

# **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,

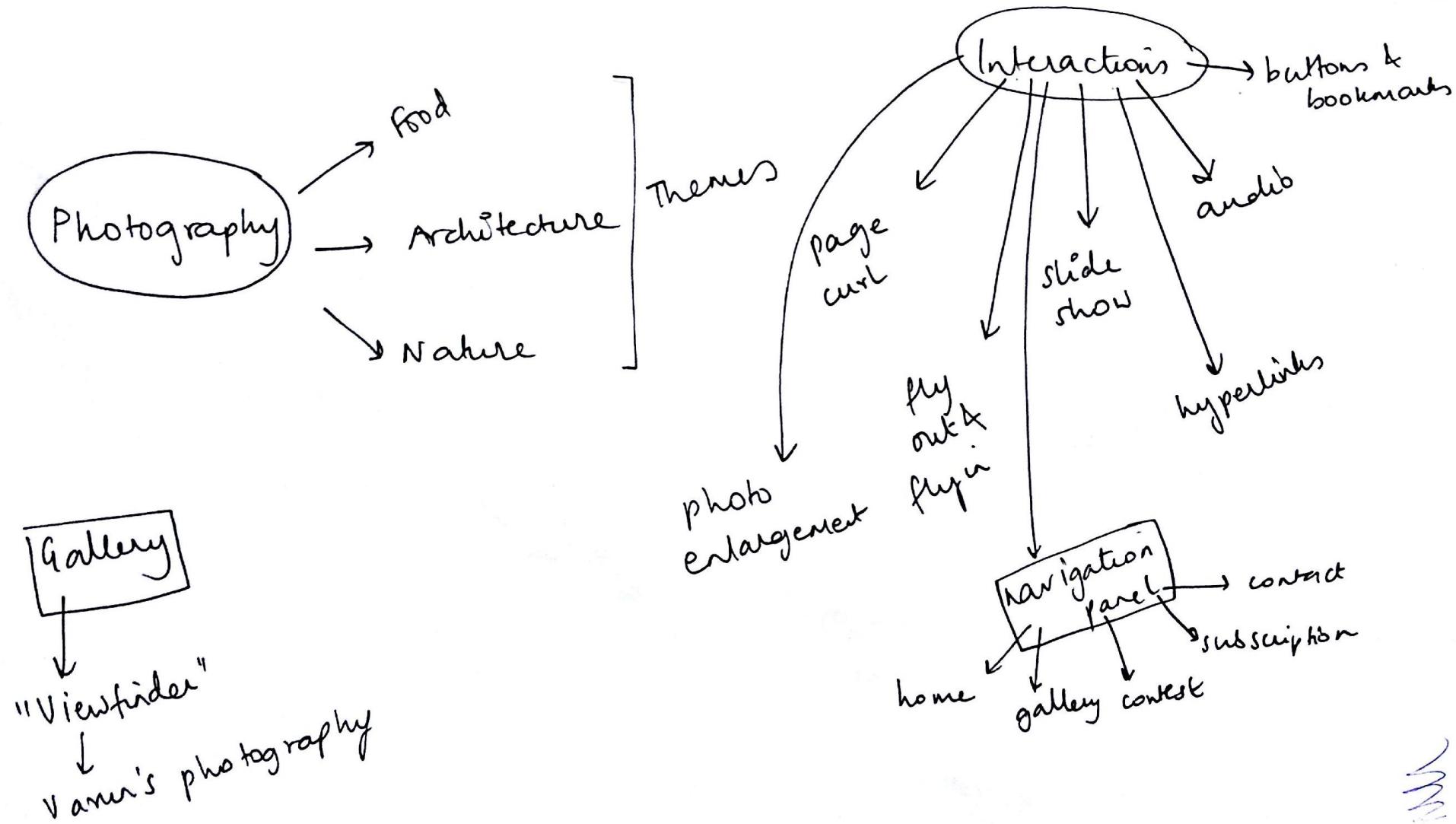
# **CLIENT**

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	<b>FOCUS</b>	 NATIONAL GEOGRAPHIC
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 Bräuwe

Everyday in Rio de Janeiro, some 1,500 catadores would spend their availability at the Lázaro Star landfill, and secretly the largest landfill in the world. These scavengers, both men and women alike, work made from living by sifting through mountains of trash looking for anything reusable amongst trash – scrap metal, paper, plastic bags, aluminum cans, bottles – whatever could be recycled. These traditional workers carry their loads – typically weighing around 600kg – on their backs, making their way from their points of collection to their points of storage. Carrying out this work in the scorching heat and often dangerous and unsanitary conditions, these catadores had an average life expectancy of 48 years. Nonetheless, Júnior Gramacho provided direct support for 4900 catadores and indirect support for approximately 35,000 families in the neighboring towns.

