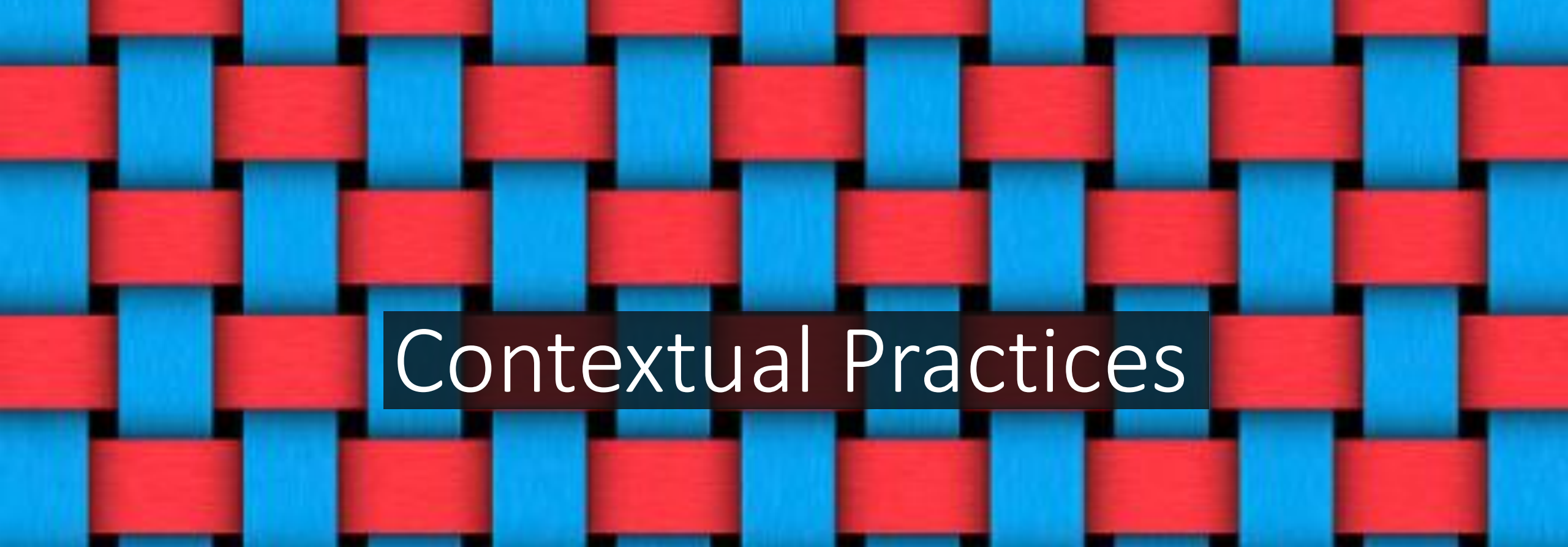




Contextual Practices

Lecture 4: BACKGROUNDING MANIFESTOS

Dr Julia Lockheart

Swansea College of Art, UWTSD

Week 4

Monday 4th
November
by 12 noon

Semester 1 2024

WEEK	0 23 rd - 27 th Sept	1 30 th -4 th Oct	2 7 th -11 th Oct	3 14 th -18 th Oct	4 21 st -25 th <u>Oct</u>	5 28 th -1 st Nov	6 4 th -8 th Nov	7 11 th -15 th Nov	8 18 th -22 nd <u>Nov</u>	9 25 th -29 th Nov	10 2 nd -6 th Dec	11 9 th -13 th Dec	12 6 th -10 th Jan	13 13 th -17 th Jan	14 20 th - 24 th Jan
Day	Intro to CP	(Tuesday 1 st Oct)	(Tuesday 8 th Oct)	(Tuesday 15 th Oct)	(Tuesday 22 nd Oct)	(Tuesday 29 th Oct)	(Tuesday 5 th Nov)	(Tuesday 12 th Nov)	(Tuesday 19 th Nov)	(Tuesday 26 th <u>Nov</u>)	(Tuesday 3 rd Dec)	(Tuesday 10 th Dec)			
L4 Tues	Induction week	Intro session: (10-12:00) taught session	S1 (10-12:00) taught session	S2 (10-12:00) taught session	S3 (10-12:00) taught session Gwen to present 10:00 Emily at 11:00	Reading week hand in draft to Turnitin No taught session	S1 (10-12:00) taught session	S2 (10-12:00) writing & feedback session	S3 (10-12:00) taught session	S1 (10-12:00) taught session	S2 (10-12:00) taught session	S3 (10-12:00) Feedback on task	6 th Jan Sub-mission of portfolio	Assessment & Feedback	

Portfolio TASK 1

Use feedback to redraft your writing

Hand in your *1st draft* to moodle on Monday 4th November by 12 noon

Go to Moodle
and look at --->

Julia's Group, SPD, DC and PFD courses 2024/2025

are from Surface Pattern Design, Design Crafts or Product and Furniture Design, submit your **Portfolio of Writing** here.

Deadline Tuesday 6th January, 2025 by 12:00pm (Noon).

You should save your writing as a **PDF**. **Upload** and **submit** your **PDF**.

Follow these notes:

1. Submit your portfolio of writing in a *single* PDF i.e. the three tasks are submitted together in **one document** (see **Sample Document for an example of how to lay out your work**).
2. Create a heading for each task (in the order in which you attended them).

For Example:

- Task 1 - **Manifesto Writing**
- Followed by 500 words and bibliography
- Task 2 - **Observational Writing**

Hand in your *1st draft* to moodle on Monday 4th November by 12 noon

For Example:

- Task 1 - **Manifesto Writing**
- Followed by 500 words and bibliography
- Task 2 - **Observational Writing**
- Followed by 500 words and bibliography
- Task 3 - **Practice-based Writing**

3. Include a *List of Figures* and *Bibliography* for each of the tasks. If you use the same books in another task, repeat the book entry in the relevant bibliography.

4. Submission title: **Portfolio of Writing**

On your portfolio **cover sheet** make sure you add: -

1. the **tasks** in the order you have arranged them;
2. your **Student Number**;
3. Your **BA course title**
4. **Word count for each task**, including all in-text references and quotation text, but excluding your bibliography;
5. **Tutor's name** (the name of the tutor who has been running your Contextual Practices seminar sessions).

Looking forward to seeing and reading your ideas. Feedback for this assignment will go live on **February 6th by 5pm**.



Check your drafts for similarities [HERE](#) before submission.

Hand in all
DRAFTS HERE

Go to Moodle
and look at --->

Samples



A Contextual Wall

A Padlet workspace



Sample Portfolios

LOOK OVER THIS SAMPLE AND STUDENT EXEMPLAR TO SEE HOW TO LAY OUT YOUR PORTFOLIO AS ONE DOCUMENT.



UWTSD Harvard Referencing Handbook (direct link)



Level 4 Contextual Practices Introduction Week 1 (03.10.23)



The History of the World in 100 Objects

This is the last omnibus. Choose which ones you would like to listen to.

Neil MacGregor, the director of the British Museum in London, finally completes his mammoth global history as told through objects from the Museum's collection. In this final episode, he brings us to the world of our own making. The 20th century saw objects used to express the power of totalitarian regimes, the sexual revolution of the 1960s and the end of Europe's colonial empires. Technological innovations have changed the way we relate to each other and the material world. The invention of man-made materials like plastic resulted in mass production and consumption on an unprecedented scale. More objects have been produced in the last 100 years than ever before. Yet many of these new objects are ephemeral and disposable. This raises questions about the environment, global resources, and sustainability. But, as has been true for almost 2 million years, the objects we use to face these challenges will go on to reveal our history to future generations.

