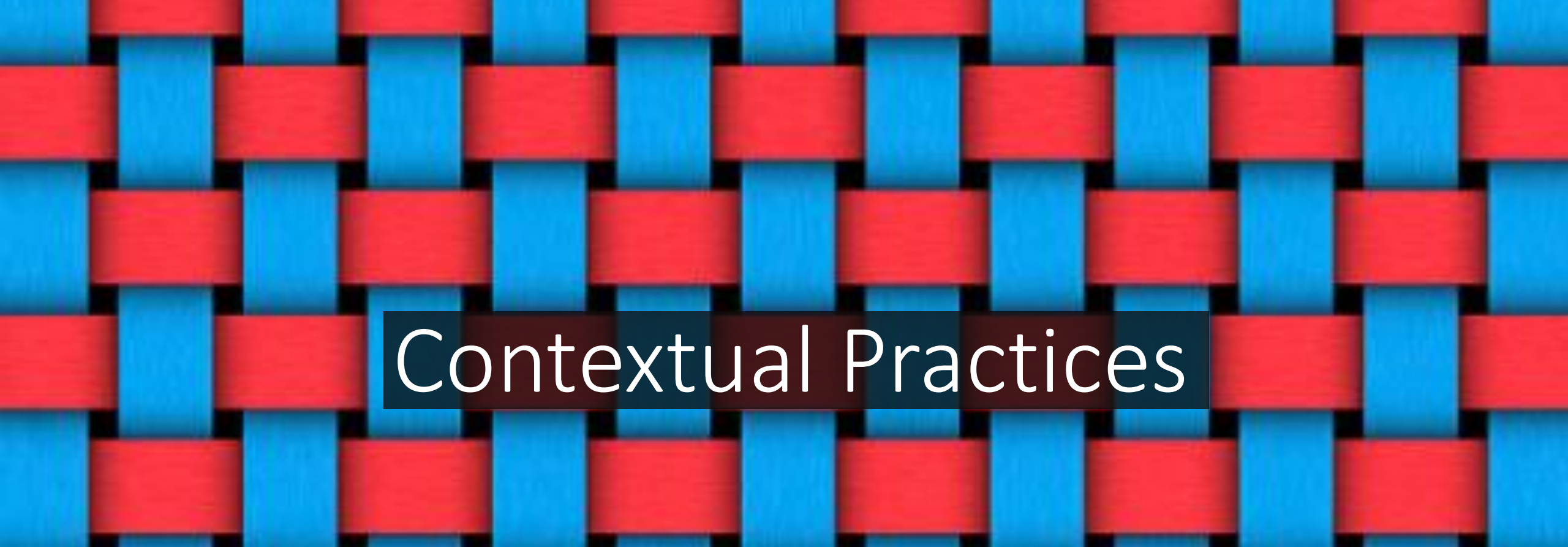




# Contextual Practices

## Lecture 2: DISCUSSING MANIFESTOING

Dr Julia Lockheart

Swansea College of Art, UWTSD



# Thinking about Process

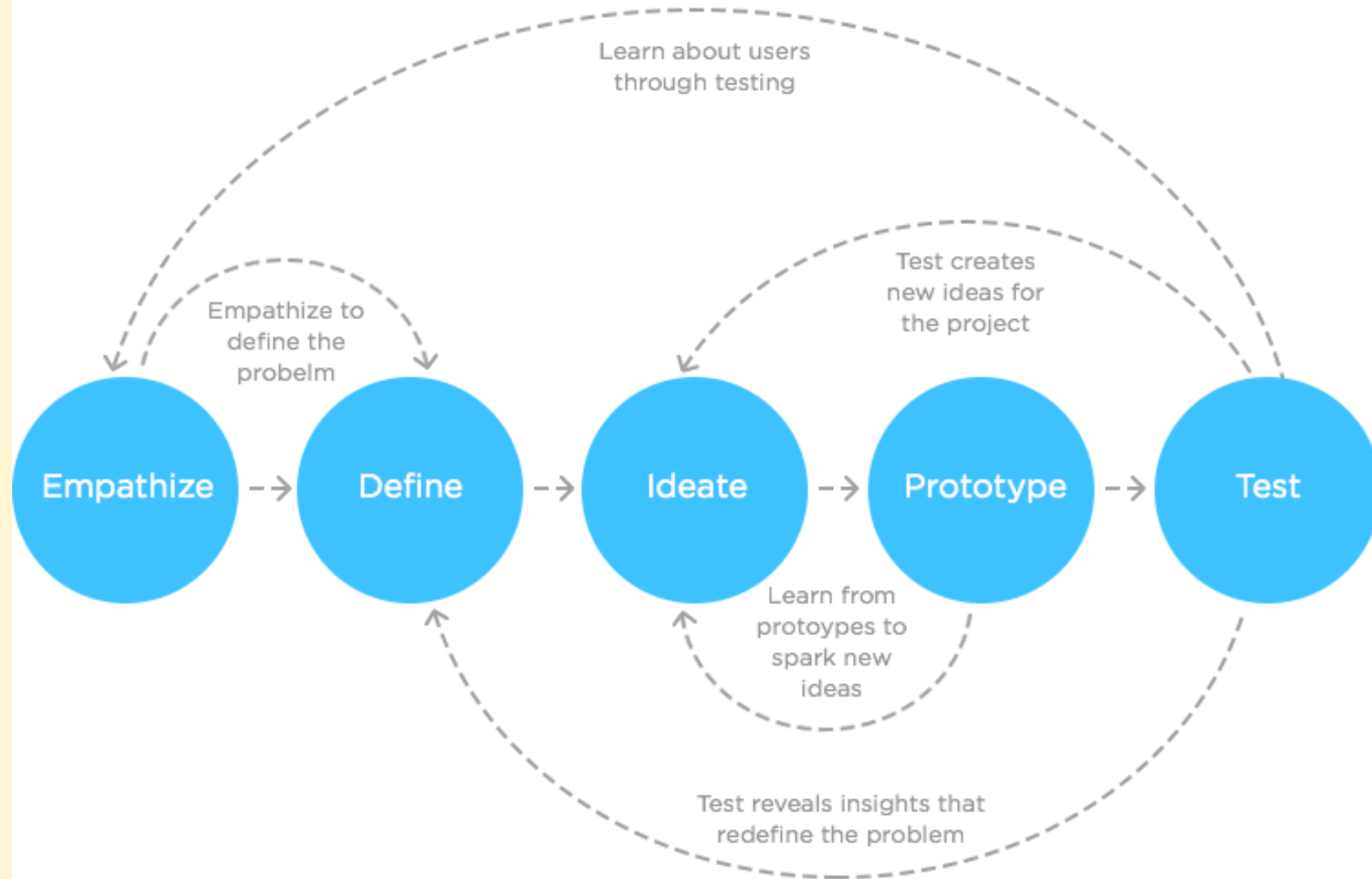
Your  
^



# Iterate/ Iterative

## DESIGN THINKING:

A non-linear process





# Process



Think about a recent project and consider your process.



Draw your creative

process

Monday 4<sup>th</sup>  
November  
by 12 noon

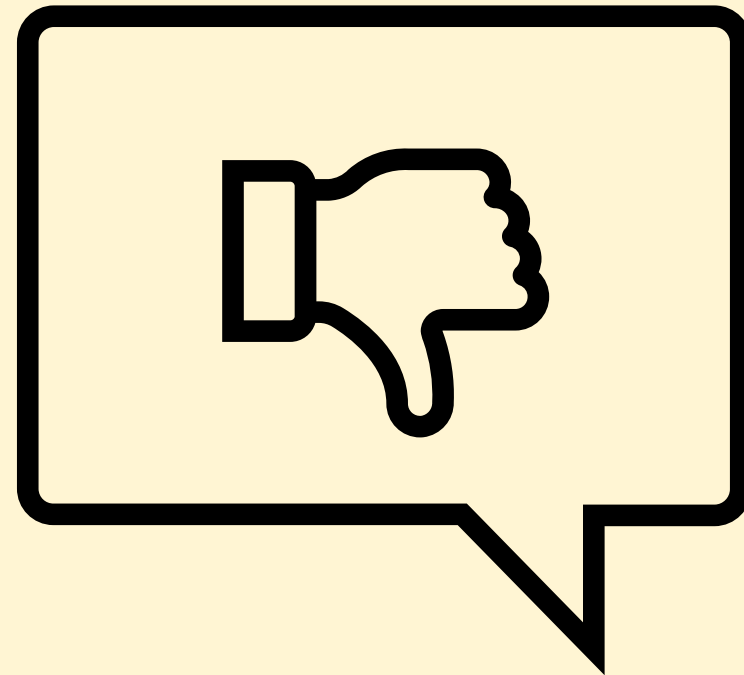
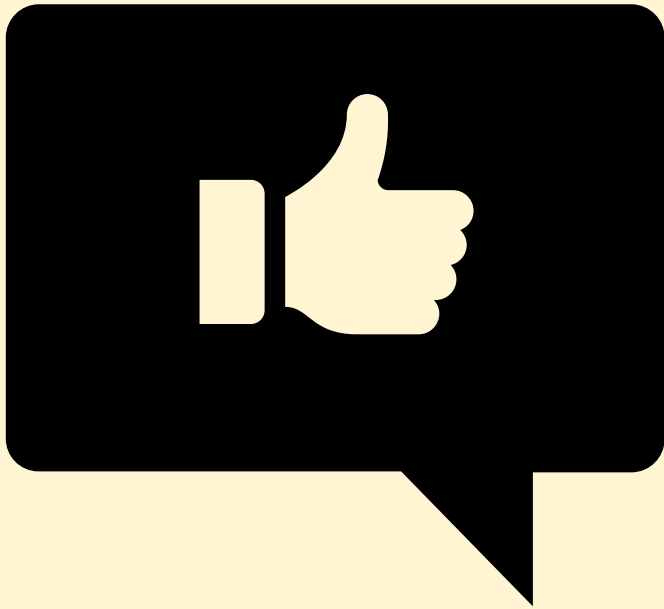
### Semester 1 2024

