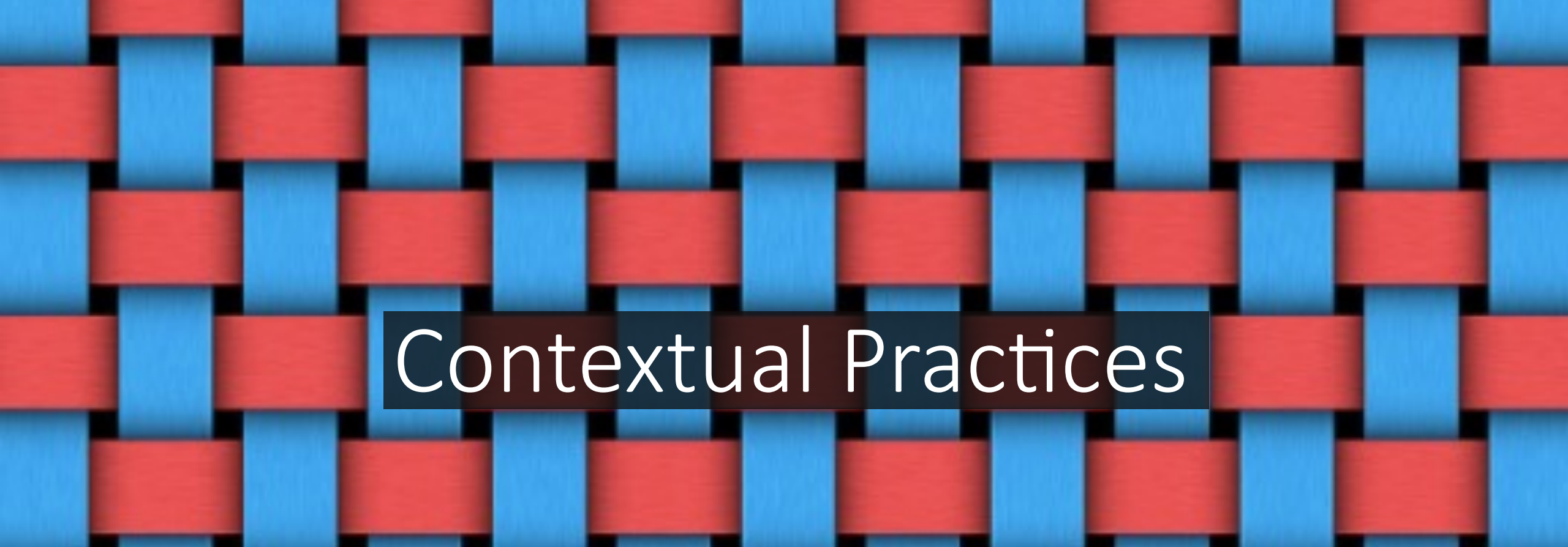




Contextual Practices

Lecture 2: DISCUSSING MANIFESTOING

Dr Julia Lockheart

Swansea College of Art, UWTSD



Process



Think about a recent project and consider your process.



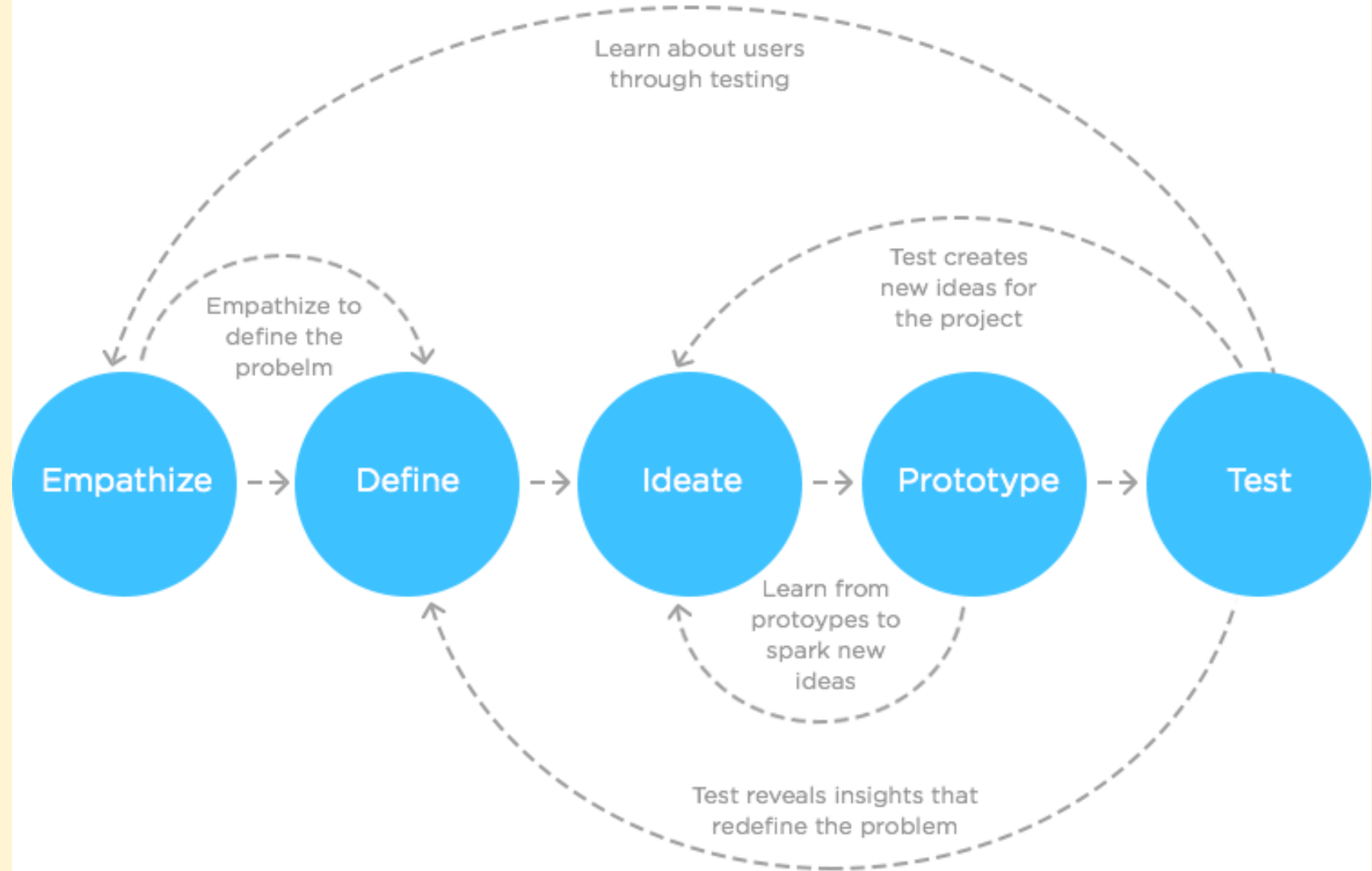
Draw your creative process

(2 minutes)

Iterate/ Iterative

DESIGN THINKING:

A non-linear process

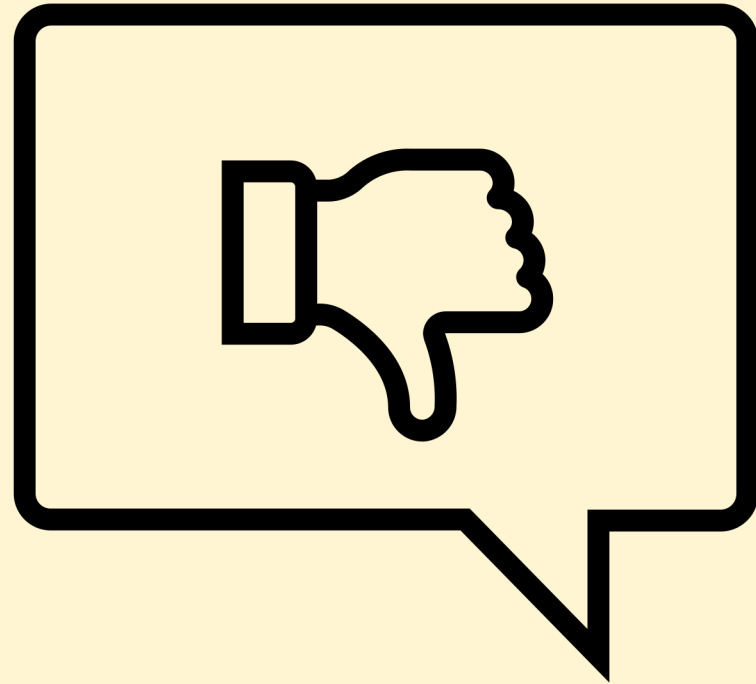
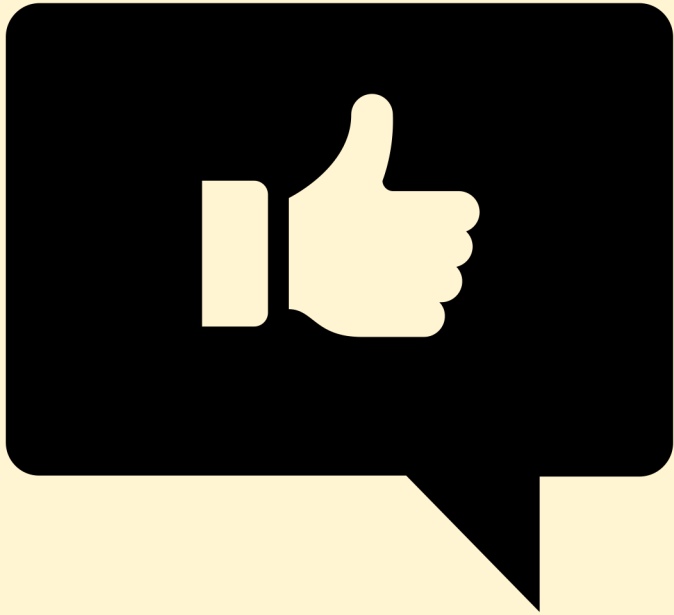


Thursday 2nd
November
by 12 noon

Semester 1 2023																
W E E K	0 25 th - 29 th Sept	1 2 nd -6 th Oct	2 9 th -13 th Oct	3 16 th -20 th Oct	4 23 rd -27 th Oct	5 30 th -3 rd Nov	6 6 th -10 th Nov	7 13 th -17 th Nov	8 20 th -24 th Nov	9 27 th -21 st Dec	10 4 th -10 th Dec	11 11 th -15 th Dec	12 8 th -12 th Jan	13 15 th - 19 th Jan	14 22 nd - 26 th Jan	
Day	Intro to CP	(Tuesday 3 rd Oct)	(Tuesday 10 th Oct)	(Tuesday 17 th Oct)	(Tuesday 24 th Oct)	(Tuesday 31 st Oct)	(Tuesday 7 th Nov)	(Tuesday 14 th Nov)	(Tuesday 21 st Nov)	(Tuesday 28 th Nov)	(Tuesday 5 th Dec)	(Tuesday 12 th Dec)				
L4 Tues	Induction week	Intro session: (9.30- 11.30) taught <u>session</u>	S1 (9.30- 11.30) taught session	S2 (9.30- 11.30) taught session	S3 (9.30- 11.30) taught session Gwen to present	Reading week hand in draft to Turnitin No taught session	S1 + EMILY (9.30- 11.30) taught <u>session</u>	S2 (9.30- 11.30) writing & feedback session	S3 (9.30- 11.30) taught session	S1 (9.30- 11.30) taught session	S2 (9.30- 11.30) taught <u>session</u>	S3 (9.30- 11.30) Feedback on task	8 th Jan <u>Sub- mission</u> of portfolio	Assessment & Feedback		
Portfolio TASK 1			Portfolio TASK 2			Portfolio TASK 3										

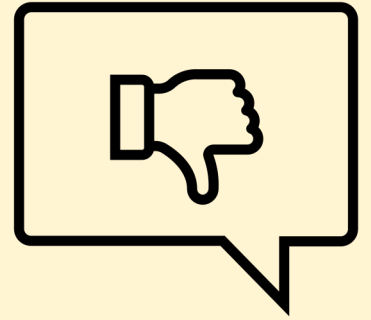
Use feedback to redraft your writing

Did everyone manage to do the research tasks?