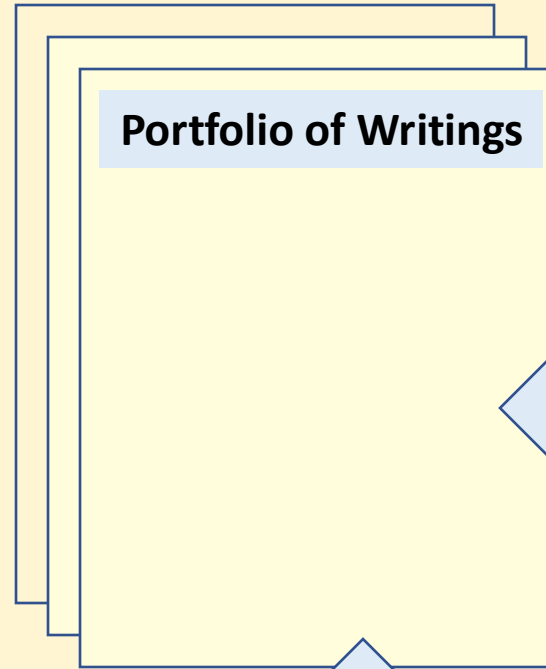
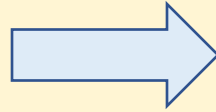
Purpose of these lectures:-

Support your ability to
complete the tasks,
communicate your
ideas, and understand
under-graduate level
writing conventions.

Ask you to question and
develop **your values**
and **vision** for your
future as designers

Add to your knowledge
of **culture** and
understanding of
art/design history and
movements

**Complete the tasks,
communicate your
ideas, apply writing
conventions.**



Portfolio of Writings

**culture and art/design
history and movements**



your values and vision



Samples

Student Name:

P Number:

Programme of Study:

Module: ADAD4018 Ways of Thinking

Tasks in the order I received them:

Task One: Semiotic Analysis = 519 words

Task Two: Manifesto = 481 words

Task Three: Practice-based writing = 501 words

Samples

Task Two: Manifesto

1. Burn newspapers that propagate anti-Semitic viewpoints.
2. In the so-called era of 'post truth' and 'alt. facts', we must strive to question, subvert and challenge the mediation of images. We reassert the role of deconstruction in understanding the production of false narratives and meanings.
3. Always make an effort to 'be in the world' instead of being somewhere else (virtually).
4. The role of art and design in the commodity age is to make things visible. In order to break habitual ways of seeing/creating/making, we have to give ourselves time to stop 'using' and start 'contemplating' the world and how we inhabit it.
5. Do not use Facebook as a means to ask questions or get answers. Go direct to the source. Rumours fly. Truth prevails.
6. We must recognise that all categories of knowledge can change according to time, place, and use. Meaning oscillates.
7. You don't need prior knowledge when 'reading' an artwork. Emotional response is a valid response.
8. Passivity has no place here.

Keywords & Images

Post Truth



Fig. 1, Vote Leave Bus, 2016.

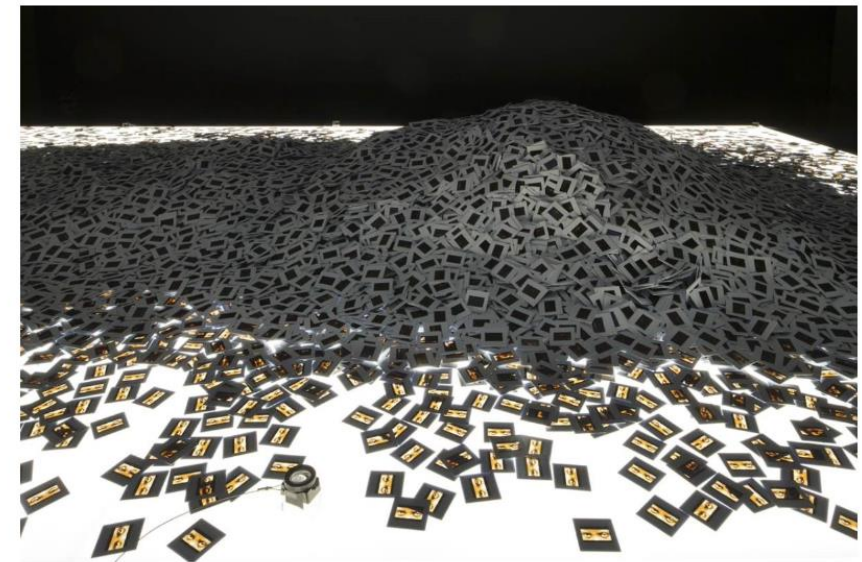
2. In the so-called era of 'post truth' and 'alt. facts', we must strive to question, subvert and challenge the mediation of images. We reassert the role of deconstruction in understanding the production of false narratives and meanings.

The Oxford English Dictionary announced their 2016 word of the year as 'Post-truth' (Midgely, 2016). Brought to the fore by the UK's 'in out referendum' to leave the European Union, and the United States Presidential election between Hilary Clinton

and Donald Trump. Our relationship to notions of truth have become contested and pushed to their limit. Whereas modernity favours the universal, postmodernism savours the singular and idiosyncratic. As discussed in John D. Caputo's book, *Truth* (2013), "If you ask a postmodernist, 'what is truth' they are likely to squint and say, 'It depends'". (2013, p.34). Our relationship to the truth is never a given, meaning oscillates. Our contemporary world has taken this to new extremes.

Keyword: Making Visible

1. The role of art and design in the commodity age is to make things visible. In order to break habitual ways of seeing/creating/making, we have to give ourselves time to stop 'using' and start 'contemplating' the world and how we inhabit it.



Samples

Fig. 2, *The Eyes of Gutete Emerita*, Alfredo Jaar

In an age that often feels defined by division, compounded by unfair representations of 'otherness' (Channel 4's, Poverty Street, Donald Trump retweeting far right hate group 'Britain first'), representation is cruelly used to make rhetorical points that have nothing to do with anyone's ethnic or cultural background. Photojournalists often attempt to tell stories about the lives of others, but in Alfredo Jaar's (2004) *The Eyes of Gutete Emerita*, Jaar doesn't make atrocity into a spectacle, instead Jaar uses representation to completely overthrow how we speak for others. Over a five month period in 1994, more than one million Rwandans, mostly members of the Tutsi minority, were systematically slaughtered as the world closed its eyes to genocide. Here, Jaar tells the story of 30 year old Rwandan, Gutete Emerita, who was attending mass with her family when a massacre began, Gutete's husband and two sons were killed before her eyes. Somehow, Gutete was able to escape. Here Jaar, instead of attempting to depict such atrocity that Gutete witnessed, takes one image of Gutete's eyes, which are repeated to the same number of deaths she witnessed. A subversive work of art.

Keywords: Emotional Response

You don't need prior knowledge when 'reading' an artwork. Emotional response is a valid response.



Fig. 3, *Fernando Pessoa*, Richard Serra, 2007-8

Encounters with art do not always go as well as they might. We are likely to leave highly respected museums and exhibitions feeling underwhelmed, or even bewildered and inadequate, wondering why the transformational experience we had anticipated did not occur. It is natural to blame oneself, to assume that the problem must come down to a failure of knowledge or capacity for feeling. As Alain de Botton points out in his book, *Art As Therapy* (2013); 'it lies in the way that art is

Samples

taught, sold and presented by the art establishment. Since the beginning of the twentieth century, our relationship to art has been weakened by a profound institutional reluctance to address the question of what art is for.' (2013: 4). In Richard Serra's *Fernando Pessoa*, a profound sense of sadness is present. In a world that often suggests we should be happy, all the time (#happiness), Serra's work does not deny our troubles. It tells us, through its materials and form, that sorrow is written into the contract of life. This art work is accepting.