| WEEK       | 0<br>23 <sup>rd</sup> -<br>27 <sup>th</sup><br>Sept | 1<br>30 <sup>th</sup> -4 <sup>th</sup><br>Oct        | 2<br>7 <sup>th</sup> -11 <sup>th</sup><br>Oct | 3<br>14 <sup>th</sup> -18 <sup>th</sup><br>Oct | 4<br>21 <sup>st</sup> -25 <sup>th</sup><br><u>Oct</u>                                     | 5<br>28 <sup>th</sup> -1 <sup>st</sup><br>Nov                                 | 6<br>4 <sup>th</sup> -8 <sup>th</sup><br>Nov | 7<br>11 <sup>th</sup> -15 <sup>th</sup><br>Nov       | 8<br>18 <sup>th</sup> -22 <sup>nd</sup><br><u>Nov</u> | 9<br>25 <sup>th</sup> -29 <sup>th</sup><br>Nov | 10<br>2 <sup>nd</sup> -6 <sup>th</sup><br>Dec | 11<br>9 <sup>th</sup> -13 <sup>th</sup><br>Dec | 12<br>6 <sup>th</sup> -10 <sup>th</sup> Jan        | 13<br>13 <sup>th</sup> -17 <sup>th</sup><br>Jan | 14<br>20 <sup>th</sup> -<br>24 <sup>th</sup><br>Jan |
|------------|-----------------------------------------------------|------------------------------------------------------|-----------------------------------------------|------------------------------------------------|-------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------|----------------------------------------------|------------------------------------------------------|-------------------------------------------------------|------------------------------------------------|-----------------------------------------------|------------------------------------------------|----------------------------------------------------|-------------------------------------------------|-----------------------------------------------------|
| Day        | Intro<br>to CP                                      | (Tuesday<br>1 <sup>st</sup> Oct)                     | (Tuesday<br>8 <sup>th</sup> Oct)              | (Tuesday<br>15 <sup>th</sup> Oct)              | (Tuesday<br>22 <sup>nd</sup> Oct)                                                         | (Tuesday<br>29 <sup>th</sup> Oct)                                             | (Tuesday<br>5 <sup>th</sup> Nov)             | (Tuesday<br>12 <sup>th</sup> Nov)                    | (Tuesday<br>19 <sup>th</sup> Nov)                     | (Tuesday<br>26 <sup>th</sup> <u>Nov</u> )      | (Tuesday<br>3 <sup>rd</sup> Dec)              | (Tuesday<br>10 <sup>th</sup> Dec)              |                                                    |                                                 |                                                     |
| L4<br>Tues | Induction week                                      | Intro<br>session:<br>(10-12:00)<br>taught<br>session | S1<br>(10-12:00)<br>taught<br>session         | S2<br>(10-12:00)<br>taught<br>session          | S3<br>(10-12:00)<br>taught<br>session<br>Gwen to<br>present<br>10:00<br>Emily at<br>11:00 | Reading<br>week<br>hand in<br>draft to<br>Turnitin<br>No<br>taught<br>session | S1<br>(10-12:00)<br>taught<br>session        | S2<br>(10-12:00)<br>writing &<br>feedback<br>session | S3<br>(10-12:00)<br>taught<br>session                 | S1<br>(10-12:00)<br>taught<br>session          | S2<br>(10-12:00)<br>taught<br>session         | S3<br>(10-12:00)<br>Feedback<br>on task        | 6 <sup>th</sup> Jan<br>Sub-mission<br>of portfolio | Assessment<br>& Feedback                        |                                                     |

Portfolio TASK 1

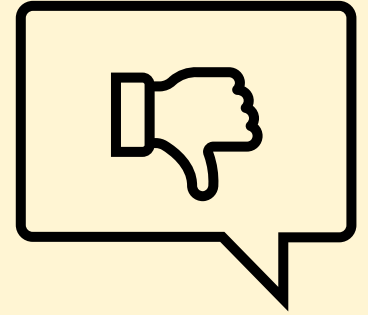
Use feedback to redraft your writing

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)**

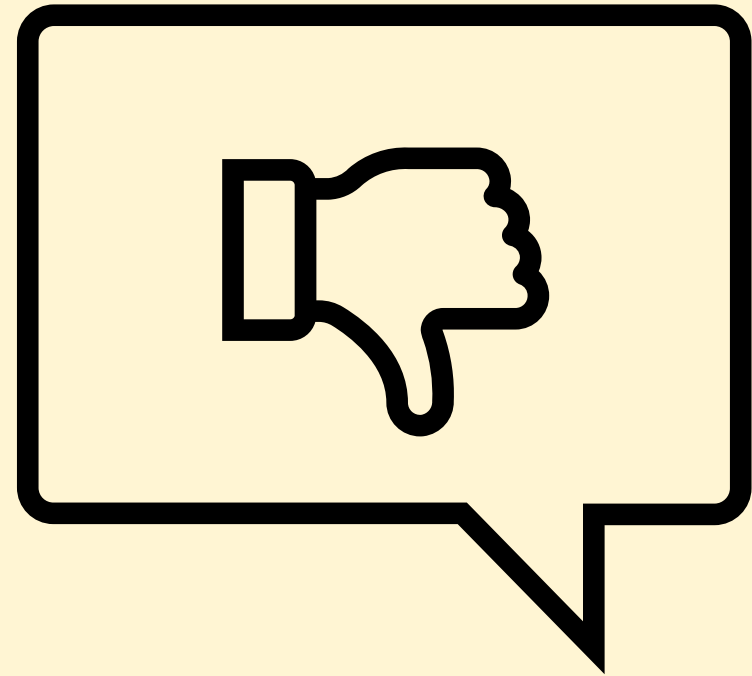
**Feedback in the larger group.**

**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.



 Assignment Brief ADDA4022 Ways of Thinking for SPD, PFD and DC only DOCX

 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 (01.10.24)

# 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

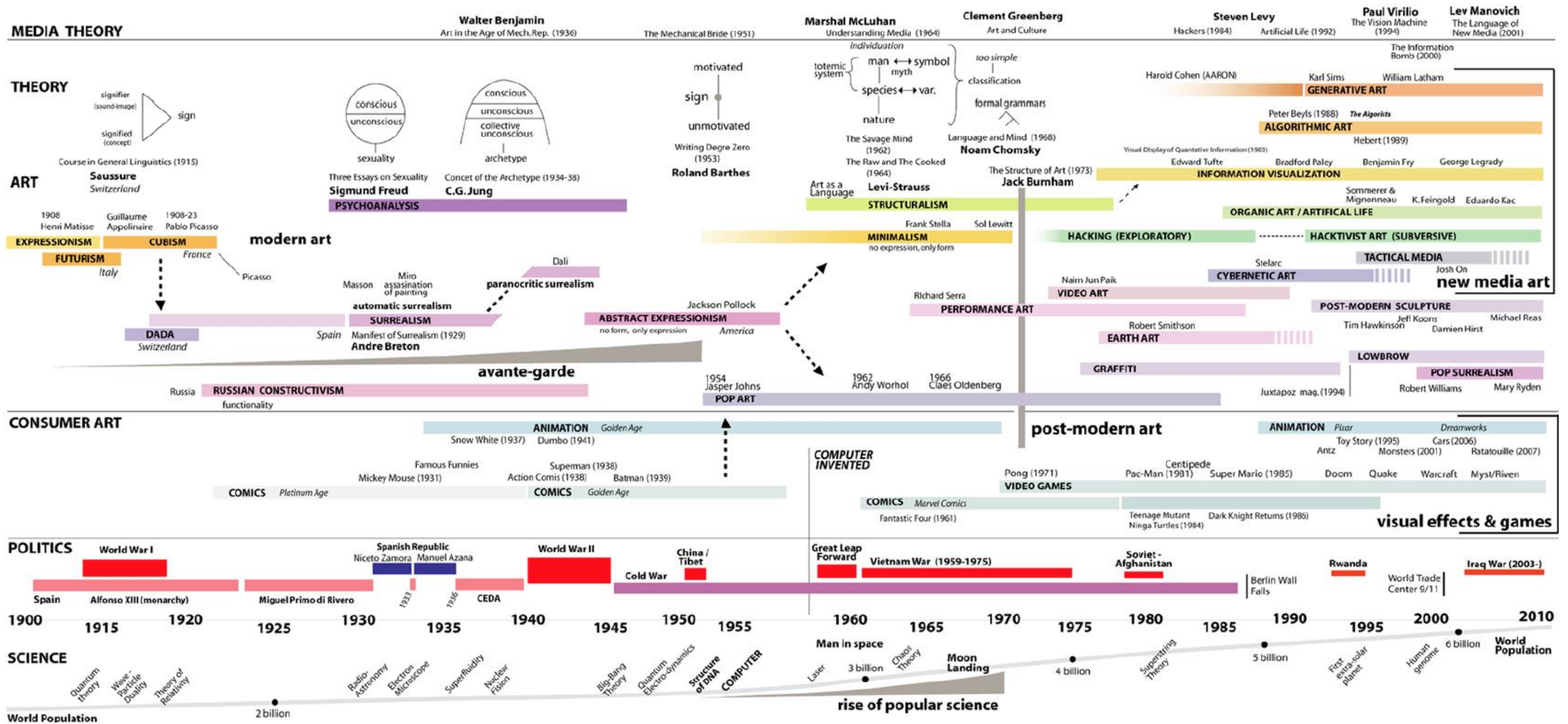
Folbre, N. and Nelson, J.A. (2000) "For Love or Money -- Or Both?", *The Journal of economic perspectives*, 14(4), pp. 131

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

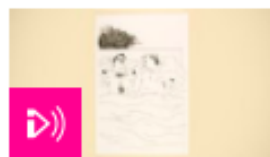


Rama Hoetzlein, *Timeline of Twentieth Century Art and New Media*, 2009-2010

“The past is a foreign country.”

