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## Experience Design

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# **EXPERIENCE DESIGN**

by

**Alexandra Lee Davis**

**Thesis submitted in partial fulfillment  
of the requirements for the degree**

of

**HONORS IN UNIVERSITY STUDIES  
WITH DEPARTMENTAL HONORS**

in

**Graphic Design  
in the Department of Art**

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**UTAH STATE UNIVERSITY**  
**Logan, UT**

**Spring 2012**



# Experience Design

Ali Davis

*Utah State University*

## ABSTRACT

This undergraduate research project aims to explore the question: “What is Experience Design(XD)?” and “How can Experience Design be executed in a magazine, both print and online versions?” My methods included extensive research on the history of XD, ethnography of typical magazine users, the study of magazine layout and design principles (both in print and online form) and finally, the execution of an XD-minded print and online digital-comp version of a fashion/lifestyle magazine. I used the Adobe Creative Suite to compile my research into tangible proof of the theory of XD in action. My results proved to be difficult to measure, as I found several constraints to my project throughout my course of study. For example: It was difficult for me to study good design principles being applied to fashion magazines as most American magazines have become so commercial and advertising based.

## ACKNOWLEDGEMENTS

I would like to thank Bob Winward for his efforts in advising me throughout this project. From the beginning, Bob was influential in keeping me on-track and looking at the big picture; he was an excellent advisor to be consistently reminding me of what deliverables I would be able to take away from this project. His extensive knowledge of world cultures and corresponding trends in print design guided me to produce material that not only exemplified the beneficial qualities of XD, but pushed me to produce work that I would be proud to display in my professional portfolio upon graduation. I would also like to thank Sam Stroman for his influence in the web design aspect of this project. Our discussions about interface design and the natural human tendencies that are often forgotten when designing for the web were highly influential in the outcome of the web portion of this project. Finally, I would like to thank Alan Hashimoto for our scholarly debates over the Experience Design disparity between print magazines and their corresponding online counterparts. His insights on basic human behaviors for reading a physical artifact versus reading online material inspired much of my research into human behaviors and the effects of such.

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## INTRODUCTION

The last decade has introduced a tsunami of electronic and technological advancements that have revolutionized the way Americans access information. “Never before has so much data been produced. Yet our lives are not enhanced by any of it,” said Nathan Shedroff in his book *Experience Design* [2001]. Among all of the information that is so readily accessible to the common citizen in today’s society, it has become difficult for many to discern what is important or relevant -- a misfortune of our generation described by Richard Saul Wurman as “information anxiety”. Thus, understanding the way in which humans best learn and communicate has come to be an important topic of discussion, especially in the fields of communication and design. As a graphic designer, understanding the ways in which an audience will best perceive and internalize a message is critical. It is through this realization that a newly developing approach called Experience Design (XD) has emerged to address the shortcomings and pitfalls of traditional design.

This narrative and accompanying creative project will address the research questions - *what is experience design? And - how can experience design be implemented into both print and digital media?*

## HISTORY OF XD

Experience Design is a relatively new concept, barely dating past the 1990's. Nathan Shedroff, one of the leading experts in XD said that "As a discipline...Experience Design is still somewhat in its infancy. Simultaneously, by having no history (since it is a discipline so newly defined), and the longest history (since it is the culmination of many, ancient disciplines), experience design has become newly recognized and named.

However, it is really the combination of many previous disciplines; but never before have these disciplines been so interrelated, nor have the possibilities for integrating them into whole solutions been so great."

In 1988 Donald A. Norman made famous the theory of 'usability' with the publication of his book *The Design of Everyday Things*. Then considered to be a revolutionary concept, Norman's idea that objects and systems should be designed based upon the user's needs and wants, rather than upon the designer's whims, forever changed the way designers, engineers, programmers and ultimately any sort of creator approached a project.

Norman's theory relies on two basic principles of design: simplicity and clarity. "Well-designed objects are easy to interpret and understand," he said. "They contain visible clues to their operation." These concepts are explicated in his *Principles of Design for Understandability and Usability*. First, the designer must provide a good conceptual model and second, he/she must make things visible. Conceptual models must accurately predict the effects of our actions. In designing an object or system, both the designer and user create conceptual models that show each individual's thought process when

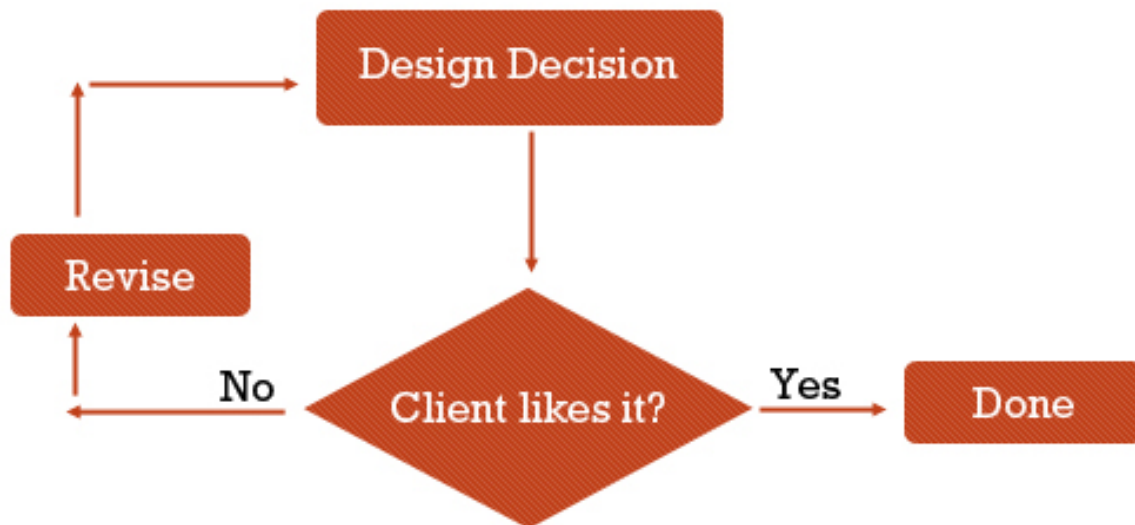
interacting with whatever system is being evaluated. Ideally, both the designer and user's models should be identical for the best experience. If these models do not match up, herein lies a genuine problem with the basic design of the object/system.

