

Unit 2: Week 4
Positions Through Contextualising
Mini Iteration of Extended Bibliography

Iteration from Studio Practice

Positions Through Contextualising

In the exploration of my reference by Poggenpohl, I created a series of magazine articles exploring the notion of ‘Affordance’. One of these iterations of translation of Affordance was combined with another of my references, Hunziker. Hunziker subverted Vogue covers by overlaying aliens or monsters over the models in an audio visual montage, reframing the cover and translating it into a digital form.

Inspired by the subversion, that challenged the assumed beauty and elegance of a Vogue cover, I created the following spread. I took one of Hunzikers images and took it back into print as a still. Instead of placing it where the image would be in an affordant layout, I used the words it spoke in the image box and put the image in the blocks that would of been the accompanying text. Working within the space that would of been headline, standfirst, and two columns of text. This exposed and subverted the affordance of a magazine spread and translated the speech of digital into text of print. Translating the digital form, drew more attention to the words spoken (and their wry, implicit and explicit meaning), by elevating them through editorial hierarchy.

LOOK AT ME,
WE'RE ALL
JUST LOOKING
OUT FOR
SOMETHING
REAL. LOOK AT
ME, WE'RE ALL
JUST LOOKING
OUT FOR

PICTURE CREDIT



PICTURE CREDIT

Generic Magazine Layout Utilising Affordance

To further explore my written extended bibliography I wanted to take it into the medium I am interrogating, to see how it affected the writing. Through writing the bibliography I was able to think more deeply about the relationship of affordance and magazine design, as well as the relationship magazines have with humans through exploration of concepts of perception, convention and connotation.

I started by blocking out a generic commercial magazine layout with dummy text and image blocks. In doing so, I became aware of the affordance of a magazine layout. This drew my attention to conventions and formatting, and correlations to Jencks and Silvers’ premise of needing “enough of the old to accept the new” in the process of adhocism.

HEAD

Standfirst introducing the feature. Standfirst introducing the feature. Standfirst introducing

Arum qui nobiti re sed quat asi dem que siti temporp oremqui comnia ditae prerorero tem ipsapic iendiciet et pelis ut asperesciis di volenis

Arum qui nobiti re sed quat asi dem que siti temporp oremqui comnia ditae prerorero tem ipsapic iendiciet et pelis ut asperesciis di volenis autem aut restioribea nimagnis ationse dioratur?

Tusantiur? Ximus re pratem faccumquibus atur sitas dolorep udisquas doluptatiume nos recabor eperorest, sectionem que consequia cum quodi de imi, natis nihilitiam abore reptatia natur aut re vit ventur?

Namenis nobissi audit, optis sus mi, et rest modis rempore iusandam rem quis re perfercia serepe a nonseque plibus debitium, voluptae voluptaqui aut dolor sequature officiis incient prepellis arcia volupta dellabo. Busaperum cullaut desequam re molorero volento omnihillorem repe am ius eum errovit atenis as nam nonsequid que es eumquat.

Am re maionse quiat. Atio. Itatur, same voluptas veles erum vent odi comnis doluptaquiam quis excersp erupiciatur sent litatur? Qui re intium sima voluptur?

Em facider eriorestem siment qui doloribus eumque a vel iuria quo officiis di sinvenis res unti aditis conserae consequia conet que quunt es ratataiae. Et doloreici untibusandit lacerum volupta

PICTURE CREDIT

sitatio. Ut exped et quam, corehenis rempore dolupta sperit et, il eos unto moloressed quo ipsamet ut velest, inia vid magnat laboreperro blatusdaecus evelenisi blates esci blanduci aute magnis mo tectem harum que res evelectes si versperi aut imus dolor adicatio. Dae doloribero maxim arum, aut landionempor aborrundita corehen iendioreium reptatem. Neque esed molenim a sin et laut qui nos re enet quasimped maio. Nequatia dolentiae lat ulpa dentem fugiam ad quis volo ma dis pligni offic

Pull quote in here? Pull quote in here?

Pull quote in here? Pull quote in here?

Pull quote in here? Pull quote in here?

temperiatum?

Bo. Agni volere sit aut pres repro volestius, cum ipis platur alibus.

Bea sapicabo. Ectiis mil incti qui con eossit pori rescid expedit ionsequia nis et eni torerero duciationsed et, sed moluptatur?

Tatatiusa quam qui conseni minctur? Ut eos as quatio. Inctem labo. Sundaest que cupta nonse Tatatiusa quam qui conseni minctur? Ut eos as quatio. Inctem labo. Sundaest que cupta nonse

Pull quote in here? Pull quote in here?

Pull quote in here? Pull quote in here?

Pull quote in here? Pull quote in here?

sequamus es dolore ommolest ut liquae pligendici omni culpa verem idunt haribus daest, quam eat odi occupta sit, cullent et et et porectis ex et, quiduciatet, sa dolo etur aruntione veliquia platia commoles et reriaec tioreicabo. Namus quatint et et adis qui nobist ullupicid quas Arum qui nobiti re sed quat asi dem que siti temporp oremqui comnia ditae prerorero tem ipsapic iendiciet et pelis ut asperesciis di volenis autem aut restioribea nimagnis ationse dioratur?

Tusantiur? Ximus re pratem faccumquibus atur sitas dolorep udisquas doluptatiume nos recabor eperorest, sectionum que consequia cum quodi de imi, natis nihilitiam abore reptatia natur aut re vit ventur?

Namenis nobissi audit, optis sus mi, et rest modis rempore iusandam rem quis re perfercia serepe a nonseque plibus debitium, voluptae voluptaqui aut dolor sequature officiis incient prepellis arcia volupta dellabo. Busaperum cullaut desequam re molorero volento omnihillorem repe am ius eum errovit atenis as nam nonsequid que es eumquat.

Am re maionse quiat. Atio. Itatur, same voluptas veles erum vent odi comnis doluptaquiam quis excersp erupiciatur sent litatur? Qui re intium sima voluptur?

