

Title:

From the series of IMAGINED WORLDS research stand lectures, choose a theme, movement, or selection of artists or designers that relate to your practice or interests, and construct a 2,500-word essay. Critically assess primary themes, key writers, and relevant practitioners.

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Graphic Design

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Lecture's Name:

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I will deconstruct Graphic Design campaigns and determine how that piece contributes to a social understanding to create a movement concept of Climate Change as the academic theme. Through the significance of semiotics as a theory, I will enquire into how these practitioners create a dominate view of how we see the impact of political aspects. Meaning, Climate change within society today, through Graphic design presence. Dominantly, the semiotic idea has an opposing view of an overwhelming powerlessness, that Climate Change is such a large issue; it cannot be solved by one person or audience. Particularly, how design can impact our everyday choices and what decisions we make of them through constructed messages. Distinctive to help environmental actions take place from their influential power. Aligning that Graphic design imports change within society, says "Without indulging in self-importance or making inflated claims, it is crucial to remember that graphic design is a social activity- by its very nature it affects lot of people and with this comes responsivity." (Roberts, L 2006:130). Comparing and in contrast the intended purpose and to categorise a movement drawn from interpretation. We know that Graphic design has purpose, but can it impact or inspire change? Does it make the audience stop to reflect or think?

WWF Pollution of the Seawater Figure 1 and 2



WWF: Pollution of the Seawater 1, 3 (2018)

In figure 1 we see an advert campaign of Pollution of the Seawater by WWF. WWF is an organisation that protects animals and nature against issues like Global Warming, pollution, deforestation, for our planet and the world we live alongside. These campaigns unfold to make us as humans more aware of our actions and their consequences; that they may have on the natural balance of the world. These designed campaigns express that through the concept of design and innovate this as a visual sign. Predicting what could happen, what we are doing to the oceans, filling it with pollution. WWF needs us to realise this sign and choose to change and be inspired to do so.

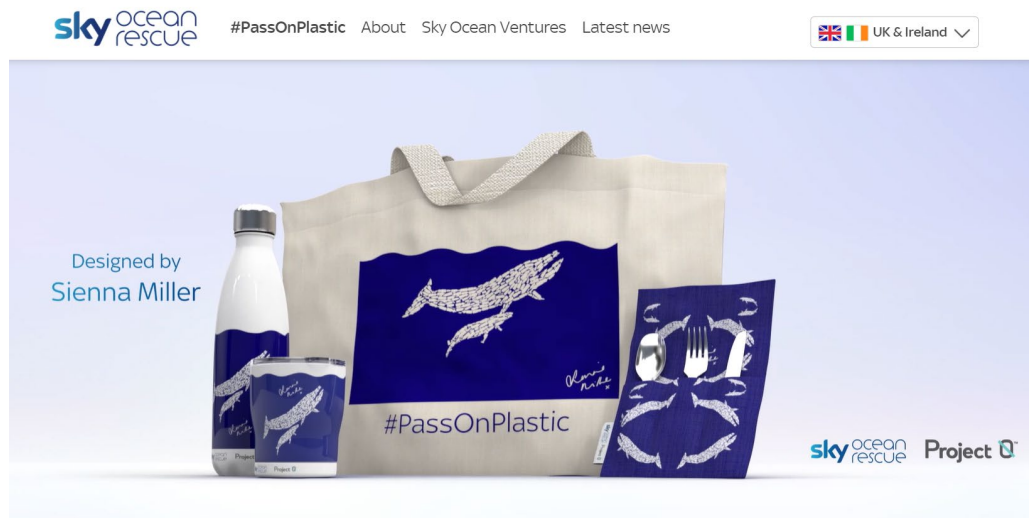
These specific campaign ads have a theme focus on the issue of pollution of seawater; in addition, what that will escalate into the marine life environment.

Without exception, semiotics is used within the designed campaigns, this is the study of signs and symbols that signify and communicate an idea or action. Meaning is constructed that signifies changes in various contexts because of what we interpretate, it relies on us. "Semiotics is in principle the discipline studying everything which can be used in order to lie." (Umberto, 2011, p.7)

In both the advertising campaigns we see heavily that semiotics is used to comprehend signs of climate change. Taking ordinary everyday objects that we use and illuminating them into a weapon of destruction to the natural planet, with use of pragmatic knowledge. This is a way of making meaning for the foundational assumption based on a lie. The images read as signs created in the advertisement can be decoded as a social movement and our opinions of Climate Change issues in the world. The symbolic sign is exposed by illustrating a moral metaphorically speaking, creating a movement. The graphic design campaigns create emotion being an empathic design. Within the layer of the visual composition, the design communicates a message, tells a story that creates a response or reaction. But under the impression, we decide to act upon what we see. A direction of emotional expression is used in the communication of these designs. The signifier is the material object the Paper plate and that signifies meaning. Whereas, the signified concept that the paper plate, signifier, refers to the object wire. However, the sign conviction behind this is we envision this damaging effect that the paper plate has, just like wire would. Likewise, in figure 2, the signifier is the material object, the plastic bottle, and that signifies meaning. With signified discovery that the plastic bottle, signifier, adheres to, is the explosive but it is conceivable of the effect an explosive would have. Allowing the secondary meaning to connotate behind these signs which demystifies damage, impact, and danger as a dominate view because of semantics.

