

Student Name: Lewis Ethan Hill

P Number: 2104419

Programme of Study: BA Graphics Design

Module: ADAD4018 Ways of Thinking

Tutor: Martin Bush

Tasks in the order I received them:

Task One: Semiotic Analysis = 406 words

Task Two: Manifesto = 586 words

Task Three: Practice-based writing = 469 words

Task One: Semiotic Analysis

In an era when we are bombarded with stereotypical images in the media and "it is not possible to transcend stereotypes" (Barthes, 1977). According to the concept of semiotics, we are constantly perceiving or judging images, videos, texts based on signs and signifiers, and we create typical stereotypes. How can we stop the media from using stereotypical connotations in our everyday lives, influencing how we treat and act toward people at first glance?

Gender representation in the media was and still is a major stereotype from years ago; "Men act women appear. Men look at women. Women watch themselves being looked at" (Berger 1972). Berger briefly mentions stereotypical feminist media theory in 'Ways of Seeing,' where we make assumptions about other people's lives, environments, and morals. Then on the other hand men are portrayed that they have to be visually pleasing for women to interested. Both genders are stereotypically portrayed in the media, although in recent years the gender stereotypes floating in the media still exists, not to the extreme of the late 1960's where women were portrayed as nothing compared to men, with clear sign and signifiers.

Back in the 1960's the mainstream magazine 'Woman' was published with a target audience of middle-class women. This advert/magazine focuses on women to be beautiful and want to aspire to be great. Although the clear message being identified here is women being housewives and to be better for their husbands. Barthes' ideas come into play again here with 'Proairetic codes' with the design of the antagonist's dress filled with flowers screening the impression of natural prettiness.

