

Task 1: Manifesto Writing (word count 455)

Task 2: Semiotic Analysis (word count 590)

Task 3: Practice-based Writing (word count 509)

Total: 1554

by Seren Trodden

Student Number: 2201099

BA Design Crafts

Tutor: Julia Lockheart

Manifesto

1. Art should not be commodified by a particular ideology
 2. Art should have the same value as other subjects in education - Is the education system diminishing the creativity in art?
 3. How much freedom should be in art?
 4. Does art need limitations?
 5. Should there be limitations for art to be used in different movements?
 6. What is art worth to the human mind?
 7. What does art give to society?
 8. Art should be experienced by different people's perception, allowing freedom of creativity
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- a. Art should not be commodified by a particular ideology
 - b. Art should have the same value as other subjects in education
 - c. Art should be experienced by different people's perception, allowing freedom of creativity

a. Art is a powerful tool, and many political movements use artwork to convey messages. But does using art to manipulate opinion create suspicion, giving people negative views of all public art?

Brierley tells us that "advertisers have used models of behaviour to frame their messages since the inter-war years. They have often sought to define and understand their target market" (Brierley, 1995 p.152). We are familiar with seeing old propaganda posters dating from the First and Second World Wars. Strong images were accompanied with powerful messages on World War 2 posters to target particular people. This showed that the poster commissioners understood how to use artwork to catch public attention not only through words but strong images too. Some posters had positive messages to encourage the population, while others made fun of opposing nations, using impactful images with heavy graphics. Using painted images in this way could lead to mistrust of all artworks, with people viewing it as primarily a tool for political propaganda.



Fig.1: *It's a Woman's War Too!*



Fig.2: *Keep 'Em Flying, Miss U.S.A.*

b. While art and design at higher education level are exciting fields of study across many different media, my experience of studying art at school was that it was not taught to the same standard of education as other subjects. I felt a lack of exploration, absence of equipment and materials enabling forms of art other than drawing and painting. These weaknesses in the school education system could be putting off future artists.

Though art is not a mainstream choice for secondary pupils, the limitations for teaching this subject, whether due to poor funding, restrictive curriculum, staff or other factors, can affect the students' view. If the school does not appear to value art as a subject, then why should the students? There are so many different and enriching forms of art and yet many schools can not even explore past the basics. As Stevas stated, "the arts are not peripheral to education, they are fundamental ways of understanding and enriching experience which all children can and should learn to use and enjoy" (Stevas, 1989). Art has many ways of allowing the creator to explore subjects outside of the subject itself such as painting a landscape and referring to geographical knowledge, mathematical ideas and concepts.

c. Art allows the maker to express and share whatever they want but also means that each viewer experiences something different from a work of art. In examining our responses to art, Freeland said "*we recognize and respect many art forms ... - although our context for experiencing them may be different*" (Freeland, 2001). For example, one person may find meaning in an abstract painting while another finds nothing. Some look for a message, others respond instinctively to an artwork.

A good example is religious art. Someone who shares the religion depicted may respond differently to another person of different faith, or no religion. This does not mean that people from outside that religion can not objectively experience the quality of the artwork itself or be inspired by viewing the piece of work with an outside perspective. It is just that the religious experience will not affect them the same way. Across the world each one of us is affected uniquely by different artworks.

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List of illustrations:

Figure 1: NATIONAL ARCHIVES (2019) *It's a Woman's War Too!* [Poster campaign]. Available at: <https://www.archives.gov/exhibits/powers-of-persuasion> (Accessed: 27th October 2023).

Figure 2: NATIONAL ARCHIVES (2019) Fig.2: *Keep 'Em Flying, Miss U.S.A.* [Poster campaign]. Available at: <https://www.archives.gov/exhibits/powers-of-persuasion> (Accessed: 27th October 2023).

Semiotic Analysis



Fig.1 *Dua Lipa*

Gillian Rose writes,

A semiological analysis entails the deployment of a highly refined set of concepts that produce detailed accounts of the exact ways the meanings of an image are produced through that image (Rose, 2001).

In semiotic analysis, we use this refined set of concepts to study images like advertisements by looking at a physical element, known as the *signifier*, and its meaning, the *signified*. Then we use the term *denotation* to describe the literal meaning of these signs, and *connotation* for the ideas associated with that meaning. From denotations and connotations a *myth* is projected, which has contemporary cultural significance for the person engaging with the signs.

The signs and denotations of this advertisement are: it is selling a brand of perfume called Libre by Yves Saint Laurent (YSL), using the famous singer Dua Lipa. The word *libre* meaning *free* in French is in big bold white text right in the middle. Yves Saint Laurent's name and the YSL brand logo are used in several different places across the image, in the middle, the top right corner, and on the perfume bottle. The bottle is rectangular in shape, mirrored by Dua Lipa's sharply tailored suit jacket.

The connotations of these elements are: we understand that as a singer Dua Lipa must have confidence to perform, and her direct gaze at the camera reinforces this, therefore having her represent the perfume implies that the product can give us confidence as well. The name Libre tells us that this perfume can be liberating and empowering for the wearer. Several of Vance Packard's "eight hidden needs" are suggested here, like "reassurance of worth", "emotional security" and "sense of power" (Packard, 1957).

Roland Barthes "analyzed layers of meaning within signs, introducing concepts like connotation and myth, which involve cultural and symbolic associations" (Edwin, 2023). Using Barthes' approach to look at the myth or cultural messages underlying the signs in this advert, we can see a range of cultural and symbolic references.