We see that the advertising campaigns rely entirely on the understanding of semiotics used as the paper plate in figure 1 adapts to wire, the plastic bottle in figure two transforms to an explosive. These are the interpreted signs as the objects become abstract, which constructs meaning. We read between the lines as the designed object changes hitting the ocean water. That denotes the impact it will have on marine life "YOUR WASTE FATAL" (WWF: Pollution of the Seawater 1 and 3, 2018). Converting a prediction of the future message for the planet. Wwf, uses semiotics to rescript this dominate view of how we should see the impact of plastic pollution. Conflicting symbols are used "FATAL" and "safe", these two words are otherwise uppercased but used as play the part of the advertisement. Both contradict each other because they emote opposite meaning. We are targeted when the word "FATAL" is used, it assembles the entitled view that we are to blame. But we also want to keep marine life safe which is depicted read last next to the logo. Ascertain, is how the signification changes the context executing the course of action required. Codes of semiotics is used which imply views of how the oceans should be; the advert poses as our action to help. It labels more than we think to the planet's Climate Change issue, social structure of value connects because of the semiotics we gain in the design. Formalising what should be portrayed within society today, which is why the graphics might have chosen to use ordinary objects as composition to the design. Exchange views on the root of the issue as a dominate view within the theme of the campaign designs.

Sky Ocean Rescue PassOnPlastic Figure 3 and 4



Sky Ocean Rescue (2017)



Sky Ocean Rescue (2017)

In contrast, Sky Ocean Rescue opposes a lesser demanding approach to tackle plastic pollution with the counter argument. Theorising, as it recommends instructions and realistic steps of asking small changes, the audience can feel less overwhelmed and more likely to engage. This project has been channelled to fight against plastic pollution and waste left to float in our oceans. Launched by Sky Ocean Rescue in 2017, a project they have come up with an idea called “#PassOnPlastic” Product Range (How to Pass on Plastic, Sky Ocean Rescue, 2017). Their project hopes to be inspiring people to make everyday changes taking action and chose to be more responsibly sustainable with their waste and material objects. Their goal is that “By 2020 we’ll have cut 1,000 tonnes of plastic from our business and across our supply chain. That’s a mountain of plastic the size of 7 blue whales that can’t make its way into the sea.” (How to Pass on Plastic, Sky Ocean Rescue, 2017)

Their campaign idea to allow customers to purchase the items and use it as a more sustainable alternative. The items are graphically designed with different visuals, designed by celebrities as

collaborations for the project. As we can see above the design styles have been crafted by people like Rita Ora and Sienna Millar and many more. Cara Delevingne addresses her climate change standpoint, “My design represents how the plastic we use is suffocating marine life and causing so much damage. I hope you’ll join me in making a change.” (How to Pass on Plastic, Sky Ocean Rescue, 2017). We could make the approximation that advertising techniques like celebrity endorsement will have a substantial influential power over the target audience. However, I will be focusing on the design visuals and how they bring into an existence a movement and communicate that dominant view of society.

The designed merchandise products manufacture a sell point. Drawing on a perspective to save marine life and establish a sustainable thinking state when coming to polluting oceans with plastic. When you buy these designed products, you are shopping for the oceans “Help reduce 13 billion plastic bottles used in UK each year.” (How to Pass on Plastic, Sky Ocean Rescue, 2017). The designs invoke a large variation to speak to lots of different aspects of plastic pollution to “PassOnPlastic” and “Become an Ocean Hero” (How to Pass on Plastic, Sky Ocean Rescue, 2017). The designs above are very bold, effective, and visually informative; created using graphics, illustration, collage, photography, typographic and colour, creating a visual connection of the theme to speculate that viewpoint of climate change issues. They emphasize movement or change, as the designs use semiotics like how the signifiers being the image, and then a signified concept of plastic pollution from that image. “Nearly 5 million single-use plastic bags are used in the UK every day. Swap yours for this 100% organic tote bag, exclusively designed.” (How to Pass on Plastic, Sky Ocean Rescue, 2017). The Graphic designs have assembled the creation of a dominated view of how we should see society today; laying the foundations and encouraging us to give up using single use plastics that would end up in the ocean. Items that are made to last longer by being reusable like: reusable bottles and coffee cups, cutlery, shopping tote bags and straws. These small changes decree that you as the audience will be a more responsible, sustainable person to the planet’s oceans; brought about through action.

