

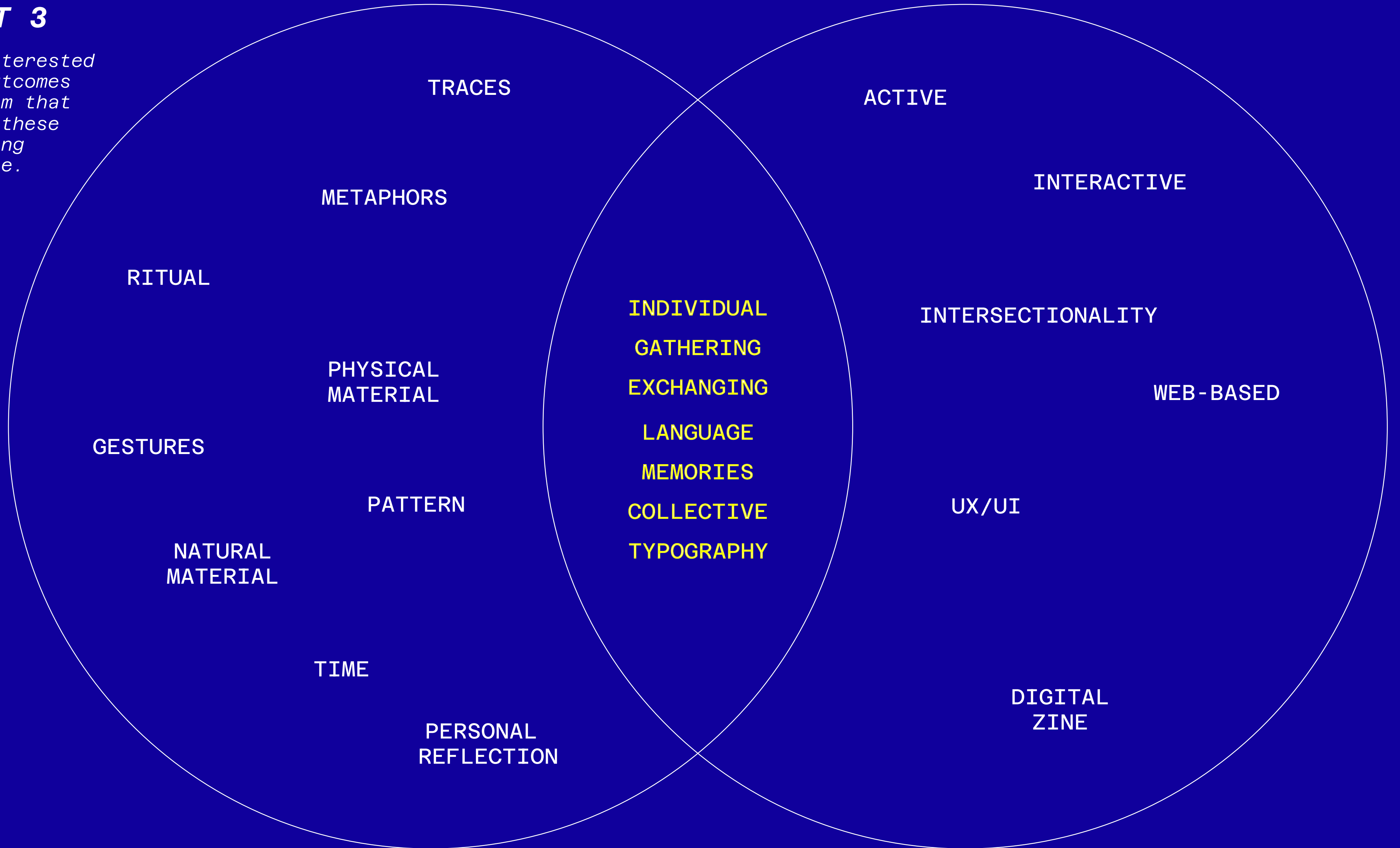
PROJECTIONS 1

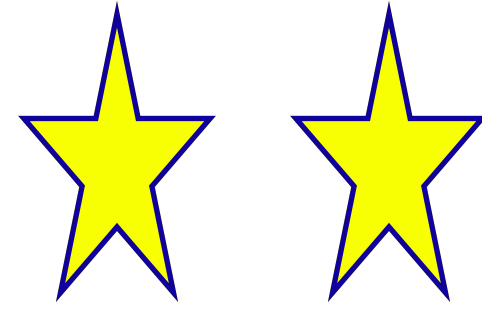
RECAP OF UNIT 2 INQUIRY:

In Unit 2, I was interested in using the hand as a metaphorical site to make, hold, and share stories across personal and collective contexts. Through reflection, I recognized that my work was based heavily in abstract reflections and needed to be grounded in lived and the material reality. I'm more eager to work within building up my own community.

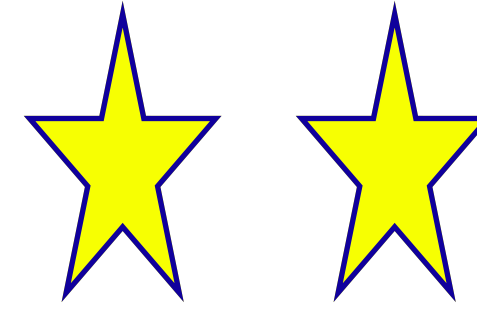
UNIT 2 → UNIT 3

However, I'm more interested in the actionable outcomes and building a system that actively cultivates these values through ongoing participation and use.





PROJECT PROPOSAL OUTLINED



WHAT?

DUNYA (دُنْيَا) - "THE WORLD" in Arabic/Swahili/Urdu

DUNYA is a digital-first magazine spotlighting Gen Z creatives of African and Middle Eastern descent. We are building a global creative community rooted in heritage, diaspora, and identity through photography, music, poetry, and cultural storytelling.

Format:

- Logo design
- Web based, digital-first magazine
- Designing an interactive introductory interface as the primary point of engagement before the reader enters our content and publications.

WHO?

Audience:

- Gen Z (16+), especially diasporic creatives and culture lovers.
- Values authenticity, art, identity, resistance, and aesthetics.
 - *This collective is intended for Gen Z creatives of African and Middle Eastern descent and readers interested in diasporic culture and independent digital publishing.*

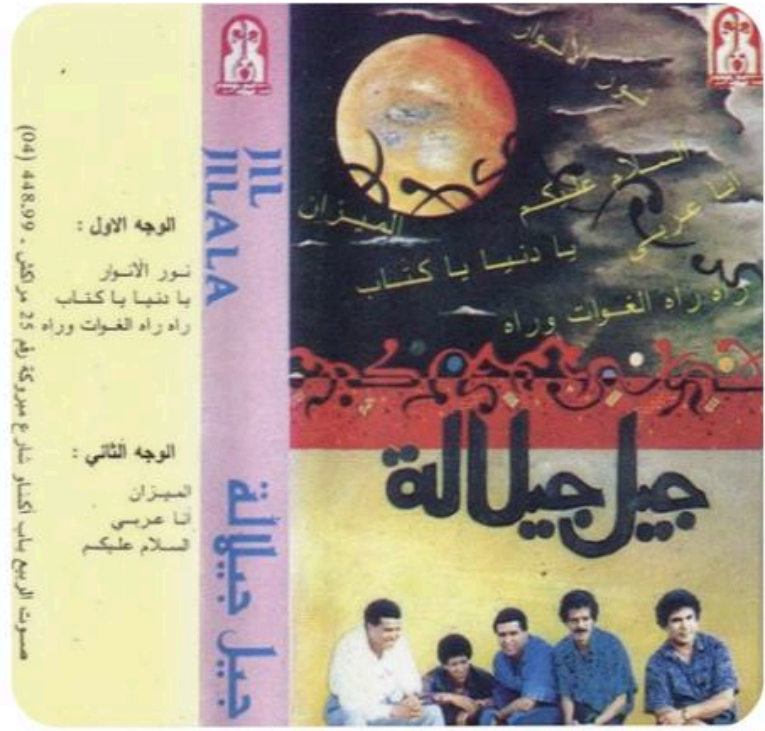
Engagement:

- The way they would engage with my project is through open calls for creatives to submit their work. To ground their voices in the essence of 'Dunya,' the worldly experiences that shape their narratives.
- When readers engage through the website itself, the introductory interface acts as an entry point into both the collective and magazine. This opening interaction frames the site as a 'world' to enter, establishing tone and context before the reader moves into the editorial content.

ITERATIONS 1

LOGO DESIGN

SCOPE: earthy tones, archival textures, handwritten fonts, cultural motifs (e.g. bakhoor smoke, ancestral objects). mixing contemporary with the traditions, warm, bold