The second most common problem encountered in design is the lack of visibility, the absence of visual clues leading users to the proper function of an object or system.

“Designers are pretty bright people...they can come up with a plausible-sounding example for almost anything. Hence, you get features...and these features hang on for a long time, The end result is complex interfaces for essentially simple things,” Norman said. He cites the telephone as an example of an object that has countless features, but no visual clues as to how they can be accessed. “Functions are invisible, hidden from sight,” he said. “No wonder the operation becomes mysterious and difficult.”

It is from Norman's theory of “usability” that Experience Design stemmed. In fact, it was Norman himself that coined the term “Experience Design”. *Smashing Magazine's* Jacob Gube said in an article “What is User Experience Design?” that before this theory emerged “there was no science behind what we did. We did it because results looked good, because they were creative (or so we thought) and because that was what our clients wanted.” He shows this model to demonstrate this now outdated design process:

## Outdated Decision Process



“Before our clients (and we) understood the value of user-centered design, we made design decisions based on just two things: what we thought was awesome and what the client wanted to see,” Gube said. “We built interaction based on what we thought worked — we designed for ourselves.”

Although the theories of usability and Experience Design stem from similar concepting, it is important to remember that they are distinctly separate from one another. Gube explains these differences by saying: “XD addresses how a user feels when using a system, while usability is about the user-friendliness and efficiency of the interface. Usability is big part of the user experience and plays a major role in experiences that are effective and pleasant, but then human factors, science, psychology, information architecture and user-centered design principles also play major roles.”



Today it has become apparent that a good designer must be much more flexible and versatile. Historically, the responsibility of a designer has been limited to creating “artifacts, usually images and type on paper that helped to communicate a person’s idea or a company’s message,” but with the growing need for innovative thinking where logic has traditionally been used designers take on a more central role, being elevated to what Ric Grefe calls a “conceiver” in which the designer’s “artifacts” are moved from two dimensions to three or even four. In her article titled “*Trust in Experience*” RitaSue Siegel says that that “Designers work well at this intersection because of their comfort level and ability to deal with ambiguity, and to use design thinking to generate concepts against focused objectives,” with this “intersection” being defined as a place where “business, design, marketing and technology strategies” collide.[2011] Grefe adds in his article *Experience Design*, that beyond being well versed in traditional design skills that she or he must also “maintain a dialogue with the virtuosos of social science, economics, architecture, theater and the narrative arts.” In the past a designer’s job has been primarily working in two dimensions, but current research on this method of communication has proved to be minimally effective. Consequently, it has become necessary for designers to be trained as so-called “renaissance men”- an employee that thinks like a designer, has the observation skills of an ethnographer, solves problems like a mathematician, tells stories like a writer, and sells like a businessman. In the same article Grefe describes the short history of design and the multiple transformations it has gone through since its birth not so long ago. He said: “Less than a century ago, when ALGA was formed, it consisted only of printers and type designers. It has since undergone several transformations: from the dominance of editorial design in the heyday of

magazines to corporate communications during the era of corporate clients, up until today, with the current focus on branding.”

In short, XD is about how a product or service works externally; how a person feels when he or she comes in contact with it. In his book *The Elements of User Experience*, author Jesse James Garrett said: “When someone asks you what it’s like to use a product or service, they’re asking about the user experience. Is it hard to do simple things? Is it easy to figure out? How does it *feel* to interact with the product?”

## CONTEXT

Print magazines -- people love them for the experience. It all starts with acquiring the thing. It may come as a monthly spoil in the mail, or perhaps it's bought as a special treat while waiting in line to purchase milk and toilet paper at the grocery store. It's the feel of the glossy pages, the smell of freshly printed ink, the tangible, manipulative qualities of the thickly bound book that attracts this breed of human -- the print lover.

So how do these qualities become translated into an online form? Needless to say the task is incredibly daunting. There is nothing online that can replicate a scent, or the crinkle of magazine sheets. Even the flick of a finger across the glassy screen of an iPad can't compare with the satisfaction that comes after ripping your favorite image out of the publication's binding. Yes there is value in replicating those qualities of a magazine that can be translated into a digital form, but those visual metaphors can only be carried out so far until they become cliché, cheesy and overdone. So, we have to identify the qualities that can't be replicated in print and play up to those strengths. The fact that some physical senses such as weight, feel, smell and taste cannot be properly expressed through a screen must be accepted. This knowledge frees the designer's imagination to solve the problem of creating an experience while being limited to only a portion of the human senses.

In one of AIGA's webinars focused around "Reinventing the Magazine for the Digital Era," ePublishing designer Lindsay Powell mentioned that "part of the fun (and challenge) of translating *National Geographic* from print to digital form is taking

advantage of tablet functions where it makes editorial sense.” She mentioned using interactive elements as needing to enhance the stories being told in the narrative, rather than just being “eye candy”. They must also “help readers in understanding complex information and ignite a sense of play, curiosity and discovery.” These interactive elements are unique to this technologically new form of magazine and can greatly enhance the experience of an online edition. Powell says that “by using video where once only a static photograph was possible; creating the ability to share virtually, as a means of enriching the post-artifact experience; and exploiting the iterative, immediate nature of digital, allowing freedom to experiment and explore new storytelling models, the magazine has indeed been reinvented.”

