

## **Unit 2: Week 5**

### **Positions Through Contextualising**

# Extended Bibliography

---

UNIT 2: WEEK 5  
POSITIONS THROUGH CONTEXTUALISING

Where I was:

- 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 language 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?

# Extended Bibliography

---

UNIT 2: WEEK 5  
POSITIONS THROUGH CONTEXTUALISING

Reflection on writing:

- Too convoluted
- Too many ideas
- Too complicated
- Definitely not a “coherent story well told”
- Couldn’t find my focus
- Over thinking
- Tried taking it into my medium to help me develop the writing



# Extended Bibliography

## Studio Practice

UNIT 2: WEEK 5

POSITIONS THROUGH CONTEXTUALISING

Poppengrühl, 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' (Poppengrühl, 2018).

Poppengrühl 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 Poppengrühl'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 empty the environment as well, thereby the environment shaping the human), through the environment of the magazine (and found one informs the other, and when combined, one a powerful tool for the environment). I found the thesis to be true, as each environment did evolve the cover. For the environment that evolved the cover, I found the cover evolved the environment; the physical newstand in shape, 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.

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

Poppengrühl makes the affordance of digital media as literally shrinking the world 'making more people, services, and objects accessible' (Poppengrühl, 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, constructed by a series of buildings or 160 / 240 characters. (Both figures a result by affordance too). But, then I questioned if print magazines do this too? Berlatti echoes Poppengrühl's thought as he states, 'The role of designers has related 180-year-making problems to creating desire' (Berlatti, 2007). 'I'm a designer, did I create desire through editorial design. Do I create desire through editorial design? This was uncomfortable and forced self-reflection.'

I returned to the source of Poppengrühl's position, 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, 1966).

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 to 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



7

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

Either Huzarke is a Swiss artist with an interest in the clash between apparent realities and real 'illusory worlds' (HEK, 2024) through surveillance, deconstruction and montage. Huzarke's project *Vogue Cover Creatures* (Huzarke, 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' (Libanovsky, 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 deconstruction was a quick and lightfooted last minute addition, but ultimately the most interesting to develop further in different contexts.

The hybrid created by Huzarke, 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 to elegant and beautiful, in style and luxury. Initially 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 content of the cover (its environment?), altered by the alien, these attributes appear ugly, grotesque, and homogeneous. The subversion breaks the affordance of the cover.

This reversal of beauty/ugly is reinforced 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 homogeneous ideas and ideals. Gibson noted the transformation of information in affordance, (in his example an animal mistakes quicksand for sand), stating 'the danger is sometimes hidden' (Gibson, 1966). The juxtaposition of model and alien further implicitly theorises that the real magazine cover hides the truth. The affordance of the environment created a perceived misaffordance. Does this render the original cover deceitful? Creating a perception-deception paradox?

Poppengrühl's affordance and lure, combined with Huzarke's illumination of the illusory, added to Gibson's perception and hidden dangers, provide the question is the graphic communication design of commercial magazine covers, a deception, through perception, of affordance?



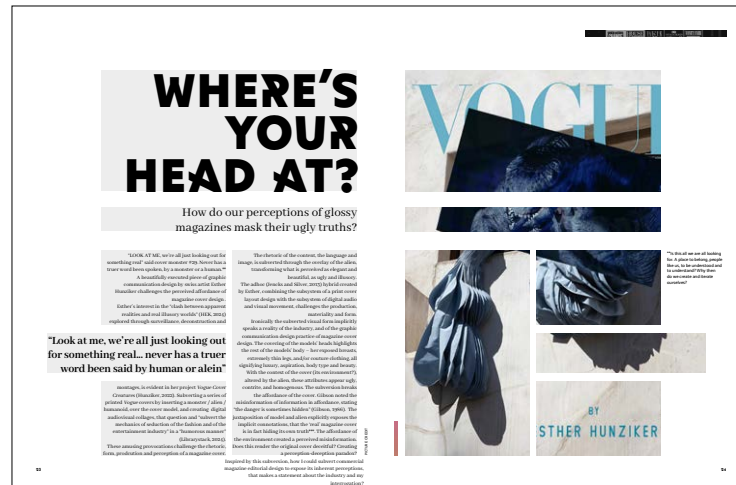
8

I reverted back to the iteration of my previous set of iterations to try again.