Jil Jilala - Awesome Tapes From Africa ☆



Khartoum streets ☆



Mehndi ☆



Wedding ☆



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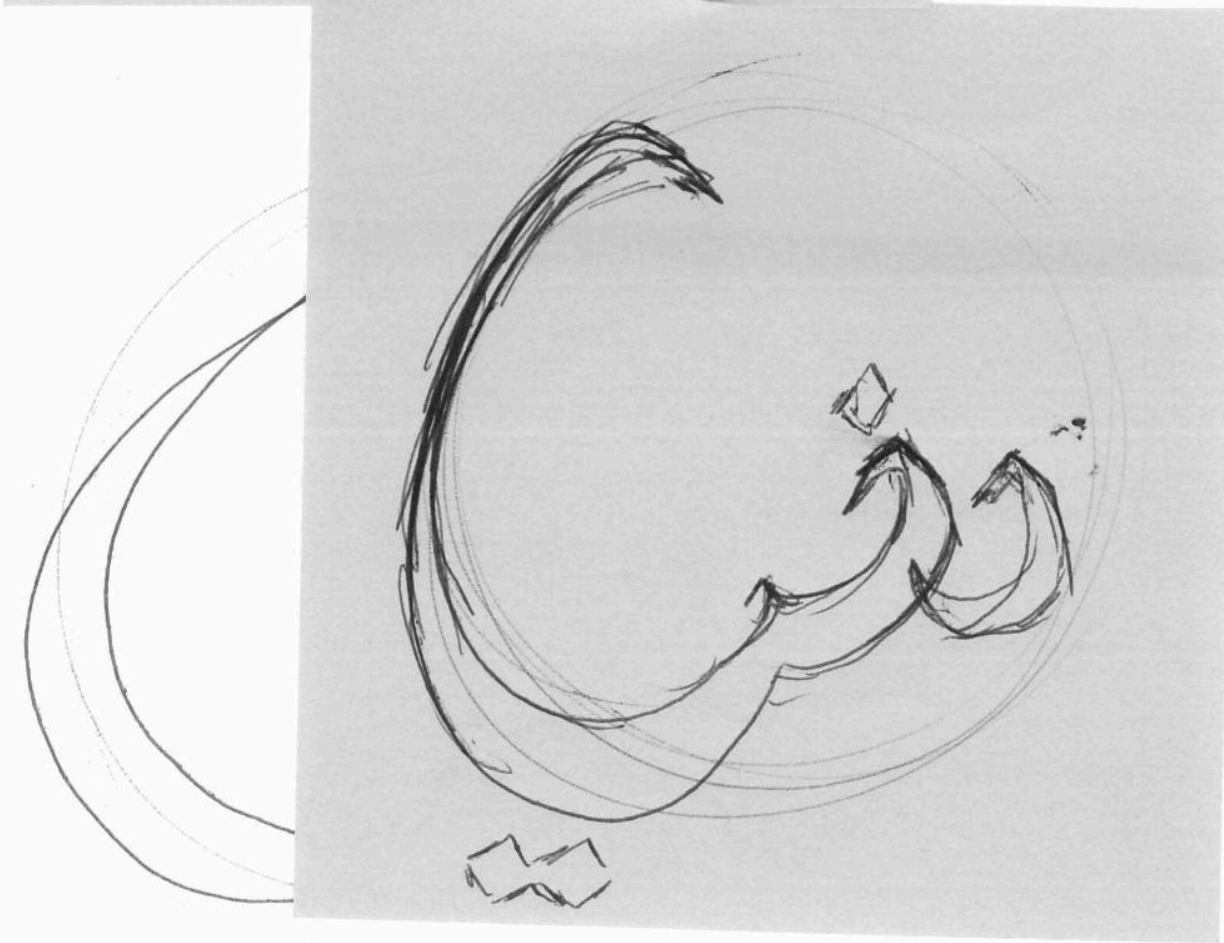
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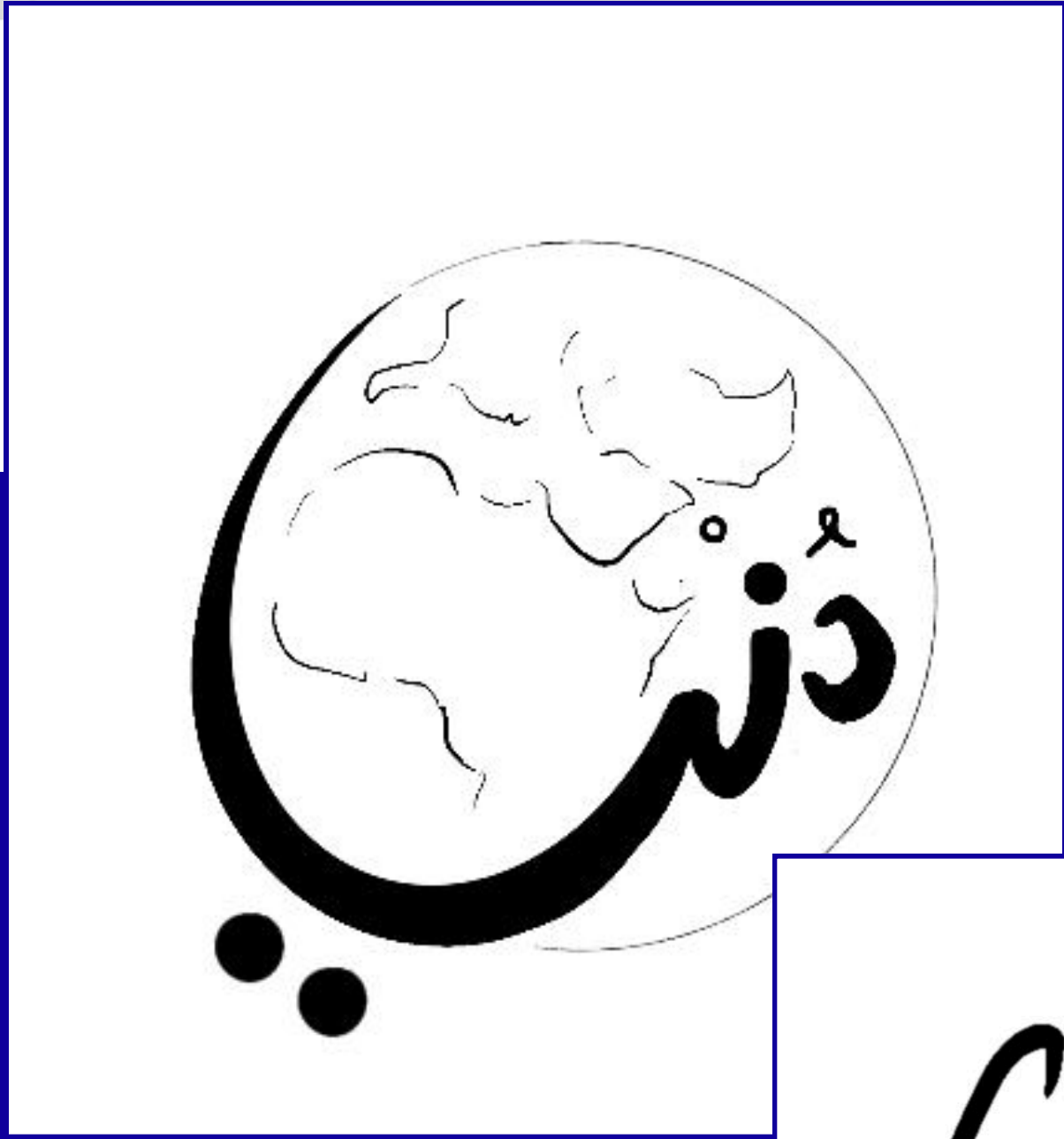
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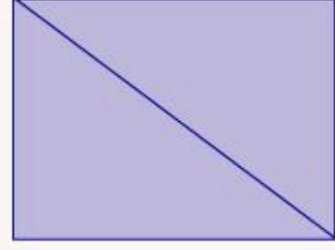
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ITERATIONS 2

INTERACTIVE WEB DESIGN



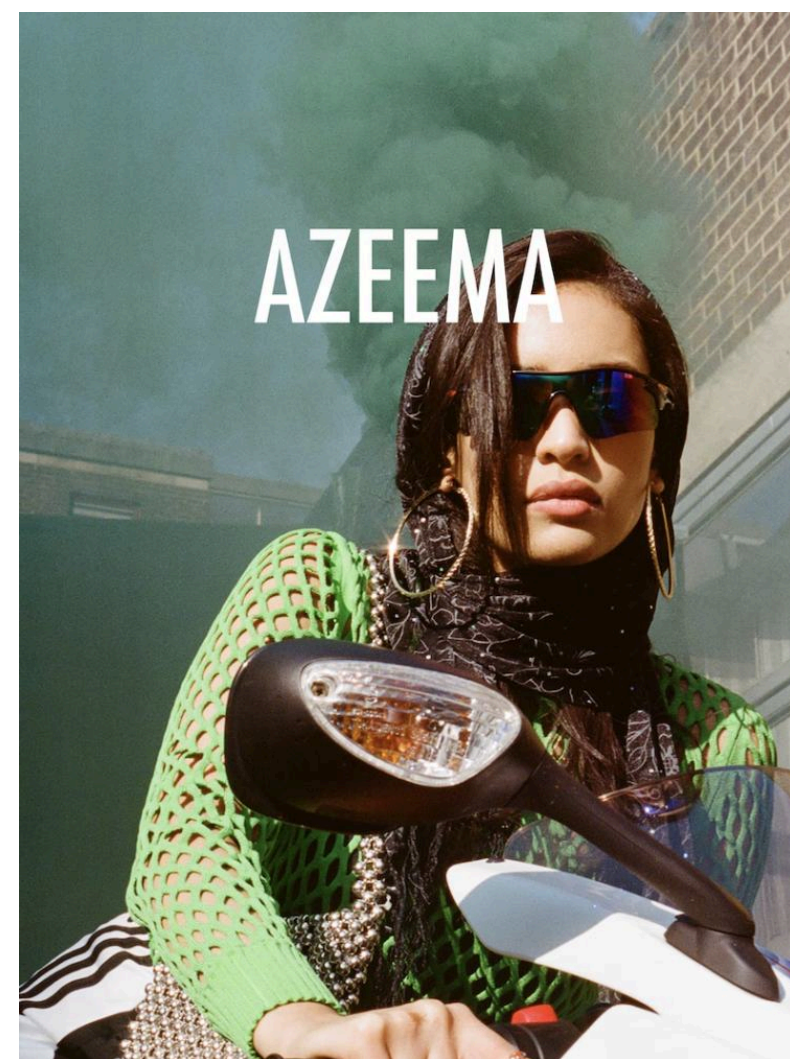
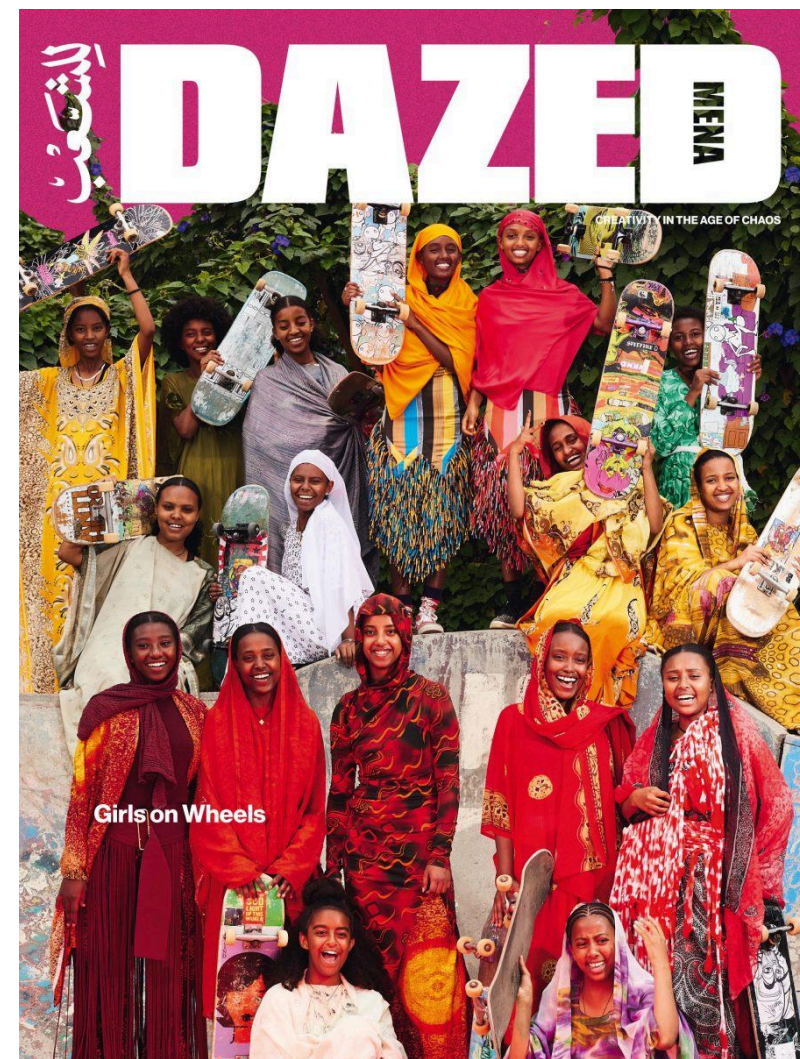
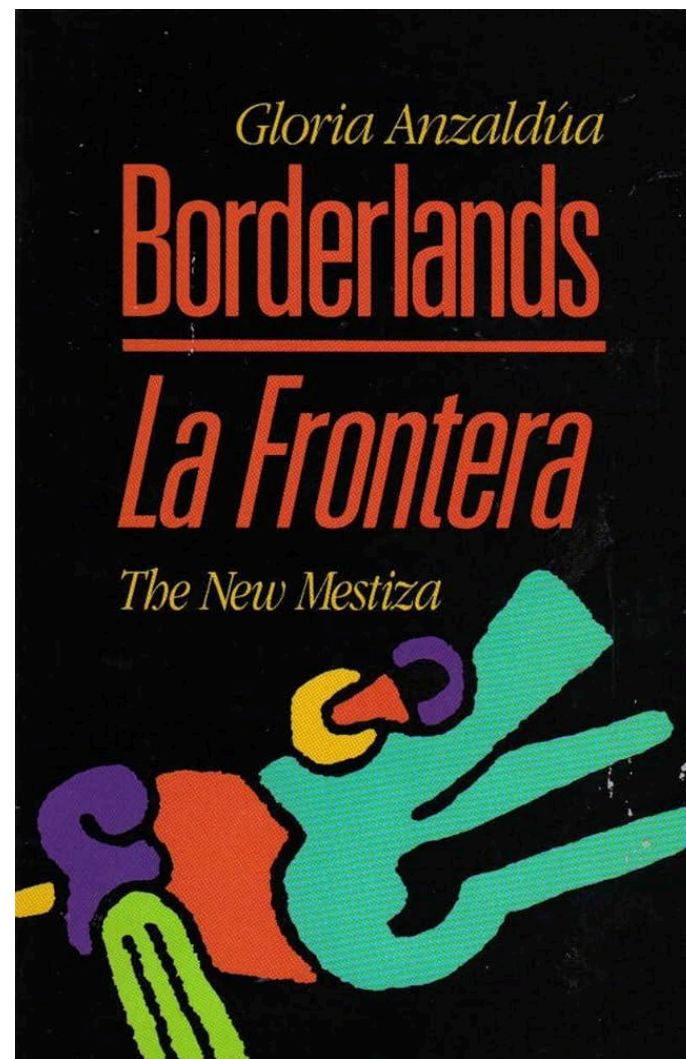
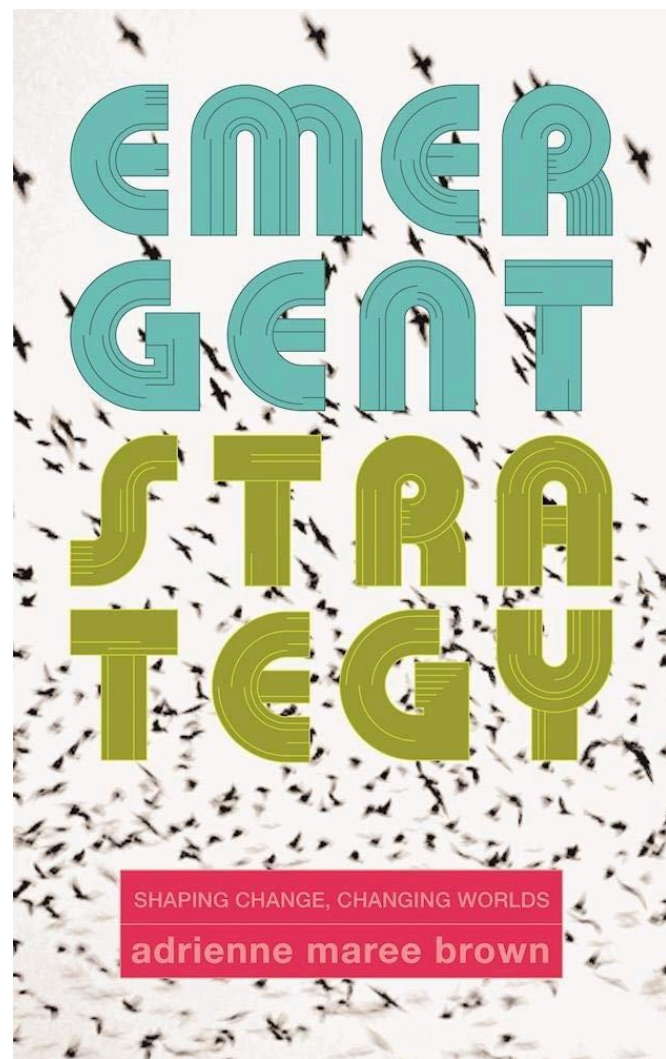


