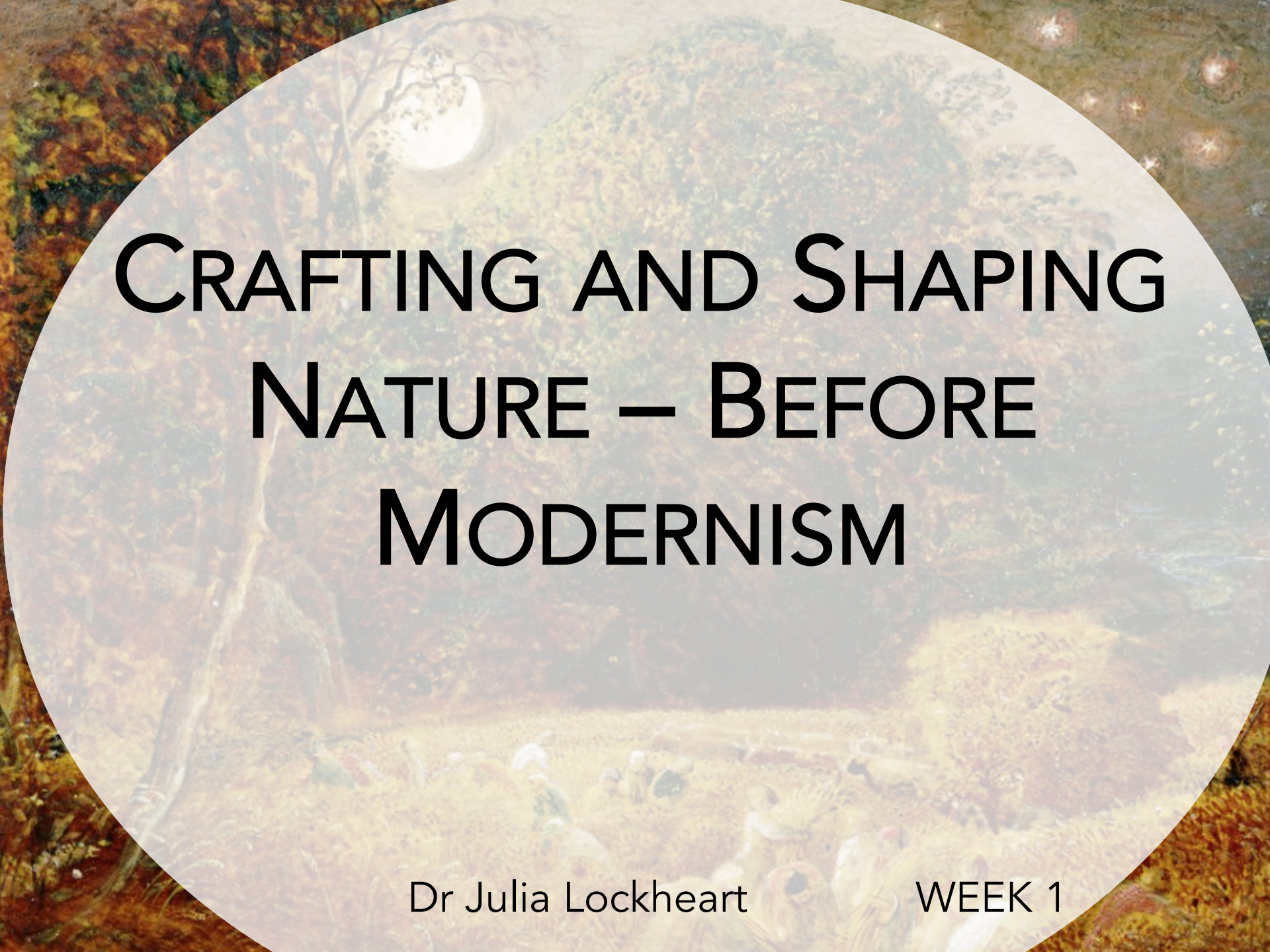


The background is a Romantic-style landscape painting. It features a large, gnarled tree on the left side, with its branches reaching towards a bright, glowing light source in the upper left corner, possibly the moon or a setting/rising sun. The forest is dense with trees and foliage, rendered in warm, earthy tones of brown, gold, and green. In the foreground, there is a clearing with some figures and animals, though they are less distinct. The overall atmosphere is one of natural grandeur and beauty.

