

Student Name: Callum Smith

Student Number:1901499

Programme of Study: Graphic Communication

Module: Ways of Thinking ADAD4018

Tutor's name: Jon Pugh & Martin Bush

Tasks in the order I received them:

Task One: Manifesto (Julia Task) = 525

Task Two: Reflective writing (Jon Task) = 518

Task Three: Semiotic Analysis (Ryan task) = 498

Task One: Manifesto (Julia's Task)

1. Representation within Graphic Design is a powerful tool and could impact a mass of people to begin a movement.

2. Being a designer is a lot more than just being simply 'creative'.

3. Not all types of design will be interpreted the same way by audiences.

4. Digital design and traditional arts cannot be compared to one another.

5. If you can't remember the logo or the design it's not an effective brand.

6. The cost of professional applications and devices dissuade graphic designers from considering it as a profession.

7. Graphic design isn't a dead profession but rather its industry has changed and redefined itself over the years.

8. Graphic design requires just as many skills as any other medium, it isn't 'fake art'.

Key words and image:

Manifesto one - 'A movement'



always - #LikeAGirl 2015

'At the heart of any great advertising campaign is a message that runs with the moment, challenges the norm, ignites change, and ultimately speaks to your soul.' - Nicole Constantine

Graphic design can be used to influence audiences to create new ideas of representations to better stereotypes or even a brand's identity. In a recent campaign by 'always' a movement was started that has impacted several women and men's ideologies towards the stereotypes of being a girl. Their goal was to change gender stereotypes for girls during puberty that are changed and defined by society's immoral expectations, like submissiveness and beauty. In the beginning of the video, we see a selection of people both men and women who are asked the same questions, 'throw like a girl', 'run like a girl' and 'swing like a girl' then perform their idea of the phrase 'like a girl' as someone who is weak and a fragile person. Later, we see the same question asked to younger girls whose self-esteem have not been damaged by society or corrupted by deceptive stereotypes. They demonstrate confidence and boldness in their actions towards what they believe it is like to be a girl.

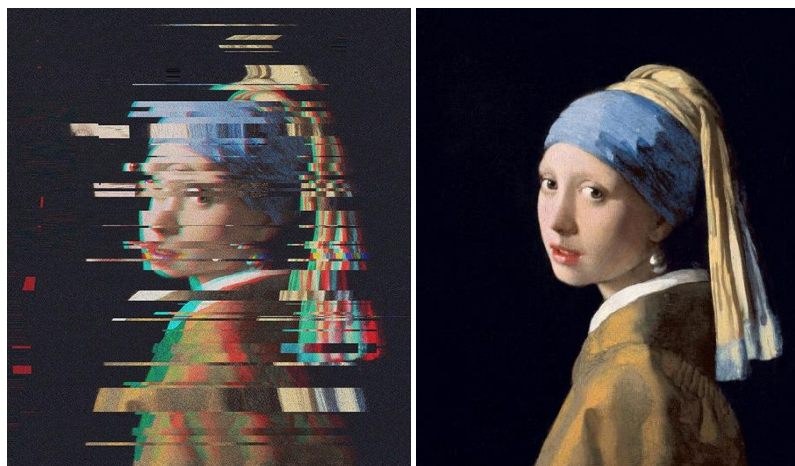
As a brand, Always decided to tactically drive their participation by using the hashtag #LikeAGirl as a call to action and asked women to tweet the amazing things they do which began a chain reaction to impact change towards the stigma that surrounds weak women. An article by smart insights showed 'Prior to watching the film, just 19% of 16-24s had a positive association toward 'like a girl'. After watching, however, 76% said they no longer saw the phrase negatively.' (Smart Insights, 2018)

Bibliography

Typeform blog. n.d. *15 Ad Campaigns That Made Marketing History*. [online] Available at: <<https://www.typeform.com/blog/ask-awesomely/ad-campaigns/>> [Accessed 19 April 2020].
Smart Insights. 2018. *Always Approached A Social Issue Within A Global Marketing Campaign*. [online] Available at: <<https://www.smartinsights.com/digital-marketing-strategy/campaign-of-the-week-how-to-make-a-marketing-campaign-like-a-girl/>> [Accessed 19 April 2020].
Campaignlive.co.uk, U.D, *Case Study: Always #Likeagirl*. [online] Available at: <<https://www.campaignlive.co.uk/article/case-study-always-likeagirl/1366870>> [Accessed 19 April 2020].