[HOME](#) [ABOUT](#) [INDEX](#)

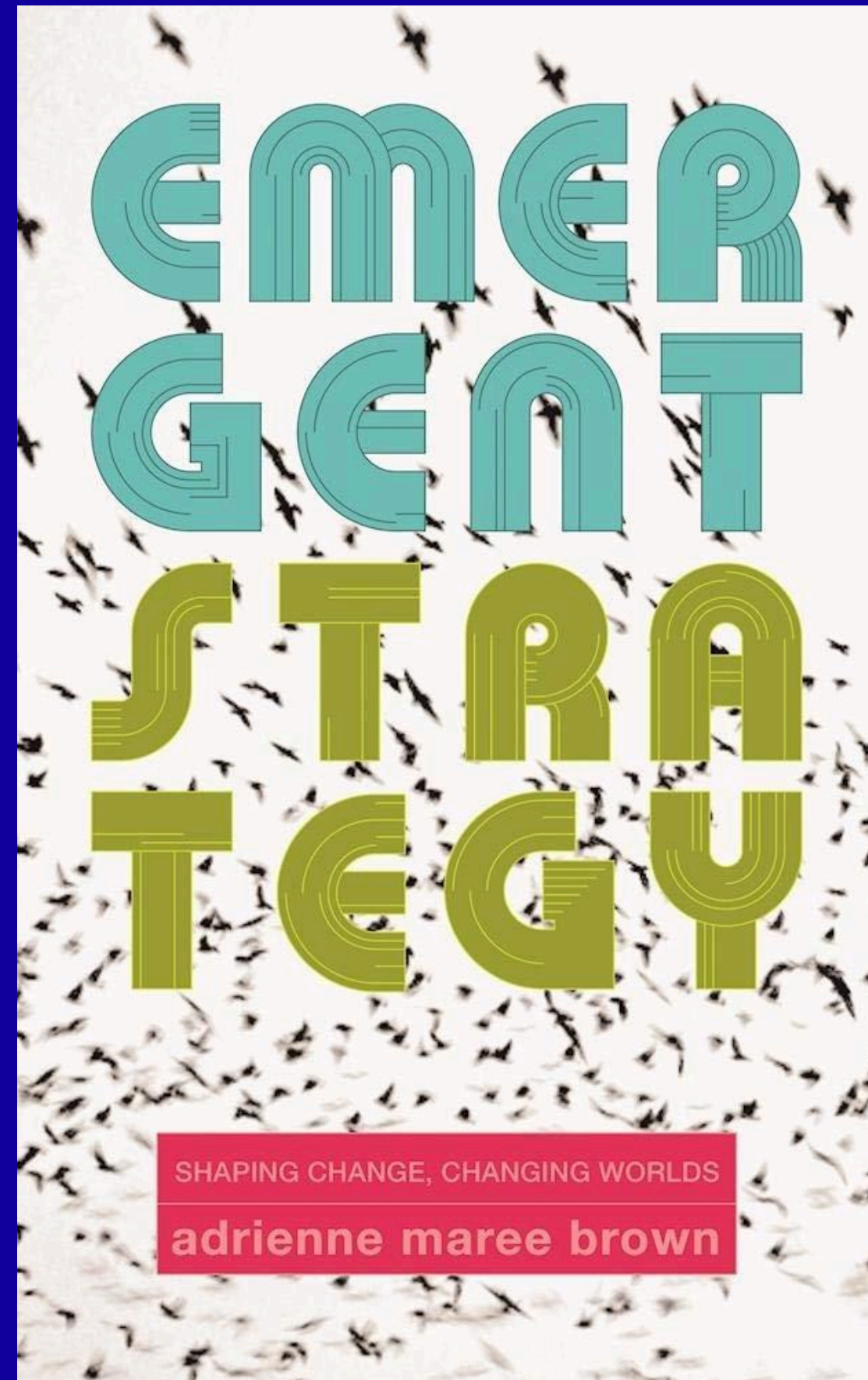


PROJECTIONS 1

★ ANNOTATED BIBLIOGRAPHY ★



FROM LEFT TO RIGHT: EMERGENT STRATEGY BY ADRIENNE MAREE BROWN, BORDERLANDS/LA FRONTERA BY GLORIA ANZALDUA, DAZED MENA MAGAZINE, AZEEMA MAGAZINE, CLARIE BARROW PORTFOLIO WEBSITE BY RIFKE SADLIER



- Adrienne Maree Brown's *Emergent Strategy* altered my understanding of creative practice by framing change as something that comes through relationships rather than being imposed.
- This quote shifted my focus toward valuing lived experience and small-scale participation as meaningful forms of cultural exchange.

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the sweet waters, Oya the wind, and Orisha Oko, the Orisha of agriculture and the fertility of the earth. We were taught all things were interconnected and that we were the keepers of balance. In the Yorùbá tradition, we demonstrate our love for the Creator by caring for Creation. I am a daughter of Ochun and Obatala. You are without a doubt a daughter of Ochun. Listen to 'The River' by Ibeyi."

—Elizabeth Yeampierre

Do you already know that your existence—who and how you are—is in and of itself a contribution to the people and place around you? Not after or because you do some particular thing, but simply the miracle of your life. And that the people around you, and the place(s), have contributions as well? Do you understand that your quality of life and your survival are tied to how authentic and generous the connections are between you and the people and place you live with and in?

