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Module: ADDA4022/C Ways of Thinking

Tasks in the order I received them:

Task 1 - Manifesto – [XXX] words

Task 2 – Semiotic Analysis – [XXX] words

Task 1 Manifesto – [XXX] words

1. The marriage of capitalism and corporate interest in art has created a void of creativity in society
2. Design cannot be successful without an approach inclusive of culture and the users
3. By perceiving something with one's own eyes rather than through a screen, deeper meaning can be ascertained
4. footprints must be left for the future generations to follow that allow for the environment to recover and flourish
5. There is a hierarchy that must be considered when designing in regard to the overall need for the design in society
6. To create is to bring forth life. A piece of your soul is within everything you make.
7. Collaboration and community are pillars of success.
8. Works generated by a machine cannot substitute for real creativity and Art

"The marriage of capitalism and corporate interest in art has created a void of creativity in society"

By perceiving something with one's own eyes rather than through a screen, deeper meaning can be ascertained. On the topic of the relationship between capitalism and art, Capitalism plays the role of a soulless and bland entity that destroys individuality in the creative sector and has created a world where art is losing meaning and individuality and is being homogenised into a global monoculture where art and design is stripped of its unique qualities and identity in favour of appealing to as many people as possible. Design is becoming passive and hollow with how it lacks any meaning other than to attract customers in order to drive up private profits. We as designers need to take a stand against the increasing grasp that corporations are taking over the design world and poisoning everything that makes it such a diverse and creative space. As Kalman, (1994) stated that "Culture used to be the opposite of commerce" and this is something that has become extremely relevant in contemporary culture with how businesses merge and evolve and are all redesigning themselves as if they are pioneers of design when in reality they are its inhibitors.

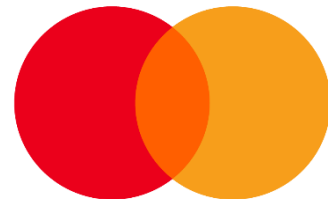


Fig. 1, Mastercard logo change, 2020.

"By perceiving something with one's own eyes rather than through a screen, deeper meaning can be ascertained"

"Seeing is framed by expectation, and expectation often gets in the way of perceiving the world accurately" (Sheridan et al., 2014). The beauty of any piece of art is significantly lesser when it is viewed indirectly, through print or screen. To appreciate design to the highest degree it is imperative to look at it in person with your own eyes because we as a society have a tendency to assume things about art like scale and texture when we see photos and videos of art pieces and the human mind

seems to subconsciously limit itself in regards to the imagination and its limits. By being in proximity with art pieces, we can intimately understand them on a closer level.



Fig. 2, Gerrit Rietveld, Red and blue chair, (photographed 2023, Adelusola)

"To create is to bring forth life. A piece of your soul is within everything you make."

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Sheridan, K., Veenema, S., Winner, L., Hetland, L. (2022). "Perceiving art in person - Studio Thinking 3: The Real Benefits of Visual Arts Education " Date Accessed 28 Oct 24

https://books.google.co.uk/books?id=j9NyEAAQBAJ&lpg=PT18&ots=8u_JG_iwn4&dq=the%20benefits%20of%20seeing%20art&lr&pg=PT19#v=onepage&q&f=false

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Figure 1: Mastercard brand centre, *Mastercard logo change* Accessed:
<https://www.mastercard.com/brandcenter/en/brand-requirements> Date Accessed: 11:/11/24

Figure 2: Adelusola, A (2023), *Gerrit Rietveld, Red and blue chair*,

Figure 3:

Task 2 Semiotic Analysis – [XXX] words



Figure 1: advert for IKEA's Hemnes (TBWA/Istanbul) 2011

As said by (Artz and Venkatesh, 1991) "Gender' needs to be understood as a culturally constructed category which goes beyond but encompasses the biological category of sex," This distinction is important as within these adverts gender roles and the "Iconic sign" are key to dissecting the influences behind why this may be effective marketing. The first Iconic sign within the advert is the pink high heel shoe which can link to Connell's (1987) idea that "All forms of femininity in this society are constructed in the context of the overall subordination of women to men". The use of a pink heel in conjunction with a pink gradient background shows that the advert is targeted at female consumers because of how ubiquitous pink heeled shoes are with femininity and womanhood in contemporary western society. It is important to note that the link between the colour pink, heeled shoes and femininity is entirely arbitrary and not based in any concrete or scientific facts but is rather just accepted by many individuals and is a cornerstone part of cultural capital for any individual. Pink as a colour has not been intertwined with femininity for the entirety of history and is a rather recent change in cultural attitudes.

A lot can be interpreted through the Advert's colour and the hierarchy of importance that is heavily implied through the size of all the assets within the image. As Brine(2020) Said, "When we look at something our tendency is to look directly at it by keeping it in the center of our vision. This is our most comfortable and natural viewing angle" and although this is referring to cinematic media, advertising rules are very much intertwined with how both mediums rely on visuals to convey ideas to viewers. The focus within this advertisement is not on the product but rather on displaying the "problem" with storage space. The only other aspects visible within this advertisement are the Ikea logo and the HEMNES shoe cabinet, both of these are significantly smaller than the main image of the shoes and are placed in the bottom corners of the advert which reinforces the idea that those are meant to be seen after the shoes.

Bibliography

Artz, N. and Venkatesh, A. (1991) 'Gender Representation in Advertising', *Advances in Consumer Research*, 18(1), pp. 618–623. Available at: <https://research-ebsco-com.ezproxy.uwtsd.ac.uk/linkprocessor/plink?id=ac53e8b5-6548-3dee-b3a3-2473fa7c5957> (Accessed: 20 November 2024).

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Kelly, Brine, 'Shot Composition Basics', *The Art of Cinematic Storytelling: A Visual Guide to Planning Shots, Cuts, and Transitions* (New York, 2020; online edn, Oxford Academic, 18 Mar. 2021), <https://doi.org/10.1093/oso/9780190054328.003.0004>, accessed 21 Nov. 2024.