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Tasks in the order I received them:

Task One: Semiotic Analysis = 594

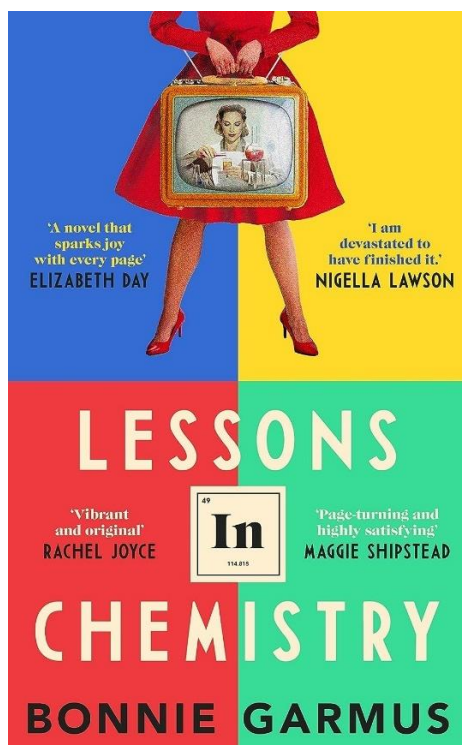
Task Two: Manifesto = 544

Task Three: Practice-based writing = 499

Task 1: Semiotic Analysis

Semiotics is a study that focuses on signs and symbols, which provides context and meaning to images, to help us understand what they are conveying. It is a 'language of symbols' that allows creators to 'communicate with depth and clarity' (Robin Williams, *The Non-Designer's Design Book*).

I will be analysing the cover of the book 'Lessons in Chemistry' by Bonnie Garmus. My first impression is that this is a light-hearted story, based on the bright colours, as well as the novelty aspect of the image of a woman holding up a television, whilst only showing her from the chest down.



The cover portrays a woman, conveying an old-fashioned American housewife. The style of clothes worn by the person, as well as the model of the television, conveys that the book is likely set in the 50's. However, the image shown on the screen of the TV is shown in colour, which was not popularised in North America until the early 70's, suggesting that the theme of this book is progressive and ahead of its time, regarding the era in which the book is set.

The fact that the head of the woman is cut from the top of the image could signify the role of women in 1950s America and how women were only viewed only as caregivers to men and children, juxtaposed by the picture in the TV screen displaying a woman conducting a science experiment. This demonstrates the ideas of this book may challenge the traditions of the era that story takes place in, when we consider that a woman of that time would be expected to be homemakers, rather than having jobs of their own, much less a job centred solely around intellect and

academia. This theory is also supported by the word 'in' being portrayed in a tile that replicates the symbols of the elements in the periodic table, reinforcing the theme of academia and education, highlighting that the storyline likely centres around someone pushing the boundaries of the traditional gender roles.

A lot can also be denoted from the use of the primary colours in the background of the cover, for example the fact that primary colours are the base colours used to make other colours when mixed together, similar to a chemistry experiment, where different chemicals are combined in order to cause a reaction, therefore highlighting the theme of science and academia.



These bold colours are also used regularly within directions, for example green signifying 'go', and red signifying 'stop'. The fact that these are colours that have commonly understood, basic direction connotations, outlines that this book may be about a person that follows rules, and is somebody that relies on fact. This is supported by the use of a sans serif typeface used on the title. 'Typography is the craft of endowing human language with a durable visual form' (Robert Bringhurst, *The Elements of Typographic Style*) therefore the typeface is perhaps suggesting that main character is someone who prioritises function over appearances.

My semiotic analysis of this image has conveyed to me that, despite the initial impression that may lead you to believe that this book is a positive, happy story, there may be some more controversial content. "Semiotics acts as a silent language, where visual elements speak volumes without uttering a word" (Ellie Lupton, *Thinking with Type*), meaning that the design techniques on the cover of this book have allowed us to uncover the theme and context of the book before reading it, and recognise that the book likely explores some darker, more political topics.

Bibliography

Robin Williams (1994), The Non-Designer's Design Book

Ellie Lupton (2004), Thinking with Type

Robert Bringhurst (1992), The Elements of Typographic Style

Task 2: Manifesto

1. Dare to be different – nobody has done anything revolutionary by trying to be like everybody else.
2. Take nothing at face value – there is always more to the story, dig a little deeper.
3. Don't underestimate the importance of the truth.
4. Embrace authenticity – let down the walls that conceal your true colours.
5. Let your integrity guide your decisions – whether or not you make the right choice, you will never regret following your own core beliefs and values.
6. Celebrate diversity – recognise the beauty in everyone's uniqueness.
7. There is no value in the opinion of a hypocrite – a rule that applies to one, applies to all.
8. Don't stop learning – when you believe that you have nothing left to learn, you stop growing.

2. Take nothing at face value

People are programmed to make assumptions. Instantly when we see a picture, or meet a person, or read a headline, we make our own instantaneous judgement of what we believe is the meaning and/or context. However, if further research is done, often people will come to an entirely different conclusion on the matter than that of their initial assumption; 'look beneath the surface; let not the several quality of a thing nor its worth escape thee' (Marcus Aurelius, Meditations).