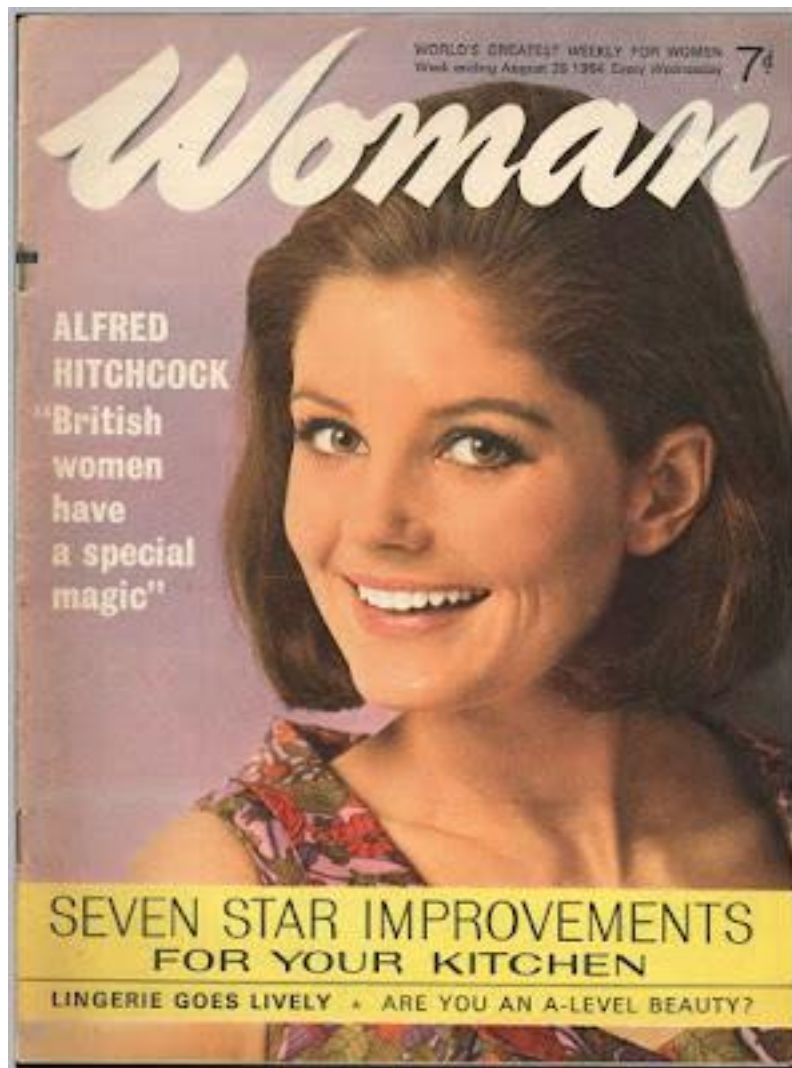


Fig 1, IPC, Woman Magazine, 1964

The language used in this magazine causes women to question whether or not they are "A-Level Beauty." (Woman Magazine, 1964) This delivers messages that women must be flawless and beautiful in order to attract male attention, which adds to the narrative of typical media stereotypes. The key premise behind this magazine cover is that women rely on beauty and glamour to be the "subject of male idealisation and desire." In his book 'Ways of Seeing,' (1972) John Berger introduces the theory of idealisation.

Stereotypes can be found everywhere in the mainstream press, both in the 1960s and today. With a basic understanding of semiotics, we know that they are hidden through signs in the media, such as language or symbolic mechanisms to deconstruct meaning. As a result, we see these common gender stereotypes in today's society.

Bibliography

Barthes, R. (1977) *Image, Music, Text*. London, Fontana Press.

Berger, J. (1972) *Ways of Seeing*. London, Penguin.

Course Hero. *Image-Music-Text Study Guide*. Available at: <https://www.coursehero.com/lit/Image-Music-Text/>. (Accessed: 2nd January).

Grade Saver. *Ways of Seeing Quotes and Analysis*. Available at: <https://www.gradesaver.com/ways-of-seeing/study-guide/quotes>. (Accessed 2nd January).

SophMedia. *Woman Magazine*. (2018). Available at:
<http://sophmedia2017.blogspot.com/2018/02/woman-magazine.html>. (Accessed 2nd January).

Wikipedia. *Ways of Seeing*. Available at:
https://en.wikipedia.org/wiki/Ways_of_Seeing. (Accessed 2nd January).

List of Figures

Figure 1: *Woman Magazine*, 29th August 1964. Accessed:
https://1.bp.blogspot.com/-Ps4ScYezszQ/WlXYamIa7mI/AAAAAAAAAGY/iip_xuc7nOwy6OglK7ZR0oTU-nUWqXxCwCLcBGAs/s400/Women%2Badvert.JPG. (Accessed 2nd January).

Task Two: Manifesto

1. 'Creativity can be that simple, and it can be as complex as the Mona Lisa.'
2. 'Most creative insights happen when we don't consciously think about the project at hand.'
3. "A new idea comes suddenly and in a rather intuitive way. But intuition is nothing but the outcome of earlier intellectual experience."
4. "The worst enemy to creativity is self-doubt." And while self-doubt and judgement are necessary parts of the creative process, they can also stifle or kill creativity and build mental blocks when not balanced.'
5. 'Creativity requires courage because it always includes failures. It requires the ability to be receptive to the unknown and open to new experiences without being afraid to stumble or fall along the way.'
6. 'Creativity doesn't just love constraints; it thrives under them' (David Burkus)
7. Fail Forward. Learn from every mistake you make.
8. Preparation; Incubation; Illumination; Verification.

3. “A new idea comes suddenly and in a rather intuitive way. But intuition is nothing but the outcome of earlier intellectual experience.”

Everyone has different ways of staying motivated and creative; some may go for a walk down the beach, while others may do something unrelated to their qualified work. Albert Einstein, the genius, would regularly play his violin to distance himself from the world and rekindle his creative spark. Einstein believed that taking brief breaks from everything could result in a "new idea coming suddenly." He would combine aspects of his musical ability (art, music, ideas, and thoughts) to create new concepts, 'famously using this method he created the illustrious equation, $E=mc^2$ ' (Evernote 2017). "Combinatory play seems to be the essential feature in productive thought" (Albert Einstein), Creativity cannot be taught; it must be harnessed through different environments and settings to gain your creative spark to generate new concepts.

