, she decided to make dancing and painting a professional career. It allowed her to look at music from multiple perspectives.

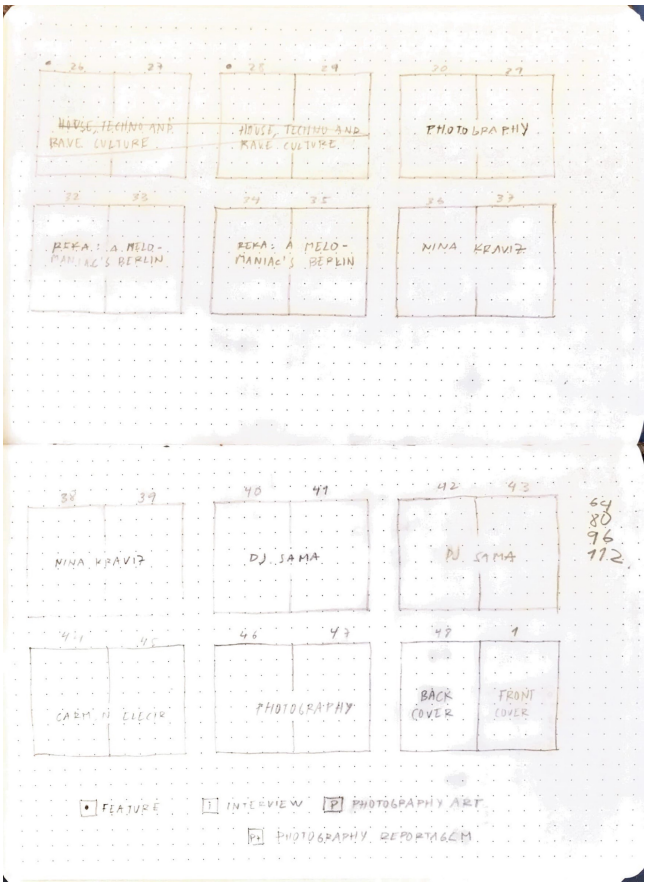
“It’s different when you’re surrounded by women” The female energy is more understanding with everyone’s processes, everything flows better. We are joined as women because of our experiences, there’s empathy in working together.”
“Since the first time we met, felt like love at first sight. And throughout our dj lessons, we were planting the seed of questioning the space we were sharing and take control, and make it our own way. We have to make something with all this knowledge”
“We are a space of constant creation, were we can share our experiences as women in a safe and guarded way. Since we started, only cool shit has been happening, and that means we’re on the right path, everything flows.”
“There’s a morbidity in the way *they* (male djs) treat us. And it affect us, they treat us like they own us.”
Ana, didn’t have so much contact with art growing up except but music, it was her everything so she went into multiple music lessons, almost never concluded but she wanted to be in everything.
“I discovered that electronic music gave me a certain level of freedom.”
“I liked the parties, dancing and meeting new people. But it was always the same, men, events organised by men, and very rarely I saw women playing and when I knew there was a woman playing I would do everything to not miss it. The empowerment I get from women is not the same I get from men.”
“My source of inspiration is women in electronic music. When I make my sets, most of the songs I mix with are made and produced by women.”
“I’m very thankful to Luigi (dj course teacher) for all the knowledge and to the girls for being so awesome.”

Annex B:
Interview 2: Carmen Electro

“When a female is doing what they want to do and they’re actually *rocking it* , their looks hasn’t have anything to do with it.That’s what inspires me.”
“We’re all in an male dominated industry but we’re rocking it”
“I usually like to mix different genres when playing but Techno and trance are the ones that I visit the most. ”
“Even when I’m playing I stay at the party afterwards cause I love to rave. To hang out with friends, and make connections like promotors and everything. Super important.”
“Definitely helps to get more gigs when you’re represented by an agency”
“Record shops is a hugely important space, you run into friends, you connect with people.”
“You need to take photos all the time, for social media and for promoting events and of course yourself. And this is where collaborations are constantly flowing. It’s super important to mix disciplines.”
“Just the fact that I’m a female, it has been way easier to get opportunities due to the fact that, like right now parties was to make their lineups as diverse as possible. I am aware that my gender has helped me in getting gigs now. I know it can be a bit controversial but I think is a bit refreshing that after being a minority for so long it finally pays up.”
“Even though, I don’t want to generalise, but some men do not take you as a serious artist when they see that you are young and a woman.”
“I strongly believe in diverse lineup but I do think that at the end you should be booked by your skills rather than the group you represent.”
“It is super tricky to find the right balance, but at the end it should be about music.”