CRAFTING AND SHAPING NATURE – BEFORE MODERNISM

Dr Julia Lockheart

WEEK 1



Module Overview

Lecture 1: Crafting and Shaping Nature:
Before Modernism

Lecture 2: Metanarratives of Progress, Growth, Authority:
Within Modernism

Lecture 3 – Beliefs and Movements: Modernism

Your module tasks: 3 writing tasks =
A portfolio of writing

“What do I believe in?”

Task:

1. Reflect on what you believe in as a creative practitioner by writing a list of 8 short statements regarding your beliefs, work and practice.
2. Of these statements identify the 3 with the most possibilities for the growth of your practice.
3. Locate 3 keywords within these statements and 3 accompanying images that visually represent each statement. Write 3 paragraphs that define and describe your beliefs in greater detail and in relation to artists and designers you are studying in your lectures. You may like to map these relationships visually to accompany your writing.

“What do I believe in?”

Task:

4. Use each paragraph to develop one keyword and explore the image to explain your statements fully (if possible using references to other sources). 5. Be prepared to present and discuss your paragraphs (and images) in the third seminar session.

You will discuss your paragraphs and receive group feedback, so please write clearly using a computer.

“What do I believe in?”

Task:

Use at least 3 books or journal based references.

Outcome: 500 words + map and images. Show your research with a reference list.

Submit this **in the portfolio through turnitin**. You will not receive further feedback on this writing prior to the submission date.

“What do I believe in?”

Task:

Submit your portfolio on Monday 8th January 2018 by 10:00am.

Your Portfolio should contain three tasks of 500 words each: a total of 1500 words (or equivalent) including maps and images.

Remember

Writing is a practice - so write regularly.

Design your writing. Use your visual strengths to do so.

**9.30 -10.30am - All students attend
lecture in Alex Reading Room
(AAG06)**

10.30 -11.30am seminar groups:
Group A: Alex Reading Room AAG06
Group B: AA204

11:30 - 12:30pm seminar groups:
Group C: Alex Reading Room AAG06
Group D: AA204

Seminar Leader

Dr. Julia Lockheart AAG06 Alex Reading Room

Group - Barthes (10.30 – 11.30)

EMMA JANE	VAUGHAN	SPD
MARIE	WILKINSON	SPD
ROSEMARY	WILLIAMS	SPD
EMILY	BOYCE	SPD
CERYS ANGHARAD	DAVIES	SPD
CHLOE	WALLACE	SPD
NICOLE	WALLACE	SPD
CARMEN	WILLIAMS	SPD
SOPHIE LEAH	WILLIAMS	SPD
JANET	HOPKINS	SPD
NAILA	AMJAD	SPD
ZARA ELIZABETH	JAMES	SPD
ANITA	MADAN	SPD
STEPHANIE LUCY MARGARET	NICHOLAS	SPD
JOSEPH	BEAVIS	Product Design
ADAM	HIGGINS	Product Design
BRIONY	HOWELLS	Product Design
NEAL	LEWIS	Product Design
OWAIN THOMAS	MAYBANKS	Product Design
SAMUEL	PEDERSON	Product Design
NICHOLAS DAFYDD	RICHARDS	Product Design
OLIVER TARRIAN	SCAMMELL	Product Design
GRZEGORZ TOMASZ	BORKOWSKI	Product Design
EDWARD JAMES	DWYER	Product Design
GEORGIA	HATTON	Product Design
KEENAN	PEARCE	Product Design
KERI	SHAW	Product Design

Dr. Julia Lockheart AAG06 Alex Reading Room

Group - Benjamin (11.30 – 12.30)

