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BA course title: Graphic Design

Module: ADAD4018

Word count for each task:

Task 1- 475 words

Task 2- 542 words

Task 3: 550 words

Tutors names: Jon and Martin

Tasks in the order I received them:

Task 1 – (Jon Pugh)- Reflective Writing: Do you know what you think?

Word count = 475 words

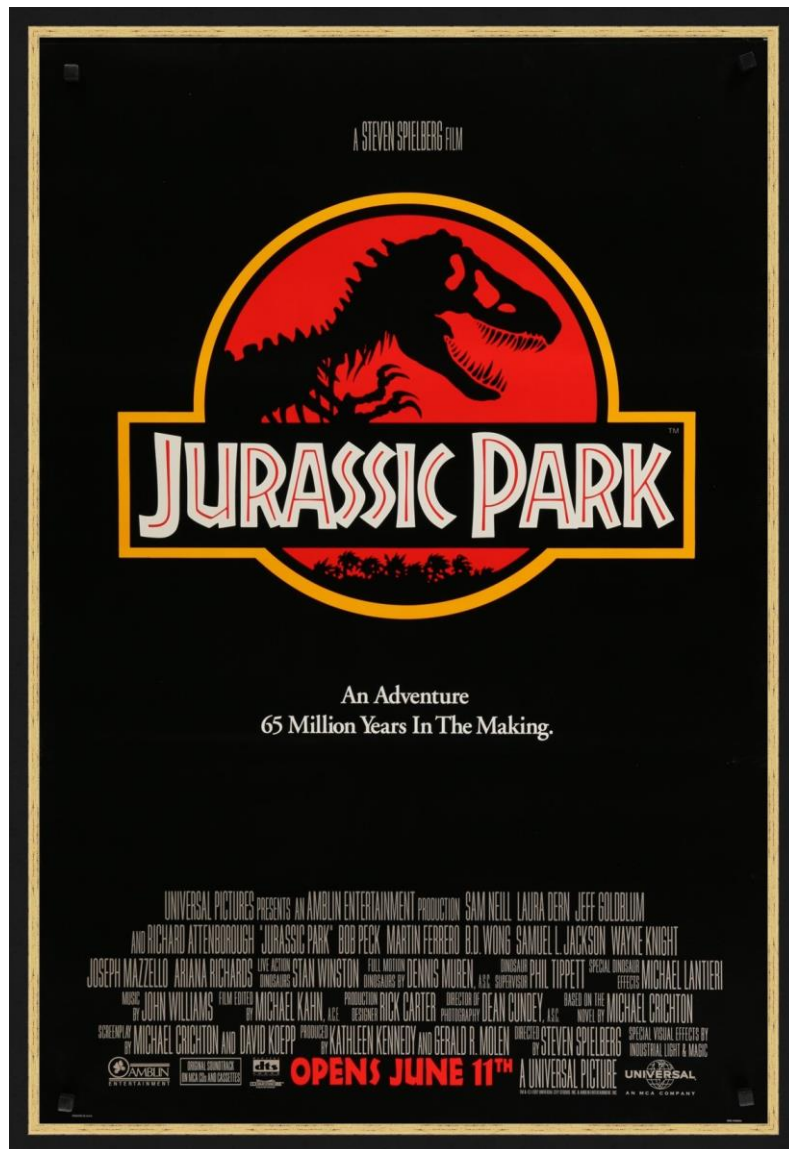
Task 2 – (Ryan Moule)- Observational Writing: Identify an image and write a semiotic analysis

Word count =542 words

Task 3 – (Julia Lockheart)- Manifesto Writing: What do I believe in?

Word count= 550 words

Task 1 – Jon Pugh- Reflective Writing: Do you know what you think?



Sandy Collora, (*Jurassic Park*), original vintage film poster, (1993)

One of the “Most iconic movie posters of all time” (Posters, 2019), this vintage film poster originally designed in 1993 by artist Sandy Collora (Originalposter.co.uk, 2019). The Jurassic Park poster made and released in June 1993 for theatres in UK (Vintage Movie Posters, 2019), is now very rare and a collectible item for many fans of the movie franchise. The poster influenced by the novel “Jurassic Park” book by Michael Crichton in 1990 a science-fiction novel (Art of the Movies, 2019). Which gave the influence and inspiration to take the ideas of the narrative from book to film history. Between this time of movie making 1990 novel influenced the creation of the film work of screen play and story of the action-packed, special effects and powerful science fiction visuals that make up the engineering of what is “Jurassic Park”.