# History

- What is history?
- Herstory?
- Humanstory?



### 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.

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History through

## Shakespeare's Restless World



Neil MacGregor uncovers Shakespeare's world through twenty objects.

**This podcast belongs to**



The Fontana Library

# The Practice of History

G.R. Elton



His

[/hi](#)

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- etc.
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# WHAT IS HISTORY?

The George Macaulay Trevelyan Lectures  
delivered in the University of Cambridge

January–March 1961

by

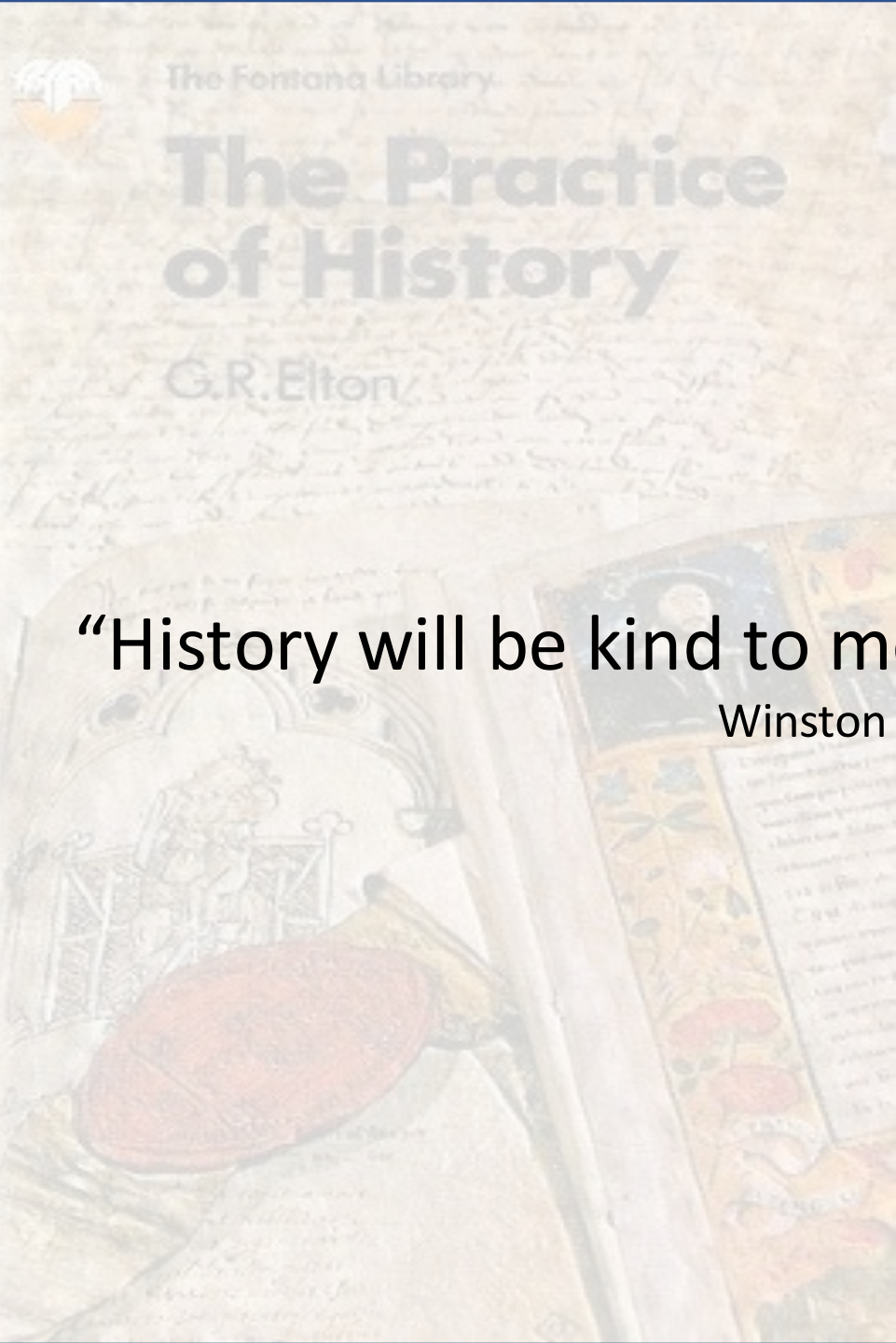
EDWARD HALLETT CARR

Fellow of Trinity College

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“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

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“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

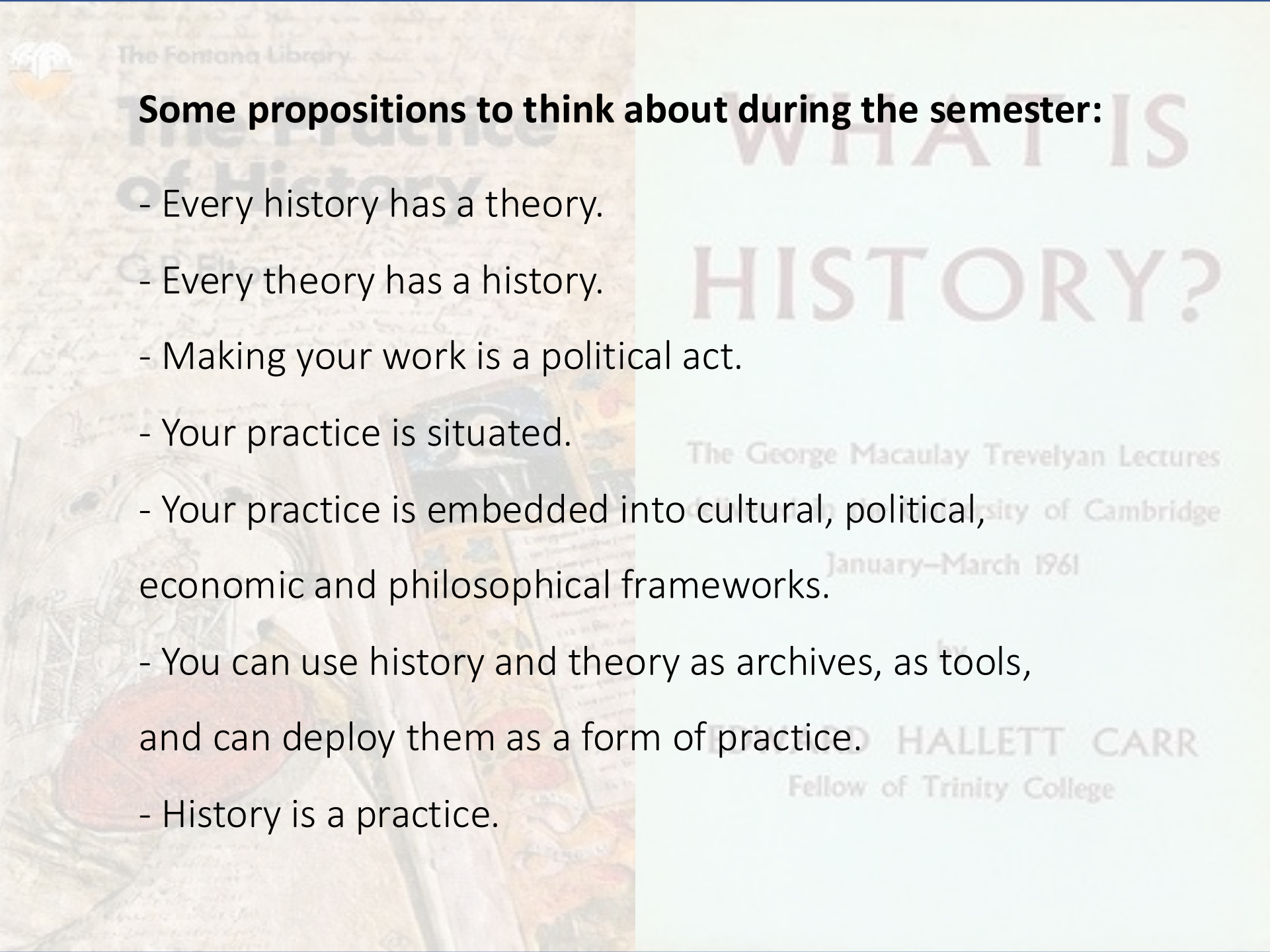
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## **Some propositions to think about during the semester:**

- 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.



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**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)

