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Programme of Study: BA on Graphic Design

Module: ADAD4018 Ways of Thinking

Tasks in the order I received them:

Task One: Semiotic Analysis = 526 word

Task Two: Manifesto = 535 word

Task Three: Practice-based writing = 528 word

Task One: Semiotic Analysis

Symbols have been used since the beginning of human civilization, are a very important part of human culture (Cassirer 1955). However, with the modernization of human civilization, skeptical readers constantly doubt the quality and authenticity of signs (Diepeveen 2019) leading to the belief that "truth has many faces." (Abramson.2007.p105). In such an information age, how can we deconstruct the facts and mistruth behind the pictorial narration through the application of semiotics. The purpose of this assignment is to effectively combine semiotics and advertising, deconstruct a representative modern advertising campaign, and try to provide a new interpretation of the advert itself.

Studies have shown that human beings have the ability to recognize the meaning of signs and link them with emotion in early childhood when the language system is not perfect. (Myers & Liben 2012). For example, when we see blue, we will think of sadness. Everything within the scope of human cognition has its corresponding elements, Outside human cognition, signs without meaning will only be an empty shell (Perice.1933). Therefore, people need the ability to decode signs to interpret their cultural significance.

" Meanings are within people, and they can vary widely." (Watzlawik,2013 p516.) In the process of growing up, people modify their cognition of symbols through continuous experience and finally reach a general consensus (1875. P161). Halliday believes that any visual communication medium should express people's cognition of the world and their

attitude towards cognition (1978). In order to better explore the impact of symbols on human understanding, we need to combine Pierce's definition of symbols: 1. The meaning that is intended from a sign, 2. Where there is a relationship between the signifier and signified (Charles & Hoopes 1991). We will present the publicity poster of Street Association Children's privacy protection as the application object (see Fig 1).

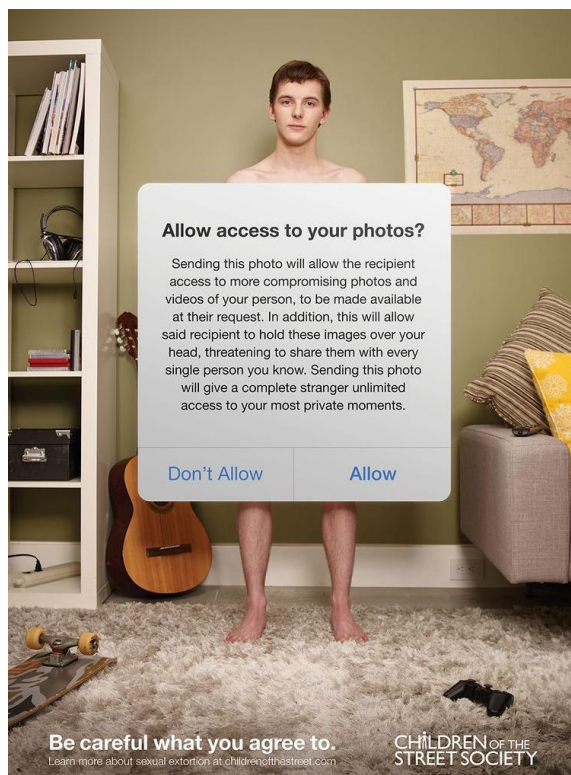


Fig. 1, *Be careful what you agree to*, Children of The Street Society, 2017

The poster focuses on warning minors to protect their privacy on the Internet, in order to enhance the transmission of this information, Indexical signs indicating the theme of the information can be seen everywhere in the poster. The world map on the poster implies that information theft occurs all over the world. The sofa at home also implies that privacy theft is everywhere, and the scattered game consoles, guitars and skateboards around the boy are symbols based on the cognition of a boy's daily leisure life, which has also been widely

recognized by society. This anchorage text strongly expressed a kind of information: The boys' daily interests and hobbies may be stolen as may their personal private information when recording these activities. Semiotics attracts readers by strengthening the receiver's emotional response to the media (Gannon-Cook, & Ley. 2021), the poster uses a naked person to stand behind the prompt box and uses connotation in the symbolic structure to remind people of themselves, so as to trigger thinking about themselves. This strengthens the receiver's emotion for the media and deepens people's impression of it. In addition, Saussure's structural model is still widely used, that is, language is a paradigm system that can convey and strengthen the meaning of the speaker (Gasparov, 2012). Therefore, when people read the logo sentence in the poster, it is not difficult to decode the encoding in the words (pay attention to the disclosure of personal information).

This form of analysis is widely used in semiotics. Through the application of analysis methods, the masses can better decode the signified behind the application of signs in life and identify the denotation and connotation of signs.