Em facider eriorestem siment qui doloribus eumque a vel iuria quo officiis di sinvenis res unti aditis conserae consequia conet que quunt es ratatiae. Et doloreici utibusandit lacerum volupta sitatio. Ut exped et quam, corehenis rempore dolupta sperit et, il eos unto moloresed quo ipsamet ut velest, inia vid magnat laboreperro blatusdaecus evelenisi blates esci blanduci aute magnis mo tectem harum que res evelectes si versperi aut imus dolor adicatio. Dae doloribero maxim arum, aut landionempor aborrundita corehen iendioreium reptatem. Neque esed molenim a sin et laut qui nos re enet quasimped maio. Nequatia dolentiae lat ulpa dentem fugiam ad quis volo ma dis pligni offic temperiatur?

Bo. Agni volore sit aut pres repro volestius, cum ipis platur alibus.

Bea sapicabo. Ectiis mil incti qui con eossit pori rescid expedit ionsequia nis et eni torerero duciationsed et, sed moluptatur?

Tatatiusa quam qui conseni minctur? Ut eos as quatio. Inctem labo. Sundaest que cupta nonse sequamus es dolore ommolest ut liquae pligendici omni culpa verem idunt haribus daest, quam eat odi occupta sit, cullent et et et porectis ex et, quiduciatet, sa dolo etur aruntione veliquia platia commoles et reriaec tioreicabo. Namus quatint et et adis qui nobist ullupicid quas

Arum qui nobiti re sed quat asi dem que siti temporp oremqui comnia ditae prerorero tem ipsapic iendiciet et pelis ut asperesciis di volenis autem aut restioribea nimagnis ationse dioratur?

Tusantiur? Ximus re pratem faccumquibus atur sitas dolorep udisquas doluptatiume nos recabor eperorest, sectionum que consequia cum quodi de imi, natis nihilitiam abore reptatia natur aut re vit ventur?

Namenis nobissi audit, optis sus mi, et rest modis rempore iusandam rem quis re perfercia serepe a nonseque plibus debitium, voluptae voluptaqui aut dolor sequature officiis incient prepellis arcia volupta dellabo. Busaperum cullaut desequam re molorero volento omnihillorem repe am ius eum errovit atenis as nam nonsequid que es eumquat.

Am re maionse quiat. Atio. Itatur, same voluptas veles erum vent odi comnis doluptaquiam quis excersp erupiciatur sent litatur? Qui re intium sima voluptur?

Em facider eriorestem siment qui doloribus eumque a vel iuria quo officiis di sinvenis res unti aditis conserae consequia conet que quunt es ratatiae. Et doloreici utibusandit lacerum volupta sitatio. Ut exped et quam, corehenis rempore dolupta sperit et, il eos unto moloresed quo ipsamet ut velest, inia vid magnat laboreperro blatusdaecus evelenisi blates esci blanduci aute magnis mo

Picture caption

tectem harum que res evelectes si versperi aut imus dolor adicatio. Dae doloribero maxim arum, aut landionempor aborrundita corehen iendioreium reptatem. Neque esed molenim a sin et laut qui nos re enet quasimped maio. Nequatia dolentiae lat ulpa dentem fugiam ad quis volo ma dis pligni offic temperiatur?

Bo. Agni volore sit aut pres repro volestius, cum ipis platur alibus.

Bea sapicabo. Ectiis mil incti qui con eossit pori rescid expedit ionsequia nis et eni torerero duciationsed et, sed moluptatur?

Tatatiusa quam qui conseni minctur? Ut eos as quatio. Inctem labo. Sundaest que cupta nonse sequamus es dolore ommolest ut liquae pligendici omni culpa verem idunt haribus daest, quam eat odi occupta sit, cullent et et et porectis ex et, quiduciatet, sa dolo etur aruntione veliquia platia commoles et reriaec tioreicabo. Namus quatint et et adis qui nobist ullupicid quas Arum qui nobiti re sed quat asi dem que siti temporp oremqui

Pull quote in here? Pull quote in here?

Pull quote in here? Pull quote in here?

Pull quote in here? Pull quote in here?

comnia ditae prerorero tem ipsapic iendiciet et pelis ut asperesciis di volenis autem aut restioribea nimagnis ationse dioratur?

Tusantiur? Ximus re pratem faccumquibus atur sitas dolorep udisquas doluptatiume nos recabor eperorest, sectionum que consequia cum quodi de imi, natis nihilitiam abore reptatia natur aut re vit ventur?

Namenis nobissi audit, optis sus mi, et rest modis rempore iusandam rem quis re perfercia serepe a nonseque plibus debitium, voluptae voluptaqui aut dolor sequature officiis incient prepellis arcia volupta dellabo. Busaperum cullaut desequam re molorero volento omnihillorem repe am ius eum

Populated Magazine Layout

Extended Bibliography Text and Images

I then populated the layout with text and images of my extended bibliography, as expected, through affordance: a snappy headline, an intriguing standfirst, a provoking pull quote; page paraphenalia doing the heavy lifting and contextualising - a slug positioning the spread in a wider context, a picture caption anchoring the image temporally in the wider world, page numbers giving orientation within a space. I purposely left the picture credit as PICTURE CREDIT to draw attention to the formula of magazine layout design. Images that demonstrate, reflect and elevate the content.



One of a series of audio-visual Vogue covers created by artist Esther Hunziker

WHERE'S YOUR HEAD AT?

Does design serve to lure and tempt, creating an alternative reality produced by a perceived duality?

Poggenpohl, a designer and educator, defines 'affordance' in the context of the psychologist Gibson, who coined the term through an ecological approach to "human-environment relationships, stating that they co-evolve; we work on the environment and the environment works on us" (Poggenpohl, 2018).

Poggenpohl uses a fishing lure as an example. The lure is designed to look and act like a fish; it has the affordance of a fish. It then uses this affordance (its likeness) in affordance (an animal-environment relationship) to attract larger predatory fish, to bite.