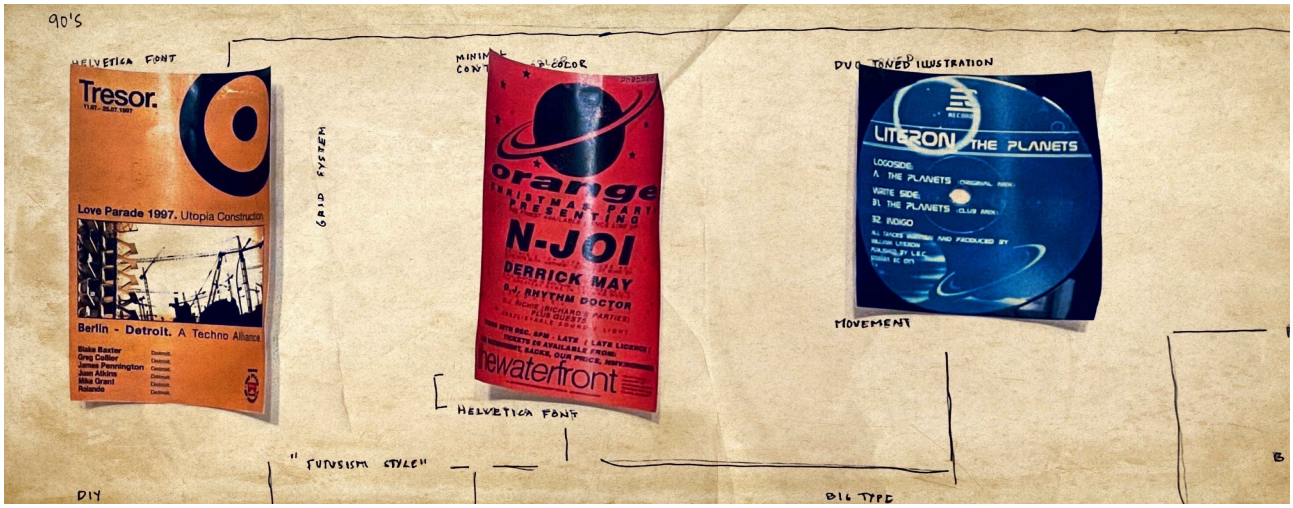
Annex C: Pagination process by hand.



