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Question 3: How useful are Manifestos to designers and/or design groups? Outline your discussion with reference to three key manifestos. Through careful critique, conclude your text by defining your own design values in a 10-point manifesto.

Word Count; 2494.

The manifesto has been extensively used by designers, makers, craftspeople, groups and artists for many years. It has played a substantial role in some of the most important creative, cultural and social and political movements of the present and of the previous century, including, Futurism, post modernism and craftivism to name just a few. It can be extremely useful to designers to write a mission statement or an expression of their intended creative goals to help keep them on their intended course, and can help them with the continuous assessing and re-assessing of their work after reflecting on it, enabling them to recontextualize and re-draft their design goals to meet the need for any environmental, social, political, philosophical or cultural changes that they may become aware of that may have an impact on every work they create. (Chochinov A. 2007).

The writing of a Manifesto in Art and Design can be regarded, amongst other things, as a form of strategic thinking, an important tool to be added to our toolbox and

utilised within our design. According to the oxford English dictionary the word Manifesto means a public declaration of intent, policy, aims, etc, as issued by a political party, government, or movement. (Anon., 2019) According to the Collins English Dictionary It is derived from Italian, from manifestare to manifest.

(Collins English Dictionary).

It can also be interpreted by some designers as a call to arms, or as an appeal, for use in a political or social campaign. Manifest in Latin translates as an appeal. It is often interpreted as a statement, of a set of values, morals, principles and ethics that people have, need, want, or feel a need to engage with, a set of statements that can create an insight into something or someone, or a short story about the designer or the group in the mind of the reader. *When we read a story, we inhabit it. The covers of the book are like a roof and four walls. What is to happen next will take place within the four walls of the story. And this is possible because the story's voice makes everything its own.* (Berger). (world quotations , 2019). This story constantly changes and adapts itself, as and when needed to fit the environment, culture and the era it is in and to fit with the audience that is reading, listening or viewing it.

We all make a statement about ourselves or tell our story about our values and principles every day by how we choose to present ourselves, the way we dress, talk, every connection we make, every customer we decide to represent, every social media post we make, and every product we support by adding it to our portfolio or by our purchases, either in a professional or in a personal capacity. As designers, and as individuals, our lives and our designs exist today inside deeply ethical gaps of all kinds. Violence, perceptions, pre-conceptions, ethics, principles, laws, morality and environmental cracks all play a part in our thinking. Many designers believe it is

our responsibility as human beings to rebel against such things, there are so many things to rebel against. If we want to rebel, we need to get the balance right.

The relatively new digital revolution has dramatically changed the modern culture, visually, mentally and verbally, and has altered the attitudes and perceptions towards people and objects and behavioural and mental interactions. French designer Philippe Stark sees numerous changes not only in design tasks, but also in the nature of the designer's way of thinking. In just a short space of time the goal of design has been altered, years ago it was to create and design a single thing. Today it is predominantly to design an object for mass production. Design, alongside our cultures, has moved very quickly with new values and challenges emerging such as environmental, philosophical, video, advertising and social media civilization and fast fashion trends. In previous centuries designers only had to think about ways to create great pieces of art, architecture, paintings and graphics, but now the direction is changing and we need to come up with new ideas, and ideals, of how we are channelling and changing the existing styles of the past and how we are going to find solutions not just to the present problems but also to the future issues. We need to create a new style flow which has a name, purpose, mission and ideals expressed in a manifesto or other policy, fixing creative discoveries, art principles and human rights (Rissanen, 2017).

Today, in the twenty-first century, the problems of finding our stylistic ways are more acute than ever. and we seek ways to move forward. We need to question and raise arguments about previous generations of designers. The manifesto can be a

powerful tool to help with that plan, in order to create fresh expressive outlooks and opportunities. (Menichinelli, 2016.).

Striving to get the balance right Designer Ken Garland published his *First Things First* manifesto in 1964 in which design was referred to as an important role in the driving force of public progress. This Manifesto was immediately signed and agreed to be upheld by 20 other designers of the time. It became so fashionable it was translated into many different languages and his concepts spread quickly throughout the world.

The changing role of design, he said, was due to the current active economic development. As a result, ordinary people could afford household appliances such as, televisions, refrigerators, cars etc. Various exhibitions, publications and conversations around the function of design steered the professional population to think about the way that their designs can actively affect the existing environment. Design can ease common imperfections, make life more pleasing, more convenient, affordable and more civilised. Ken Garland was the ideologist of the new approach. He was a great communicator who spoke about new challenges, obstacles and opportunities within design in contemporary society. Ken Garland is known for his honest views, he believes that the role of designers is to communicate other people's ideas – rather than introduce ideas of their own. This he resolves in practice by designing with regard for the client's material, and leaving it to his writing, lecturing, teaching, photography and political campaigning to provide the means he needs to express his own idea. He has an unfaltering integrity about his work. (Gehrke, 2016).