Bibliography

- Caputo, J. D. (2013). *Truth; Philosophy in Transit*. London, Penguin.
- De Botton, A. (2013). *Art as Therapy*. London, Phaidon.
- Jaar, A. (2004). *The Eyes of Gutete Emerita*. New York, Foil.
- Midgeley, N. (2016) The word of the year 2016 is... *Oxford Living Dictionary* [Website Oxford University Press]. Available at:
<https://en.oxforddictionaries.com/word-of-the-year/word-of-the-year-2016>
(Accessed 15th October 2018)

List of Figures

- Figure 1: *Vote Leave Bus*, 2016. Accessed: <https://slate.com/business/2016/06/brexit-supporters-are-starting-to-regret-ps350-million-nhs-lie.html> (Accessed on 12th October, 2021)
- Figure 2: Alfredo Jaar *The Eyes of Gutete Emerita*, Accessed:
https://www.domusweb.it/en/news/2014/04/19/alfredo-jaar-tonight_no_poetry_will_serve_.html (Accessed on 12th October, 2021)
- Figure 3: *Richard Serra (2007-8) Fernando Pessoa*. Accessed:
<https://www.pinterest.com/pin/509821620288068933/> (Accessed on 12th October, 2021)

(NB. There are only three books here, but your bibliography should include all relevant research for this task. The bibliography will inform your reader/ marker of the breadth of your research. **Check Harvard referencing:**
<https://www.uwtsd.ac.uk/media/uwtsd-website/style-assets/content-assets/documents/library-and-learning-resources/Harvard-eng.PDF>)

REVIEW

Manifesto Discussions

Have you completed the following:

- Visited the *designmanifestos.org* website? 🌱🌿✅
- Listened to the BBC programmes on manifesto (Via BoB or BBC SOUNDS)? 🌱🌿🍀🍀✅
- Downloaded all the slides from talks you have received from Moodle and downloaded the recordings from Teams? 🌱🌿🍀🍀❓✅
- Completed the homework tasks? 🌱🌿🍀🍀🌳🌲🌴🌳🌲🌴✅
- SO.... Can you tell me what is a manifesto?

 [The Work of Art in the Age of Mechanical Reproduction by Walter Benjamin \(1936\)](#)

 [Ways of Thinking Session 1](#)

 [The History of the World in 100 Objects](#)

This is the last omnibus. Choose which ones you would like to listen to.

Neil MacGregor, the director of the British Museum in London, finally completes his mammoth global history as told through objects from the Museum's collection. In this final episode, he brings us to the world of our own making. The 20th century saw objects used to express the power of totalitarian regimes, the sexual revolution of the 1960s and the end of Europe's colonial empires. Technological innovations have changed the way we relate to each other and the material world. The invention of man-made materials like plastic resulted in mass production and consumption on an unprecedented scale. More objects have been produced in the last 100 years than ever before. Yet many of these new objects are ephemeral and disposable. This raises questions about the environment, global resources, and sustainability. But, as has been true for almost 2 million years, the objects we use to face these challenges will go on to reveal our history to future generations.

 [Ways of Thinking pin board](#)

Use the ideas board to pin pictures and words

 [Manifesto lecture-week 2](#)

This lecture is the first week of the manifesto task

 [BBC Manifestos](#)

 [Week 3 Marxism, Modernism and Manifestos](#)

Week 3 Marxism, Modernism and Manifestos

 [Objects of Desire](#)

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design manifestos .org



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Has this process of looking at design manifestos helped you to identify/understand your **values or beliefs** as a designer?

Has this process helped you to identify the **cultural values** that surround your design practice?

How do you ensure that your values match you as a designer?

What do you stand for?



I Am For... (Statement, 1961)

I am for an art that is political-erotic-mystical, that does something other than sit on its ass in a museum.

I am for an art that grows up not knowing it is art at all, an art given the chance of having a starting point of zero.

I am for an art that embroils itself with the everyday crap and still comes out on top.

I am for an art that imitates the human, that is comic, if necessary, or violent, or whatever is necessary.

I am for all art that takes its form from the lines of life itself, that twists and extends and accumulates and spits and drips, and is heavy and coarse and blunt and sweet and stupid as life itself.

Richard Serra,
My Curves Are Not Mad,
(1987).

Cor-Ten Steel, Overall: 168 x 539 3/8 x 139 in. Each plate:
168 x 539 3/8 x 2 in. Raymond and Patsy Nasher Collection,
Nasher Sculpture Center, Dallas, Texas.



Richard Serra. *Verb List*. 1967–68. Graphite on paper, 2 sheets, each 10 x 8" (25.4 x 20.3 cm). The Museum of Modern Art, New York. Gift of the artist in honor of Wynn Kramarsky. © 2011 Richard Serra/Artists Rights Society (ARS), New York https://www.moma.org/explore/inside_out/2011/10/20/to-collect/

to roll
to crease
to fold
to store
to bend
to shorten
to twist
to dapple
to crumple
to shave
to tear
to chip
to split
to cut
to sever
to drop
to remove
to simplify
to differ
to disarrange
to open
to mix
to splash
to knot
to spill
to droop
to flow

Richard Serra, "Verb List Compilation: Actions to Relate to Oneself"
[1967-1968]

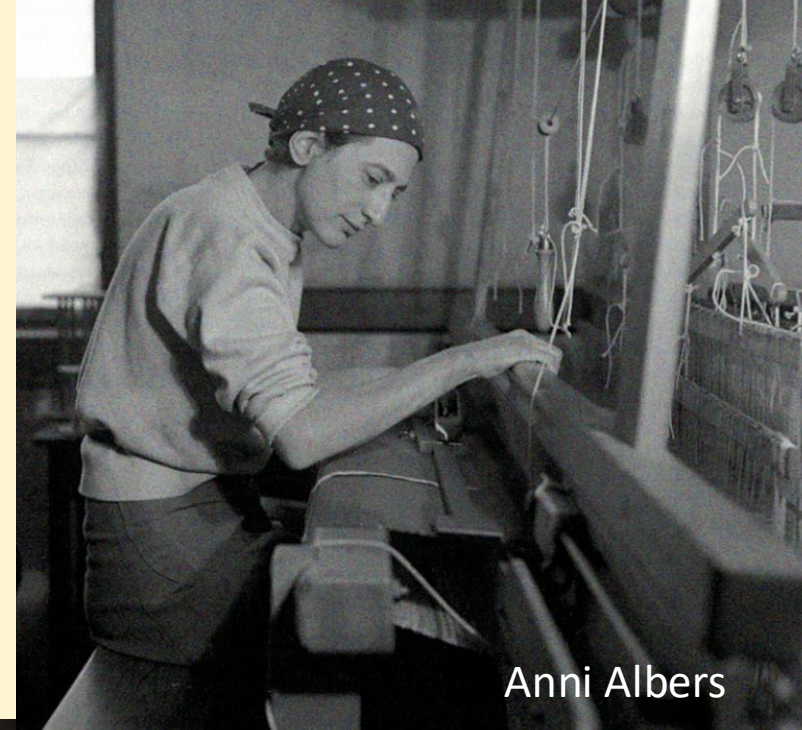
to roll	to curve	to scatter	to modulate
to crease	to lift	to arrange	to distill
to fold	to inlay	to repair	of waves
to store	to impress	to discard	of electromagnetic
to bend	to fire	to pair	of inertia
to shorten	to flood	to distribute	of ionization
to twist	to smear	to surfeit	of polarization
to dapple	to rotate	to compliment	of refraction
to crumple	to swirl	to enclose	of tides
to shave	to support	to surround	of reflection
to tear	to hook	to encircle	of equilibrium
to chip	to suspend	to hole	of symmetry
to split	to spread	to cover	of friction
to cut	to hang	to wrap	to stretch
to sever	to collect	to dig	to bounce
to drop	of tension	to tie	to erase
to remove	of gravity	to bind	to spray
to simplify	of entropy	to weave	to systematize
to differ	of nature	to join	to refer
to disarrange	of grouping	to match	to force
to open	of layering	to laminate	of mapping
to mix	of felting	to bond	of location
to splash	to grasp	to hinge	of context
to knot	to tighten	to mark	of time
to spill	to bundle	to expand	of carbonization
to droop	to heap	to dilute	to continue
to flow	to gather	to light	

netic
on
ty
m
ize
st
ion

5-minute Manifesto Tasks

Thinking of Richard Serra's list, make a list of as many making verbs and contexts as you can in 5 minutes :