e,

# Textile, Texture:

Text as a weave or cloth

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

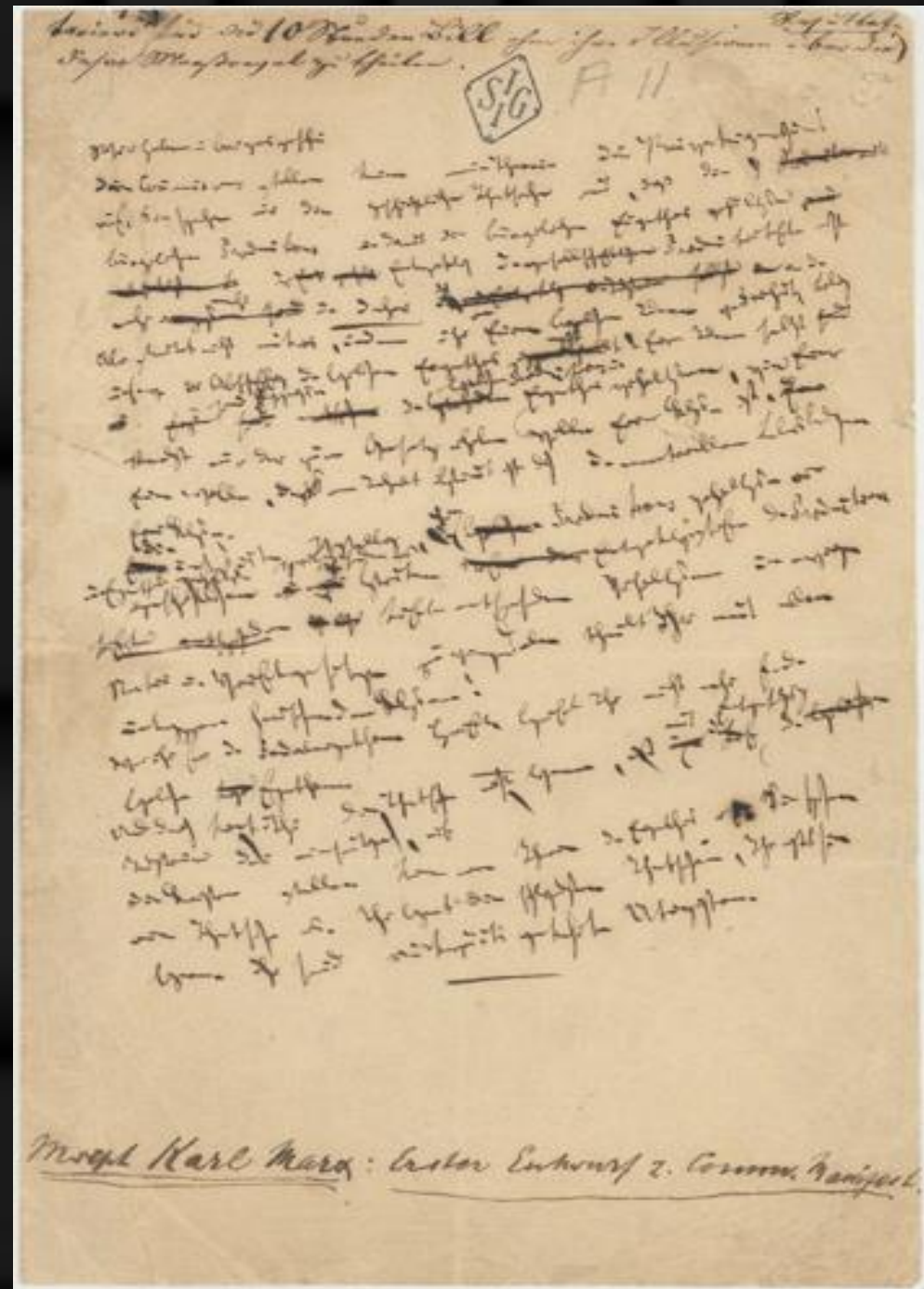
## Context

Text in its relation to a particular environment

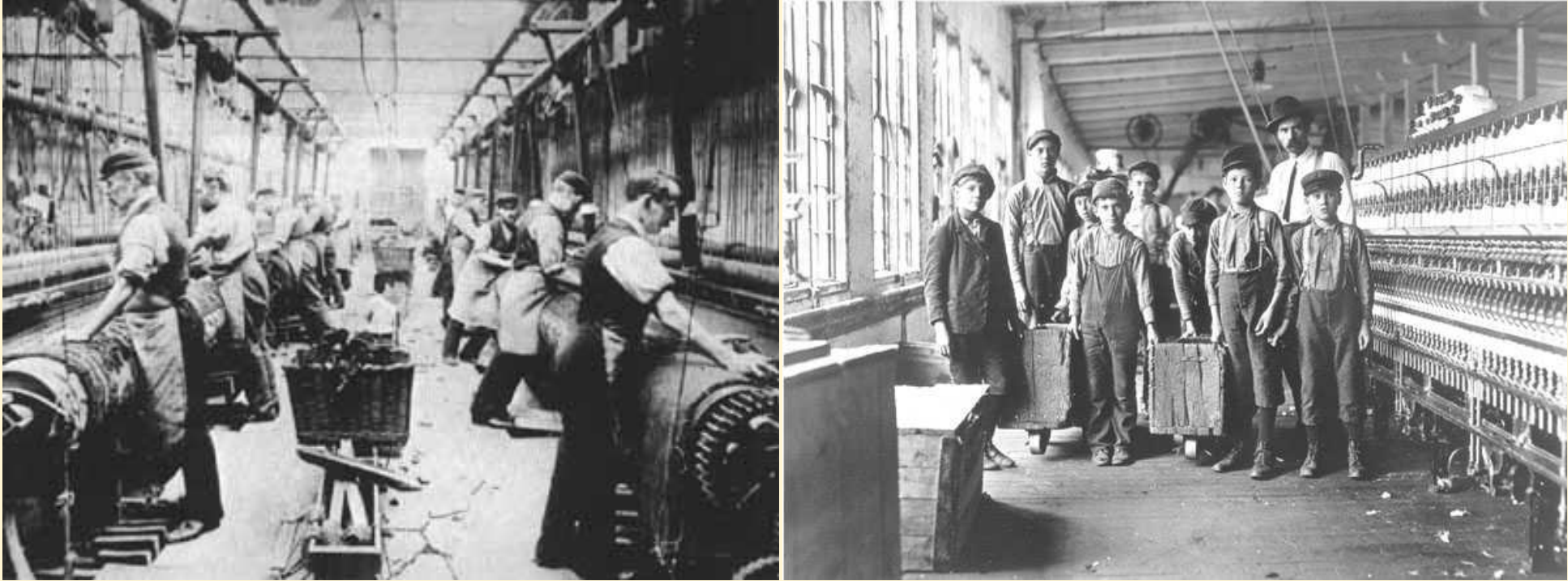
From *contexere*, *com* + *texere*: to weave together

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

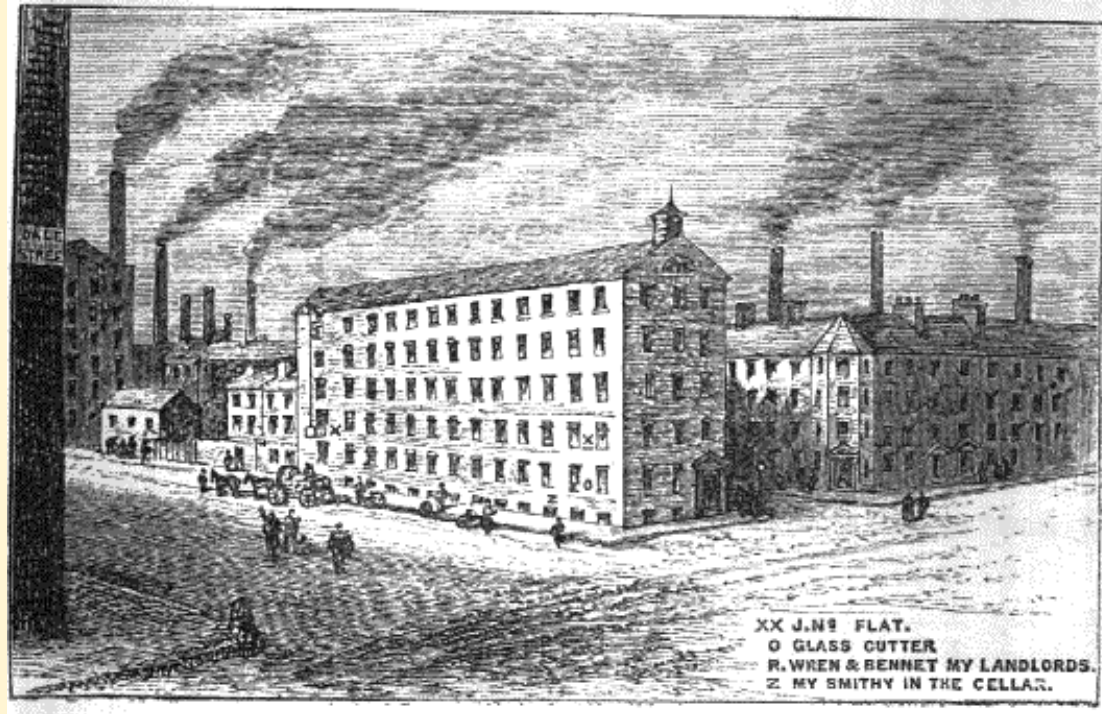
*The Communist Manifesto* (1848), by  
Karl Marx and Friedrich Engels.



# 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)



# 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



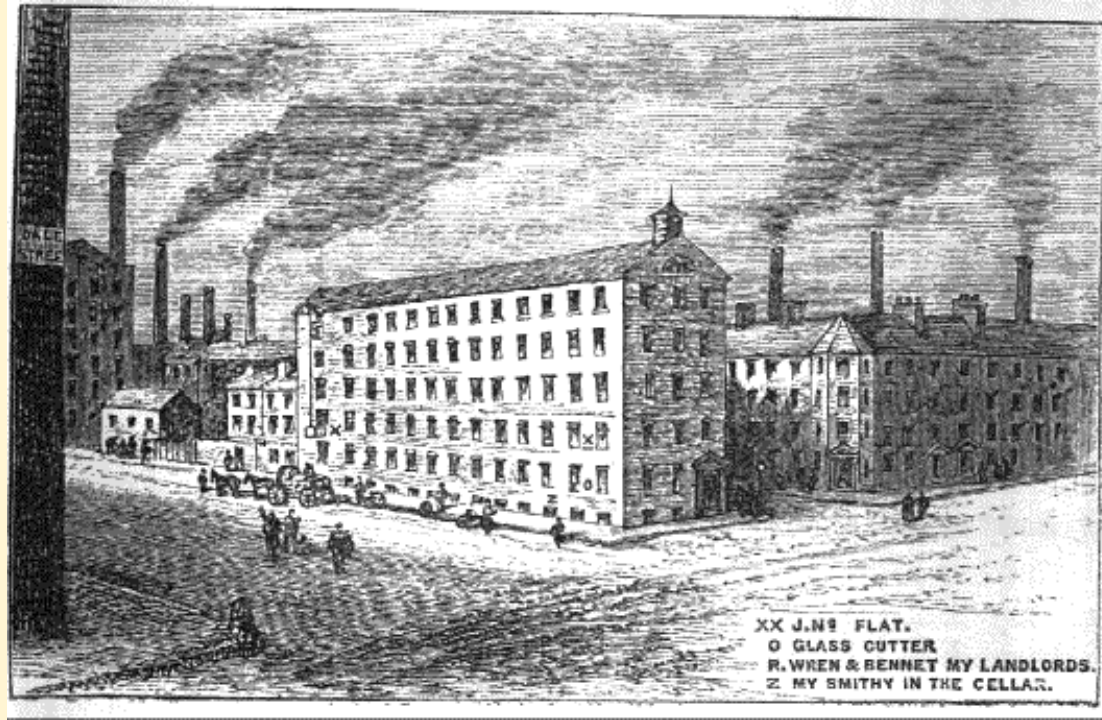
*Modern Times* Charlie Chaplin (1936)