However, in June 2012, Júnior Gramacho was informed, forcing the catadores to face an uncertain future. Confronted with the practical outcome of his dreams that the 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 receiving a toxic waste out into Guanabara Bay, and at any moment, the massive 17 billion tonnes contained within could erupt and spread over 1.5 million square meters, threatening to collapse directly into the bay. Moreover, Gramacho Bay had also been selected to host the Olympic sailing competition.

With these dramatic lighting methods using ant-void colors, Fred Merz's portraits serve as a record of those who made their livelihood in Júnior Gramacho. In one portrait, Lúcia Lucia of Mano's style, he subjects his subjects to recycled and recycled despite the subject's central body position in the image, his hands do not appear feasible. Handily disappearing under the bottom of the day's haul. Other images depict a Diabólico who is in which lies down and picks up his load as values circle in front and shadow figures flicker through the dark night.

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



© 2012  
Digital printing on Hahnemühle photo Rag  
100 x 180 cm

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! Alexia and Shamay 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 Alexia and Shamay were bursting with creative juice and in search for an outlet - 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 styles of Shamay and Alexia 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 Alexia.



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.

Shamay and Alexia are inspired by ideas that are itching to make an appearance on The designBLEND. We can expect to see additions of gloriously garnished food and (our personal favourites) 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!

*thedesig  
BLEND*



THE DIRECTORY: ThedesigBLEND // 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



