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Programme of Study: Design Crafts

Module: ADAD4018

Task 1- Julia Lockheart – Manifesto Writing: What do I believe in? Word Count: 550

1. Ethical making as Makers responsible sourcing raw Materials Locally and/or use 100% recycled materials when possible.
2. Environmentally Friendly Practice to combat climate change by supporting local, National, and International Tree planting and habitat creation.
3. Creativity; Explore through fun and play with materials
4. Rebel against inequalities, people throughout the world should/must have access to food and water for their bodies, education and culture (art, music, crafts) for their hands and minds, dignity, respect, equality and freedom for the soul.
5. Endorse, embrace a resource-based World economy, what type of globalisation as people we seek one of sharing providing equality or the one of present inequality.

6. Big Society (a load of bollocks) ideology an idea proposed integrating the free market with a theory of social solidarity based on hierarchy and voluntarism.

7. Discourage Egotistical attitudes within art community and practice with corporation, trust, understanding, sympathetic, compassion, sensitivity and welcome the wider community with open arms.

8. Create a more cohesive community; Sharing workspaces, equipment tools use design craft, Art to create a more inclusive social society.

Keyword: Ethical making



Fair Trade Label, historyhit.com (2019)

As Makers responsible sourcing raw Materials Locally and/or use 100% recycled materials when possible. Use fair-trade and Fair Mined trademarked materials insuring peace of mind and confidence for you and your customers. Thoughtful vegan materials for arts and crafts ensuring trust-worth source of plant based, cruelty free alternatives materials to animal or

petroleum conventional sources to improve the environmental and social sustainability of the practice (*Dr Greg Valerio MBE 2018*).

Keyword: Resource-based World economy



www.thevenusproject.com (2019)

What type of globalisation as people we seek one of sharing providing equality or the one of present inequality. Currently money is important in a society when certain resources for survival are controlled limited and/or rationed and is limits creativity with Time and cost. Jacque Fresco (architect of the Venus Project) a futurists which refer to resource based ecommics would be kinder to the environment freeing people to pursue more leisurely and long life learning pursuits such as art, crafts, conservation work etc and transfer towns and cities into more like university campuses (*Jacque Fresco 2019*) architect of the Venus Project). In the words of Tracey Emin 2013 “*Art should be for everybody and not just for the elite*” reported by *Tony Jones 07/03/2013 Independent online*. I Believe everyone should have free access to

Leisurely pursuits has it be widely reported that poverty, mental health and bad health fitness is on the increase in the UK (Independent online).