## METHODS

The theory of Experience Design identifies a plethora of attributes that contribute to successful execution of designing a human experience. Since the theory of this type of design is so fresh on the scene, a concrete definition has not yet been set in stone.

Qualities of XD that have been listed by various experts and researchers include: form, context, ethnography, time/duration, interactivity, intensity, breadth/consistency, sensorial and cognitive triggers and significance/meaning. In its simplest form, Richard Grefe describes XD as: “form plus content plus context over time.” For the purposes of this project and from the findings of my research I have selected a few of these qualities and explored their value and application to my work. The process that I have adopted for this thesis goes as follows: ethnographic research, time/duration, interactivity/sensorial and cognitive triggers, meaning/significance and memory.

The first of these attributes that I have researched and applied is ethnography. The Merriam-Webster encyclopedia defines ethnography as the “study and systematic recording of human cultures.” Ethnography is not merely observing as a third party. A true ethnographer must fully engage him or herself in the culture and lifestyle of those he or she is studying. Tim Brown says ethnography is “Diving deep into the lives of a relatively small number of people, understanding the environment they live in, their social networks, seeing things first hand. We have lots of evidence that this works.” It requires empathy for those being observed as well as a truly understanding temperament. One of the main purposes of conducting ethnographic experiments is to identify “touch-

points”, or specific points at which the user connects with the product. More about these touch-points will be explained in later paragraphs.

The next attribute I will explore is that of time/duration. In his book *Experience Design*, Shedroff says that in order to understand humans today and to be able to design for their experiences, we must “look back and understand people in a longer, broader context.”

This, he said, will help us to understand the development of human values and what holds meaning to people in our world today. He recommends the study of birth and death to understand the meaning of life and what people desire from their experiences throughout it. Understanding these principles lead us to be able to design more for these needs and desires.

The principle of time/duration also refers to the allotted time in which the designer has control over the experience. For example, when visiting a theme park such as Disneyland or SeaWorld, the average person might believe that the experience begins when a guest enters the park and ends when he or she leaves. However, contrary to this belief, the designers of this type of experience know that the experience begins when the customer first receives an inkling to visit the park. Informational websites, signage directing visitors to the park, parking garages and ticket booths are all touch-points that can be designed to enhance the experience. By taking advantage of these early on touch points, the designer extends the amount of time that users interact with their creation, therefore strengthening the experience. Disney has done an excellent job at designing guests’ experiences from very early on, including character adorned signs on local highways

leading to the park, a cartoon-themed parking garage and shuttle, and professional courtesy photographs taken at the entrance of the park in front of Cinderella's castle.

Just as the duration of an experience can be extended from the front end, designers can also prolong the time of an experience at its end. Disney exemplifies this trait in its ability to send home memories in the form of autograph books, souvenir cups, t-shirts, stuffed toys, Mickey Mouse ears and so much more. This strategically lengthens an experience because every time the artifact is seen or touched the memory of their experience comes flooding back.

Earlier I mentioned the use of touch-points, which directly connect the user to the product. These touch-points improve the interactivity of a design, strengthening the experience overall. On his website, interaction designer Travis Stiles defines touch-points as “moments of engagement between people and brands, and the ideas, emotions, and memories that these moments create,” and says that “experience designers are often employed to identify existing touch points and create new ones, and then to score the arrangement of these touch points so that they produce the desired outcome.” This is most often achieved through playing to one or more of the five senses: sight, sound, touch, taste and smell. When designers grasp the opportunity to directly and effectively communicate with users through these senses, experiences are made personal, and the user is free to create experiences based upon personal discovery and exploration. It has been found that information that is learned through personal discovery is much more meaningful.

For information to be meaningful, the theory of Experience Design argues that instead of merely projecting information to the world it must be placed in some sort of context through experiences. In her article *The Dynamic Discourse of Visual Literacy in Experience Design*, Patricia Search said: “Western communication design focuses on static text and hierarchical information structures.” She mentions websites, PowerPoint, and even written language as mediums that “reinforce the idea of fixed design formats,” and argues that cognitive models that express dynamic information through Experience Design are much more effective at defining personal relationships that create individual meaning. One of the most influential cognitive models used in XD is the means of relaying information through e storytelling. “One cannot underestimate the importance of this final skill [storytelling], since experience is about a journey occurring over time.” said Grefe.

Shedroff also advocates for story telling, stating that “when users interact with information they build a personal context and integrate this information into personal understanding.” Daniel Pink also builds credibility for using storytelling as a means for understanding information in his book *A Whole New Mind*. “Stories are easier to remember...because stories are *how* we remember,” he said. Even cognitive scientists agree: In his book *The Literary Mind*, Mark Turner says “Narrative Imagining - story - is the fundamental instrument of thought...Most of our experiences, our knowledge and our thinking is organized as stories.” The main argument that ties these validations of storytelling as a premier means for understanding information and creating meaning from it is memory - the last of the XD qualities that I have researched.



In the same article mentioned above, Search identifies memory as a catalyst for creating meaning saying that “Dynamic information that continually changes forces the viewer to create mental landmarks in order to remember connections that have personal meaning. Viewers create their own reality through memory and exploration.” Further, Shedroff says that memorability directly impacts functionality, and ultimately it is the functionality of a design that determines the success of communication. Thus it becomes a designer’s responsibility to complete what he calls the “transformation from information to understanding.”

