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Tasks in the order I received them:

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Task One: Semiotic Analysis

In a modern society where information is the most easily accessible it has ever been, it bares the question, whether individuals take information and signs as they are shown by the media as if it's a "Social Practice" (Eco, 1976, p.314), or do we hold our own opinions to evaluate images with "an analysis of multiple understandings" (Kim, 2017, p.19). To establish greater knowledge on this matter, we must consider what messages are conveyed through symbols and signs in media, and the affect it has. Semiotics are a construction of signs and symbols that are planted within images. This can be viewed from the obvious examples like road signs to something hidden within an advert, as stated by Daniel Chandler "Anything has the potential to be interpretable" (2022, p.1). This demonstrates that not all signs are noticeable on the surface, and it can take a more developed understanding of what semiotics are, to read these hidden messages.

Within this first task, an evaluation and deconstruction of an advert will take place, in which the use of semiotics and graphical analysis will be provided to question the meaning and messages held within the image. This in return, should help give new perspectives into how images are read and perceived by audiences. To achieve this, we must first understand what semiotics truly are. Signs and symbols which make up semiotics are constructed from singular factors, being the signifier, which is physical thing, and signified, which is the connotation and meaning held within the sign. This can relate to all things we sense. An example of this would be that a cross on a red sign usually means no entry. This is a social construct built that red is a colour of warning, and a cross relates to something wrong. I will

now demonstrate this methodology of semiotics being used to deconstruct a *WWF* advertisement.

In 2008 the organisation *WWF* created the campaign *Lungs: Before it's too late*, which focuses on the concerns of deforestation across the world's forests and the affects it has on the environment. At first glance the image clearly displays two segregated forests that shape a pair of lungs, the right having damage done to it. The use of anchorage in the image *Before it's too late*, solidifies a clear message that humans are destroying the planet. Furthermore, this image displays a polysemic meaning as the lungs are used to create an attachment and reflective aspect, suggesting humans are damaging themselves by neglecting the planet. This can have a deeper affect which makes the audience question whether their daily "modernist consumption" (Björkvall and Archer, 2022) has an impact on the planet, which in return also damages themselves.



Fig. 1: Lungs: Before it's too late, WWF, 2008

To conclude, after analysing the *WWF* advert, I have found that my first initial idea that the only focus was on the damage of the planet has changed. Through semiotics I discovered it reflects on the damage caused by humans towards the planet which harms us when we might not see it.

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<https://www.adsoftheworld.com/campaigns/lungs-30636458-3515-4df1-b3b4-82c94f264a77> (Accessed 6th December 2023)

Task Two: Manifesto

1. As humans, it should always remain instinct to help others rather than to wonder what we gain from it.
2. Asking questions and being curious are the foundations of success, never fight the urge to expand knowledge.
3. Push for whatever ambitions you have in life, time is always ticking, and tomorrow isn't guaranteed.
4. The purpose of design is to stay open minded and free thinking with creativity, yet there is a lack in the current day. We must strive to think out the box and take risks in the industry.
5. In a world addicted to materialistic items, true happiness is found within the people. Not the objects.
6. We must always question what we are told by the media, instead of engaging and contently living with what is put in place.
7. Design is not 'something' it is 'everything'. All aspects of day-to-day life have been designed with intention and purpose, yet it is invisible to the eye.
8. We must recognise that social media is destroying the ambition and productivity of the young generations.

7. Design is not 'something' it is 'everything'. All aspects of day-to-day life have been designed with intention and purpose, yet it is invisible to the eye.



Fig. 1, *The Walking Man*, Emilien Etienne, 2016

If asked, most people would say that design is a niche which has no major play in one's day to day life, however this is incorrect. From choosing what clothes to wear for the day, to the route taken for travelling to work. Every characteristic of being a person shares relation with design, yet they don't all correlate with one another. For example, a person must design a specific route to take to reach a destination. This is seen as a plan. Similarly, time is dedicated when purchasing new clothes, as design is an important factor for garments. These are two different examples, yet rest on the foundations of design. As discussed by *Franc and Peyricot* "Design, with its capability to improve living standards, plays a key role" (Cité du Design et al., 2018, p.6) demonstrating that design sculpts how life is perused in all areas of interest. It doesn't have to be visible for it to be present.