I used Poggenpohl's thesis of "human-environment co-evolution" to explore in my studio practice, to investigate and further my knowledge on, commercial magazine editorial design in a hybrid world. I found the concept of how the "environment works on us" challenging, as I sat in my kitchen that I had designed (whereby I had full control over my environment and I could not initially see how my environment had shaped my kitchen). As a result I investigated what 'the environment' was in relation to my topic and how, if at all, it evolved the magazine cover. I did this in three ways. Through history via political, economical and cultural environments (and found the influence of all affect imagery, cover lines, technology, production and distribution); through the geographical distribution

of magazines (and found physical locations amplify the messages proffered, thereby the environment shaping the human); through the environment of image and language (and found one informs the other, and when combined, are a powerful force on the human). I found the thesis to be true, as each environment did evolve the cover. As the environment evolved the cover, I found the cover evolved the environment, the physical newsstand in shops, the ideologies perpetuating culture, forming

“The natural and artificial environments are related yet people increasingly live in the artificial”

the environments of humans. I could further explore environments through the office environment the magazine is created in and the environment of graphic design.

Poggenpohl deepened her argument by saying the worlds created by affordances alter not only the environment, but the people themselves. She states, "The natural and artificial environments are related yet people increasingly live in the artificial, created by design to serve human purpose and

“..Desire, as to lure
is to tempt, as desire is
created by tempting”

desire.” This artificial environment resonated with me, particularly in relation to the digital aspect of my project. It was interesting that Poggenpohl used the lure as her example of affordance and then progresses to discuss desire, as to lure is to tempt, as desire is created by tempting.

Poggepohl notes the affordance of digital media as literally shrinking the world “making more people, services, and objects accessible” (Poggenpohl, 2018). I initially linked the affordance of digital media to creating an “artificial world”, in particular through the use of social media and phones. The artificial world (or environment) humans create of their online selves, filtered, edited, created, curated; narrated by a series of hashtags or 140 / 240 characters (both figures a result by affordance fyi). But, then I questioned if print magazines do this too? Berlotti echoes Poggenpohls thought, as he states, “The role of designers has rotated 180° from solving problems to creating desires” (Berlotti, 2007). I’m a designer, did I create desires through editorial design. Do I create desires through editorial design? This was uncomfortable and forced self-reflection.

I returned to the source of Poggenpohls postulation, James J. Gibson to deepen my understanding of this relationship. Gibson situates himself in the field of perception. He acknowledges physics, optics, anatomy and physiology, that describe facts, but challenges them all through looking at objects through illumination, or what he describes as “ambient optic array” (Gibson, 1986).

Gibson’s notion of perception, how humans perceive things by a combination of association of the environment, light and affordance, to create a perceived reading of a thing, gave greater depth to my own project and a focus I want to explore further. Combined with my practice this leads me to question if the theory of affordance and perception can be related to print and digital media in a media-media affordance? How does

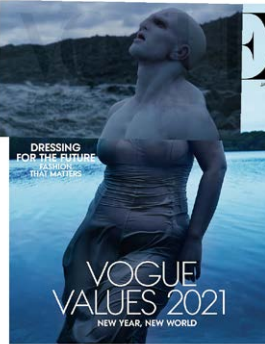
the print-digital relationship within commercial magazine editorial design co-evolve? How do the environments of print and digital in editorial design affect one another? How does perception play a part in this?

Esther Hunziker is a Swiss artist with an interest in the “clash between apparent realities and real illusory worlds” (HEK, 2024) through surveillance, deconstruction and montages. Hunziker’s project Vogue Cover Creatures (Hunziker, 2022) subverts a series of printed Vogue covers by inserting a science fiction character / monster / alien head, over the cover model, and creating digital audiovisual collages, that question and “subvert the mechanics of seduction of the fashion and of the entertainment industry” in a “humorous manner” (Librarystack, 2024).

The simplicity of this project, executed with exquisite detail, that is accessible and humourous appeals to me and makes this a powerful project, and statement, of graphic communication design. Inspired by this subversion it pushed me to look at my own practice and questioned me as to how I could subvert commercial magazine editorial design. This led to a spread whereby I transposed the text and the imagery subverting the affordance of magazine layout design. This exposed to hierarchy, image-language relationships and implicit bias within magazine design. This iteration/ translation was a quick and lightfooted last minute addition, but alluringly the most interesting to develop further in different contexts.

The hybrid created by Hunziker, combining a print cover layout design with digital audio and visual movement, challenges the rhetoric of a magazine cover in both content and form. This is relevant to my project in rhetoric, materiality and form.

The rhetoric of the content, the image and text, is subverted through the overlay of the alien, transforming what is perceived as elegant



A series of images from
Esther Hunziker’s project
Vogue Cover Creatures,
shining a light on the
darker side of the
entertainment industry

and beautiful, as ugly and illusory. Ironically the subverted form implicitly speaks a reality of the industry, and of the graphic communication design practice of magazine cover design. The covering of the models’ heads highlights the rest of the models’ body – her exposed breasts, extremely thin legs, and/or couture clothing, all signifying luxury, aspiration, body type and beauty. With the context of the cover (its environment?), altered by the alien, these attributes appear ugly, contrite, and homogenous. The subversion breaks the affordance of the cover.

This reversal of beauty/ugly is reiterated explicitly and implicitly by cover monster #29 who literally, satirically, says, “Look at me, we’re all just looking out for something real”. The illusory is more real than the ‘real’ cover that masquerades aspirational beauty as a positive thing, through stereotypical portrayals of women and homogenous ideas and ideals. Gibson noted the misinformation of information in affordance, (in his example an

“Does this render the original
cover deceitful? Creating a
perception-deception paradox?”

animal mistakes quicksand for sand), stating “the danger is sometimes hidden” (Gibson, 1986). The juxtaposition of model and alien further implicitly iterates that the ‘real’ magazine cover hides the truth. The affordance of the environment created a perceived misinformation. Does this render the original cover deceitful? Creating a perception-deception paradox?

Poggenpohl’s affordance and lure, combined with Hunziker’s illumination of the illusory, added to Gibson’s perception and hidden dangers, provoke the question is the graphic communication design of commercial magazine covers, a deception, through perception, of affordance?