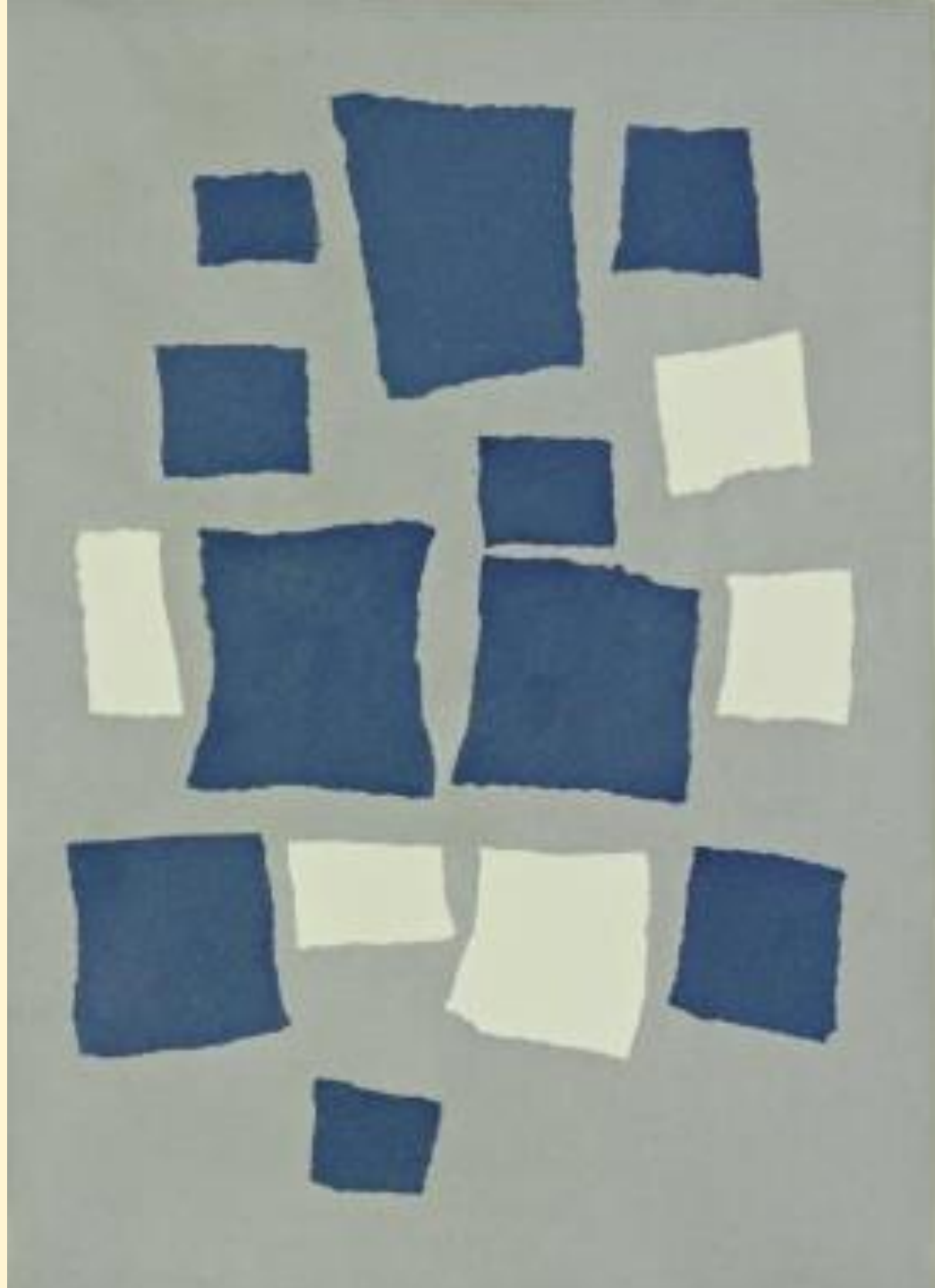
Over the past few weeks, we have thought about your beliefs and values as a designer. Make a list of your beliefs and values in 5 minutes:



Anni Albers



Where does this pattern come from?



Where does this pattern come from?

Take a piece of paper and fold it into 16 rectangles.

In each rectangle write a keyword from your beliefs and values derived from your discussions.

Tear the paper into 16 separate rectangles.

Throw the paper in the air and look at where the words fall.

Write a poem using the random placement of the keywords.

A Manifesto for Practice

Work together and look for patterns within each question area.

For example, the areas would be

- Making – How? Why? Who for?,
- Awareness of aesthetics,
- Political or Ethical concerns,
- Influences,
- Similarities and differences
- Appropriate rules.

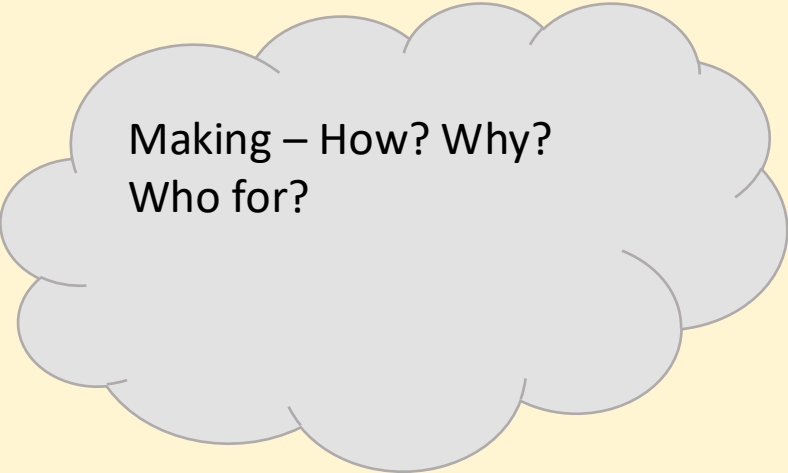
A Manifesto for Practice

Answer the following 8 questions by asking your practice:

1. How and why do I make my work (my motivation)?
 2. Do I have an aesthetic, or a visual way of making which identifies my work from other's?
 3. Am I politically or ethically motivated?
 4. Who I am influenced by?
 5. How is my work different from other's?
 6. Who does my work address?
 7. Can I use the differences or similarities to make interesting rules?
 8. Where will these rules take me?
- *now go back and reassess your stating points...*

A Manifesto for Practice

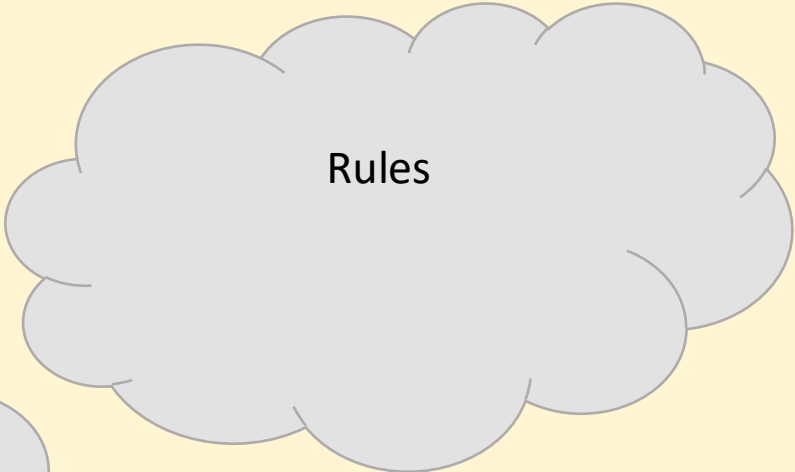
See if you can create clouds of ideas



Making – How? Why?
Who for?