Key words and image:

Manifesto four – 'Art'



The Girl with A Pearl Earring (Mauritschuis, The Hague)
‘A man paints with his brains and not with his hands.’- Michelangelo

When categorizing digital and traditional arts, we must realise they both require different skillset from one another. I believe that neither should be considered more challenging or an easier medium to work with as both require extremely different skills that are equally as difficult to learn and acquire. A different understanding is needed for each of the arts, for instance when it comes to digital designs, you need to have knowledge of how to use technology, applications and specific techniques that simply cannot be transferred within a traditional piece. Similarly, with traditional art, you need to have a clear understanding of physical properties and how they work, apply etc, ‘Painting is easy when you don’t know how, but very difficult when you do’ (Edgar Degas). However, both are just as great as each other and shouldn’t be compared to one another in terms of greatness, if it inspires you then why should you question the medium, ‘creativity is contagious pass it on’ (Albert Einstein).

Bibliography

TwistedSifter. n.d. *10 Famous Quotes About Art*. [online] Available at: <<https://twistedsifter.com/2012/11/ten-best-famous-quotes-about-art/>> [Accessed 19 April 2020].
Elmansy, R., n.d. *Traditional Vs. Digital Arts*. [online] Graphicmania.net. Available at: <<http://www.graphicmania.net/traditional-vs-digital-arts/>> [Accessed 19 April 2020].

Key words and image:

Manifesto seven – ‘Dead profession’



With the rise of ux/ui designs and digital product design, it is easy to understand why some people may believe that graphic design has become a dead industry over the last few years. Moreover, it is becoming easier to download premade templates for various design

purposes on websites like canvas, wix, fiver etc. However, I believe graphic design will always be needed for things. People are always looking for work whether it be for a new logo, banner, brand identity, slogans etc both business and personal use. With more thriving designers joining the industry, new ideas and concepts are being produced all the time, so there is not a repetitive cycle of the same concepts in the industry, but rather it is changing for the better. For instance, this genius marketing idea for a new upcoming BBC show called Dracula with a striking, yet classic red bold text layered with a contrasting white background both compliment the cleverly thought Dracula shadow that is revealed the darker gets. 'Life without industry is guilt and industry without art is brutality' (John Ruskin)

Bibliography

McHugh, S. and McHugh, S., n.d. *15 Unexpected Career Paths Of Graphic Designers*. [online] Creative Boom. Available at: <[https://www.creativeboom.com/tips/15-unexpected-jobs-of-graphic-designers-/
>](https://www.creativeboom.com/tips/15-unexpected-jobs-of-graphic-designers-/) [Accessed 19 April 2020].

Medium. n.d. *Graphic Design Isn't Dying*. [online] Available at: <<https://medium.com/@zacharyrhill/graphic-design-isnt-dying-27e30c22cb18>> [Accessed 19 April 2020].

Task Two: Reflective writing (Jon's Task)



Vincent van Gogh – The starry night

The starry night painting is one of Vincent van Gogh's most well-known and adored piece for having such a dynamic use of colours that make you feel like you are in the presence of a whole new world. Within the aftermath of Vincent's mishap which resulted in the chaos of cutting off his own ear, he volunteered to enter himself into an asylum called the Saint-Paul-de-Mausole where multiple of his curations were born, e.g Iries, the Blue Self-

portrait and the starry night painting (Naifeh & Smith, 2011:701-747). This whimsical scene that is presented to us in the painting matches the sight of Vincent's bedroom window, a view that was captured by Vincent in which he wrote to his brother Theo "Through the iron-barred window"(A letter to Theo van Gogh: 777: 780,593). An iconic scene that has been recreated in several variations within his paintings that are portrayed in different weather conditions and times of day. While stated by sources, Vincent was forbidden to paint in his bedroom at the asylum, instead he would make multiple sketches using charcoal or inks, then eventually unite them together and construct paintings based on his previous drawings. Leading into early June, around the time where he made the starry night painting, he wrote to his brother Theo, "This morning I saw the countryside from my window a long time before sunrise with nothing but the morning star, which looked very big" (777: 780,593).

The star that Vincent has described to his brother has proven to be Venus, which researchers have discovered a sighting was visible around the early springtime 1889, revealed to have shined the brightest during that time period. Therefore, the star to the viewer's right in the starry night painting could potentially be Venus, an ambiguous source of inspiration to Vincent. In more detail, the starry painting displays a picturesque, quiet village with an expressive sky full of energy and movement that truly makes you feel at peace and relaxed. Within this intensive scenery, we can see a warm golden moon along with the bright stars and distant hills that all blend together to create a place that feels so alive yet intriguing.

All these elements speak to audiences that adore Vincent's work, however during his time, people considered his work to be impractical and dreamlike which made it extremely hard for him to sell his paintings and make money. "At the time, nobody was interested in buying his Dutch period paintings", Vincent's sales were slow due to his contemporary style that had no supported education but only natural talent he taught himself. At the time people did not look up to this standard and preferred more realistic artworks unlike Vincent's post-modernist swiss style we see in his paintings (Van Gogh Museum, n.d.). Because of this, he only ever sold one canvas painting within his whole lifetime which highlights how underappreciated he was back in his era and how little credit he was given for his incredible work. Frequently described as the 'Mad Artist,' today van Gogh is regarded as one of the most adored and admired post-impressionist painters in our generation. Today his work has redefined the way we see individuality, beauty, and style in art throughout his thousands of paintings he illustrated. He is one of many painters that have greatly influenced and inspired several people, including future striving artists. His work is even some of the most replicated artworks in the history, but nobody can rival against Vincent's characteristics.

