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Task 1. Manifesto.

Followed by 151 words bibliography.

Task 2. Observational writing.

Task 3. Practise-based writing.

Task one: manifesto.

Manifesto

1. Nature is an experience that everyone should have access to.
2. Connection to oneself, to others and to the natural world is essential for balance, survival, and grounding.
3. Joy in artistic expression is healing, creating peace for the individual - art is therapy.
4. Identity is both inward and outward, discovering who you are is a lifetime work.
5. Authenticity is to be real - allowing genuine ideas to define personal style.
6. Time you have plenty of it - until you don't.
7. Healing is not linear; it begins when old ways no longer serve you.
8. Where is your tranquility, where is your freedom, where is peace.

Connection intertwined with Identity

“The essence of trauma is disconnection from the self” (Maté, G 2022) The Myth of Normal.

In a globalized, digital world, connection between people is lost with our sense of identity often becoming disconnected. Society is driven by the pursuit of quick dopamine hits, with phubbing now common within families and workplaces. Design becomes an act of reconnection to the self, others, and material; through design and creativity, identity is expressed and constructed, personally, culturally, and communally.

Human centred design is rooted in participation, generating collaboration and connection. This is demonstrated in the work of Victor Papanek who believed that design ‘must serve people’ (Papanek, 1971). His work challenges consumerism and waste and is representative of sustainable and socially responsible design. Merlau-Ponty's phenomenology argues for the importance of interconnectedness between maker, material and user, seeing each object or space emerge from relationships or lived experience. Through handmade design, connections can be made through the person and the lived experience of its creation and creator making this an antidote to hyper consumerism and the increasingly digital age that is creating the disconnected contemporary society (Craven, 2018). The desire for human touch is evolving with the context behind the artwork becoming important and the need to touch and feel the work, the need for connection, becoming more necessary (Craven, 2018).



Fig 1: Everlyn Nicodemus self-portrait 1982

Joy in creating

“Joy arises when we reconnect with our authentic selves” (Maté, G 2022) *The Myth of Normal*.

Joy is both purpose and process; a healing rhythm in the act of making. Entering a state of flow (Csikszentmihalyi, 1990), time softens and creation becomes a form of presence. Installations of Olafur Eliasson embody this spirit as an inquiry into wonder. Often connected to environmental crisis and arts power, he offers solutions to climate change and renewable energy. Historically, the Bauhaus movement celebrated joyful experimentation, merging craft, play, and purpose. Likewise, feminist and activist art practices a reclaim of joy as a radical and restorative act, asserting that pleasure and creativity can resist systems of oppression. Betsy Greer coined the term craftivism in 2003 blending techniques and a message ‘Craftivism is the gentle approach of raising awareness and inviting reflection rather than confrontation.

Craftivism is a way of looking at life where voicing opinions through creativity makes your voice stronger, your compassion deeper & your quest for justice more infinite”.

Our design practice seeks to harness this joy – a conscious, embodied process that makes itself a celebration of connection, freedom, and wellbeing. In a culture driven by speed and productivity, choosing to create slowly, joyfully and with intent, celebrating design as a living expression of care, true authenticity of feeling can be harnessed.



Fig 2: Own image S Lovering 2025.

Healing connected to Nature

‘Healing is reintegration-aligning with our natural rhythms’ (Maté, G 2022) The Myth of Normal.

Through the lens of biophilic design, sensory engagement with natural materials and light can support psychological wellbeing (Wilson, 1984). The architecture of Maggie's Cancer Centers demonstrates the creation of gentle environments for recovery and reflection within illness. Thoughtful design can cultivate spaces and rituals that support healing and reintegration. Design can be seen as a wholly restorative act, a return to wholeness through connection with the earth when natural textures and forms are used to mirror ecological patterns (Naess, 1989). This is also reflected in the Arts and Crafts movement whereby nature and symbolism are used as processes to seek balance.

A Japanese practice named Shinrin Yoku prescribes immersion in nature –it literally means forest bath – it has the power to counter illnesses including cancer, strokes, gastric ulcers, depression, anxiety and stress. It boosts the immune system, lowers blood pressure, and aids sleep. And soon it could be prescribed by British doctors. “It’s a preventative medicine, not a treatment,” Dr Qing Li (Sherwood, 2019).



Fig 3: Shinrin Yoku.

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Task Two: Observational Writing.

Svayambh in Sanskrit means 'born of itself' or 'self-generated' the large-scale installation was created by Anish Kapoor 2007; the installation slowly creates itself, being forced into its shape by the tunnel opening, this physical process signifies the idea of emergence and transformation, echoing its title. Excess material is splattered on the floor, and the work is set in what looks like a train station with a track and tunnel. This setting may signify passages, journeys and transitions, recalling the movement of people and cultural histories.

Described by Kapoor as ‘a tumbrel of red Vaseline paint’, the block meanders through the gallery. With a minimalist palette, the red is striking. The intense oxblood colour suggests bodily associations, heritage, and emotional intensity, themes Kapoor often connects to red. The added movement within the installation is slow and intentional signifying emigration, cultural crossover, trade routes, and a physical reminder of passages of history.

When asked, Kapoor stated there is no representation in the piece ‘nothing in particular’. This openness signifies a refusal of fixed meaning, encouraging the viewer to think freely and use one’s own imagination. Anish Kapoor used inspiration from Mark Rothko’s canvasses and deep oxblood red, framing the mass of colour in a monochrome setting. Kapoor links red to the body and heritage, ancestry and cultural memory; it is of massive significance enveloped in emotional expression.



Fig 1: *Svayambh* Anish Kapoor 2007.

Task 3 Reflective Writing

Fact; it's a collage using mixed media pictures cut out there is text, idea development trying to find direction linked to the brief.

Feelings; I wanted feelings of joy and expressed with colour, final feelings it was funky. I wanted a lot of nothing.



Fig 1 collage sherie loving 2025

Findings; I found that I really enjoy layering. I particularly liked seeing the base material through the work. I like using text in my work. I have seen this type of work before and I like it.

In the future, I would like to do it again but take more time and use more layers and experiment with scale variations.



Fig 2 & 3 sherie loving 2025

The collage inspired what would become a 3d hat built out of 2d images combining storytelling, shadow work and jewellery making out of found objects.