Transposing Text and Imagery Subverting Affordance - a Reflection of References

Now I had a basic commercial magazine layout I wanted to experiment how I could subvert, inspired by Hunzikers subversion of the Vogue covers. This process is different to how I would subvert an existing magazine spread as its an academic text, so challenging in a different way. Jencks and Silver springs to mind again, how much of the conventional do I need to retain for it to remain a 'magazine spread'? Maybe the question for me is which part(s) can I subvert for this purpose? How can I subvert in the most powerful way to represent, reflect and elevate my content?

I start by transposing the image and text conventions. I place all the text into the image boxes and place images in the text boxes that visually represent what that column or block of text is saying.

I immediately notice the picture caption that was overlaid on the image, is now overlaid on the text, rendering a part of it unreadable. Interesting that we put words over images and don't think about how that changes the meaning of the image, but when an image is over words it's uncomfortable. What does this say about word/image relationships?

Poggenpohl, a designer and educator, defines 'affordance' in the context of the psychologist Gibson, who coined the term through an ecological approach to "human-environment relationships, stating that they co-evolve; we work on the environment and the environment works on us" (Poggenpohl, 2018).

Poggenpohl uses a fishing lure as an example. The lure is designed to look and act like a fish; it has the affordance of a fish. It then uses this affordance (its likeness) in affordance (an animal-environment relationship) to attract larger predatory fish, to bite.

I used Poggenpohl's thesis of "human-environment co-evolution" to explore in my studio practice, to investigate and further my knowledge on, commercial magazine editorial design in a hybrid world. I found the concept of how the "environment works on us" challenging, as I sat in my kitchen that I had designed (whereby I had full control over my environment and I could not initially see how my environment had shaped my kitchen). As a result I investigated what 'the environment' was in relation to my topic and how, if at all, it evolved the magazine cover. I did this in three ways. Through history via political, economical and cultural environments (and found the influence of all affect imagery, cover lines, technology, production and distribution); through the geographical distribution of magazines (and found physical locations amplify the messages proffered, thereby the environment shaping the human); through the environment of image language (and found one informs the other, and when combined, are a powerful force for man). I found the thesis to be true, as each environment did evolve the cover. As the environment evolved the cover, I found the cover evolved the environment, the physical newsstand in shops, the ideologies perpetuating culture, forming the environments of humans. I could further explore environments through the office environment the magazine is created in and the environment of graphic design.

Poggenpohl deepened her argument by saying the worlds created by affordances alter not only the environment, but the people themselves. She states, "The natural and artificial environments are related yet people increasingly live in the artificial, created by design to serve human purpose and desire." This artificial environment resonated with me, particularly in relation to the digital aspect of my project. It was interesting that Poggenpohl used the lure as her example of affordance and then progresses to discuss desire, as to lure is to tempt, as desire is created by tempting.

Poggenpohl notes the affordance of digital media as literally shrinking the world "making more people, services, and objects accessible" (Poggenpohl, 2018). I initially linked the affordance of digital media to creating an "artificial world", in particular through the use of social media and phones. The artificial world (or environment) humans create of their online selves, filtered, edited, created, curated; narrated by a series of hashtags or 140 / 240 characters (both figures a result by affordance fyi). But, then I questioned if print magazines do this too? Berlotti echoes Poggenpohl's thought, as he states, "The role of designers has rotated 180° from solving problems to creating desires" (Berlotti, 2007). I'm a designer, did I create desires through editorial design. Do I create desires through editorial design? This was uncomfortable and forced self-reflection.

I returned to the source of Poggenpohl's postulation, James J. Gibson to deepen my understanding of this relationship. Gibson situates himself in the field of perception. He acknowledges physics, optics, anatomy and physiology, that describe facts, but challenges them all through looking at objects through illumination, or what he describes as "ambient optic array" (Gibson, 1986).

Gibson's notion of perception, how humans perceive things by a combination of association of the environment, light and affordance, to create a perceived reading of a thing, gave greater depth to my own project and a focus I want to explore further. Combined with my practice this leads me to question if the theory of affordance and perception can be related to print and digital media in a media-media affordance? How does the print-digital relationship within commercial magazine editorial design co-evolve? How do the environments of print and digital





in editorial design affect one another? How does perception play a part in this?

Esther Hunziker is a Swiss artist with an interest in the “clash between apparent realities and real illusory worlds” (HEK, 2024) through surveillance, deconstruction and montages. Hunziker’s project Vogue Cover Creatures (Hunziker, 2022) subverts a series of printed Vogue covers by inserting a science fiction character / monster / alien head, over the cover model, and creating digital audiovisual collages, that question and “subvert the mechanics of seduction of the fashion and of the entertainment industry” in a “humorous manner” (Librarystack, 2024).

The simplicity of this project, executed with exquisite detail, that is accessible and humorous appeals to me and makes this a powerful project, and statement, of graphic communication design. Inspired by this subversion it pushed me to look at my own practice and questioned me as to how I could subvert commercial magazine editorial design. This led to a spread whereby I transposed the text and the imagery subverting the affordance of magazine layout design. This exposed to hierarchy, image-language relationships and implicit bias within magazine design. This iteration/translation was a quick and lightfooted last minute addition, but alluringly the most interesting to develop further in different contexts.

The hybrid created by Hunziker, combining a print cover layout design with digital audio and visual movement, challenges the rhetoric of a magazine cover in both content and form. This is relevant to my project in rhetoric, materiality and form.

The rhetoric of the content, the image and text, is subverted through the overlay of the alien, transforming what is perceived as elegant and beautiful, as ugly and illusory. Ironically the subverted form implicitly speaks a reality of the industry, and of the graphic communication design practice of magazine cover design. The covering of the models’ heads highlights the rest of the models’ body – her exposed breasts, extremely thin legs, and/or couture clothing, all signifying luxury, aspiration, body type and beauty. With the context of the cover (its environment?), altered by the alien, these attributes appear ugly, contrite, and homogenous. The subversion breaks the affordance of the cover.