Bibliography

Naifeh, S. and Smith, G., 2011. *Vincent Van Gogh*. New York: Random House.

Gogh, V. and Pickvance, R., 1986. *Van Gogh In Saint-Rémy And Auvers*. New York, N.Y.: Metropolitan museum of art.

Vangoghletters.org. n.d. 777 (780, 593): *To Theo Van Gogh. Saint-Rémy-De-Provence, Between About Friday, 31 May And About Thursday, 6 June 1889. - Vincent Van Gogh Letters*. [online] Available at: <<http://vangoghletters.org/vg/letters/let777/letter.html>> [Accessed 19 April 2020].

Oer2go.org. n.d. [online] Available at: <<http://oer2go.org/mods/en-learnsaylor/mod/page/TheStarryNight.pdf>> [Accessed 19 April 2020].

Samuel, E., n.d. *Starry, Starry Night*. [online] New Scientist. Available at: <<https://www.newscientist.com/article/dn475-starry-starry-night/>> [Accessed 19 April 2020].

Vangoghmuseum.nl. n.d. #66/125 *Why Did Van Gogh Have Difficulty Selling His Work? - Van Gogh Museum*. [online] Available at: <<https://www.vangoghmuseum.nl/en/125-questions/questions-and-answers/question-66-of-125>> [Accessed 19 April 2020].

Task Three: Semiotic Analysis (Ryan's task) Huck 54 – The Defiance issue

The idea of semiotic is to take anything from our lives then identifying it with a better understanding of its context. For instance, each colour has a different way of communicating meanings and concepts to each other. The colour red is often used globally as a sign of caution or danger like in films where we see a big red button that is associated with destruction or the activation of something bad whereas the colour green is used to indicate good health, nutritious foods or nature. (Barthes, 1977). "Signs and symbols rule the world, not words nor laws" (Confucius). Roland Barthes believed that there were concepts of understanding signs and symbols. Firstly, the signifier also known as the denotation is something that is presented to us as its physical form, so what it actually is.

Whereas other preferred meaning such as the signified meaning is known as the connotation, an idea or representation we identify the signifier with (Barthes 1977). Everyone's idea of connotations of an object, place, taste, smell, or even a person is all different depending on several background factors like interests, ethnicity etc, meaning we all may read signs and symbols differently from each other. Therefore, when we consume various forms of media, we each develop different opinions and views upon the absorbed product. For instance, when looking at this huck cover, a niche magazine brand; we are presented with various elements that create an individualistic narrative. This huck magazine in particular focuses on the narratives of 'real' people, unlike most magazine covers where we are often presented with overly glamourized or altered images of people to help sell their products to audiences, creating unrealistic standards for people as suggested by John Berger in *Ways of Seeing* (1972).

The cover itself is very simplistic. A colour palette of minimalist header but still aesthetically pleasing, along with just the single individual image, in which highlights the connotation of individualism and helps centralise the brave story 'female fighters'. The coverline sounds quite aggressive, going against conventional ideals of women being 'fragile' or 'weak' and supported by a Kurdish woman standing with a gun with a determined expression connotating dominance and strength. The idea of 'Naturalism' by Roland Barthes is also supported with the image displayed on the cover showing a connection to audiences of realism and a true story helps more people able to identify with the chosen focus of the magazine (1977:67). The female character in armed forces clothing subverting from a denotational typical male figure which again implies a difference in huck's brand identity compared to the other magazine brands. An enigma code is also developed within this issue from the lack of information shown on the cover that heightens the viewer's need for wanting to read more into the article and listening to her story. The empty environment she is in connotes to a bad past or perhaps signifies a captured candid moment. There is also a



sense of an Ideology of diversification and acceptance, voice to the under-represented within this cover which again is implied by the Kurdish female fighter.

Bibliography

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

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

Huck Magazine. n.d. *Huck'S Favourite Radical Women*. [online] Available at: <<https://www.huckmag.com/art-and-culture/hucks-top-ten-radical-women/>> [Accessed 19 April 2020].

Huck Magazine. n.d. *Huck 54 - The Defiance Issue*. [online] Available at: <https://www.huckmag.com/huck_issue/huck-54-defiance-issue/> [Accessed 19 April 2020].

Cary-edwards.com. n.d. [online] Available at: <<http://cary-edwards.com/wp-content/uploads/2017/08/semiotics-1.pdf>> [Accessed 19 April 2020]