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BA hons Design Crafts,

module: Ways of Thinking ADDA4022

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Task One - Manifesto

Declarative, Eight Statements with an expansion of Three = up to 500 words (484 words written)

Eight Manifesto Statements- (although the work should write it's own manifesto)

TRUTH/INTEGRITY - My work will be honest, authentic and have truth of the material

SIMPLICITY – Each piece will have a quiet resonance, presence, in a busy, noisy world. Nothing superfluous, no more excess

HUMILITY- to have an open mind, continue to ask questions and collaborate to seek solutions

COMMUNICATE – the work will have something to say, to have a message

CHANGE – each piece will drive change for good

LEGACY – the body of work will have longevity and with this in mind, must continue to have a purpose, not be discarded

BEAUTY- can be found in the ordinary, the world around us celebrated

PASSION- the work matters and will not be banal or trite, in the words of the poet Dylan Thomas, "do not go gentle into that good night"

Communicate

My work will have something to say and be accessible. Have contradiction, surprise, evoke a response. As Osi Rhys Osmond says, “we do not need to understand Art, but experience it.” (Ref a lecture by Gwen Beynon 24th October 2023, “Manifesto from a Welsh Perspective”).

The work by the graffiti artist Banksy is immediately understood and does not need an explanation. In his words “Graffiti ... one of the more honest art form available.... nobody is put off by the price of admission.”



Fig1 Bethlehem, Banksy

The expressionists sought not to reflect life, but for their art to stand up on its own. I hope that it can touch the soul, even in the simplest of ways, like Keith Haring drawing babies in chalk on subway walls for commuters to find.



Fig2" Radiant Baby,
Keith Haring

I have a fascination for colour and mark making. Like handwriting, our uniqueness is expressed in every mark. With colour, it touches us deeply, whether conscious or subliminal and I am both fascinated and in love with it. Colour seems to me more than a language, it is an expression of feeling, emotion, like notes in music.

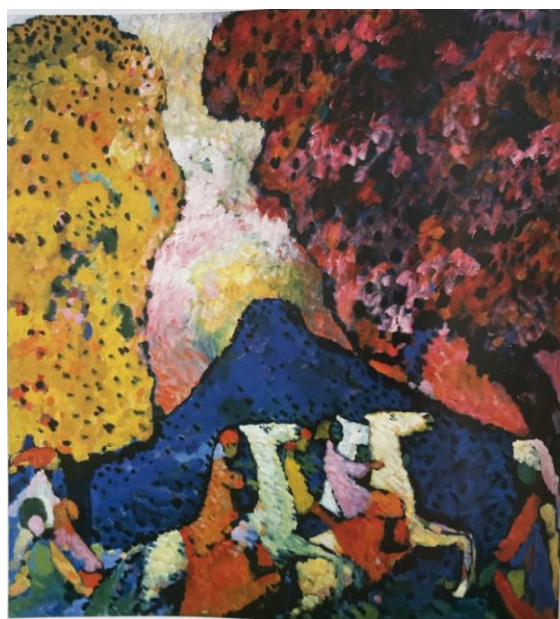


Fig3" blue Mountain" Vassili Kandinsky

Beauty

In the BBC Radio4 program "In Our Time" 26th October 2023 "Zola," Zola says how we are a "product of our here and now" he found beauty in out of everyday life and said that "if it existed in life, it can be put into art."

We are living in an era of climate change, mass extinction and war in many places, and I feel a heightened sense of awareness of the beauty that is life. I aim to connect people, urban with rural, indigenous with consumer, future with present. A shared humanity and reconnection with our natural selves.

As Norman says in his book, Emotional Design, chapter 1, "Attractive Things Work Better," so my work must look "good."



