

# **INTERACTIVE WEB MAGAZINE**

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CD (GD-UED)

2<sup>nd</sup> Year

Faculty-in-Charge: Pranita Ranade

# **ACKNOWLEDGEMENT**

We would like to thank our faculty-in-charge, Professor Pranita Ranade for giving us an opportunity to work on this topic, thus providing us with a better insight into it.

# **AIM**

To design an online interactive magazine.

# **OBJECTIVE**

To explore the possibilities of InDesign. To research and analyse Multimedia Design in online magazines.

# TARGET AUDIENCE

Age: All age groups

Economic background: Middle, Upper-middle, Higher class

Focus group: Photography enthusiasts, photography students, avid readers,

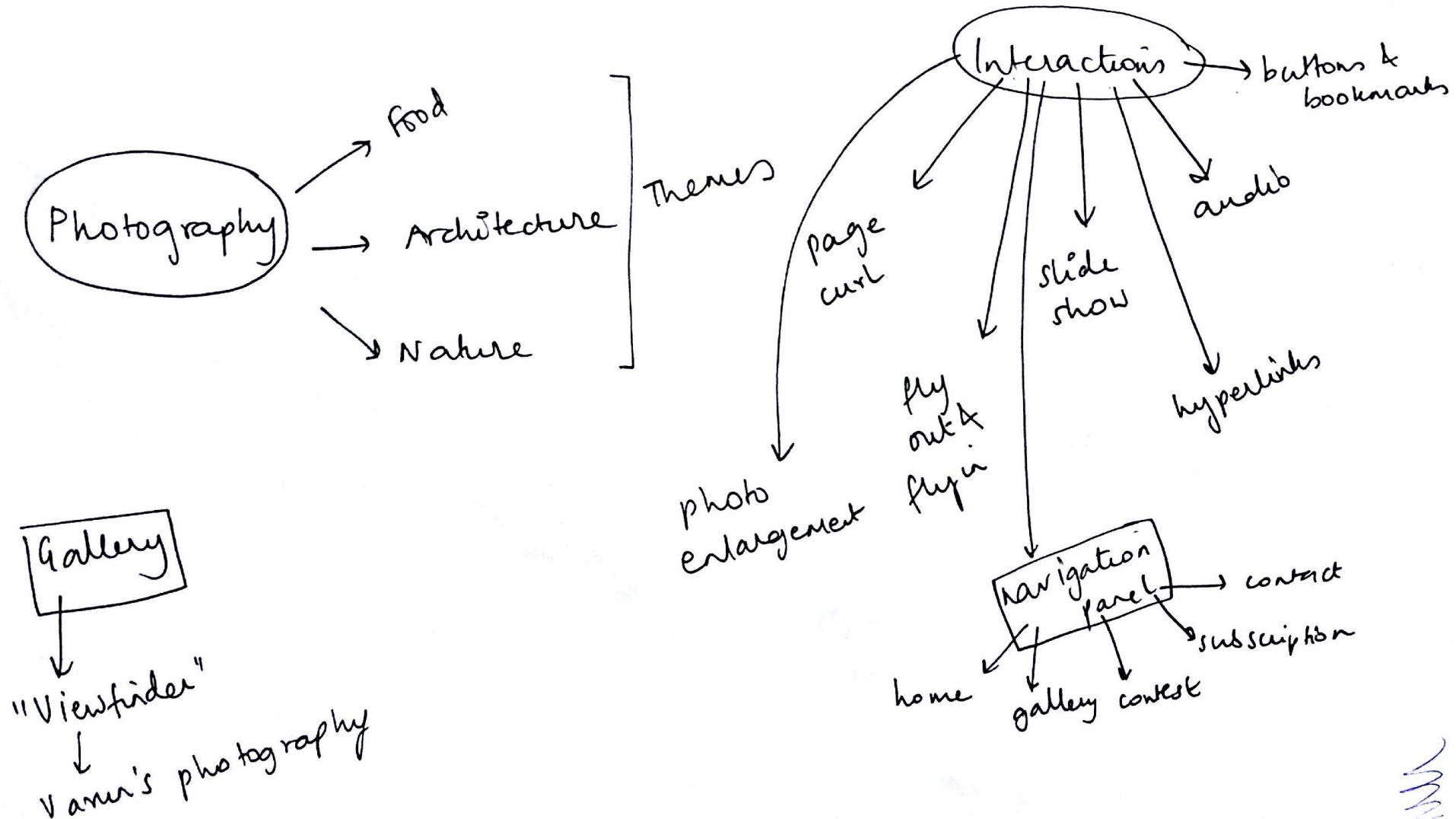
# CLIENT

Name: 'FOCUS'