# MODERNITY =



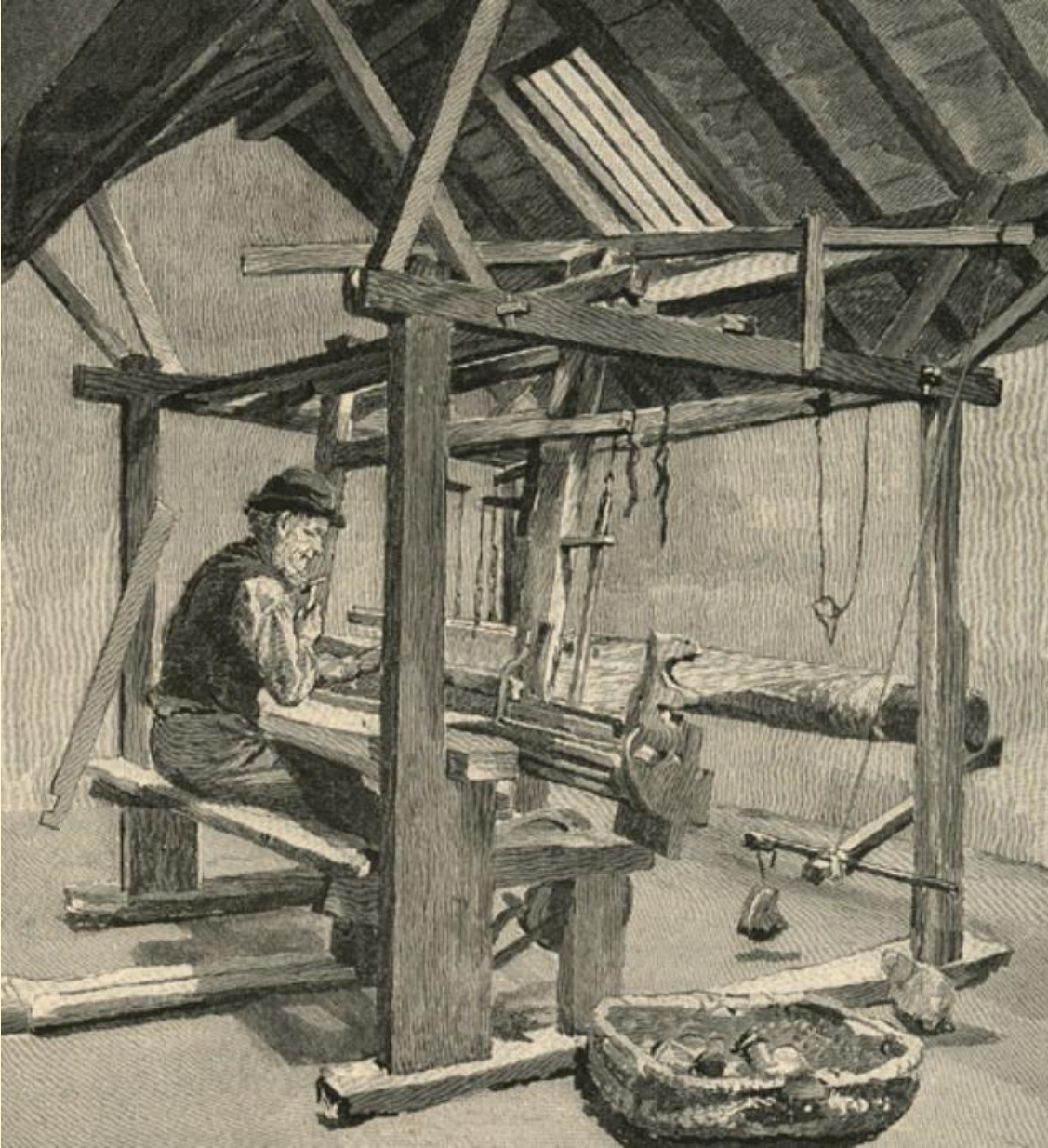
*Modern Times* Charlie Chaplin (1936)

<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 craftspeople'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



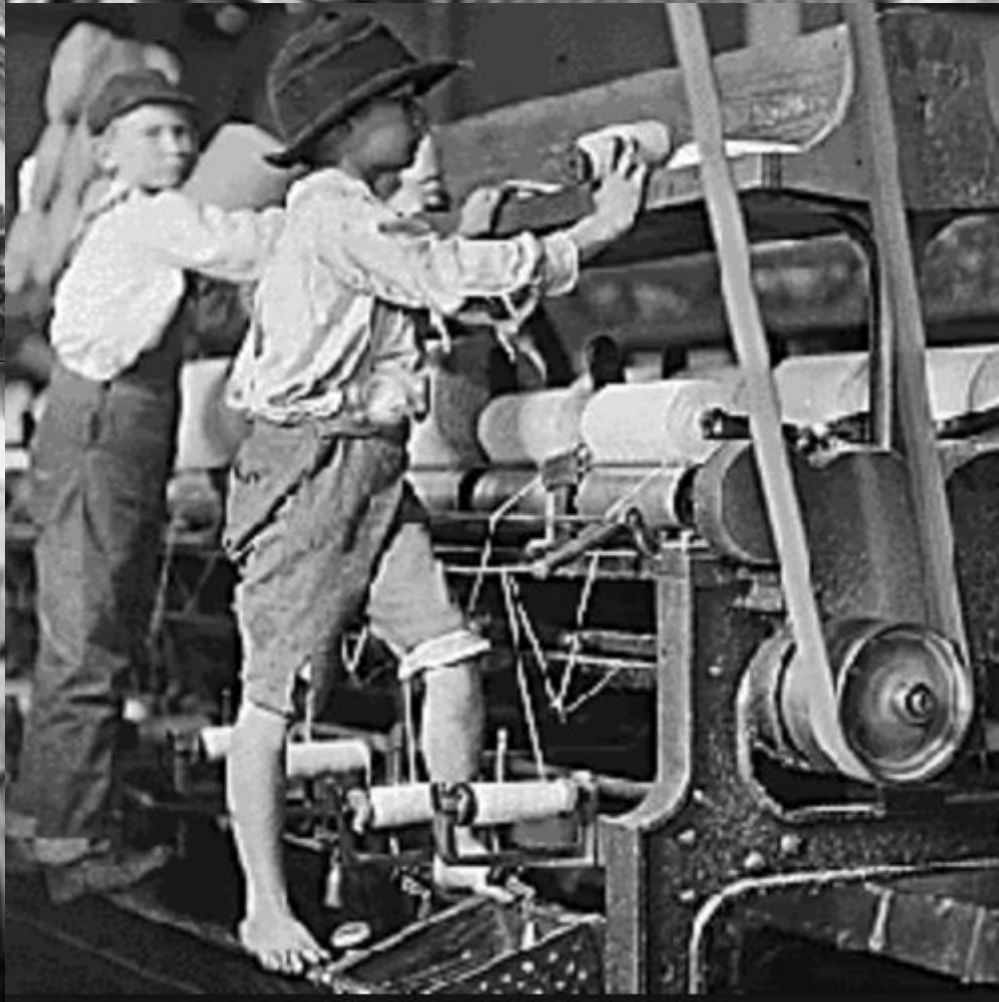
William Morris



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?

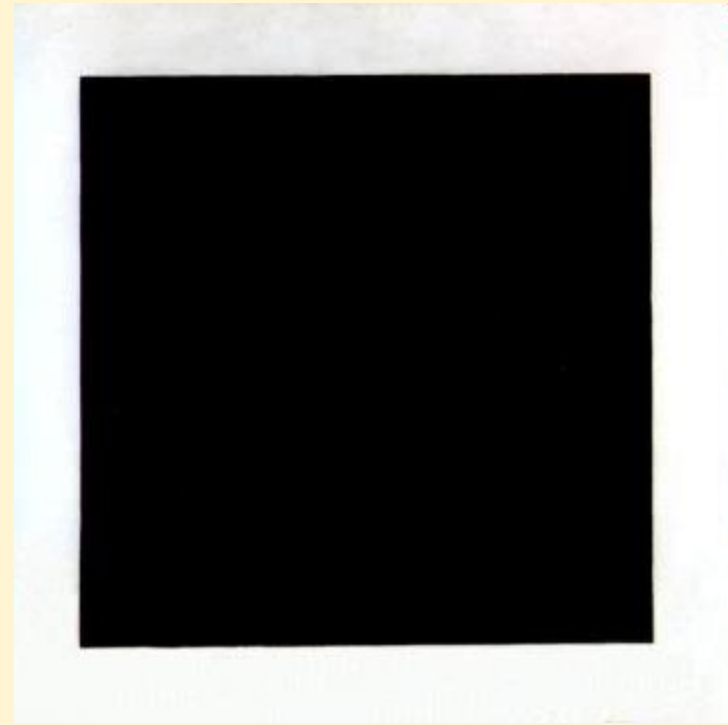
How is Modernism different from other movements?

How is it similar?