## RESULTS

Applied to this project, I used ethnography to study the ways that humans interacted with print and online versions of magazines. I am subscribed to several magazines and would leave them out where guests could access freely access them in my home. These magazines included: *Elle*, “*W*”, *Marie Claire*, *Vogue*, *Teen Vogue*, *Seventeen*, *Lucky*, and *InStyle*. Whenever someone would come over I would study the ways in which they would interact with the magazine. I also used ethnography for print magazines in libraries, doctor’s offices and bookstores.

Implementing ethnographic research concerning online versions of magazines however, was much more difficult. In the end, I ended up mostly using my personal review of web magazines as well as receiving input from a focus group of graphic design students lead by one of my thesis faculty members, Alan Hashimoto. This type of research was beneficial because I was able to see the ways in which various individuals interacted with magazines. I noticed that most people who picked up the print versions would focus mainly on the pictures, and would flip through the pages rather quickly unless something particularly striking caught their eye. Out of all the magazines offered, people spent the most time delved into the pages of “*W*”, because of the unique imagery and exotic typography. “*W*” is well known for these attributes and it has paid off. The other type of article most observed humans would spend time with were quizzes or any type of interactive element. This ethnographic research helped me find the basis for which I

would begin to design my magazine.

Obviously, the aim of a magazine editor is to engage readers for the longest period of time possible. Two ways I have found that they implement this strategy is by extending the number of physical pages, but also directing readers to the online version where content space is nearly unlimited. In my creative project, I was simply not able to gather enough content within the time constraints I was under to push the aspect of time in the print form of a magazine. However, I believe that my solution for the web version of my magazine greatly improves upon many current magazine websites. I found these currently existing online magazines to be cluttered, difficult to navigate, disorganized and stuffed with content that lacks context. My online magazine is directly based off of the current edition and gives extended content that is directly connected, both literally and figuratively, to the specified article. By implementing this attribute into my website comps, I have given all of the extra content supplied on the web a context for expounding upon. I also added a navigation system that is semantically similar to the table of contents of a magazine, complete with easy-navigation tabs linked to each article. I have also added an archive section where users can specifically target any past edition of the magazine, as well as a search feature to directly access a certain topic, person or item. I believe that all of these qualities will extend the amount of time spent on a magazine's website because users can relate it to the experience of a print magazine.

In a print version of a magazine navigation is a key element of interactivity between the reader and the magazine itself. If a reader cannot find a certain article or feature, he or

she oftentimes becomes frustrated and gives up the search. Hence, it is important for a magazine to maintain basic navigation tools such as a table of contents and page numbers to increase the ease in navigation. Good photography, typography and visual continuity are also elements that draw in a reader and encourage their interactivity with the magazine. The use of a grid system and implied lines can also subconsciously encourage interaction, as well as more obvious features such as quizzes. I implemented all of these strategies into the print version of my magazine, aside from the quiz purely out of time constraints.

In an online version, I mentioned poor navigation as one of the interactive features that oftentimes discourages a user from exploring a site. I added a semantically similar tab system to the left hand side of my magazine where when rolled over, viewers could see the title of each feature article of that month's edition. These tabs would directly link to any article at any time. Users would also be given the option to scroll through the magazine one spread at a time, or even page by page. This gives readers control over the amount of time spent on each article, and replicates the cognitive trigger of flipping through a magazine page by page.

Magazines often enhance meaning and significance to readers through storytelling. The most well designed magazines strive to implement storytelling through each and every spread. This principle is applied in several different ways, such as: copy, narrative photography/imagery, and type/image relationship. This is one of the principles I had a difficult time implementing. I have a good basis for telling a narrative in my spreads

entitled “Believe” and “Fashion Throwback,” but didn’t quite manage to reach maximum potential. This will be one of the attributes that I will strive to achieve in future revisions of this project.

The final attribute of XD that I chose to explore and experiment with is memory. What makes a good magazine memorable? There are so many different contributing elements that could help create Shedroff’s “Transformation from information to understanding.” It is nearly impossible to know what articles, images or text might strike a chord with readers, but in the field of graphic design, we oftentimes associate memorability with uniqueness. In preparing my professional portfolio to take out into the world on interviews, I have heard more than one professor constantly repeat the mantra: “What makes you unique? What makes you memorable?” In the case of my project, I worked the branding of my magazine - from the masthead to the continuity of similarly repeated graphical shapes to the content set for a local audience - to show uniqueness. In his book, *The Branding Gap*, author Marty Neumeier said: “a brand is a person’s gut feeling about a product, service or company. It is a GUT FEELING because we’re all emotional, intuitive beings, despite our best efforts to be rational.” This leads me to believe that despite a designer’s best efforts to create something memorable - to create a system, equation, or formula for memorability - it is truly dependent upon each individual reader and his or her background whether or not the artifact will be memorable.

## SETBACKS

Throughout this process I learned an incredible amount about what it takes to run a magazine. I learned about branding and continuity throughout an entire publication. I learned about layout design, and creating flow not only within each spread, but throughout a multi-spread article as well. I learned about the difficulties of generating content: photography, illustration, copy, headlines, bylines, products to feature, horoscopes, and so much more. I learned about working in collaboration with other artists and how to interact with those of another field in a professional manner. I learned about styling shoots, working with models, makeup artists, hair stylists, setting location for shoots, shoot concepting, lighting, and editing.

Some of the setbacks I noticed were my constrictions that came with collaborating with others to complete the project. For example, I had a shoot set up with a photographer, models, makeup artists, etc. and at the last minute it fell through. There were several instances in which I was depending on another individual to carry out a responsibility and it was not met. I also had a difficult time getting the photos from one of my photographers after the shoot was over. The other photographer didn't have time to edit our photos, so I learned a lot about skin and background editing, as well as the benefits of working with raw images.