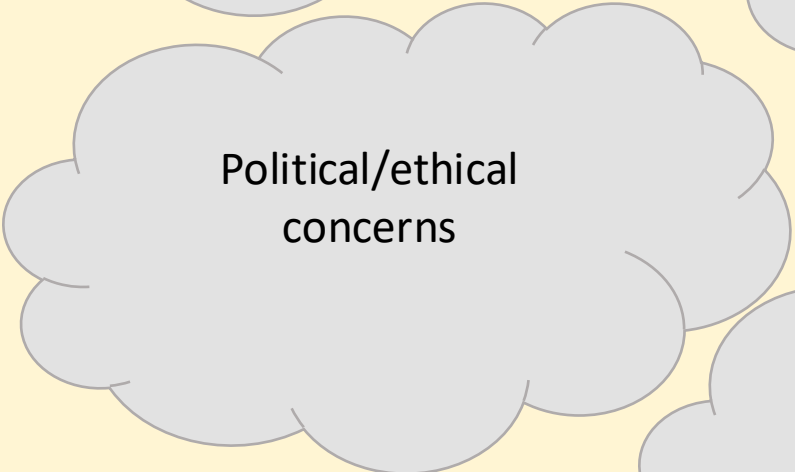
Awareness of aesthetics



Rules



influences



Political/ethical
concerns



Similarities and
differences

A Manifesto for Practice

Now you can narrow down the phrases you think are most important.

There's no magic number of phrases, but aiming for 8 statements — enough to give some depth to your manifesto, but not so many that it becomes a chore to read.

A Manifesto for Practice

This is the draft stage of a manifesto.

You can edit and rewrite but this is a starting point.

Once the statements are set, come up with a visual way to share them. The text should reflect your personality.

Finally, embed the final manifesto into the portfolio of writing, and consider posting it publicly to inspire others.

History

MODERNITY / MODERNISM



Modern Times Charlie Chaplin (1936)



Quality of Rural life

Grain Harvest (August)" by Pieter Bruegel the Elder
(1525–1569)

This was fought
against by William
Morris and John
Ruskin.



John Ruskin



William Morris

Culture, it is argued, is not so much a set of things – novels and paintings or television programmes or comics – as a process, a set of practices. Primarily, culture is concerned with the production and exchange of meanings – the ‘giving and taking of meaning’ – between the members of a society or group ... Thus culture depends on its participants interpreting meaningfully what is around them, and ‘making sense’ of the world, in broadly similar ways. (Hall, 1997, p.2)

Introduction, in Hall, S. (1997) Representation: Cultural Representations and Signifying Practices. London: Sage. pp. 1–12. Permalink:
https://librarysearch.uwtsd.ac.uk/permalink/44WHELF_UWTSD/11c0l68/alma9915522702421

Let's look at the
culture surrounding
the BAUHAUS +
their Manifesto



The idea of the fundamental unity underlying all branches of design was my guiding inspiration in founding the original Bauhaus.

Walter Gropius (1965)



1919-1933

Years of the School
Weimer
1919
-
1925
Dessau
1925
-
1932
Berlin
1932
-
1933
Closed by the
Nazi's

Bauhaus = 'Construction house' or
School of Building



Years of the
School
Weimer

1919

-

1925

Dessau

1925

-

1932

Berlin

1932

-

1933

Closed by the
Nazi's



Walter
Gropius
1919-28

Years of the School

Wormer

1919

-

1925

Dessau

1925

-

1932

Berlin

1932

-

1933

Closed by the
Nazi's



Hannes
Meyer 1928
30

Years of the School
Weimer

1919

-

1925

Dessau

1925

1932

Berlin

1932

-

1933

Closed by the
Nazi's



Ludwig Mies van der Rohe 1930-33

Years of the
School
Weimer
1919

-

1925
Dessau
1925

-

1932
Berlin
1932

-

1933
Closed by the
Nazi's



The ultimate aim of all creative activity is the building. We must all return to the crafts. The school is the servant of the workshops and will one day be absorbed by them.

Let us together create the new building of the future which will one day rise towards the heavens as the crystalline symbol of a new and coming faith.

On the teaching staff were Wassily Kandinsky and Paul Klee

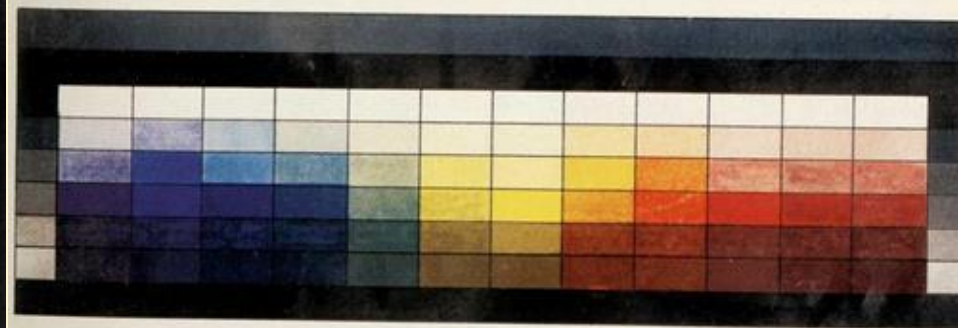
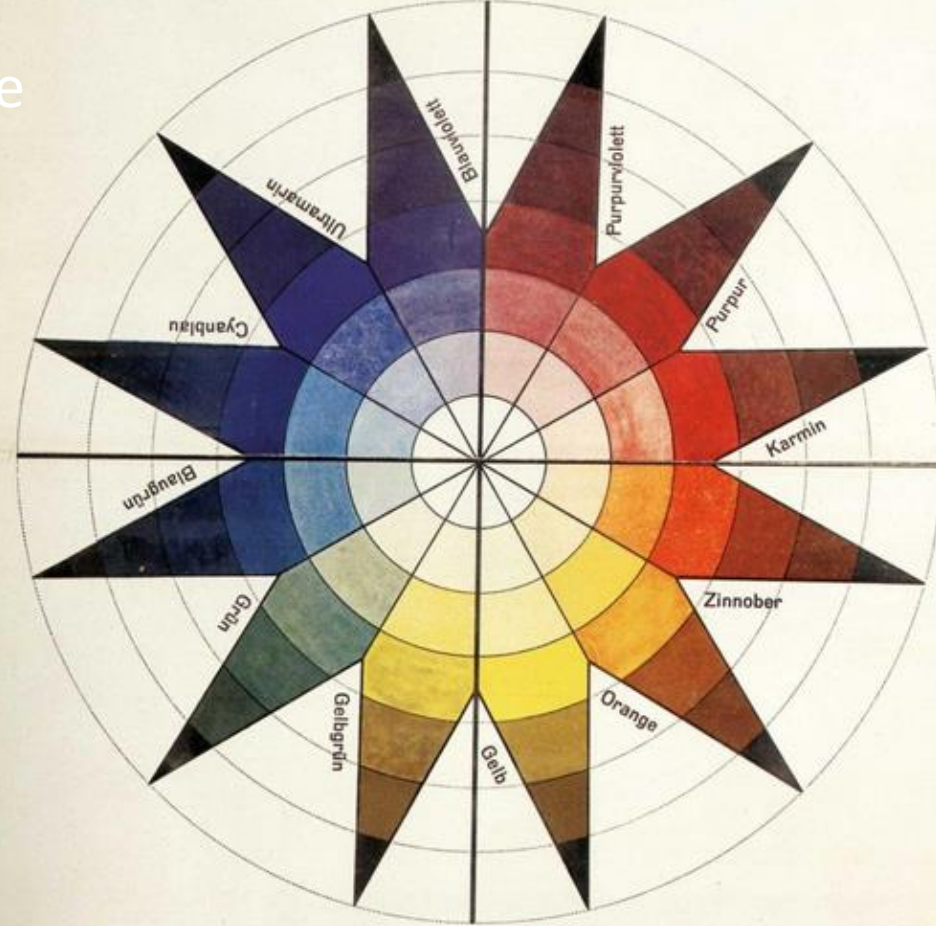


Wassily Kandinsky, *On White II* (1924)



Paul Klee, *Castle and Sun* (1929)

