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Tasks in the order I received them:

Task 1: Manifesto = 506 words
Task 2: Semiotic Analysis = 534 words
Task 3: Practice based writing = 520 words

Manifesto

1. All artist and designers must understand craftsmanship to develop current design.
2. A pen or pencil not moving from the paper is going for a walk otherwise it is jumping and then going for a walk. Artists create a lot of pressure on themselves this doesn't need to be the case.
3. Minimise waste and bureaucracy in the name of efficiency.
4. Working better is the key to success.
5. A good design should be sustainable, reliable, affordable, beautiful, functional, accessible and well made. These are key to being marketable within the world of design.
6. Plastic can be our friend; it also acts a foe to our existence on the long-term.
7. Safety is key in terms of the practices artists and designers use to complete their projects but also key for the wider end of society as a whole.
8. Mass production is an act carried out by artists and designers that are able to yield mass profits.

1. All artist and designers must understand craftsmanship to develop current design.

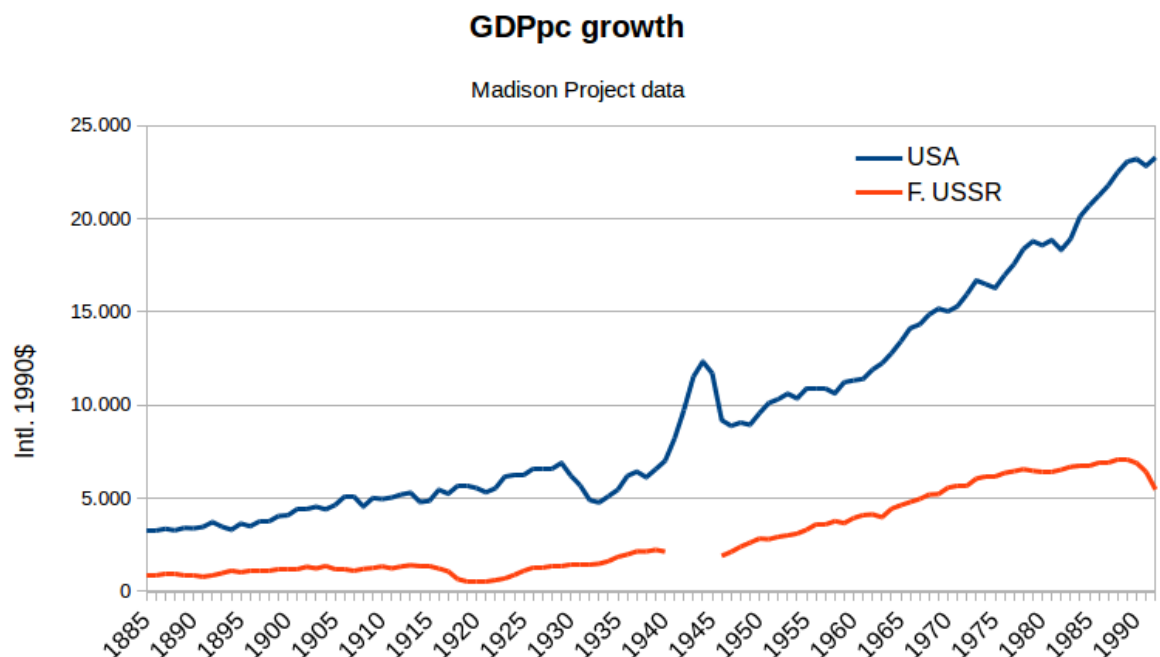


Fig.1 A comparison of 2 different economic systems

Walter Gropius founder of the Bauhaus is quoted as saying “Architects, sculptors, painters, we all must return to craftsmanship!”

The Bauhaus believes in the fine high-quality production of manufacturing/making stuff that is good quality instead of products relying on high standard materials. Within the failures of a bureaucratic command system that the Soviet Union used to produce goods and services where the USSR had vast available quantities of resources in comparison the U.S the U.K., Japan and West Germany and yet the USSR ended up creating worse quality products. What this refers to with the Bauhaus manifesto is to avoid a situation like the USSR in terms of poor inefficient production it would be best for architects, sculptors and painters to work on craftsmanship, in order to maximise efficiency of the production of finished goods so, it can be better quality therefore more marketable and profitable.