Description: Multi-cultural digital photography magazine


Mission: 'To increase and diffuse knowledge of photography and camera, and promoting the art and learning of the same.'

# BRAINSTORMING



# RESEARCH

To study the making of an interactive magazine.

	CLIENT	COMPETITOR
Name	Focus	National Geographic
Identity		
Strength	Multi-cultural and global	Internationally established
Weakness	Repetitive interactivity	Too education-oriented
Opportunities	Brilliant platform for upcoming photographers	Great photography and research
Threats	Established magazines like 'National Geographic'	Upcoming magazine trends like 'Focus'

# REFERENCES



philippa enid  
PHOTOGRAPHY



Rows - 2

Columns - None

Margin - Broad white border (right page)

Interactivity - Facebook and Twitter buttons, page curl

Interface - 'Philippa Enid' photo gallery



**Fred Merz**  
*The Gramacho Garden.*

Nancy Siskow

Everyday in Rio de Janeiro, some 7,500 catadores (waste pickers) sort through the world's largest landfill in the Jardim Gramacho, until scarcely the largest landfill in the world. These scavengers, both men and women alike, earn their living by sorting through this mountain of trash, searching for anything remotely salvageable — scrap metal, paper, plastic bags, aluminum cans, ketchup — whatever could be recycled. These traditional pickers would carry their loads — typically weighing around 500kg — on their heads, making their way from the points of collection to their points of disposal. Doing so, they work in the sweltering heat and a few dangerous and unsanitary conditions. Their catadores had an average life expectancy of 48 years. Nonetheless, Jardim Gramacho provided direct support for 4900 catadores and indirect support for approximately 35,000 residents in the neighboring favelas.

However, in June 2013, Jardim Gramacho was at risk of being closed down by the state government. Cited with the potential environmental disaster that this landfill presented and the impending opening of the 2016 Olympic Games, the Brazilian government had decided to close the landfill down. For over 32 years, it had been spewing a toxic soup out into Guanabara Bay, and at any moment, the mountain of waste, which reached 70 meters in height and spread over 1.3 million square meters, threatened to collapse directly into the bay. Moreover, Rio 2016 had also been selected to host the Olympic sailing competition.

With their cinematic lighting, melodious staging and muted colours, Fred Merz's portraits serve as a record of those who made their livelihood in Jardim Gramacho. In one portrait, a catador of Merz's style, his subject is simultaneously lonely and vulnerable despite the catador's central role in providing for the region's homeless and poor. He stands alone, his body hunched under the burden of the day's harvest. Other images depict a catador as well as a woman, her body and posture as a woman, her face overhead and shadowy figures below through the dark night.

The Swiss photographer Fred Merz uses cinematic lighting and dramatic staging to document Rio de Janeiro's Jardim Gramacho. In this series, Merz focuses on the nightmarish work of the catadores, the men and women who once earned their living by sorting through the world's former largest open-air landfill.



**Artist**  
Fred Merz  
Light painting in the open-air landfill in  
Rio de Janeiro

Rows – 6

Columns – None

Margin – Thin white border

Interactivity – Page curl, picture slide show

Interface – Brief of the photo along with the photographer's name

# the directory

BLOG:  
The designBLEND  
EMILY CASSAR

Two graphic designers take Melbourne, what ensues next is nothing short of amazing! Alessia and Sharmay touched down in the design mecca that is Melbourne after relocating from their hometowns in New Zealand. After soaking in the lane ways and oozing creativity of the city's streets Alessia and Sharmay were bursting with creative juices and in search for an outlet - the The designBLEND blog was forged.

