

Portfolio

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Task One – 479

Task Two - 535

Task Three - 454

Task One, Manifesto:

1 - Designers create work because of their passion for 3d and love for a physical outcome to show for all the written and 2d work done prior.

2 – The use of materials is what makes artwork different.

3 – Art is therapeutic to most children.

4 – Who you are influenced by changes depending on the area of design you are currently exploring

5 – Giving your artwork meaning helps spark creativity in the same theme.

6 – Target audiences are the key to staying on track with the purpose of your product.

7 – The use of colour can enhance your design ability.

8 – Rules can be helpful but also restrictive in creative thinking.

3 – Art is therapeutic to most children.

Art can be extremely therapeutic when done correctly and many artists begin creating art as children or as a way to escape from their struggles. Winner who focuses on children living in poverty states “Many would agree that engaging in the arts makes us feel better. And I presented evidence that when young children living in poverty engage in art making, they show physiological indices of stress relief.” (2018, p. 9). This shows that art can have a bigger and broader impact than commonly known especially when the artist is a child or young person who may be struggling with poverty or a wider world issue that directly affects them. Art is known to be a form of escape for a lot of these children and can help significantly with stress relief.

5 – Giving your artwork meaning helps spark creativity in the same theme.

When beginning a piece of artwork, the first step is to decide what the piece of art will represent. This is a critical step in the design process as it gives a narrative or story to the artwork. Having a meaning or theme to work with it really sparks creativity and gives purpose. It helps narrow down decisions giving a clear path to work with but can also make it easier to work more efficiently without becoming overwhelmed by having too many options. Martin & Van Baarle state “Most artists have lots of ideas for their work - sometimes too many - so that they can no longer see the wood for the trees.” (2017, p. 244). Martin & Van Baarle have used a metaphor to explain artist overwhelm and how having too many ideas can end in a state of indecisiveness. A similar metaphor is explained in the Cambridge Dictionary as “to be unable to get a general understanding of a situation because you are too worried about the details” (Cambridge Dictionary, 2022) This is a clear definition and shows the importance of a piece of art having a meaning or something to represent for the sake of the artist.

8 – Rules can be helpful but also restrictive in creative thinking.

When working on a piece of art having a set of rules is necessary. The manifesto is a set of rules and it is up to the artist what rules they give themselves. For the outcome to be as creative and interesting as possible some rules or restrictions need to be limited this is because it can stop natural creative thoughts and can restrict you, so you follow what everyone else is doing. However, Irvin notes “Rules have expressive import in themselves, and they also help to constrain the expressive import of the accompanying material or technical support.” (2022, p. 147). Rules can be incredibly important to help the piece have a distinguishable expression and limit the amount of potential confusion around it. This can also make the piece clearer to the viewer of the work but again is dependent on whether or not this is what the artist wants.

Task Two, Observation:

Semiotics as described in the Cambridge Dictionary is “the study of signs and symbols, what they mean, and how they are used” (Cambridge Dictionary, no date) another definition by Louis Hébert states “In a nutshell, semiotics (or semiology) is the field of study that is concerned with signs and/or signification (the process of creating meaning).” (2019, p. 273). This shows that semiotics is about signs and what they signify. A sign therefore consists of 2 things, the first being a connotation and the second being a denotation, a denotation is what is physically there and what you can see while a connotation is the hidden meaning/context behind the denotation. I am going to be using these signifiers of semiotics to deconstruct this beauty brush advert made by Addis in 1950.

Deep brushing is the secret of lovely hair

BEAUTY BRUSH
by *Addis*
brushes deeper into your hair than any brush you've ever used.

Individual strands of different lengths so that each one acts independently.

"Spoken of school" principle of bristles enables bristles to get under and through your hair - not just surface brushing.

Eight widely spread rows of teeth give for deeper penetration even of the thickest hair.

Wide opening allows bristles to reach scalp massaging & stimulating circulation.

BEAUTY BRUSHES
by *Addis*

A perfect gift for every occasion
At all chemists and stores.

Just think what a perfect gift this would be for every occasion.

