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Module Code ADDA4022

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1. Find beauty in the unnoticed
2. Colour is not just decoration but emotion
3. Affirm a beauty in art that's sustainable
4. Create to awaken appreciation and awareness
5. Find true luxury in the quality of time
6. Design for the senses
7. Value the imperfections of the handmade
8. Create not to impress but to connect

9. *Find beauty in the unnoticed*

Objects surround us in our everyday lives from the very small to the large, however, we are prone to overlook them all. A way of taking in the details to experience the beauty in design. Details are often overlooked but play a big part in the overall aesthetics made up of larger objects. Berger (1972, p. 7) states, "it is seeing which establishes our place in the surrounding world", so overlooking key aspects of design can limit our understanding. Creating awareness of our surroundings is important, "we surround our selves with objects we believe are necessary for our existence" Zuccotti (2015, p. 3). Everyone's life is unique so the unnoticed plays a part in our own narratives. Whether that be looking in art, status or focus. Our focus is shifted due to each other's circumstances in life. What is noticed by one person may be drastically different to the next. In order to tackle this in design we need to become present, the "entire personality and body of the designer becomes the site of the design task and the task is lived rather than understood" Pallasmaa (2009, p. 15) Showing that when we are present we live in the detail, as when we are lost in our minds it all becomes a blur.



Figure 1

## 2.) Colour is not just decoration but emotion

Designing with colours comes from the involvement of emotions and invoking experiences and memories. According to Fetell Lee (2018, p. 16), when you think of joy you make associations with objects and places that are bright with intensive colours. Creating with colours in mind allows the designer to try to bring forward the feelings they want the consumer to feel. For example the concept of love and anger being both symbolised by red, so allowing the artist to tune into what they want to try to convey. With this in mind, colour opens up interpretation of art as everyone has different experiences and connections, which link to nostalgia and memories. Throughout history colour has had a “vital significance in this social language- dull earthy colours like russet were explicitly confined to the meanest rural peasants, while bright saturated ones like scarlet were the preserve of the few” (clair, 2016, p. 31). Colours have always been a force in creating an impact from country flags to political statements “as colours came to take in meanings and cultural significance within societies attempts were made to restrict their use” (clair, 2016, p. 30). Using colour invites the public to participate in their own unique way in design. Having them have their own take on art work, will make it more memorable and truly authentic to the viewer.



Figure 2

### 7.) Value the imperfections of the handmade.

In today's society there is a big divide between the luxury of handmade goods and those mass produced. As technology has evolved many turn to the cheaper faster way of production, "it robbed the craftsman of joy in work well done and denied the public the life enhancing pleasure of living in an environment that had been shaped with both skill and love" (Whitford, 1984, p. 16). Enabling the public to have a new understanding of quality and imperfections of the hand. In the west we are prone to only wanting perfection, whereas in Japan they appreciate the unique imperfections of the hand in the concept of wabi sabi. Yanagi (2018, p. 150) states that intentional distortion is an "expression of unhindered freedom", it is expressing a new appreciation for beauty.

When buying art you should appreciate the work that is involved in its making. The Tate (2025) states that Walter Benjamin believed that "Even the most perfect reproduction of a work of art is lacking in one element : its presence in time and space, its unique existence at the place where it happens to be". A piece of work created by a craftsman has their story in it, the way it was created. Whereas a mass produced piece of artwork created by machine has no story when it was created. As artists being authentic in our work is a core value we should to maintain to keep artistic style.



Figure 3

## References

- Berger, J. (1972) *Ways of Seeing*. London: Penguin Books.
- Clair, K (2016) *The Secret Lives of Colour*. Great Britain: John Murray (Publishers).
- Fetell Lee, I (2018) *Joyful*. London: Penguin Books.
- Whitford, F (1984) *Bauhaus*. London: Thames and Hudson Ltd.
- Yanagi, S. (2018) *The Beauty of Everyday Things*. London: Penguin Books.
- Zuccotti, P (2015) *Everything We Touch*. London: Penguin Books.

## Wedge wood artefact

I will take a better photo! This is an artefact that I actually recently bought because I loved it.



- Porcelain

- Wedgwood
- Made in England

#### From observation

- Cameo
- Suggests vintage as the cameo pendants were extremely popular in the higher classes
- Hand made ?
- Has a handmade stamp on the back
- Blue and white symbolism? Blue has been known to represent luxury and status and white is a symbol of luxury
- Two toned has a simplified effect but one that creates impact as it's unique
- Why that blue?
- History of cameo
- jasperware

#### Reflective writing

Reflective writing allows us to create a wider understanding of our own work as being able to look back on something introduces critical thinking about the experience and outcome. The piece I've decided to look back on is a observational drawing square scarf design. This design was created in the Glynn Vivian inspired by their collection of Swansea pottery/porcelain for my project on Swansea pottery. I started by using just a fine liner but then switched to watercolour to add depth after I was advised by my lecturer to try a different medium, having the concept of no outline on the flowers just like on the ceramics. This trip was really useful for the project as I was able to collect primary research and understanding of the design involved. At the time I felt deeply challenged as I was uncomfortable doing observational drawing standing up. Later on however I found it interesting and explorative as I was getting results I didn't expect, like the flowers on the scarf turning out better than anticipated and I preferred them to my fine liner drawings. Since then I have adapted my techniques and only used fine liner when appropriate. I did learn I need to manage my expectations and try new things before I create an opinion on it. I have found coming out of my comfort zone can produce the best results, "don't think just do"...

Also at the time the combination of colours for a colour palette became increasingly more important for the design. On the trip I was limited to just a small travel sized watercolour palette, this allowed limited combinations of colour along with limited some to mix colours on the palette itself. I did manage to over come it by observing what was on the ceramics and

trying to re create the depth of colour they created. This was something I've never done before but really enjoyed the outcome.

Using what I have reflected on since creating this piece in the future I will develop this piece, perhaps creating it into a print and screen printing the scarf. Already I have taken elements from it into photoshop to create a repeat print using the water colour flowers on it. Further I now have an understanding that I don't need a line to define a design and potentially just using shade and tone to create depth gives a more high quality look. For this piece in completion it was an amazing start to my project for me to be able to learn and reflect on a piece I originally didn't want to complete, especially when my lecturer wanted me to try something new. I want to continue experimenting with mediums and managing my expectations to allow creative excitement in my work as it's important to enjoy the experience as well as the end result.

Insert image – need to get better image of finished piece