Two Tasks



TASK 1. Explore **one** manifesto from the following website.
In analysing the manifesto you may wish ask the following questions:

What is the motivation of the manifesto?

Aesthetic? Socio-political? Ethical?

What does it distinguish itself from?

What does it affirm?

How does it inhibit/constrain/direct practice?

Who does it address?

How is it designed?

TASK 2: Answer the questions.

1. Who is your practice influenced by? Make a list.
2. What do you believe in as a practitioner? Write a statement as a 280-character tweet (= a sentence).
3. Write a postcard from your future practitioner self in 2058 to yourself as a student today. Tell your student self about the impact of your practice on the world.

Were you able to choose one of the manifestos from
<https://designmanifestos.org/> to analyse:



If so, tell me which manifesto you chose, I will put it onto the screen, and you can 'show and tell' the group

Manifesto Show and Tell

As I put the manifestos up on the screen via <https://designmanifestos.org/>, please tell us what you have found out based on these original questions:

What is the motivation of the manifesto?

Aesthetic? Socio-political? Ethical?

What does it distinguish itself from?

What does it affirm?

How does it inhibit/constrain/direct practice?

Who does it address?

How is it designed?

Discoveries	also called insights, eye openers, surprises
Opportunities	also called options, possibilities, paths
Issues	also called problems, obstacles, difficulties
Ideas	also called thoughts, hunches, brainstorm
Recommendations	also called suggestions, proposals, ideas to try
Perspectives	also called points of view, viewpoints, outlooks
Dilemmas	also called decisions, quandaries, paradoxes

Discoveries “we found that..., we see that..., it surprised us to learn”

Opportunities “the issue of ... might be worth exploring in the future”

Issues “...is something we have to fix”

Ideas “How about trying..., we could..., one idea we had was...”

Recommendations “we think ... is worth keeping in mind, we ask...”

Perspectives “there are different ways of looking at this”

Dilemmas “we think ... deserves attention”

TASK 2: Answer the questions.

1. Who is your practice influenced by? Make a list.
2. What do you believe in as a practitioner? Write a statement as a 280-character tweet (= a sentence).
3. Write a postcard from your future practitioner self in 2058 to yourself as a student today. Tell your student self about the impact of your practice on the world.

OVER-TO-YOU!

Discuss the work you have done in small groups (5 minutes)

Discoveries	insights, eye openers, surprises
Opportunities	options, possibilities, paths
Issues	problems, obstacles, difficulties
Ideas	thoughts, hunches, brainstorm
Recommendations	suggestions, proposals, ideas to try
Perspectives	points of view, viewpoints, outlooks
Dilemmas	decisions, quandaries, paradoxes

OVER-TO-YOU!

Discuss the work you have done in small groups (5 minutes)

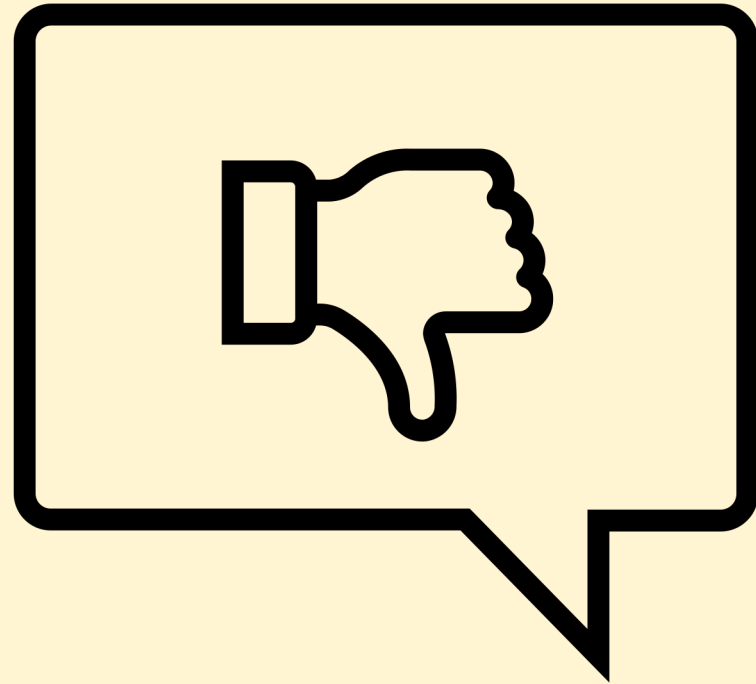
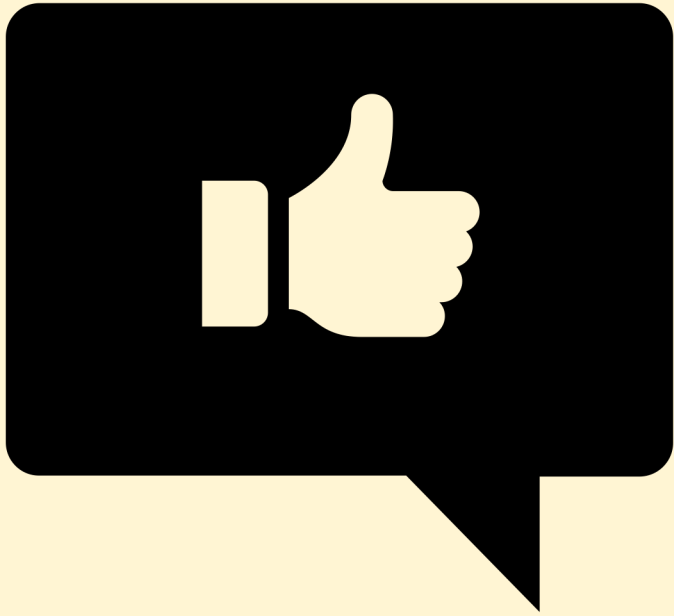
Feedback in the larger group.

Did anyone have a different process to you?

Did anyone's work impress or surprise you?

Were you able to suggest changes to someone's work, or to your own work that could improve it?

Iterative – If you would like to try again,
please have another go for next week.





Contextual Practices Student Overview Booklet 2022-23

Contextual Practices Student Overview Booklet 22-23

This booklet shows how all the modules link together up until your level 6 Independent Inquiry.



A Contextual Wall

A Padlet workspace



Sample Portfolios

LOOK OVER THIS SAMPLE AND STUDENT EXEMPLAR TO SEE HOW TO LAY OUT YOUR PORTFOLIO AS ONE DOCUMENT.



UWTSD Harvard Referencing Handbook (direct link)



Level 4 Contextual Practices Introduction Week 1 (04.10.22)



The History of the World in 100 Objects

Manifesto: Student Example

Student Name:



Student Number:



2

Programme of Study: Design And Crafts

Module: ADAD4018

Ways of thinking lectures name: Julia Lockhart

2

Task 1: Manifesto writing = 506

Task 2: Observational writing = 519

Task 3: Practise based writing = 542

Good

Manifesto writing

1. Notice the smallest of details they make all the difference.
2. Art should always be a form for people to express themselves.
3. Art is primarily driven by money and materialism.
4. Hard work and passion will illuminate throughout your work.
5. Letting mistakes happen will enhance your practice.
6. There is always more than one story, don't choose sides.
7. Take time to observe and understand.
8. Have fun.

Clear and thoughtful set of statements. Well done!

Manifesto: Student Example

Art should always be a form for people to express themselves.

Art is about the expression and interpretation of ideas through emotions and ideologies. We as artists shouldn't be criticising but dissecting and enjoying all forms of art, while art is personal to oneself and the biggest form of expression. There are multiple studies showing how Art Therapy can help people with mental illnesses such as schizophrenia, depression and dementia, as they are a way of unloading and forming a creative circulation in your mind, "Art therapy, a form of psychotherapy which uses the medium of art to facilitate personal expression and understanding of emotions" (Leurent et al, 2014, 1704). Blomdahl also mentions that art is all the explanation you need sometimes "that spoken words are not always necessary." (Blomdahl et al, 2016) especially with a mental illness it's difficult to speak out whereas art supports you to tell your story.

1

2

3

Art is primarily driven by money and materialism.

In the modern world, most artistic trades and skills are used for superficial reasons, and there appears to be a lack of care and motivation for anything apart from materialistic desires. Any major art project undertaken in the modern world feels dull, shallow and underwhelming. Folbre and Nelson describe this perfectly, stating: "one works either for

Ref here would raise research level

Manifesto: Student Example

love or for money--that is, out of spiritual values, affection, and altruism, or out of crass materialism, self-interest, and greed.”(Folbre, Nelson, 2000, p131). I see this mostly in modern architectural styles, magnificent buildings of the past are now being overshadowed by modern tastes of simple, sharp and dull designs. The lack of passion and cost-efficient spending is irritatingly obvious in the cities on towns that give a physical, lived-in representation of our culture. With a world designed and built using these cost-efficient styles, the whole world looks to be uninspired and plain. I think more effort should be put into the design and love of products, all whilst being sure to not be overpowered by greed. Greed is not the meaning of life and with a world built of selfishness, then life, and the world begins to feel meaningless.

Letting mistakes happen will enhance your practice.

The art of making is not always striving for perfection but making mistakes and improving on them. When creating it's great to have steps to follow to reach your perfect end goal, but letting your work take you as an alternative to controlling it, may enlighten you to new ideas and enhance your work into something you would not have thought of before. Listening to Arden “If you accept responsibility, you are in a position to do something about it” (Arden, 2003, p.28) by making and accepting our mistakes we are then able to move forward and achieve better. By not stopping to reflect on our faults we cannot move forward, more and more errors will occur slowing down your processes even more, however staying calm and analysing these mistakes will enrich you with more knowledge that will help you in the foreseeable future.