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THE AUSTRALIAN WOMEN'S WEARER - November 25, 1950

Figure 1: 'Beauty brush'

The figure above is a hairbrush advertisement by Addis. The denotation in this advertisement is a beautiful blonde hair blue eyed lady who is brushing her hair with their beauty brush. She looks like her hair is already in a popular 1950s hair style. The obvious connotation of this would be that this hairbrush could give you as nice hair as her but if you look deeper into the product, you can see a clear element of cleanliness and how everything looks perfect. There is not a single hair out of place and the fact the hairbrush looks like it is in a museum case shows they are trying to deliver a certain standard or level of perfection when using the product.

There is also a code in this advert would be that it is 'a perfect gift for every occasion'. This is giving the hairbrush a meaning to the viewer and could be helping them with their gift finding task. This is a quote stated by John Burnett "Consumer behavior can be thought of as the combination of efforts and results related to the consumer's need to solve problems." (2011, p. 91) This helps us understand more about buyers' behaviours and their need to solve problems.

We also see this marketing tactic in Figure 2 which is another Addis beauty brush advert from just 6 months later in 1951. Both models from these 2 adverts have similar blonde hair, blue eyes, and a feminine red lipstick (the common beauty standards in the 1950's). The emphasised code on this advert is it would be a great gift for Mother's Day, once again they have understood the buyer's behaviour and offered a solution for what to get a mother for Mother's Day. This code seems to be a commonly used marketing tactic for Addis around this time in particular.



Figure 2: 'Beauty brush'

The sign of the advertisement is to buy their hairbrush, we know this because the signifier is the hairbrush and the signified is that if you use their deep hairbrush, you will get lovely hair. As stated by Roland Barthes "The classification of signs: The signified and the signifier, in Saussurean terminology, are the components of the sign." (1964, p. 35) Using that method, we can simply take the sign and signifier of this advert and merge them together. This shows us that the sign is they want you to buy their hairbrush.

Task Three, Practice-Based:

Figure 3 is a glass chair made by Elliott Walker. Chairs have been being designed since ancient Egypt and are now used in everyday life, in this piece Walker has combined something old fashioned with something modern. Glass is seen as a contemporary material making this chair unique and by using the primary material glass, he has taken away a chair's only purpose. This piece of work shows the evolution of chairs through history. As stated by Charlotte and Peter Fielle 'Over the last 150 years, the evolution of the chair has paralleled developments in architecture and technology and reflected the changing needs and concerns of society to such an extent that it can be seen to encapsulate the history of design.' (2014, p. 6) this shows how designers are beginning to use unique materials to change objects' purposes and others' perspectives of them.



Figure 3: 'Chair'

The dictionary defines usability as 'the fact of something being easy to use, or the degree to which it is easy to use' (Cambridge Dictionary, 2024) the first known use of this word dates back to 1842 in Blackwood's Edinburgh Magazine. As stated by Patrick W Jordan 'Indeed, usability may be one of the few areas left to manufacturers where it is possible to gain a strong commercial advantage over the competition.' (2020, p. 1) in this paragraph Jordan is explaining how manufacturers use functions and usability of their products to compete with other companies producing equivalent products. This is something that designers like Elliot Walker are challenging, instead of designing objects that compete with comparable products usability rates they are creating unique pieces which make people question the concept of design and products within it. Referring back to Walker's glass chair we can see he took an object which already has preconceived opinions on its meaning and usage. When combining a design concept that began in the Early Dynastic Period of Egypt and a material which has only become man made within the last four thousand years Walker was going to receive mixed options and create curiosity drawing the viewer in.

The beginning of Charles Dickens book 'A Tale of Two Cities' states 'It was the best of times, it was the worst of times, it was the age of wisdom, it was the age of foolishness, it was the epoch of belief, it was the epoch of incredulity...' (1859, p. 4) in this short quote, Dickens has used three different juxtapositions. A juxtaposition position is when you place two opposites with each other just like wisdom and foolishness, Walker has created a juxtaposition with the glass chair and its usability, which causes confusion and makes this an interesting piece of work for the artwork's viewer.

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Figures:

Figure 1 - Addis (1950) 'Beauty brush', *The Australian women's weekly*, p. 56.

Figure 2 - Addis (1951) 'Beauty brush', *The Australian women's weekly*, p. 38.

Figure 3 - Walker, E. (2017) 'Chair', [Uranium Glass] Available at: <https://www.vesselgallery.com/object-details/827233/18963/elliott-walker-chair>.