JANICE	BARTON	Glass
MALCOLM JOHN	BEYNON	Glass
PENELOPE C. B.	DAVIES	Glass
JACQUELINE ANN	FOWLER	Glass
EMMA MARIE	MARTIN	Glass
MICHELE ROSE	RUSSELL	Glass
REBECCA SIAN	DAVIES	SPD
CHARLOTTE	BURROWS	SPD
NATALIA	DAVIES	SPD
ALANIS BAILEY	FLETCHER	SPD
SARA LLEUCU	GRIFFITH	SPD
LEAH MAY	HUCKRIDGE	SPD
OLIVIA	HUTCHINGS	SPD
BRONWEN MARI	JONES	SPD
MEGAN HAF	JONES	SPD
HANNAH ELIZABETH	MORGAN	SPD
HOLLIE LOUISE	PHILLIPS	SPD
SOPHIE ELIZABETH	PRITCHARD	SPD
LEILA EVELYN	ROWORTH	SPD
SIWAN	THOMAS	SPD
BETH	AGAR	SPD
JESSICA	BENNETT	SPD
LAUREN LOUISE	EVANS	SPD
GENNA MARY	HAZELDEN	SPD
HEATHER	KELMAN	SPD
CLAIRE	MAINWARING	SPD
MOLLY	MORGAN	SPD
NAOMI ELIZABETH	SEAWARD	SPD

Seminar Leader: Scott Smith AA204

Group – Merleau-Ponty (10.30 – 11.30)

CORNEL	FLOREA	Transport
CATHERINE ANNE	LORAINÉ	Transport
SAMUEL EDWARD	REES	Transport
EMILY KATE	SHARWOOD-SMITH	Transport
RHYDIAN TOMOS	BOWEN	Transport
JAMIE	ST LOUIS	Transport
ALEXANDER EDWARD JOHN	BUTTON	Automotive
STEPHEN	CLAYTON	Automotive
SEAN	DEACON	Automotive
CHARLIE DINO	DELLER	Automotive
JOSHUA WILLIAM	DODSLEY	Automotive
EBERNOE	EDWARDES	Automotive
ADRIIS	HADAF	Automotive
JACK JAMES	HARLEY-WALSH	Automotive
PATRYK	HOLC	Automotive
JACOB	HURST	Automotive
SETH	JONES	Automotive
JOSHUA ISAAC	MARTYN	Automotive
MEGAN	ROLES	Automotive
JOSHUA EDWARD	SALLEY	Automotive
ASHLEY	SHIPP	Automotive
JANIS	SKODINS	Automotive
MATTHEW	WARREN	Automotive

Seminar Leader: Scott Smith AA204 Group - Husserl (11.30 – 12.3)

JORDAN DANIELLE	DAVIES	3D CA	BA_TDCSH
DEMETER	DZADIK	3D CA	MARTS_MARTSTDCSH
CAROL ANNE	EVANS	3D CA	BA_TDCSH
LEWYS	JONES	3D CA	MARTS_MARTSTDCSH
BIBIN	LUKOSE	3D CA	MARTS_MARTSTDCSH
BENJAMIN	RICHARDS	3D CA	BA_TDCSH
SHANNEN	SAMUEL	3D CA	BA_TDCSH
DAFYDD	SMITH	3D CA	MARTS_MARTSTDCSH
JOSEPH	BLANCHARD	CCGD	BA_CCGSH
NATHAN GWYN	CHAPLIN	CCGD	MARTS_MARTSCCGSH
MATTHEW	EVANS	CCGD	BA_CCGSH
CONNOR	HALE	CCGD	MARTS_MARTSCCGSH
HAYDEN	HURLEY	CCGD	BA_CCGSH
JORDAN	LEE	CCGD	BA_CCGSH
RHIAN	LOVELL	CCGD	BA_CCGSH
MITCHELL CLARK PETER	NEWMAN	CCGD	BA_CCGSH
PEREDUR	OWEN WILLIAMS	CCGD	BA_CCGSH
JORDAN	ROBERTS	CCGD	BA_CCGSH
GARETH	TITLEY	CCGD	BA_CCGSH

Semester 1

Lecture 1 – Crafting and Shaping Nature - Before Modernism

What is history? How do we define historical periods? Marx and Marxism. Materialism/Idealism. Infinite and finite nature.