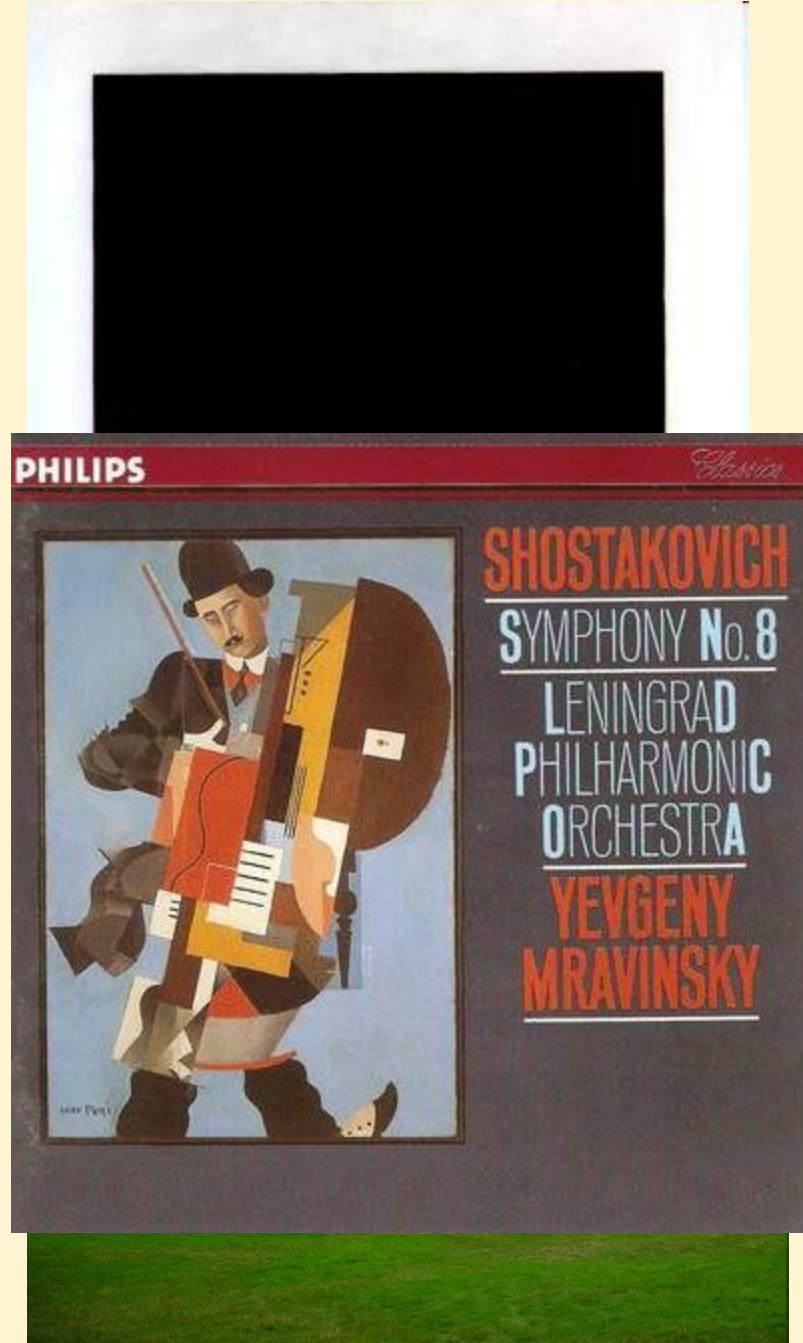
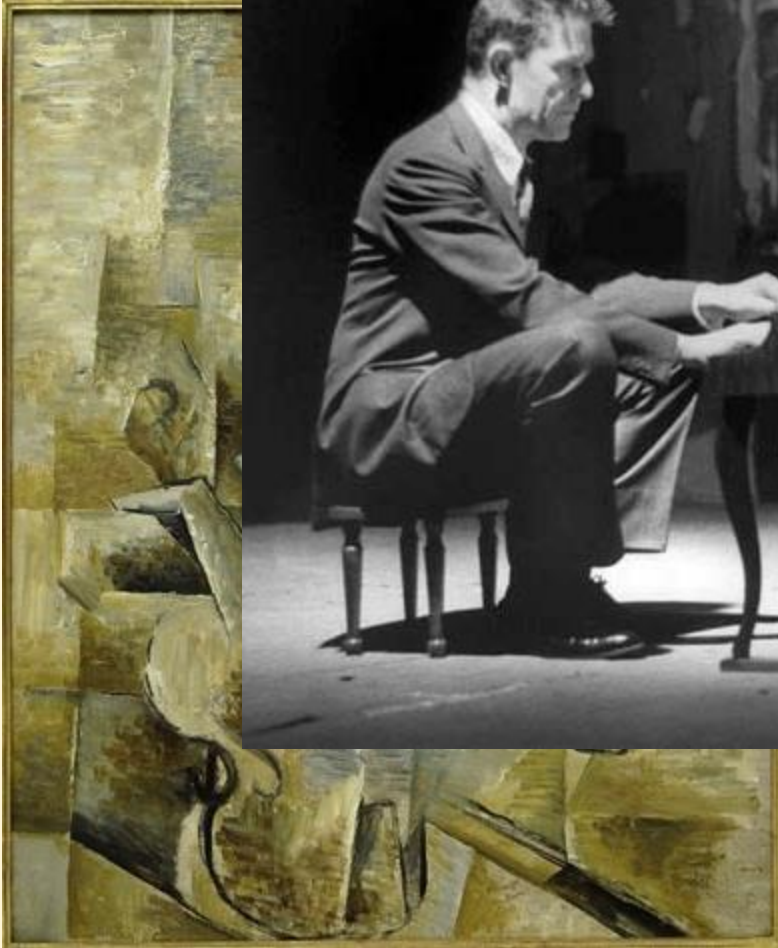
How does it inhibit, constrain, or direct practice?

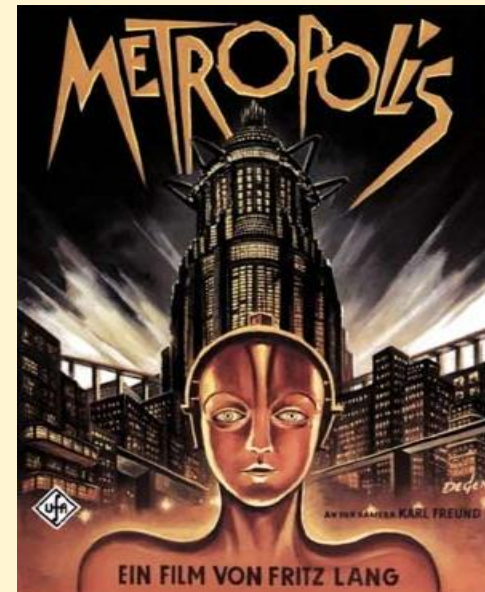
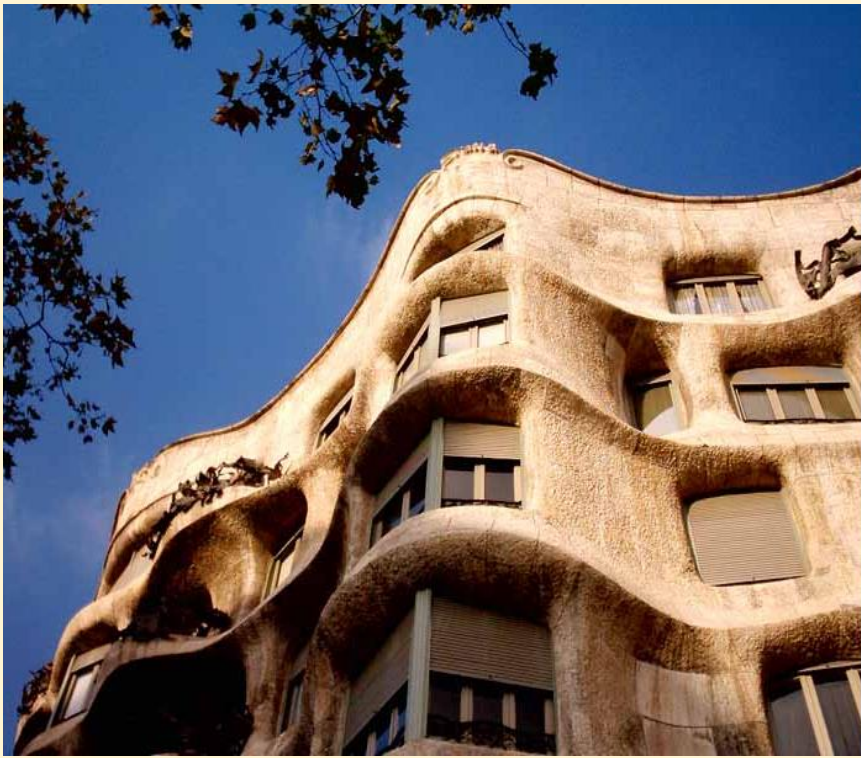
Who does it address?