The designBLEND taps in to a range of the latest in design from textile fashions, colour palettes, DIY delights and Pinterest boards. Our favourite morsel however, has to be 'HiddenGEMS' - a section devoted to the unearthing of Melbourne's best finds. Inspiration for HiddenGEMS first peaked for the girls when discovering quirky little covert spaces like the floral stylings of Ivy & Eve on Clarendon

Street or the one-of-a-kind home wares haven from The Lunar Store on Greville Street.

The individual style's of Sharmay and Alessia bring a love for the monochromatic look and feminine undertones that translate into clean, beautiful designs. "We work really well together and are good at balancing each others talents and weaknesses" says Alessia.



The design duo are busy frequenting Pinterest boards the likes of Jennifer Hagler's and Kate Arends' for inspiration and are both smitten over the simplistic yet highly functional look of Scandinavian interiors. Not to mention the colourful collaboration The designBLEND recently worked on with nail polish line Kester Black - think tropical fruits taken to a whole new level.

Sharmay and Alessia are inspired by ideas that are itching to make an appearance on The designBLEND. We can expect to see additions of gloriously gamished food and (our personal favourite) sensationally styled interiors in the near future. The girls plan to take The designBLEND to whole new levels with the possibility of more DIY tid bits and workshops to embrace the inner creatives in all of us. We can't wait to see what they do next!



THE DIRECTORY: The designBLEND // 025

Rows - 6

Columns - 2 (left page)

Margin - Thin white border

Interactivity - Page curl, hyperlinks (Facebook, Instagram, Twitter buttons), photo enlargement