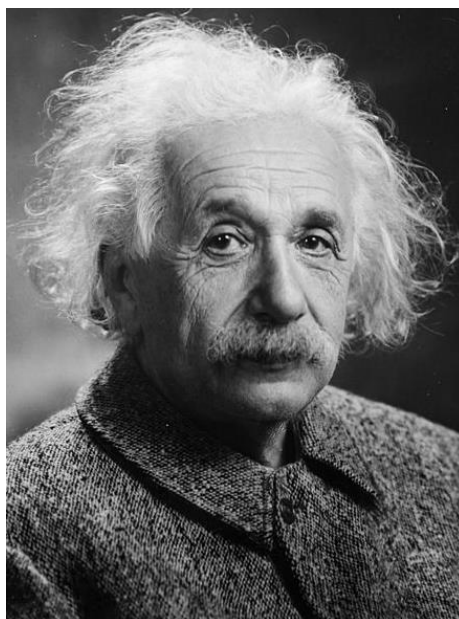


Fig 1, Albert Einstein, 2017

8. Preparation; Incubation; Illumination; Verification

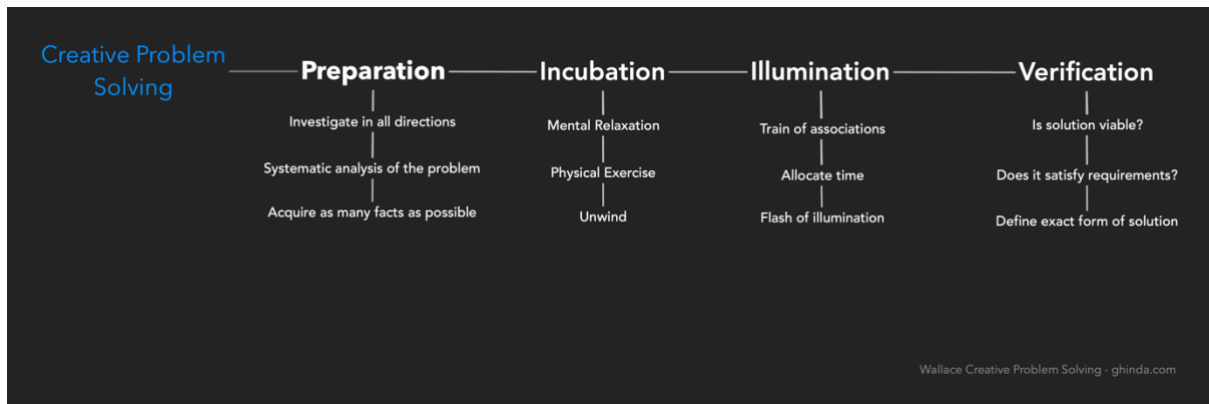


Fig 2, ghinda.com, 2020

English psychologist Graham Wallas created an incredible theory of the ‘four stages of the creative process’, Wallas first of all goes ahead and prepares to be creative which allows him to fulfil what he is trying to accomplish. “*The educated man has, again, learnt, and can, in the Preparation stage, voluntarily or habitually follow out, rules as to the order in which he shall direct his attention to successive elements.*” (Graham Wallas, 1926), to have the ability to become creative you need to be able to be in the correct mind-set to get into a creative attitude. With a full conscious, you are able to plan ahead and also attempt research before you delve into constructing intellectual art or music; anything that requires an imaginative or creative output.

Incubation, Einstein’s idea of “combinatory play” comes back into place with Wallas’ theory, “*Voluntary abstention from conscious thought on any problem*

may, itself, take two forms” (Graham Wallas, 1926), Wallas explains that the ‘negative fact’ is “we don’t deliberate on a particular problem” (The Marginalian) we are faced with some many day to day issues consciously that we fight, and battle and we need to step away from this mind-set. Wallas wants us to remove ourselves unconsciously which could suggest dreaming/sleeping but from Einstein’s input with “combinatory play’ the idea of removing ourselves from certain situations can help us feel unconsciously removed.

Illumination is your imagination becomes a reality, you’ve found a problem and you need to resolve it. When you have one or maybe many solutions to the given problem this conveys the “Flash of Illumination”. This idea of flash of illumination comes from ‘French polymath Henry Poincare’ with his concept of “sudden illumination” (Henri Poincare, 1905). This sudden illumination is your brain and your creative instincts complying and constructing the best possible solution which would conquer the problem, this is creativity.

Verification is the ultimate conclusion to the creative idea, where you validate and gratify the issues requirements and whether the issue has been resolved in a positive and creative manner. Wallas has described the verification stage to be where “the validity of the idea was tested, and the idea itself was reduced to exact form”.

