

PORTFOLIO OF WRITING

Module: Ways of Thinking (ADAD4018) – Julia Lockheart

Task 1: Manifesto Writing (513 words)

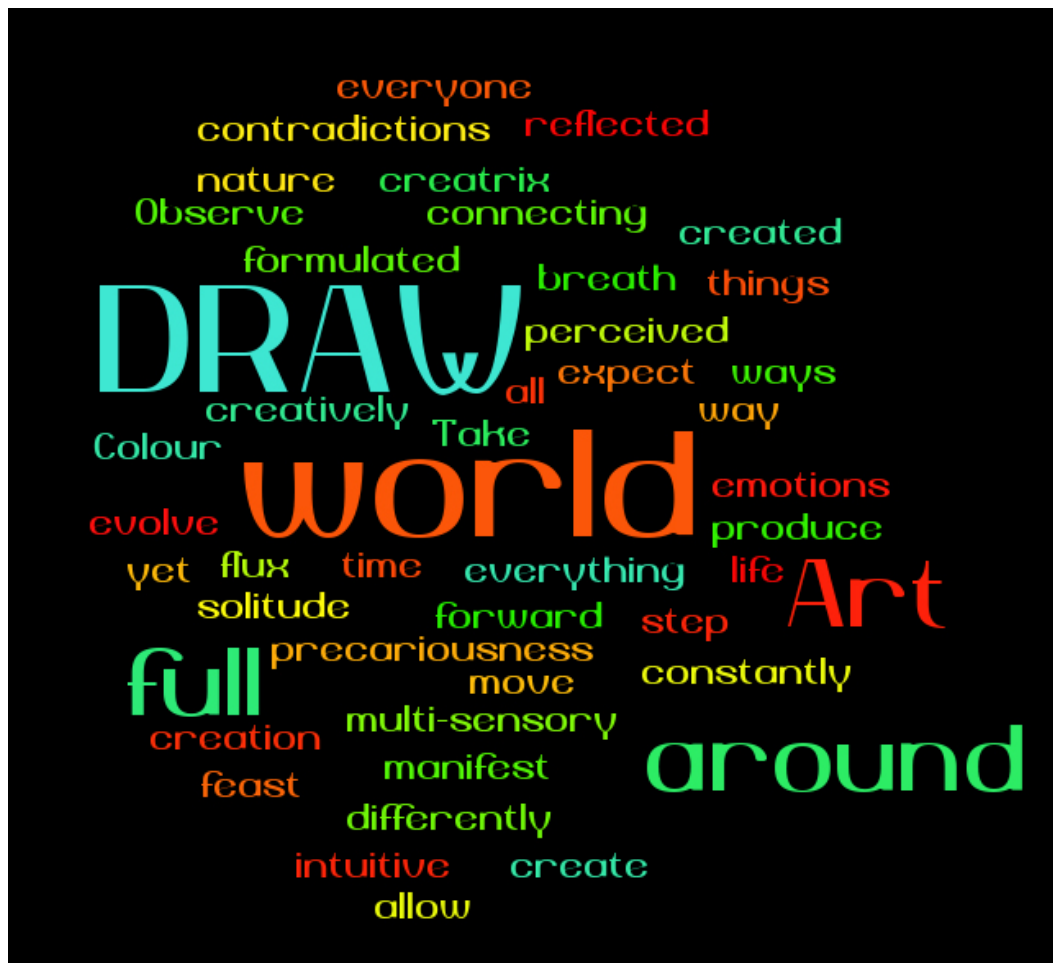
Task 2: Observational Writing (493 words)

Task 3: Practice-based Writing (520 words)

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BA Design Crafts Year 1



- 1) Observe everything around you.
- 2) Our world is a multisensory feast, and this should be reflected in the art that we produce.
- 3) DRAW, DRAW, DRAW!
- 4) Art should be an intuitive creation, formulated by connecting to your emotions. In this way what is created will constantly flux and evolve.
- 5) Take time for solitude in nature and step out of a world full of precariousness. This will allow you to move forward creatively in ways you didn't expect.
- 6) Colour is all around us yet perceived differently by everyone.
- 7) I am a creatrix: I manifest and breathe life into the things that I create.
- 8) I am a world full of contradictions.

Three areas to explore further:

1) Our world is a multisensory feast, and this should be reflected in the art that we produce.

We are constantly bombarded by sensory experiences, which intermix to create our perception and form our memories. As children, we are totally absorbed in experiencing the world through our senses (Lupton and Lipps, 2018, p.10). Our brains utilize this information to create a complex picture of the surrounding world, but no one sense dominates; they are all equally important.