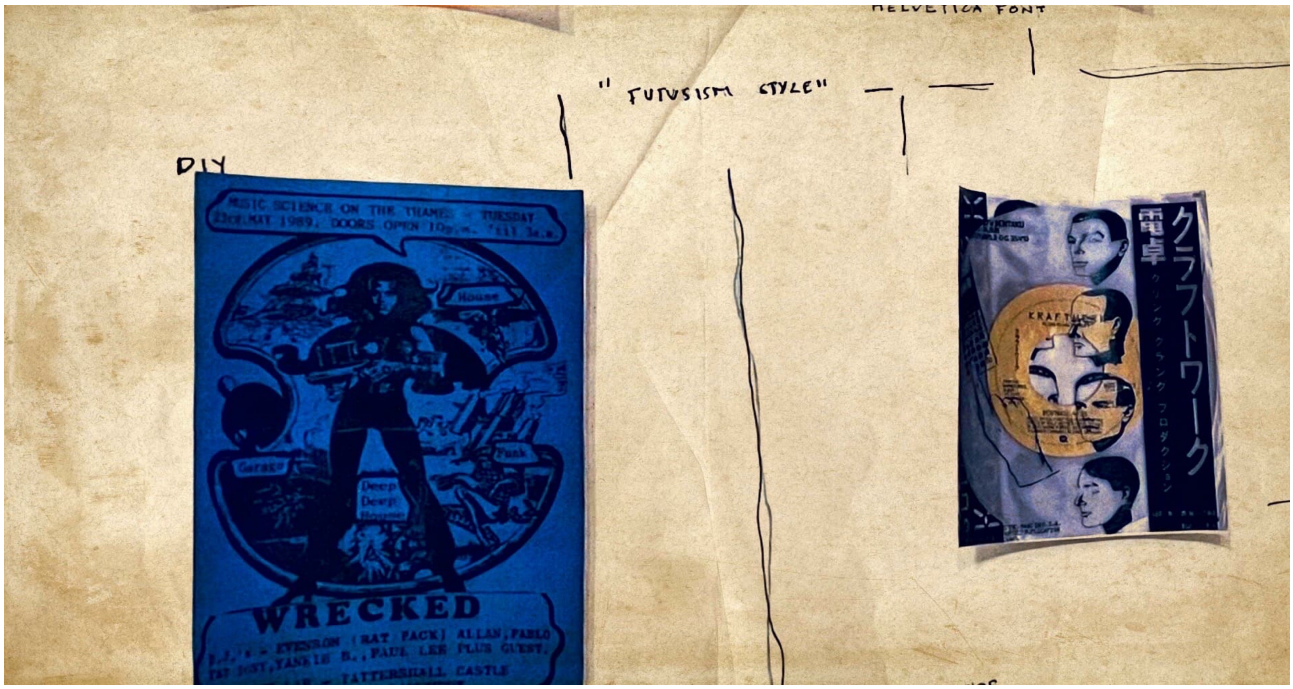


Annex C: The matrix (analog version).



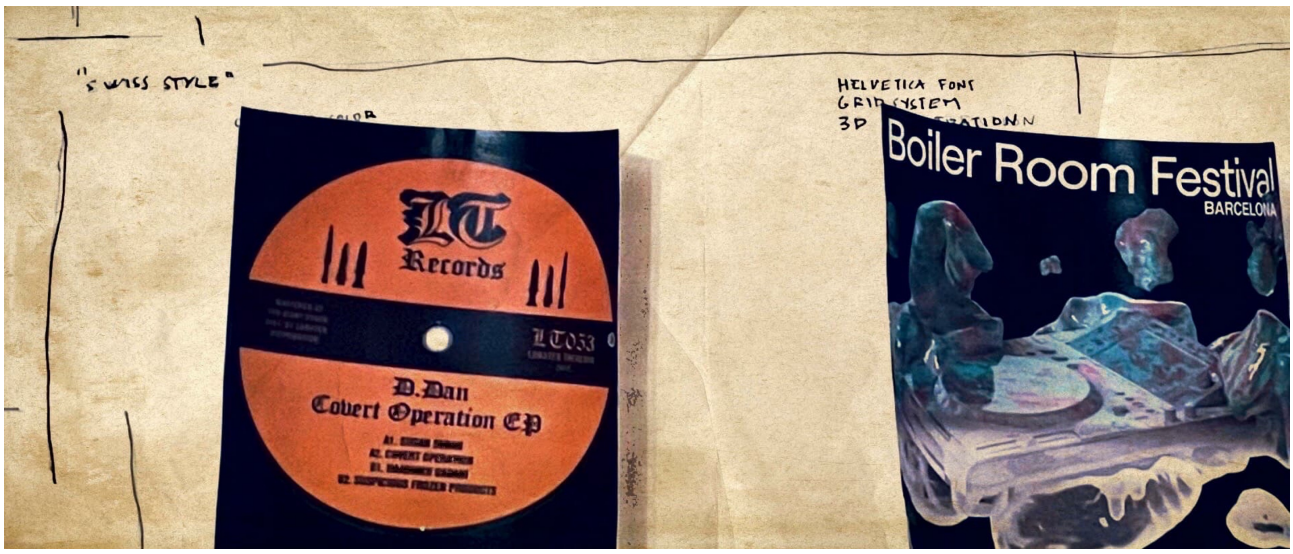



PHOTOGRAPHY
CONTRAST COLORS
TYPE AS ILLUSTRATION
SWEET
SMILE FACES
MDSM VENETTA LAWRENCE LEE LUZIE
BIG TYPE
DUO TONED ILLUSTRATION
CONTRASTED
BIG TYPE
THIN STROKE DETAIL
PIXELED ILLUSTRATION