The work displays, the film logo identity centred-top in bold yellow and red. The bold volcanic colours stand out from the thick Black background colour. The poster style is

very simple yet clean and recognisable showing a clear hierarchy of design theory in scale of what the audience will see first. For example, the words Jurassic park, then image and colours and then the date released in cinemas and then eventually the film slogan "An adventure 65 million years in the making" "Jurassic Park" (Vintage Movie Posters, 2019), A metaphor of the dinosaur theme and then film making.

The design itself is very bold, vintage and graphic working with simple silhouette and colours to make the writing stand out to resemble the dinosaur connotation to the Jurassic period. It's very simple and the typographic system holds this organisation. The natural colours relate well to the prehistoric times being red, yellow and natural earth like colours and gives the surrounding space to the title of the film "Jurassic Park" to its significant centre piece as an eyeline. The dark background gives us the story indication of a danger and action adventure stylised-like film.

In terms of the 1993 film design, as a piece of art it stood out in this time from other designs as it was a huge success that was the first of the film collection, an original design that made what I believe to be the beginning of science fiction films.

The design itself advertised the theatre release and showing of "Jurassic Park" and according to facts "was the highest-grossing film of 1993" (En.wikipedia.org, 2019). The work had a significant impact in the control of how it became 1993 top-grossing film (En.wikipedia.org, 2019). In today's impact we see a remake of the classic 1993 film version to the "Jurassic World" 2015 universal studios. In terms of the impact upon me as a graphic designer, I like the style of the film poster because of the simplicity but how well recognisable it is to the film.

Bibliography

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Art of the Movies. (2019). *Jurassic Park - 1993*. [online] Available at: https://artofthemovies.co.uk/products/jurassic-park-1993?variant=16628618920006¤cy=GBP&utm_campaign=gs-2019-04-23&utm_source=google&utm_medium=smart_campaign&gclid=EAlaIQobChMI_4O2tKrR5gIVlbtCh3g-Ak2EAQYAYABEgl9fPD_BwE [Accessed 29 Dec. 2019].

Originalposter.co.uk. (2019). *Jurassic Park, Original Vintage Film Poster| Original Poster - vintage film and movie posters*. [online] Available at: <https://originalposter.co.uk/fulldetails.asp?rid=9166> [Accessed 29 Dec. 2019].

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Michael Crichton, (1990). *Jurassic Park*

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Task 2 – Ryan Moule- Observational Writing: Identify an image and write a semiotic analysis



Your Waste Fatal, WWF Pollution of the Seawater Campaign, 2018

This image is a political piece given by the sender designed through semiotics, what we are visually seeing in front of our eyes and what we really see when we think and deconstruct a piece of work like above. As this is an advertising campaign we are made to see a nuclear weapon that could clearly destroy the ocean but what the designers want us to see is the real weapon of mass ocean destruction- plastic. The clear technique of joining the plastic bottle to the weapon gives us this impression

and creates a semiotic response to it; therefore, the advert does its job. It's relates to the fatal effects we cause by creating this plastic pollution. The metaphor is displayed acting as "virtual reality" (JAHANGIRI, S. and SEYYED, N.E., 2019) giving the audience a position to think about what is being shown to them. It works in two ways, when deconstructing the image, we get the two perspectives- connoted and denoted. In terms of denoted, literally we see a plastic bottle and a deadly weapon floating in the ocean and then text which relates to the image itself. The connoted then, the meaning constructed behind this design gives us as visuals readers; the indication that our waste is fatal to the ocean as much as a lethal weapon is to us. What is implied is that plastic has this effect on the ocean's creatures and wildlife. Its symbolic to its underlying message to keep marine life safe, invested by the receiver.

The oceans "cover over 70% of our planet but yet we know more about the surface of the moon than the ocean floor." (WWF, 2019). Which makes us think seeing this image, makes us question how much longer the ocean will live for. It reminds us that "Life on earth is never static- it changes and evolves constantly." (Hall, C. and O'Hara, S, 1995).

This piece is an ethical issue and the directives and personal response of the text," Your waste fatal" "keep marine life safe" (WWF, 2019) has implied pressure from the design. Although the words are small, the design is constructed so after the hard-hitting image it makes us think as a reader by the words that really create that emotional response the sender is looking for as a reaction.

The WWF works to protect the oceans as well as the planet, but this advert shows a clear message they can't do it alone, so it advertises to a receiver that we need to act now, or our waste will be fatal to the ocean. Every year, for plastic "an estimated 8 million tonnes end up in the sea every year, killing and harming marine life." (WWF, 2019) Which, relates to the symbolism of the image, the plastic acts like a weapon of extinction and we cause this. The advert is giving us a direction of thought and instructions to act upon, if we should/shouldn't or a warning. The semiotic design gives us a visual definition of what plastic waste is doing to our oceans and more importantly, how we can stop it before its too late. The future depends on us as humans, our actions have consequences that effect what happens tomorrow. (Honeyborne, Brownlow and Attenborough, 2017)

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Task 3 – Julia Lockheart- Manifesto Writing: What do I believe in?