Semester 1

Lecture 2 – Metanarratives of *Progress, Growth, Authority* – Within Modernism.
Bauhaus, Futurism, Dada,

Lecture 3 – *Beliefs and Movements:*
Modernism

In: *Illuminations*,
edited by Hannah Arendt,
translated by Harry Zohn, from the 1935 essay
New York: Schocken Books, 1969

The Work of Art in the Age of Mechanical Reproduction

WALTER BENJAMIN

*“Our fine arts were developed, their types and uses were established, in times very different from the present, by men whose power of action upon things was insignificant in comparison with ours. But the amazing growth of our techniques, the adaptability and precision they have attained, the ideas and habits they are creating, make it a certainty that profound changes are impending in the ancient craft of the Beautiful. In all the arts there is a physical component which can no longer be considered or treated as it used to be, which cannot remain unaffected by our modern knowledge and power. For the last twenty years neither matter nor space nor time has been what it was from time immemorial. We must expect great innovations to transform the entire technique of the arts, thereby affecting artistic invention itself and perhaps even bringing about an amazing change in our very notion of art.”**

Semester 2

Lecture 4 – *Deconstruction, Desire, Divergence* – Postmodernism

Incredulity towards metanarratives. Lyotard

Lecture 5 – Othering and difference: Said, Fanon, Foucault.

Lecture 6 – Foucault's surveillance and designing incarceration





Research is...
seeing, apprehending,
making sense.

Seeing again?

In French:
Re- adds intensity to a word,
chercier translates to **search**

Re/chercier = To
look/intensively

... and within an
academic, scholarly
world research can help
you to find ethical,
practical and creative
ways to live better.



Noun - Her *research* is interesting

Verb - He *researches* ecological approaches to design

Adjectives - The *research* group worked collaboratively

Participle – What a well *researched* dissertation!

Researching

Looking something up

Gathering what is readily available

Identifying potential clients: 'Market research'

Social surveys or archival investigations: Academic research



How would you define *design research*?

"Everyone designs who devises courses of action aimed at changing existing situations into preferred ones." (Simon, 1969)



How would you define ***research***?

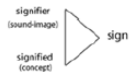
Jot down **three** key words that you think should be found in the definition.

How would you define ***research writing***?

Jot down **three** more key words!

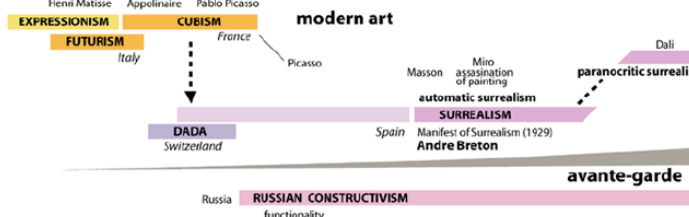
MEDIA THEORY

THEORY



Course in General Linguistics (1915)