## Extended Bibliography

### Studio Practice

**UNIT 2: WEEK 5**  
**POSITIONS THROUGH CONTEXTUALISING**



I put the words back into the text boxes and flipped the layout to reflect it on the opposite page for the image.

I attempted to write each section as the first page of a feature, that is actually all one feature, to challenge the affordance of a feature layout. I left the text in shaded boxes that highlight the position came before the content, again to highlight affordance of a magazine spread, its constraints and constructs that make it recognisable as such but the implicit bias that comes with that.

I kept the main image as the 'text boxes as image boxes' to illustrate to co-evolving relationship between text and image and to break the affordance to expose this relationship. I flipped the layout for the second spread (classic pace and flow technicality of editorial design) which showed this relationship affecting one another which forced the text to be right aligned which then did not allow for a neat drop cap.

By the third spread I fel this wsan't working so moved on...

## UNIT 2: WEEK 5

### POSITIONS THROUGH CONTEXTUALISING

My previous practice highlighted that the words always come first in magazine layout design, so I kept the layout exactly as it was and wrote into the spread. I made the words fit the space, rather than the space fit the words. This helped my writing that I had been struggling with. I had too many ideas and it was convoluted and had no identifiable theme. It was also very academic (and a bit dull). I really wanted to subvert the conventions of academic writing as much

as magazine design. To acknowledge the context of my context. I am being taught to think and write in a specific way, that is of Central Saint Martins and Academia. That affects my position and context as well as my position and context within my references.

Writing directly into the spread allowed me to move away from the deeply ingrained position I found myself in. I managed to zoom out of my topic and used paraphrasing, of my own academic text, to create the medium. The academic text was quite heavy and negative. I'd thought about writing in the style of Adbusters, or very academically to contradict its environment, but I wanted it to be light and enjoyable and thought provoking and positive. This idea was materialise through Anoushka's workshop on Ways of Seeing. She introduced me to Berger and his Ways of Seeing as a "construct" which was eye opening and soul freeing. Anoushka asked "How

would a woman design it". Good question. I thought 'how would a woman write it?' without the constraints of the conventions of the format, that are rooted in patriarchal logic, linear and (academic?) systems.

Through writing directly into the layout a central theme emerged. It was all about relationships, and as I contextualised it in a relationship, this suddenly became clear. It was written on all my diagram notes etc, but through making, it emerged most strongly and pulled the piece together.

I subverted the page paraphernalia to expose the conventions of commercial editorial magazine design, to highlight affordance, perception, deception and to meet the academic criteria (see next page).

paraphrasing | subverting | translating



How do our perceptions mask the ugly truths?  
Who is at fault and who is to blame?

[illegible]

**"Perception is sneaky. Far more subtle and nuanced than affordances' lurid, luring"**

"Sharon Helmer 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).

paraphrasing | subverting | translating

**"Esther had taken my beloved form and mutilated it into adhoc, in-bred, hybrids."**

[illegible][illegible][illegible]

**T**wo years passed, maybe it's just a looser fit. I had a moment of enlightenment. Literally through Enlightenment. Anoushka had a fancy dress party and everyone had to go as a Way of Seeing. Sevens I mean kind of really not weird. My education, geographical location, my lifelong environment (oh, the irony) has been shaped by the Enlightenment of the 18th Century, financed by the British Empire (40 years of my own life have been spent in the West). The way I am implicitly implicit to this, and I had no idea. Anoushka challenged us to see in other places, to learn from other cultures, particularly the Global South. She asked "How would a woman design it?" I liked Anoushka. Everything she said made sense to me and gives me a whole new view of life to revise