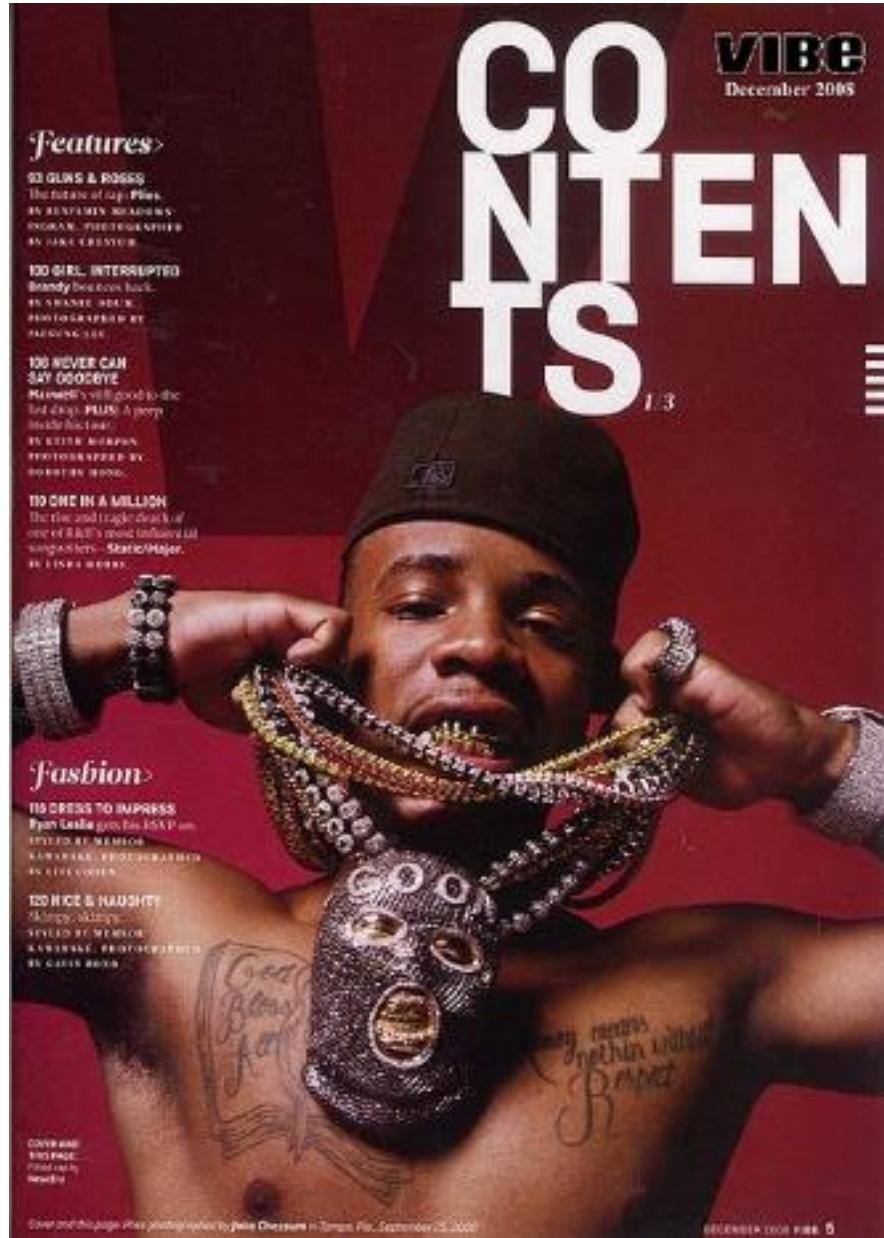
Rows - 4

Columns - None

Margin - Extra broad black space all around

Interactivity - Picture slide show, page curl

Interface - Article brief and picture alongside. Follows the  $1/3^{\text{rd}}$  -  $2/3^{\text{rd}}$  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

**"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

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.

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,

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?



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

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

Rows - 7

Columns - 3

Margin - Slight white border all around

Interactivity - Scroll text, photo enlargement, page curl

Interface - Article information and picture

feature



## Cooking With Class

by Tierney McAfee  
photographed by Matthew Guillory

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.

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 demonstration 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*