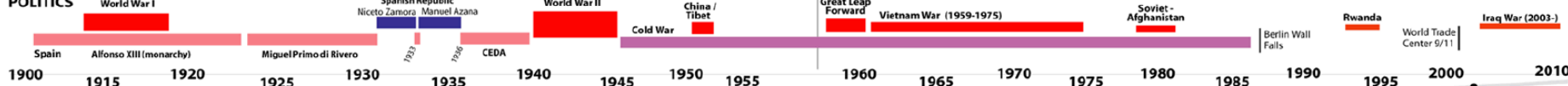
ART



CONSUMER ART



POLITICS

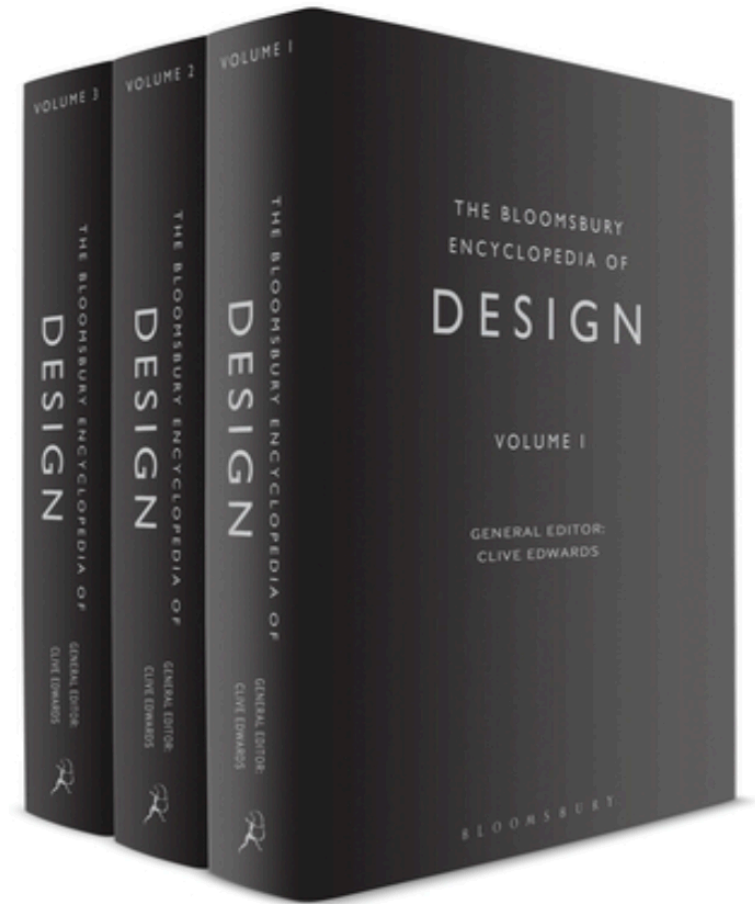


SCIENCE

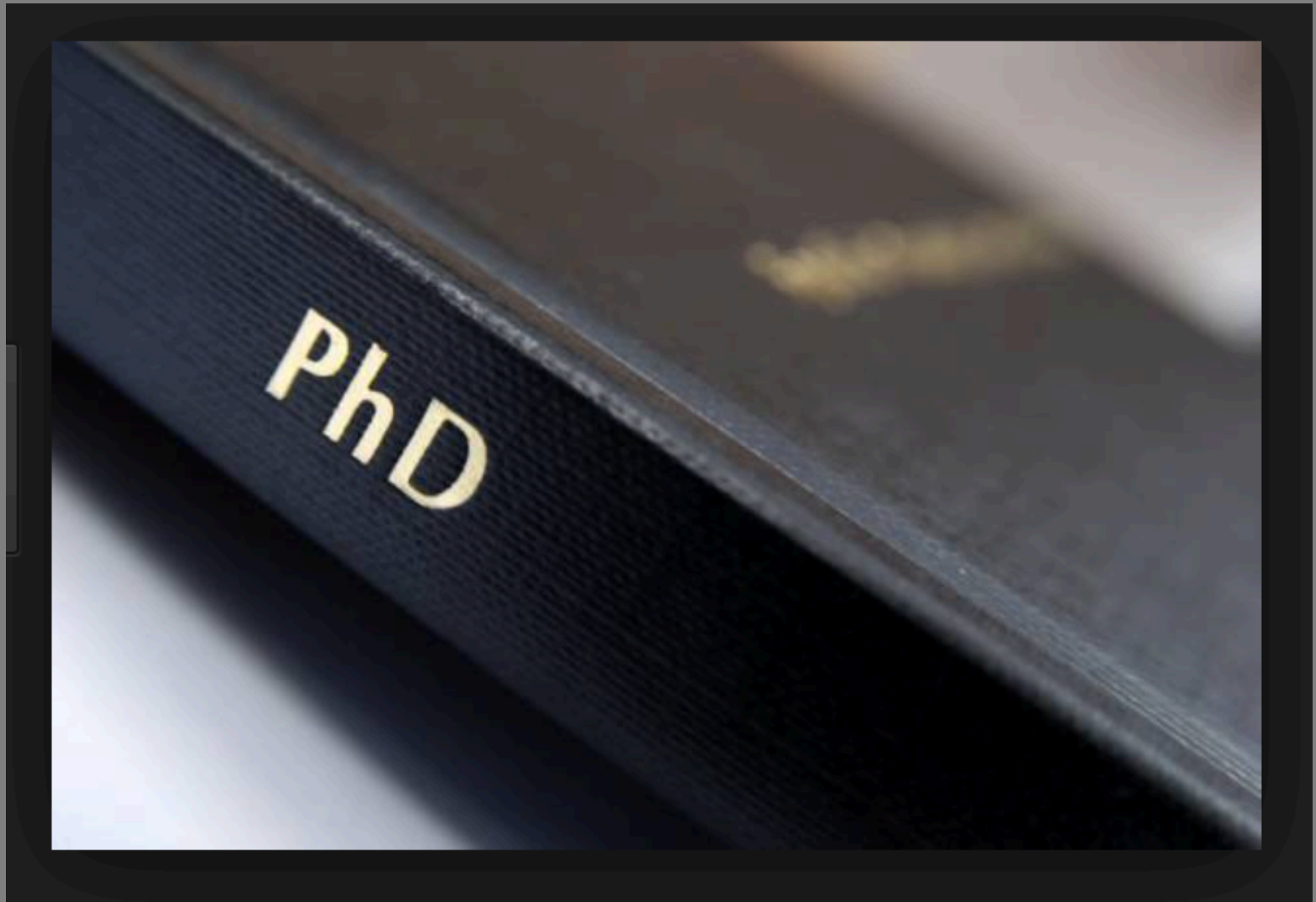


Rama Hoetzlein, *Timeline of Twentieth Century Art and New Media*, 2009-2010

Adam, Ken	Ive, Johnny
Arad, Ron	Jones, John Christopher
Archer, Bruce	Lane, Danny
Baylis, Trevor	Lovegrove, Ross
Carwardine, George	Maclaren, Denham
Chapman, Jonathan	Messel, Oliver
Chermayeff, Serge	Moggridge, Bill
Coates, Nigel	Morrison, Jasper
Coates, Wells	Moulton, Alexander
Conran, Terence	Murdoch, Peter
Dixon, Tom	Peach, Harry
Dubreuil, Andre	Pye, David
Dyson, James	Race, Ernest
Grange, Kenneth	Russell, Sir Sydney Gordon
Hecht, Sam	Seymour Powell,
Hilton, Matthew	Silver, Arthur
Issogonis, Alec	Sinclair, Clive



Edwards, C. (2015) *The Bloomsbury Encyclopedia of Design*. London, Bloomsbury Publishing.



