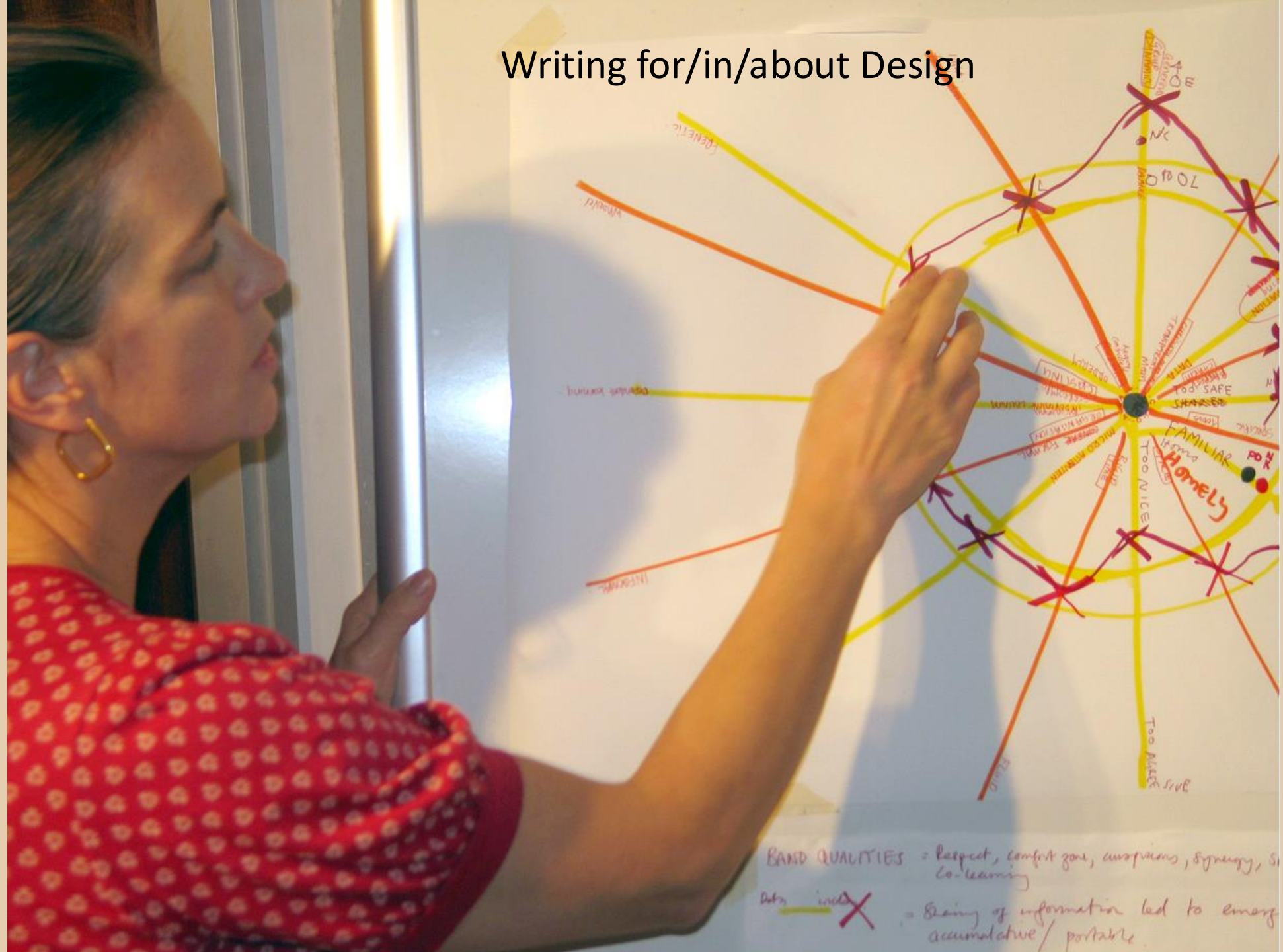


Writing for/in/about Design



Ways of Thinking (ADDA4022)

Module Aims:

To provide students with an introduction to the historical and contemporary contexts of cultural artefact and image production and to key ideas, artists, designers, ideologies, movements, philosophies and philosophers surrounding such production.