We live in a visual culture, where sight dominates; we 'look' at a painting or design, but we don't experience it with all our senses. Thus, as stated by Mau (2018, p.20), *"most design is caged by the image"* as its practice has been predominantly built upon this single sense. This is primarily due to the tendency of Western philosophy to consider the other senses to be inferior (Marks, 2013, p.239). To produce all-sensory artwork, the creative process itself must be changed, moving away from the traditional mono-sensory process, to embrace a more poly-sensory method.

2) Art should be an intuitive creation, formulated by connecting to your emotions. In this way what is created will constantly flux and evolve.

Intuition has long been regarded as a rather allogical phenomenon, something completely at odds to the rationality that we have culturally learnt to use as the basis of our decision making. Intuition can be seen as the connection between our conscious and unconscious- a 'knowing' of something without any apparent logical reason (Cholle, 2020). To formulate a good decision, we need to utilize elements of both rationality and our intuition.

Intuition has been reported by many scientists and artists (e.g., Albert Einstein) as a major contributor to their creative thought process. Creativity itself can be conceptualized as a type of problem-solving technique. Here, the continued subconsciousness re-evaluation of information can lead the thinker through new and unexpected directions to a resolution that was unknowable at the beginning

(Pétervári, *et al.*, 2016). It is this journey of following what feels 'right' that can lead to the production of unique and beautiful creations.

3) Colour is all around us yet perceived differently by everyone.

Colour plays a vital role in our perception of the world, yet it exists only in our minds; the brains' neurophysiological response to the interplay of light on photosensitive receptors in the eye (Westland and Cheung, 2006, p. 7). Colour perception can be influenced by both our past visual experiences, and the context in which an object is viewed.

It has been estimated that humans can differentiate between 10 million different colours (Mukamal, 2017), yet slight genetic differences can result in conditions such as colour blindness, in which the sufferers lose the ability to perceive certain colours, such as red or green, so that they appear dull or muted. (Pocock, *et. al.*, 2006, p. 212). This changes the sufferer's impression of the world and consequently the way that they engage with art and design. Our creativity should be mindful of this, so that our highly visual world becomes more accessible and inclusive to all.

(Word count: 513)

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Task 2: Observational Writing

Advertisements envelop our daily lives, constantly bombarding us with complex subliminal messages; that play on the needs and the desires of their target audience, enticing them buy into the myth which the advert is creating (Berger, 2020). To understand these messages, semiotic analysis can be used to decode them. Semiotics examines how signs communicate meanings in our society. A sign is comprised of two elements: the signifier (the word, sound or image) and the signified (the object or mental concept the signifier represents). Signs can be linguistic (written/spoken) or non-linguistic (visual) and can have a literal meaning (denotation) and an extra, cultural association (connotation) (Bignell, 2002, pp. 11-16). It is these extra connotations which adverts play upon to sell their products.



Figure 1: 'Don't irritate your new boss', Huggies (n.d.)

Figure 1 shows an advert used by the brand Huggies, for their sensitive wipes. The denotation of this advert shows an impeccably groomed baby boy, portrayed against a plain light blue background. He wears a dark blue shirt, his arms are crossed in displeasure, and he stares out unhappily, as if on the verge of tears. To his left, is written “Don’t irritate your new boss”, in a simple, understated font. At the bottom of the picture, next to the product itself, is written “Gentle and thorough cleansing for sensitive skin” in the same, but smaller font. The text acts a linguistic sign allowing the context of the picture to be understood (Rose, 2016, p. 121) and the baby is an iconic sign, or a visual representation of the concept it depicts.

This advert plays on the emotions of the parents of young children and consequently it has numerous connotations. Young children are totally dependent on their parents for their care, and inadvertently become their ‘boss’. In our society, the boss archetype is typically seen as male, and the advert conveys this by the smartly dressed, male child and also the colour blue, (representing both masculinity and potentially, the drabness of the office environment). Just as parents want to keep their children happy and prevent them becoming upset, workers are also acutely aware of the importance in keeping their boss happy. This is referred to by the fact the child is the most important image on the advert, and also the text stating “Don’t irritate your new boss”. The word ‘irritate’ can also refer to bodily discomfort or inflammation, which the parents of any child would not want them to suffer.

All adverts have an underlying myth, which the consumer buys into when purchasing the product (Williamson, 2002, p. 17). Myths are created when signs and their connotations are brought together to convey a certain message (Bignell, 2002, p. 16). The myth conveyed in this advert is that if parents want to prevent their young child from suffering any irritation, they need to use Huggies sensitive wipes. By doing so they will keep their child happy, an ideology that every parent strives for.