This reversal of beauty/ugly is reiterated explicitly and implicitly by cover monster #29 who literally, satirically, says, “Look at me, we’re all just looking out for something real”. The illusory is more real than the ‘real’ cover that masquerades aspirational beauty as a positive thing, through stereotypical portrayals of women and homogenous ideas and ideals. Gibson noted the misinformation of information in affordance, (in his example an animal mistakes quicksand for sand), stating “the danger is sometimes hidden” (Gibson, 1986). The juxtaposition of model and alien further implicitly iterates that the ‘real’ magazine cover hides the truth. The affordance of the environment created a perceived misinformation. Does this render the original cover deceitful? Creating a perception-deception paradox?

Poggenpohl’s affordance and lure, combined with Hunziker’s illumination of the illusory, added to Gibson’s perception and hidden dangers, provoke the question is the graphic communication design of commercial magazine covers, a deception, through perception, of affordance?



Simplifying Imagery

The imagery is mixed in styles, size and formats which makes it really difficult to look at. This draws my attention to conformity of images within magazines. They are of a stylistic quality pertinent to the magazine, on every page, reiterating underlying, implicit, values and meaning of the magazine. More hidden meaning under a glossy facade. “Hidden dangers” as Gibson noted in the misinformation of information in affordant relationships.

The words are hard to read in such a wide measure and I made them a specific size just to fit the space, rather than them being written and designed to fit the space. Exposing another aspect of the magazine process that creates, curates and narrates a specific narrative, hidden in the pages.

I tried simplifying the imagey to take it back to a more sophisticated layout that feels more like a magazine spread, so that the content is more powerful in its subtlety, actively working within Jencks and Silvers notion of having enough of the old to accpet the new.

Poggenpohl, a designer and educator, defines 'affordance' in the context of the psychologist Gibson, who coined the term through an ecological approach to "human-environment relationships, stating that they co-evolve; we work on the environment and the environment works on us" (Poggenpohl, 2018).

Poggenpohl uses a fishing lure as an example. The lure is designed to look and act like a fish; it has the affordance of a fish. It then uses this affordance (its likeness) in affordance (an animal-environment relationship) to attract larger predatory fish, to bite.

I used Poggenpohl's thesis of "human-environment co-evolution" to explore in my studio practice, to investigate and further my knowledge on, commercial magazine editorial design in a hybrid world. I found the concept of how the "environment works on us" challenging, as I sat in my kitchen that I had designed (whereby I had full control over my environment and I could not initially see how my environment had shaped my kitchen). As a result I investigated what 'the environment' was in relation to my topic and how, if at all, it evolved the magazine cover. I did this in three ways. Through history via political, economical and cultural environments (and found the influence of all affect imagery, cover lines, technology, production and distribution); through the geographical distribution of magazines (and found physical locations amplify the messages proffered, thereby the environment shaping the human); through the environment of its language (and found one informs the other, and when combined, are a powerful force for the human). I found the thesis to be true, as each environment did evolve the cover. As the environment evolved the cover, I found the cover evolved the environment, the physical newsstand in shops, the ideologies perpetuating culture, forming the environments of humans. I could further explore environments through the office environment the magazine is created in and the environment of graphic design.

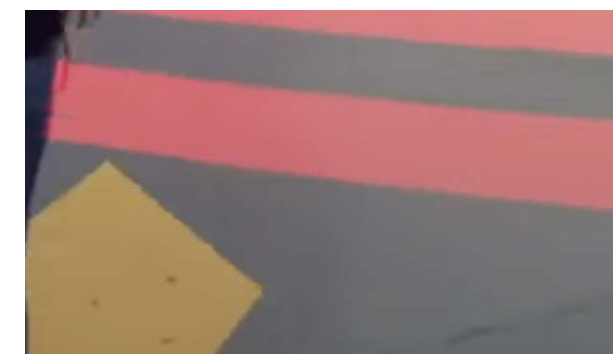
Poggenpohl deepened her argument by saying the worlds created by affordances alter not only the environment, but the people themselves. She states, "The natural and artificial environments are related yet people increasingly live in the artificial, created by design to serve human purpose and desire." This artificial environment resonated with me, particularly in relation to the digital aspect of my project. It was interesting that Poggenpohl used the lure as her example of affordance and then progresses to discuss desire, as to lure is to tempt, as desire is created by tempting.

Poggenpohl notes the affordance of digital media as literally shrinking the world "making more people, services, and objects accessible" (Poggenpohl, 2018). I initially linked the affordance of digital media to creating an "artificial world", in particular through the use of social media and phones. The artificial world (or environment) humans create of their online selves, filtered, edited, created, curated; narrated by a series of hashtags or 140 / 240 characters (both figures a result by affordance fyi). But, then I questioned if print magazines do this too? Berlotti echoes Poggenpohl's thought, as he states, "The role of designers has rotated 180° from solving problems to creating desires" (Berlotti, 2007). I'm a designer, did I create desires through editorial design. Do I create desires through editorial design? This was uncomfortable and forced self-reflection.

I returned to the source of Poggenpohl's postulation, James J. Gibson to deepen my understanding of this relationship. Gibson situates himself in the field of perception. He acknowledges physics, optics, anatomy and physiology, that describe facts, but challenges them all through looking at objects through illumination, or what he describes as "ambient optic array" (Gibson, 1986).

Gibson's notion of perception, how humans perceive things by a combination of association of the environment, light and affordance, to create a perceived reading of a thing, gave greater depth to my own project and a focus I want to explore further. Combined with my practice this leads me to question if the theory of affordance and perception can be related to print and digital media in a media-media affordance? How does the print-digital relationship within commercial magazine editorial design co-evolve? How do the environments of print and digital

PICTURE CREDIT





in editorial design affect one another? How does perception play a part in this?

Esther Hunziker is a Swiss artist with an interest in the “clash between apparent realities and real illusory worlds” (HEK, 2024) through surveillance, deconstruction and montages. Hunziker’s project Vogue Cover Creatures (Hunziker, 2022) subverts a series of printed Vogue covers by inserting a science fiction character / monster / alien head, over the cover model, and creating digital audiovisual collages, that question and “subvert the mechanics of seduction of the fashion and of the entertainment industry” in a “humorous manner” (Librarystack, 2024).