Are you actively practicing generosity and vulnerability in order to make the connections between you and others clear, open, available, durable? Generosity here means giving of

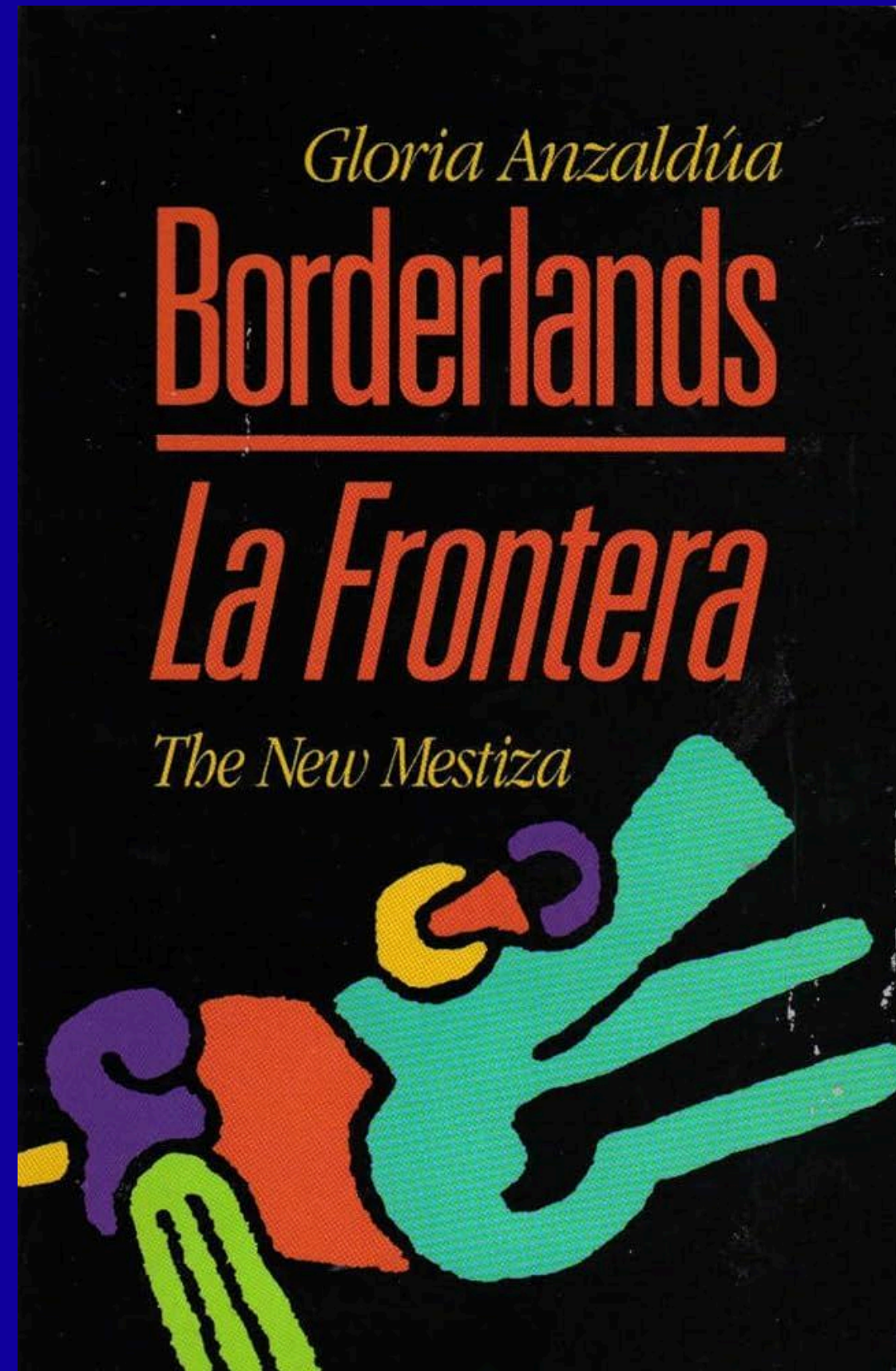
water to healthcare, childcare, and elder care — is based on our success at being an individual in the world: *Do we compete well enough to make good money so we can live a good life?*

Competition exists all over nature—being the Alpha is a big deal, competing in mating and survival cycles can be understood as natural. In the absence of reasoning, it appears to be a viable way to manage community power dynamics.

Humans are unique because we compete when it isn't necessary. We could reason our way to more sustainable processes, but we use our intelligence to outsmart each other. We compete for fun, for ego.

The idea of interdependence is that we can meet each other's needs in a variety of ways, that we can truly lean on others and they can lean on us. It means we have to decentralize our idea of where solutions and decisions happen, where ideas come from.

We have to embrace our complexity. We are complex. While many of us articulate a yearning for a more simple life, we continue practicing complexity as our evolutionary path.



, Sue Schwiek, Viviana Varela,
and Rusty Barcelo;
en, Lisa Albrecht, Mary Pollock,
d, Louise Rocha, Leon Fishman,

, Amalia; my sister, Hilda; my
scar (Carito); my sisters-in-law,
and my nephew, Urbie; Tío Pete

ry of my father, Urbano, and my
nd Ramona;

litos ustedes.

BOOK

odos mexicanos
of the border.

G.E.A.

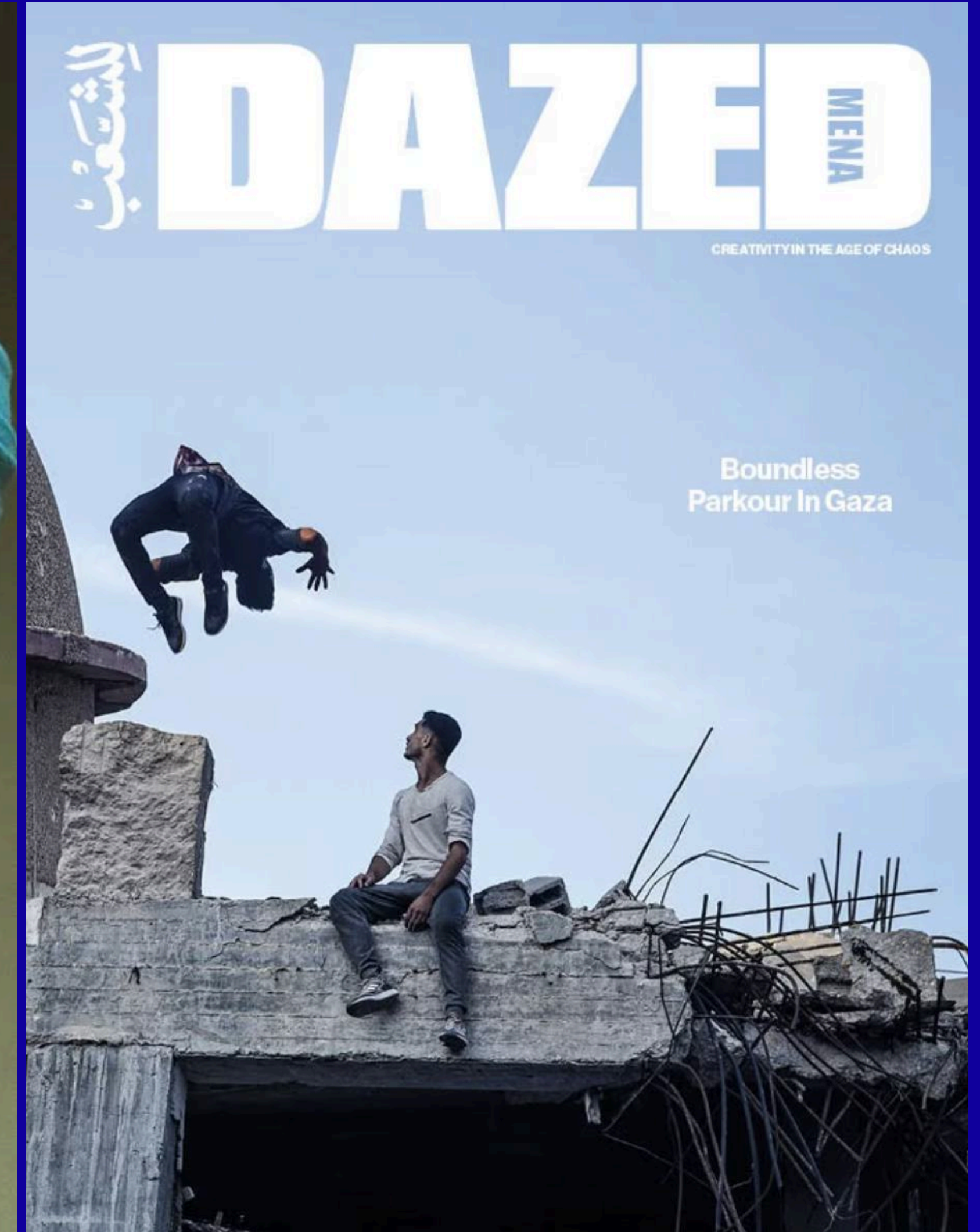
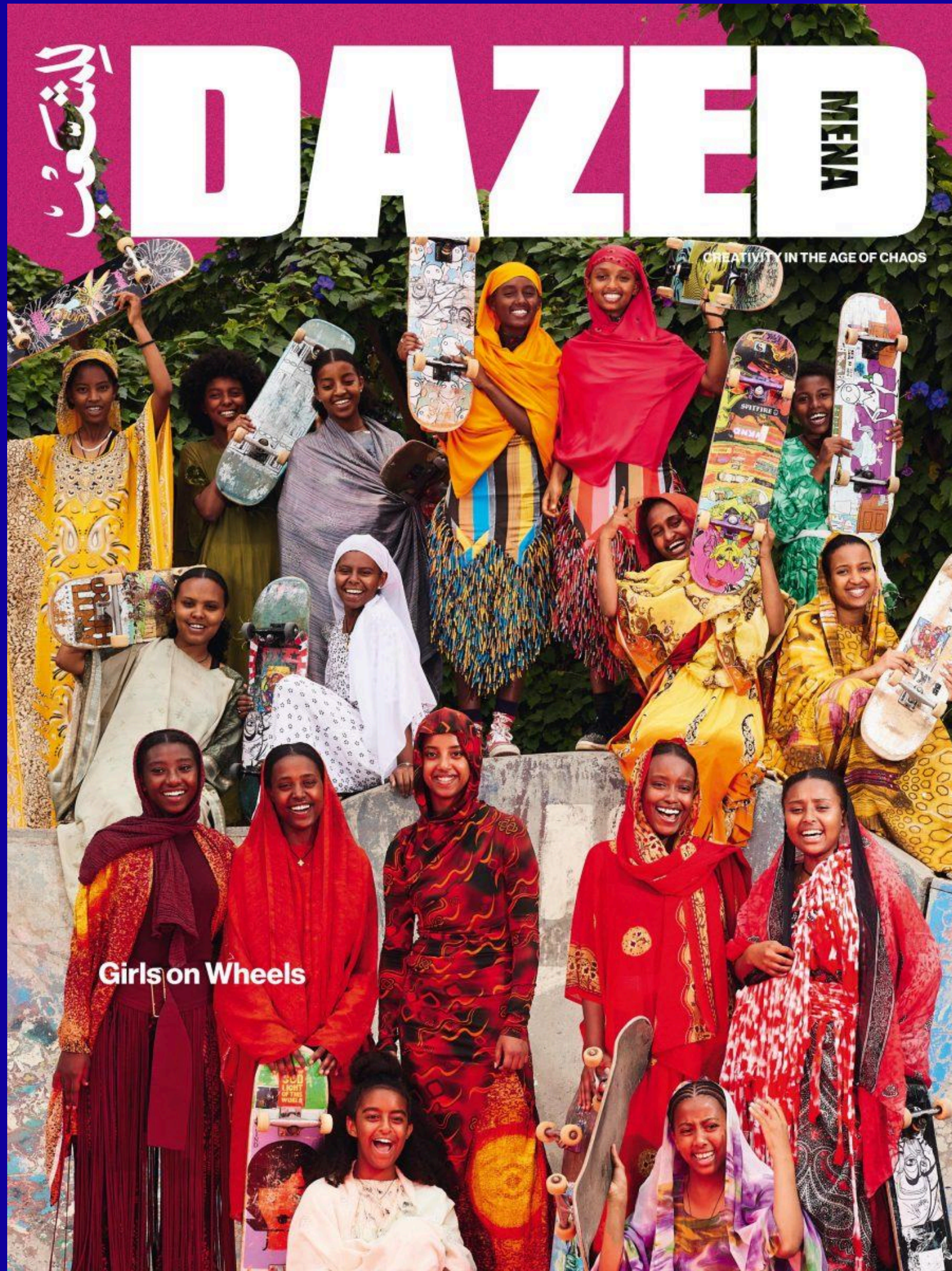
The actual physical borderland that I'm dealing with in this book is the Texas-U.S Southwest/Mexican border. The psychological borderlands, the sexual borderlands and the spiritual borderlands are not particular to the Southwest. In fact, the Borderlands are physically present wherever two or more cultures edge each other, where people of different races occupy the same territory, where under, lower, middle and upper classes touch, where the space between two individuals shrinks with intimacy.