Garland has been a central figure in the development of graphic design since the mid-twentieth century, Garland's story and design work is less recognised than that

of others as he seldom exhibits it and he never publicly talks about it. He is interested in sharing ideas but believes his own interpretations of those ideas should be able to tell their own story. Garland is a designer who warrants more respect and can offer important perceptions for younger or newer generations of designers.

He worked as art editor of *Design* magazine from 1956 to 1962, during the beginnings of huge social change in the creative arts. One of his most notable early clients, was , The Campaign for Nuclear Disarmament, (a “do-it-for-love consultancy,” as he once called it) He was a committed campaigner against the bomb, and his *Aldermaston to London Easter 62* poster, with its huge, marching CND symbol, is a timeless piece of protest graphics which is still used today.

(Smee, 2016).

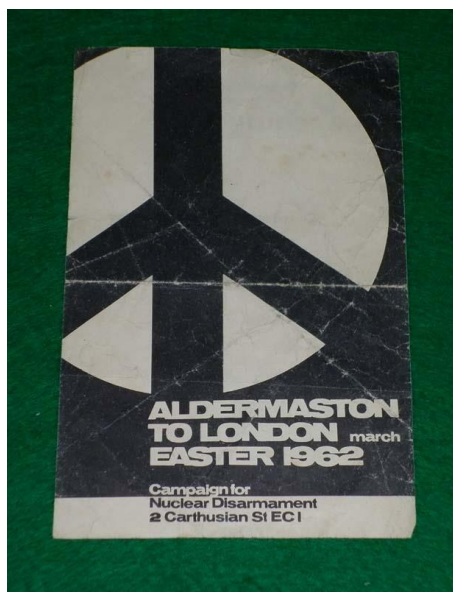


Fig 1. CND campaign poster.

Another successful campaign using a manifesto was Manifesto 2000 -for a Culture of Peace and Non-Violence, written when The General Assembly of the United Nations

proclaimed the year 2000 to be the "International Year for the Culture of Peace". A group of people who had been awarded the Nobel Prize Peace were commissioned to draft MANIFESTO 2000 on the celebration of the 50th anniversary of the Universal Declaration of Human Rights. It was written not to appeal to any group of designers or governments but to create a sense of personal responsibility from individuals. It appealed to everyone to join in and promote the aims within their own families, towns and communities daily. The Manifesto 2000 was made public in Paris on March 4th, 1999 and was open to signatures from all peoples throughout the world. To date it has been signed by 75 million people worldwide.



Fig 2. Manifesto 2000.

The genre of this manifesto has now become widespread in a professional environment. One of the points of the manifesto that is most relevant to designers states, to, promote *consumer behaviour that is responsible and development practices that respect all forms of life and preserve the balance of nature on the planet*; A lot of designers have since followed these principles. One that stands out to me from the others is Karim Rashid. In his own manifesto he describes his aims

as his commandment which he follows religiously. He believes that the writings in his manifesto are the basic elements and ethos from which his style takes shape. Karim Rashid, designs everything from utensils to hotels, and takes on large scale projects in production, furniture design, fashion accessories, packaging, accessories and lighting. He always asks himself before he creates anything material if it is being created for value and if it is an original idea, if it is not, he alters it to become that or he doesn't make it. His book "I want to change the world" includes 50 commandments.

Karim Rashid thinks of ways to reduce the cost of objects he designs, not just in monetary terms but also in an environmental one. He, like other major designers, devotes a lot of time to sharing his views, he teaches, conducts master classes and lectures all over the world. He is also confident, like Ken Garland, that new technologies will make the everyday comfortable, convenient, beautiful, and affordable. He states "Neutrality, like stupid pathetic- Minimalism is dead. Modernism is obsolete. The 21st century has a new energy, a loss of form and a new transparency, colour and smell. It has technologies that can create a place that is both real and surreal, metaphysical and physical. The new millennium has become a milestone for revaluation of value systems and forms of creative expressions. (Fox and Macpherson, 2015).

A relatively more recent campaign style/activism has emerged called craftivism. This type of activism seems to appeal to a large amount of people and has taken off in a big way. Craftivists believe that there really can be power in numbers and every person can make a difference in the world no matter how big or small the idea or action. The appeal of this type of activism is the fact that people do not have to be

a renowned artist or be awarded a Nobel peace prize to be able to participate in a campaign and voice an opinion.

CRAFTIVISM MANIFESTO

A craftivist is anyone who uses their craft to help the greater good.