Ways of Thinking (ADDA4022)

Learning Outcomes:

Upon the successful completion of this module, the student should be able to:

- identify and discuss a diversity of approaches to understanding elements of cultural endeavour and apply a range of critical theories to their analysis;
- articulate and communicate their ideas by making reference to academic sources and employing appropriate citation and referencing conventions.

What do you need you to do?

Option 2: Complete 3 tasks which together make up your *Portfolio of Writing*

Manifesto Writing (declarative)

Observational Writing (deconstruction)

Practice-based writing (according to your discipline)

What do you need you to do?

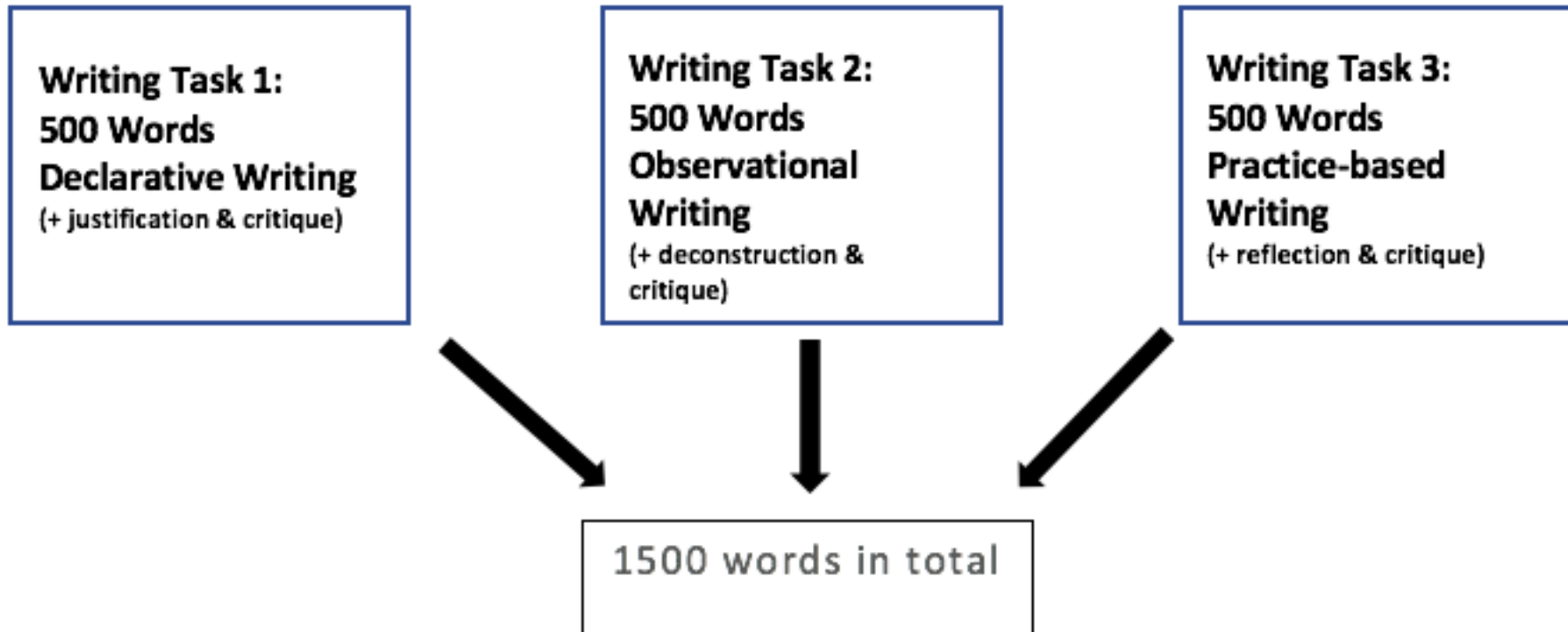
Use a minimum of 3 books per task. Additional research sources could be journal/newspaper articles or online sources.

Outcome: 500 words + map and images. Show your research with a reference list.

Submit this **in the 1500 word portfolio or writing.**

All three tasks should be combined into one PDF document and submitted in your *Portfolio of Writing* on Monday 6th January 2025. Your portfolio should contain a total of 1500 words (or equivalent).

What do you need you to do?



