

Student Name: Zach Dunlap

P Number:1907877

Programme of Study: Design Craft

Module: ADAD4018

Ways of Thinking Lecturer's Name: Dr. Julia Lockheart

**Task 1: Manifesto**

**Task2: Semiotics**

**Task 3:Practice based writing**

## Manifesto

I will always reserve the right to change my mind, to move forward and for my ideas to evolve. The manifesto that suits me today, may very well not suit me by tomorrow or the following day.

The things that I design will have a positive impact on the lives of others, be it aesthetically in their immediate space, functionally as a product to fix a problem or as an overall idea.

I will be conscious of the future implications of my designs or creations, so that I may never look back upon them with regret

Beautiful craftsmanship is the result of time spent failing with materials and processes. I will document every aspect of my failures so that I may one day document my success

I will allow input from others to inspire my own work. At times it is difficult to see the full 360 from one perspective. Collaboration is absolutely necessary in the creation of excellent work.

I will continue the work of others and further research into any unknown I can find. I will happily carry the baton for those who've taken their research as far as their creativity will allow.

I do not believe that shelving ideas is effective. I strike while the iron is hot, see an idea through as far as you can take it while your mind is engaged.

I will use more colour in my work

Life has taken many drastic turns and twists that have reshaped my opinions and priorities especially in the last five years, sometimes in little more than an instant. I believe that it's almost impossible to definitively state my beliefs in a manifesto and attempt to adhere to them. As well as that, twentieth century culture is littered with utopian schemes and manifestos of which none managed to succeed. The reason that the Manifesto of Futurist Architecture ultimately failed was because people's need are very complex and cannot be summarised simply with a blanket manifesto.(Hughes. 1991)

There have been times in history when designers have designed for the right reasons but with sinister outcomes. For example, the plastic carrier bag was originally designed to save the planet by stopping deforestation. If only the inventor of the plastic bag, Sten Gustaf Thulin had the foresight to know just what he was creating, the world could possibly be a better place (Freinkel. 2011). By paying attention to the materials that I use, and the half-life of the things that I create, I will hopefully never come to regret the things that I create.

I feel that a recipe or research outcome is not a final product, but simply the 'passing of the baton' from one researcher to another. when you take the baton, you agree to continue the research as far as your creativity will allow.

Raw Glaze: Green Sparkle

potash feldspar            50

AT Ball clay            25

Talc            10

Whiting            10

Bentonite            3

Quartz            5

Manganese Dioxide            5

to be fired at 1300C

This is a ceramic glaze recipe found in Clays and Glazes, developed by ceramicist Ian Gregory for use on stoneware at 1300 degrees Celsius(Gregory, 1988). Despite the fact that he has spent his career developing this glaze and process specific for this clay, I will take his work further sample more colour additives and perhaps testing unique interactions with other glazes and document. should I

find success in this recipe I will continue to develop, and in time possibly pass this recipe to another ceramicist.

Hughes, Robert (1980). *The shock of the new: art and the century of change*. London, BBC

Freinkel, S. (2011). *Plastic: a toxic love story*. Houghton Mifflin Harcourt

Cooper, E., & Lewenstein, E. (1988). *Clays and glazes: The Ceramic Review book of clay bodies and glaze recipes - over 700 recipes from professional potters (New ed.)*. Craftsmen Potters Association.

# Semiotics



(Vavel, 2018)

Through the entirety of the Donald Trump 2016-2020 Presidency, including the 2016 campaign for election, the American political system has become more divisive than ever in recent years. In 2018 artist Gary Vavel created a political cartoon for the Indianapolis star, titled "2 Americas."

The denotation of this cartoon is that we see two people reading the news, both very current events however the woman on the left looks horrified while the man on the right is smiling and seems to be very happy. The woman is reading her news on a laptop while the man opposite her is reading a newspaper.