Keyword: Big Society

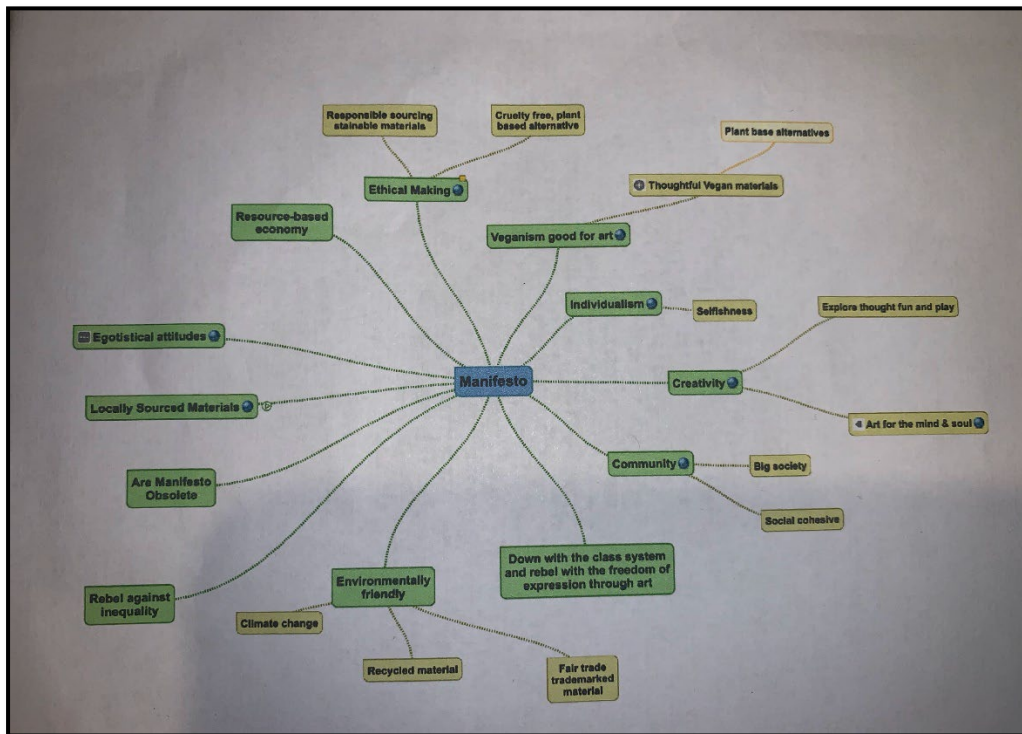


The New Republic (2019)

Big Society ideology an idea proposed integrating the free market with a theory of social solidarity based on hierarchy and voluntarism. Conceptually it draws on a mix of conservative communitarianism and libertarian paternalism. Its main objective was to help the Conservative Party distance itself from Thatcherism in the general election of 2010, notably by bringing about change for Britain's society. The government was to help society regenerate itself by giving British citizens the means to look after their communities with Social Solidarity with an awareness of shared interests, objectives, standards, and sympathies creating a psychological sense of unity of groups and/or classes (*Raphaëlle Espiet-Kilty, 20 July 2016*).

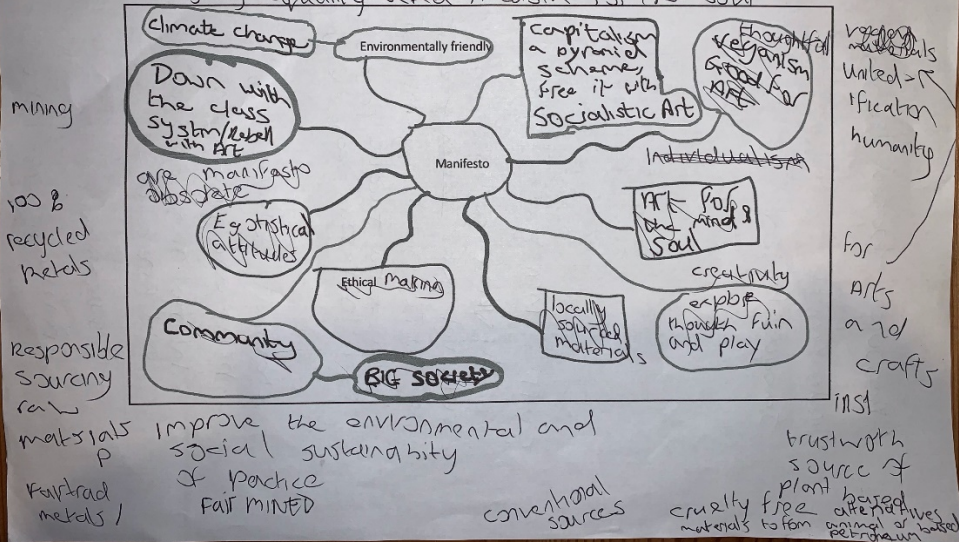
I believe the Tories used this ideology to justify cut to public service.

