

WAYS OF THINKING

By Ajay Saikia



OBSERVATIONAL WRITING

The use of colours used for this poster creates a dark and scary look to it the use of the black usually has a negative connotation. Black is commonly relating to death, darkness, intimidating , unfriendly and unapproachable because of the power given off by it. The use of white usually presents itself as light, good, innocence, purity opposed to black. White usually has positive connotations. Contrasting the two colours denotes light and dark hinting towards good and evil in the cover the darkness seems to engulf the figure further suggesting that the evil is taking over reinforcing this statement the person human or not has red eyes adding to the evil, Red eyes in commonly relate to evil, possession, demonic also the eyes seem to give off furthermore eery dead stare like there is nothing behind them but red presenting a murderous evil. The use of moth on the mouth further strengthens this point of good and evil as the moth can represent a holy union of light and dark needed for a souls transformation doing further digging into the moth itself the "Death's-head Hawk-moth with a skull marking the thorax" has been used as a symbol of mortality, the afterlife and other concepts related to life and death, the use of orange is usually represented by joy, fascination ,determination , attraction it is also seen as a slightly less aggressive colour in comparison to the red. And there fore it is used to symbolise the vulnerability of the woman on the cover. Playing into the vulnerability of the woman the designer has cleverly used the use of no lips to strengthen and signify the vulnerability it can also signify a sense of secrecy, restraint, or even a cold, unfeeling demeanour depending on the context furthermore the artist builds on the cold symbolism by adding contrast of blue to the white signifying the depression, sadness, depth present only in the background and is faded, forming a connection between black and white. Working in tandem with the emotionless woman's face, this colour gives the poster an atmosphere of coldness and detachment, throughout this book cover the design has symbolised life and death with its colours with the carefully placed symbols and standout analogy the designer has done a great job portraying what this book is about in a deeper, eery design for even the most average person to understand every colour and symbol was all linked to each theme one after the other as I broke down the deeper meanings behind each colour and symbol. From the beginning from just judging by the cover I could tell that this book would not be a light-hearted and funny book but a cold and mysterious book but as I delve deeper, I reached a more open understanding to what each subtle detail that would be missed to an average person lead me more and more into a web connecting every symbol and colour to one another and interlinking to three themes life and death, evil and mystery.

OBSERVATIONAL WRITING BIBLIOLOGY/REFERENCE LIST

- Birren, Faber.**

Color Psychology and Color Therapy: A Factual Study of the Influence of Color on Human Life.
Citadel Press, 2002.

- This book explores the psychological and emotional effects of colors, discussing how black, white, red, and other colors can evoke specific responses, making it useful for understanding the symbolism behind the design elements in the book cover.

- Gage, John.**

Color and Meaning: Art, Science, and Symbolism.
University of California Press, 1999.

- This book offers a comprehensive study of the cultural and historical significance of color, providing valuable insights into how colors like black, white, red, and orange can symbolize life, death, and other themes.

- Berman, David R.**

The Moth: A Symbol of Life, Death, and Rebirth.
Journal of Symbolic Anthropology, vol. 22, no. 3, 2015, pp. 104-118.

- This article examines the symbolic meaning of the moth, particularly the "Death's-head Hawk-moth," which is featured on the book cover and symbolizes mortality, transformation, and the afterlife.

MANIFESTO WRITING

points and beliefs:

- Use of traditional practices combined with modern practices
- i believe that anything can be accomplished if you put ur head down and focus on it
- You can accomplish much more if you lock in
- Ai is getting more scary and advanced
- Our generation is too hands on with tech especially the next gen
- I believe that everyone should have access to free medical care
- traditional practices are slowly being replaced with tech
- You can always elevate urself to a higher standard

As a practitioner, I think that rather than focussing on the modern and abstract ways that our generation has been raised, graphic design should embrace the digital era while still involving traditional practitioners. This is because I think that if we continue to become more tech-induced, eventually, technology will replace most jobs, including those of graphic designers, or graphic design will no longer involve any hand-made tasks like painting, drawing, letter press printing, and printmaking. As graphic designers, we often consider market trends and consumer preferences, but that doesn't mean we have to veer off course.