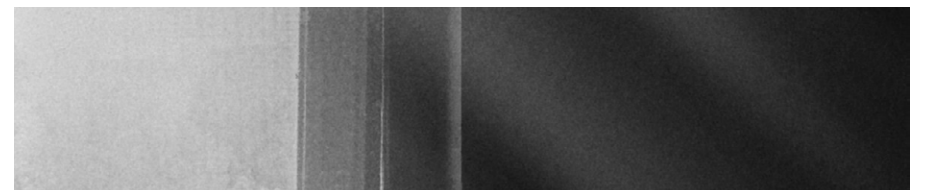
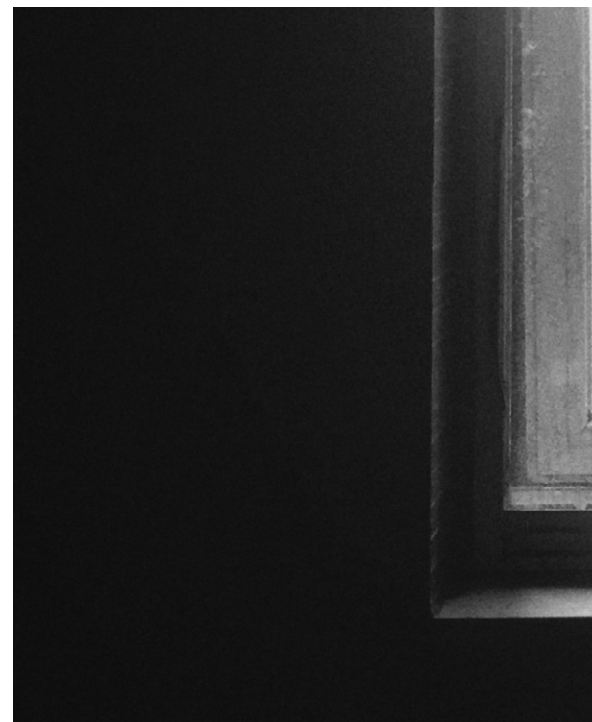
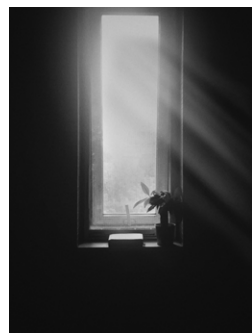
The simplicity of this project, executed with exquisite detail, that is accessible and humorous appeals to me and makes this a powerful project, and statement, of graphic communication design. Inspired by this subversion it pushed me to look at my own practice and questioned me as to how I could subvert commercial magazine editorial design. This led to a spread whereby I transposed the text and the imagery subverting the affordance of magazine layout design. This exposed to hierarchy, image-language relationships and implicit bias within magazine design. This iteration/translation was a quick and lightfooted last minute addition, but alluringly the most interesting to develop further in different contexts.

The hybrid created by Hunziker, combining a print cover layout design with digital audio and visual movement, challenges the rhetoric of a magazine cover in both content and form. This is relevant to my project in rhetoric, materiality and form.

The rhetoric of the content, the image and text, is subverted through the overlay of the alien, transforming what is perceived as elegant and beautiful, as ugly and illusory. Ironically the subverted form implicitly speaks a reality of the industry, and of the graphic communication design practice of magazine cover design. The covering of the models’ heads highlights the rest of the models’ body – her exposed breasts, extremely thin legs, and/or couture clothing, all signifying luxury, aspiration, body type and beauty. With the context of the cover (its environment?), altered by the alien, these attributes appear ugly, contrite, and homogenous. The subversion breaks the affordance of the cover.

This reversal of beauty/ugly is reiterated explicitly and implicitly by cover monster #29 who literally, satirically, says, “Look at me, we’re all just looking out for something real”. The illusory is more real than the ‘real’ cover that masquerades aspirational beauty as a positive thing, through stereotypical portrayals of women and homogenous ideas and ideals. Gibson noted the misinformation of information in affordance, (in his example an animal mistakes quicksand for sand), stating “the danger is sometimes hidden” (Gibson, 1986). The juxtaposition of model and alien further implicitly iterates that the ‘real’ magazine cover hides the truth. The affordance of the environment created a perceived misinformation. Does this render the original cover deceitful? Creating a perception-deception paradox?

Poggenpohl’s affordance and lure, combined with Hunziker’s illumination of the illusory, added to Gibson’s perception and hidden dangers, provoke the question is the graphic communication design of commercial magazine covers, a deception, through perception, of affordance?



Connecting Imagery

This is stronger, but the two spreads feel disjointed. I feel I need to connect the imagery more for the spread to be effective use of subversion.

I initially tried to find an image denoting perception that matched the hyper-reality image in colour and style. In looking for an image I found the following images that are of an installation titled 'Feelings are Facts' that exhibited in Beijing, China. It was a "collaboration between the danish-icelandic artist Olafur Eliasson and leading chinese architect Ma Yansong. They create a unique experience through architecture, fog and light. Eliasson is known for his exploration of the human perception and he often works with light, shadows, color, water, wind or fog to create a specific environment in order to move us to think about our experience of our surroundings - perceptions we usually take to be self-evident" (Getty Images)

These images speak directly of affordance of environment and perception and illustrate the text beautifully conceptually, whilst the medium and form it is presented in speak directly of the medium and form I am exploring (affordance and perception within magazine editorial design), whilst simultaneously subverting this affordance to exposing the "hidden dangers" (Gibson, 1986) within magazine editorial design.

Poggenpohl, a designer and educator, defines 'affordance' in the context of the psychologist Gibson, who coined the term through an ecological approach to "human-environment relationships, stating that they co-evolve; we work on the environment and the environment works on us" (Poggenpohl, 2018).

Poggenpohl uses a fishing lure as an example. The lure is designed to look and act like a fish; it has the affordance of a fish. It then uses this affordance (its likeness) in affordance (an animal-environment relationship) to attract larger predatory fish, to bite.