1. To combine text and pictures in advertisements, magazines and books.
2. The importance to use proper typography in a design.
3. To create and visually communicate ideas and concepts to problem solve.
4. To design to inspire, inform and captivate consumers.
5. To always design content with a purpose to meaningful visual designs.
6. To be creative and use my imagination and always start with a sketchbook.
7. To design with originality and express me as a designer in a style.
8. To review, reflect and develop upon on my work so it can be designed in the best way.

3 statements:

2. The importance to use proper typography in a design.

Keyword: *Proper Typography*

5. To always design content with a purpose to meaningful visual designs.

Keyword: *Purpose*

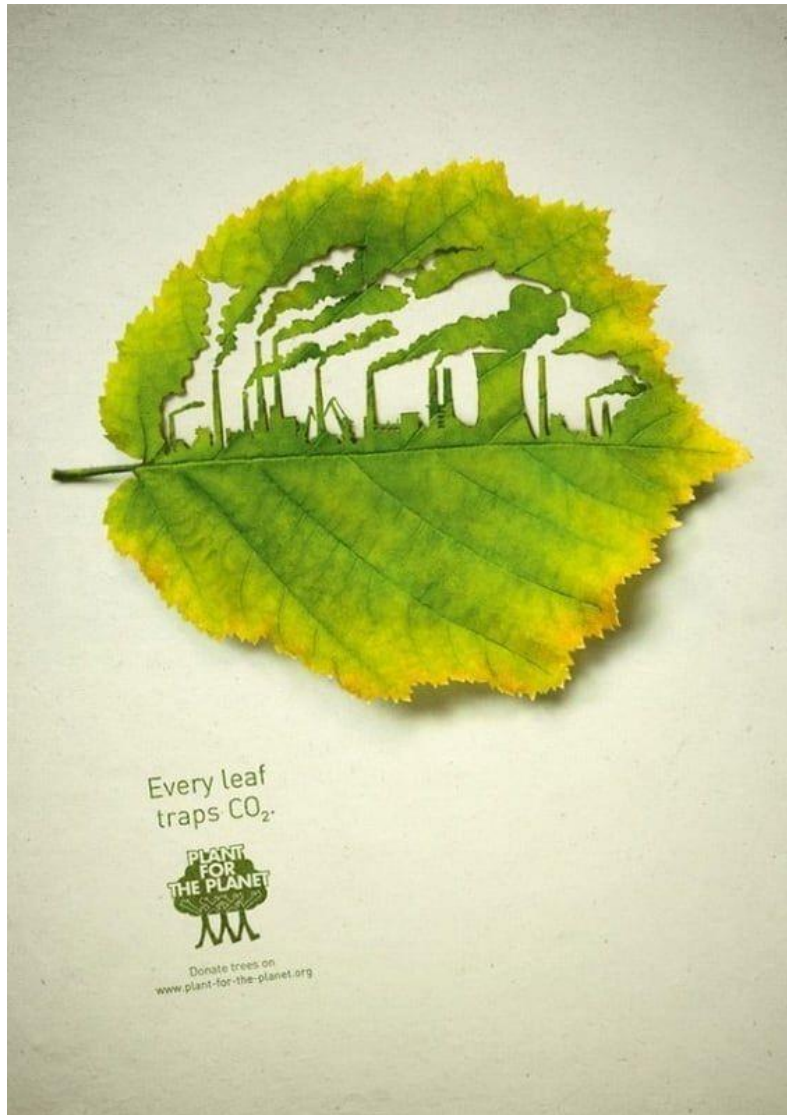
6. To be creative and use my imagination and always start with a sketchbook.

Keyword: *Sketchbook*

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Keywords & Images

Keyword: *Proper Typography*



Lorenzo Duran's- Artist

The Advertising Campaign for plant for the planet, (*Every leaf traps CO₂- Plant for the Planet*), (2012)