Johannes Itten Foundation Course



Farbenkugel

7 Lichtstufen 12 Tönen

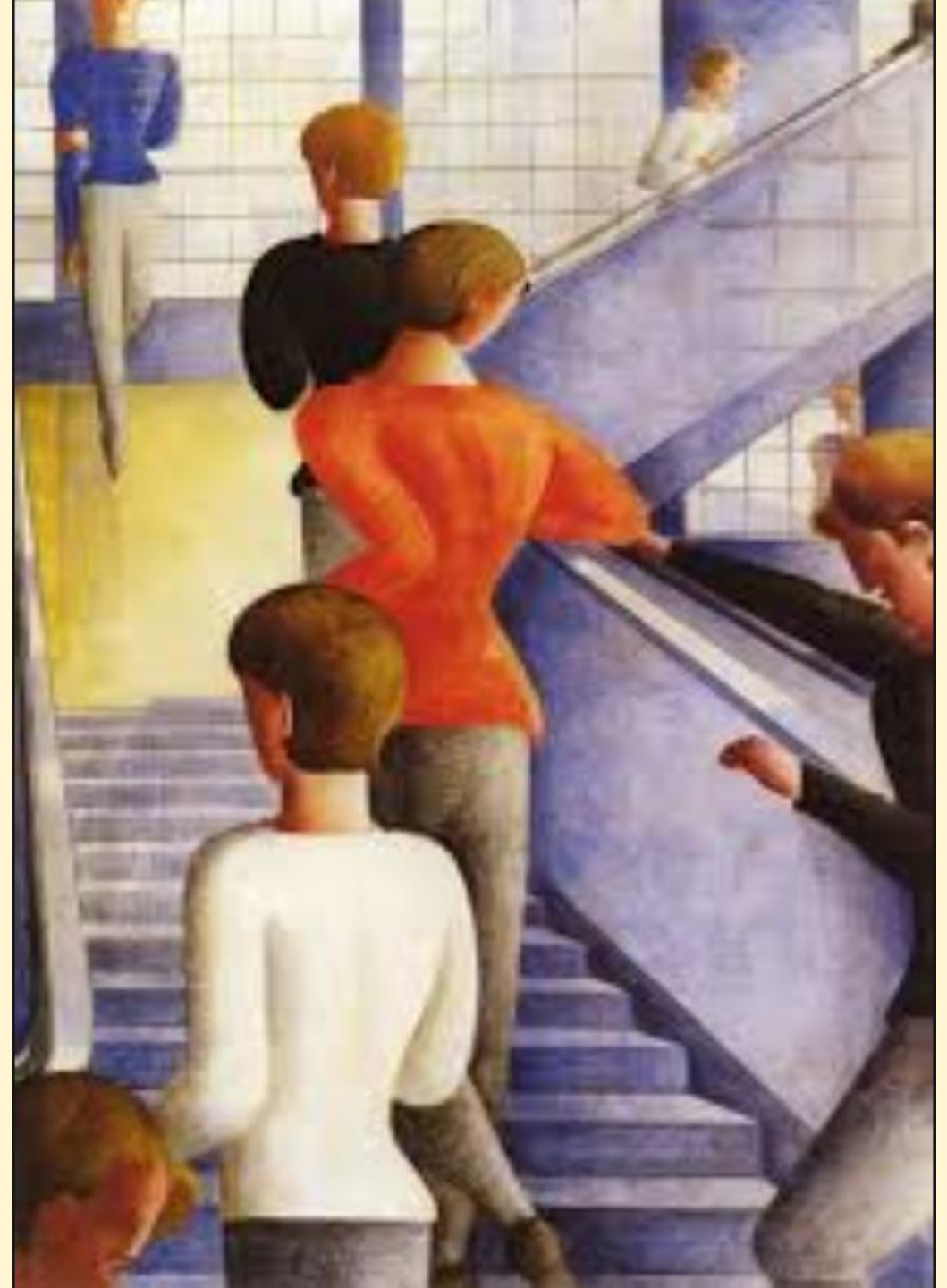


The Bauhaus masters on the roof of the new Bauhaus building, 1926 (Gunta Stölzl is the only woman in the photograph)

Theatre was key to collaborative spirit of all art forms: Artistic director - Oscar Schlemmer

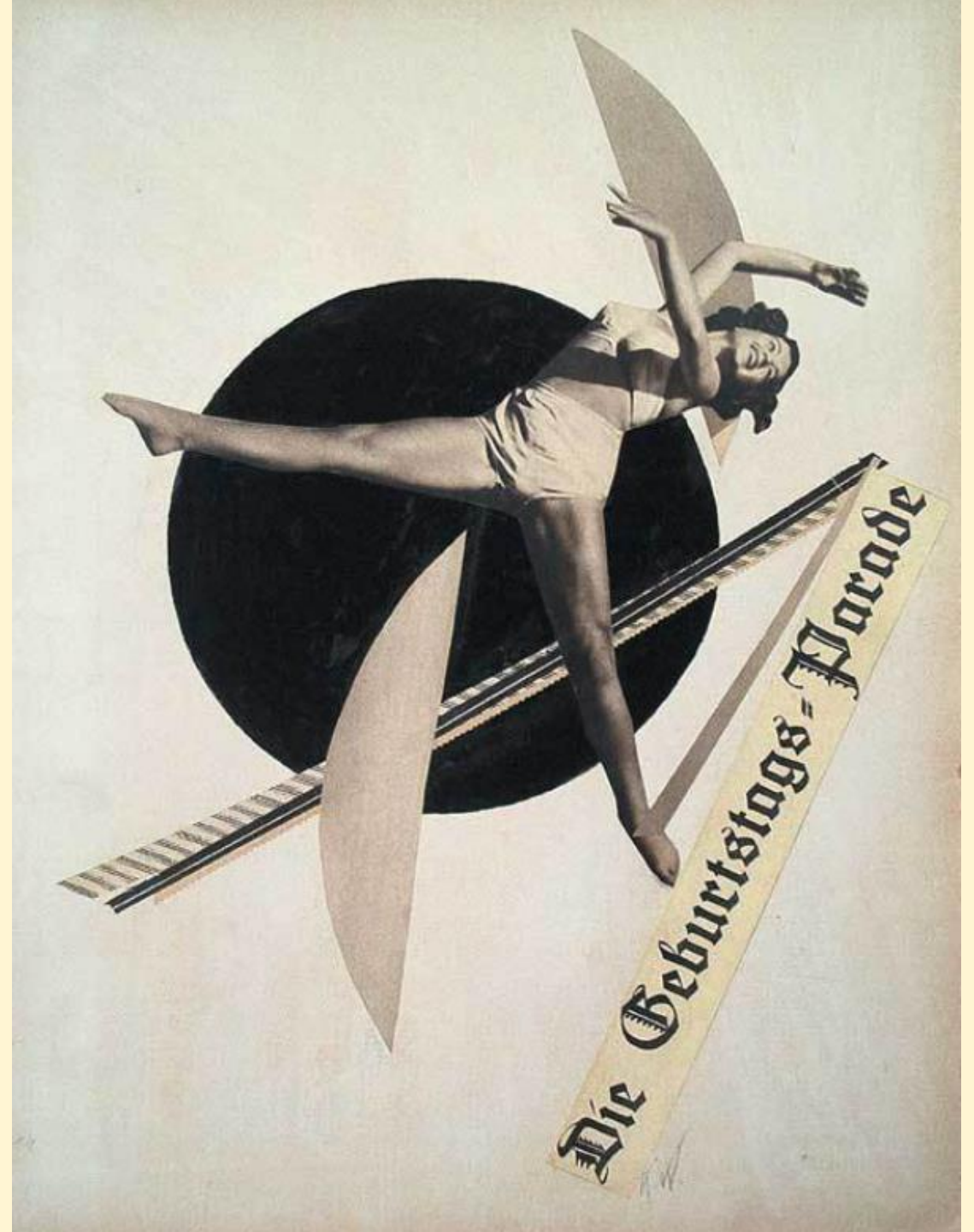
- <https://www.youtube.com/watch?v=T9vxsQYrREY>

Oscar Schlemmer, The Bauhaus Stairway (1932)



Moholy-Naggy, a Russian Constructivist, took over the foundation course in 1923 removing all that Itten had set up.

Moholy-Naggy (1923)



Integrated art, craft with design with mass production
Wanted good design to be cheap and mass produced



Peter Keller Cradle



Marianne Brandt *Tea infuser and strainer* (1924)

Form follows function – Louis Sullivan (1896)

Did not cap numbers of women attending, so large numbers did. This meant that they were segregated into the ceramics, bookbinding and weaving workshops.