Interface - Blog article



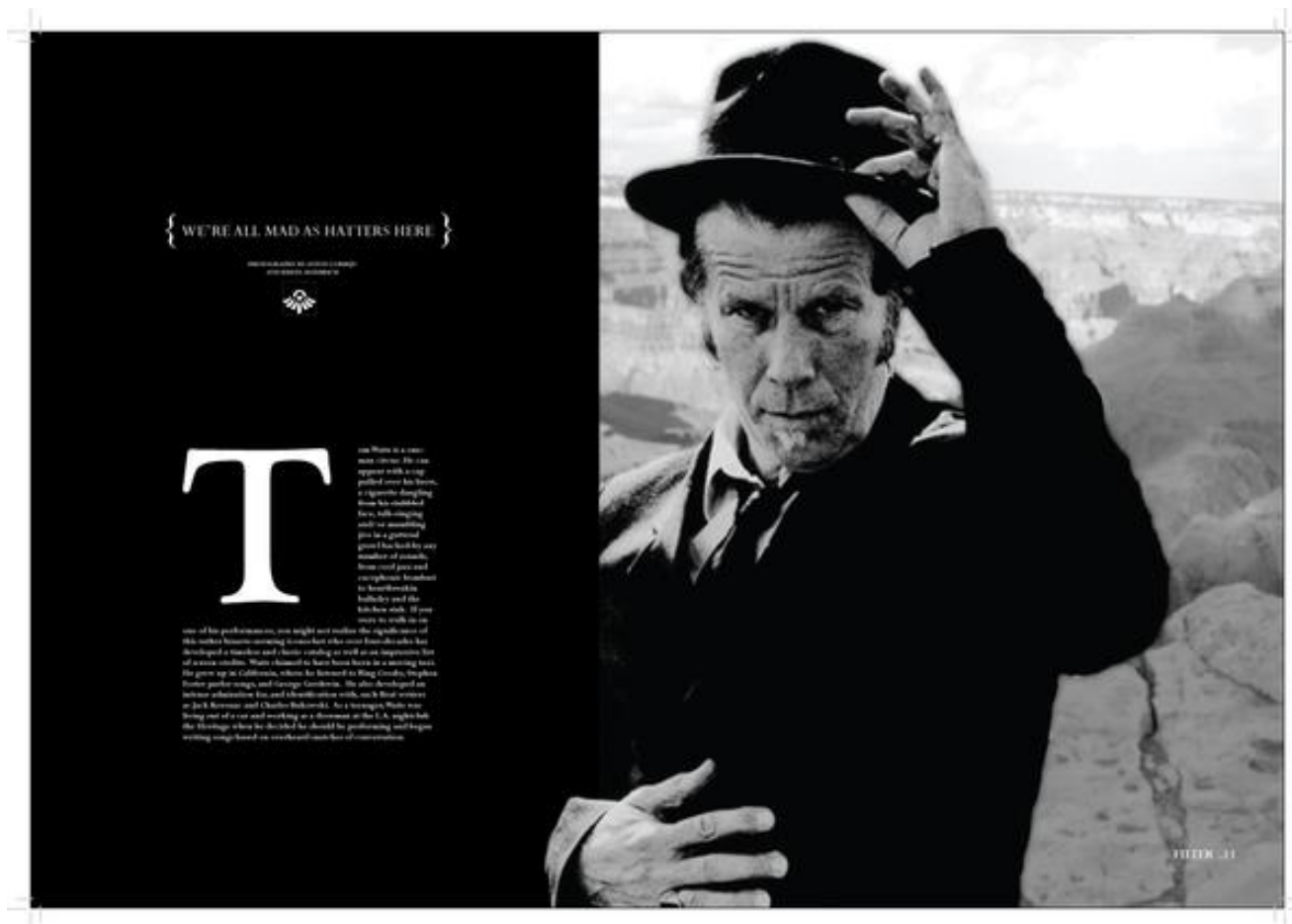
Rows - 13

Columns - 3

Margin - None on the top, slight near the bottom

Interactivity - Bookmarks (links to that particular page)

Interface - Cover page of the magazine; highlights the articles featuring inside



Rows - 4

Columns - None

Margin - Extra broad black space all around

Interactivity - Picture slide show, page curl

Interface - Article brief and picture alongside. Follows the 1/3<sup>rd</sup> - 2/3<sup>rd</sup> format (golden ratio).





Rows - 9

Columns - 2

Margin - Sparing

Interactivity - Bookmark, navigation panel, page curl

Interface - List of articles featuring inside the magazine

Oh, thanks man. Which night did you see?

I actually went to both nights (laughs). The first night I was really close, I actually had a front row ticket through your presale. And then the next night, I was a little farther back but it was still awesome. I loved it especially in that environment.

Thanks man.

So comparing setlists from this tour and your previous tour in 2007, they're a little bit longer. Did Mike's hand play a role in the lengths of the sets at all?

You know, probably. Like I know for a while he had problems with his hand and he was always icing it after the show and things like that. 2007 for sure, he was definitely having a lot of problems with it. I think the break helped him out a lot and we sort of just put a setlist together that we thought would be good without thinking of how long we were playing. When we finally played the set a few times then we were like, I think we were getting ready to play LA, Los Angeles, and we were like, "Let's pull up an old set list to see what we played last time we played." And we looked at it

and it was so short compared to what we were playing. We were like, "Whoa!" (laughs) We didn't even know that. So it's cool. We play, I guess, an hour and 50 minutes, just under two hours with the encore and everything. Everybody in the band thinks about an hour and half is a good time. After that, people start losing attention and things like that. For me, I see it both ways. I can be at a concert where a band plays three hours if I'm having a good time. Time will just fly by but if it's something that I've seen a bunch of times or if I'm not really feeling part of it, then three hours can be grueling (laughs). So we try to keep about an hour and half. We jam and we play a lot of music and we have fun so that tacks a good 20 minutes onto it.

***"Yeah, everybody's real stoked on playing it and it just breaths new life into that song, you know?"***

Up on stage you have a bunch of instruments. Which one is your favorite to play at the moment?

Oh man. I don't know if I can tell you that. That's like pick which is your favorite kid.