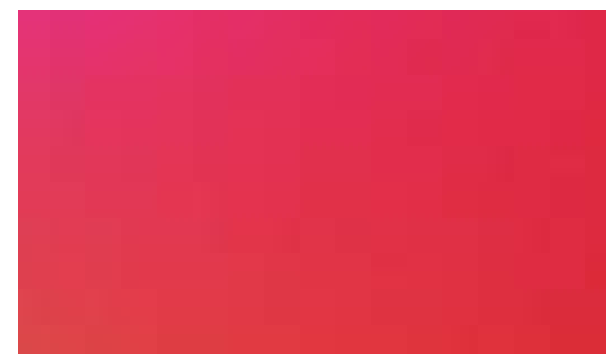
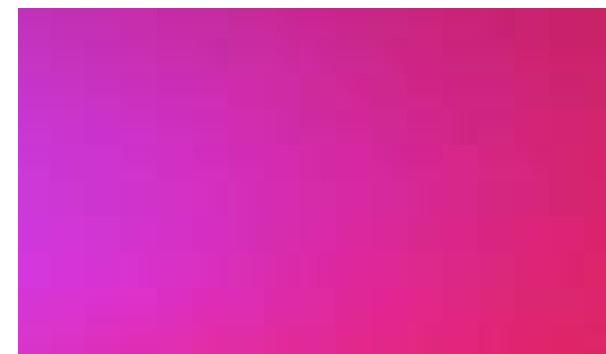
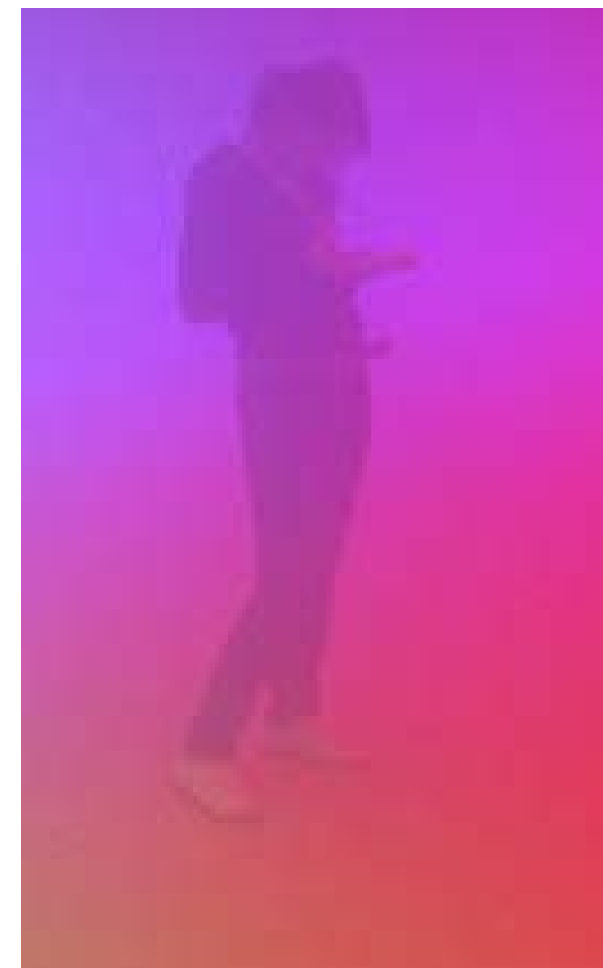
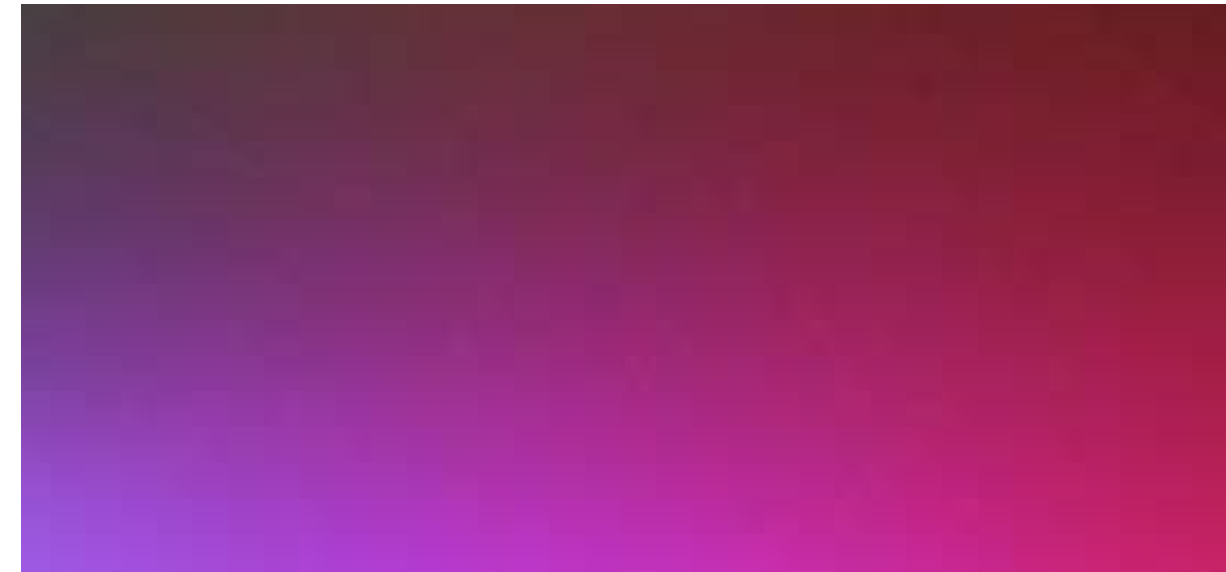
I used Poggenpohl's thesis of "human-environment co-evolution" to explore in my studio practice, to investigate and further my knowledge on, commercial magazine editorial design in a hybrid world. I found the concept of how the "environment works on us" challenging, as I sat in my kitchen that I had designed (whereby I had full control over my environment and I could not initially see how my environment had shaped my kitchen). As a result I investigated what 'the environment' was in relation to my topic and how, if at all, it evolved the magazine cover. I did this in three ways. Through history via political, economical and cultural environments (and found the influence of all affect imagery, cover lines, technology, production and distribution); through the geographical distribution of magazines (and found physical locations amplify the messages proffered, thereby the environment shaping the human); through the environment of image language (and found one informs the other, and when combined, are a powerful force for man). I found the thesis to be true, as each environment did evolve the cover. As the environment evolved the cover, I found the cover evolved the environment, the physical newsstand in shops, the ideologies perpetuating culture, forming the environments of humans. I could further explore environments through the office environment the magazine is created in and the environment of graphic design.