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Columns - 2

Margin – Thin white border

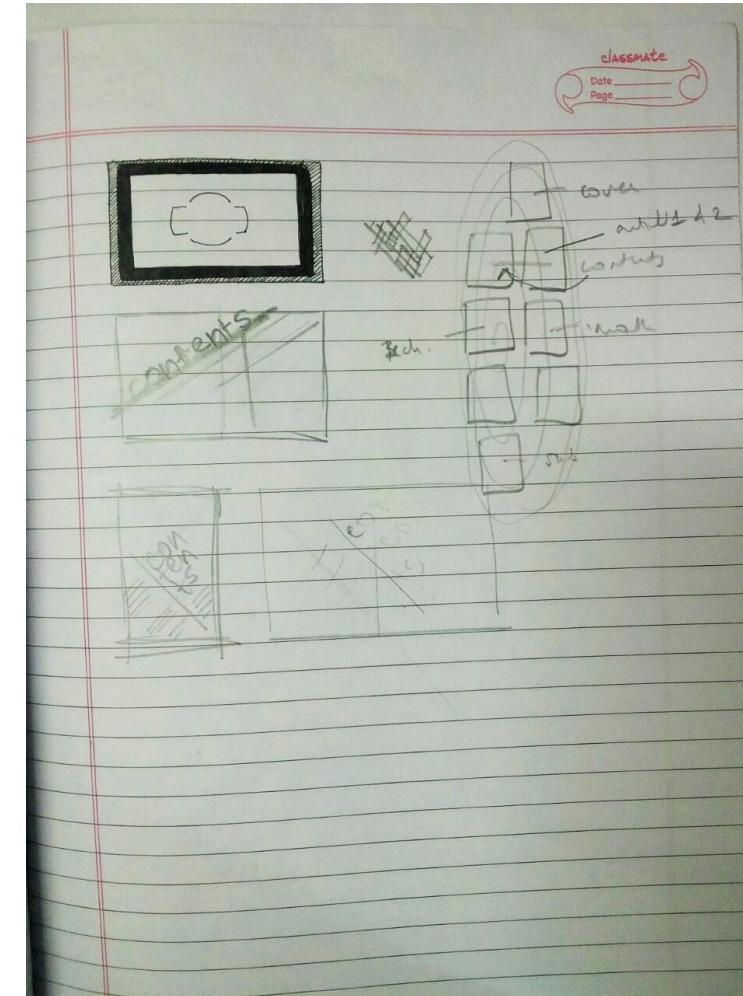
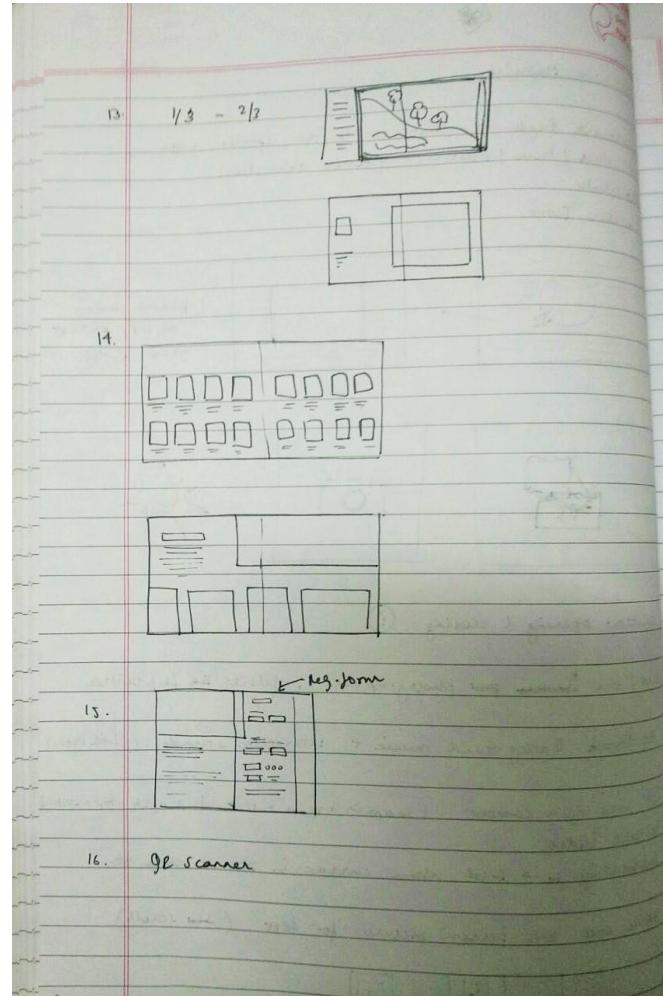
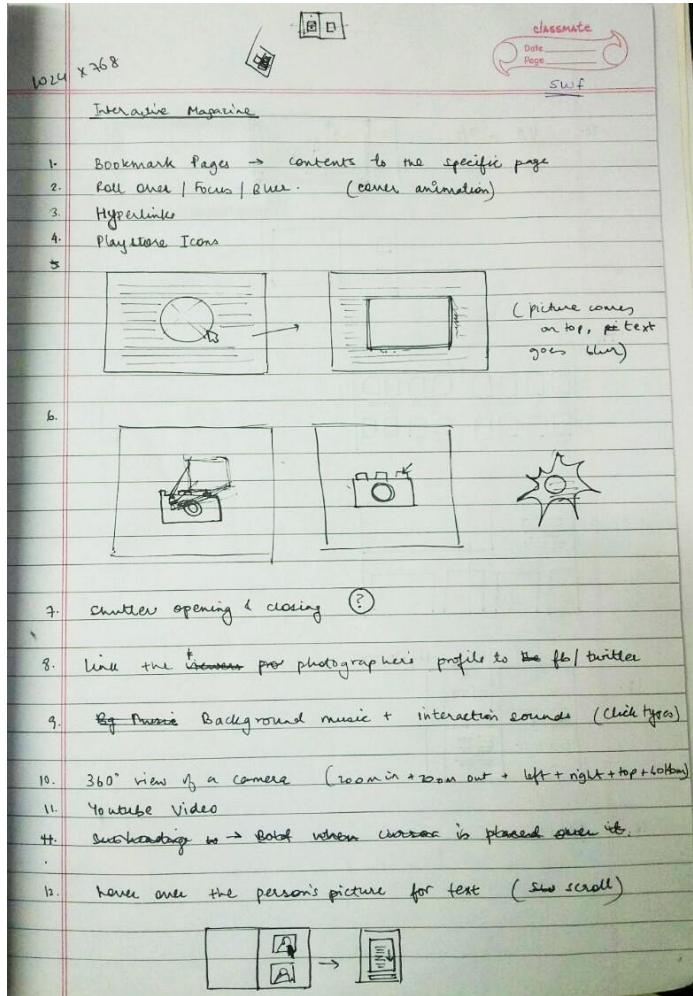
Interactivity – Buttons, page curl, fly out and fly in