(Both laugh)

The Rhodes is probably my

go to instrument, the Fender Rhodes. Nothing beats the turntables and scratchin', that's my love. Nothing beats that but the Moog and all the pedals I have, I just like making weird sounds. So I got all the instruments hooked up to all kinds of crazy pedals. Just off the top of my head, I would say the Fender Rhodes. It can sound real crazy, I can get it to sound like a distortion guitar, I can make it sound like a weird spaceship or I can make it sound like an old vintage keyboard. Real pretty and a little platonic pitch just ringing out. It's just a beautiful instrument.

Definitely, very cool. I noticed that you guys are playing a new version of "Dig." How did that come about?

Well, "Dig" is probably one of the hardest songs we've ever wrote in the studio. We wrote and wrote and wrote and wrote it. All of our songs sorta kind of just flow and they just come out. It's real obvious how they should go, "Dig" was the exact opposite of that. We kept struggling with it and struggling with it and it just took us a while. We banged it out in the studio and it was in a range that was really hard for Brandon to sing. It's two different things singing in the studio and singing on the road, two totally different things. It's like playing an athletic sport. Like running a marathon in Denver opposed to Los Angeles,



Incubus during 'Megalomaniac' at Radio City Music Hall in New York City.

you know what I mean? When you get up in altitude things become a lot harder (laughs). You know so when we actually got that one down and put it on the record and started playing it live, it became a different thing. It sort of fell out of our setlist because it was a real difficult song to make it sound good live. We didn't want to abandon it so this time around we thought about... we dropped it, I don't know if it's dropped a whole step, it might even be a step and a half, I'm not quite sure. But we dropped it down, just parts of it and parts we put back in the original key and we just messed it up. I think it sounds cooler than it does on the record.

I thought it was great.

Yeah, everybody's real stoked on playing it and it just breaths new life into that song, you know? That's what you need after you play these songs for thousands and thousands of times. You gotta make them fresh and creative.

Yeah, definitely. Another thing I noticed at Radio City is that your dreads are getting pretty long. How long have them been in the making?

(laughs) Oh man. I haven't had a hair cut since '95.

Holy shit!

I think I started locking my hair in '96 so I mean it's been a long time. Most people's hair just stops growing at a certain

length. My shit keeps going....

(Both laugh)

Who knows if it's going to stop.

Hey, that's cool.

I think I don't cut it just to see how long it's gonna go. It's so long it's gets in the way for a lot of things. I can't even tie my shoes. I bend down to tie my shoes without tying my hair.

Maybe you'll get a Guinness Book Of World Record some day....

Oh, I don't know man. Some of those guys got dreads that drag on the ground.

(laughs) Definitely. How's Jose managing being a

Continued on page 5

# Rows - 7

# Columns - 3

# Margin - Slight white border all around

# Interactivity - Scroll text, photo enlargement, page curl

# Interface - Article information and picture



It's 10:30 on a Thursday morning and Roberta Dowling, the founder, director and executive chef of the Cambridge School of Culinary Arts (CSCA), is lecturing four of her students on "the many possibilities" of eggplant relish.

It's the last day of class for the students in the professional chef's program and true to last-day form, 11 other students are "playing hooky". Dowling says good-naturedly, unhooking her magnetic horn-rimmed glasses at the middle and resting them on the top of a shock of short gray hair.

The class is finishing the Italian portion of the course and their several-week-long focus on Sicilian food. After the two-hour lecture, the four stray students decide which dishes to tackle—Sicilian pizza and cannoli are among their selections—divide into pairs and hustle into the kitchen for six hours of hands-on experience.

But a class with Dowling is more than just a cooking session. It's a lesson in culture, etymology and geography. During the lecture, Dowling advises students they won't find spaghetti and meatballs on the menu in Italy—it's strictly an Italian-American dish—and divulges that Marsala means "praise be to Allah."

"I tried to design the program in such a way that you're not going to learn just about cooking; it's more than just cooking," Dowling says. "If you're going to cook, it's important that you have an idea not only of ingredients but of a country's historical background, how its people think and what their norms are."

Dowling would know about such things—she was a social worker for 10 years before she "burned out" on the job and began training under Madeleine Kamman at Modern Gourmet, a professional chef's training school in Newton. Within six months, Dowling was an instructor at the school, teaching cooking classes out of her home as well. Five years later, she opened her own culinary school and catering business.