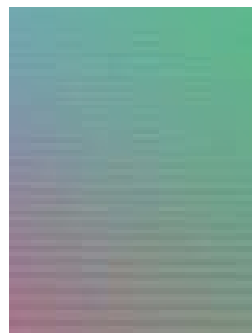
Poggenpohl deepened her argument by saying the worlds created by affordances alter not only the environment, but the people themselves. She states, "The natural and artificial environments are related yet people increasingly live in the artificial, created by design to serve human purpose and desire." This artificial environment resonated with me, particularly in relation to the digital aspect of my project. It was interesting that Poggenpohl used the lure as her example of affordance and then progresses to discuss desire, as to lure is to tempt, as desire is created by tempting.

Poggenpohl notes the affordance of digital media as literally shrinking the world "making more people, services, and objects accessible" (Poggenpohl, 2018). I initially linked the affordance of digital media to creating an "artificial world", in particular through the use of social media and phones. The artificial world (or environment) humans create of their online selves, filtered, edited, created, curated; narrated by a series of hashtags or 140 / 240 characters (both figures a result by affordance fyi). But, then I questioned if print magazines do this too? Berlotti echoes Poggenpohl's thought, as he states, "The role of designers has rotated 180° from solving problems to creating desires" (Berlotti, 2007). I'm a designer, did I create desires through editorial design. Do I create desires through editorial design? This was uncomfortable and forced self-reflection.

I returned to the source of Poggenpohl's postulation, James J. Gibson to deepen my understanding of this relationship. Gibson situates himself in the field of perception. He acknowledges physics, optics, anatomy and physiology, that describe facts, but challenges them all through looking at objects through illumination, or what he describes as "ambient optic array" (Gibson, 1986).

Gibson's notion of perception, how humans perceive things by a combination of association of the environment, light and affordance, to create a perceived reading of a thing, gave greater depth to my own project and a focus I want to explore further. Combined with my practice this leads me to question if the theory of affordance and perception can be related to print and digital media in a media-media affordance? How does the print-digital relationship within commercial magazine editorial design co-evolve? How do the environments of print and digital





in editorial design affect one another? How does perception play a part in this?

Esther Hunziker is a Swiss artist with an interest in the “clash between apparent realities and real illusory worlds” (HEK, 2024) through surveillance, deconstruction and montages. Hunziker’s project Vogue Cover Creatures (Hunziker, 2022) subverts a series of printed Vogue covers by inserting a science fiction character / monster / alien head, over the cover model, and creating digital audiovisual collages, that question and “subvert the mechanics of seduction of the fashion and of the entertainment industry” in a “humorous manner” (Librarystack, 2024).

The simplicity of this project, executed with exquisite detail, that is accessible and humorous appeals to me and makes this a powerful project, and statement, of graphic communication design. Inspired by this subversion it pushed me to look at my own practice and questioned me as to how I could subvert commercial magazine editorial design. This led to a spread whereby I transposed the text and the imagery subverting the affordance of magazine layout design. This exposed to hierarchy, image-language relationships and implicit bias within magazine design. This iteration/translation was a quick and lightfooted last minute addition, but alluringly the most interesting to develop further in different contexts.

The hybrid created by Hunziker, combining a print cover layout design with digital audio and visual movement, challenges the rhetoric of a magazine cover in both content and form. This is relevant to my project in rhetoric, materiality and form.

The rhetoric of the content, the image and text, is subverted through the overlay of the alien, transforming what is perceived as elegant and beautiful, as ugly and illusory. Ironically the subverted form implicitly speaks a reality of the industry, and of the graphic communication design practice of magazine cover design. The covering of the models’ heads highlights the rest of the models’ body – her exposed breasts, extremely thin legs, and/or couture clothing, all signifying luxury, aspiration, body type and beauty. With the context of the cover (its environment?), altered by the alien, these attributes appear ugly, contrite, and homogenous. The subversion breaks the affordance of the cover.

This reversal of beauty/ugly is reiterated explicitly and implicitly by cover monster #29 who literally, satirically, says, “Look at me, we’re all just looking out for something real”. The illusory is more real than the ‘real’ cover that masquerades aspirational beauty as a positive thing, through stereotypical portrayals of women and homogenous ideas and ideals. Gibson noted the misinformation of information in affordance, (in his example an animal mistakes quicksand for sand), stating “the danger is sometimes hidden” (Gibson, 1986). The juxtaposition of model and alien further implicitly iterates that the ‘real’ magazine cover hides the truth. The affordance of the environment created a perceived misinformation. Does this render the original cover deceitful? Creating a perception-deception paradox?

Poggenpohl’s affordance and lure, combined with Hunziker’s illumination of the illusory, added to Gibson’s perception and hidden dangers, provoke the question is the graphic communication design of commercial magazine covers, a deception, through perception, of affordance?

Learnings and Reflections

This was an intersting experiment and has allowed me to think more deeply and with more clarity about my extended bibliography and how to develop it.

I like the journey it has taken me. I think to develop further I need to think more about:

- Other ways to develop the subversion of design within the constraints of maintaining some affordance to magazine design.
- Develop the subversion of the text. It felt subverted by the fact that it was academic writing in a magazine format, and through its position and layout (in the image boxes). I need to think more about the text conventions I removed immediately (which was a subversion or reframing?).
- Think about how far the subversion wants to go. At the moment the text runs through the gutter so would be illegible if printed and bound as a publication. Do I want to subvert this far or am I interested in developing something that is subverted and challenging but also “commercial”?
- Develop the actual writing, challenging the actual langauge and construction of the text; challenging the affordance of academic writing perhaps?
- Think more deeply about how each element is affordant, how I can subvert its affordance, but retain some affordance to magazine design? What are these conditions?

End