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Program of study: BA Design Crafts: Glass, Ceramics and Jewelry.

Module: ADDA4022 Ways of thinking.

Tasks in the order I received them:

Task 1- Manifesto writing-= 486 words

Task 2- Observational writing = 503 words

Task 3- Practice based writing= 506 words

Task 1- Manifesto writing

1-Keep your environment unique

2-Keep traditional methods of making alive.

3-Art should reflect the artist's personality and stage of life. How it grows with them and changes as they do.

4-I want to be sustainable in my practices and take this into consideration when supplying my materials.

5-To stand out in art you must take risks.

6-Art is a tool used to express your love for others.

7-Find ideas through making

8-Time spent on handmade work is what gives it its value.

1-Keep your environment unique.

William Morris stated, '*Have nothing in your house that you do not know to be useful, or believe to be beautiful.*' ("TOP 25 QUOTES by WILLIAM MORRIS (of 84)") his art aimed to be decorative and

encouraged individualism over mass production. Morris's work is an example of craftsmanship and aimed to create a well designed environment to contrast the dullness of mass production. This is especially prominent today, in a world controlled by trends, where most aim to be a clone of each other. This way of living restricts people from fully expressing their unique characteristics, preventing themselves from their full potential to be happy in their environment. This is made clear in the upper class, where people often stick to what portrays their wealth, as opposed to what they are drawn to, restricting the potential to create a space they would be truly pleased with.



Fig 1-House and Garden, William Morris wallpaper, 2025.

2-Keep traditional methods of making alive.

There is something special about traditional methods of making, techniques that have stood the test of time for a reason. We live in a time where people are opting for quantity over quality, and art is at risk of being replaced by computer generated work due to its speed and cheapness. Traditional art methods, including the pottery wheel and glass work, can only be produced by hand, creating a beauty in them as the time taken to produce these items is essential, and they contain unique differences which make them identifiable as handmade. *Art Intelligence : How Generative AI Relates to Human Art-Making*, states 'What is there that we do...that can't be copied?' (Svenungsson, J, 2024) which highlights the protected nature of traditional methods of art from generative AI, as it is one of the last standing areas that can't be replicated by computers and produce the same outcome.



Fig 2 -Ai Wei wei sunflower seeds-making process

6-Art is a tool used to express your love for others.

When creating a piece of art, you are making something unique and individual. Considering this, a gift can act as a symbol of love towards those to whom you give it to, shown through the time, thought, and catered design of the art. This is linked to what is known as the handmade effect, which conveys how handmade gifts symbolically “contain love.” (Fuchs, C., Schreier, M., & Van Osselaer, S. M. J. (2015)) These gifts can then become heirlooms, which will have a different meaning to each person it gets passed down to. Art made as an expression of love represents the current stage of life for those people, meaning the act of giving handcrafted gifts that become heirlooms creates a timeline of love, telling a story of people's lives through their art. A good example is quilts, which are a visual representation of the time spent to create the piece. Traditionally, quilts were made primarily for warmth, but served as a reminder of the gifter when you use the gift.



Fig 3, the magic of gifting handmade quilts, 2023.

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Fig 2 -Ai Wei wei sunflower seeds-making process

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Task 2- Observational writing



Fig 1-Gustav Klimt, 1907-1908.

When approaching semiotic analysis (the theory and study of signs and symbols) of the Kiss (1907-1908) by Gustav Klimt, the subject can be defined as two human forms in an embrace. Through this lens, I will deconstruct this chosen image, exploring the significance of its elements. In Roland Barthes seminal publications, *image music text* (1997), when referring to semiotics, Barthes conveys 'denoted' as the literal meaning of a sign, and 'connoted' its implied meaning. (Barthes, 1997)

Gustav Klimt was a painter who lived in Galerie Belvedere (Vienna, Austria) between 1862 and 1918. At this time, Vienna was still very traditional in nature, so Klimt's work would have been considered the start of modern art in Austria. Klimt was never married or romantically involved with anyone, but had an obsession with sex, which was prominent in his painting, with some of his work being disregarded and labelled as pornographic. Contrasting this, the Kiss is considered one of the most romantic paintings in history, even though the painter was never romantically involved.