I am a border woman. I grew up between two cultures, the Mexican (with a heavy Indian influence) and the Anglo (as a member of a colonized people in our own territory). I have been straddling that *tejas*-Mexican border, and others, all my life. It's not a comfortable territory to live in, this place of contradictions. Hatred, anger and exploitation are the prominent features of this landscape.

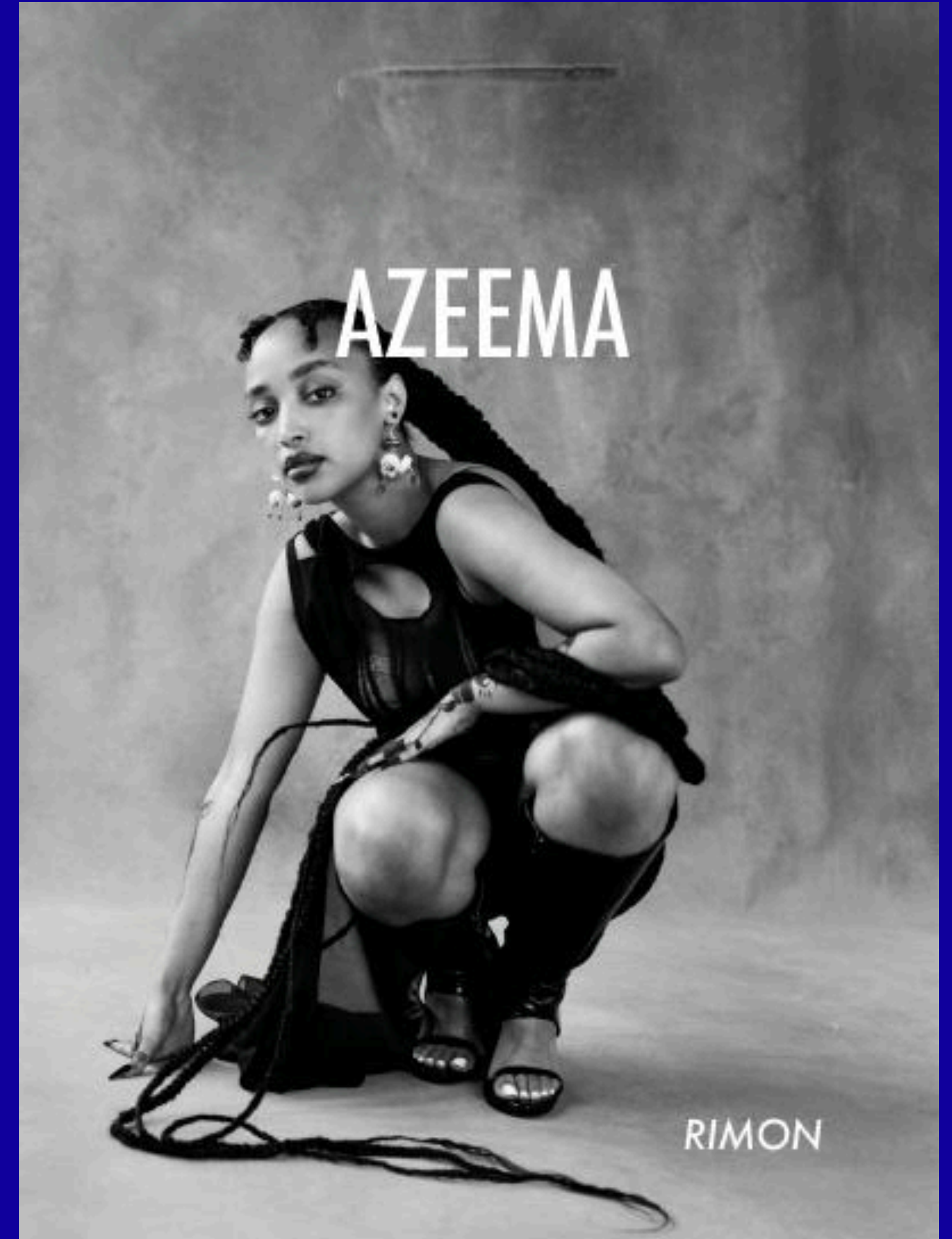
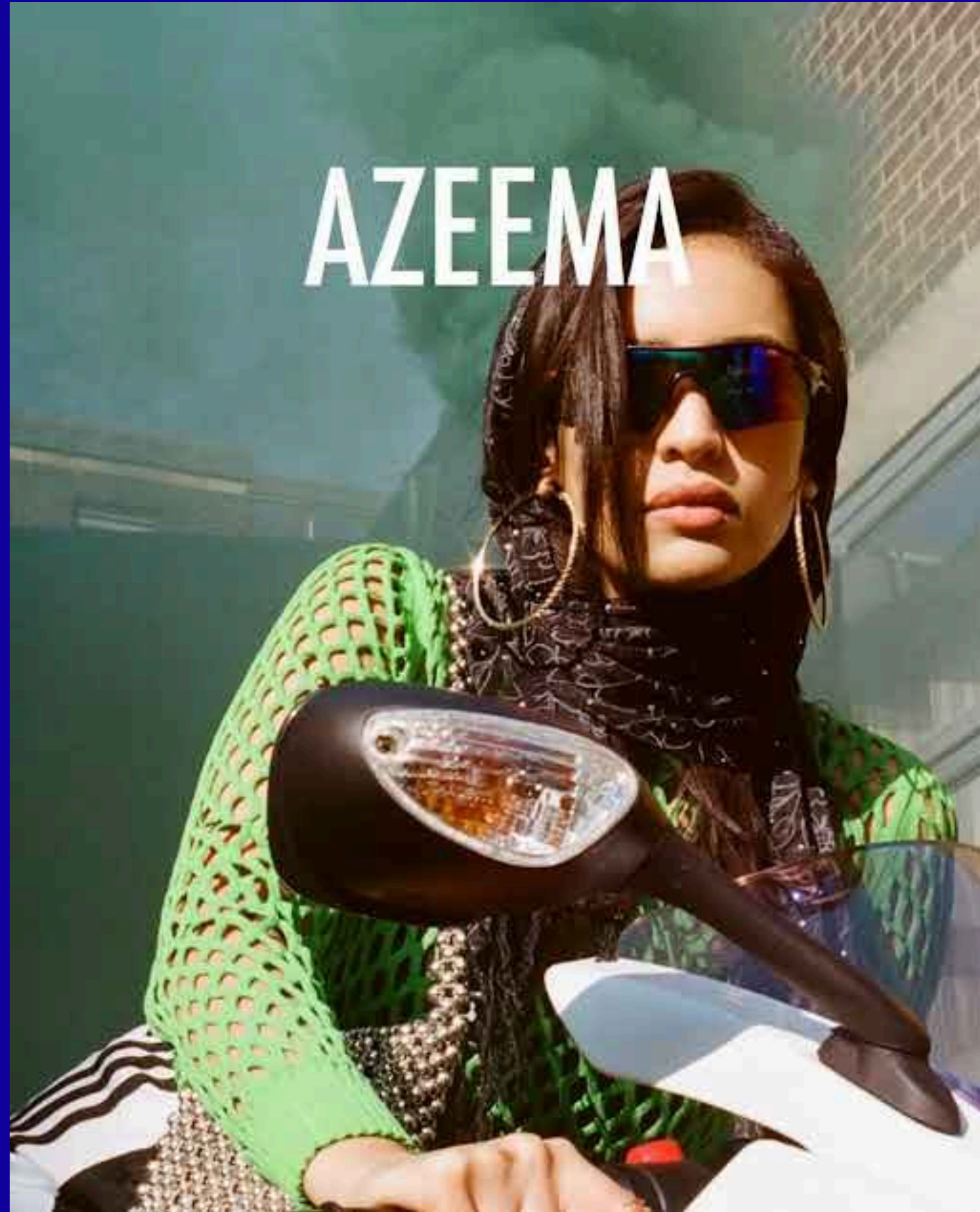
However, there have been compensations for this *mestiza*, and certain joys. Living on borders and in margins, keeping intact one's shifting and multiple identity and integrity, is like trying to swim in a new element, an "alien" element. There is an exhilaration in being a participant in the further evolution of humankind, in being "worked" on. I have the sense that certain "faculties"—not just in me but in every border resident, colored or non-colored—and dormant areas of consciousness are being activated, awakened. Strange, huh? And yes, the "alien" element has become familiar—never comfortable, not with society's clamor to uphold the old, to rejoin the flock, to go with the herd. No, not comfortable but home.

This book, then, speaks of my existence. My preoccupations with the inner life of the Self, and with the struggle of that Self amidst adversity and violation; with the confluence of primordial images; with the unique positionings consciousness takes at these confluent streams; and with my almost instinctive urge to

- This connects directly to diasporic experience and the need for spaces like DUNYA. Your platform becomes a counter-space, one where people do not have to struggle to model themselves to a singular identity, but can exist with their full, layered lived experiences.



- In particular, the inaugural issues gave proof that subcultures can appear organically from within a community, blending heritage and contemporary expression in ways that co-exist. The Ethiopian skate scene featured in the article demonstrates how young creatives forge their own space, not by rejecting their cultural background, but by remaining grounded in their heritage.



- Most importantly, the voice of AZEEMA comes directly from the communities it represents, allowing contributors to speak for themselves and build their own narratives, resulting in work that is authentic, culturally grounded, and reflects lived experience.
- The publication covers a wide range of topics, including traditional arts such as henna, as well as current diasporic movements, queer identities, mental health, activism, and sports.