From conventional methods. Additionally, I think that being more tech-induced deprives us of the creativity that our hands and minds can produce, as well as the ideology that is rarely examined. Even now, I still find myself losing myself in the technology and concentrating more on it than on painting or drawing, but as I began to use it more and become more integrated with the tech-based world, I discovered how helpful it can be at times. AI and technology are becoming more and more popular in hands-on topics like computer science, graphic design, ux, and ui. They automate chores like picture editing, logo design, and layout construction. Despite their great utility, these tools run the risk of becoming designers unduly dependent on technology.

Losing the individuality and inventiveness that come with using traditional ways to refine our abilities, make us unique, and even develop a style that an artist or designer might employ that technology cannot imitate. We must use technology as a tool, not a substitute or excuse for laziness, and strike a balance between innovation and tradition in order to maintain the originality and inventiveness of graphic design. AI is becoming increasingly sophisticated as we gain more practical knowledge. In my opinion, graphic design should incorporate both contemporary and conventional techniques rather than depending just on technology. Unquestionably, the digital era has influenced design, but I believe we shouldn't ignore traditional practitioners.

The practical methods that have been employed in this discipline since the beginning of what we now refer to as graphic design. Numerous facets of our work as designers could be automated by the development of AI and technology. If we let ourselves grow overly dependent on technologies like artificial intelligence, we run the risk of losing the distinctive inventiveness and originality that come with using traditional methods. As designers, we frequently consider consumer preferences and market trends, but it doesn't imply we should forsake more conventional methods because relying too heavily on technology might obscure the depth of creativity and craftsmanship.

MANIFESTO/REFERENCE LIST

WRITING BIBLIOLOGY

- Meggs, Philip B.**

Meggs' History of Graphic Design.

John Wiley & Sons, 2016.

- This book covers the evolution of graphic design, including the shift from traditional to digital methods, and emphasizes the importance of maintaining traditional techniques in the digital age.

- Heller, Steven, and Véronique Vienne.**

The Design of Dissent: Socially and Politically Driven Graphic Design.

Rockport Publishers, 2003.

- Explores how designers blend both traditional and modern techniques to communicate powerful messages, supporting the idea of combining both practices for effective design.