Vincent Van Gogh sold very few paintings in his lifetime. His art was so ahead of its time with his use of colour and unconventional subject matters, that it was not until years after his death that his work became famous for its bold style, and intricate techniques that made the sky appear to move in his painting 'Starry Night'.

This is a prime example of how perspectives can change once influenced by hidden details. Van Gogh cared 'relatively little whether people approve or disapprove' (Van Gogh), and once people were able to look past Van Gogh's unconventional style, they were able to recognise the passion in his work, in comparison to the art they may have been more familiar with.

4. Embrace Authenticity

Embracing authenticity encourages individuals to understand and accept themselves for who they truly are. This process of self-discovery can lead to personal growth and

a stronger sense of identity, which can reflect in one's practice within a chosen field, as well as the way they live their life. Authenticity is a 'collection of choices' that we make every day, one being 'the choice to let our true selves be seen' (Brene Brown, *The Gifts of Imperfection*).

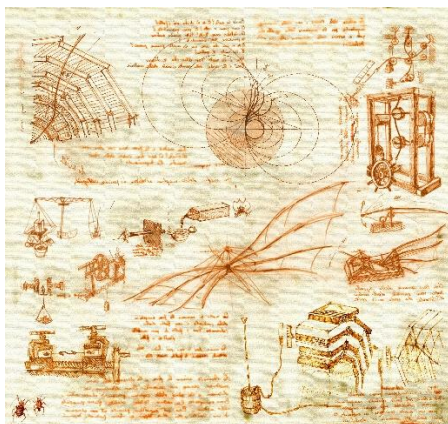


An example of an artist who exemplifies authenticity is Frida Kahlo. Kahlo's work is celebrated for its deeply personal and authentic expression of her life experiences, emotions, and struggles. Her painting 'The Two Fridas' is symbolic of her being torn between her Mexican roots and her European heritage, causing an internal identity struggle.

I take inspiration from Kahlo's commitment to authenticity, as I firmly believe that embracing your true self and authentic beliefs and passions is the key to unlocking the depths of your creativity.

8. Don't stop learning.

No matter how much knowledge and expertise we may have in a certain field, there will always be more to learn. I believe that a person who does not attempt to learn more in adulthood has deprived themselves of the opportunity to grow as a person.



Leonardo Da Vinci, whilst famously known as a renaissance artist, spent his life delving into new fields of discovery, such as engineering and mathematics. His insatiable hunger for knowledge is proven in his sketchbooks, where many sketches of his ideas and workings can be found.

Da Vinci utilised his expertise in both science and art to further his knowledge in both fields, which was evident in everything he created. Da Vinci is an excellent example

of how furthering one's knowledge and committing to learning and growing, including other fields outside your chosen interest, can assist in furthering your success by broadening your views and gaining new perspectives. Da Vinci himself believed 'learning never exhausts the mind' (Leonardo Da Vinci, *The Notebooks of Leonardo Da Vinci*).

Bibliography

Marcus Aurelius, (c.161-180 AD) *Meditations, Book VI*

Brene Brown, (2010) *The Gifts of Imperfection*

Leonardo Da Vinci, (1908) *The Notebooks of Leonardo Da Vinci*

Task 3: Practice-based Writing

When the Me, Myself and I packaging project was first introduced to me, I was thoroughly looking forward to getting started on my design, and was confident that this project was going to be a relatively easy task for me. However, after making a start, I soon realised that it was far more difficult to design for myself, as opposed to designing for somebody else. My initial realisation was that I didn't know where to start, because in this instance, I did not have a design brief to guide me, aside from the basic parameters of the task, as the brief was up to me. This led me to be confronted with an unfamiliar challenge; figuring out who I am, and how to convey that through design.

I feel that I combatted this mental block effectively, by deciding to create a mood board of images and aesthetics that I connect with, as well as images of packaging

designs that I felt represented my style as a designer. This helped me to visualise an aesthetic of my personality, and the theme of how I want my packaging to look.

When it came to trying to decide upon a name for my packaging, I struggled to find something that resonated with me. I came up with two different name ideas prior to my final design. I had simply been putting adjectives together that described me, however the names in themselves never particularly made sense in the context of describing me as a person. I had an idea in my head right from the start of the project, however I had repeatedly neglected it, as I thought that it wouldn't make sense to my peers. The name 'Purple Pumpkin' was an idea that consistently re-entered my thought process. I took a chance and drew a quick thumbnail sketch, and instantly I knew that this idea connected with me. As a person with ADHD, I have an extremely hyperactive brain, and it is common for me to be having many different thoughts at once, which is often overwhelming. However it also allows me to find joy in a multitude of random creations that I may concoct in my mind. This is why I felt that this name and this design represented me so accurately, as it was simply two of my favourite random things collaborating to make something that I find beautiful.



Once I had an idea of the concept of my packaging, the design came together relatively quickly. The logo from the initial sketch to the final design did not change significantly, and the final logo design was made easily in Adobe Illustrator. I designed a surface pattern inspired by nature, that contrasted the logo to stick to the theme of combining random things that are beautiful, whilst also keeping the design cohesive by staying within a colour palette of my favourite shades. While I don't feel it is my best work, I am overall pleased with how this project turned out.