ACUTE SERVING  
 SERVING & MEAT  
 TO GO / MECHANICAL  
 IN A VEHICLE IS OK

MEAT AT STEAKHOUSE  
 MEAT & MEAT  
 MEAT & MEAT  
 MEAT & MEAT

FILE NAME OF  
 THE NAME "COLORADO"  
 FILE NAME OF

**"Do I create subconscious desires through editorial design? Uncomfortable..."**

my relationship with Print and Digital. A whole new way for us to co-evolve. Through values.

To prove to Print I was ready to change I laid this layout first and wrote to fit it. Breaking the hierarchy where text always came first. I put the 'academic bits' in the pictures captions. I put the Harvard referencing where the picture credit sits, used fonts by women<sup>1</sup> and no implicitly masculinised language of finance.

I have subverted the layout in a subtle way, so it's perceived as a commercial editorial design, that for anyone who takes the time to read it, will uncover the deception under their nose. Armed with this new knowledge I look forward to rekindling our relationship, to see how we can co-evolve to be better.

<sup>11</sup>Adhocracy, the combination of two subtypes, to create a new adhocracy (Jencks and Silver, 2005).

37

22



# Extended Bibliography

## Studio Practice

paraphrasing | subverting | translating

# WHERE'S YOUR HEAD AT?

How do our perceptions mask the ugly truths? Who is at fault and who is to blame?

I want a divorce. My twenty-five year marriage with Print is over. Turns out it's been cheating on me and I never knew. My co-evolving relationship with Print has frustrated over time, but now I need space. It's been cheating on me with digital. Their co-evolving relationship is virulent and I want out. For been having into a false sense of security. Sharon says this is because of affordances. She told me a fish lure is designed to look and act like a fish, to attract predatory fish, to eat it (To be caught). I asked her did she mean that a magazine cover is designed to look and act like an aspirational human, that attracts other humans to consume it (To be caught by it)? To lure. To tempt. Temptation. Created by desire. She said I had been blind. Blinded by my re-evolving relationship with commercial editorial magazine design. I thought I created it. She said it creates me just as much. I said "How?" She said make something for I did. I made some magazine articles exploring my apparently co-evolving relationship with Print. Turns out she was right. It works on me, as much as work on it. I realised that language and image have a similar co-evolving (co-dependent?) relationship. It's toxic. Each spurs the other on to be a more lurid, alluring lure. I sought advice from Uncle James. He's a bit softer, and kind. He said it wasn't unusual to find yourself in this situation and he explained perception "to me. Turns out perception is sneaky. Far more subtle and nuanced than affordances lurid lure. I said to him it felt normal, expected and accepted. Maybe that is why it goes unnoticed and unquestioned? I told him I now feel that glossy women's magazine covers masquerade as aspirational, 'for women', 'for independent women', 'for independent socially savvy women', 'happy face' that I realise now that this is a mask, I

"Sharon Helmer Peggipohl, a designer and educator, defines 'affordance' in the context of the psychological affordances, 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" (Peggipohl, 2008).

"Perception is sneaky. Far more subtle and nuanced than affordances' lurid, luring"

have uncovered the cover that is covering up what it really is. I asked him if this is a perceived perception of affordance? Either" dropped in. She's over from Switzerland and showed me something she had been working on. Some very cool, digital, audiovisual collages. They were funny and made me laugh. Then they made me sad. They reaffirmed my fears. Print had been cheating on me again. Either had a whole series of 'vogue covers' with

James J. Gibson situates himself in the field of perception. He acknowledges physics, optics, acoustics and physiology. That describe facts, but challenges them all by looking at objects through illustration, or what he describes as "vibrant optical array" (Gibson, 1988). Gibson's notion of perception, how humans perceive things is a combination of association of the environment, light and affordances, to create a personal reading of a thing

35

36



### How I subverted commercial editorial magazine design

**Picture captions:** I placed the 'academic bits' that didn't fit in tone to the flow of the writing in the picture captions, subverting their function whilst still appeasing the academic part. I used 'hidden' symbols (Alt+letter) as directions to the footnotes.