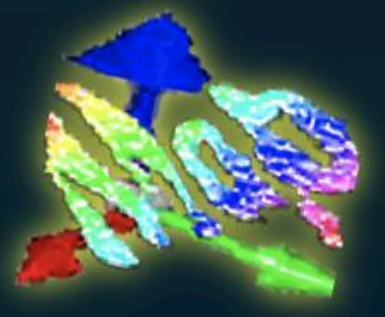
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UPDATES : LOGO

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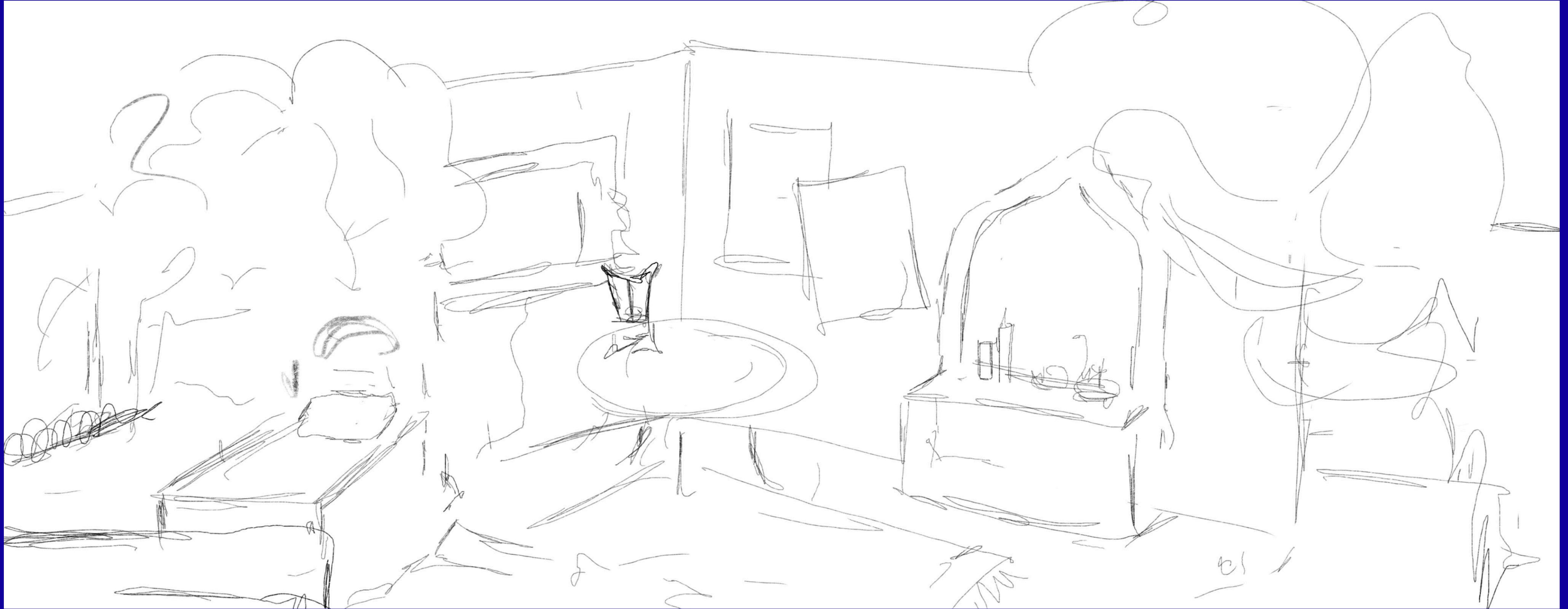
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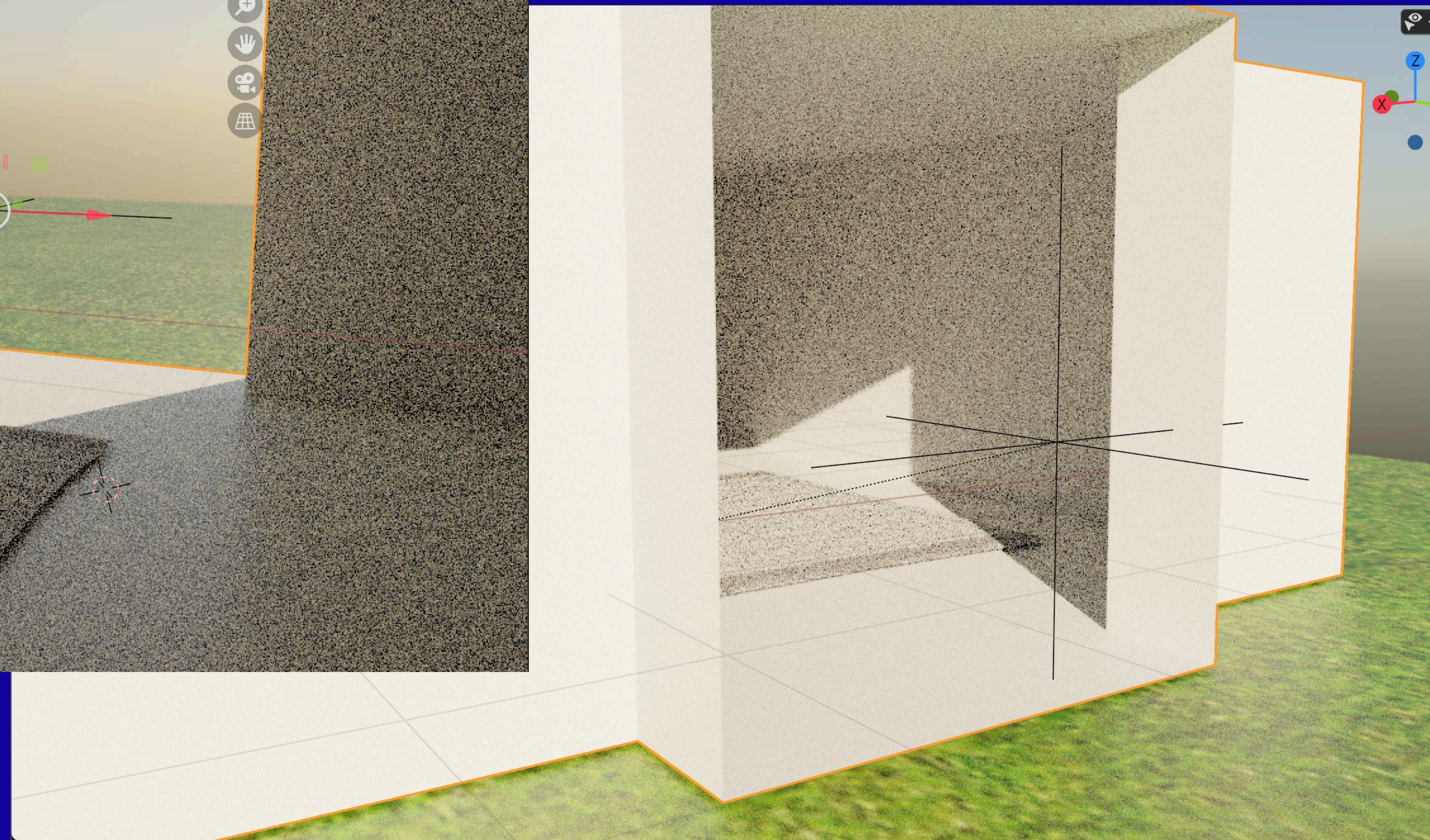
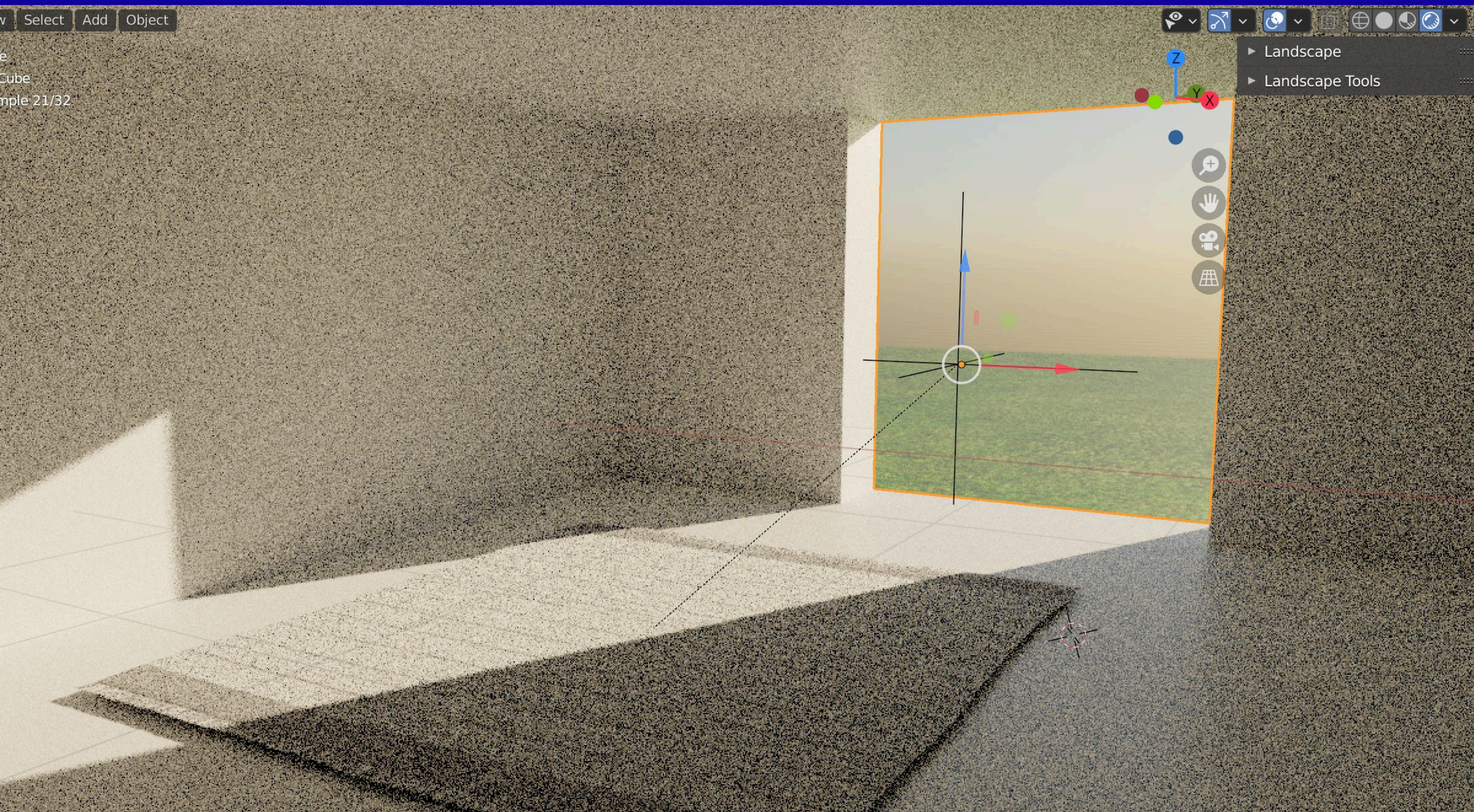
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UPDATES : WEB



UPDATES : WEB



RECAP OF UNIT 2 INQUIRY:

In Unit 2, I explored the hand as a metaphorical site for making, holding, and sharing stories across personal and collective contexts. Through reflection, I realised my work was rooted heavily in abstraction and needed to be grounded more in lived and material realities. I'm now more interested in focusing on building and engaging with my own community.

In this phase of YR 2 Unit 3, I'm more interested in the actionable outcomes and building a system that actively cultivates these values through ongoing participation and use.

Decided to create a digital-first publication with a group of my friends : o



PROJECT PROPOSAL OUTLINED

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- Values authenticity, art, identity, resistance, and aesthetics.
 - *This collective is intended for Gen Z creatives of African and Middle Eastern descent and readers interested in diasporic culture and independent digital publishing.*
- (traits of our audience):
Passionate, In-between, Culturally Rooted, Humor, Ambitions

Mission:

Our mission is to uplift and spotlight Gen Z creatives of African and Middle Eastern descent, grounding their voices in the essence of 'Dunya,' the worldly experiences that shape their narratives. We strive to cultivate a safe and inclusive space where these voices resonate, their stories are embraced, and their art celebrates the rich diversity of our shared humanity. Through our platform, we aim to foster a community that not only amplifies these voices but also deepens understanding and appreciation of the cultural heritage from these regions.