Advised minimum range of sources: 3 books per task. Additional research sources could be journal/newspaper articles or online sources

Your *Portfolio of Writing*

TASK: Manifesto Writing: Write a *manifesto* of 8 short statements regarding your beliefs, work and practice. Please submit these 8 statements, but **do not** count them in your 500 words.

With a particular focus on three of your manifesto statements, write a 500 word overview of your beliefs.

Use a minimum of 3 books per task. Additional research sources could be journal/newspaper articles or online sources.

Outcome: 500 words + map and images. Show your research with a reference list. Submit this **in the portfolio**.

Your *Portfolio of Writing*

TASK: Observational Writing: Identify an image and write a semiotic analysis. Choose 3 key aspects of semiotics and use them to simplify and focus your writing. Conclude by assessing how your understanding of the image has changed.

Use a minimum of 3 books per task. Additional research sources could be journal/newspaper articles or online sources.

Outcome: 500 words + map and images. Show your research with a reference list.
Submit this **in the portfolio**.

Your *Portfolio of Writing*

TASK: Practice-based writing: This will be different in each strand. Write about an object or artefact. Explore and discover your thinking through writing. Think reflectively and develop your thinking by pushing your initial reactions through further reading, and individual practice responses around the artefact's theme (for example create personal drawings, designs, or paintings, or sculpture, or music, photography, or other creative practice) and then critically summarise the results of your process through the lens of your work.

Use a minimum of 3 books per task. Additional research sources could be journal/newspaper articles or online sources.

Outcome: 500 words + map and images. Show your research with a reference list. Submit this **in the portfolio**.

What do you need you to do?

All three tasks should be combined into one PDF document and submitted in your *Portfolio of Writing* on Tuesday 8th January 2024. Your portfolio should contain a total of 1500 words (or equivalent).

NOTE: You may choose to write one long piece of 1500 words and develop one of the writing exemplars to a deeper level.



URL

A Contextual Wall 

A Padlet workspace



FILE

Sample Portfolios 

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



URL

UWTSD Harvard Referencing Handbook (direct link). 

Submission:

You should save your writing as a **PDF. Upload** and **submit** your **PDF**.

Follow these notes:

1. Submit your portfolio of writing in a *single* PDF i.e. the three tasks are submitted together in **one document (see Sample Document for an example of how to lay out your work)**.
2. Create a heading for each task (in the order in which you attended them).

For Example:

- Task 1 - **Manifesto Writing** - 500 words and bibliography
- Task 2 - **Observational Writing** - 500 words and bibliography
- Task 3 - **Practice-based Writing** - 500 words and bibliography

3. Include a *List of Figures* and *Bibliography* for each of the tasks. If you use the same books in another task, repeat the book entry in the relevant bibliography.

Submission:

4. Submission title: **Portfolio of Writing**

On your portfolio **cover sheet** make sure you add: -

- a) Your **Student Number**;
- b) Your **BA course title**
- c) A list of **tasks** and a **word count for each task**, including all in-text references and quotation text, but *excluding your bibliography*;
- d) Your **Tutor's name** (the name of the tutor who has been running your Contextual Practices seminar sessions).

Looking forward to seeing and reading your ideas. Feedback for this assignment will go live on **February 3rd by 5pm.**

Your *Portfolio of Writing*

TASK: Manifesto Writing: Write a *manifesto* of 8 short statements regarding your beliefs, work and practice. Please submit these 8 statements, but **do not** count them in your 500 words.

With a particular focus on three of your manifesto statements, write a 500 word overview of your beliefs.

Use a minimum of 3 books per task. Additional research sources could be journal/newspaper articles or online sources.

Outcome: 500 words + map and images. Show your research with a reference list. Submit this **in the portfolio**.

Task One: Manifesto

TASK: Manifesto Writing: Write a *manifesto* of 8 short statements regarding your beliefs, work and practice. Please submit these 8 statements, but **do not** count them in your 500 words.

Only this part counted in 500 words

1. Embrace change. You are not living if you are not changing.
2. Do not be afraid to try something new. We do not know if we are doing something the best possible way if we never try other options.
3. Be comfortable with the process. The end goal is not always the be-all and end-all.
4. Look beyond the surface. A large portion of our opinions are developed at-a-glance. We must look deeply before forming a true opinion.
5. Quality over quantity. In today's consumeristic culture we must find value in what we already have.
6. Do not be wasteful. If we want the work to be lasting, our planet must also be lasting.
7. Art is not just a job, but a lifestyle. Our lives should reflect our art process and outcome.
8. Authenticity is invaluable. Do not forget it.