I was drawn to the kiss because of its unique colour palette, consisting mainly of gold and ochre. Colour semiotics is the "*meaning we convey through colour as a sign*" (*semiotics of colour-foolproof*), this can be the feelings we get when presented with certain colours. Gold can be seen as a symbol of 'wealth, power and divinity'; gold has been used in ancient cultures for processes in tombs or in religion to emphasise spiritual significance. Additionally, gold has connotations with royalty and power, shown in crowns and sceptres. The brightness of gold not only attracts the attention of the viewer, but symbolises the 'sacredness' of the moment captured in the kiss. Yellow Ochre is also a prominent colour in 'The Kiss'. '*Yellow ochre relates to the sun, warmth, and divine light.*' and is connoted with '*sacred time*' (Ryan, 2025)

The patterns used for the figures' garments stood out to me, with the man being draped with black rectangles and the women in spirals and circles linking themes of femininity and masculinity (Carter, Emily, 2025). This expression of gender roles in the garments further emphasises the relationship between the figures. Additionally, I can denote the crown of vines on the man's head and the flowers that clothe the woman in the painting. These suggest a 'consummation of some kind of ritual' (Galeev, O, 2025).

Semiotics is a useful tool to analyse work, to explore it deeper than face value. Looking further than just the signifier but also into the signified allows more information to be extracted from an image. Looking at the kiss, I can deduce that the kiss conveys a relationship of love and intimacy, shown through the use of gold and ochre, which express the importance of the kiss and infer the moment is sacred and holds worth. Additionally, the colours attract the viewer and create a sense of comfort and warmth, portraying an idealistic image providing hope and longing for the viewer. Without semiotic analysis, this would be unknown to the viewer.

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Figure list

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Task 3- Practice based writing



Fig 1,(Sandblasted glass bowl, own image, 2025).

(Fig1), is a sandblasted glass bowl, made from 6mm float glass, cut into a circle and sandblasted in 4 layers, from a deep blast down to a surface blast. Fablon was used as a resistor, in which I cut the design into with a craft knife. The edges of the bowl were finished and beveled pre-slumping by working through the different levels of sand paper grit. The main purpose of this piece was to experiment with deep blasting and using this to add dimension to patterns. I experimented on 6mm float glass squares prior to designing this bowl to experiment with the limitations of the 6mm glass. I

created a design with 6 layers from the sample but found that was too many as it didn't allow for enough depth per layer, which is what led to the 4-layer design used for the bowl.

The inspiration behind the pattern of this piece came from the work of William Morris, with his intricate attention to detail and portrayal of the natural world (National Trust). I took small details from Morris's prints to design my circular pattern. Sand blasting allows 'unparalleled level of precision and detail' (Applications and Techniques of Sandblasting in Art and Sculpture, 2024), however the struggle was working out how to adjust the illustrations to be visible as a detailed shape once blasted. This mainly involved small, deeper lines and planning the layers so that sections adjacent to each other were viewable as different structures. Small details were especially difficult when planning the layers, and they were the most susceptible to being lost by blending in with another layer. Reflecting on the final outcome of the bowl, I am very pleased with the definition between the different layers: slumping caused a slight fire polish, which caused some of the blasted areas to be less visible in certain lighting, but didn't take away from the definition. I decided to only decorate the rim of the circle rather than the whole space, as I believed this would allow the pattern to be more prominent and highlight the detail. If I made another, I would consider filling the whole space but have the illustration shrink as it gets closer to the centre, to create a clustered design which may have a more interesting final look.

Through this piece, I have gained knowledge of the limitations and uses of deep blasting glass. Typically, sandblasted patterns involve harsh lines and dividers, meaning the detail is added through the depth of the blast. However, what I previously looked at as limitations when designing this pattern could be used to create a more 3-dimensional, detailed design, by allowing the layers to blend to involve gradients. Additionally, colour would be the next step to evolving my design. I would experiment with adding layers of frit to the surface of the glass, then blasting into this to reveal different variations of the colour in the different depths of the blasted design, as frit's great to produce 'intricate and colorful designs'(umbrella arts, 2024).

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