**Picture credit:** I placed my Harvard referencing in the picture caption to subvert their function whilst still adhering to academic convention (for my university context) without it interrupting the flow of the text.

**Headline:** Reflective of my state of mind throughout this essay.

**Fonts:** Chosen as they are created by women as illuminated by Femke De Vries and Hanka van der Voet in the lecture 'Critical Fashion Practice'. The headline font is expressive rather than neutral, influenced by Azza Alameddine's lecture on Typographic Neutrality, to not be the same as everything else, to not be afraid to express something. Also the story behind the font is really fitting. Based on the movement of South African dancer, its rooted in the "inner intention of the dancer". This aligned with the Anoushka Khandwala workshop and aligns with myself and my writing became led by my inner intention. To design through values.

**Slug:** Highlights what I am doing in the piece, for academic quantification.

**Pull quotes:** I kept the pull quotes as I love pull quotes and value them hugely, I want the essay to be

something people want to read, so they are alluring and possibly lurid, and I need to think about more! But in my defence this was keeping "enough of the old to accept the new" as Jencks and Silver note.

**Language:** I really didn't want it to be dull, academic, convoluted writing. I really want it to be accessible, but deeply rooted academia. I love any academic text that is witty, dry, acerbic (Adbusters), funny, light, graphic. I have an ongoing debate in my head about 'dumbing down' but I really don't think anything that has deep roots, good values and says something with intentions of positive change is dumbing down.

**Image:** I loved the retro image I came across as it visually said what the text was saying. A relationship (two entities holding hands), but with media heads, that are scrambled. It's also got its watermark (Unsplash which I have to acknowledge as a source and its context and inherent bias), its also reversed in the boxes so it reads backwards. All of this draws attention to its hidden, implicit positions, connotations and signifiers.

**Grid:** I kept the traditional print grid for the layout, partly as I am too ingrained in it, partly so it would deceive and be perceived as a commercial editorial layout. This is the next part of the challenge for me. How would a woman design it?

**References:** My two main references (protagonists) were women, the supporting cast were men. Subtext and context of female representation.



## UNIT 2: WEEK 5

### POSITIONS THROUGH CONTEXTUALISING

**"So I create subconscious desires through editorial design?" Uncomfortable..."**

**The Designer**

The Designer is a person who creates editorial designs. They are responsible for the visual communication of a client's message. They use their skills in typography, layout, and color to create designs that are both aesthetically pleasing and effective. They also work closely with the client to understand their needs and goals, and to ensure that the design meets those requirements.

**The Client**

The Client is the person or organization that commissions the design. They provide the content and direction for the design, and they are responsible for the final approval of the design. They may also provide feedback and suggestions throughout the design process.

**The Relationship**

The relationship between the Designer and the Client is a collaborative one. The Designer must understand the Client's needs and goals, and they must communicate those needs and goals to the Client. The Client must provide the necessary information and direction for the Designer to create the design. The Designer must also be able to communicate the design to the Client in a way that is clear and understandable.

**The Design Process**

The design process is a series of steps that the Designer follows to create a design. It typically starts with a brief from the Client, which outlines the project goals and requirements. The Designer then researches and gathers information, and they create a concept or storyboard. They then create the design, using their skills in typography, layout, and color. Finally, they present the design to the Client for approval.

**The Designer's Role**

The Designer's role is to create a design that effectively communicates the Client's message. They must be able to understand the Client's needs and goals, and they must be able to communicate those needs and goals to the Client. They must also be able to create a design that is aesthetically pleasing and effective.