Most commercial magazines also include an enormous amount of advertising, which I chose not to replicate for the purposes of this project. Because of this, most of the

magazines I looked to for examples only consisted of one page layouts that were set across from a single page ad. If I were to repeat this project I would attempt to integrate advertisements into my magazine to replicate the task of a real magazine layout editor to create beautiful layouts while also inserting these ads.

## CONCLUSION

In conclusion of this project, I have learned a lot about how to effectively design an experience, particularly relating to the experience of reading a magazine in either print or online form. I learned about the process and all the gruel it takes to pull together a magazine from beginning to end. I learned how the elements of ethnography, time/duration, interaction, significance/meaning through storytelling, and memory all contribute to the success or failure of a design. Each of these attributes plays an important role in the XD process, as well as many other elements that I did not have the means nor the time capacity to explore within the restraints of this project. Experience design is the future of design. Engineers, businessmen, graphic and web designers and those working in a huge variety of other fields must begin to pay attention to the usability of their creations and learn how they can design in a more thorough way.



## AUTHOR'S BIOGRAPHY

Ali Davis grew up in Salt Lake City, Utah where she graduated from East High School in 2008. She served as senior class president, captain of multiple sports and graduated with honors and an enriched diploma. Following graduation, she began studying graphic design at Utah State University with a Dean's Scholarship. Ali helped start the Utah State Master's Swim Team and served as the president of the club for three years. After her sophomore year Ali added journalism as a minor to her diploma with an emphasis in public relations. In the summer of 2011 she traveled to Switzerland where she studied Design Thinking and Innovation under the direction of Bob Winward, whom she decided to collaborate with on her senior thesis. During her senior year Ali worked four jobs: coaching the Mountain Crest High School and Cache Valley Marlins' swim teams, supervising the swimming lessons program at the Stang Aquatics Center, writing news articles for the Utah Statesman and interning as a graphic designer for the Jon M. Huntsman School of Business. After graduating from Utah State in May, Ali will move to Salt Lake City to pursue a career in graphic design and will continue coaching and teaching lessons.

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# DASHING



HOW TO WEAR  
**LIPSTICK**

**I BELIEVE  
THAT WE WILL WIN**

How the HURD plans to inspire fans in 2012

#Occupythespectrum

**FASHION  
THROWBACK**

Learn how to update your wardrobe with a blast from the past!



# DASHING

## IN EVERY ISSUE

- 4 LETTER FROM THE EDITOR
- 5 HOROSCOPES
- 6 FAVORITE THINGS
- 9 THE DASHING GUIDE



**8** Putting the UGG in Ugly  
*The do's and don'ts of wearing UGGs*

**12** I Believe That We Will Win  
*Utah State University's version of the OCCUPY movement*

**14** Fashion Throwback  
*Hit up the thrift stores and raid your mama's closet...the '90's are back!*



**22** Pucker UP  
*Make a statement with bold lip color!*

**28** Eat It!  
*DASHING shares our favorite summer recipes, YUM!*







# Letter *from* The Editor

This project started about a year ago when I realized that in order to graduate with honors from Utah State University I would be required to complete an undergraduate honors thesis. Honestly, up until that point I had always believed I was going to skate through honors, using all the wonderful benefits that the program offers...pre-priority registration, extra print-outs, etc. And then when I was a senior and no longer needed these perks I would simply drop the honors program and go along on my merry little way. But, in the middle of this decision I remembered a lesson my dad had taught me during my senior year: that the Davis' are not quitters. In exploring possibilities of what I wanted to research for this final capstone project of my college experience, I decided I wanted to choose a topic that would increase my value as a potential future employee for a company I aspired to work for. I have always loved the fashion industry and aspire to work in magazines one day, so creating a magazine was an obvious choice. While researching current topics of debate in the design world I ran across an article by Nathan Shedroff talking about Experience Design. Upon learning more I fell in love with the concept. This love was increased as I traveled abroad to Switzerland to study Design Thinking and Innovation with my advisor, Bob Winward.

I would like to personally thank Bob for all his time and dedication he has given to not only me but the rest of the students at Utah State. I would like to thank the honors program for their support of high quality research and education and my wonderful family and friends that have supported me in this crazy adventure.

*Ali*

## APRIL Horoscopes



### Capricorn

(Dec. 21-Jan. 20): Should you travel on a short trip anywhere, be aware that what you expect and hope for won't happen. Something else will. I suggest a simple plan, as simple as possible for everything about travel, communication, thinking, tending could go astray this Month. Especially Sunday and Monday. A problem, not looked at, may surface. Careful how you respond. Use love.



### Aries

(March 21-April 20): Everything at work and in your mind could feel fast, reckless, out of control. Expect disruptions, intrusions, interruptions to anything routine. If things become much too unexpected, stop awhile, observe the energies, and start over again. But expect life to be rather awry.



### Cancer

(June 21-July 20): Information not known before becomes apparent and your awareness of everything expands. Nothing unyielding will be allowed. Not in mind, beliefs, or philosophy (yours/others). You will view reality differently. Actually this has already begun and will be emphasized this Month.



### Libra

(Sept. 23-Oct. 22): What is occurring in your life is redemption. All the old forces from the past are coming into play and they need to be understood. There comes a time when a crucifixion of the personality happens. It hurts. But it's so the Soul can make itself known and bring light into what has been a long held darkness. You then resurrect. Allow this.



### Aquarius

(Jan. 21-Feb. 18): A fundamental reorientation has been and is taking place within you concerning self awareness, continuing for about seven more years. What you are learning is that you are your own vital and important resource, and of greater value that you recognize. Daily life's tempo will increase this Month. Routines will suddenly fall apart. Don't fret.