The connotations of this cartoon are that the two people are looking at the same thing and seeing it completely differently. If we first look at the woman, she is reading her news on a laptop. I believe this to be a sign as defined by Saussure, a word being a sign to which we respond in a predictable way (Saussure, 1916). She is looking at a group of key headlines seen through that era that cast doubt over Donald Trump's character as a president. On the other hand, the man behind her is reading from a newspaper also possibly a sign suggesting he's either an older generation man or possibly a blue-collar worker. He is reading headlines that have likely been cherry-picked and are engineered pieces of information used to boast a profitable and thriving economy (Woodward, 2020). To someone from a lower income/working class background these are headlines that would seem very appealing. Despite the amplitude of each set of headlines neither seems to be seeing what the other does.

The overall context of the picture is around the divided stance on the United States political landscape. Typically educated liberal people find themselves alarmed about what should be expected behaviours of elected officials, let alone the president of the United States. On the other

side conservative republicans tend to still read things like the newspaper and get their information from politically biased news publications. The republican opinion of Donald Trump is based on economic information without regard to the environmental or ramifications otherwise associated with rolling back policy around industry.

After analysing this photo, I believe I've learned that even when trying to analyse a photograph you can have the tendency to see it framed by your own bias. Perhaps this picture is a myth in that it "naturally conjures up a concept" (Barthes, 2009)

Vavel. 2018. *Two Americas*. Indianapolis Star

Sausierre, Ferdinand D. 1916. *Course in General Linguistics*. Bloomsbury Academic

Woodward, Bob. 2020. *RAGE*. London, Simon and Schuster

Barthes, Roland. 2009. *Mythologies*. *Vintage Classics: Revised edition*

## Practice based writing



(Tremain, 2020)

The vessel pictured is a hand thrown Ceramic vase. What makes this a unique piece is the way in which the potter has chosen to glaze the work. What you see is known as a crystalline glaze and is widely regarded as one of the more difficult effects to achieve within the ceramic glazing process. The first piece of crystalline glazed pottery I ever saw was in my mother's study and was a gift to her from a potter of 30+ years. I'll always remember the way it looks like a clever or perhaps abstract design until you look closely at the surface and begin to see the crystalline forms under the surface. Eventually I began to realise that this was something in fact very special, very unique.

To understand crystalline glazes, we must understand some basics of ceramic glazing. Cristobalite development is the chemical reaction that occurs during firing, and is the development of crystalline structures in the clay body itself between 200-400 degrees Celsius. as the temperature then rises closer to 1000 degrees the crystalline structures begin to change shape, this is called quartz inversion. (mark Burleson, the ceramic glaze handbook). But if the temperature in the kiln is taken quickly to 1200 degrees, and then reduced to the temperatures where quartz inversion takes place, the crystalline structures will grow during prolonged temperature holding times. (Burleson, 2001)

The way in which these crystals can grow varies wildly, and some people will spend a lifetime in order to develop their recipes and processes. My development of glaze recipes has taken me as far as understanding the basic composition of them as well as basic temperature requirements. For

example, potter Ann Robertson uses a kiln firing schedule that rises quickly to 1200 degrees and then holds for one hour at two lower temperatures and then rises back up to 1000 degrees, only to hold at two lower temperatures again (Cooper, 2001). However, as I make test tiles and sample different types of materials, I can understand how variations in both time and temperature dictate the size and shape of the crystals. There are so many variables that make glazing ceramics in this way very difficult.

Glaze recipes must be mixed fresh in order to avoid the elements in the recipe breaking down over time, as well as the kiln cannot be packed to maximise space usage like a normal kiln. It's actually more important to ensure good air flow around all of the pieces and in most cases will require a catchment dish underneath, in order to catch the glaze as it runs. (Creber, 1997)

Through my research I've begun to understand that developing a stable crystalline glaze recipe and process for success will take a very large amount of time and very diligent note taking/documentation.

Tremain Ceramics, Andrew. (2020) Instagram

Burleson, Mark. (2001) The Ceramic Glaze Handbook. New York, Sterling Publishing Co.

Cooper, Emmanuel. (1977) Clays and Glazes. London, Ceramic Review

Creber, Diane. (1997) Crystalline Glazes. Pennsylvania, University of Pennsylvania