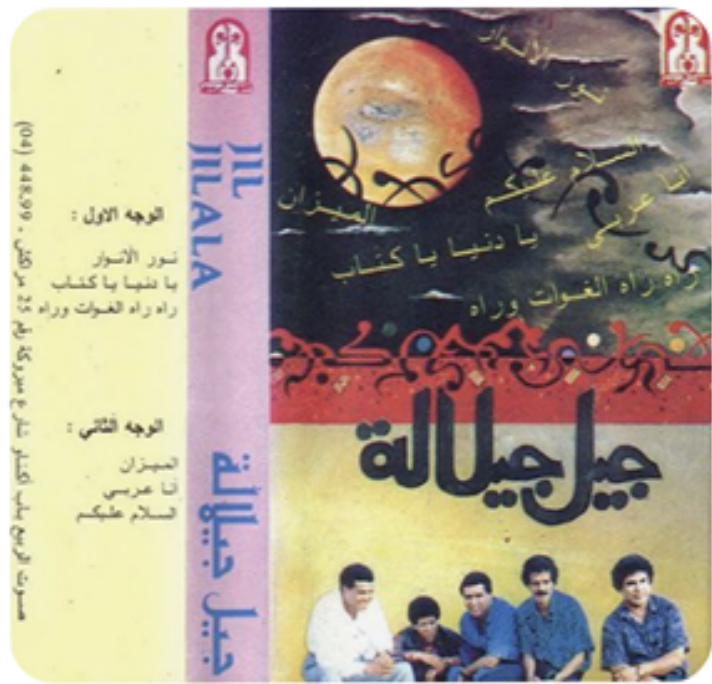
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- When readers engage through the website itself, the introductory interface acts as an entry point into both the collective and magazine. This opening interaction frames the site as a 'world' to enter, establishing tone and context before the reader moves into the editorial content.

VISUAL LANGUAGE

LOGO DESIGN + VISUAL DIRECTION

SCOPE: earthy tones, archival textures, handwritten fonts, cultural motifs (e.g. bakhoor smoke, ancestral objects). mixing contemporary with the traditions, warm, bold



Jil Jilala - Awesome Tapes From Africa



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Wedding



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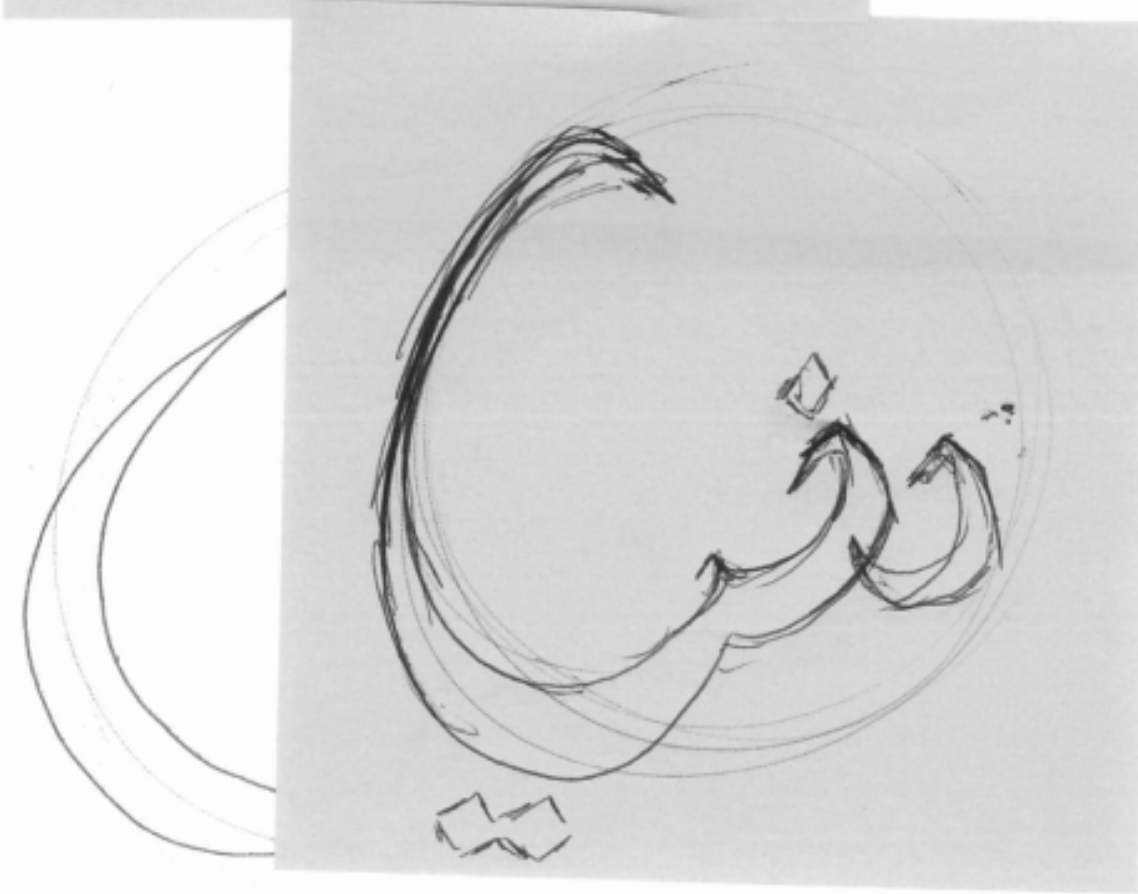
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UPDATED LOGO ITERATIONS



WEB DESIGN + 3D

INTERACTIVE WEB DESIGN

The other half of my work is designing an interactive introductory interface that will act as the first point of engagement before readers enter our content and publications. Rather than beginning with a conventional homepage, I want to create an introductory digital “room”, a space that reflects how we often first understand the world through our core surroundings.

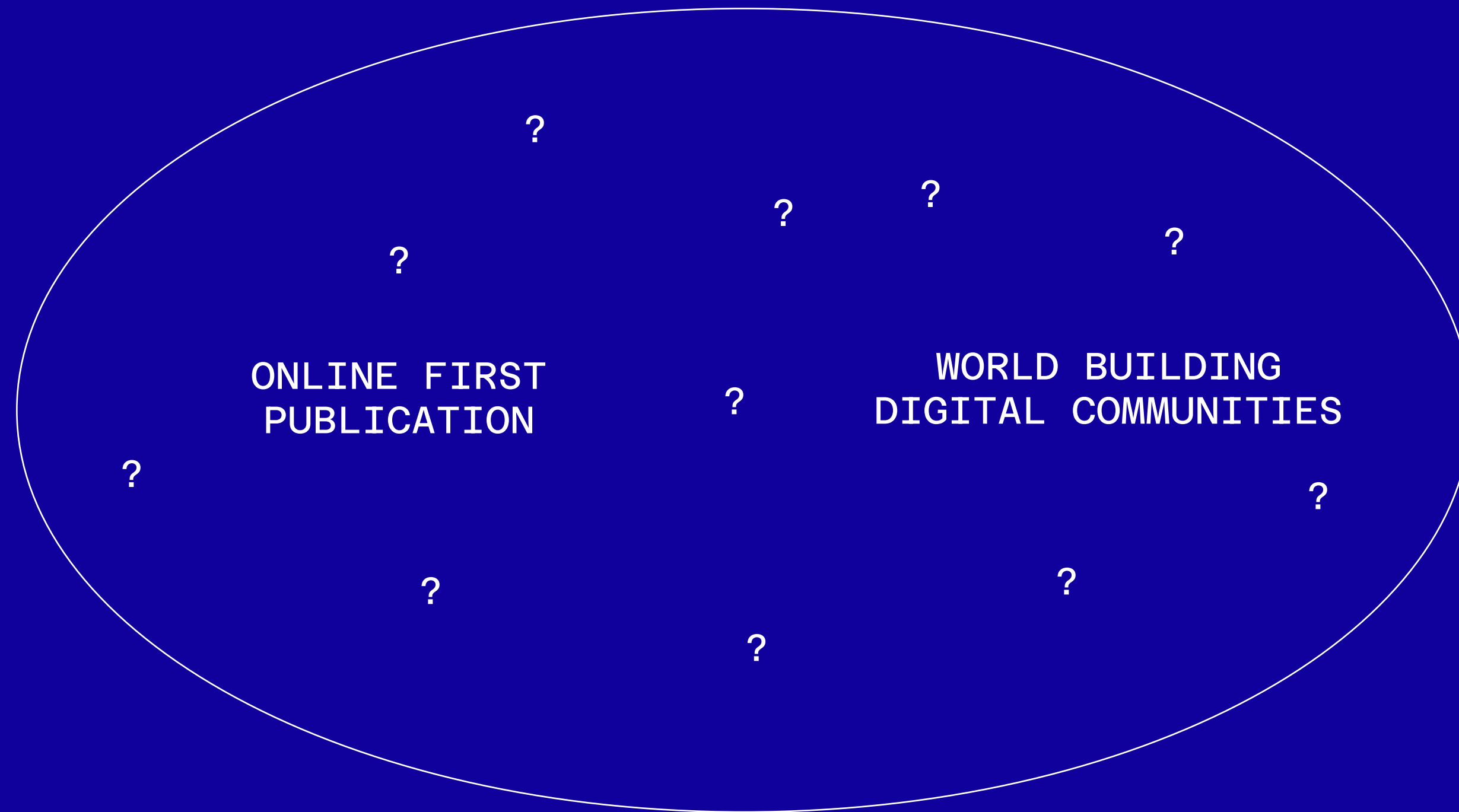
Our rooms are where early world-building happens; they hold the objects, memories, and symbols that shape who we are. Using this metaphor, the interface will draw from items connected to our roots and shared cultural foundations within the team, including Sudanese and Palestinian specific. Users will enter a 3D modelled space where interactive objects can be explored to read and listen to stories.

SKETCHES



PROJECTIONS 1

UPDATED ENQUIRY



ENQUIRY

HOW CAN A DIGITAL PLATFORM AND PUBLICATION BE USED TO ENGAGE AND GIVE SPACE TO THE CREATIVE WORLDS OF GEN Z SWANA/MENA CREATIVES?

PROJECT DESCRIPTION

DUNYA IS AN ONLINE PUBLICATION AND PLATFORM THAT DOCUMENTS HOW GEN Z CREATIVES FROM SWANA/MENA DISAPORA SHAPE IDENTITY, HERITAGE, AND CREATIVE PRACTICES TOGETHER, WHILE IMAGINING THE MULTIPLE WORLDS WE INHABIT.



- In particular, the inaugural issues gave proof that subcultures can appear organically from within a community, blending heritage and contemporary expression in ways that co-exist. The Ethiopian skate scene featured in the article demonstrates how young creatives forge their own space, not by rejecting their cultural background, but by remaining grounded in their heritage.



Locale.

About

We are a Sudanese space for the development of a home-grown creative effort. Locale exhibits, designs, and collaborates with Sudanese creative practitioners.

localesd@gmail.com ↗
[@locale_sd](https://www.instagram.com/locale_sd) ↗

Reach out to talk about a potential collaboration, press, project, or just to say hello.