Mind Map



Ref: Iicad.org/manifesto-for-radical-social-change

inequalities People thought out the world should/must have a access to food and water for their bodies Education and culture Craft & music crafts for their hands and minds dignity equality and freedom for the soul



Resource-based Economy

Venus Project

Jacque Fresco

curr money is important in a
society when certain resources for
survival are ~~rather~~ ~~not~~ controlled
and rationed by minority
When ~~for~~ jacque fresco futurists
refer to resource based economies

chemical alternatives
print and packaging
information on greener consumption
and resource use

Resources maximising metal eclamation
renewable energy provides

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The New Republic (2019) Available at <https://newrepublic.com/article/154623/green-new-deal-solidarity-solution-climate-change-global-warming> (Accessed: Nov 2019).

10 Game-chaining Art manifestos. Available at <https://www.royalacademy.org.uk/article/ten-game-changing-manifestos> (Accessed: Oct 2019).

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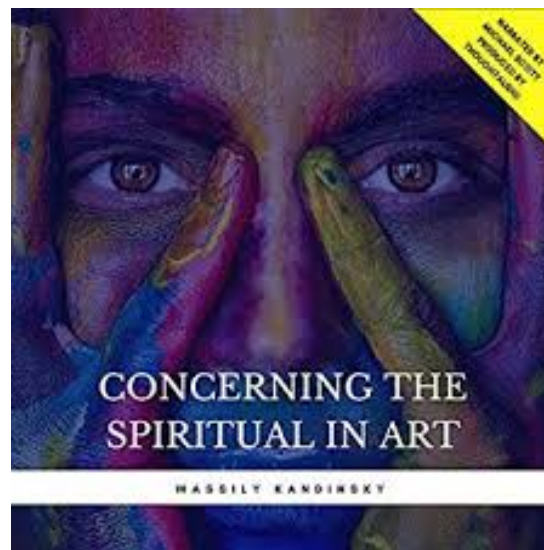
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Wassily Kandinsky



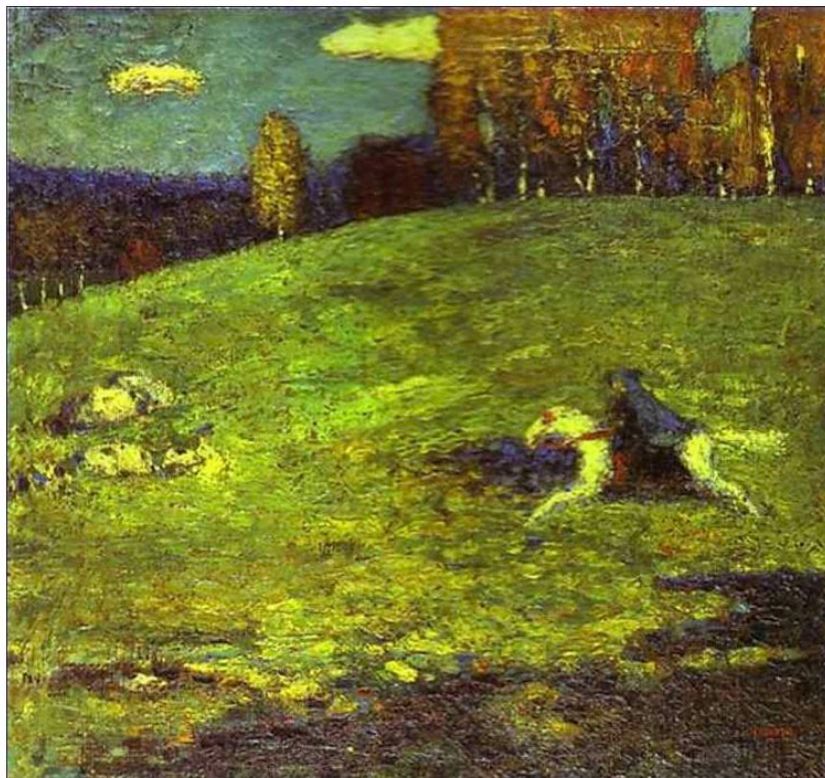
AB Books (2018)

I Instantly recognised abstract work however in my ignorance I don't know the Artist Wassily Kandinsky in my eagerness to learn more about this artist I required an audio copy of Concerning The spiritual in Art.