Fig4" Young Migrant Cotton Picker" Dorothea Lange

Legacy

Ceramics can last thousands of years, and I hope that it does not become mere waste. That when dug up in the future, it will still have something to say, have been part of a movement, or resonate in some way. Having spent my life in an industrial time, and with increased remoteness of understanding through technology and AI, I want to show the human hand, so when my object is found by future archeologists, our hands touch through the centuries and connect. I want to be part of slow design, the antithesis of our tech revolution, where an object takes time to craft, is of such quality, that it is loved, held onto; becomes a part of that person's history and is passed on. We are all part of the carbon cycle and return to the earth to become something else, clay is like this. The natural material, unique to its place, with its own special properties and once fashioned and fired, maybe lost to the ground, to be dug up again, by our future selves.



Fig5" The Dance" Henry Matisse

Fig1. "Bethlehem 2005" Banksy, p.139," Banksy Wall and Piece "Century (2006)

Fig2" Radiant Baby" Keith Haring artsy.net/artist-series/Keith-haring <http://www.arty.net/art-series/keith-haring-radiant-baby> accessed 01.01.2024

Fig3" blue Mountain" Vassili Kandinsky p.360" New York Art Museums" Scala (2010)

Fig4" Young Migrant Cotton Picker" Dorothea Lange p211 New York Art Museums" Scala (2010)

Fig5" The Dance" Henri Matisse p229 New York Art Museums" Scala (2010)

Bibliography

Banksy (2006) Century "Wall and Piece" page 8

Norman (2005) Basic Books "Emotional Design" page 17

Thomas (2000) Phoenix Press "The Dylan Thomas Omnibus" page 128

Task 2-Observational writing, Semiotic Analysis = up to 500 words (535 words)

The image used, was in the advertising campaign for Levi Jeans, called the Greatest Story ever Worn” at a time when the company was celebrating 150 years of its design, the iconic 501’s.”

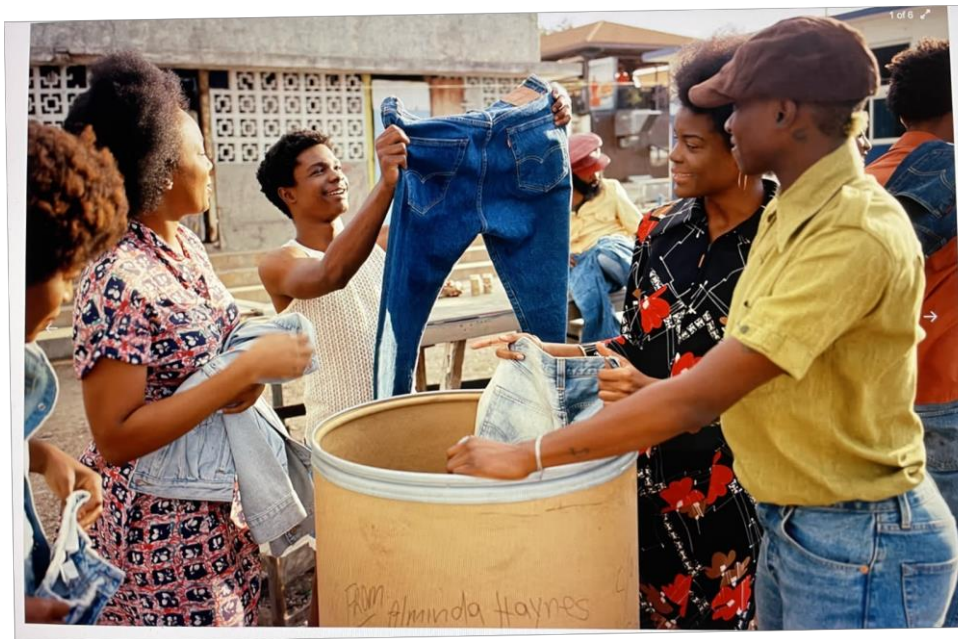


Fig1

According to Saussure, there are two parts of any linguistic sign, the literal, or “the Signifier” and that which it refers to, “the signified,” ref Oxfordreference.com.

Here, “the Signifier” would be group of people of both sexes, varied ages, in an outdoor setting, holding up an item of clothing and “the signified” being what we understand about them. They look like a group who might know each other, family perhaps, due to the variety of sexes and ages, joyous at receiving a barrel from abroad, holding up one of the contents, a pair of 501 jeans.