The idea of removing yourself consciously to allow to yourself unconsciously regroup and regather to create a better environment to invent new ideas and concepts is proven to help some of the smartest humans to step foot in the ridiculous and ludicrous world. All it takes is a correct mindset and that “flash of illumination”.

Bibliography

Rothenberg, A. (1976). *The Creativity Question*. Duke: University Press.

Poincare, H. (1905). *The Foundations of Science: The Value of Science*. Cambridge: University Press.

Young, JW. (2009). *A Technique for Producing Ideas*. Europe: McGraw-Hill Education.

TheDirtyEasel. *10 Most Relevant Questions for Understanding Creativity*. Available at: <https://thedirtyeasel.com/resources/creativity-manifesto/>. (Accessed 3rd January).

Popova, M. *The Art of Thought: A Pioneering 1926 Model of the Four Stages of Creativity*. Available at: <https://www.themarginalian.org/2013/08/28/the-art-of-thought-graham-wallis-stages/>. (Accessed 3rd January).

Popova, M. *Inclining the mind toward “Sudden Illumination”: French polymath Henri Poincare on How Creativity Works*. Available at: <https://www.themarginalian.org/2013/08/15/henri-poincare-on-how-creativity-works/>. (Accessed 3rd January).

Popova, M. *A 5-step Technique for Producing Ideas circa 1939*. Available at: <https://www.themarginalian.org/2012/05/04/a-technique-for-producing-ideas-young/>. (Accessed 3rd January).

Evernote Team, *Albert Einstein’s Unique Approach to Thinking*. Available at: <https://evernote.com/blog/einsteins-unique-approach-to-thinking/>. (Accessed 3rd January).

Ghinda, L. *Creative Problem Solving – Wallas Model from 1926*. (2020). Available at: <https://ghinda.com/blog/creativity/2020/wallace-model-of-creative-problem-solving.html>. (Accessed 3rd January).

Practise-Based Writing

The most recent piece of work I have completed was a poster which was accomplished in my own time which entails designing a sports poster of a footballer 'Neco Williams'. The idea beforehand was to correlate the colour scheme to the Welsh football team colours which in hindsight I believe I did pretty well.

My biggest inspiration for this small project is obviously Wales' ongoing journey to the 2022 Qatar World Cup and with Neco being a pivotal part of this journey I decided that I wanted to create a poster to ignite his importance to that. When designing I prefer a trial-and-error process, where I constantly chop and change my designs to get the best outcome, so I came up with several solutions to problems that kept appearing whilst creating this poster.

The most important idea of this personal piece is to make antagonist the main idea, I did this by making Neco the main point of this photo by using a close up shot of him. To signify his importance, I added an image of him celebrating in front of the Welsh football fans which I proceeded to cut out and place onto the poster. This piece of work that I published at the time stood out at the time as Wales are very close to being at a Football World Cup for the first time in nearly 60 years and potentially qualifying legitimately for the first time in their

history. For this reason, I wanted to create a poster of significance and power using dark and light red colours to signify the journey the Welsh football team has been on for the past 20/30 years. Faintly, the Welsh football badge is seen in the background to indicate the support that the Welsh football fans show and how 'we're behind the team'. In my work I like to use semiotics when painting out different artefacts to deliver a meaning, very similar to John Berger idea of hidden visual representations (Berger 1972).

I have learnt many things from this little side project is that I should continue using John Berger's ideas of semiotics when I am creating, this gives the piece of work a different level of understanding and meaning. Creating artefacts or objects with hidden visual representations with meaning makes the art more personal and other people can understand you on a personal level or even understand the message being portrayed in art. There are many things from looking back I would like to change with this piece of work, which takes me back to my prefer style when creating 'trial and error' which means I can always go back to certain projects and refine and improve my art. However, there is no such thing as perfecting art, it is always opinionated, which is why I love it.



Fig 1, Lewis Hill, 2021

Bibliography

Berger, J. (1972) *Ways of Seeing*. London, Penguin.

The Guardian. *Wales and Scotland on potential collision course in World Cup play-off final*. Available at:

<https://www.theguardian.com/football/2021/nov/26/wales-and-scotland-poised-to-meet-each-other-in-world-cup-play-off-final>. (Accessed: 6th January).

Wikipedia. *Wales at the FIFA World Cup*. Available at:

https://en.wikipedia.org/wiki/Wales_at_the_FIFA_World_Cup. (Accessed 6th January).