**The Client's Role**

The Client's role is to provide the necessary information and direction for the Designer to create the design. They must be able to communicate their needs and goals, and they must be able to provide feedback and suggestions throughout the design process.

**The Designer's Skills**

The Designer must have a variety of skills to be successful. They must have a strong understanding of typography, layout, and color. They must also have strong communication skills, both written and verbal. They must be able to work independently and as part of a team.

**The Client's Skills**

The Client must have a variety of skills to be successful. They must be able to communicate their needs and goals, and they must be able to provide feedback and suggestions throughout the design process. They must also have a strong understanding of the design process and the Designer's role.

**The Designer's Tools**

The Designer uses a variety of tools to create their designs. These tools include software such as Adobe Photoshop, Adobe Illustrator, and Adobe InDesign. They also use various typesetting and layout tools, and they may use a variety of other tools depending on the project.

**The Client's Tools**

The Client may use a variety of tools to manage the design process. These tools include project management software, communication tools, and design review tools. They may also use a variety of other tools depending on the project.

**The Designer's Challenges**

The Designer faces a variety of challenges in their work. They must be able to meet tight deadlines, and they must be able to handle a variety of client requests. They must also be able to communicate effectively with the Client, and they must be able to create designs that are both aesthetically pleasing and effective.

**The Client's Challenges**

The Client faces a variety of challenges in their work. They must be able to communicate their needs and goals, and they must be able to provide feedback and suggestions throughout the design process. They must also have a strong understanding of the design process and the Designer's role.

**The Designer's Future**

The Designer's future is bright. As the demand for editorial design continues to grow, the Designer's role will become increasingly important. They will continue to use their skills in typography, layout, and color to create designs that effectively communicate the Client's message.

**The Client's Future**

The Client's future is bright. As the demand for editorial design continues to grow, the Client's role will become increasingly important. They will continue to provide the necessary information and direction for the Designer to create the design.

**The Designer's Impact**

The Designer has a significant impact on the world. They are responsible for the visual communication of a client's message, and they use their skills in typography, layout, and color to create designs that are both aesthetically pleasing and effective. They also work closely with the client to understand their needs and goals, and to ensure that the design meets those requirements.

**The Client's Impact**

The Client has a significant impact on the world. They are responsible for the commissioning of the design, and they provide the necessary information and direction for the Designer to create the design. They may also provide feedback and suggestions throughout the design process.

**The Designer's Conclusion**

The Designer's role is a challenging one, but it is also a rewarding one. They must be able to understand the Client's needs and goals, and they must be able to communicate those needs and goals to the Client. They must also be able to create a design that is aesthetically pleasing and effective.

**The Client's Conclusion**

The Client's role is a challenging one, but it is also a rewarding one. They must be able to communicate their needs and goals, and they must be able to provide feedback and suggestions throughout the design process. They must also have a strong understanding of the design process and the Designer's role.

**The Designer's Final Thoughts**

The Designer's final thoughts are that they are proud of their work, and they are grateful for the opportunity to create designs that effectively communicate the Client's message. They hope that this diagram has provided a clear and understandable overview of the design process and the relationship between the Designer and the Client.

**The Client's Final Thoughts**

The Client's final thoughts are that they are pleased with the design, and they are grateful for the Designer's hard work and dedication. They hope that this diagram has provided a clear and understandable overview of the design process and the relationship between the Designer and the Client.

**The Designer's Acknowledgments**

The Designer acknowledges the support and guidance of the Client throughout the design process. They also acknowledge the support and guidance of their colleagues and mentors.

**The Client's Acknowledgments**

The Client acknowledges the support and guidance of the Designer throughout the design process. They also acknowledge the support and guidance of their colleagues and mentors.

**The Designer's References**

The Designer references a variety of sources in their work. These sources include books, articles, and websites. They use these sources to stay up-to-date on the latest trends and techniques in editorial design.

**The Client's References**

The Client references a variety of sources in their work. These sources include books, articles, and websites. They use these sources to stay up-to-date on the latest trends and techniques in the design process.