### Taurus

(April 21-May 21): There may be unusual revelations within your group this Month. Higher realities pour down on them. Into you, too. You can also expect a complete revolution in your hopes and expectations. You will hear something and then rapidly change course. You'll resist all pressure and will either be challenged or seek a new one.



### Leo

Though you are rarely reliant upon anyone or anything, it's wise to refrain from any dependencies (financial, emotional, desires) this Month. In fact you may break away from all obligations. Be sure not to create disruptions. A new era has already emerged in your life. This Month it accelerates.



### Scorpio

(Oct. 23-Nov. 21): For some this is an exciting time. Basically, a while ago your basic life approach was revolutionized. So now what? Well, new forms of self expression and creative self release are about to explode. If you can't find them do seek new forms of amusements. Take no one and nothing for granted.



### Pisces

(Feb. 18-March 20): As all material resources continue to either dissolve or float away or simply not be available, and as you continue to wonder why, here is the answer. The change is your relationship with matter and this is being radically altered so you can evolve into a more spiritual focus without the responsibilities of things in form. Not a pleasant answer but an esoteric one.



### Gemini

(May 23-June 20): You may attempt to break free from something, somewhere, somehow. Hopefully all will be harmonious and you'll simply see opportunities to work in new ways and begin something rather revolutionary which stimulates you to greater self awareness. I hope this occurs. Do curb erratic impulses.



### Virgo

(Aug. 23-Sept. 22): Anything you have been unsatisfied with for years and years will begin to show signs of unraveling because you simply can't hold onto them anymore. You may weather the storms but only when you realize what changes your life needs to create more aliveness and vitality.



### Sagittarius

(Nov. 22-Dec. 20): Personal and intimate aspects of your life will come into sharp focus this Month. There will be a need for you to be more flexible as several structures you hold dear will possibly be challenged. Those that are alive and vital will weather this. Those still on shaky ground, let them go. A tension may surface. Observe it only.



# SUMMER LOVIN'

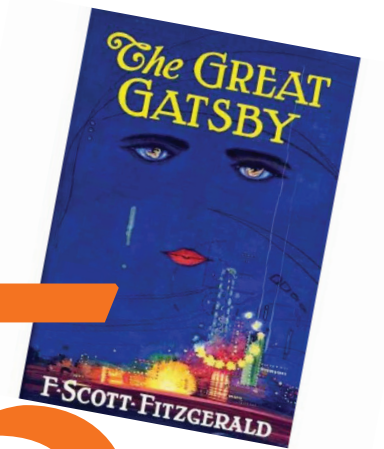
Check out our must-haves for Summer!



1 Clarisonic Mia  
Nordstrom  
\$149



4 Color Block Bow Swimsuit  
Nordstrom  
Top: \$25  
Bottom: \$15



5 The Great Gatsby  
Barnes & Noble  
\$18



3 Typography Scrabble  
winningsolutions.com  
\$199

6 Asics Nimbus 13  
Kohls  
\$130



2 O.P.I. Mint Nail Polish  
ULTA  
\$8.50



# PUTTING THE UGG <sup>-in-</sup> UGLY

Written by Ali Davis  
Photography by Whitney Kofford

The end of October in Logan, Utah brought transformation — not only in the weather, or in the brightly colored leaves in Sardine Canyon, but in the wardrobe of students at Utah State University. Sweaters came out of storage, scarves were a must and girls dusted off their UGG boots.

UGGS are a brand of sheepskin boots originally donned by Australian surfers in the late 1960's to keep their feet warm between sessions. In 1978, Brian Smith brought them to the United States in hope that the trend would catch on in southern California. His intuition told him that the relaxed atmosphere of California's beach scene would love his product — and he was correct.

“The UGG brand became a symbol of relaxed southern California culture,” according to the official UGG Australia history website.

In 2000, Oprah Winfrey endorsed the boots on her annual “favorite things” show. From there, the trend caught on and became a wardrobe staple throughout the nation. Celebrities who were seen running errands and going grocery shopping in UGGS pushed their popularity even further.

In Logan, the boots were a sure sign that winter had officially arrived. However, each year, genders argue continuously about the boots' looks versus their functionality — the battle of the boots.



## Don't

Wearing Uggs with shorts is an oxy-moron. Sheepskin boots should never be worn with shorts, regardless of the length.

## Do

Tuck your favorite pair of skinny jeans in and bundle up in a cozy anorak. Boots are for winter, silly!





# Don't

Uggs with sweats looks dingy and dumpy. If you must, indulge yourself only when taking out the trash.

Leggings or jeggings with Uggs is a perfectly comforgable solution to staying cozy and still looking cute!

# Do

Guys thought the boots were ugly. Girls wore them because they were practical.

“When combined with sweats they make the female body a grotesque sight to see,” said Mitch Figgat, a senior majoring in public relations. “They take away all that is pleasurable about the female form.”

“They’re warm and they’re comfortable,” said Allie Burnham, a senior studying nutrition and dietetics. “People wear them in ugly ways. You can make them look good.”

Despite the controversy, the boots became ubiquitous, especially in Logan where the snowy winter lasted for eight months out of the year. The one drawback many students saw to the brand was the price. Costing \$150 for the classic short boot, and \$180 for the classic tall boot, UGGS were no small investment.

Since their debut, the UGG brand came to represent all sheepskin boots, much like Kleenex is used to describe any kind of facial tissue or Band-Aid represents all medical bandages. Other, cheaper, brands of sheepskin boots emerged since the peak of the boots’ popularity and became affectionately named “Fuggs” — a combination word for “fake UGGS”. Perhaps the gentlemen have another, more profane, acronym in mind.