8 Manifesto statements

2. Do not be afraid to try something new. We do not know if we are doing something the best way possible if we never try other options.

First statement explained

To try something new is to explore new options. Not just in the art world, but in the world as a whole. Expanding perspective and exploring other options allows an individual to find what works best for them. This statement can be applicable to any facet of life. John Stuart Mill in his book *On Liberty* (1859), states "A general State education is a mere contrivance for moulding people to be exactly like another" (1859, p. 190). He continues to explain that this allows the

With a particular focus on **three** of your manifesto statements, write a 500 word overview of your beliefs.

government to mold citizens into whatever the government wants them to be. With this, the general population becomes identical to one another, therefore becoming expendable. While this argument is intended for general education over a population, this can be applicable to any topic. In art, if we are not exposed or allowed to explore other options and methods of creating, then no new art would be created. Artists themselves would become expendable. What joy can be found in something if you never learn something new.

5. Quality over quantity. In today's consumeristic culture we must find value in what we already have.

The belief that one can never have enough "things" is constantly pushed upon society. Every advertisement, commercial, and magazine's main objective today is to tempt people to purchase new products. However, the consequences of our spending habits have quickly caught up to us. In addition to an excessive number of products, the frequency these products are bought at are increasing each year. It appears that as production speed increases, the product quality decreases. In the book *Entrepreneurship Development and Opportunities in Circular Economy* (2020), author Neeta Baporikar describe this phenomenon as planned obsolescence, explaining how companies now make it so "products are planned and designed with an artificially limited useful life so that the consumers change their products frequently" (2020, p.64). Focusing on the quality of products not only prevents excessive waste, but also saves more money. In today's economy, when the sole goal for consumers is to spend as much as possible, many have found themselves struggling financially with how often and how much they must buy. Majority of the time, what we already have will suffice.

Second statement explained

7. Art is not just a job, but a lifestyle. Our lives should reflect our art process and outcome.

Third statement explained

Throughout history, art has been apart of everyday life, a necessity for survival. If one was to view art in a more obscure and less definitive way, they would realize that art is everywhere. It's not just in our museums, galleries, and in frames, but in our morning routines, our clothes, our lives. Art as a whole, is much more nebulous than we might think. In a looser definition, art can be seen as something to be appreciated for its beauty. While beauty is not the inherent purpose of our existence, it is something that we often strive for in every aspect of our lives. For example, our clothing is not just for covering ourselves anymore, nor is it only seen as something nice to look at. It is something that sends a message to those perceiving us, a statement of who we are. Stella Bruzzi and Pamela Church Gibson explain this in their book *Fashion Culture; Theories, Explorations, and Analysis* (2000), discussing the belief that "Fashion is an intrinsic part of the performance of urban life" (2000, p. 11). Boldly stated, fashion is a performance, an art that influences one's life. We are living art, in art, for art.

Bibliography

- Baporikar, N. (2020). *Entrepreneurship Development and Opportunities in Circular Economy*. Hershey, PA, IGI Global.
- Bruzzi, S. and Gibson, P. C. (2000). *Fashion Cultures; Theories, explorations, and analysis*. London and New York, Rutledge.
- Mill, J.S. (1859). *On Liberty*. London, J.W. Parker and Son.

Bibliography with 3 books minimum

Use a minimum of 3 books per task. Additional research sources could be journal/newspaper articles or online sources.

All components in the brief are in the submission

TASK: Manifesto Writing: Write a *manifesto* of 8 short statements regarding your beliefs, work and practice. Please submit these 8 statements, but **do not** count them in your 500 words.

With a particular focus on **three** of your manifesto statements, write a 500 word overview of your beliefs.

Use a minimum of 3 books per task. Additional research sources could be journal/newspaper articles or online sources.

Outcome: 500 words + map and images. Show your research with a reference list.

Submit this **in the portfolio**.



XX

Your *Portfolio of Writing*

TASK: Observational Writing: Identify an image and write a semiotic analysis. Choose 3 key aspects of semiotics and use them to simplify and focus your writing. Conclude by assessing how your understanding of the image has changed.