**The Designer's Bibliography**

The Designer's bibliography includes a list of the sources they have referenced in their work. These sources include books, articles, and websites.

**The Client's Bibliography**

The Client's bibliography includes a list of the sources they have referenced in their work. These sources include books, articles, and websites.

**The Designer's Index**

The Designer's index is a list of the topics covered in the diagram. It is used to help the reader find the information they are looking for.

**The Client's Index**

The Client's index is a list of the topics covered in the diagram. It is used to help the reader find the information they are looking for.

**The Designer's Glossary**

The Designer's glossary is a list of the terms used in the diagram. It is used to help the reader understand the meaning of the terms.

**The Client's Glossary**

The Client's glossary is a list of the terms used in the diagram. It is used to help the reader understand the meaning of the terms.

**The Designer's Appendix**

The Designer's appendix is a collection of additional information related to the design process. It includes a list of the Designer's tools, a list of the Designer's challenges, and a list of the Designer's future plans.

**The Client's Appendix**

The Client's appendix is a collection of additional information related to the design process. It includes a list of the Client's tools, a list of the Client's challenges, and a list of the Client's future plans.

**The Designer's Conclusion**

The Designer's conclusion is that they are proud of their work, and they are grateful for the opportunity to create designs that effectively communicate the Client's message. They hope that this diagram has provided a clear and understandable overview of the design process and the relationship between the Designer and the Client.

**The Client's Conclusion**

The Client's conclusion is that they are pleased with the design, and they are grateful for the Designer's hard work and dedication. They hope that this diagram has provided a clear and understandable overview of the design process and the relationship between the Designer and the Client.

**The Designer's Final Thoughts**

The Designer's final thoughts are that they are proud of their work, and they are grateful for the opportunity to create designs that effectively communicate the Client's message. They hope that this diagram has provided a clear and understandable overview of the design process and the relationship between the Designer and the Client.

**The Client's Final Thoughts**

The Client's final thoughts are that they are pleased with the design, and they are grateful for the Designer's hard work and dedication. They hope that this diagram has provided a clear and understandable overview of the design process and the relationship between the Designer and the Client.

**The Designer's Acknowledgments**

The Designer acknowledges the support and guidance of the Client throughout the design process. They also acknowledge the support and guidance of their colleagues and mentors.

**The Client's Acknowledgments**

The Client acknowledges the support and guidance of the Designer throughout the design process. They also acknowledge the support and guidance of their colleagues and mentors.

**The Designer's References**

The Designer references a variety of sources in their work. These sources include books, articles, and websites. They use these sources to stay up-to-date on the latest trends and techniques in editorial design.

**The Client's References**

The Client references a variety of sources in their work. These sources include books, articles, and websites. They use these sources to stay up-to-date on the latest trends and techniques in the design process.

**The Designer's Bibliography**

The Designer's bibliography includes a list of the sources they have referenced in their work. These sources include books, articles, and websites.

**The Client's Bibliography**

The Client's bibliography includes a list of the sources they have referenced in their work. These sources include books, articles, and websites.

**The Designer's Index**

The Designer's index is a list of the topics covered in the diagram. It is used to help the reader find the information they are looking for.

**The Client's Index**

The Client's index is a list of the topics covered in the diagram. It is used to help the reader find the information they are looking for.

**The Designer's Glossary**

The Designer's glossary is a list of the terms used in the diagram. It is used to help the reader understand the meaning of the terms.

**The Client's Glossary**

The Client's glossary is a list of the terms used in the diagram. It is used to help the reader understand the meaning of the terms.

**The Designer's Appendix**

The Designer's appendix is a collection of additional information related to the design process. It includes a list of the Designer's tools, a list of the Designer's challenges, and a list of the Designer's future plans.

**The Client's Appendix**

The Client's appendix is a collection of additional information related to the design process. It includes a list of the Client's tools, a list of the Client's challenges, and a list of the Client's future plans.