He was Russia painter, art theorist and a pioneer of abstract art. He moved around a lot, escape the Russian revolution he lived in Germany before first World war and eventually died in Nazi occupied France (Second World War). *"Every work of art is the child of his age"* (Kandinsky, chapter 1, 2018). Each period of culture produces art each to its own which should never be repeated though can be Repeated however it's never the same it's not authentic (Wassily Kandinsky 1912). Walter Benjamin seem to be sympathetic only for reproduction, as copies for learning artists trying to master techniques (*W. Benjamin 1935 p3*) however the mechanical reproduction of art diminishes the quality that seems to surround the original artwork uniqueness (*W. Benjamin 1935 p7*) The Russian talked about efforts to revive the best is stillborn He talks about the herd, the Volga Rushing from gallery to gallery Saying *"nice*

splendid” (*Kandinsky, chapter 1, 2018*) hungry souls go hungry he talks about how the soulless consume and the materialistic artists which produce productions of art which detached viewer . This reflective of my own work, makes me very aware of my own work that repeating a period or a moment of a past time may be aesthetically pleasing. People of the present time may not get it or may not provoke the same attention as the original of the time it was perceived. I feel that my work needs to reflect originality, present in the moment of the time. Throughout his life they were great social and technologically change; fascism, communism. He seemed concerned as he described the competing worlds of historical tradition of the emergence of modern metropolis enchant reinforce the idea of fragmentation experienced during the early 20th century I get the impression he is almost frightened by the transformation, speed of modernizing and the Wars and conflicts came with it. The idea Fragmentation; compartmentation and blurring the lines would become important part of his work for example the blue rider (1903) which help develop the start of his abstract style (*Kandinsky, chapter 1, 2018*).

Blue Rider



W. Kandinsky (1903) p136

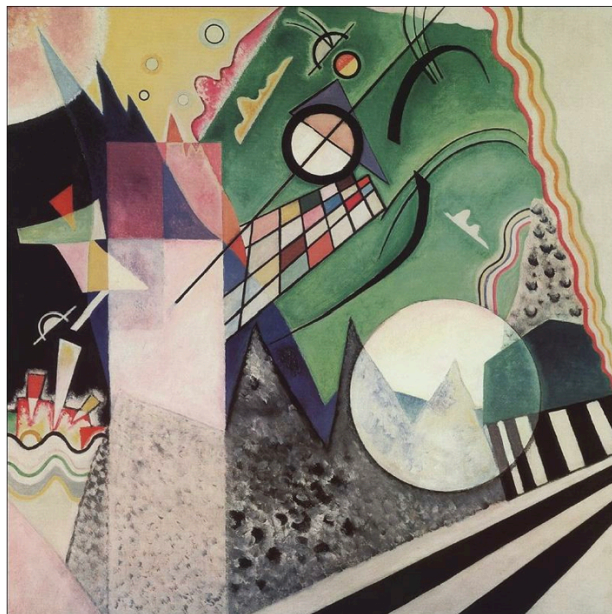
Munich View with Railway Castle



W. Kandinsky (1909) p220

“A large train across the composition entirely depicted in ominous black trailing a threatening shadow” (W. Kandinsky 1909) calling things like this “The interference of modernity and materialism on traditional and spiritual” (W. Kandinsky 1909).