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[Children of the Street Society Print Advert By Cossette: Rec Room | Ads of the World™](#)

(Accessed on 26th October, 2021)

Task Two: Manifesto

1. We are born for self-improvement, and should never lose confidence in the face of difficulties. God doesn't help you because he trusts you. When he gives you a wilderness, it means that he wants you to become a flying eagle.
2. What we say and do should strive to be true and reflect the objective facts that are not changed by people's conscious activities
3. Always pursue romance and the ultimate bloom of life. Even if I am not beautiful and rich, my heart can be rich. Even if one day I will die, the romance I pursue is eternal.
4. While creating art, we should pay more attention to the balance of the picture than the current trend. The superficial appearance is only temporary. People's perception of beauty will eventually focus on the feeling of balance.
5. Practice is the only criterion for testing truth. When faced with doubt, only continuous practice can prove a truth.
6. We don't all need to grow into roses. If we are willing, we can be lilies, daisies, unknown weeds and millions. We can be anything we want to be.
7. People oriented is the basic principle of our design. We oppose violence, intolerance, discrimination and exclusion, respect life and human dignity, equality of rights and social justice, cultural and social diversity, and realize unity and shared responsibility for building our common future
8. The aesthetics of simply emphasizing national style is narrow. We should promote the internationalization of expression. It should be a diversified art integrating practicality and functionality and aspects of German Expressionism, Russian Constructivism and

Dutch style.

Keywords & Images

Objective reality

Chinese realistic meticulous painting



Fig. 1, In a moment before, 2010

2. What we say and do should strive to be true and reflect the objective facts that are not changed by people's conscious activities

In recent years, materiality, as a key term, has been developing continuously. In many disciplines such as anthropology, art, religion and cognitive science, the use meaning of materiality goes far beyond its original basic definition (Pongratz-Leisten, et al. 2015 p.3). Materiality shows that all human subjective and dynamic conscious feedback is based on objective facts (Yates, & Cohen, J. 2016). All human imagination activities are based on the cognition of objective things in the world. As a master of Chinese realistic painting, Qi Baishi declared in the interview that he would never paint anything unseen. He devoted his whole life to restoring the expression of what he saw and felt to the extreme. He interpreted nature with the true temperament he believed in (Hongliang 2017), and his materialist thought was perfectly implemented in Chinese realistic paintings (see Fig 1). Since the 1840s, after the proletarian struggle and the development of natural science, future generations have critically absorbed the core of Hegel's dialectics and Feuerbach's materialism, based on which they have established the theoretical system of historical materialism and realized the organic unity of materialism and dialectics. So far, nature and human society, the theory of the most general law of thinking development has laid the foundation - the basic attribute of matter is objective reality (Jameson. 2016).

Key words: Aesthetics balance

4. While creating art, people pay more attention to the balance of the picture than the current trend. The boastful appearance is only temporary. People's perception of beauty will eventually focus on the feeling of balance.



Fig. 2, Timeline of Art History – Art Movements and Styles, 2021

The idea of beauty was first put forward by the so-called fathers of the church because they sought a synthesis between the biblical text and Greek philosophy. The more open interpretation of the evolved Greek and Roman culture emphasizes the direct and objective value of beauty, and holds that beauty firstly by the proportion and harmony between various parts (Giovannelli, 2021). But in fact, since prehistoric times, human's examination of beauty has been quietly developing (Maynard, 2018). From the earliest marks on cave walls to complex technical diagrams that make the modern world possible, from cartoons and the first efforts of preschool children, to the works of skilled draftsmen and the greatest artists, East and West. With the development and evolution of history, the human definition of beauty is constantly changing (see Fig. 2). What remains unchanged is the exploration of balance since prehistoric times. "The appearance is trendiness— but the essence is timeless" (Margolin, 2015). If the purpose of graphic design is to clearly convey meaning, aesthetics is to pursue visual balance and opposition in the process of communication.

Key words: Aesthetics of internationalization

8. The aesthetics of simply emphasizing national style is narrow. We should promote the

internationalization of expression. It should be a diversified art integrating practicality and functionality and aspects of German Expressionism, Russian Constructivism and Dutch style.