Manifesto: Student Example

Bibliography

2

Arden, P., (2003), *It's Not How Good You Are, It's How Good You Want to Be*

7

Blomdahl, C. et al. (2016) "Art therapy for patients with depression: expert opinions on its main aspects for clinical practice", *Journal of mental health* (Abingdon, England), 25(6), pp. 527–535. doi:10.1080/09638237.2016.1207226.

13

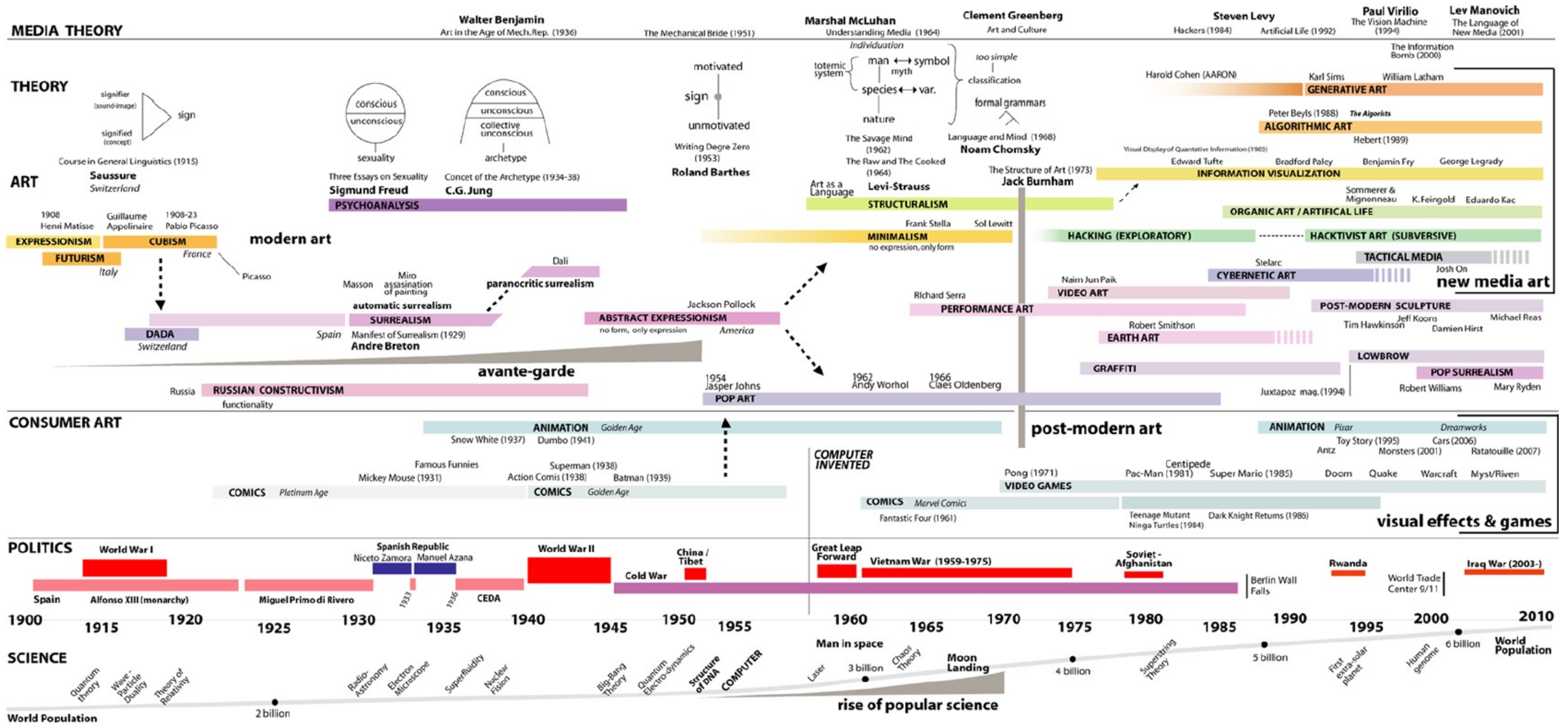
Folbre, N. and Nelson, J.A. (2000) "For Love or Money -- Or Both?", *The Journal of economic perspectives*, 14(4), pp. 131

4

Leurent, B. et al. (2014) 'Moderating factors for the effectiveness of group art therapy for schizophrenia: secondary analysis of data from the MATISSE randomised controlled trial', *Social Psychiatry and Psychiatric Epidemiology*, 49(11), pp. 1703–1710. doi:10.1007/s00127-014-0876-2.

Good

CONTEXT FOR MANIFESTOS: MARXISM AND MODERNISM



Rama Hoetzlein, *Timeline of Twentieth Century Art and New Media*, 2009-2010

“The past is a foreign country.”

History

- What is history?
- Herstory?
- Humanstory?



www.bbc.

iPlay

BBC RADIO 4

Home

Pod

Director
the obje

UPDATE

Episo



Hockney's In the Dull Village

The World of Our Making (1914 - 2010 AD)

TUE 19 OCT 2010

Neil MacGregor considers the state of human rights - with a David Hockney print.

Download



Russian revolutionary plate

The World of Our Making (1914 - 2010 AD)

MON 18 OCT 2010

Neil MacGregor nears the end of his world history - with a Russian revolutionary plate.

Download



Suffragette-defaced penny

Mass Production, Mass Persuasion (1780 - 1914 AD)

FRI 15 OCT 2010

Neil MacGregor with a penny coin defaced by suffragettes with the words "Votes for women".

Download



Sudanese slit drum

Mass Production, Mass Persuasion (1780 - 1914 AD)

THU 14 OCT 2010

Neil MacGregor with a wooden drum from Sudan that Kitchener presented to Queen Victoria.

Download



Hokusai's The Great Wave

Mass Production, Mass Persuasion (1780 - 1914 AD)

WED 13 OCT 2010

Neil MacGregor with a familiar image - Hokusai's The Great Wave.

Download

Modules - Podcasts My Radio

From Rags to Riches



More

Subscribe

Shakespeare's Restless



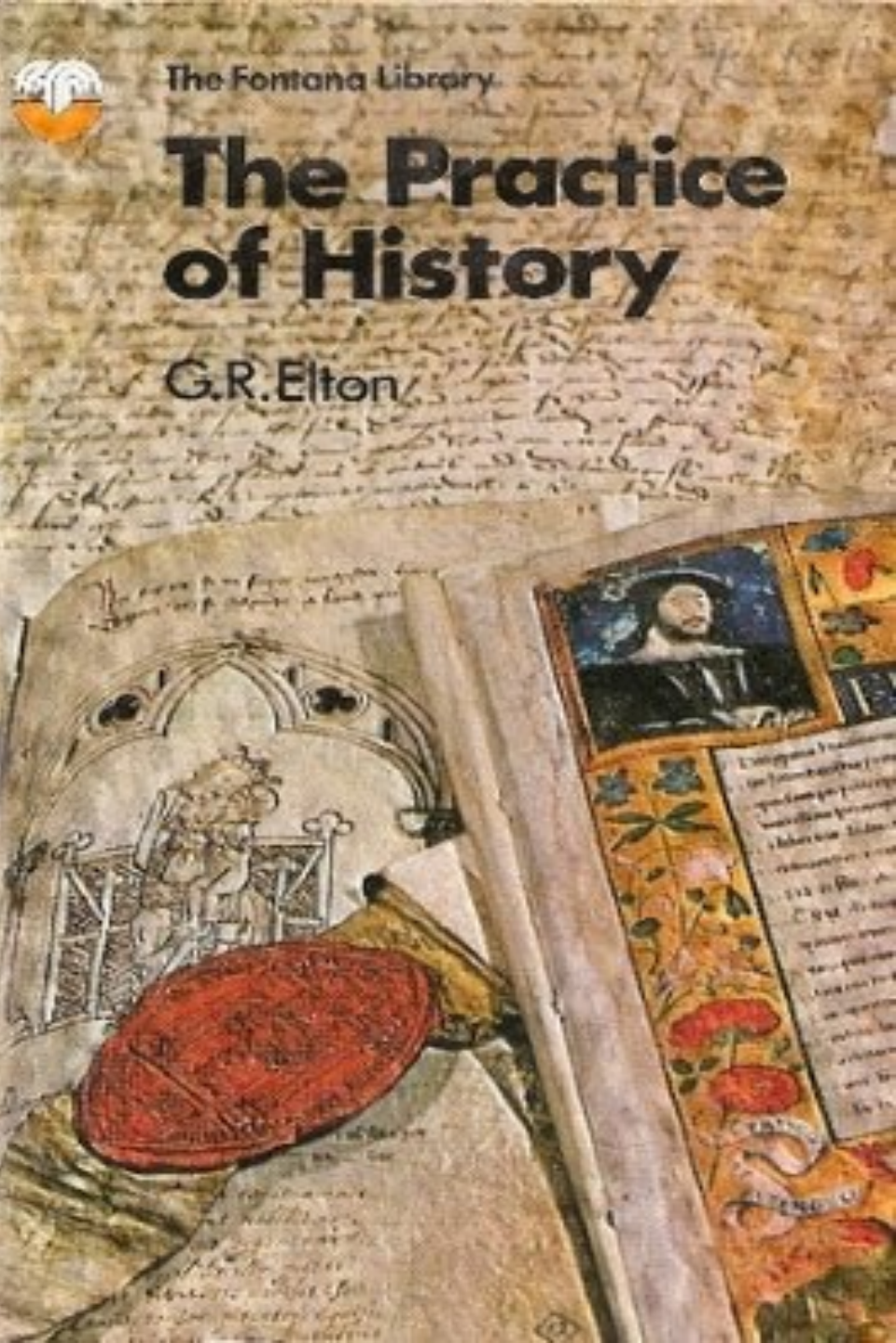
uncovers Shakespeare's
twenty objects.

cast belongs to

His

/hi

- An a
- A sy
- etc.
- The
- The
- A co
- A lif
- An e
- A dr



WHAT IS HISTORY?