6. Plastic can be our friend; it also acts a foe to our existence on the long-term.



Fig.2 A turtle eating plastic

Plastic plays a role with thermal insulating properties. There needs to be the health safety and energy savings with its good insulating properties. But then the foe of it comes in through the terribly slow degradation of the material and instead of plastics decomposing, it just breaks down into smaller pieces only to be absorbed by ocean creatures and ends up in our food. This makes the benefit of thermal insulation that was formed by the plastic revolution into a great foe of the late 20th and 21st century. However, Andrady and Neal (2009) state that “passive radiative cooling promises a low energy consumption with the help of recycled materials including printing paper and

recycled home insulation foam”. So, our society gets a much more easily recycled insulative material that requires less crude oil, which is the main resource for the production of plastics, for the same size and an insulative material that requires less energy to either heat up or cool down.

8. Mass Production

Mass production is an act carried out by artists and designers that are able to yield mass profits.

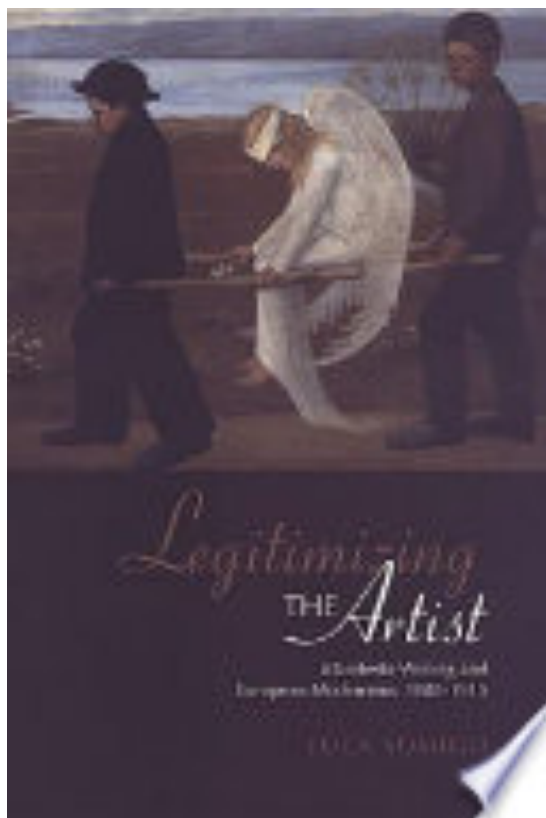


Fig.3 Legitimizing the Artist

While mass production contains a utopian impulse, it can benefit artists and designers' crafts, and they are able to increase economic production of their designs for different products. A free market economy enables products to be produced in a “domain free of the laws challenged by the narrative of modernity”(Somigli, 2003) which sounds bad for workers but can be good for artists who work hard to produce great artwork for the benefit of the market. Therefore, this enables artists to produce excellent quality products and market them to be sold (Somigli, 2003, p.19). As a result, mass production is a great benefit and while it will be initially be horrible for workers, they will adapt and once designers and artists successfully sell the products, it will be a profit driver.

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Figure 3 Somigli, L. (2003) *Legitimizing the Artist, Manifesto writing and European Modernism 1885-1915*. Toronto, Buffalo, London: University of Toronto Press. Available at:
https://books.google.co.uk/books?hl=en&lr=&id=NQnGUy57jSsC&oi=fnd&pg=PP13&dq=mass+production+art+manifesto&ots=EUjFaOgtd8&sig=M2y_minOuMkf9V2_7eAejCaKAk&redir_esc=y#v=onepage&q=mass%20production%20art%20manifesto&f=false
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Semiotic Analysis

Semiotics is the explanation of how meaning is enforced, to become a sign that gets interpreted as such, of which we see the object as today. However, for this to be explained simpler a sign consists of three pieces of explanations that are different to each other. Number 1 is the sign itself, number 2 is the signifier, which is the material object, number 3 is the signified (J. Williamson, 2002). For example, an extinguisher is a bottle of pressurized gas or liquid, however, the association is with fire and safety and responsibility from the company person/ who has provided the extinguisher.