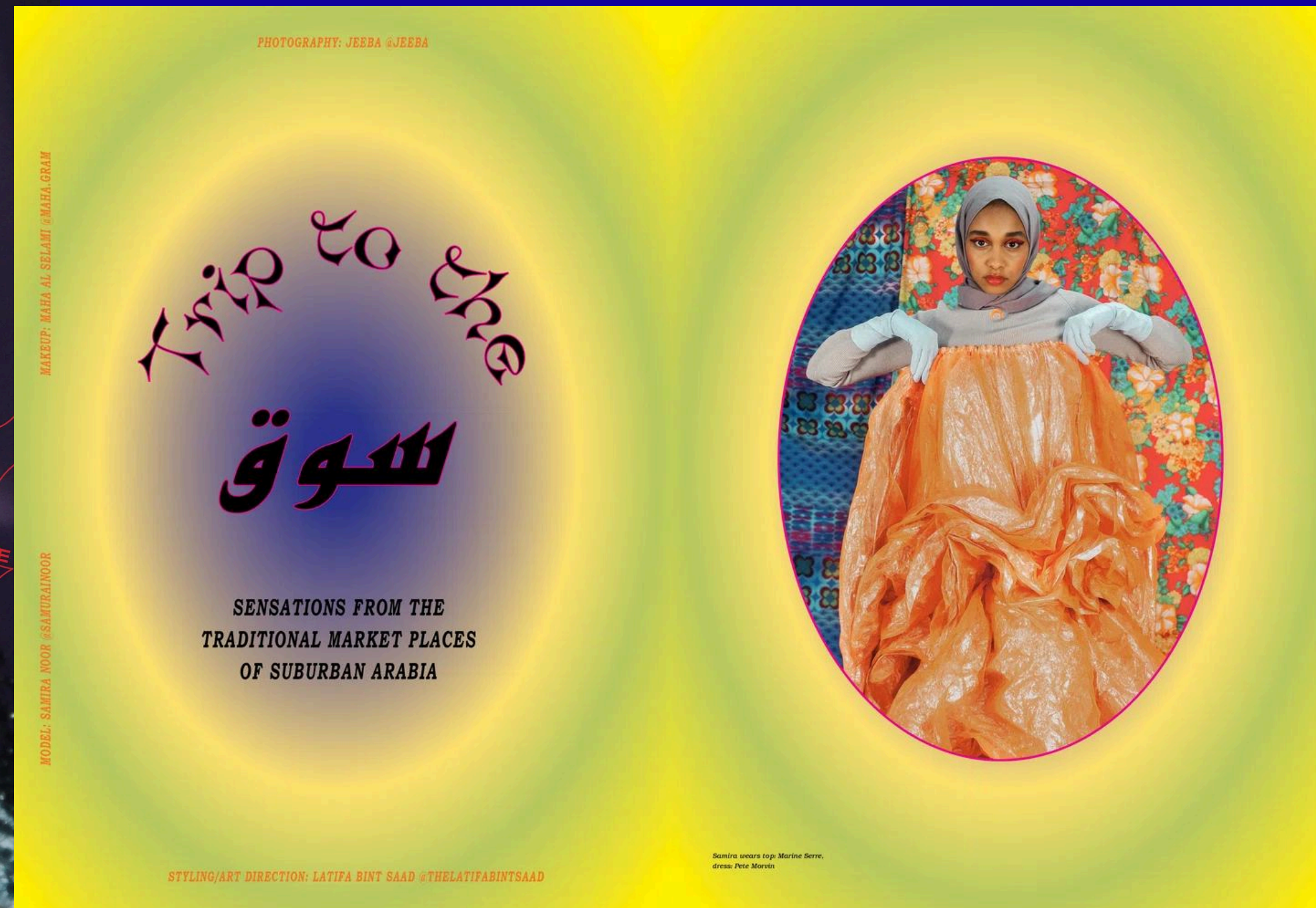
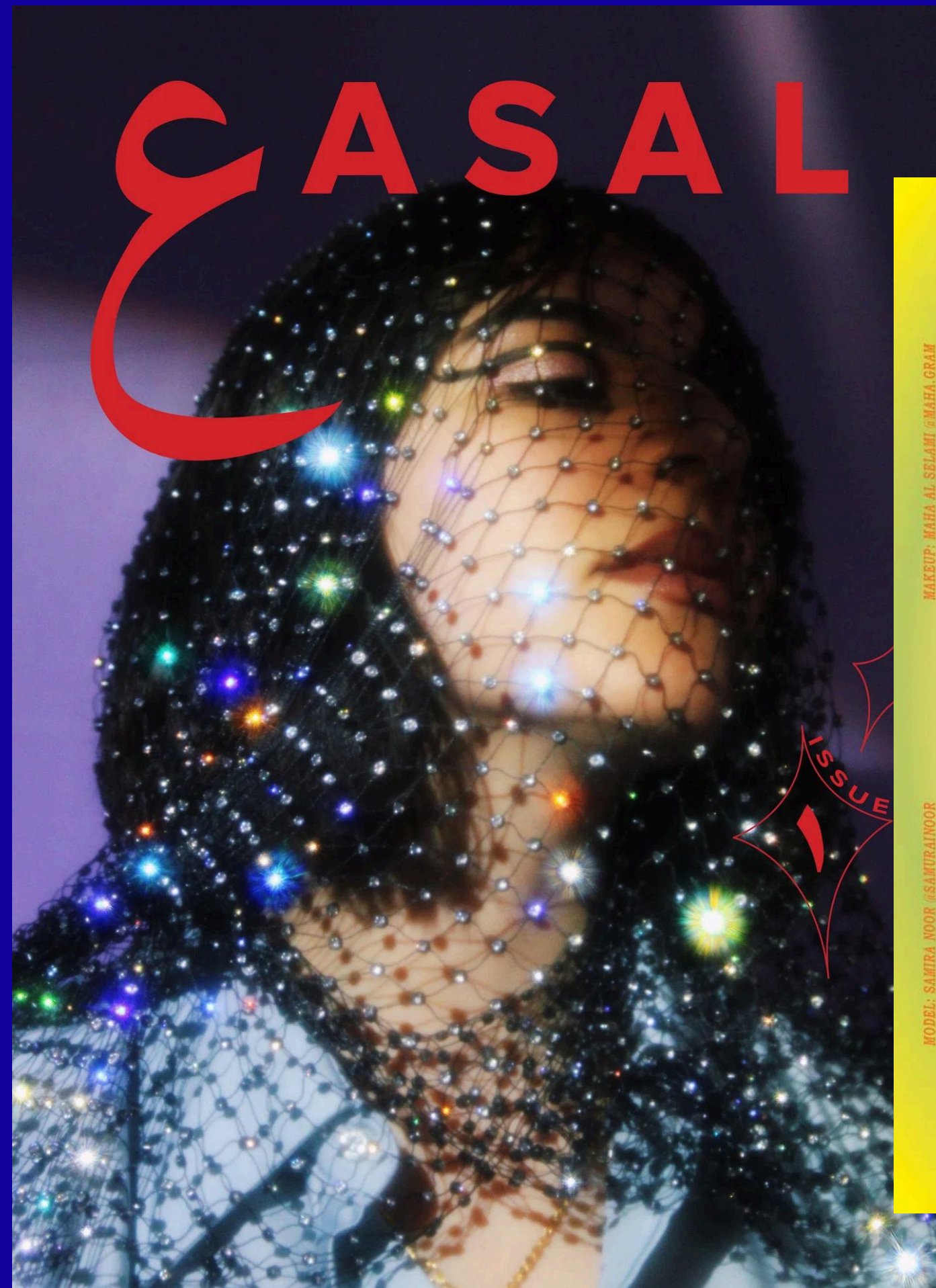
Projects

After Memory Publication	2021
SN3SDN Pop-up	2019
This Will Have Been; Archive of the Past, Present and Future	2019

- Locale is an independent publishing platform and zine that focuses on Sudanese culture, lived experience, and history, with participants from creatives both based locally or within the diaspora. Through the use of research-led and collaborative approach it allows for writing, photography, and archival pieces to be incorporated in the documentation of stories that are often left out of mainstream media.



- The project functions through a shared physical sketchbook (Daftar Asfar translates to yellow book) and is passed between different participants. This allows for each person to respond in the sketchbook through whatever artistic discipline they choose, writing, illustration, or collaging.
- By using the publication in this form, Daftar Asfar is emphasizing how process, exchanging, and communal authorship delivers meaningful participation over structured content. This model is focusing on the importance of artistic interactions and community-building as a form of resisting commercial publishing forms. Daftar Asfar as a source, has shown relevance to my project as it demonstrates how it is possible to build a publication by its functionality.



- 3ASAL is a youth-led digital platform that delivers storytelling, interviews, and creative content celebrating women in Middle Eastern and North African regions and diasporic identities.
- It helped me better comprehend how community participation, tone, and how the narrative structure changes engagement. 3ASAL's focus on women-centered storytelling across its issues showed me how a clearly decided approach to content and community can guide a platform's positioning.



POLYESTER

Features Podcast About Shop

[Become A Member](#)

Jennette McCurdy on Researching Adolescence, Obsession and Half His Age

Words: [Ione Gamble](#) | Photographer: [Kaio Cesar](#) | Makeup: [Akina Shimzu](#) | Hair: [Koh](#) | Styling: [Ellie Burns](#) | Production Design: [Braden Young](#) | Videography: [Camille Mariet](#) | Stylist assist: [Kasey Bry](#) | Photo assist: [Gabriella Miranda](#)

POLYESTER THE DOLLHOUSE

Publishing an age gap novel as your debut fiction offering in the year of 2026 is not for the faint of heart. With the internet at large deeming age gaps immoral regardless of if the couple are of consenting age and social media debating on a near daily basis as to the power dynamics at play when a couple differs in age, Jennette McCurdy has once again proven herself as a writer that is unafraid of tackling societal taboo.

In an era of sanitised girlhood and curated celebrity overshares, McCurdy's first book - *I'm Glad My Mom Died*, a warts and all recollection of life as a child-star and fraught familial dynamics - sold over three million copies, proving an appetite for a more honest depiction of our experiences. With her first novel, McCurdy leans in even harder - *Half His Age* is less interested in moralising the teacher-student relationship at the heart of

- An independent feminist and Gen Z cultural zine, Polyester was founded in the UK by the traditional DIY publishing form. Known for their lighthearted yet critical tone, addressing themes of gender, sexuality, subcultural identity, body politics, comedy, and artistic experimentations.
- Polyester has influenced my research because it demonstrates how independent zines maintain a distinct identity even if extending across print, internet media, and live events. Its ongoing dedication to feminist values shows how expansion and visibility are possible without sacrificing.

PROJECTIONS 1

LAST WEEK

ENQUIRY

HOW CAN A DIGITAL PLATFORM AND PUBLICATION BE USED TO ENGAGE AND GIVE SPACE TO THE CREATIVE WORLDS OF GEN Z SWANA/MENA CREATIVES?

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NOTES FROM LAST SESSION

- LANDING PAGE AND MAIN/HOME PAGE FEEL DISCOUNTED VISUALLY
- 3D SPHERE IN THE MIDDLE CAN BE FURTHER ANIMATED
- HOW TO FACILITATE THAT COMMUNITY BUILDING?
- THEMATIC COHESION IN VISUALLY.