Barthes in his book “Mythologies” develops the idea of “Myth,” a construction of culture, where we weave our story, our experience and influence by those in power. So, the image creates a deeper narrative, where we imagine the group of people are of a particular place and ethnicity, Afro Caribbean, in Jamaica or Antigua. They appear materially poor, but culturally rich, with a strong bond in community. It does not matter if they are family or not, because their community may as well be.

Our Modern society is so strongly embedded in the visual, that Judith Williamson's book "Decoding Advertisements" is important in trying to understand the underlying messages that the images around us convey, often on a subliminal level.

Every nuanced, visual cue tells us a story that is linked to our understanding of the world, our cultural codes. In the Levi ad, we know that these people will not have many possessions, that these jeans may be the only clothing they invest in. Such is the suggestion of longevity, that we look at the barrel the jeans came in and wonder whether they were donated, a gift from a successful émigré.

The warm rich colours hint at the warmth that the linking of common dress in their community provides. The colours have a '70s nostalgic feel, which underscores the brand and design longevity. They are varied, not monotonous, visually boring, and easy to forget, ref "The Mindmap Book," p.49. So iconic that we barely need to see any reference to brand at all, just the tiny red label is needed for us to recognize the brand, described as "Americana," a characteristic of American culture.

The design and brand are regarded so highly, that the young boy holds the jeans up in a gesture of reverence, reminiscent of "The Assumption of the Virgin, 1516-18 by Titian." The colors have a richness and warmth like the painting.



Fig2 The Assumption of the Virgin,1516-18 Titian

Today, an advertising image is often accompanied by video or film that creates its own story, culture and we become its tribe. In this case, like the subject of the painting above, where Mary ascends into heaven, the advert depicts the true story of people who have been asked to attend a loved one's funeral, requesting that they wear their favourite 501's. While another story tells of 100s of

people who asked to be buried in their 501 jeans, LEVI'S "Greatest Story Ever Worn" Campaign, (February 2023,) Hypebeast, hypebeast.com

Fig 1, Levi's 501 jeans advertising campaign 2023 as seen in hypebeast.com
<https://hypebeast.com/2023/2/levis-celebrates-150-years-of-the-501-jeans-with-the-greatest-story-ever-worn>
Accessed 02.01.2024

Fig 2, "The assumption of the Virgin" <https://www.titian.org/the-assumption-of-the-virgin.jsp> Accessed
02.01.2024

Bibliography

Barthes, R. (2009) Vintage Classics "Mythologies"

Buzan Tony BBC Books (1995) "The Mindmap Book"

Hypebeast, Hypebeast.com <https://hypebeast.com/2023/2/levis-celebrates-150-years-of-the-501-jeans-with-the-greatest-story-ever-worn>

accessed 02.01.2024

Oxfordreference.com

<https://www.oxfordreference.com/display/10.1093/oi/authority.20110803100443251> seen
02.01.2024

Sudjic D. (2009) Penguin "The Language of Things"

Williamson, J. (2010) Marion Boyars "Decoding Advertisements: Ideology and meaning in Advertising"

Task 3- Practice Based Writing, write about an object or artefact –500 words (written 547)