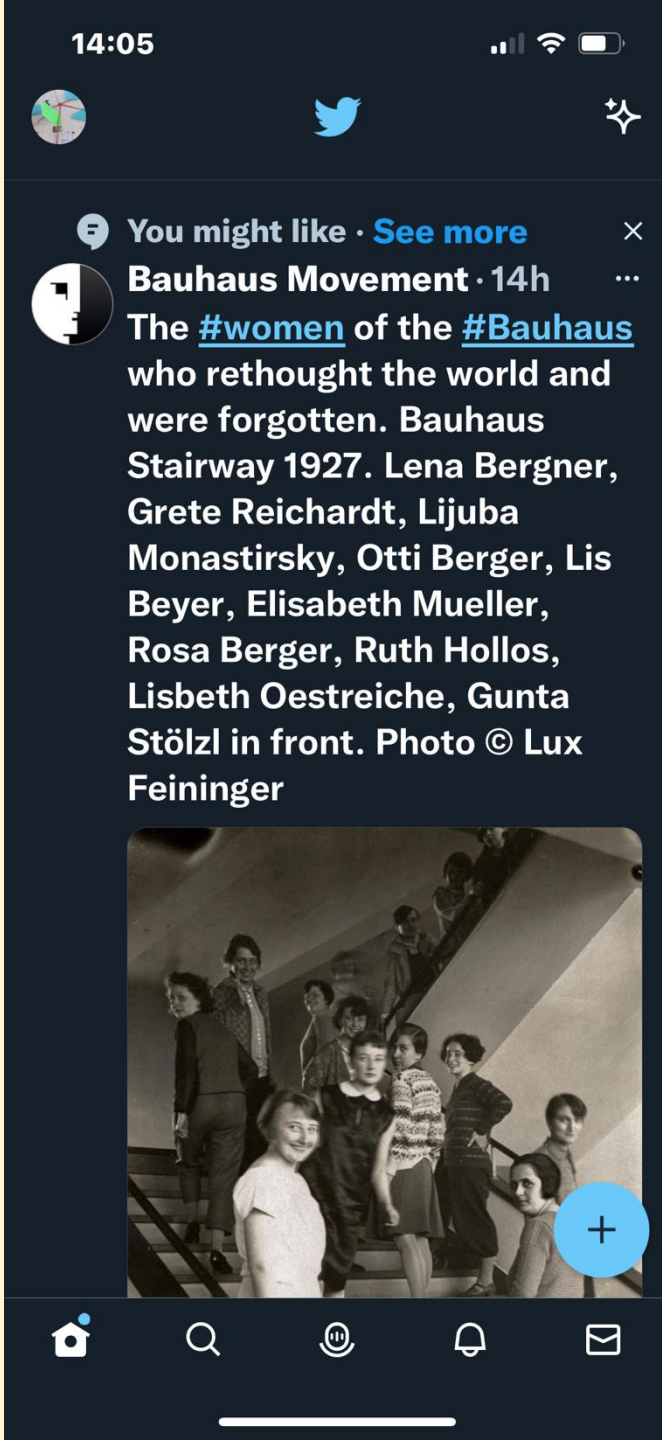
Gunta Stölzl (1923)



Bauhaus Stairway 1927.
The women of the
Bauhaus who rethought
the world and were
forgotten:

Lena Bergner,
Grete Reichardt,
Lijuba Monastirsky,
Otti Berger,
Lis Beyer,
Elisabeth Mueller,
Rosa Berger,
Ruth Hollos,
Lisbeth Oestreiche,
Gunta Stölzl (in front)
Photo by Lux Feininger

Tweet from
@BauhausMovement 22.10.22





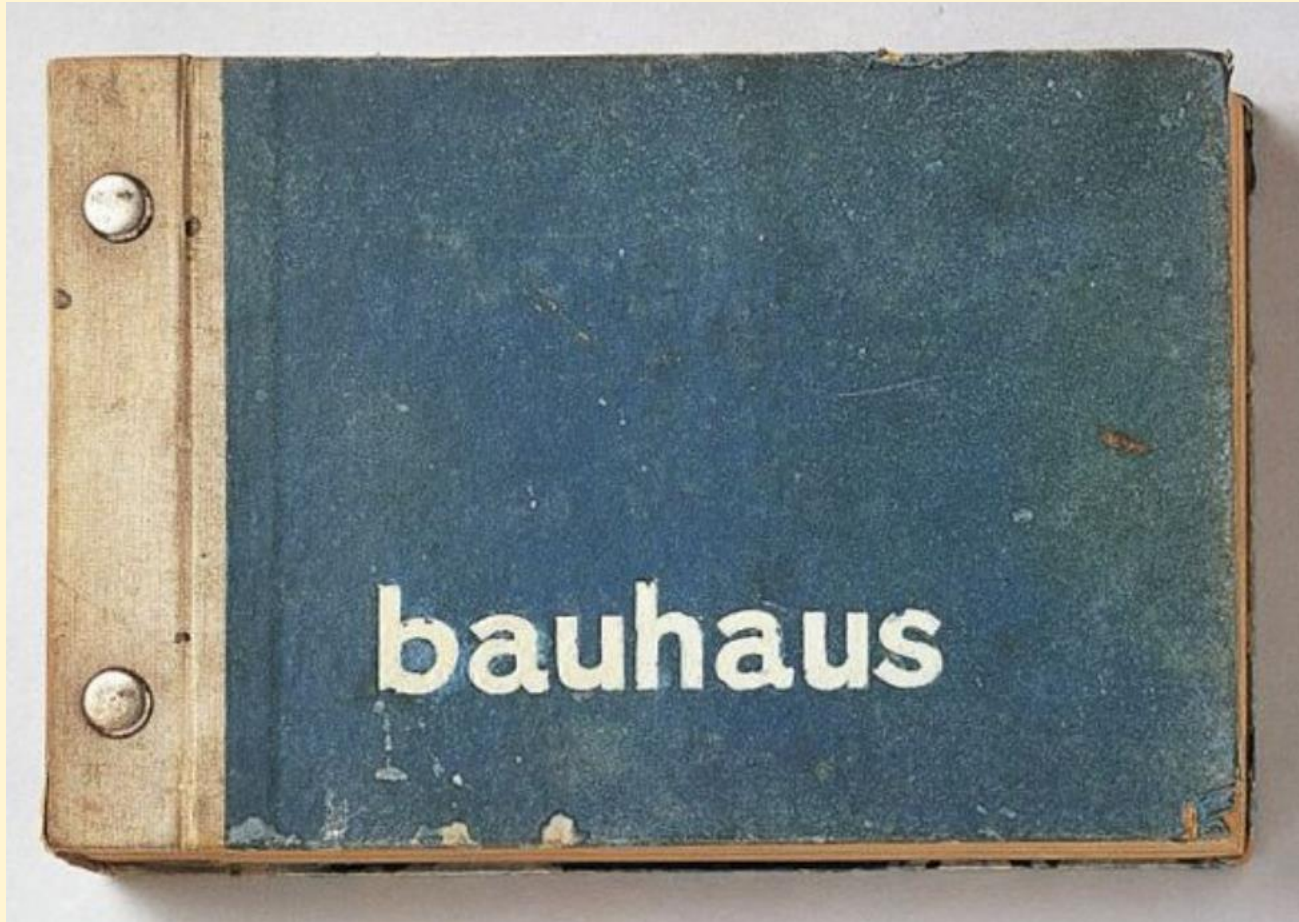
Margarete Heymann (August 10, 1899 – 11 November 1990), also known as Margarete Heymann-Löbenstein, Margarete Heymann-Marks, and Grete Marks



Theodor Bogler (form) and Gerhard Marcks (decor), Mug with portraits of Otto Lindig and Johannes Driesch, 1922