The George Macaulay Trevelyan Lectures
delivered in the University of Cambridge

January–March 1961

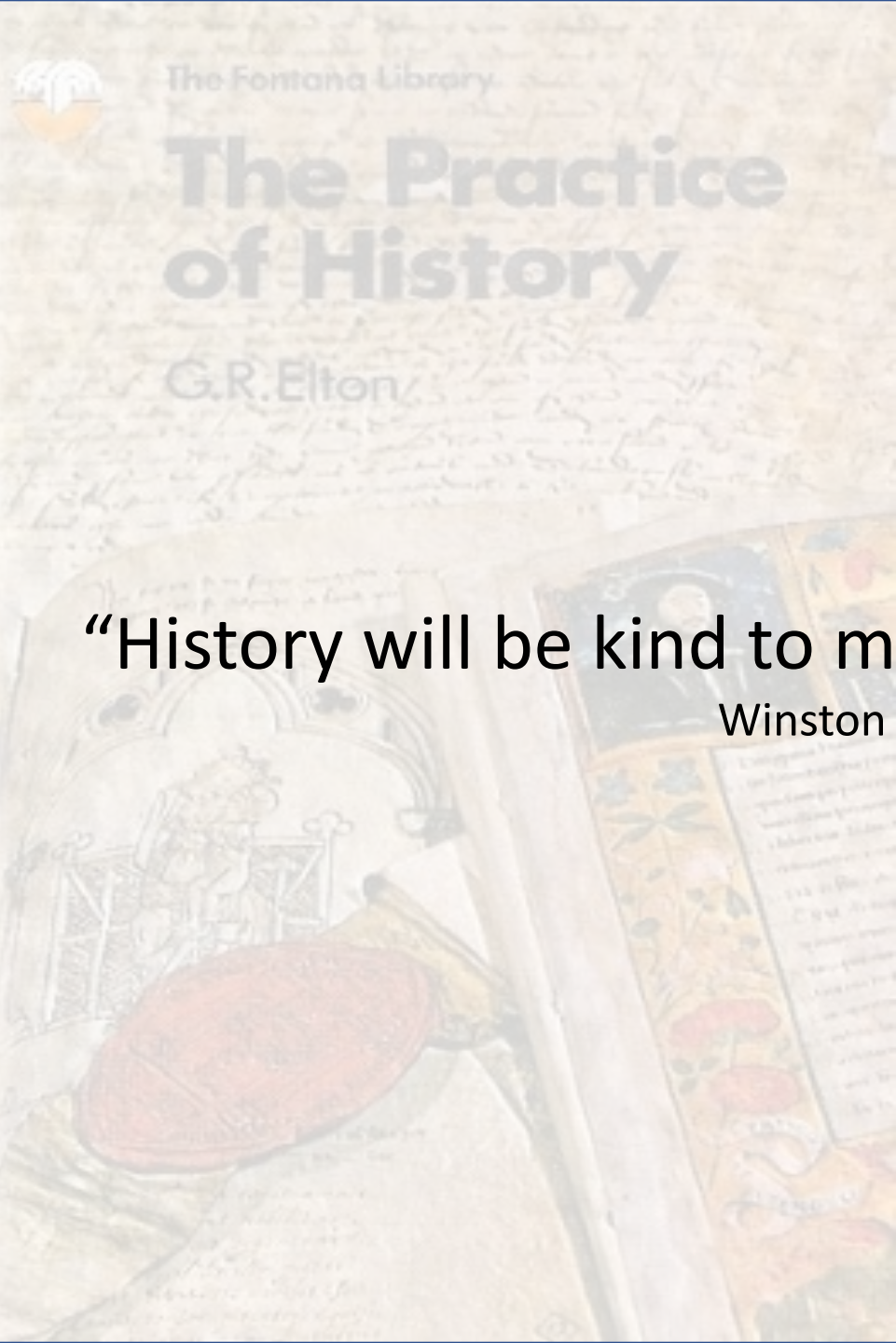
by

EDWARD HALLETT CARR
Fellow of Trinity College

His

/hi

- An a
- A sy
- etc.
- The
- The
- A co
- A lif
- An e
- A dr



“History will be kind to me for I intend to write it.”

Winston Churchill

WHAT IS HISTORY?

Lectures given in the University of Cambridge
January–March 1961

by

EDWARD HALLETT CARR
Fellow of Trinity College

His

/hi

- An a
- A sy
- etc.
- The
- The
- A co
- A lif
- An e
- A dr

“History is always written by the winners. When two cultures clash, the loser is obliterated, and the winner writes the history books-books which glorify their own cause and disparage the conquered foe. As Napoleon once said, 'What is history, but a fable agreed upon?’”

Dan Brown

WHAT IS
HISTORY?

EDWARD HALLETT CARR
Fellow of Trinity College



The Fontana Library

His

/hi

- An a
- A sy
- etc.
- The
- The
- A co
- A lif
- An e
- A dr

Some propositions to think about during the semester:

- Every history has a theory.
- Every theory has a history.
- Making your work is a political act.
- Your practice is situated.
- Your practice is embedded into cultural, political, economic and philosophical frameworks.
- You can use history and theory as archives, as tools, and can deploy them as a form of practice.
- History is a practice.

WHAT IS
HISTORY?

The George Macaulay Trevelyan Lectures
University of Cambridge
January–March 1961

TOWARD HALLETT CARR
Fellow of Trinity College

His

/hi

- An a
- A sy
- etc.
- The
- The
- A co
- A lif
- An e
- A dr

So how should we address history?

Walter Benjamin writes about history as a “text”. It can only be understood retrospectively. This allows that the ‘Historical’ meaning is produced long after the event.

FROM WORK TO TEXT

Roland Barthes and the
Death of the Author
(1968)

Textile, Texture:

Text as a weave or cloth

From *textus*: texture; *texere*: to compose or weave

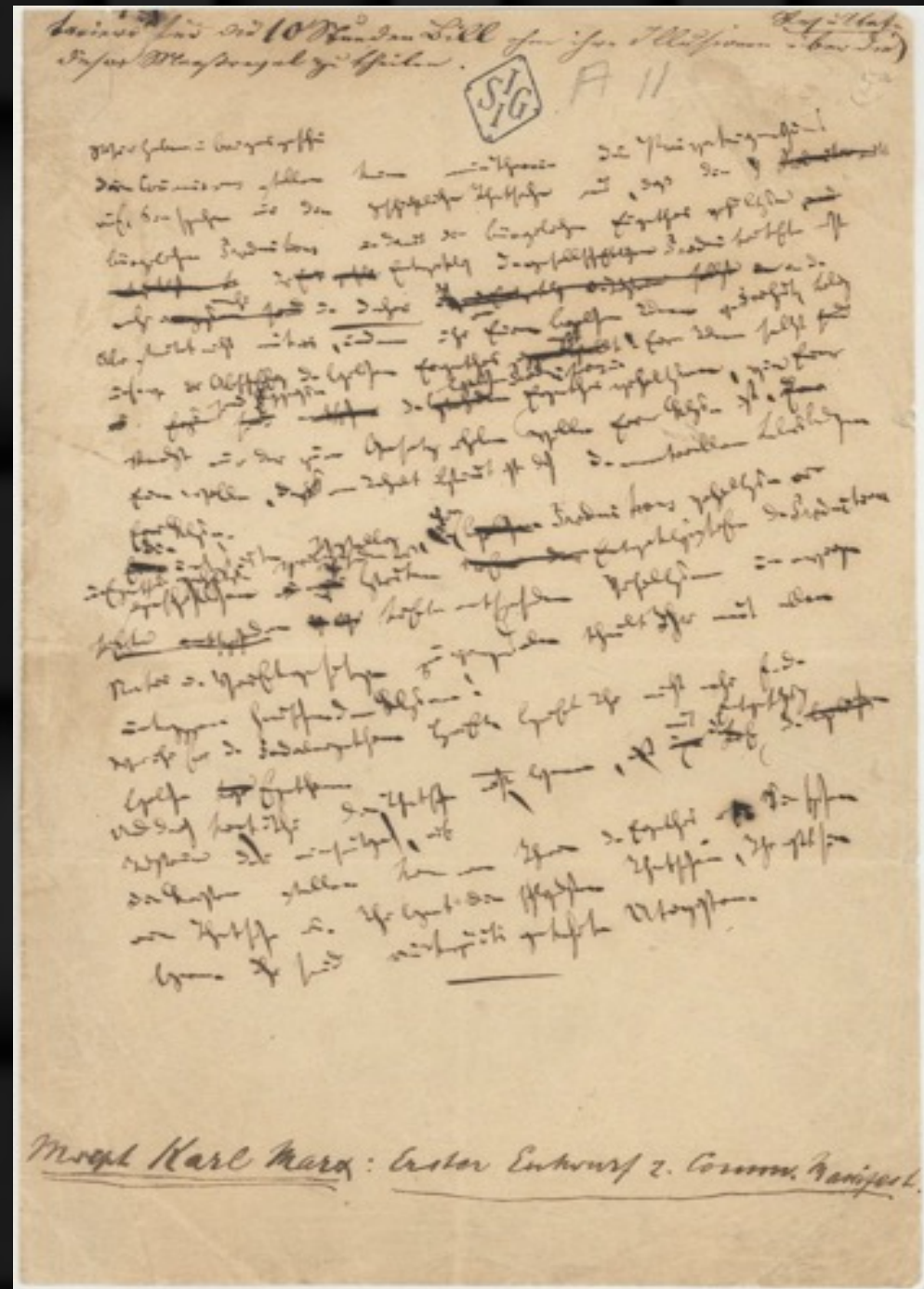
Context

Text in its relation to a particular environment

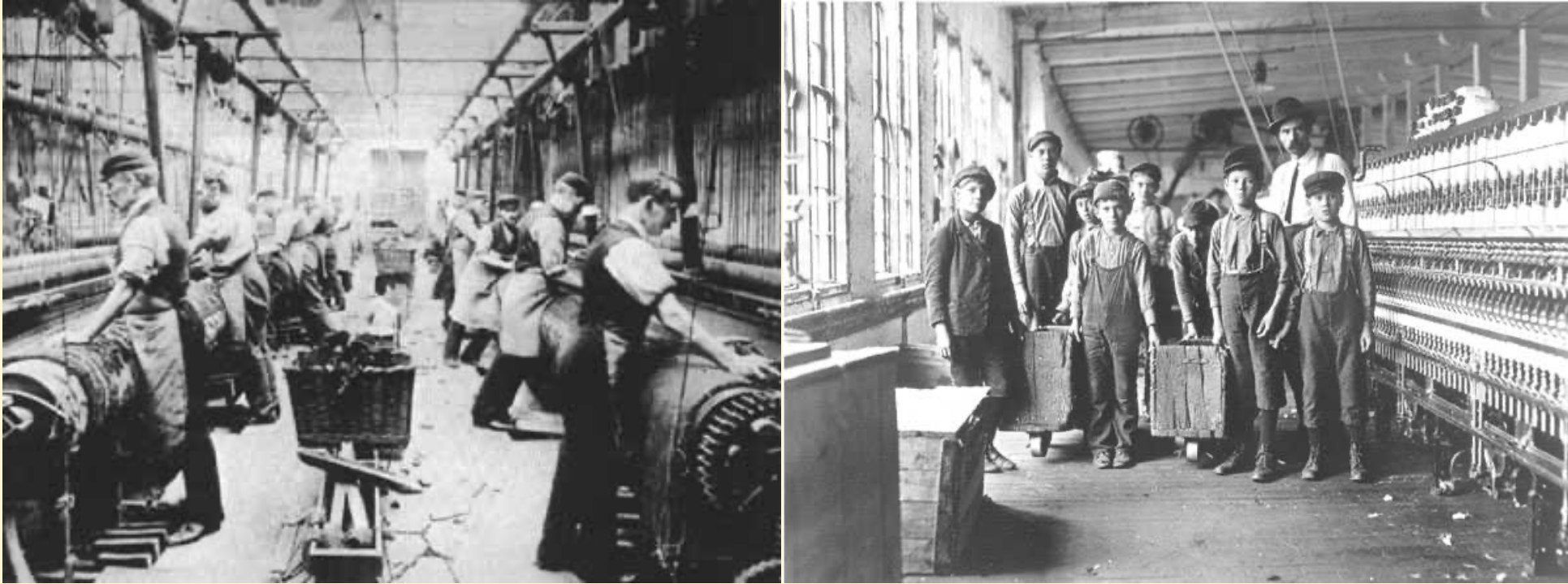
From *contexere*, *com* + *texere*: to weave together

“The history of
all hitherto
existing society
is the history of
class struggles.”