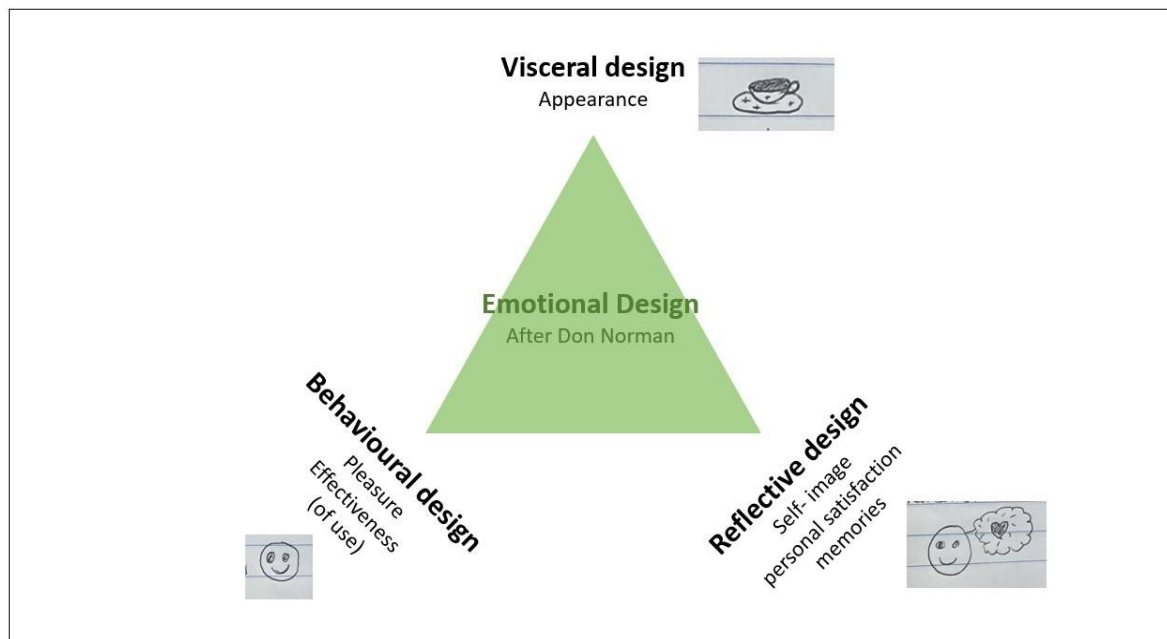


Fig1 Rie, Lucy bowlc.1960-65

The world's resources are being consumed at a greater rate than the planet can provide, and people are becoming disengaged and isolated. The current movement called "Slow Design," and "Biophilic design," should act as an antidote to consumerism and provide sustainability, in the context of the postmodern world.

Norman in his book Emotional Design, p39, says, it is right to consider these three levels when designing an object.

Fig 2 three levels, Norman (2005) image my own

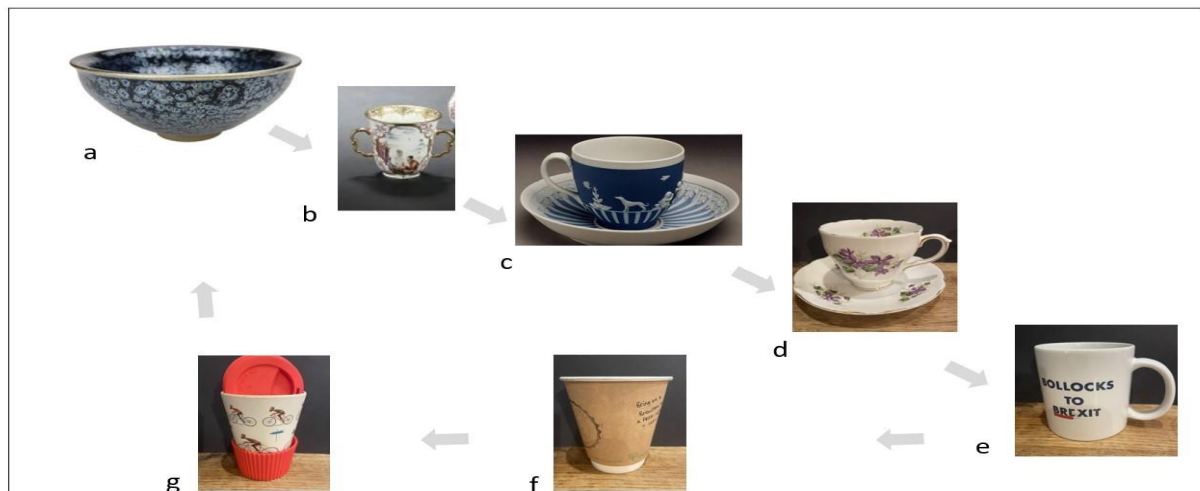


I will focus on the teacup as an object. Tea is drunk in many regions, in different vessels; in China, using fine bowls, Yixing, (Tenmoku in Japan), faceted glass, held in metal containers (called "podstakannik" in Russia, or "Zarf" in West Asian cultures influenced by the Ottoman Empire,) and the porcelain teacup/saucer in Britain.