Roland Barthes is the key theorist behind denotation and connotation. For instance the denotative level of the example, is a literal explanation of the object ie grass is a green vegetation and the connotation is the wider meaning of the sign i.e. grass is a food for animals including cattle and sheep also grass is a carbon dioxide purifier and the connotative meaning is the countryside which also represents nature and well-being. Roland Barthes “expressed that the denoted message bears analogical properties and it is primary to connotation in the process of signification” (2014, p. 1005). Bouzida states that “it describes the interaction that occurs when the sign meets the feelings or emotions of the users and values of their culture”. Therefore, the sign's meaning is strictly interpreted as such based on what and how you have been educated to interpret (Bouzida, 2014).



Fig. 1 No one grows ketchup like Heinz advertising campaign J. F Lubbers 2007

The ad first appeared in 2007 (Museums and the world on display, 2020) by 2008 to 2011 the sales value of tomato ketchup had increased from 180,186 in 2008 to 222,363 in 2011 an increase of 42,177 and the ad campaign could be responsible for this (N G, Wunsch, Statista, 2023).

What makes it unhealthy is the enormous amount of refined sugar, specifically 21.3 grams in 100 grams of ketchup (U.S Department of Agriculture, 2019). This causes higher blood pressure, inflammation, excess fat gain and fatty liver disease, Dr Hu himself says all these problems are linked to an increased risk of heart attack and stroke (Harvard, 2022).

The ad shows a red background with tomato slices stacked up on top of each other in the shape of a ketchup bottle. The white text at the bottle of the advert states “no one grows Ketchup like Heinz” the key verb is ‘grows’. Usually there is no association between a bottle which is an inanimate object, however, in this campaign Heinz has created a link between a fresh tomato and the bottle.

Heinz have achieved this through the bright red background, the object being centrally placed and the directional lighting used to create form. The association is exaggerated by the slices overlapping slightly on each other which makes it look more like the slices of a tomato. The campaign is targeted at the general population as it uses a sans-serif font which is clear and easy to read. It is trying to appeal to people to associate health with product. Additionally, it is perfectly red which portrays that Heinz sells ketchup from ripe high quality tomatoes.

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Fig. 1 No one grows ketchup like Heinz advertising campaign J. F Lubbers 2007

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Practice-based Writing

Art has been a way to portray the creativity and skills that a human brain has had for hundreds of thousands of years, and will continue to do so, however, art has been evolving from the use of a “free-spinning wheel” (Sennett, 2008, p. 121). In as early as 4000 BCE to using CAD in machines within both the late 20th and 21st century developing from exhibiting physical artefacts from outdated craftsmen to being created by intelligent robotic machinery (Sennett, 2008, p. 81).

Crafts require the use of hand to create a design of thought into real life with the choice of intended art to be displayed and has been viewed as “the window on to the mind,” by Immanuel Kant (Sennett, 2008, p. 149). This is because the hand acts as the gateway for the mind to implement the

thoughts into real life. For example, if you are trying to see a crime scene through one of your bedroom windows, a clean window is necessary for you to clearly witness the crime scene. The same goes for crafts, if you want your thoughts of what you are going to design to become real, it involves a good hand to take the job on and transfer your thoughts to the object you are designing effectively (Sennett, 2008, p. 149).

There is normally a strong correlation between arts and crafts throughout every exhibited piece of art and every product sold to the market has a design of thought implemented beforehand. Although, our society has “become quite comfortable with the phrase arts and crafts” (Markowitz, 1994, p. 55), we portray both meanings as one thing, the finished product with design thinking put in place on the product or the final exhibited thought out design (Markowitz, 1994, p. 55).

Almost all design crafts that have ever come to fruition involved art and some kind of design of thought being implemented beforehand. However, alternatively not all art is intended to be used for design crafts as they involve the use of glass, ceramics or Jewellery. This means that design crafts involve modern industrial processes to create arts in a time when “modernism was ascetic” (Price, 2000, p.3). So, in turn it requires a huge amount of attention when trying to create a great design with the help of art (Price, 2000, p.3). However, the making of modern art, specially design crafts within the 21st century uses machines. There is unfortunately a downside with the use of a machine, as the “economic history of skilled manual labor” (Sennett, 2008, p.81) has been believed to be a friend, but it almost always “ended up as an enemy” (Sennett, 2008, p.81) due to job losses. Alternatively, Howard Risatti states “craft is a more contemporary society” (Risatti, 2007) because crafts express something completely different to design even if the values of craft conflict with design. Then he explains that the values of design “reinforce those of mainstream modernist culture” (Risatti, 2007). This portrays his view about how necessary it is to back up an ordinary global movement within the early 20th century that has an effect on design.

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