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# Don't

Uggs are too casual to wear with a skirt. If you're trying to dress up for any occasion, leave the Uggs in your closet!

# Do

If you're bored of only wearing your Uggs with jeans, try switching it up with a pair of colored denim for a look that is classy and fresh!



On Monday morning the HURD, Utah State University's official student fan group, will launch a new campaign to rally students' spirits for the upcoming basketball season.

The plan, which has become known as the "believe campaign" or "occupy the spectrum" in reference to the national Occupy Wall Street movement, was organized to rejuvenate students' belief in Aggie basketball.

"There are a lot of students faltering in their belief of our team being good because we lost so many starting players last year," said Jordan Rampersad, the creator and driving force behind the movement.

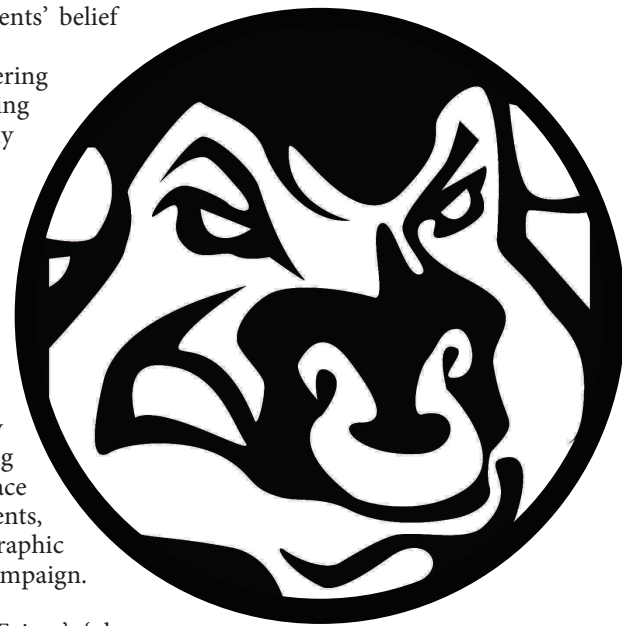
The campaign will be represented by an image that was based on contemporary American artist Shepherd Fairey's "obey giant". Fairey was well known for designing images that have become the face of social and political movements, and designed the "hope" graphic from Barack Obama's 2008 campaign.

"One of the big ideas behind Fairey's 'obey giant' is repetition, which is something that we have with our cheers like 'I believe' and 'stupid, stupid' in the spectrum," Rampersad said, referring to the Dee Glen Smith Spectrum where basketball games are played. "The militant style of our crowd is something that reminded us of Fairey's image — how it's repeated over and over again. So that's where our inspiration came from."

ESPN has cited the Spectrum as one of the nation's most difficult college basketball stadiums for teams to play in. "That place is hostile," said Nikki Bates, a Brigham Young University alumnus.

# BELIEVE

GRAPHICS & ARTICLE WRITTEN BY ALI DAVIS



"The best nights of my life are spent in that building," said Kaitlyn Sprouse, a USU senior studying graphic design.

The HURD hopes to spread the energy of the spectrum around campus by printing a Fairey-like image of Big Blue, USU's mascot, on t-shirts and posters that will hang from buildings around campus.

The HURD has invested \$500 into printing shirts thus far; the rest has been funded by Rampersad and Ryan Baylis, the Vice President of Athletics for the Associated Students of Utah State University.



Shirts will be printed in black with the campaign's image on the front and "11/11/11", the date of the BYU game, printed on the back. They will be sold starting Nov. 7 in the Taggart Student Center as well as in line for the BYU game on Nov. 11.

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# FASHION THROWBACK

directed by: Ali Davis photographer: Ceciley Hallman stylist: Jazmin Ferrante make up: Elise Russon hair: Ryan Rose

Hit up the thrift stores and raid your  
mama's closet ...the '90's are back!





*Previous spread:*  
 Shirt: H&M \$20  
 Jeans: Thrift Store \$20  
 Shoes: Jeffrey Campbell \$180  
 Necklace: Forever 21 \$15  
*This page:*  
 Dress: Xhilaration \$47  
 Shoes: Vera Wang \$120  
 Earrings: Apt. 9 \$13  
*Opposite page:*  
 Left:  
 Cropped tank: Candies \$18  
 Sheer tank: Miley Cyrus \$24  
 Jeggings: Joes's Jeans \$204  
 Booties: Vera Wang \$185  
 Right:  
 Shirt: H&M \$20  
 Jeans: Thrift Store \$20  
 Shoes: Jeffrey Campbell \$180  
 Necklace: Forever 21 \$15