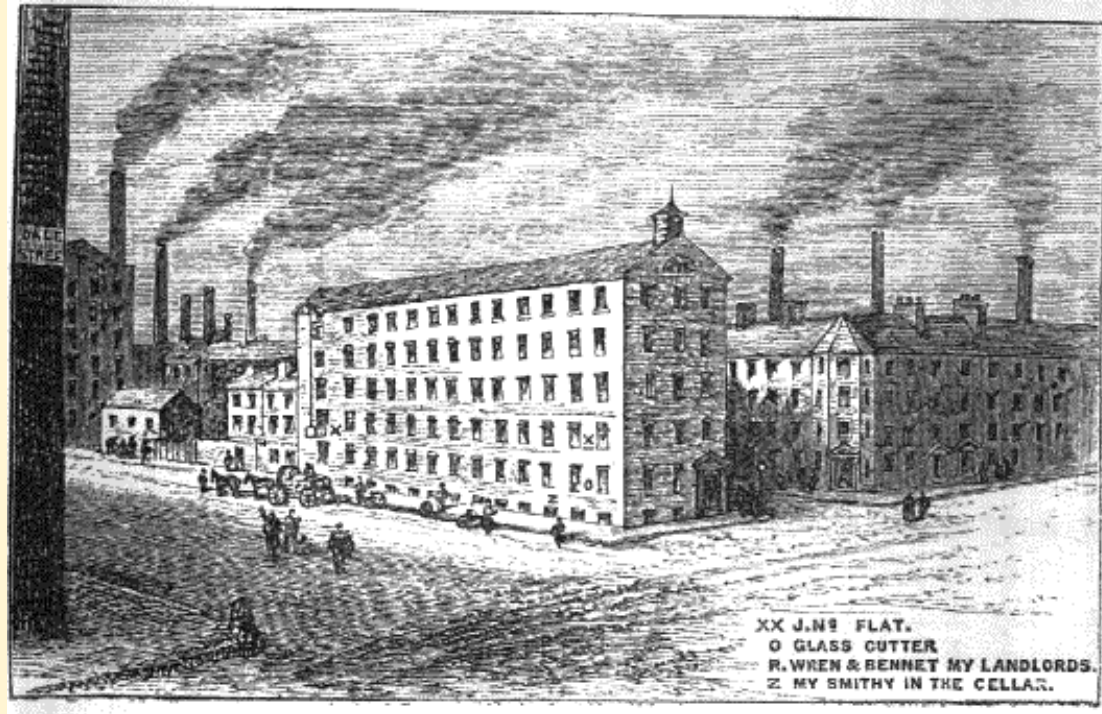
The Communist Manifesto (1848), by
Karl Marx and Friedrich Engels.



Problems of Industrial Capitalism



- *Exploitation* (surplus value or profit is expropriated by the ruling class)
- *Commodification* of labour power – (0 hours contracts-Precariat)
- *Alienation* of man from his work, from himself & from others
- ↑ *Monopolies* lack of competition due to overlarge companies



The 'Manufactory'
+ workers' housing



The production line (Fordism)



Modern Times Charlie Chaplin (1936)

MODERNITY =



Modern Times Charlie Chaplin (1936)

MODERNITY =

- The period of the **new**
- A rejection of the past + tradition
- Creation of new knowledge
- Rise of questioning and rationality
- Mass Production (progress)
- Globalisation
- Science versus religion
- Dominance of science + technology
- Rise of the Nation State + Nation Wars



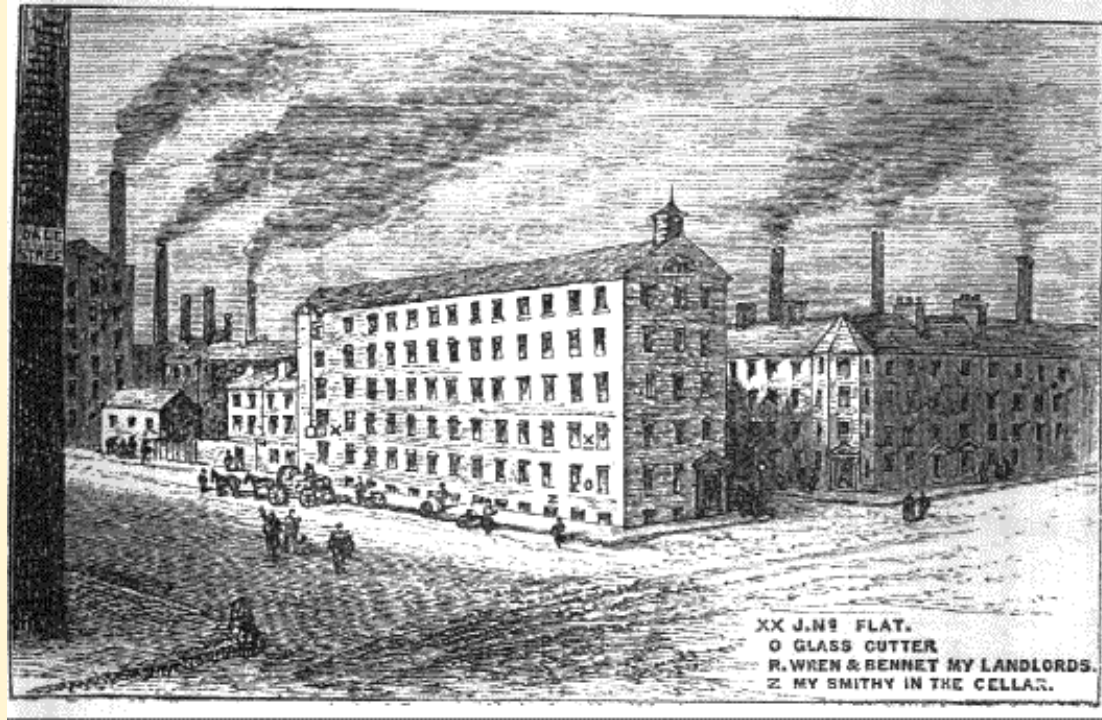
Modern Times Charlie Chaplin (1936)

MODERNITY =



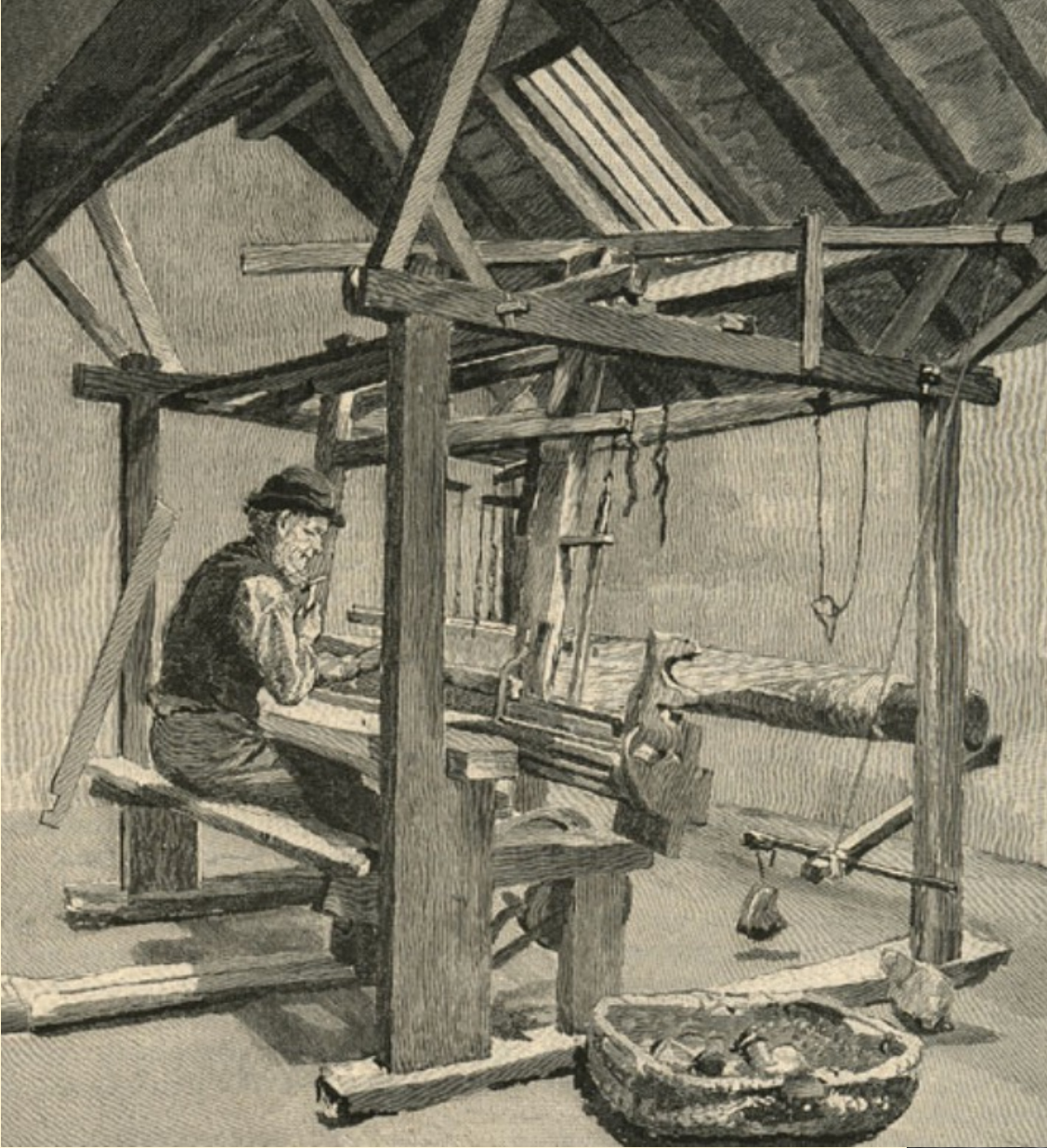
Modern Times Charlie Chaplin (1936)

<https://www.youtube.com/watch?v=ANXGJe6i3G8>



Marx saw industrialisation as the alienation of man from his fellow men (community) and from the material world (nature).





Industrial production meant the decline of craft and the craftsman's relationship with nature.





Quality of Rural life

Grain Harvest (August)" by Pieter Bruegel the Elder
(1525–1569)

This was fought
against by William
Morris and John
Ruskin.