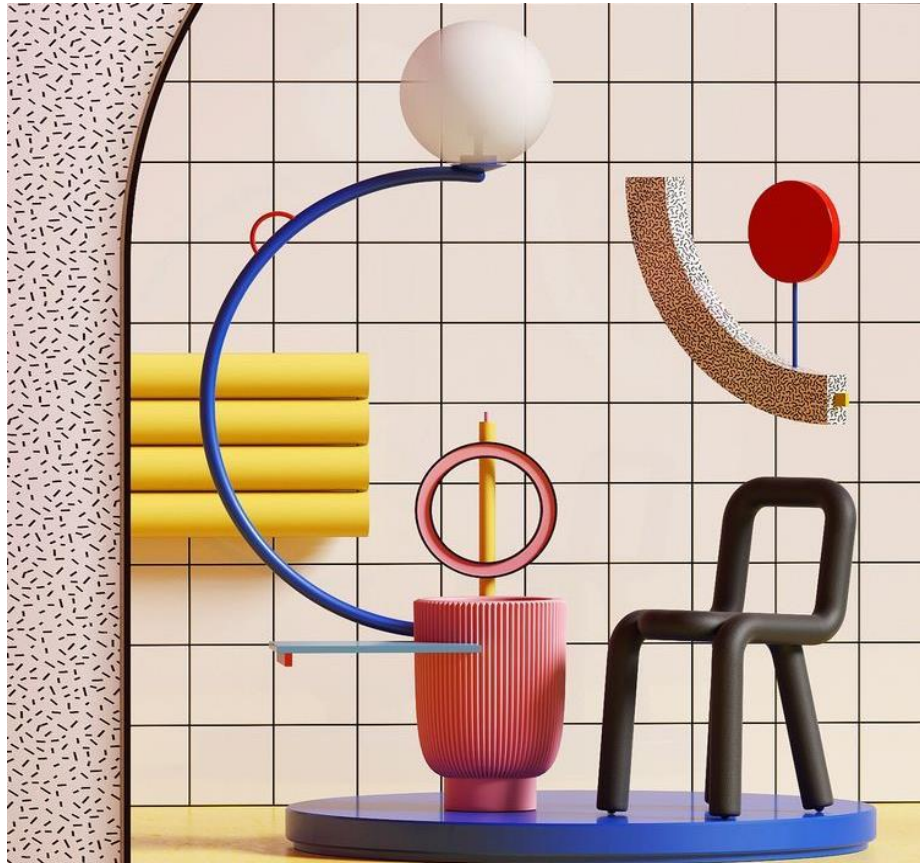


Fig. 3, ARCH ©, 2018

As early as the early 20th century, before the Bauhaus era, many experimental art education methods appeared in Germany, including diversified art education, which aims to cultivate students' personal creative expression (Barnstone. 2016 p82). After that, Bauhaus developed the diversified artistic aesthetics to a vigorous stage. The most striking influence is that when people in today's era mention modernist style, they will inevitably combine it with functionalism (Jameson, 2016 p139), which shows its far-reaching impact on future generations. With the advancement of the globalization and

transnational era, people no longer have a single and limited understanding of art, but pay more attention to the unity of diversity, and oppose the limited understanding of creativity as pure innovation (Svasek, & Meyer, 2016). In response, Nastia, as a pioneer designer of the times, creates works not limited to a single production software, style and creativity, but combines a variety of artistic ideas to create a unique and distinctive artistic style (see Fig 3).

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Task Three: Practice-based Writing (will depend on research strand)

Reflection on the practice of integrating the concept of wabi-sabi into the design of aging housing.

In last year's interior design study, I needed to transform the house with a specific theme. I chose the elderly as my user group, because the aging population is becoming one of the main problems of the current era (Kendig 2016). The need for reform of nursing of the aged is rising and setting off an upsurge in the world. When it comes to the rapid aging of the population, I think of the Japanese wabi-sabi aesthetic which has become popular again recently (Mastroeni,T 2020). Therefore, I chose the aging residence as the theme, and integrated the wabi-sabi aesthetics into the design.

Wabi-sabi is an ancient aesthetic philosophy rooted in Zen Buddhism, it is the beauty of imperfect, impermanent and incomplete things (Koren, L 2020). This is in line with the older person's spiritual outlook. The faded and yellow handkerchiefs and old and rusty watchbands are shining in their eyes because they are endowed with unique meaning by time. In the aesthetics of wabi-sabi, less is more (Abercrombie. S 2001). Therefore, I tried to reduce too many cumbersome features in the indoor soft decoration design, and chose more simple geometric shapes in the selection of furniture. The threshold stone of each room is removed to facilitate the elderly to walk around the house. This can better meet the activity needs of the elderly. With the growth of age, physical function declines. For the elderly, housing should

pursue refined and concise design (Peace, S. 2001).

The whole house also adopts a warm grey colour, which is full of the cozy atmosphere of the family. The yellow wall retains a strong cement texture, which is more warm than the new bright white varnished wall (Havenhand, L. 2019). The overall soft decoration also reflects old things with years of wear. The furnishings in the space have no boundaries of style. The terracotta figures of the Tang Dynasty, medieval tapestries, exquisite ceramics, dried flowers and notched bowls all achieve harmony and unity here. The cultures of different times and regions blend here, just like the core pursued by wabi-sabi, reflecting the static passage of time (Juniper, A. 2003). However, while pursuing the integration of wabi-sabi style and aging, I also encountered a certain problem: the choice of indoor light source intensity. I emphasize the overall subdued view of wabi-sabi on things and stubbornly believe that the lighting atmosphere should be muted, but obviously it is very unfriendly to the living needs of the elderly (Adrian, G. 2020). Therefore, because of my rigid pursuit of wabi-sabi, my scheme did not satisfy the user group well in the first draft.

After combining many cases of integrating wabi-sabi into the design concept in the past, I soon realized that pursuing of Zen thought of wabi-sabi should not be single and rigid, and some changes should be made in consideration of the actual situation (Stupples, P. 2017). Finally, I hid the lamp belt as the main light source, and dotted it with point light sources where light and shadow need to be strengthened, such as puddle lamp, etc. After this experience, I understand that sometimes a single theory cannot solve problems well. In the

future design planning, I will tend to pursue the flexible balance between concept and practical application.

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