Your craft is your voice. Craftivism is about raising consciousness, creating a better world stitch by stitch, and things made by hand, by a person. It's also about sharing ideas with others in a way that is welcoming, not dividing, and celebrating traditional skills in new ways. As well as remembering and respecting the makers that came before us, adding to the dialogue and leaving something for the next generations of craftivists. Craftivism is about creating wider conversations about uncomfortable social issues. A craftivist is anyone who uses their craft to help the greater good or in resistance to a greater societal ill. A single individual crafting can make a difference. Or they can craft together and benefit from the fellowship of other crafters. Craftivists open minds and hearts. It's about connecting through by and with craft and creating a more compassionate community. Craftivists are makers, hackers, menders and modifiers of material things. My craftivism can be different than your craftivism and that's okay. Craftivism encourages people to challenge injustice and find creative solutions to conflict. Craftivism does not expect you to come with skills but with willingness. Craft is often seen as a benign, passive and (predominantly female) domestic past time. By taking these stereotypes and subverting them, craftivists are making craft a useful tool of peaceful, proactive and political protest. Craftivism is a way to make big issues tangible, so that we can build a better world together. Craftivism is about reclaiming the slow process of creating by hand, with thought, with purpose and with love. Because activism, whether through craft or any other means, is done by individuals, not machines. Craftivism is a tool to instantly create a small part of the warmer, friendlier and more colorful world we hope to see in the future.

This manifesto was written by Mary Callahan Baumstark, Ele Carpenter, Joanna Davies, Tamara Gooderham, Betsy Greer, Bridget Harvey, Rebecca Marsh, Manna Marvel, Ari Miller, Iris Nectar, Abi Nielsen, Elin Poppelin and Cat Varvis.

Fig 3. Craftivism manifesto.

Betsy Greer invented the term Craftivism, which is activism through the use of craft, it is predominantly stitch of some kind but can be any craft. Craftivism can bring about change by encouraging and provoking thought and discussion about a subject. Sarah Corbett took inspiration from Betsy Greer and was instrumental in forming and setting up The Craftivists Collective, where people from all walks of life and abilities can come together to support and encourage each other to participate in small, or larger projects of craftivism either as individuals or in groups, to either tackle head on or gradually and gently bring about an awareness of local or global issue they feel strongly about. A lot of crafters can often feel isolated in their work and working this way can alleviate that isolation bringing about a greater sense of wellbeing. Their approach reaches beyond the usual forms of activism and provides a non-violent, pro-active way in which to reach out to and educate people about global issues. The

craftivists collective is now a worldwide group with thousands of members. The original manifesto was written cooperatively by a core group of likeminded individuals. Part of their manifesto states that they aim to expose the scandal of global poverty and human rights injustices through the power of craft and public art. (Corbett, 2013).

The way we communicate is, more important now than it ever was, and is a necessary addition of our creative and personal identity. It shows our morals, values, ethics and professionalism. As designer/makers we usually concentrate on the visual and tactile qualities of our chosen craft, but the visual and literary arts run into each other on a regular basis. Words are needed not just for essays, dissertations and books, but also in press releases, social networking communication, campaigns, promotional materials, advertising, business plans, slogans, biographies, artists statements, marketing strategies, music, theatre and every pitch, contract, and email we have send to a client. Some of the most surprising and inspiring examples of writing about art and design come in the form of the manifesto. Likewise, most of us probably don't intend to launch a full-scale movement like a craftivism campaign or want to run for parliament but this way of writing may help us when we need to consider the literary content of our creative work and its public representation.

Conclusion

1. I will use the power and the knowledge I have so far learned in my studies, and am yet to learn, to take a stand for my beliefs, and to the best of my abilities I will endeavour and aspire to bring about change through good design and positive values.
2. I do not need or seek recognition or praise from my peers. It is ok if my story is not published or publicly well known if I know myself that I have done justice to it.
3. I am prepared to happily and readily share my ideas, inspirations and ideals with my peers, with no discrimination, if they are asked for and if it means we are all, in our own way, working towards a fairer future for all.
4. Being open to, and aware of, other people's ideas, arguments and criticism is crucial to continued development. Always keep an open mind and an open heart.
5. I will practice kindness, tolerance and patience with everyone I meet. Whether they show the same respect to me or not.
6. Sitting on the fence is never going to be an option. Positive opinions are needed, apathy is not.
7. Do not be afraid to experiment, question and, experiment some more if necessary. From experimentation and questioning can come forward new realisations and advancements.
8. I will participate in some way, whether leading or as a group member, in at least one campaign of craftivism per year.
9. Nothing I use in my work will go to landfill. I will recycle, reuse or donate all my surplus supplies to other crafters or makers.

10. I will take time to reflect on my manifesto on a regular basis and will rewrite and repurpose it as and when needed.

11.

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Fig 1. CND poster. <http://www.rockpopmem.com/images/products/f89c5c62-8995-428b-aa0e-0cdb2bd5beee.jpg>

Fig 2. Fig 2. Manifesto 2000. <https://www.bing.com/images/search?>

Fig 3. Craftivism Manifesto. <http://craftivism.com/manifesto/>

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