2. Asking questions and being curious are the foundations of success, never fight the urge to expand knowledge.

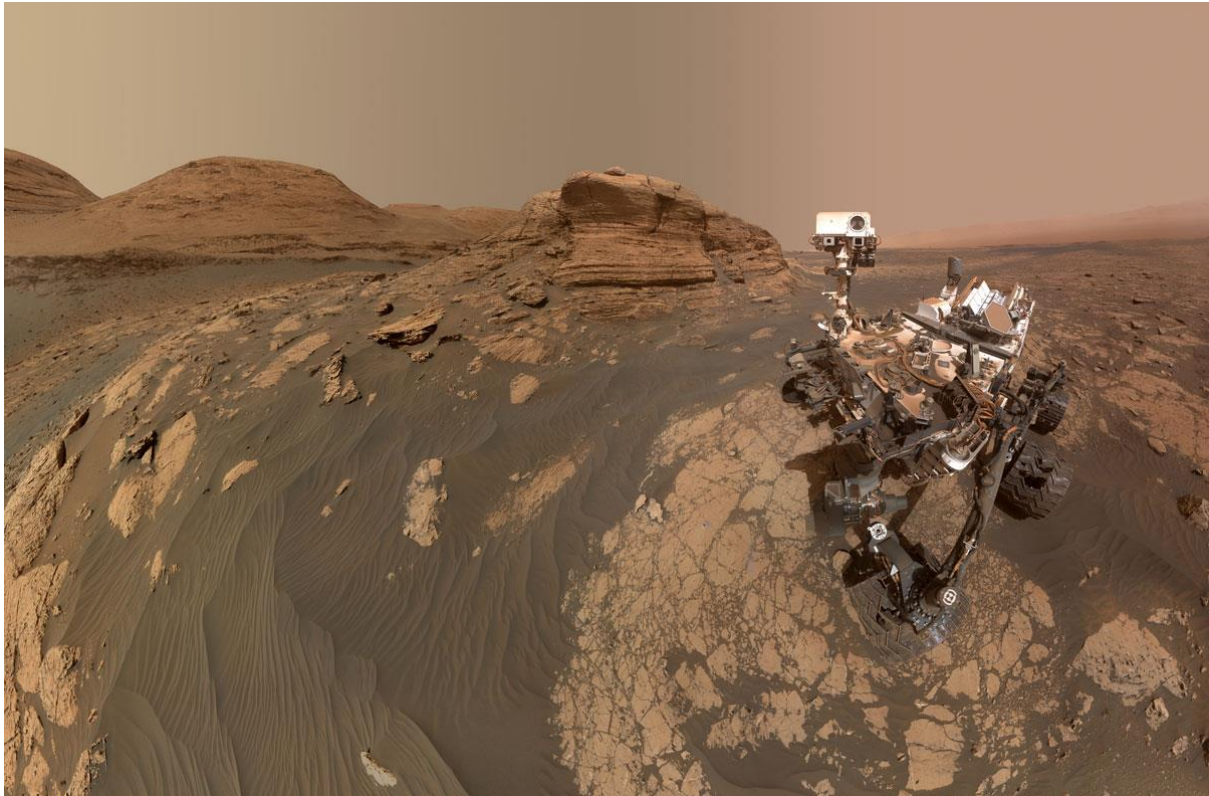


Fig. 2, *Curiosity's Selfie at Mount Mercou*, NASA, 2021

Curiosity is an instinct which is ingrained within the brain of all people, no matter the age, ethnicity, or gender. It is something that develops the mind and understanding of the world, leading to a more efficient and co operative society. Similarly, questions are theoretically more of a solution than an answer, as it requires more in-depth thoughts and ideas.