Green Composition

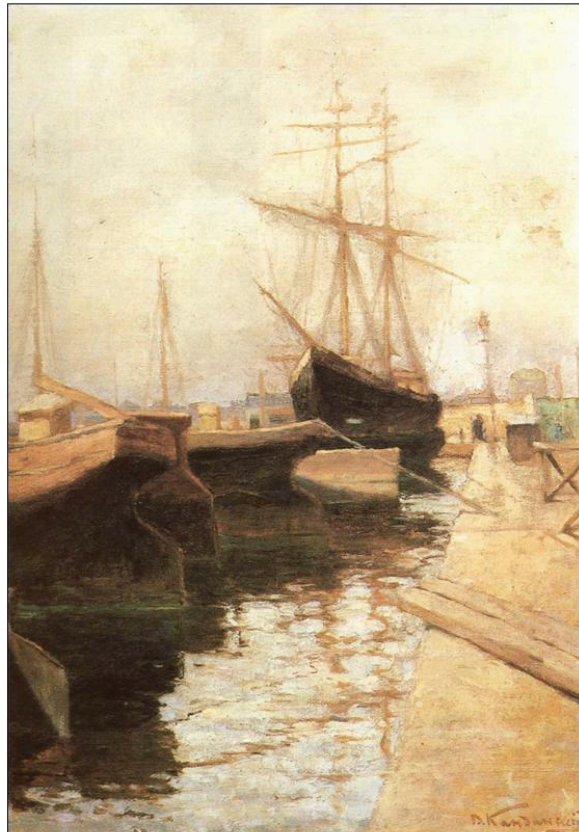


W. Kandinsky (1923) p1785

“The More frightening the world becomes...the more art becomes abstract” (W. Kandinsky 1915)

Odessa port, ship at Port on an overcast day and the water in the picture looks almost moving and the contrast of the light in the shadow he talks about his work in relation to vibrant colour and frequently refers his work to music (*Delphi 2015*).

Odessa Port



W. Kandinsky (1898)

Treating everything as a mere commodity with social change cause a reduction in cultural diversity and perspective allows the process of making of things uniform or similar, this includes objects, ideas and even values threatens the conception of the authentic, becomes more difficult or obsolete (*G. Debord 1984*) Due to the language he uses to provoke argument however I think he was trying to say in my interpretation an painter it's not just a painting it's more it has spiritual had spiritual meaning and he had an desire express spiritual quality or state of being true through art to the viewer.

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W. Kandinsky (1898) *Odessa Port* (Oil on Canvas) page 5, Delphi (2015) *Masters of Art, Kandinsky*, Delphi Classics, Available at <https://www.amazon.co.uk/kindle-ebooks-books>

W. Kandinsky (1909) *(Oil on Canvas)* page 220, Delphi (2015) *Masters of Art, Kandinsky*, Delphi Classics, Available at <https://www.amazon.co.uk/kindle-ebooks-books>

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W. Kandinsky (1923) *Green Composition* (Oil on Canvas) p1785 Delphi (2015) *Masters of Art, Kandinsky*, Delphi Classics, Available at <https://www.amazon.co.uk/kindle-ebooks-books>