# RING AROUND THE ROSIE

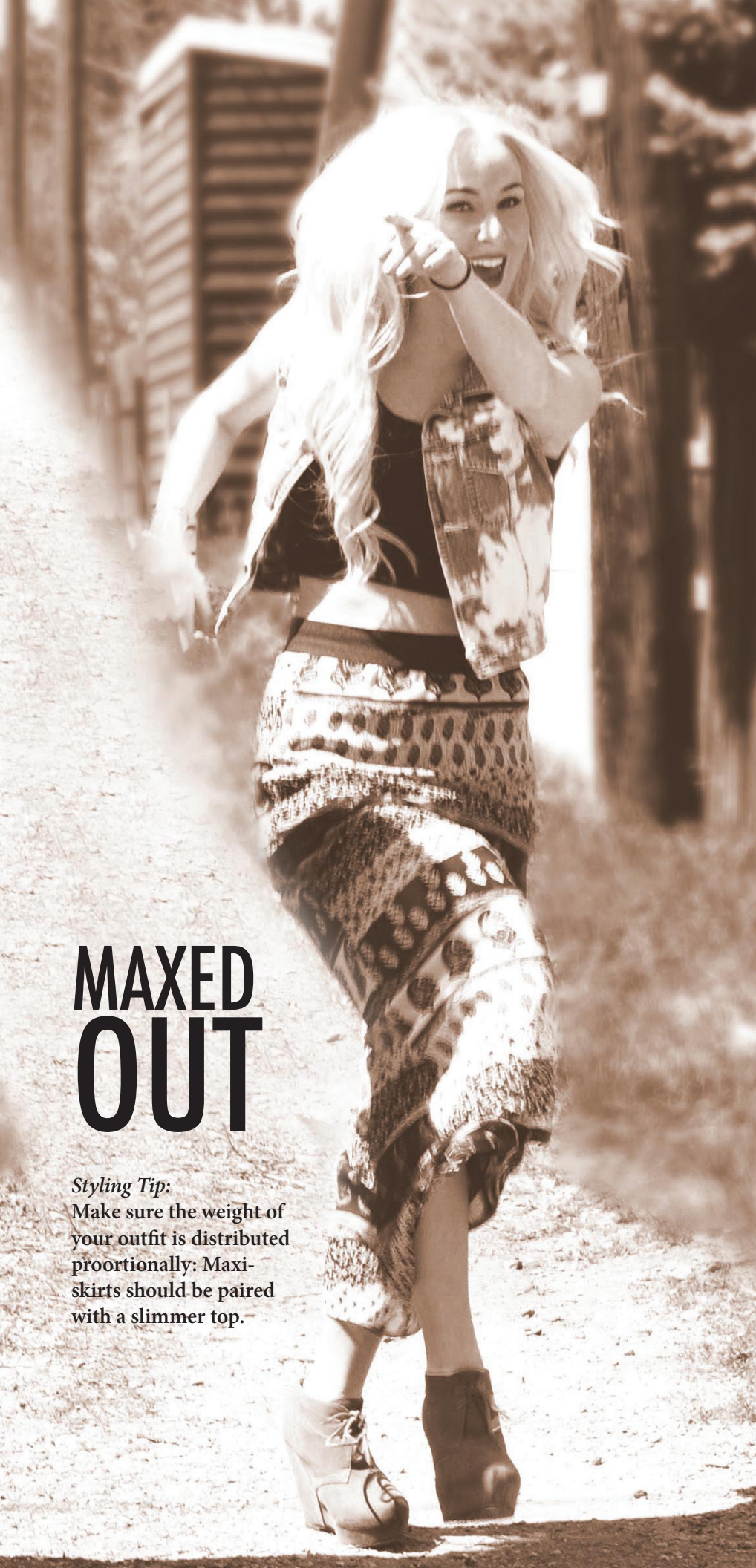
*Styling Tip:*  
 Florals are all the rage for spring and summer 2012, dresses, skirts, pants, shorts. Try it all!



# CHUNK IT UP

*Styling Tip:*  
 This season's shoes are mile-high and super eclectic: try mixing a variety of textures like wood, leather or sheepskin.





# MAXED OUT

*Styling Tip:*  
Make sure the weight of  
your outfit is distributed  
proportionally: Maxi-  
skirts should be paired  
with a slimmer top.



*This page:*

**Blouse:** H&M \$53  
**Tank:** Target \$13  
**Scarf:** Forever 21 \$17

*Opposite page:*

**Vest:** Deseret Industries \$2 hand-dyed  
**Tank:** Nordstrom \$30  
**Skirt:** Urban Wear \$30  
**Shoes:** Dashing Boutique NYC \$88

# TURN UP THE VOLUME

*Styling Tip:*  
Pair a flowy boxy top with a  
brightly patterned scarf in a  
heavier fabric.





# ACID BITTEN

*Styling tip:*  
Acid Wash is all the rage!  
Check out our exclusive extras  
on how-to DIY your own acid  
wash pieces at:  
[dashing.com](http://dashing.com)



# DENIM OBSESSION

*Styling Tip:*  
We are loving denim tops! This durable  
cotton ain't just for your bum anymore!

*This page:*  
Left:  
Cropped tank: Candies \$18  
Sheer tank: Miley Cyrus \$24  
Right:  
Denim top: Necessary Objects \$37

*Opposite page:*  
Vest: Deseret Industries \$2 hand-dyed  
Tank: Nordstrom \$30





**Coral  
Kiss** Chanel "Rosy Posy"  
\$35 Nordstrom

*Coral lipstick looks best when paired with a warm summery tan. Slick this shade on for a last-minute lunch with the girls after a long day at the pool to instantly polish any outfit.*

Lipstick is back and more versatile than ever! Let DASHING tell you how, where and when to play up those beautiful lips!

*Pucker*  
**UP**

make up: *Ali Davis* photography: *Whitney Kofford*





# Think Pink!

Revlon "Pink Lemonade"  
\$8, drugstores

Frosty pink lips are best  
worn with natural makeup  
so that the color really  
pops on your lips.



# In the NUDE

MAC "Barely There"  
\$24, Nordstrom

There's something to be  
said about the subtle  
under-statement of nude  
lipstick. A little shimmer  
and shine can go a long  
way...along with the  
yummy taste of vanilla.  
You'll want to share -  
GUARANTEED.





# Scarlet Smirk

**Lancome "In the Deep"**  
**\$22 Dillards**

*Show off your sassy side with this vibrant shade of red. Use just one coat for a little extra attitude during the day, or apply several layers for a punchier hue to wear out at night.*



**Chanel "Rosy Posy"**  
**\$35 drugstores**



**MAC "Barely There"**  
**\$24, Nordstrom**



**Revlon "Pink Lemonade"**  
**&8, drugstores**



**Lancome "In the Deep"**  
**\$22 Dillards**





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