(Word Count: 493)

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List of Figures:

Figure 1: 'Don't irritate your new boss', Huggies advertising campaign (n.d.)
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Task 3 – Practice-based Writing

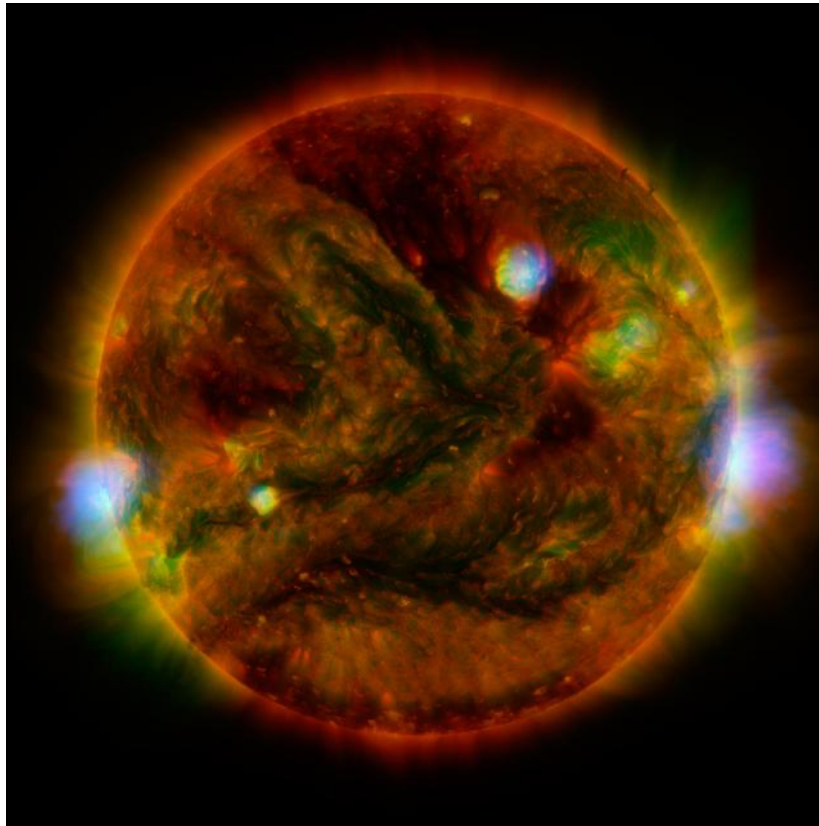


Figure 1 – *NuSTAR stares at the Sun* (NASA, 2015)

I have chosen is the *Sun* as my object and *civilization* as my keyword. The conjunction of these words points towards whether Humans can utilize the Sun's energy to power our civilization. The Collins English Dictionary (2011, p. 135) defines civilization as "*the total culture and way of life of a particular people, nation, region or period*", and it is often considered as an achieved social state comprising of an amalgamation of legal, political and cultural organization (Williams, 2015, p.23). As civilizations have grown, so have their power needs, and consequently humans have experimented with harnessing the power of the sun for millennia.

The interest in using solar energy as part of a strategy for combating climate change, has gathered momentum in recent years. Yet, in 2019 only 1% of global energy production came from solar energy (Ritchie, 2019). Consequently, a number of artists (including myself) are interested in combining science and art to create innovative techniques that increase awareness of the potential uses of solar energy. French artist, Alexandre Dang, produces fields

of dancing solar flowers, whose momentum is controlled by the intensity of the light falling upon them (UNFCCC, 2017). These creations demonstrate that solar energy can bring a new dimension to the art we produce.

I am a big advocate for the use of solar energy, but its limited use is partly due to the expense of producing photoelectric technology. Research is currently underway to find a way to develop a cheap, but high performing cell, which can satisfy the demands placed upon it (Katsioloudis *et al.*, 2009). Solar energy can be used to generate both heat and energy, which gives it an enormous range of industrial applications, including transportation, textile processing and agriculture (Hayat, *et al.*, 2019). If solar technology can be developed sufficiently, it holds a tremendous amount of promise as humanity's ultimate source of energy.

Public opinion of solar energy is mixed; whilst many advocate their use, others consider solar panels to be an eye sore and are reluctant to use them. One way to change this, is to develop innovative ways of using solar technology as a type of craft material, which would enable people to make their own pieces of solar cell artwork, that could be used to generate electricity and be aesthetically beautiful (Uden, 2020). This idea has been developed by the Art and Energy Collective (2020), who run public workshops as a means of changing the public's perception of solar cells.

As solar technology rapidly develops, the question is raised about how it can be integrated into the world around us. At present, we rely on vast fields of solar panels, which takes up land and is also impractical for urban environments. One solution to this problem is to use new ultra-thin, dye sensitive solar films as a medium for creative design in urban spaces (Land Art Generator, 2019). This technology would allow the surface of whole buildings to be used in generating energy, thus increasing the areas in which solar power can be utilized and making urban areas much greener.

(Word Count: 520)

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Figures:

Figure 1: 'NuSTAR Stares at the Sun' NASA (2015)
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