Use a minimum of 3 books per task. Additional research sources could be journal/newspaper articles or online sources.

Outcome: 500 words + map and images. Show your research with a reference list.
Submit this **in the portfolio**.

Just like mommy

Children whose parents or siblings smoke are three times more likely to smoke than children living in non-smoking households.

Visit www.ash.org to learn more about smoking and health.



Just like mommy

Children whose parents or siblings smoke are three times more likely to smoke than children living in non-smoking households.

Visit www.ash.org to learn more about smoking and health.



SEMIOTICS

Semiotics are our combined understanding of how we can deconstruct and analyse images. As Gillian Rose notes, 'semiology has an elaborate analytical vocabulary for describing how signs make sense' (Rose, 2023, p. 171). This is through scrutinising polysemic and rebus symbols. It is how we differentiate between a sign, signifier and the signified. When these are combined 'signs take the form of words, images, sounds, gestures and objects' (Chandler, 2022, p. 2). Therefore, semiotics involves analysing an image for hidden meaning behind the signs used.

Justins Hernandez' anti-smoking campaign advertisement is linked to the relationship of growing up around smoking and how likely this impacts them smoking in the future. His advert uses visual rhetorics to convey the harmful influence being around smokers at a young age can be and how this impact their lives negatively. The aim of the advert is to persuade smokers to quit or be more conscious of the effect of household smoking in the presence of children.

On the denotative level, this advert depicts a cigarette box with cigarettes wrapped in crayon paper. The branding of both the cigarettes and crayons is very easy to associate with both well-known brands. The use of the classic 'Marlboro' box makes it more recognisable to the viewer with the stark difference of the childlike and playful imagery of the crayons within. The juxtaposition of the crayons filled with tobacco shows the innocence of how a child would view cigarettes versus the potential harm they can cause. The colourful crayons represent how cigarettes can be viewed through a youngster's eyes and how they view them like a toy compared to an adult's addiction. The connotation of this is that cigarettes will seem more appealing to children as they are unaware of the risks and believe them to be enjoyable. Consequently, they will be more influenced to buy them in the future.

How the cigarette packet is placed tilted towards the viewer and how it is the focal point is important in the interpretation of the advertisement. The packet being open and not hidden shows how easy it is for children to see bad habits and adopt them. The partially drawn cigarette almost teasing the viewer is demonstrating how tempting smoking is but also how easy it is to.

This is linked to the text above 'Just like mommy' which is also written with crayon. It is written in big scrawled childlike manner in such that a young child would write furthered by the use of 'mommy' and not mum which an older child would more often use. This denotes how young children are influenced by what they grow up with and who is around them as they look up to them and want to be more like them.

In contrast to this, the short sentence below explains the message straight to the point much more like an adult in a grey text that almost blends with the background. Also, because it uses a type face associated with adult readers (walker, 2005). This is less impactful but links to how adults know the dangerous impacts of smoking but how children are unaware.

The background colour being a white/ grey makes sure the message of the advert is heard and makes the messages be more focal as it is important. It also could be deconstructed to how white is pure and innocent much like a child. Also following the format of tobacco ads which must be on a white background and devoid of human figures according to the protect our children from cigarettes act of 1989 (United States congress house,1989).

References

Chandler, D. (2022). *Semiotics : the basics*. London: Routledge.

Rose, G. (2023). *Visual Methodologies: an introduction to researching with visual materials*. SAGE.

United States Congress House (1989) Tobacco issues, Washington DC

Walker, S. (2005). 'Typography in children's books' *Books for Keeps*, Vol 154, pp. 12-13

Your *Portfolio of Writing*

TASK: Practice-based writing: This will be different in each strand. Write about an object or artefact. Explore and discover your thinking through writing. Think reflectively and develop your thinking by pushing your initial reactions through further reading, and individual practice responses around the artefact's theme (for example create personal drawings, designs, or paintings, or sculpture, or music, photography, or other creative practice) and then critically summarise the results of your process through the lens of your work.

Use a minimum of 3 books per task. Additional research sources could be journal/newspaper articles or online sources.

Outcome: 500 words + map and images. Show your research with a reference list. Submit this **in the portfolio**.