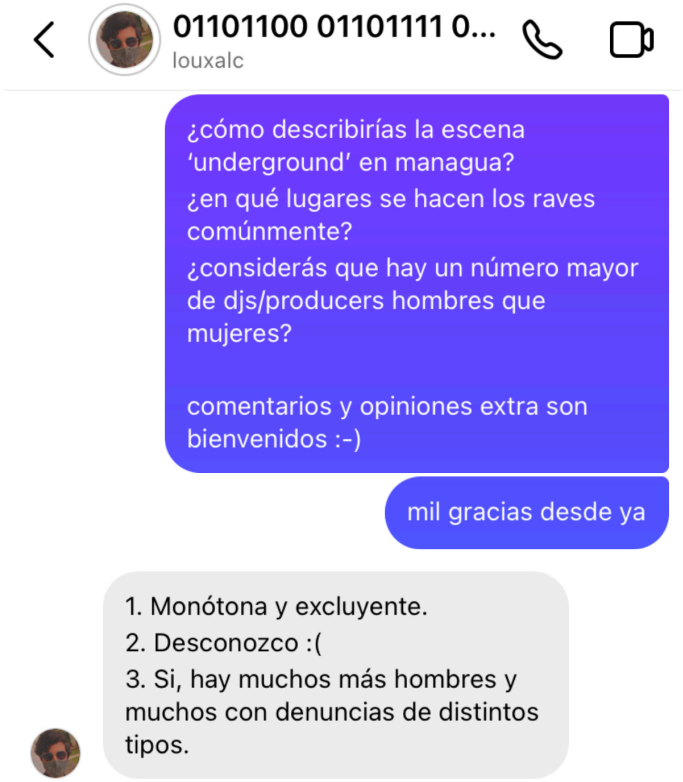

"FUTURISM STYLE"
DIY
WRECKED
クラフトワーク
電卓

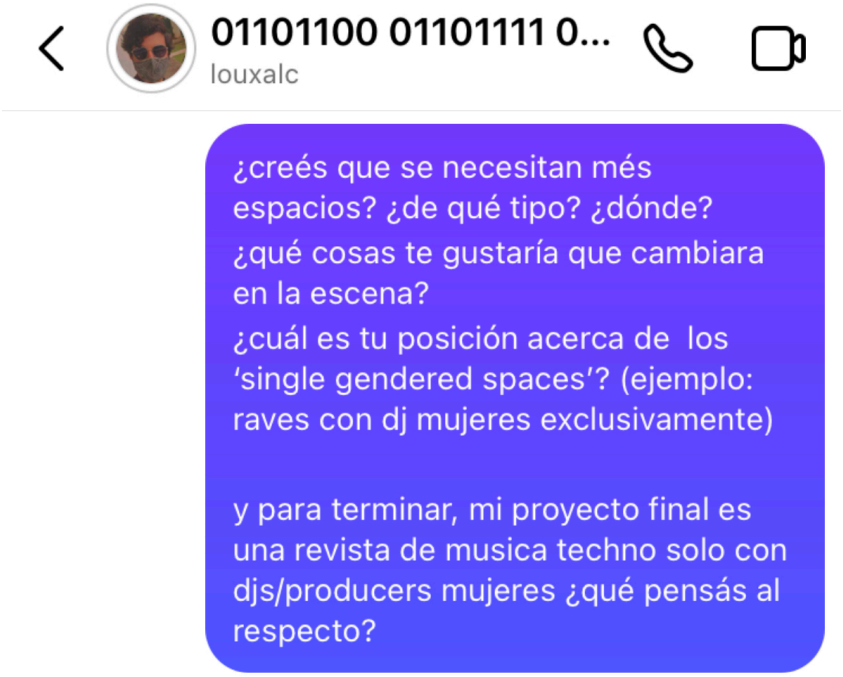

DIY
B & W PALETTE
ARENA
BEDLAM SOUNDSYSTEM
LAYER
three
CYBOTRON
K.E.E.N.E.
Carlo
P.Tolle
of
10
15
"COMPUTARIZED" FONT STYLE
TYPE ILLUSTRATION
CONTRAST COLORS
BIG TYPE
parallel g
EGE BAM YASI
INDIA
MUMBAI HYDERABAD
INDIA
INDIA
B & W PALETTE
CONTRAST THICK STROKES
blueprint
james ruskin
DUO TONED PHOTOGRAPHY ILLUSTRATION