John Ruskin



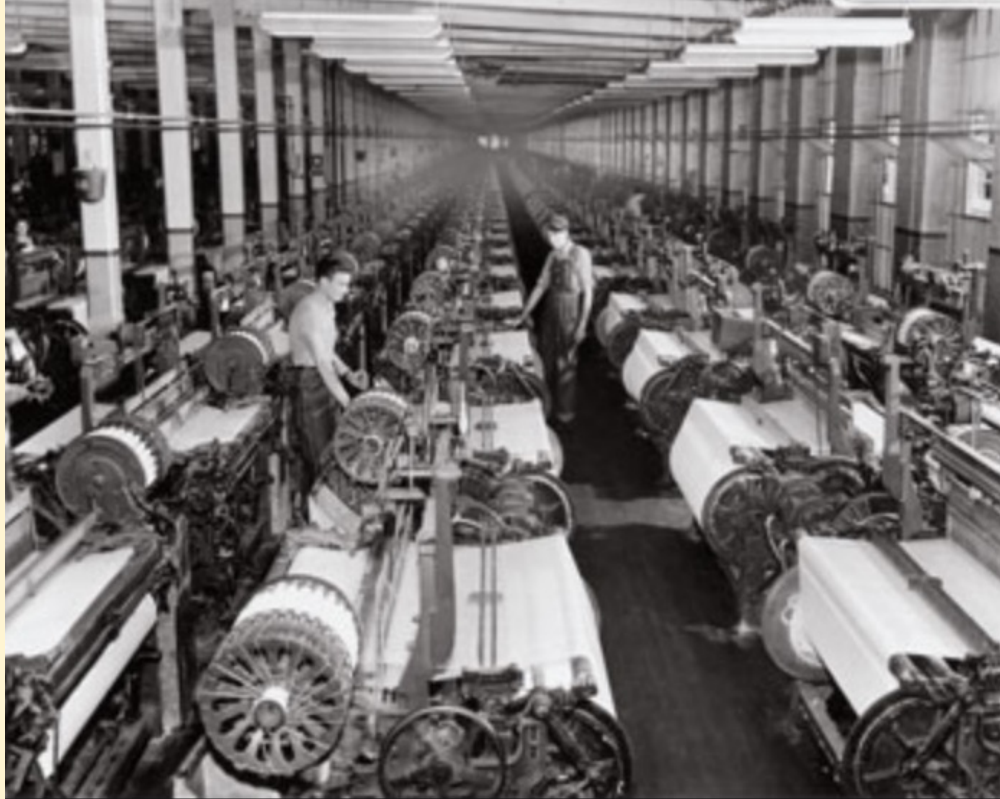
William Morris



William Morris design for "Trellis" wallpaper,
(1862)

Mass-produced
Products - quality of life







William Morris.

Mass produced
products – effect on
consumers





Modernism

All of the following are examples of Modernism.

Can you think about the qualities that link them?

How are they cohesive?

Do they have a similar aesthetic, socio-political, or ethical purpose?

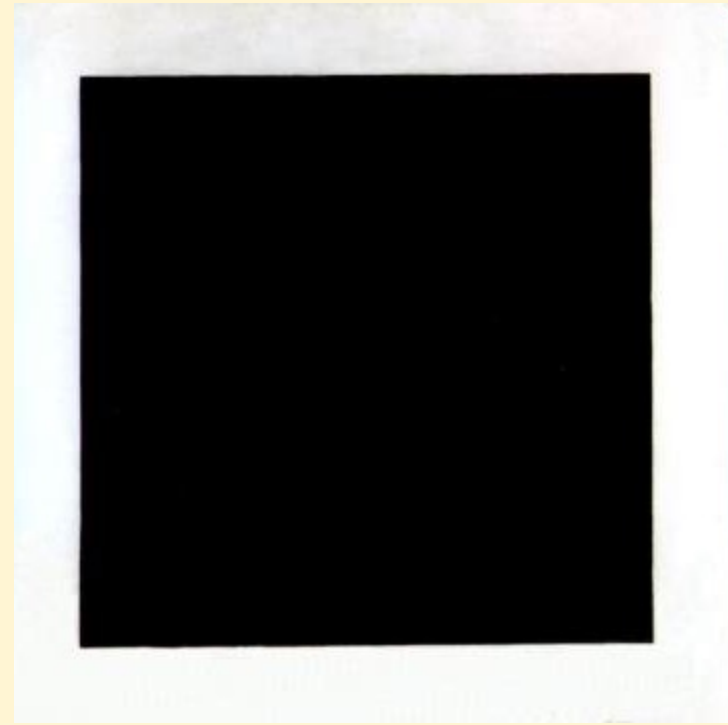
How is Modernism different from other movements?

How is it similar?

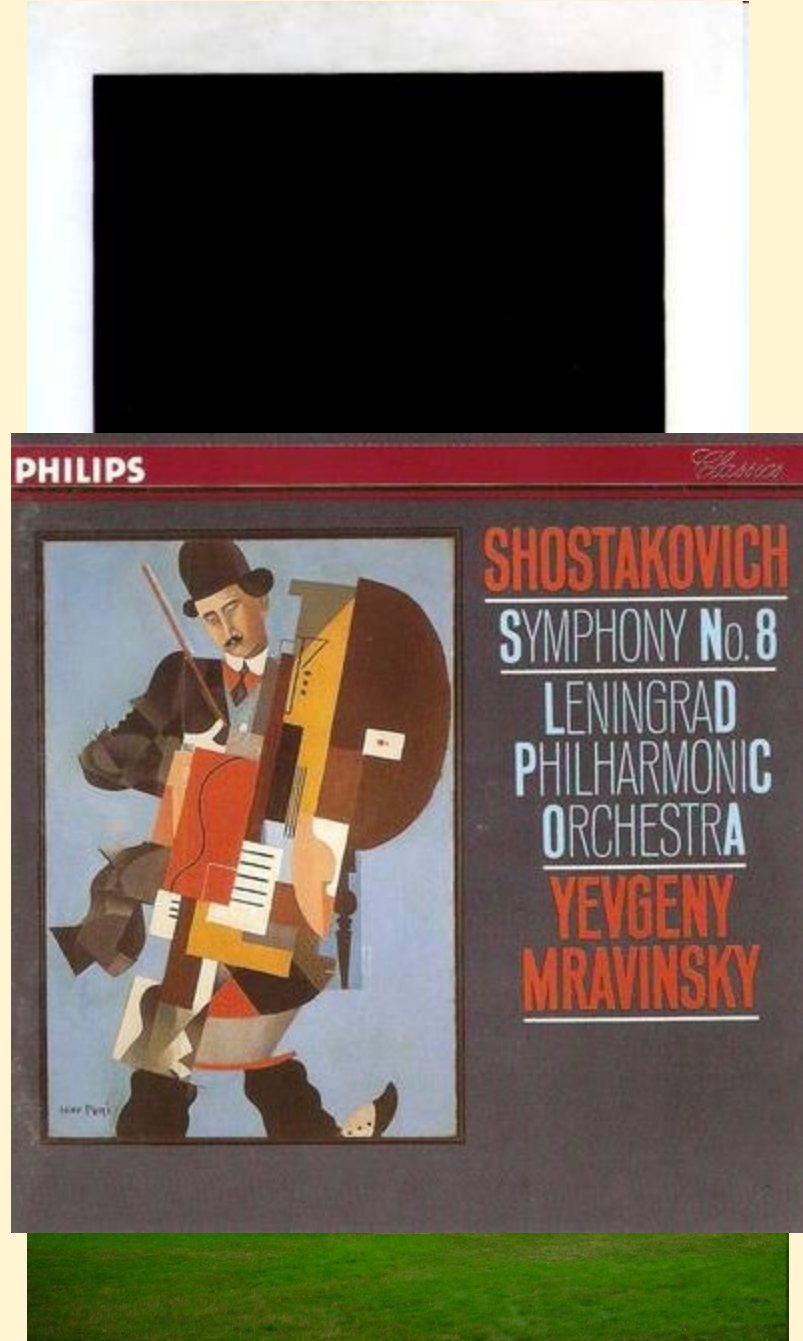
How does it inhibit, constrain, or direct practice?

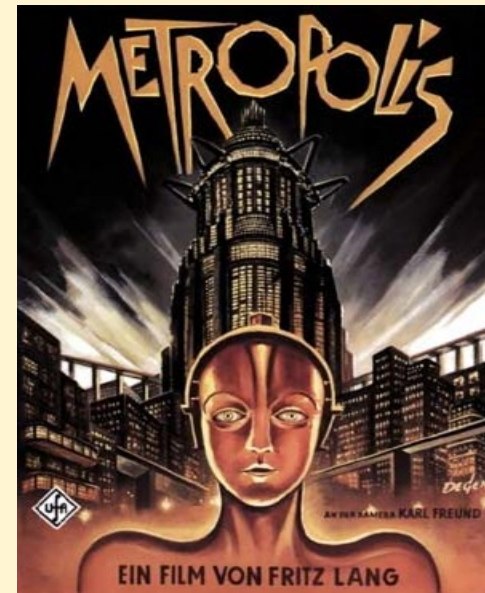
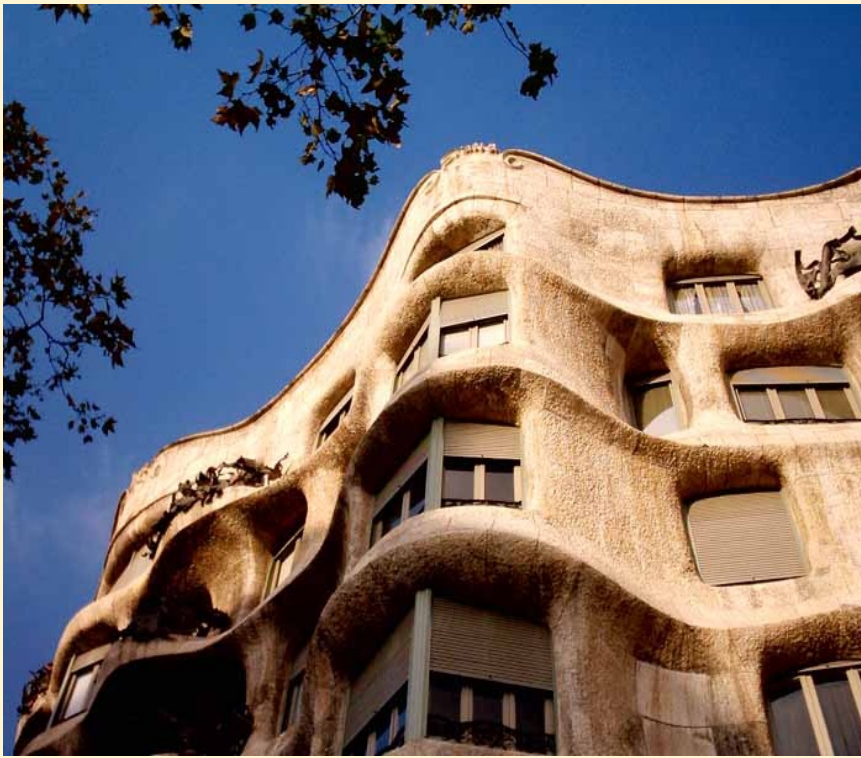
Who does it address?