Task Three: Practice-Based Writing

Word: Clothing

Adjective: Durability

Our clothing goes through everything we do. Due to this, the durability of our clothing is essential. The Merriam Webster Dictionary (2024) defines the word durable as “able to exist for a long time without significant deterioration in quality or value”. How long our clothing can last determines how often we need to buy more. The lower quality our clothing is, the more often it is likely break, tear, and become discarded, usually ending its lifespan in the landfill.

I observe certain brands that were originally intended to be worn as workwear, now being worn as “fashion pieces” and statements. Brands such as Carhartt, Dickies, and Levi’s increasing in popularity among the fashion community for not just their style, but also for their durability. This can be beneficial to the environment as people are less likely to buy products from these companies as frequently as they might have from others because these products are much stronger than before. In February 2020 Sara B. Marcketti and Elena K. Karpova explained it best in *The Dangers of Fashion: Towards Ethical and Sustainable Solutions*, declaring “The easiest strategy to reduce the waste is not to generate it. With respect to fashion, it means reducing the demand for new clothes” (p.225). Since these brands’ original audience were blue collar workers, those whose jobs required clothing that could handle the wear and tear of their profession, they were made to last.

Another main issue with the current clothing crisis and its effects on over production is that clothing is viewed differently today. Anastasia Denisova discusses this point in her book *Fashion Media and Sustainability*, stating “Consumers look at the symbolic meaning of a product much more than its practical value” (2021, p.9). Durable workwear brands have only now become fashionable to the public because the current silhouette and material of these clothes is in trend. The brands themselves have not changed much, but now people who have no true need for these specific clothes wear them just as much as the original audience they were intended for. W

In the arguments surrounding the clothing industry and its over production, the topic of synthetics fibers, particularly polyester, has become a big discussion. The rate at which we are making garments is a large issue. While natural fibers are best for the environment, too much of any fabric is a problem. However, tackling the issue of synthetic fibers is a start. Renewable fabrics that come from natural resources like cotton, hemp, and linen are all durable materials, when properly cared for, and can be remade with less environmental effects than non-renewable fabrics. These non-renewable fabrics contribute heavily to the landfills full of cloth, as they are not biodegradable. Sara B. Marcketti and Elena E. Karpova explore this point in *The Dangers of Fashion: Towards Ethical and Sustainable Solutions*, observing that “The ‘Take-make-use-dispose’ model of linear economy, in which products are usually disposed at the end of life” (2020, p. 82). Since these garments have been discarded in landfills without the opportunity to biodegrade, our chances of being able to reuse these materials is low. But by investing in stronger, more durable clothing made of renewable fibers we lower the impact we have in the long run, at least compared to what it could be.

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- Merriam Webster (2023) *Durable definition and meaning* – Merriam-Webster [Website Merriam-Webster] Available at: <https://www.merriam-webster.com/dictionary/durable> (Accessed 27th December 2023)
- Shirvastava, A., Jain, G., Paul, J. (2020) *Circular Economy and Re-Commerce in the Fashion Industry*. Hershey, PA, IGI Global.

TASK 3 – Writing Structure

100 words

Paragraph 1: The context of the object + image (its history, contemporary context, design context)

100 words

Paragraph 2: Define the context/derivation of your Keyword: Dictionary definition + who (theorist) uses it + how is it used in a design context?