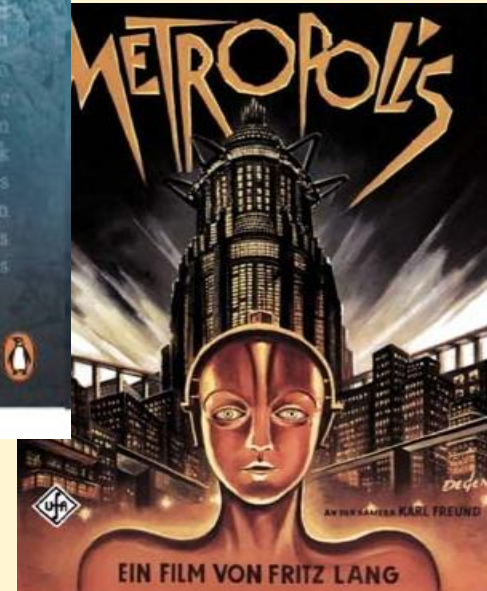
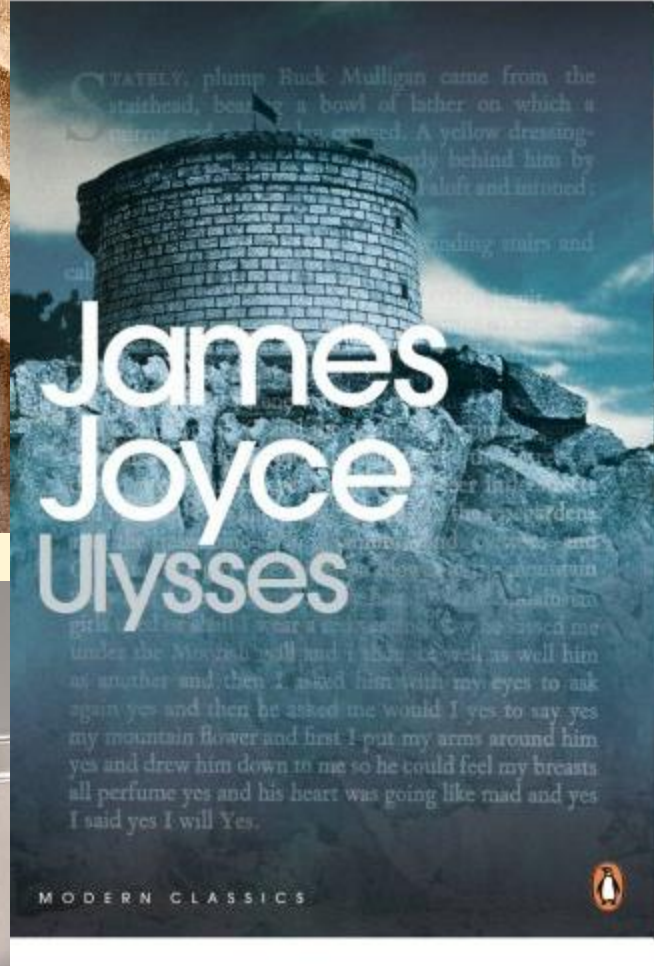
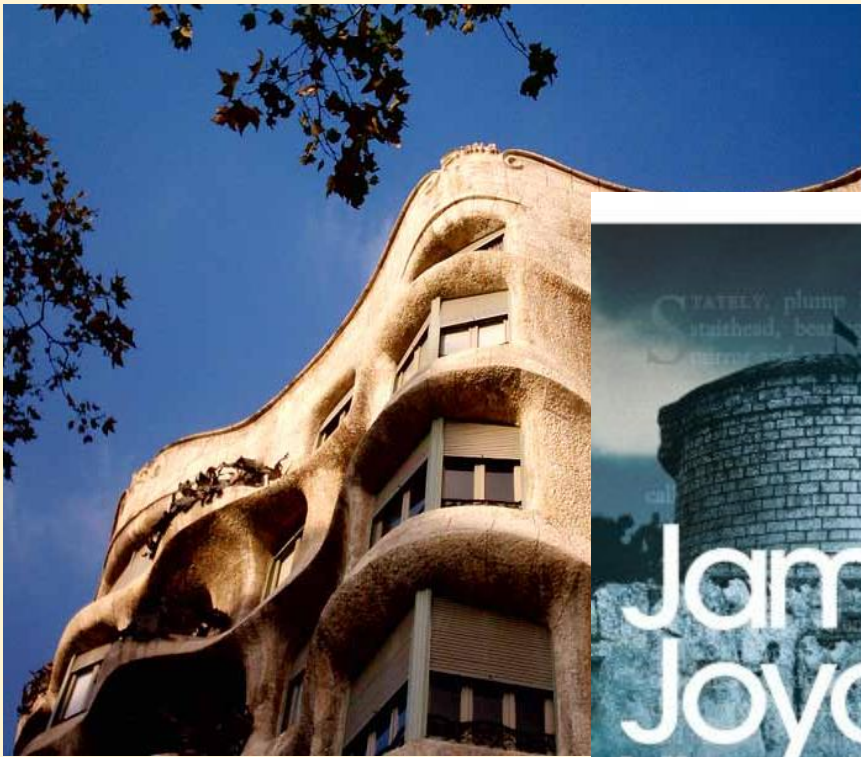
# Modernism



Modernism



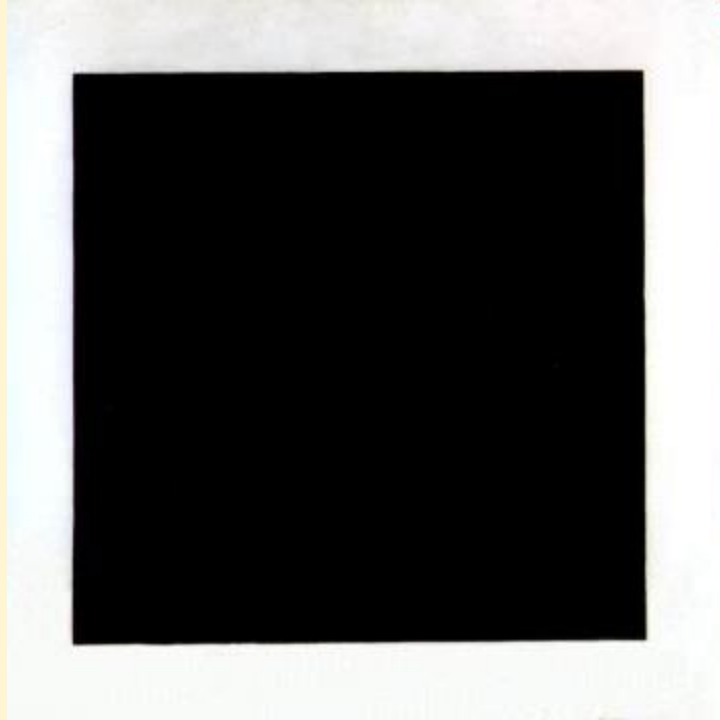




Georges Braque *Violin and Candlestick*  
(1910)



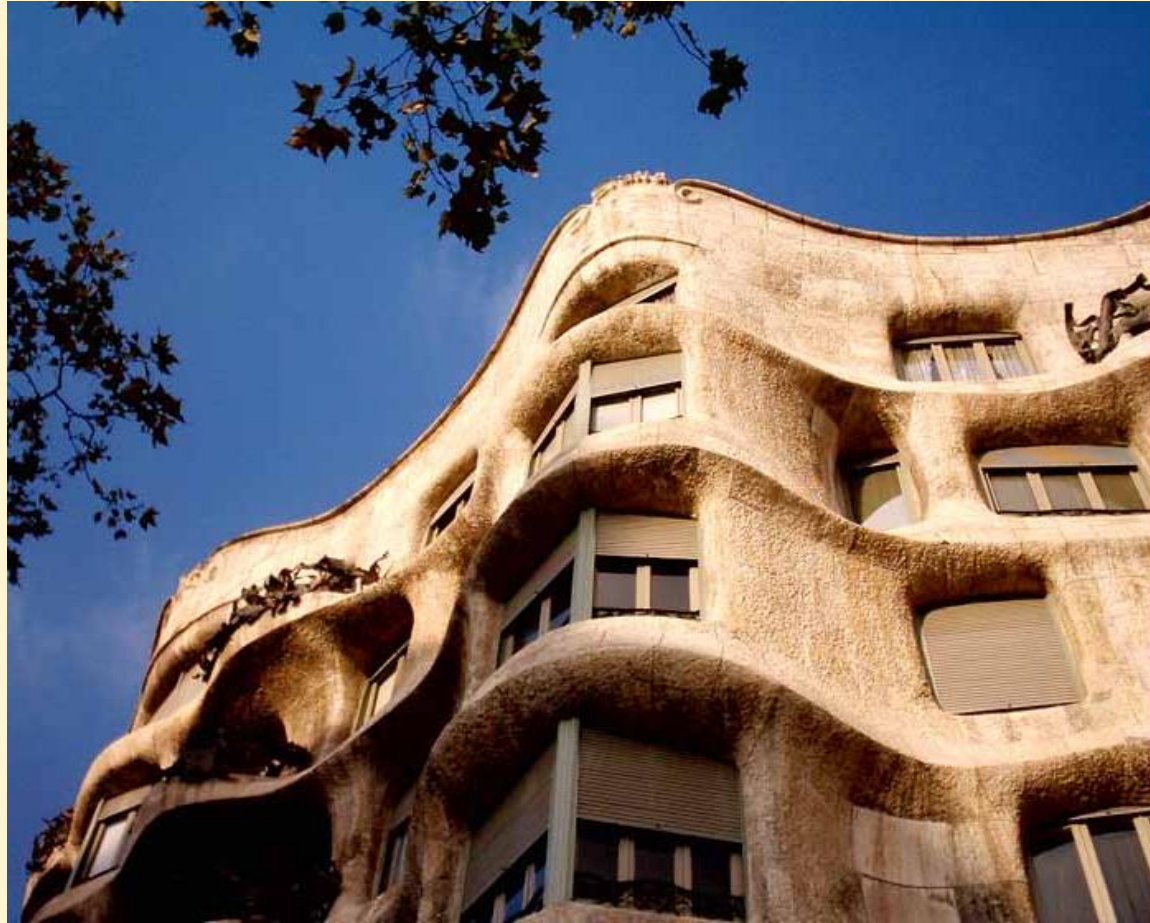
# Kazimir Malevich *Black Square* (1915)