Theodor Bogler, 1930



Bauhaus Bookbinding



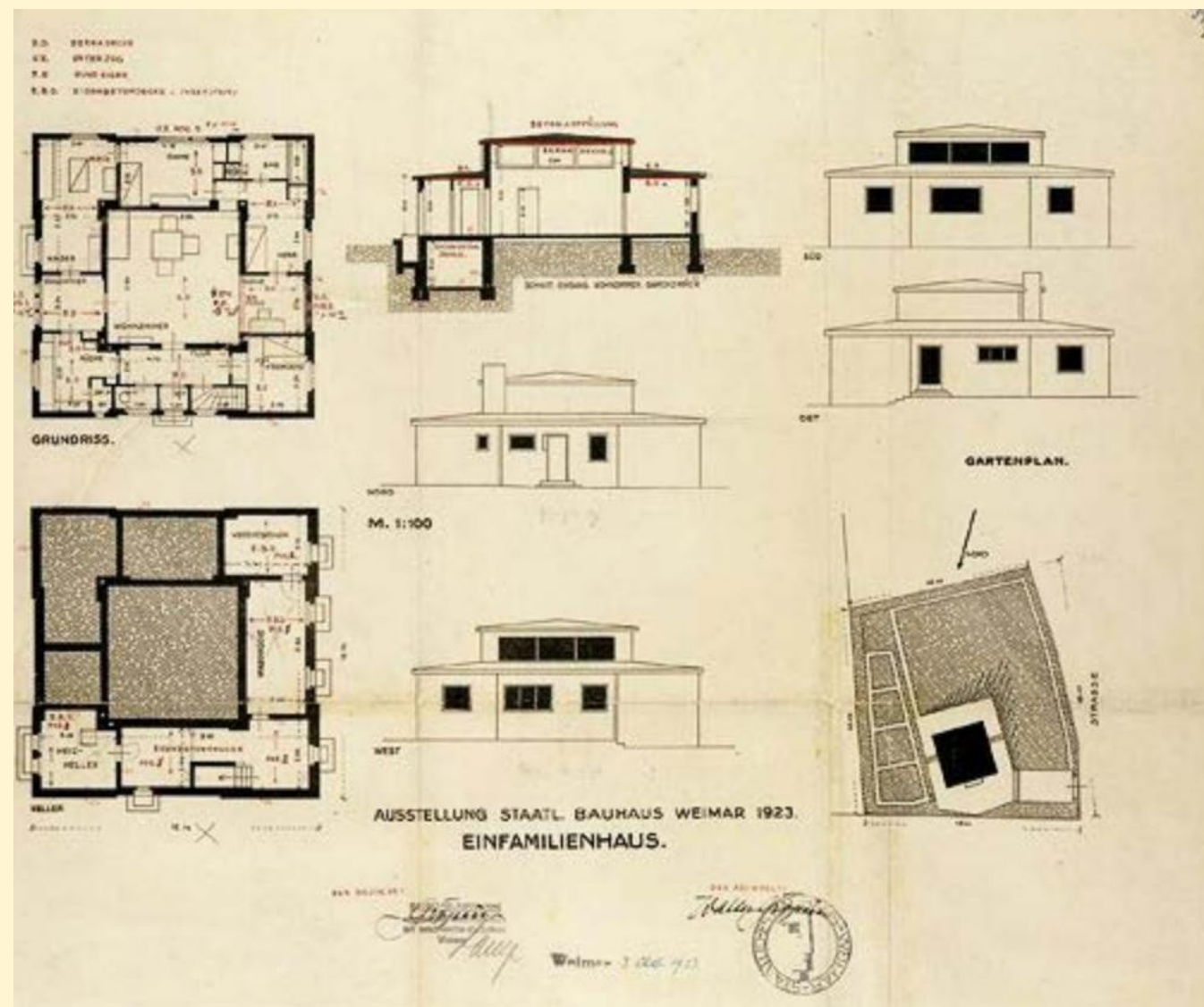


A Prototypal House at the Bauhaus: The "Haus am Horn" by Georg Muche (1923)



A laboratory for cooking

The building is a prototype for low-cost housing units designed taking into account economical and strictly functional purposes and it also features technologically advanced solutions for improving insulation. Prefabricated concrete panels make the outer skin. The development of the project, as well as its construction, implied a collaborative design process to which all the workshops of the Bauhaus took part.



All the furniture was specifically designed to fit the spaces and designed mostly by Marcel Breuer, Alma Buscher and Erich Dieckmann, still students at the time; textiles are by Martha Erps-Breuer while the lightings in tubular metal forms were designed by László Moholy-Nagy.



Berlin Bauhaus closed after 1 year and some of the students were arrested.

Years of the School
Weimer
1919
-
1925
Dessau
1925
-
1932
Berlin
1932
-
1933
Closed by the Nazi's



The International Style

Ludwig Mies van der
Rohe,

Seagram Building
(1958),

New York City.

MODERNITY =

- Modernisation in industry, science and technology
- Social and political changes
- A new cultural and philosophical attitude



The day
modern
architecture
died: April
1972

Charles Jencks
*The Language of Post-
Modern Architecture,*
1977

Pruitt-Igoe, St Louis,
Missouri.

POSTMODERNITIES

- Epistemological: the status of knowledge in modern societies (THE POSTMODERN)
- Socio-cultural: changing social and cultural institutions (POSTMODERNITY)
- Aesthetic: changing visual, cultural and technological landscape (POSTMODERNISM)

‘It is a cliché to say that we live in a postmodern world, and indeed “postmodern” has become one of the most used, and abused, words in the language. Yet it is striking that few people can say with any sense of assurance what that term “postmodern” actually means or involves.’

Stuart Sim, *The Routledge Companion to Postmodernism*,
2nd Ed., 2004

The Meaning of Post-

- Continuation
- Criticism
- Reflexive Critique

'I define *postmodern*
as incredulity toward
metanarratives'

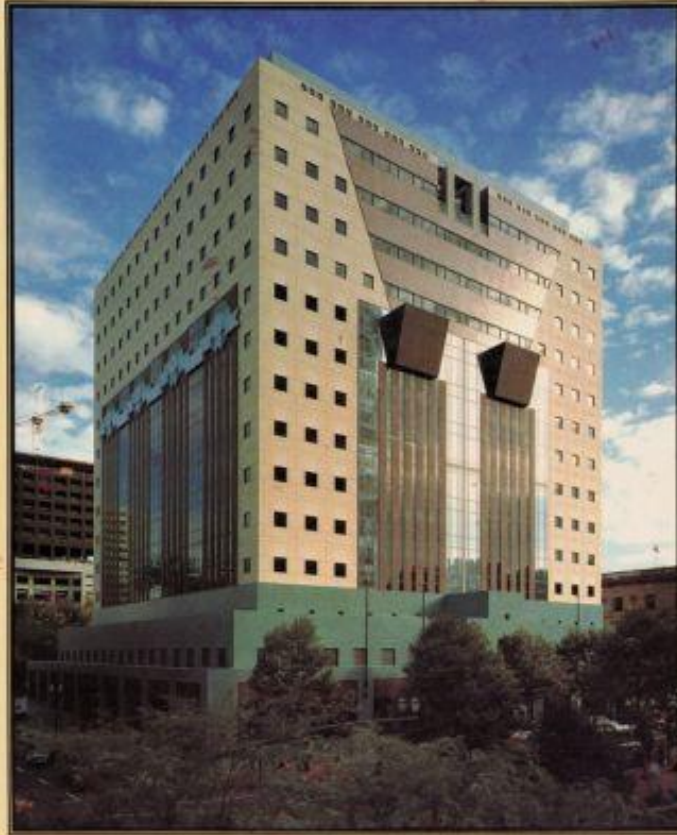
Jean-François Lyotard, *The Postmodern Condition*, 1979



Robert Venturi, *Learning from Las Vegas*, 1972

**THE LANGUAGE OF
POST-MODERN ARCHITECTURE**

CHARLES JENCKS



THE FOURTH EDITION

Charles Jencks,
*The Language of
Post-Modern
Architecture*, 1977

‘Double-coding’



Philip Johnson, AT&T Building, New York, 1984



Frank Gehry's House, Santa Monica, 1977-8

What culture surrounds your ideas?
Do some research in the library to clarify
where your ideas are coming from.