150 words

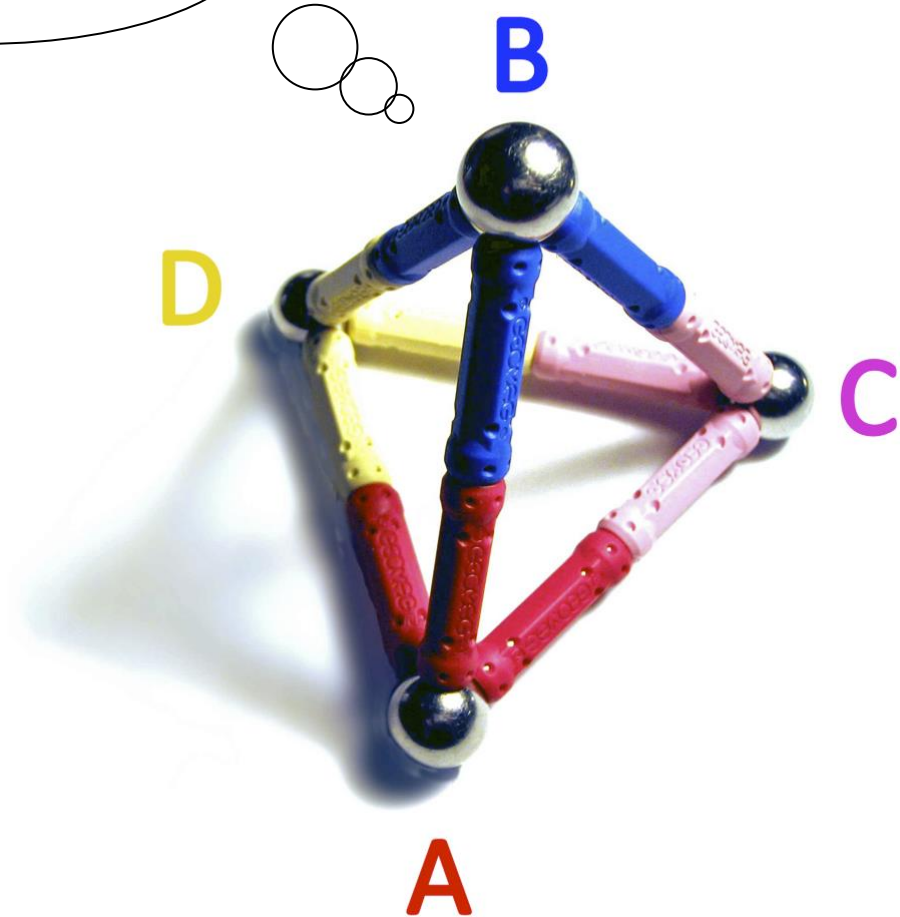
Paragraph 3: Explain your idea when these two approaches (above) combine. Outline what the reader (your client) needs to know.

150 words

Paragraph 4: Develop or deliver the idea from the context of your work, practice, discipline area (PFD/SPD/DC).

Design is Relational

Balance the aspects of the writing and balance the relationships between aspects.



Intended
reader

The
Context

My
Design
Practice

Myself



TASK 3

- Find a keyword and define it using two or three sources.
- Find a (one) natural, meaningful or designed object (provide an image).

TASK 3

- Link the word to the object and write about the following 4 perspectives:
 - a) The context of the object (its history, contemporary context, design context);
 - b) What the reader (your client) needs to know,
 - c) Your personal viewpoint,
 - d) The viewpoint from the context of your work and practice.

Mapping in sentences

What is the relationship between...

- A-B Personal Self – Practice?
- A-C Personal Self – Context?
- A-D Personal Self – The Reader or client?
- B-A Practice – Personal Self?
- B-C Practice –Context?
- B-D Practice –The Reader or Client?
- C-A Context – Personal Self?
- C-B Context – Practice?
- C-D Context – The Reader or Client?
- D-A The Reader or Client – Personal Self?
- D-B The Reader or Client – Practice?
- D-C The Reader or Client – Context?

Journal of Writing in Creative Practice
Volume 14 Number 1

© 2021 Intellect Ltd Article. English language. https://doi.org/10.1386/jwcp_00011_1

JOHN WOOD
Goldsmiths, University of London

Art school futures

Keywords

art school
hand thinking
head thinking
heart thinking
humour thinking
metadesign
writing

Abstract

The late Sir Ken Robinson attracted great interest for noting the education system's lack of support for imaginative and creative skills. This omission has important ramifications throughout society as a whole, especially given the challenges of the COVID-19 pandemic, not to mention environmental emergencies that threaten our very survival as a species. Although our predicament calls for a co-creative and transformative response, this amounts to a paradigm change that is beyond the capacity of our current systems of governance. The article therefore calls for a review of education policy that would include some deep reflections on the ecological purpose of learning. It suggests that, in order to augment the scholastic and analytical traditions underpinning the modern university, policy-makers should invest in the modernization and development of the traditional art school. This should cater for a much larger spectrum of human needs and capabilities. These might support ethical, co-creative thinking at all levels, including feeling, acting and experiencing at many simultaneous levels, including head, heart, hand and what the article calls 'humour'.

Intended
reader

The
Context

My
Design
Practice

Myself