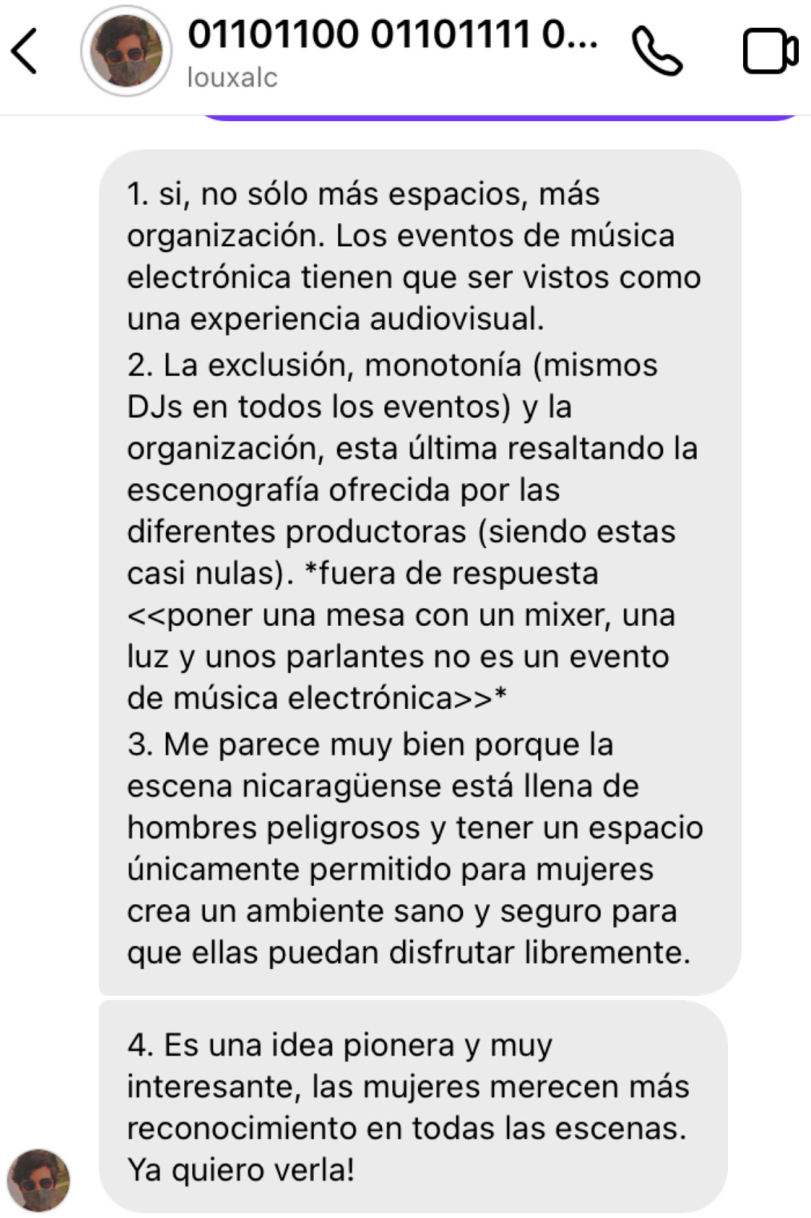

GRID SYSTEM
03
16
DUO TONED ILLUSTRATION
00+15
MINIMAL COLOR PALETTE
HELVETICA FONT
21 — 24
07.16
Festival
25
Years
PIXELED


"SWISS STYLE"
HELVETICA FONS
GRID SYSTEM
3D
LT
Records
LT053
D.Dan
Covert Operation EP
Boiler Room Festival
BARCELONA

Annex D: Conversation with male friends from techno scene in Managua.






01101100 01101111 0...
louxalc
1. si, no sólo más espacios, más organización. Los eventos de música electrónica tienen que ser vistos como una experiencia audiovisual.
2. La exclusión, monotonía (mismos DJs en todos los eventos) y la organización, esta última resaltando la escenografía ofrecida por las diferentes productoras (siendo estas casi nulas). *fuera de respuesta <<poner una mesa con un mixer, una luz y unos parlantes no es un evento de música electrónica>>*
3. Me parece muy bien porque la escena nicaragüense está llena de hombres peligrosos y tener un espacio únicamente permitido para mujeres crea un ambiente sano y seguro para que ellas puedan disfrutar libremente.
4. Es una idea pionera y muy interesante, las mujeres merecen más reconocimiento en todas las escenas. Ya quiero verla!



