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This design is a DVD cover art of a Godzilla film called Destroy All Monsters. The cover art is part of a larger collection of classic Godzilla movies by The Criterion Collection. The Film itself was released in 1968, during the Showa period (1954-1975), but the cover design was made in 2019. The artist who designed the cover is named Sophie Campbell, she was originally assigned male at birth and started her career under her deadname Ross

Campbell. She is a comic book artist and writer. Her most notable works are Wet Moon, Shadoweyes, and Jem and the Holograms. She has also worked with companies like DC's Vertigo imprint and Idea and Design Works (IDW) Publishing.

A theory/reading I believe that can be applied to the Destroy All Monsters DVD cover is Ellen Lupton and Abbot Miller's "Design Writing Research." In the reading, Lupton and Miller discuss how symbols and images are recognizable and we immediately associate said symbols and images to a word or vice-versa. It also discusses in various sections of the reading how pictographs evolved to become alphabets, syllabaries, and logograms and how we would interpret pictographs, as well as hieroglyphs. The design of the of the DVD cover I believe is a good example how it can be viewed, interpreted, and depicted in pictographs. The DVD cover could be seen as a pictographic depiction of the films plot. In the cover you see the portrayal of eleven monsters, Godzilla, his son Minilla, Mothra, Rodan, Anguirus, Gorosaurus, Kumonga, Manda, Baragon, Varan, and King Ghidorah. Six out of the eleven monsters are ravaging the glob, destroying various cities as the human armies struggle to keep them at bay. Then with the other five monsters, it depicts the climactic battle between, Godzilla, Minilla, Mothra, and Anguirus fighting against the main antagonist, King Ghidora at Mt. Fuji.

Another thing I would like to point out is the poster could be interpreted as ideograms as well. Which unlike pictographs which are just images represent something like a material object, ideograms can represent a concept or "idea." For example, in the Language of Dreams section of "Design Writing Research" Lupton and Miller discuss how with pictographs can be more literal and possibly have one interpretation, while ideograms can convey more of an "idea." They demonstrate this with airport-moji, a made-up language in place of the Latin alphabet if it did not exist. In the example pictographs are more direct and literal, like a key over a car can be interpreted as a car dreaming about a key. But when it comes to ideograms, it can convey more interpretations like a car key, parking, or "please lock your car." When it comes to the DVD cover, everything that I mentioned when describing it as a pictograph can be applied as an

ideograph and much more. For example, I can say that the setting is very chaotic and hectic as monsters destroy and raze cities. With monsters appearing on Earth, it can illustrate that this a global affair and not situated in any one location. Also, this maybe a bit out there, but the rays can possibly be a reference of Japan (since it was made there) due to its similarity of the rising sun flag and Japan itself is referred to as “Land of the Rising Sun.”

I think another reading that can be applied to the design is Gyorgy Kepes’s “Language of Vision.” If I understood the excerpt correctly, one section talks about how structure can force the eyes into virtual spatial directions. Again, if I am understanding the reading correctly, the image having Mt. Fuji almost at the center and how things lead up to the center can be considered structure and “forces the eye into virtual spatial directions.” For example, the monsters around the Earth are in a circular motion all leading to the middle. This can also be applied to the ray beams lead to the center of the image, working similarly like leading lines in photography. This creates a sense of disarray. All of this makes the image dynamic and not static. Which is something he touches upon when describing a photo. The photo depicts two men sitting on a bench. He states that the photograph is dynamic with one man being dressed better than the other, they are both on opposite ends of the bench, with their backs facing towards each other. This in turn invokes a feeling of opposition, a living relationship as he would put it.

Campbell, Sophie. "Destroy All Monsters." *The Criterion Collection*, 1 Sept. 2019,

www.criterion.com/films/29347-destroy-all-monsters.

"Language of Dreams." *Design Writing Research: Writing on Graphic Design*, by Ellen Lupton and J. Abbott Miller, Princeton Architectural Press, 1996, pp. 46–49.

"Laws of Organization of Meaningful Visual Signs." *Language of Vision*, by György Kepes et al., Theobald, 1951, pp. 202–202.