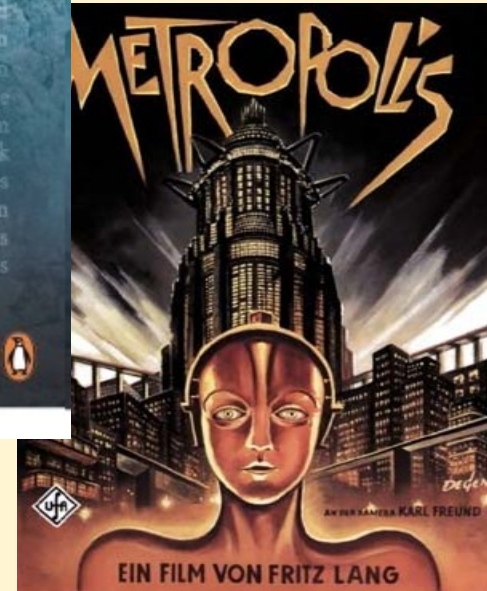
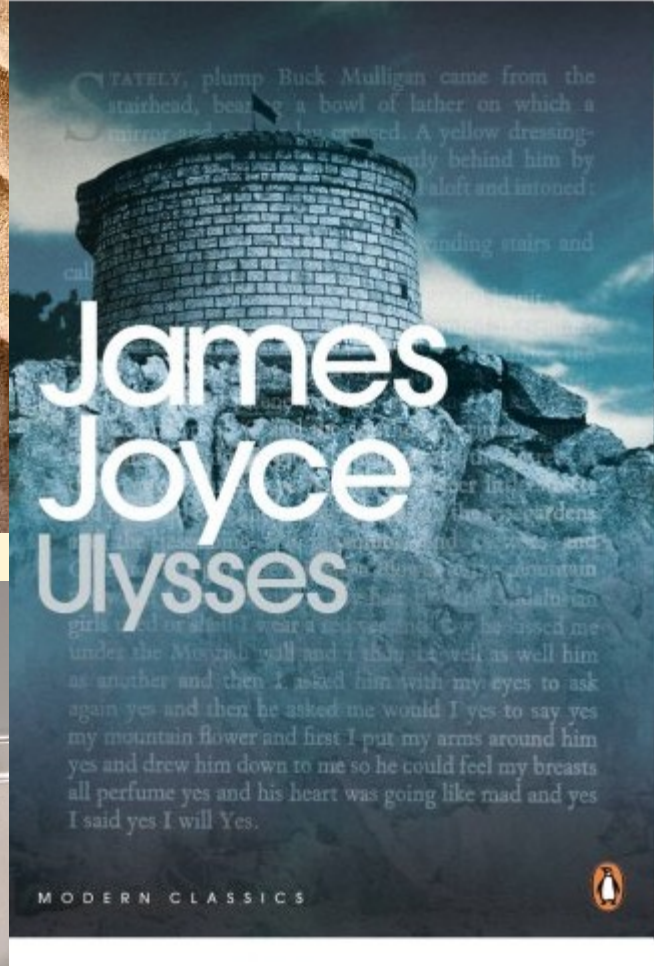
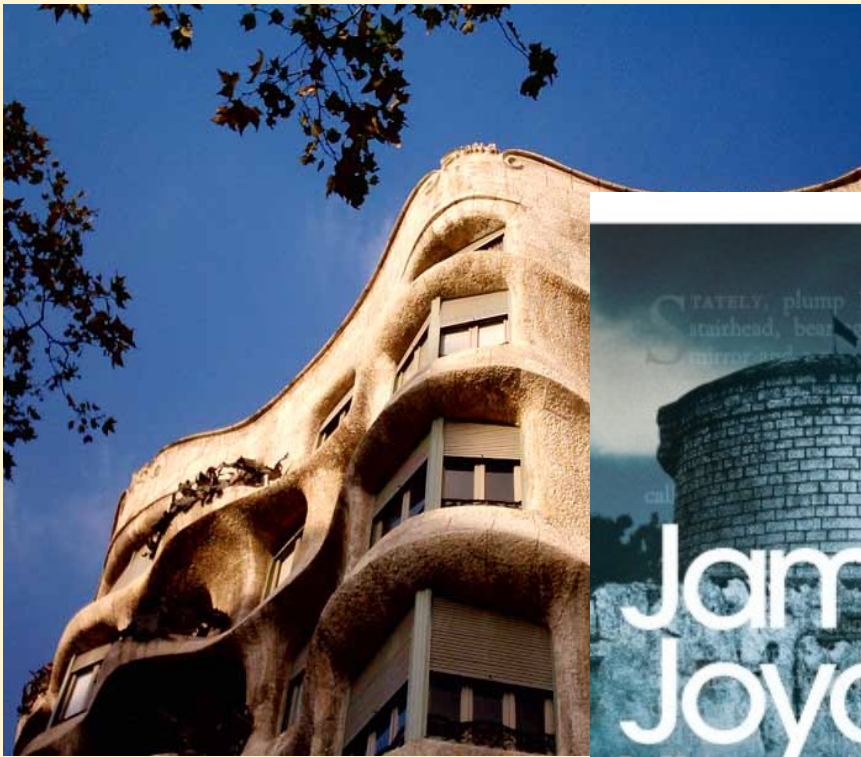
Modernism



Mod



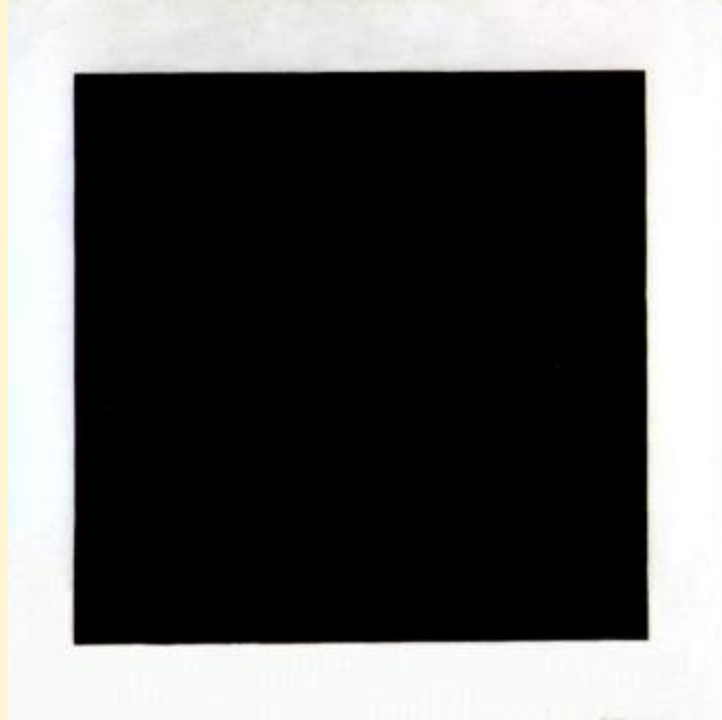




Georges Braque *Violin and Candlestick*
(1910)



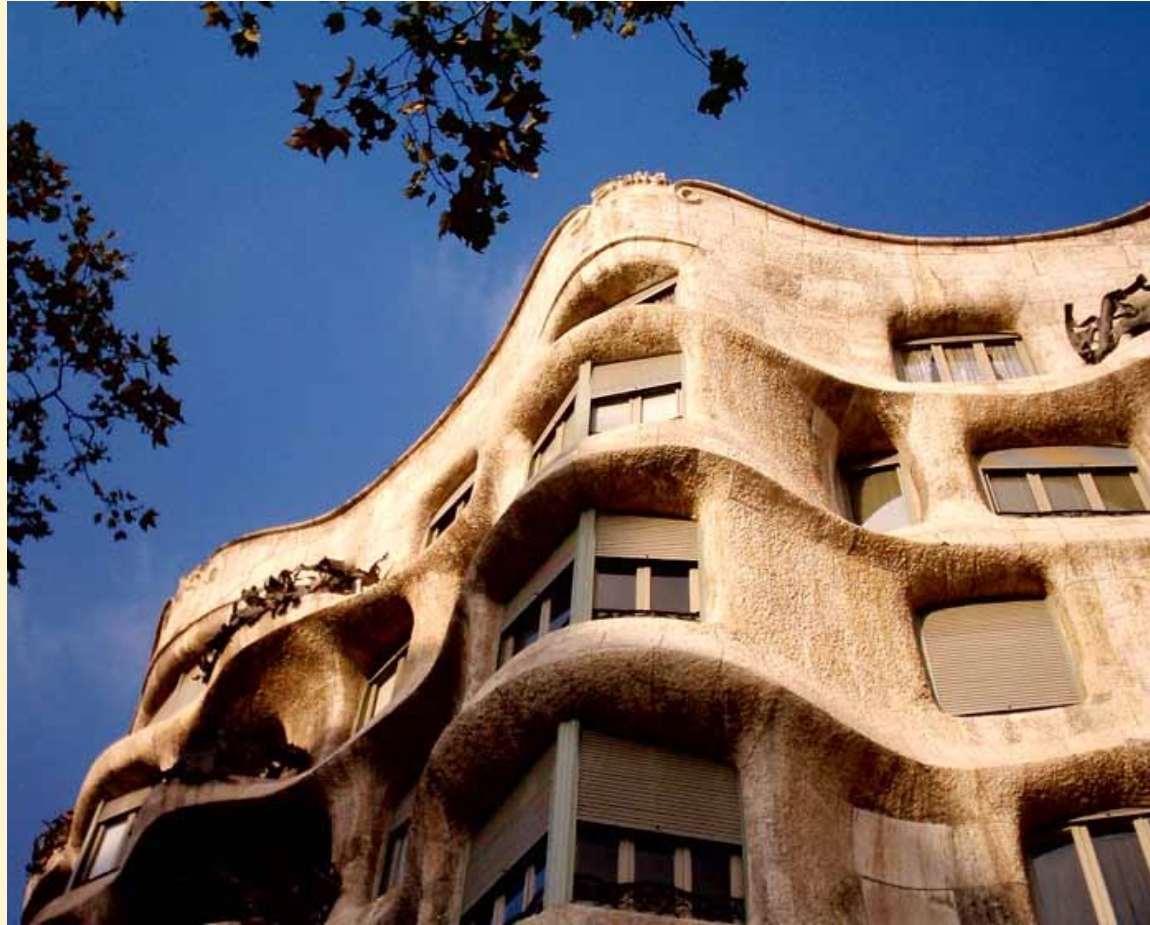
Kazimir Malevich *Black Square* (1915)



Le Corbusier *Villa Savoye* (1931)



Antoni Gaudi *Casa Milà* (1912)



Eileen Gray *E-1027 table* (1927)