Questions are what answers stem from, a way to push new ground-breaking ideas which help all aspects of society. Yet people are more afraid to ask questions than to answer. It is a

normal occurrence for the term 'curiosity' to hold a stigma surrounding it, as it is seen as an unprofessional and unfocused way of thinking. However, it should be viewed in a light "that embraces the distracted qualities of curiosity as an asset" (Zurn et al. 2020, p.92). All forward thinking and successful ideas were derived from thinking outside of the box, and curiosity being "an aspect of intrinsic motivation that has great potential to enhance student learning" (Pluck and Johnson, 2011, p.24) further demonstrates the importance of it for building foundations of success.

4. The purpose of design is to stay open minded and free thinking with creativity, yet there is a lack in the current day. We must strive to think out the box and take risks in the industry.



Fig. 3, *Open Mind V*, Johnson Twang, 2016

In an age where creative thinking is at its widest range of opportunity, with the largest number of resources and material to be inspired and influenced by, there is still an overwhelming amount design that falls under the same bracket. "Some new ideas lead to major changes in how the world works, but the majority of them just change the world of one person" (Duggan, Murphy and Dabalsa, 2020 p.78). This is an issue within the design world, it is thought that it only takes one design to change the perception of many people, but that isn't entirely the case. "For we humans cannot make anything out of nothing" (John Eric Adair and Page, 2009, p.6) suggesting that human creativity is inherently influenced by other findings and creations. This is a reason for a lack of new, open-minded designs in the industry and why people rather stay safe and follow trends rather than following new paths.

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Figure 2: *Curiosity's Selfie at Mount Mercou*, (2021) Available at:

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Figure 3: Johnson Twang (2016) *Open Mind Series – Open Mind V* Available at:

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Task Three: Practised Based Writing



This is an advertisement poster that I produced in 2021, the intention was to create something that invoked a feeling of ambition, motivation and togetherness after a long lockdown period and push people back into social situations. The core of the idea was football, being something that brings so many people together, as well as being a way to get people back outdoors, I came to a conclusive decision that would be the forefront of the message.

This is the poster I will be examining, while reflecting past thoughts and ideas I had before, during and after the creation. The initial idea was influenced heavily from my own experiences during the lockdown period. Football was an escape and was what I looked forward to all the time, having experienced that, it was clear I had to transfer and implement the excitement and energy into the design I wanted to create. The process of ideas before creating the design was also influenced by abstract art. During a time of isolation, the rawness and free minded aspects of abstract art played a large part into what I wanted to be conveyed. I felt that by pushing “emotive qualities” (Amitoj Singh, 2014, p.1) through the work alongside an abstract style it would create a solid design. Yet upon development of the poster, I discovered it was a difficult task to use an abstract style while maintaining focus on the matter. The original idea for the poster too attentive on the design rather than the purpose and message.

Questioning the intentions of my design played a role into the development and refinement of the values I initially set myself, “engaging in critical self-examination” (Chambers, 2004, p.1) enabled me to re-establish how I’d evoke the values through the design. Reflecting on the purpose of the task, I found that after developing my final design, it echoed the message I was aiming to push. The imagery used within it explored the feeling of togetherness and motivation, however I did not question whether to add more inclusivity within the imagery. That being more than one gender within the image. If I were to do it again, I’d change that aspect. The vibrant colours I used in the poster fit within the sports design trend at the time, meaning it helped “reflect the current and potential needs” (Kim and Geissbuhler, 2017, p.267) of the audience I was trying to engage with.

Taking into consideration the duties that were given following the design process for the poster and “as a result of reflecting” (Moon, 2004, p.80), I believe that I engaged with what I created in a more detailed manner and analysed what aspects were a success, while understanding that with a more complex evaluation, there were clear flaws through the process. Regarding the new knowledge I have gained, if I were to redevelop the piece, more focus would be ingrained into pushing the message out by using more inclusive imagery. I believe overall the process was a success.

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