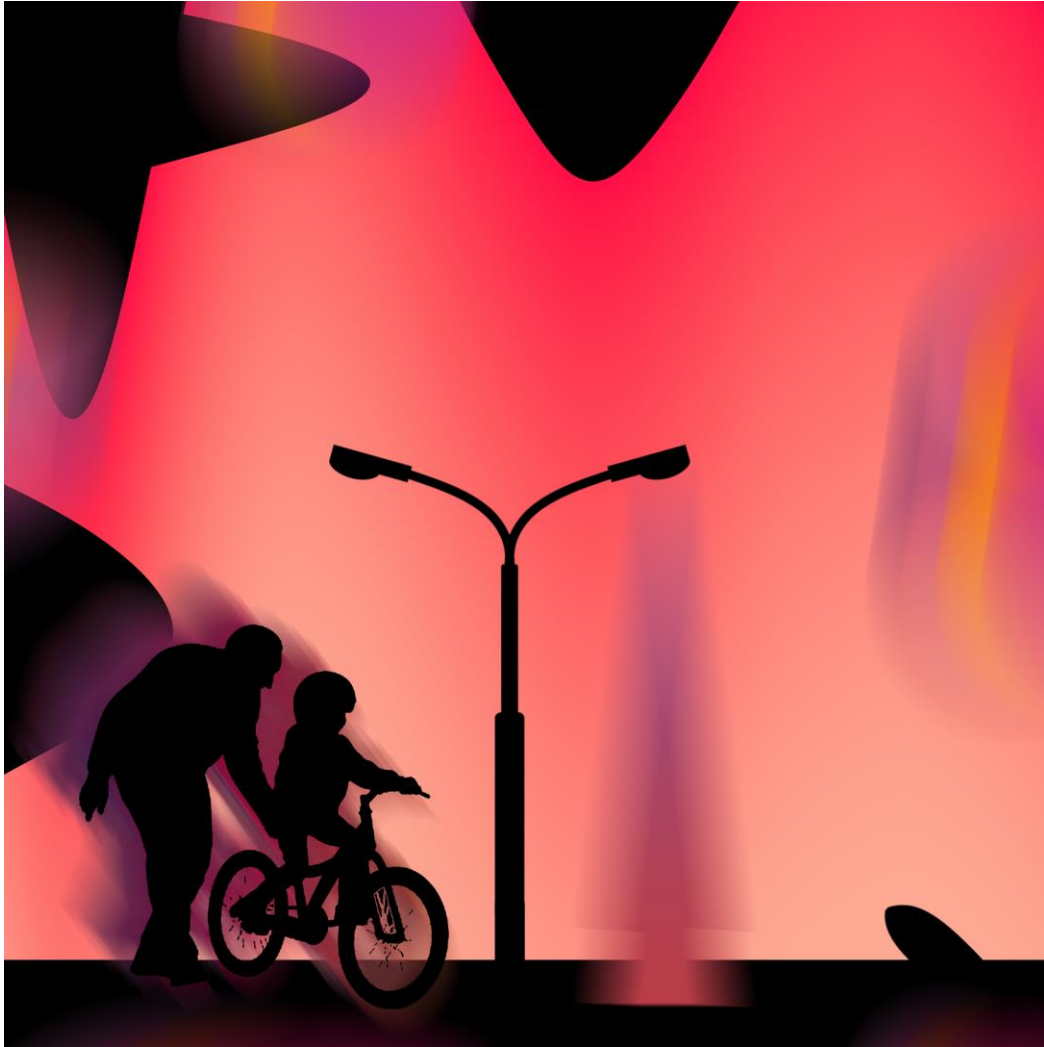
- Lupton, Ellen.**

Thinking with Type: A Critical Guide for Designers, Writers, Editors, and Students.

Princeton Architectural Press, 2010.

- While focusing on typography, this book encourages a balance between digital and traditional design methods, highlighting how both can work together to foster creativity and originality.

PRACTICE-BASED WRITING



My design captures a deep-rooted memory that I could always remember since that day happened of my dad teaching me how to ride a bike for the first time this memory can be relatable to most and I really wanted to present the feelings of trust, guidance and growth through a simple but powerful silhouette design being the main centre piece of the design focusing your attention on the fatherly and up lifting connection between me and my dad. The background streetlight was where I allowed to express and experiment with colours. I chose warm. Vibrant hues such as red ,orange and purple because these colours represent strong emotions like nostalgia , warmth and energy. I used the abstract shapes and gradients to contrast with the silhouettes , almost as if the background was giving dream like feeling. The blurred edges and wavy colours add a feel of liveliness but they don't overpower the silhouettes. The street light is symbolic as it anchors the layout and represents guidance like a beacon of light strengthening the guidance feeling within my piece my dad gave me as he taught me how to ride the bike. Adding the street light helped balance my design while also filling in empty space. I purposely made the picture a silhouette to remain faceless so the viewers could reminisce about their own experience, for me this moment connects me to my own childhood memories and nostalgia. As I created this design I found myself reflecting on how powerful simplicity is and how the silhouette really reflects that and reminds me of the universal language of symbols and how they don't need to be complicated for someone to understand it . This realization guided me to leave out other details and keep it simple, looking back , I think of the key strengths of this design is its emotional connection to the viewer feeling timeless and relatable. At the same time I see areas in where I could improve this piece like some trees or a path in the background or a detail to the road might add more depth to piece but still keeping the simplicity of the design , the backgrounds complexity with the vibrant hues could be toned down to focus the viewers attention on the silhouette. Ultimately, this design reflects both a personal deep memory that resonates with most people who went through the same experience as a child and is also a core memory in their mind, It's about more than simply a bike lesson; it's about development, bonding, and the transient beauty of life-changing experiences. I was reminded when creating this piece of the ability of art to transform something personal into something universal, and I'm pleased with how this design achieves that harmony.

PRACTICE-BASED WRITING BIBLIOLOGY/REFERENCE LIST

- McCloud, Scott.** Understanding Comics: The Invisible Art. HarperCollins, 1993.
- This book discusses how simplicity, such as silhouettes, allows for universal emotional connection and viewer identification.
- This text provided insights into balancing visual elements and how contrast and composition guide perception and emotional engagement.
- Kandinsky, Wassily.** Concerning the Spiritual in Art. Dover Publications, 1977.
- Kandinsky's theories on color and abstraction inspired the use of vibrant, flowing backgrounds to evoke emotion.
- Arnheim, Rudolf.** Art and Visual Perception: A Psychology of the Creative Eye. University of California Press, 1974.