# Le Corbusier *Villa Savoye* (1931)



# Antoni Gaudi *Casa Milà* (1912)



# Eileen Gray *E-1027 table* (1927)



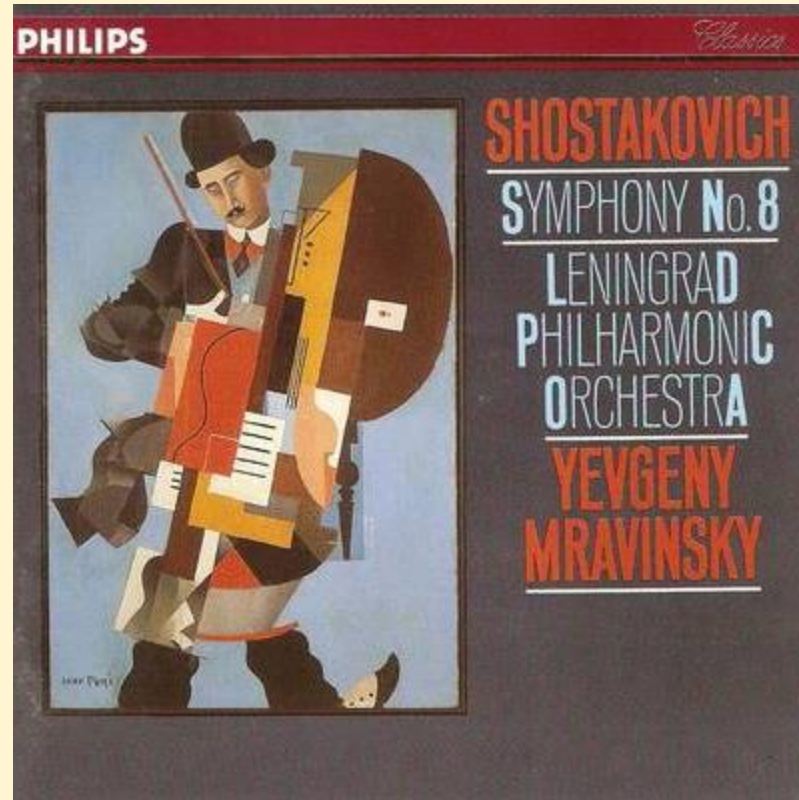
# Marianne Brandt *Tea infuser and strainer* (1924)



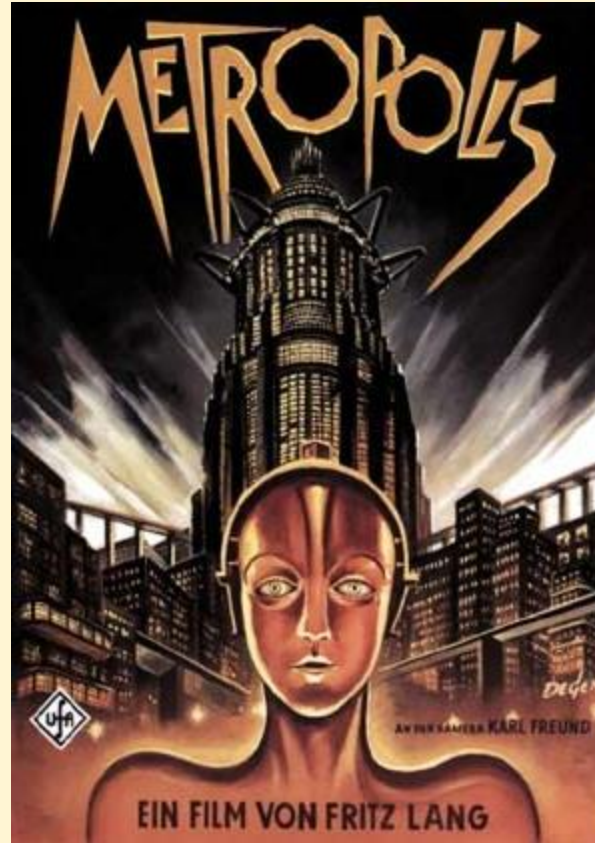
# John Cage (1912-1992)



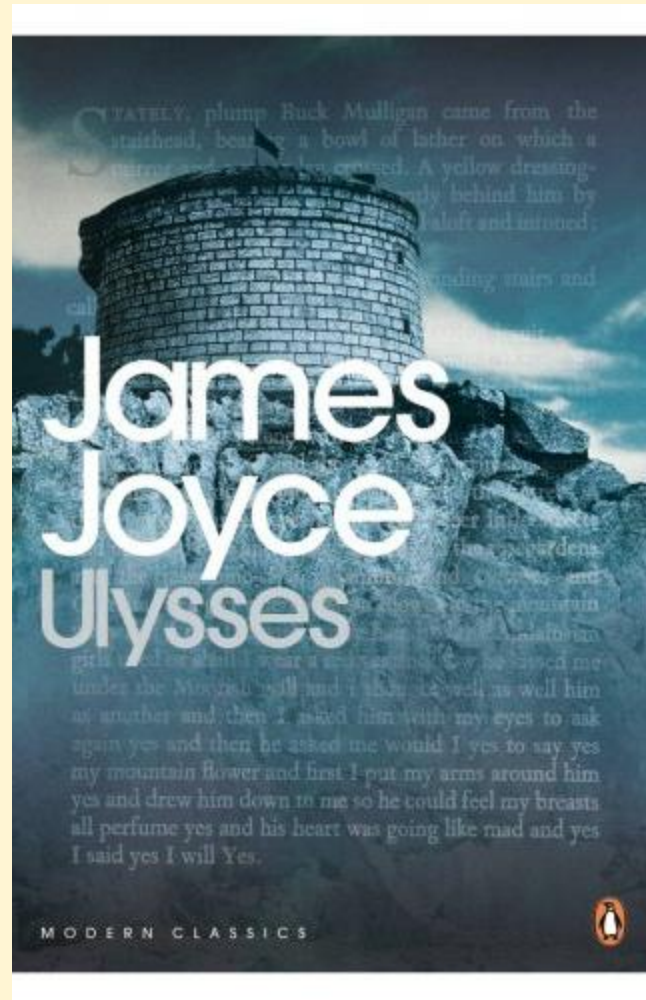
# Dmitry Shostakovich *Symphony No. 8* (1943)



# 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.

DE STIJL



MAANDELAAD GEWIJD AAN  
DE MODERNE BEELDEND  
VAKKEN EN KULTUUR  
RED. THEO VAN DOESBURG

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)



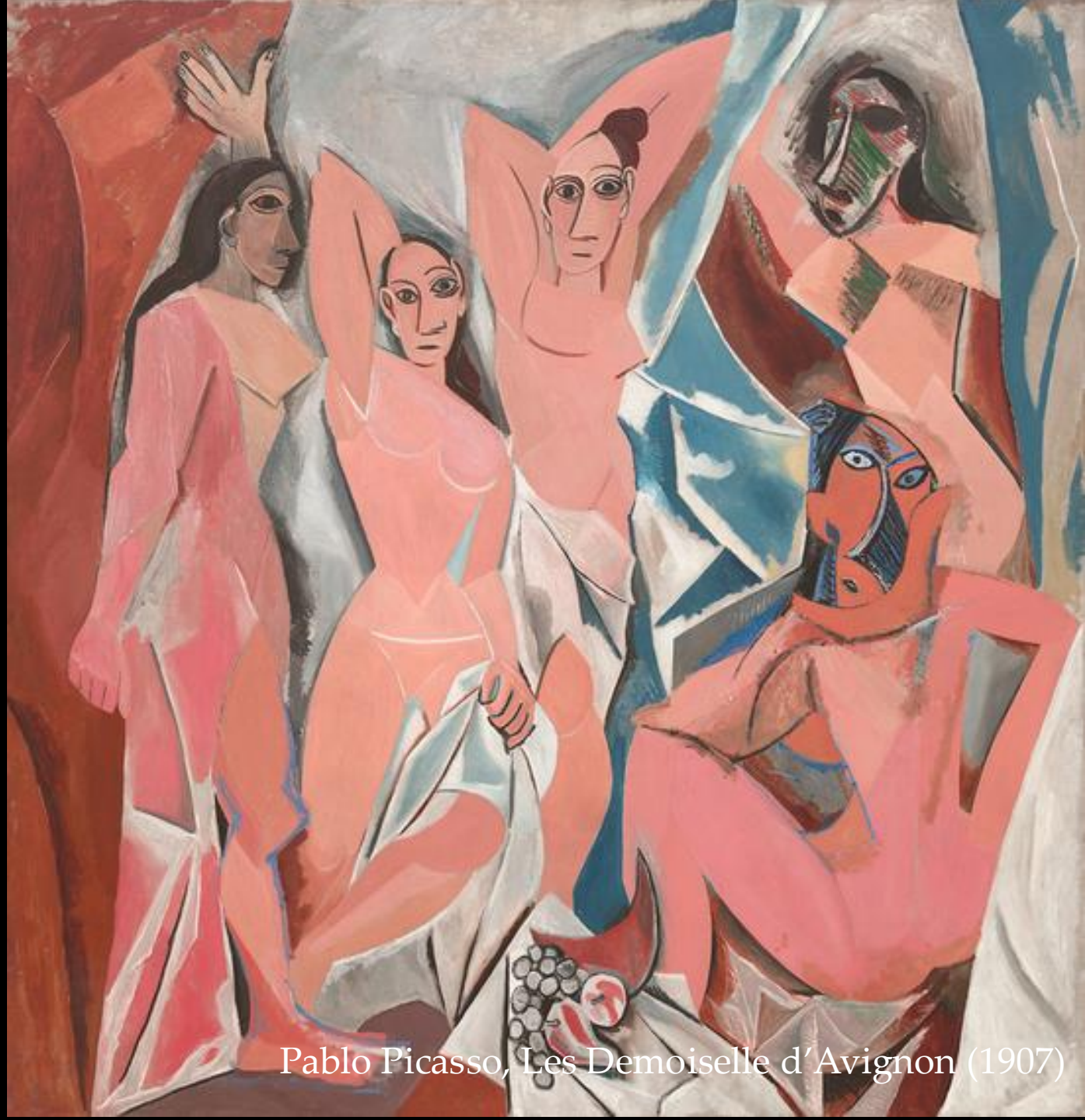
Paul Klee, *Castle and Sun* (1929)

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/>