Through the drinking of tea, one can see the rise of consumerism, from Empire to industrialization and globalisation, ref, 'Empire of Tea' BBC Radio4 (December 2023). When tea arrived in the UK from China by Dutch traders in the 1660s, it was rare, expensive, and drunk from porcelain bowls, like in China and Japan. Later, a circular ring was added to the bowl to grasp, plus a dented plate. With the rise of globalisation, tea is now drunk in a wide variety of types and vessels, a manifestation of many cultures.

Fig3 shows the development of vessels

- a. Traditional Japanese teacup, Tenmoku
- b. Meissen Porcelain "Half Figure" Chinoiserie Tea Service, c.1723-34
- c. Wedgwood teacup for wealthy classes 18-19th century, handmade by skilled Artisans, painted, sometimes gilded
- d. 19th C mass produced (image my own)
- e. Dropping any formality in vessel or ceremony in 20th century
- f. Disposable
- g. Sustainable, "on the go," with lid



Norman, cognitive scientist and consultant to firms delivering human centered objects, says in his book “Emotional Design” p107 that familiarity should not breed contempt, an element of fun or surprise can produce delight, like this tea strainer made by Alessi

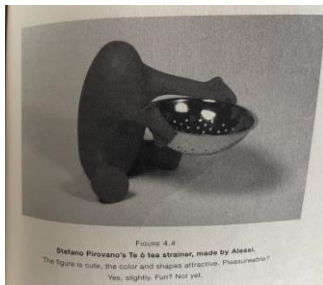


Fig4 Stefano Pirovano's tea strainer

is cute, attractive

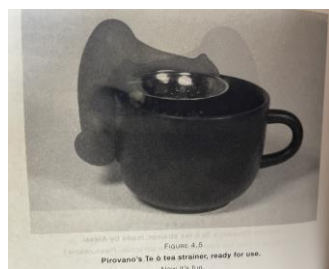


Fig5 Stefano Pirovano's tea strainer,
with the element of surprise, now it is fun!

With sustainability in mind however, it is not enough to produce something that will spark a conversation but be functionally redundant,



Fig 6

the iconic lemon squeezer by Phillipe Stark, its limited-edition gold-plated version advised not to be used with citrus

In the same book, p.112 Kaliski and Shedroff suggest “Enticement, relationship, and fulfillment: make an emotional promise” that would lead to attachment of the object.

Industrialisation has resulted in mental health problems, with humans not only expected to work like machines, but ever faster.

Like the slow food movement, there is a trend in design towards processes that are slower, more considered, and sustainable.

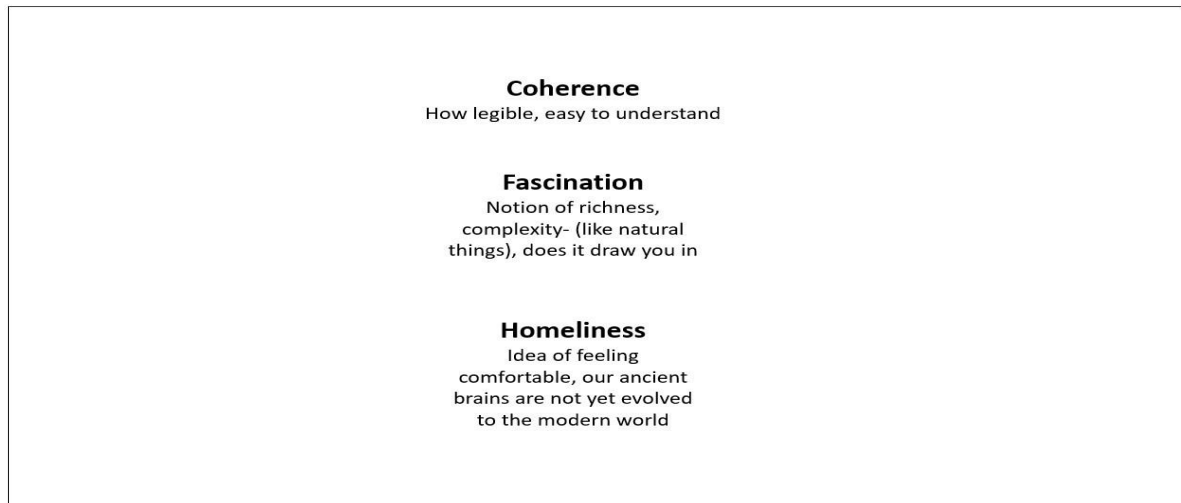
Fig7 Principles of “The Slow Movement” according to a paper written by Faud-Luke and Strauss on behalf of the slow Research Laboratory.