According to Cherry (2023) "the color white has a number of meanings and associations... including purity, innocence, cleanliness", making the white letters a *polysemic sign*, with more than one meaning. Dua Lipa wears black, matching the lid of the perfume bottle. Black is often used for sorrow, but here it implies singularity and independence (Chapman, 2021). The Libre lettering behind her is on fire, matching the colour of the liquid inside the bottle, suggesting the exciting qualities of the perfume. "It is true to say that colour is subjective and emotional. It is often the most volatile element of a project" (Adams, 2017). We could therefore interpret the colours as saying that this beautiful woman represents the bottle, while the flaming background is the perfume inside. Fire as a symbol within most cultures represents many different ideas but all similar outcomes such as power, divinity, purification, and a force to be respected (Tearle, 2021), giving the brand and this perfume product status elevation above other brands.

So the signs in this advert, and the story they tell through connotation and myth, are that purchasing and wearing Libre by YSL will give you the power and liberation of confidence, leading to excitement and heightened status. These are very big claims for a bottle of perfume, but of course the advert does not actually state the claims outright. The myth is conveyed to us unconsciously via the *anchorage* - the combined elements of words and image in the advert that altogether fix these meanings for us - and these interpretations are made automatically by the viewer. Semiotic analysis is a way of breaking down what the advert conveys and how it is doing that.

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Figure 1: Elizabeth, J. (2022) *Dua Lipa Glows for Yves Saint Laurent Libre Le Parfum*. Available at: <https://www.fashiongonerogue.com/yves-saint-laurent-libre-le-parfum-campaign-dua-lipa/> (Accessed: 25th November 2023).

A practice-based reflection on the use of feathers in design

As artist and crafter, I am drawn to using feathers in various different ways for the elements of objects that I design. The noun, *feather*, is defined as an “appendage of bird’s skin with central shaft fringed with thin narrow barbs; piece of this as decoration etc; pieces attached to end of arrow or dart; plumage...” (Ostler/Swannell: Editors, 1986). Feathers can be both sharp and stiff in appearance, or extremely soft and fluid, and it is this range of movement and the variety of sizes that attracts me to them as a tool for design.

My practice currently includes ceramic, glass and body jewellery work, feathers may be used in the design of these forms in their basic shape, or as a decorative surface pattern, or even used as mark-makers to manipulate inks or paints.

Designing for me starts with inspiration from something seen, followed by “making a drawing, pattern or sketch of” (Merriam-Webster, 2023) the manner in which I respond to the object and intend to incorporate it in my work. I then ‘forward make’, which is how I describe my process of working up from a rough design, and solving technical and artistic problems as they arise during the making process.

Other approaches to design include the Design Thinking process. According to Curedale, “Design Thinking is an approach to designing that supports innovation and intelligent change”, and it should take place in a five-step process: *Empathy, Define, Ideate, Prototype, Test*. This stepped approach is the opposite of forward making, as each step deals with issues relating to the design and making process before moving on to the next step. (Curedale, 2016)

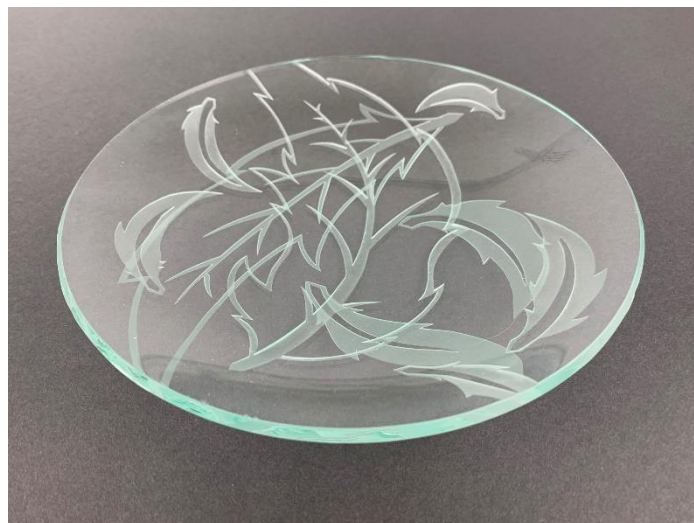


Fig.1 *Glass bowl*

When designing and making my glass bowl I started with Empathy, to work out who/what the bowl was for, to understand what the user’s motivation and context might be for purchasing this item - possibly searching for a unique decorative theme to relate for the person or the environment the bowl would inhabit. The next stage was to Define, so looking at the research gathered regarding possible clients, and then trying to define their needs. The Ideate stage was the main creative step, where I designed a few different rough versions of

the bowl with its feather decoration, and then began to make choices of which version was best to meet the needs defined earlier. I then moved forward to the Prototype stage, which in professional practice would be a proof-of-concept, I would create an example of the work to show to potential clients for feedback. The final stage, User Test, would be collecting that feedback then adapting the prototype to reach a final version at the perfection of my own and the client's satisfaction.

Curedale says "Design Thinking is a human-centred approach which is driven by creative and analytical thinking, customer empathy, and iterative learning" (Curedale, 2016). From this point of view, I found that taking a staged approach to the design process, in particular in how to make best use of the feather motif, helped me to arrive at a stronger end product.

I also found it useful to bear in mind when approaching the use of feathers as decoration within my overall glass design, the advice that:

"beauty of form and design in glass are determined by an appreciation of the material, by the use for which the article is intended, by the restrained employment of decoration which should always be subservient to the form" (Hogan, 1933).

This advice guided me to use restraint in applying the feather motif across the glass bowl, and to bear in mind that even if it was purchased as a decorative object, its potential use as a bowl had to be possible, which would define its form during the making process.

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Figure 1: Trodden, S. (2023) *Glass Bowl*. [Slumped glass bowl with sandblasted feathers].