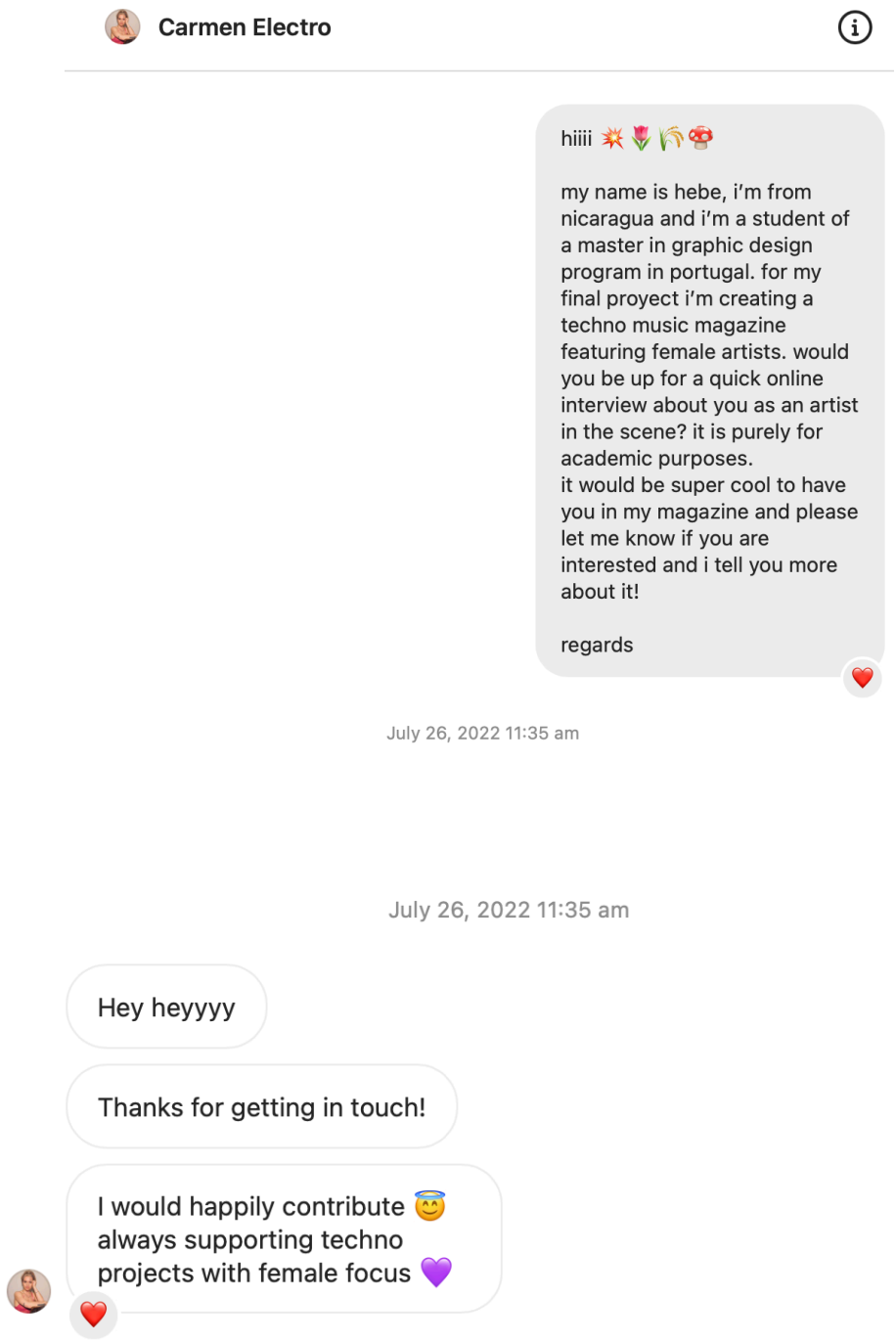
Gabriel Cabrera
gabriel_cabrera505

en managua?
¿en qué lugares se hacen los raves... more

1) todavía un crecimiento, pero un poco más sólida, hay varios buenos nombres acá y gente con bastante talento a la hora de tocar
2) en lugares abiertos, aunque ciertos lugares en los que se hacían antes cerraron, lo mejor es lugares abiertos si
3) si hay mayor cantidad de djs hombres, últimamente Luigi Bridges ha dado cursos y en uno de tantos cursos salió un grupo femenino, me parece que se llaman colectivo sativa o algo así, me parece tuani que se empiece a hacer un poco más mixta la escena
Y como comentario extra, siento como que ha bajado un poco la calidad de artistas que traen del extranjero, hubo un tiempo que se lucieron bastante



Annex E: Conversation with interviewees.





Eved Robleto

Hola, ¿qué tal?
Me encanta el proyecto de Sativas Collectiv que tenés ahora con tus amigas dj jeje, está super tuani.
Te escribía porque actualmente estoy escribiendo mi tesis de la maestría que estoy haciendo en Portugal acerca de los espacios para mujeres en la música, y me gustaría preguntarte si estarían dispuestas a hacer entrevista conmigo a través de zoom acerca de su experiencia en la música y algunos aspectos de la escena en Managua.

Avisame si les gustaría participar y te cuento más de mi proyecto.
Gracias! <3

April 16, 2022 7:49 pm

Oeee sii que super tuanii



Les voy a mencionar a las chavalas pero creo que super siii