Dowling started with one kitchen, teaching demonstrative classes five days a week, eight hours a day. She held the first class' graduation in her backyard. Thirty-four years later, the school is now made up of five kitchens and four floors, with an enrollment of several hundred. Dowling teaches two courses a week, but otherwise shows no signs of slowing down. She has plans to open a bakery café this winter.

"Cooking was my pleasure, but I never imagined I would be the owner of a cooking school someday," Dowling says. "It wasn't until I started teaching for her [Kamman] that it began to dawn on me that I can do something I love for a living."

Dowling sets a prime example for her students, many of whom are also switching to a second career. The average student at CSCA falls between 25 to 35 years old, with many retirees in their 50s and 60s. The school is home to students who were doctors, lawyers, physicians and astrophysicists before enrolling.

"When they get into this school, they certainly know that they can achieve success as career-changers because I was a career-changer," Dowling says.

John Hannon, Director of Marketing and Enrollment at the school, also attributes the abundance of mature students to the length of the school's programs, which run either 17 or 37 weeks.

"People coming out of high school might want a piece of paper or an associate's degree," Hannon says. "We are strictly focused on food, so we tend to attract people who already have a college degree, who have worked for a couple of years and found out that they went down the



*"When they get into this school, [my students] know that they can achieve success as career-changers because I was a career-changer."*

-Roberta Dowling  
Founder and Executive Chef CSCA

Rows – 5 (left page), 6 (right page)

Columns – 2

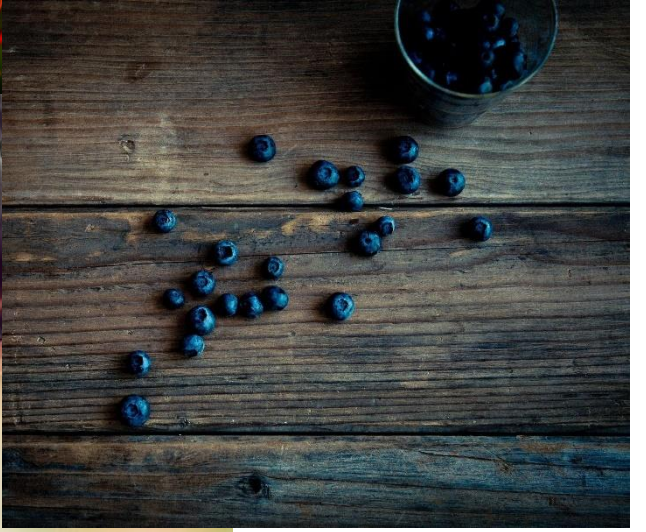
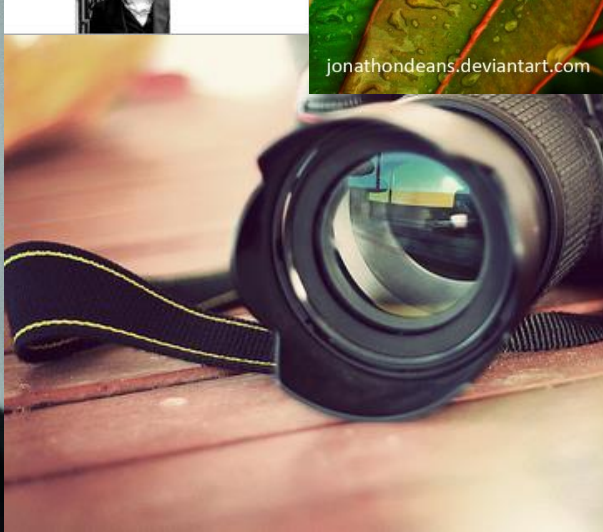
Margin – Thin white border

Interactivity – Buttons, page curl, fly out and fly in

Interface – Article information



# MOOD BOARD





# CONCEPT EXPLORATIONS

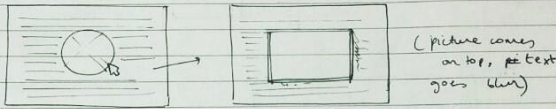
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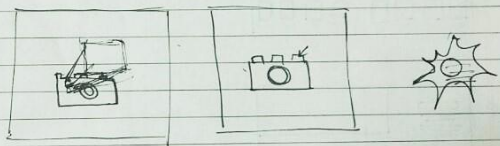
Interactive Magazine