W. Kandinsky 1915, Available at <https://www.wassily-kandinsky.org/wassily-kandinsky-quotes.jsp>

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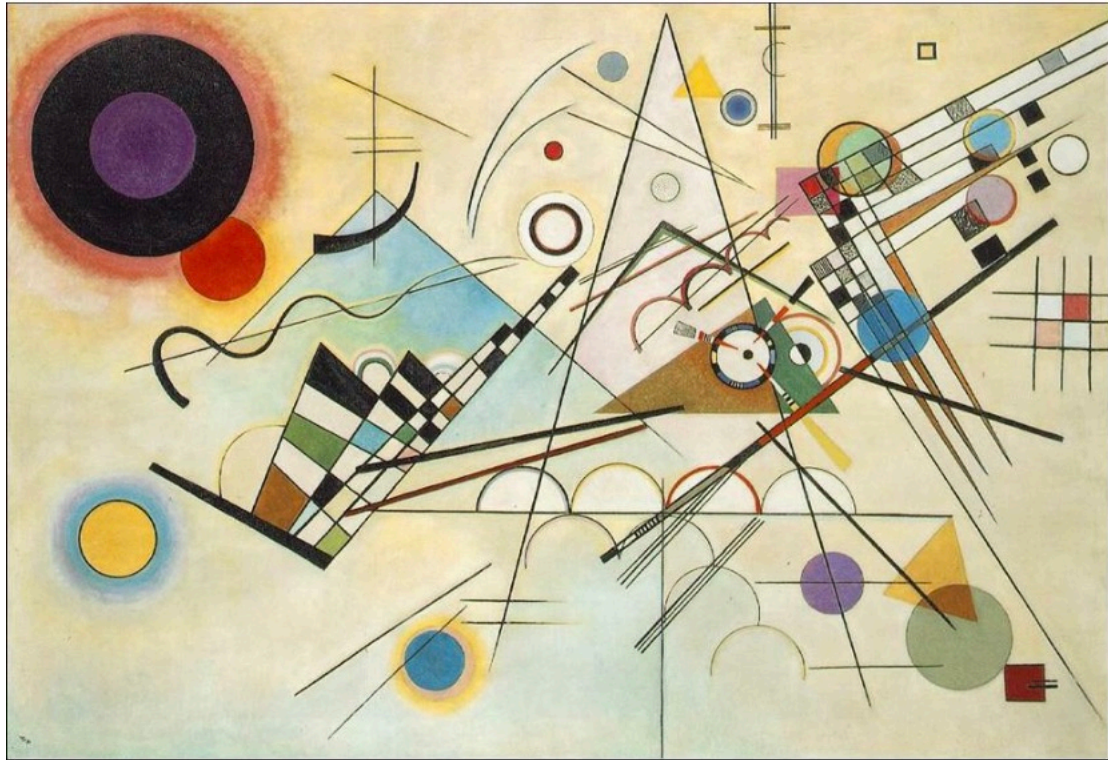
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Task 3-Ryan Moule- Observational Writing: Identify an image and write a semiotic analysis

Word Count: 516

Composition VIII



W. Kandinsky (1923) p1779

I was attracted to this painting by the geographical shapes and vivid colour especially the blues followed by green then red circle which in my perception a number of orbiting planets around black sun depict a landscape of triangles as mountains and the half circles as hills and the skinny rectangles with coloured, black and white squares remind me of buildings or dance floors with straight line and curved lines representing parts through the landscape to or from urban areas with movement and strangely makes me feel good, there seem more going on than meets the eye *“The relation between what we see and what we know is never settled. Each evening we see the sun set. We know that the earth is turning away from it. Yet the knowledge,*

the explanation, never quite fits the sight” (John Berger 1972 p1). Culture and experiences affect the way we see things and only see what we look at. (John Berger 1972 p8).

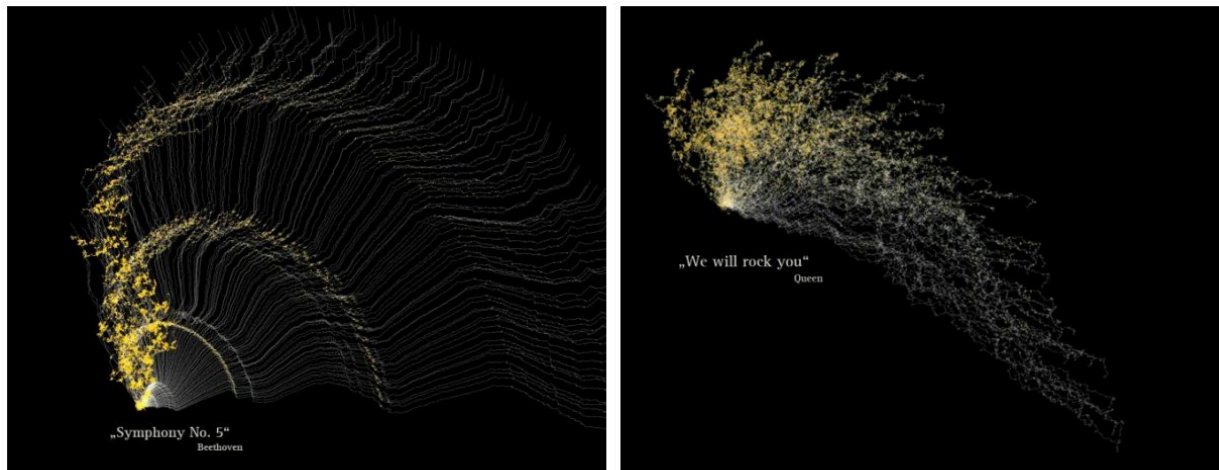
Cording to Guggenheim museum Kandinsky regarded Compositions 8 as the high point of his post-war achievement and he adopted a geomatic aspects of supremacism and constructivism. He believed his dramatic content of abstract forms alienated him from his count-parts so his work synthesized Russian avant-garde art with dynamic compositional elements resembling mountains, sun etc that still refer a landscape however it hides the coded truer deeper meaning which the viewer could not see. Kandinsky believed his art Composition 8 express an inner character of thing not just their surface appearance (*Nancy Spector/ Guggenheim museum 2019*).