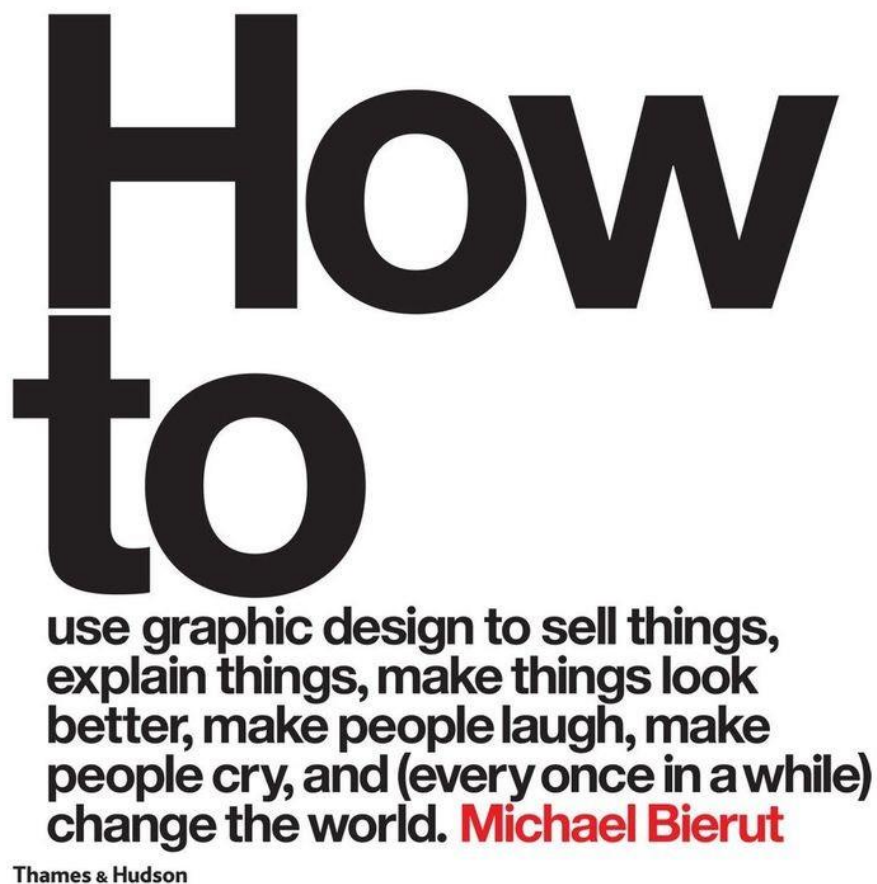
2. The importance to use proper typography in a design.

When we chose a typeface, it will create an immediate reaction and emotion whether it suits or not. A typeface can make a difference by the chose style and typographic system it works in and that can change the success of that artwork/design when order of reading (Elam, 2007). The typeface will gain the attention of an audience and has a "functional purpose" (www.graphiccomp.com, 2017). Typography can

affect- “a readers’ emotional and their performed in other tasks” (www.graphiccomp.com, 2017). Here, the importance of typography can give a dependence for safety or give an instruction or tell us a message or inform us. It always has a purpose to an audience when reading. Like the image above by (The Advertising Campaign for plant for the planet, 2012), the importance of typography is the control of the action the audience takes. The clarity and typeface style give a serious tone to the issue being visually discussed here. It sustains the seriousness which emphasises the planets future in the hands of humans right now, our control and a chance to change it. And it is that graphic designers’ job to choose that correct typeface; which makes all the difference to how the audience will read this campaign, that’s the power of typography.

Keywords & Images

Keyword: *Purpose*



Gallery of Michael Bierut Talks Architecture, Graphic design and How to (Every Once in a while) change the world. Image 7 of 23 from Gallery of Michael Bierut

5. To always design content with a purpose to meaningful visual designs.

Whenever, we design as graphic designers its our job to design for a client whether it's to inform, make awareness, persuade or entertain the work we make always has a purpose to the design, its what drives the work. From the image above, we can see that design allows the audience to think but done so visually. When the work has a purpose it then can become a meaningful visual design that can be seen by the target audience. If graphic designers didn't design with a purpose when designing graphic work, it wouldn't be a successful piece of design and that is one of the most important factors to keep in mind when designing in this practise. The reason for this is that if you design a piece of work for the wrong purpose it can mean a different reaction from the audience to the design work. For example, if the purpose was to inform with information but it didn't do this therefore it wouldn't complete the design criteria. This can affect what the target audience do depending on the design work, in terms of what the design purpose is: entertainment, safety, awareness, informative, persuade etc.

Keywords & Images

Keyword: *Sketchbook*



Sketchbook Image by Mollie Larcombe (2019)

6. To be creative and use my imagination and always start with a sketchbook.

Whenever, I begin designing I always start my ideas with a sketchbook, although it's very traditional, I like that style of working. The image above is a picture of my own sketchbooks that I design, I chose this image because I think it's important to have a range of creative skills for any art subject. Through, creative imagination and ideas I can visually document and develop my designs through a sketchbook medium. The way I see a sketchbook, is that it's like a narrative to an artist's viewpoint to the creative world and therefore not one sketchbook is ever designed the same. Their a journey to expression, creativity, ideas, style and inspiration. A colouring book gives a quote I quite liked; which says, "Whether you enjoy colouring as a step back to a more hands-on activity in this digital age, I hope my illustrations inspire and encourage you to explore your own creative side." (Marotta's, 2016).

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