1. Bookmark Pages → contents to the specific page
2. Roll Over / Focus / Blur (cover animation)
3. Hyperlinks
4. Playstore Icons

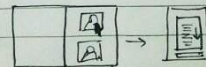
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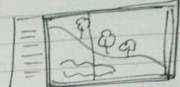
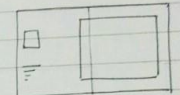
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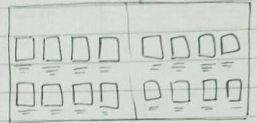
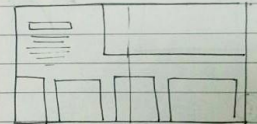
7. shutter opening & closing (i)
8. link the ~~camera~~ per photographer's profile to the fb / twitter
9. ~~Big music~~ Background music + interaction sounds (click types)
10. 360° view of a camera (zoom in + zoom out + left + right + top + bottom)
11. Youtube Video
12. ~~scrolling~~ → Bold when cursor is placed over it.
13. hover over the person's picture for text (see scroll)



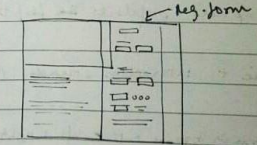
13. 1/3 - 2/3

14.

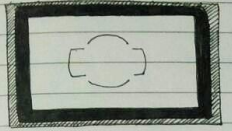
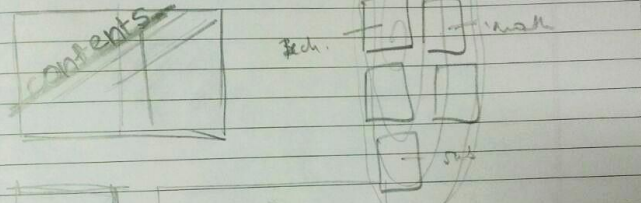
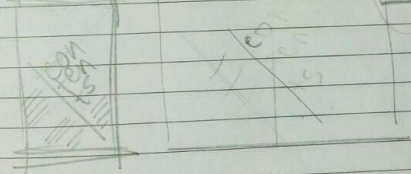



15.



16. qr scanner

classmate  
Date \_\_\_\_\_  
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# FOCUS

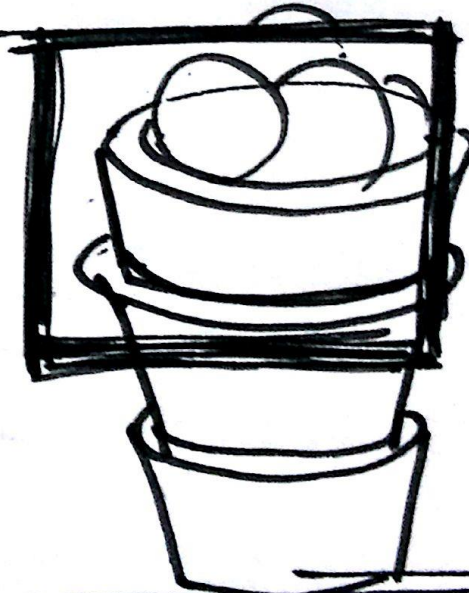
DIGITAL PHOTO

March 13

VIEWFINDER

By Varun Bhat

Shutter  
Basis



**FINAL  
CONCEPT**

# FOCUS

D I G I T A L   P H O T O

MARCH 2015

**SNAPSHOT**  
MONTHLY CONTEST

**VIEWFINDER**  
*by Varun Bhat*

**SHUTTER  
BASICS**

DR  
200

**BUYER'S  
GUIDE**

P 125 F 2.0 ISO 400

**FINAL**  
**(MAGAZINE COVER)**

CREATED ON ADOBE ILLUSTRATOR

**THANK YOU**