Kandinsky wanted to eradicate the intermediary Objective world from his abstract art and portray his inner vision directly on the canvas expressed in terms of colour and motion (*W. Kandinsky 1926*). The signifier denoted of colour e.g. Red and signified means love, stop, blood, danger (*Barthes 1977*).

The denoted effect of colour, Kandinsky suggests an artistic experience were all about feeling and different colours affect mood (connoted imply feeling) for example yellow can disturb while blue can make people feel good. His opinions on colour were parallel to Johann Wolfgang, believe in different colours can convey emotions (*W. Kandinsky 1912 p42*).

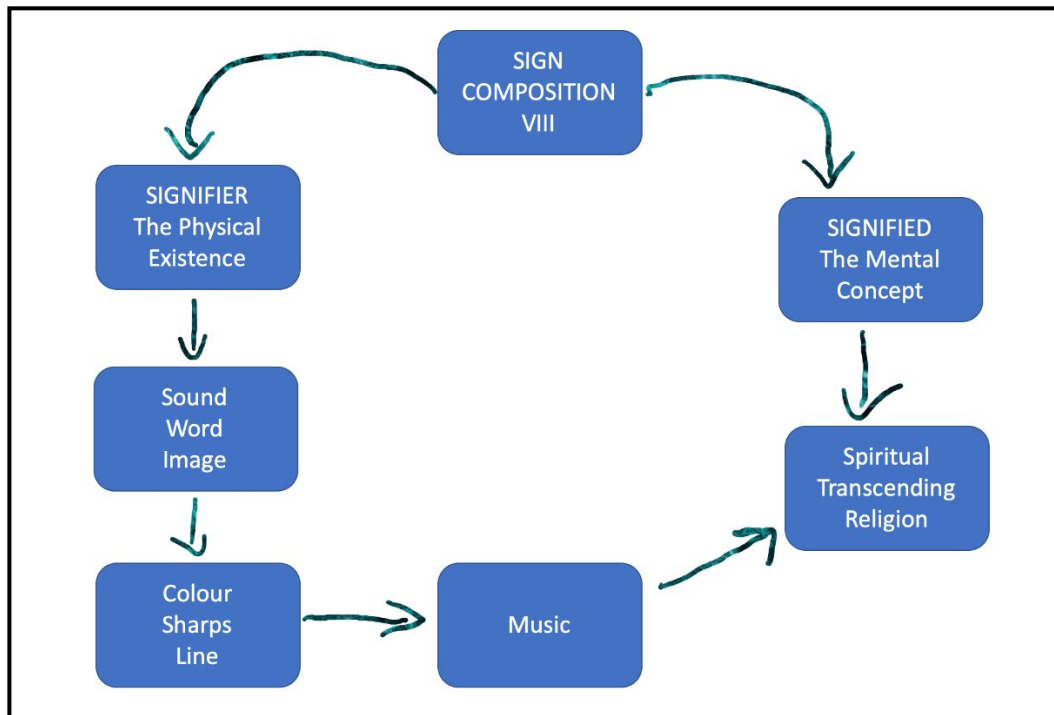
His abstract art is described as painted music. He is said to have seen line and colour while listening to music some art academics theories that Kandinsky was experiencing synaesthesia which was reflective in his abstract art (*Study.com 2003*). An example is narrative 2.0” created by Matthias Dittrich the code allows people to experience music in a visual way.