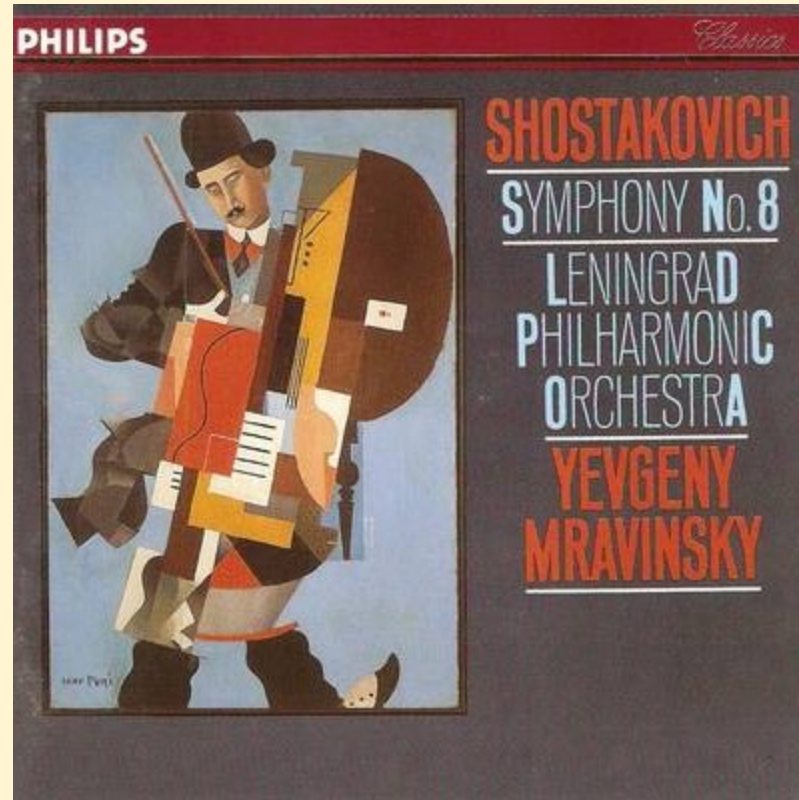
Marianne Brandt *Tea infuser and strainer* (1924)



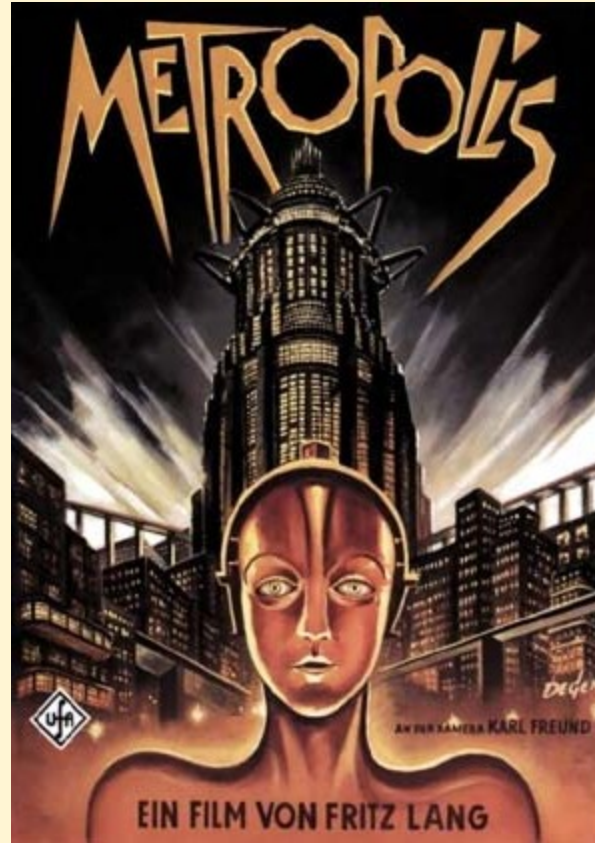
John Cage (1912-1992)



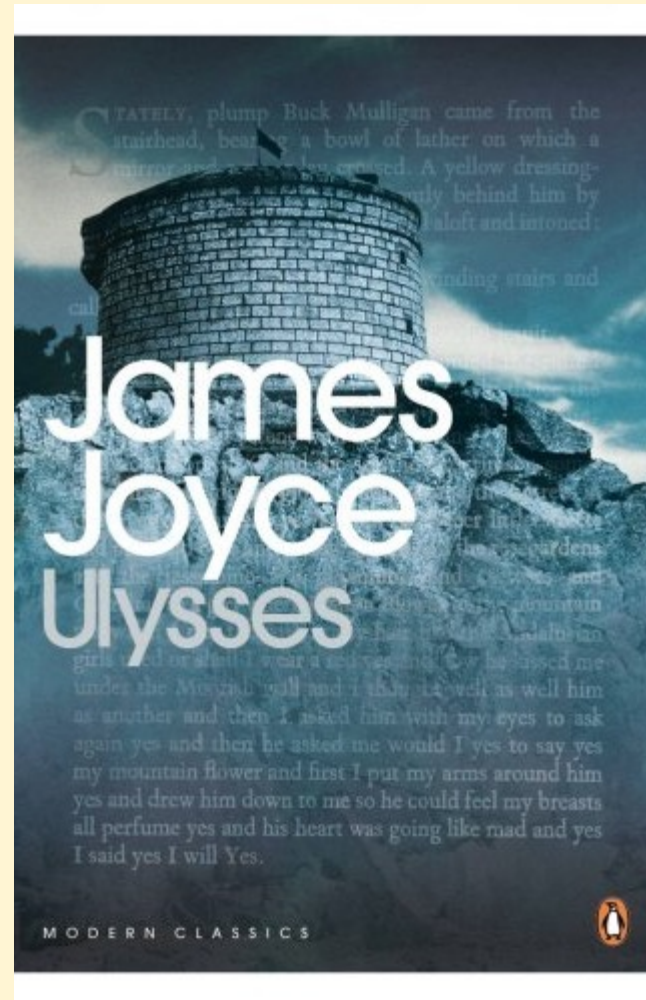
Dmitry Shostakovich *Symphony No. 8* (1943)



Fritz Lang *Metropolis* (1927)



James Joyce *Ulysses* (1920)







Max Bill, *Kitchen Clock* (1953)

“Design historians have tended to regard the processes of industrialization as significant for providing the conditions necessary for the emergence of a distinct practice of design.” (Lees-Maffei, 2010: 13)

Design is a modern phenomena that begins with the industrial revolution.



Theo van Doesburg, *Front cover of De Stijl* (1919)

Modernism offered a reinterpretation of some of the key criteria of design – the functional, the symbolic and the stuff of materials.



Theo van Doesburg, *Front cover of De Stijl* (1919)

Cultural objects/products/outcomes = **Modernism**



Wassily Kandinsky, *On White II* (1924)



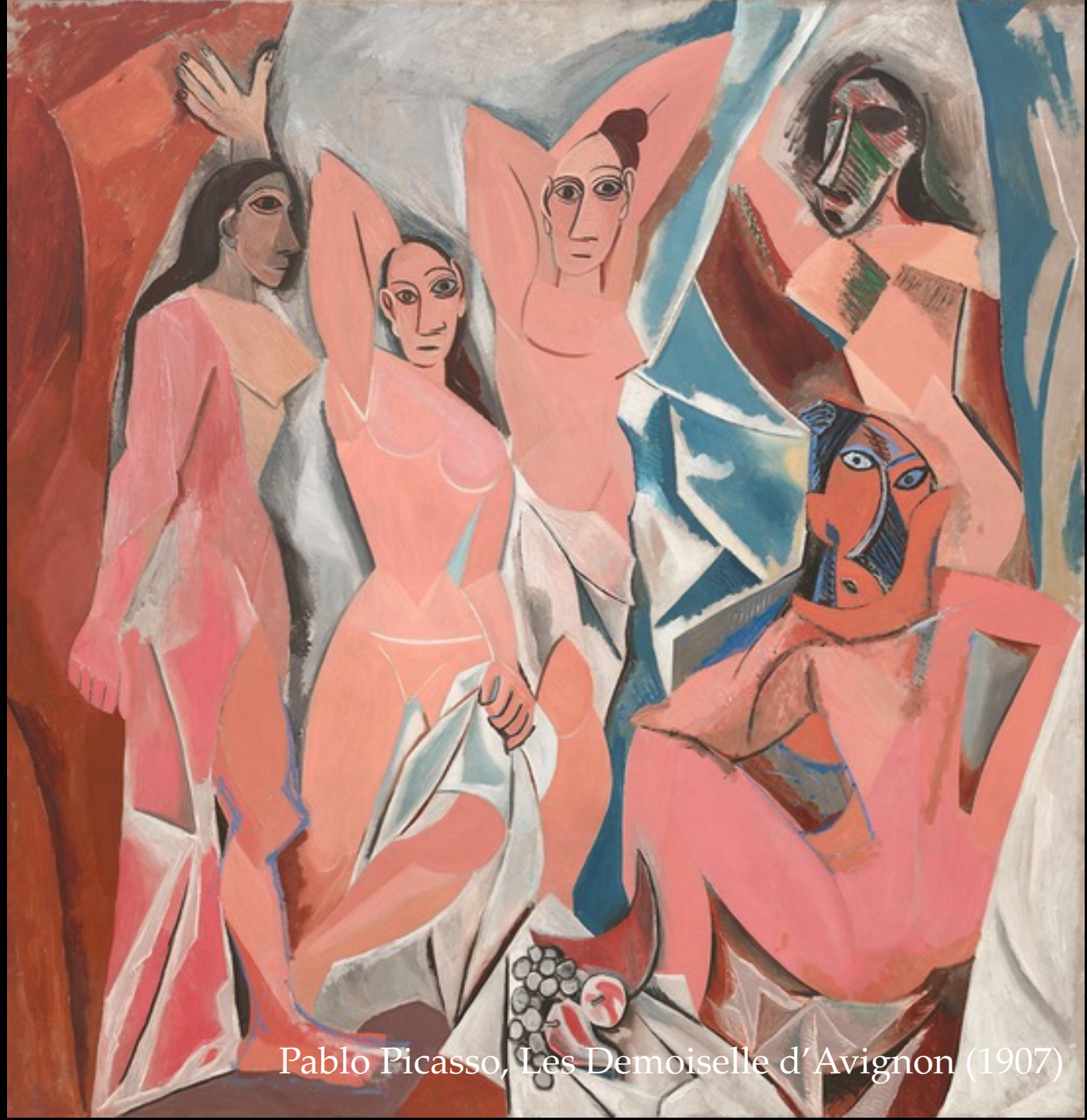
Paul Klee, *Castle and Sun* (1929)

Modernism's three key tenets:

- Truth to Materials
- Ornament is Crime
- Form Follows Function

- Bold primary colours (new technologies)
- Flat picture plane
- Exploring shape, perspective, purpose
- Separation of life and art
- Form versus content
- The creation of new exclusive canons
- Comes from a
 - Western,
 - white,
 - middle-class,
 - individual or genius focused,
 - and predominantly male perspective

Modern Art



Pablo Picasso, Les Femmes d'Alger (O Version) (1907)

Typographic Design

- Hierarchy of the text
- Readability
- Standard shapes and primary colours



Task 1: Prepare to show images from 2 modernists artists or designers. Bring dates of artworks and find out a bit about the artist/designer and their ideas and beliefs.

Task 2: Reconsider the manifesto from the list ready for next week:

<https://designmanifestos.org/>