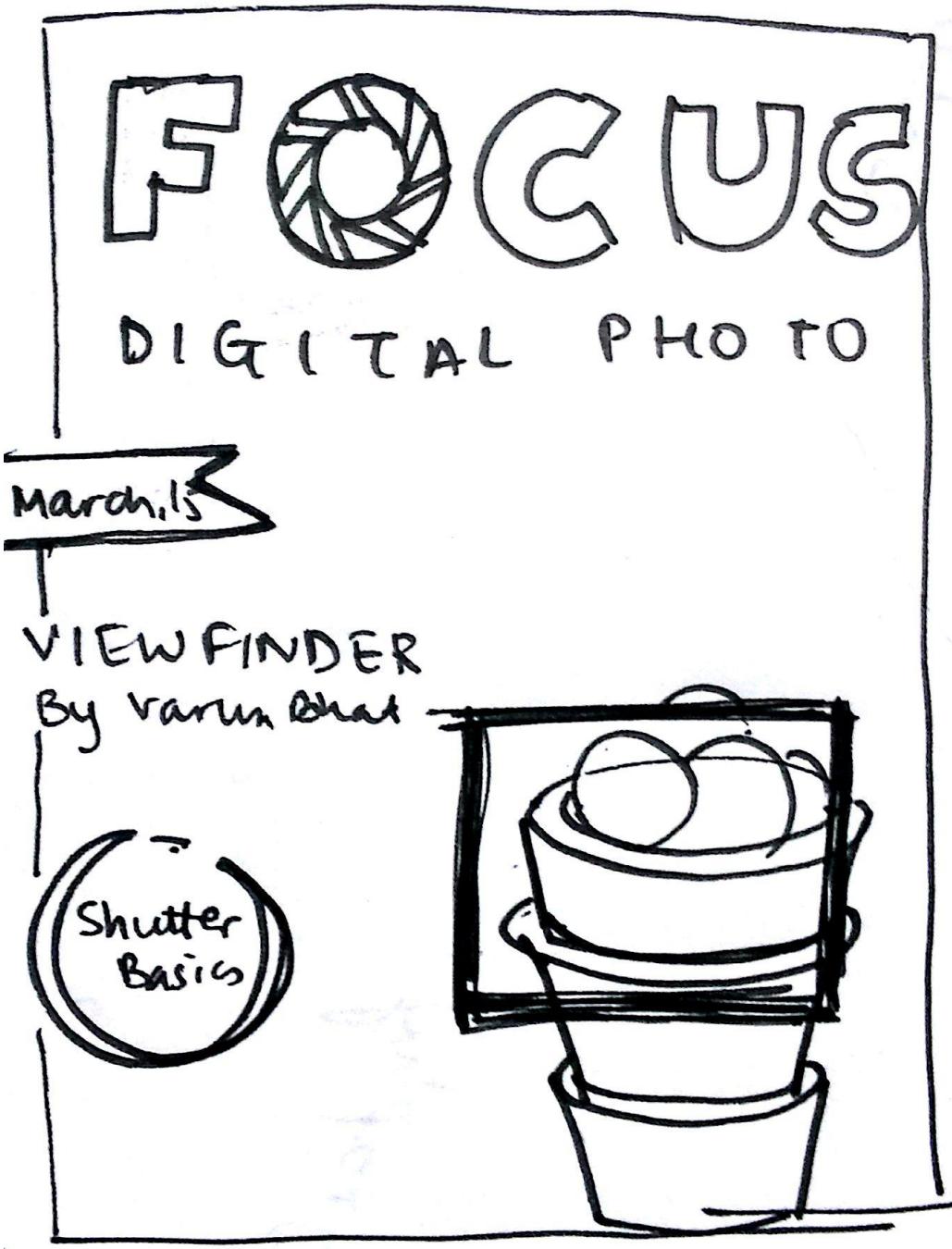
Interface – Article information

# MOOD BOARD



# CONCEPT EXPLORATIONS





**FINAL  
CONCEPT**



## FINAL (MAGAZINE COVER)

CREATED ON ADOBE ILLUSTRATOR

**THANK YOU**