Narratives 2.0



Matthias Dittrich/interaction design Portfolio 2014

Semiotic Diagram



Michael Brown Dec 2019

Kandinsky uses symbolic slightly different describing exterior as a sign and interior as the symbolic he makes a contrast between the exterior defined as sign or uses materialistic or dead and the interior is defined as symbolic or uses spiritual or life. Kandinsky suggests the Artist must stay in touch with the interior and his heart (*Wassily Kandinsky 1926*). “Once we have allowed the painting to work on us directly, we are in a better position to make a meaningful evaluation”. (*John Berger 1972*). He explores the intermittent relationships between colour, form, line direction and intensity of the points to create a set authentic experience.

Translation of music pieces into Points



(Wassily Kandinsky 1926)

Point are produced from music, dance and sound can be represented with circle large or small so can assume an unlimited number of shapes it can become jagged and will have texture and can display different signs. *(Wassily Kandinsky 1926).*

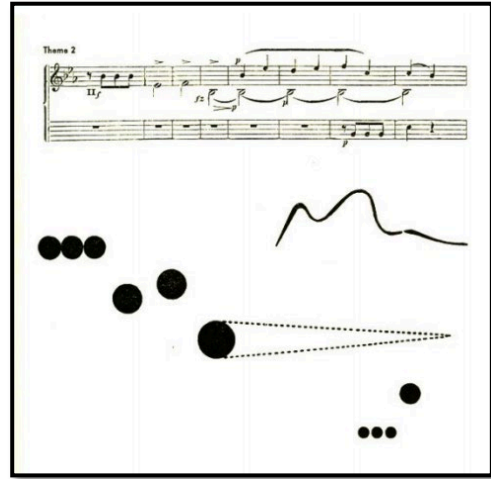
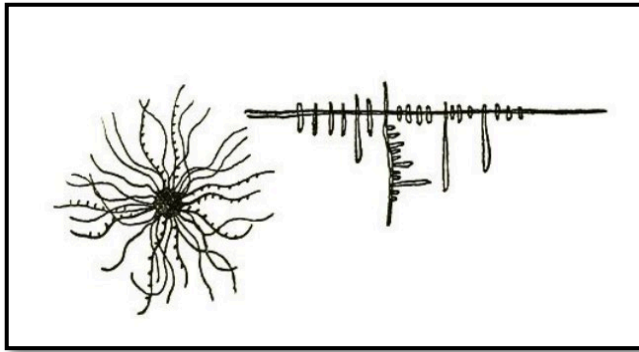
Translate music in Point and Line of a dancer



(Wassily Kandinsky 1926)

Points have the ability to give birth to the lines. Lines move from the points that signifies the visual transition from the fixed to the dynamic invoking motion.

Translated into Points



(Wassily Kandinsky 1926)

Object are organised into specific centres; plane is sharp or form with closed boundaries. Curved line are seeds of planes and straight lines meeting point create new forms *(Wassily Kandinsky 1926)*

Kandinsky tries to engage the sight, emotion and mind of the public by using point and line by creating a dialog between the viewer and the artwork using perceptual signs. He informs the viewer to change their perception denote by a sign of indicate, connoted; implies or suggests an idea of feeling consequence or condition *(Wassily Kandinsky 1926)*. Kandinsky uses lines and points to translate music into graphical expression, he was passionate in gauging the viewer to experience spiritual enlightenment through abstract art.

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