In correlation a movement is evoked to becoming more responsible, resourceful and sustainable, other factors within climate change refer to issues like our Carbon footprint and how to take more of an environmental approach action against it.

Plant for the Planet Figure 5 and 6



(Plant for the Planet, 2012)

Thirdly, in figure 5 and 6, the advertisements are created by and environmental organisation called Plant for the Planet. The campaign ads are created visually through a technique of carving into leaves as illustrations by an artist called Legas Delaney. The direct visual design takes up a large component on the ad but then surrounded by white space. The illustration relies on negative space from the leaf, to institute the image presented. Dispensed, in figure 6, a factory steel works polluting the air and figure 7 an aircraft; the connotation of the sign. They ordain similar style, as part of a collection of advertisements. I really like the style in which the illustration has been crafted to present the metaphor type message they want to unearth to the audience. Written small, the design reads "Every leaf traps CO₂" (Plant For The Planet, 2012). The logo is placed directly underneath, then a webpage link where you can take action to donate trees. The hierarchy order to the advert, you see the illustration design first as a sign and interpreted as it signifies the idea of carbon dioxide and polluting the air.

Similarly, like in the campaign before, semeiology is used in both designs here; when reading the design and then the message is conveyed underneath the leaf visual to back up and reinforce the idea to plant more trees and create less Carbon in the air. The signifier is the object the leaf, and that signifies meaning of earth, life, nature. The decoded concept of the illustration can be understood as a sign of the carbon creator and we are the polluter. It is a cause of commotion, mirroring that reaction from the meaning constructed as a symbol or sign, the semiotics want us as the audience to change because of that sign's communication suggesting change or movement. The overall dominated view is that we need to reduce our Carbon footprint to protect nature and life. In addition, this is demonstrated through the design itself and how that is permanent because of the illustration being cut away taking part of the leaf away. Aiding the creation of a dominate view of how we see society today. It's direct secondary meaning behind the image unravelled by increasing the carbon we use are decreasing the plants and forest around the world. The connotation the illustration carvings untangle the ability of leaves to absorb Carbon dioxide, but we need to plant more trees to do so.

In like, figure 5/6, we can see that leaves trap CO₂, in consideration trees fight climate change. The Woodland Trust have said that “Once we’ve reached the tipping point, we’ll be powerless to intervene” (How trees fight climate change, Woodland Trust, 2020). To the degree that we need to decrease emissions of our Carbon usage and try to change the damaged effects. “A single tree can remove 1 tonne of Carbon can be removed by one tree over 40 years.” (National Trust (2020). Trees have a very powerful effect enough to change the scale and reverse some of the effects of climate change. To the extent they capture and store Carbon, especially forests absorbing Carbon and locking it in, through a process we know as Photosynthesis (Woodland Trust, 2020).

On the strength of the undeniably incredible value trees have such as: changing the Carbon fraction, effect of other Climate Change issues like flooding, reducing city temperature, pollution reduction and keeping soil nutrient rich. Once a tree has been planted it continues to grow and that carbon locking process lasts as well. More trees mean, in the invest of being more Carbon Neutral. However, not a lot of the UK’s land is covered by trees, planting more trees, protecting the ones we have by getting everyone more involved. Put in one’s own words, planting one tree, that one more tree that will be part of the 50 million we need to plant. It would make a big difference when everyone cooperates. The “UK Government have a target by 2050 to become Carbon net zero- that’s removing as much carbon as we’re producing.” (How trees fight climate change, Woodland Trust, 2020). By choosing to comply planting a tree, we are choosing the future for the planet. In regard that Climate Change is in our hands, the campaign empowers us to fight against this and take to mean to support them.

In conclusion, after referring to ideas, concepts, storytelling within Graphic Design Campaigns; the importance of how we should see Climate Change is perceived. I have critically expanded and contemplated two distinguishable factors within the academic study of Global Warming issue and looked at the way Graphics is used to promote change amongst its audience. Evidently, the designs use Semiotics as a movement, which have help decrypt a dominant perspective of Climate Change issues like ocean plastic pollution or Carbon emissions. The campaigns have an intended purpose to direct the audience into a thinking state that is socially constructed from reading the signs of the designs. In perspective it makes us question to realise who we are in society and what impact society has had on the planet. At the very end, we take from this empathy, ethics, ethos and responsibility.

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