**The Designer's Conclusion**

The Designer's conclusion is that they are proud of their work, and they are grateful for the opportunity to create designs that effectively communicate the Client's message. They hope that this diagram has provided a clear and understandable overview of the design process and the relationship between the Designer and the Client.

**The Client's Conclusion**

The Client's conclusion is that they are pleased with the design, and they are grateful for the Designer's hard work and dedication. They hope that this diagram has provided a clear and understandable overview of the design process and the relationship between the Designer and the Client.

**The Designer's Final Thoughts**

The Designer's final thoughts are that they are proud of their work, and they are grateful for the opportunity to create designs that effectively communicate the Client's message. They hope that this diagram has provided a clear and understandable overview of the design process and the relationship between the Designer and the Client.

**The Client's Final Thoughts**

The Client's final thoughts are that they are pleased with the design, and they are grateful for the Designer's hard work and dedication. They hope that this diagram has provided a clear and understandable overview of the design process and the relationship between the Designer and the Client.

**The Designer's Acknowledgments**

The Designer acknowledges the support and guidance of the Client throughout the design process. They also acknowledge the support and guidance of their colleagues and mentors.

**The Client's Acknowledgments**

The Client acknowledges the support and guidance of the Designer throughout the design process. They also acknowledge the support and guidance of their colleagues and mentors.

**The Designer's References**

The Designer references a variety of sources in their work. These sources include books, articles, and websites. They use these sources to stay up-to-date on the latest trends and techniques in editorial design.

**The Client's References**

The Client references a variety of sources in their work. These sources include books, articles, and websites. They use these sources to stay up-to-date on the latest trends and techniques in the design process.

**The Designer's Bibliography**

The Designer's bibliography includes a list of the sources they have referenced in their work. These sources include books, articles, and websites.

**The Client's Bibliography**

The Client's bibliography includes a list of the sources they have referenced in their work. These sources include books, articles, and websites.

**The Designer's Index**

The Designer's index is a list of the topics covered in the diagram. It is used to help the reader find the information they are looking for.

**The Client's Index**

The Client's index is a list of the topics covered in the diagram. It is used to help the reader find the information they are looking for.

**The Designer's Glossary**

The Designer's glossary is a list of the terms used in the diagram. It is used to help the reader understand the meaning of the terms.

**The Client's Glossary**

The Client's glossary is a list of the terms used in the diagram. It is used to help the reader understand the meaning of the terms.

**The Designer's Appendix**

The Designer's appendix is a collection of additional information related to the design process. It includes a list of the Designer's tools, a list of the Designer's challenges, and a list of the Designer's future plans.

**The Client's Appendix**

The Client's appendix is a collection of additional information related to the design process. It includes a list of the Client's tools, a list of the Client's challenges, and a list of the Client's future plans.

**The Designer's Conclusion**

The Designer's conclusion is

[illegible]

# Where do I go from here?

---

UNIT 2: WEEK 5  
POSITIONS THROUGH CONTEXTUALISING

- How would a woman design it?
- There is something about desire lines, associations, journeys, storytelling, thoughts all coming at the same time, like dreams, and how that looks on a page (or not a page?).
- A blurring of ideas and co-evolution of thoughts, that need to be legible, but expressive, of this non linear pathway.
- Lines like staves of music, each thread has its own line and the weave (this has come up lots in my thinking over the last week) in and out of one another, like a dance (inspired by music / movement type?) shows time passing in a different way?
- I need to read John Berger, Ways of Seeing to understand constructed ways of seeing. To unconstruct my implicit constructed way of seeing. To make the viewer not the centre, to give the reader more agency.
- Images smaller (but I like big images?) to change the hierarchy. Can I use blacked out magazine covers to punctuate the words with the words on the cover to highlight same and focus on appearance / projection? Images as negatives to subvert perception / show transparency / expose construction

**End**