- 1 **Reveal:** Revealing the oft-overlooked experiences, materials, and processes of everyday life
- 2 **Expand:** Looking beyond the perceived functionalities and lifespans of an environment
- 3 **Reflect:** Creating spaces that induce contemplation
- 4 **Engage:** Collaborating and sharing
- 5 **Participate:** Encouraging users "to become active participants in the design process"
- 6 **Evolve:** Recognizing that artifacts, environments, and systems evolve over time ¹

Heatherwick, when designing a Tea House in Baku, considered not only its function, but how people felt using it, Heatherwick, “Making,” p.526. Feelings of isolation and hopelessness might be relieved by a resurgence in appreciation of the local, individual, unique, environment.

In “Building Soul- Why boring buildings are bad for us” 10th Oct 2023(10 mins in) BBC Sounds, Heatherwick talks with Professor Anjan Chatterjee, about neuroaesthetics and biophilic design. How our ancient brains, not yet evolved for the modern world, yearn for three core things.

Fig 8 Biophilic Design



In my work, I will draw on the principles of both Slow Design, and Biophilic design, making high quality objects, out of sustainable, local, natural materials, evoking a sense of timeless, familiar design that delights in some way.

In this context, to revisit the ancient Tenmoku ceramic, using local, iron rich clay, that will surprise us with its inherent quality of glaze. As the Japanese monks who brought Tenmoku to Japan encouraged through Chanoyu say,

“Sharing a bowl of tea becomes an act evoking self-awareness, generosity towards others and a reverence for nature”

Fig1(p18) Graves Alun," Studio Ceramics" Thames and Hudson/V&A Fig1 Rie, Lucy bowlc.1960-65

Fig2 (my own)

Fig3 (my own) showing the development of vessels,

a. Traditional Japanese teacup, Tenmoku, Teasenz.com <https://www.teasenz.com/chinese-tea/tenmoku-jian-zhan-tea-cups-guide.html> (visited 02.01.2024)

b. Teacup cropped from Meissen Porcelain" Half Figure" Chinoiserie Tea Service, c.1723-34, @Bonhams, mayfairgallery.com <https://www.mayfairgallery.com/blog/teas-sets-history-six-antiques/> (visited 02.01.2024)

c. Wedgewood teacup for wealthy classes 18-19th century, handmade, painted, sometimes gilded, janeausten.co.uk, (visited 02.01.2024) <https://janeausten.co.uk/blogs/regency-history/teacups-in-britain>

d. 19th C mass produced (image my own),

e. Dropping any formality in vessel or ceremony in 20th century, (image my own)

f. Disposable, (image my own)

g. Sustainable, on the go with lid (image my own)

Fig4 and Fig5 Stefano Pirovano's tea strainer, made by Alessi, "Emotional Design" Basic Books (2005)

Fig6 the iconic lemon squeezer by Phillipe Stark, "Emotional Design" Basic Books (2005)

Fig7 (image my own)

Fig 8 (image my own)

Bibliography

Heatherwick, Thomas "Making" Thames &Hudson (2012)

Norman, Donald A (2005) "Emotional Design" Basic Books

Heatherwick, Thomas "Building Soul" BBC Radio 4 (October 2023)

Sathnam Sanghera "Empire of Tea" BBC Radio 4 (December 2023)

Slowliving.com <https://slowlivingldn.com/journal/interiors/slow-design-principles/>