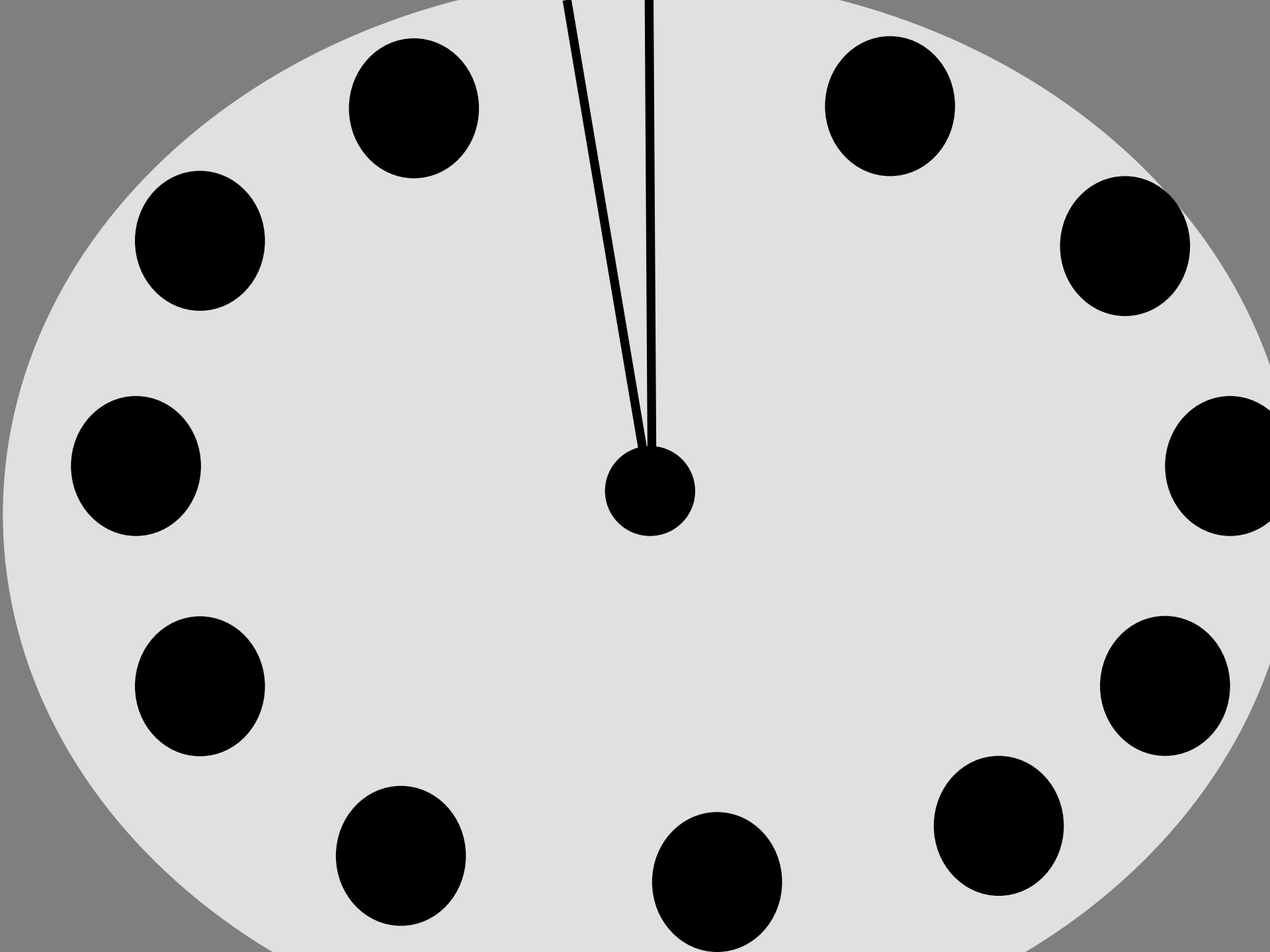
In a PhD you submit *New Knowledge* that makes a contribution to the field.

“The past is a foreign country.”

The Go-Between, L. P. Hartley

History

- What is history?
- Herstory?
- Humanstory?



iPlay

BBC
RADIO

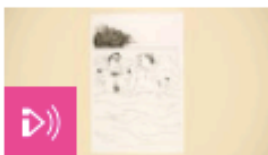
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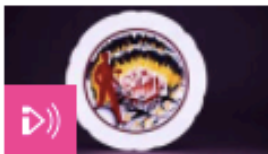
Hockney's In the Dull Village

The World of Our Making (1914 - 2010 AD)

TUE 19 OCT 2010

Neil MacGregor considers the state of human rights - with a David Hockney print.

Download



Russian revolutionary plate

The World of Our Making (1914 - 2010 AD)

MON 18 OCT 2010

Neil MacGregor nears the end of his world history - with a Russian revolutionary plate.

Download



Suffragette-defaced penny

Mass Production, Mass Persuasion (1780 - 1914 AD)

FRI 15 OCT 2010

Neil MacGregor with a penny coin defaced by suffragettes with the words "Votes for women".

Download



Sudanese slit drum

Mass Production, Mass Persuasion (1780 - 1914 AD)

THU 14 OCT 2010

Neil MacGregor with a wooden drum from Sudan that Kitchener presented to Queen Victoria.

Download



Hokusai's The Great Wave

Mass Production, Mass Persuasion (1780 - 1914 AD)

WED 13 OCT 2010

Neil MacGregor with a familiar image - Hokusai's The Great Wave.

Download

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From Rags to Riches



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Shakespeare's Restless



uncovers Shakespeare's
twenty objects.

cast belongs to



The Fontana Library

The Practice of History

G.R. Elton



WHAT IS HISTORY?

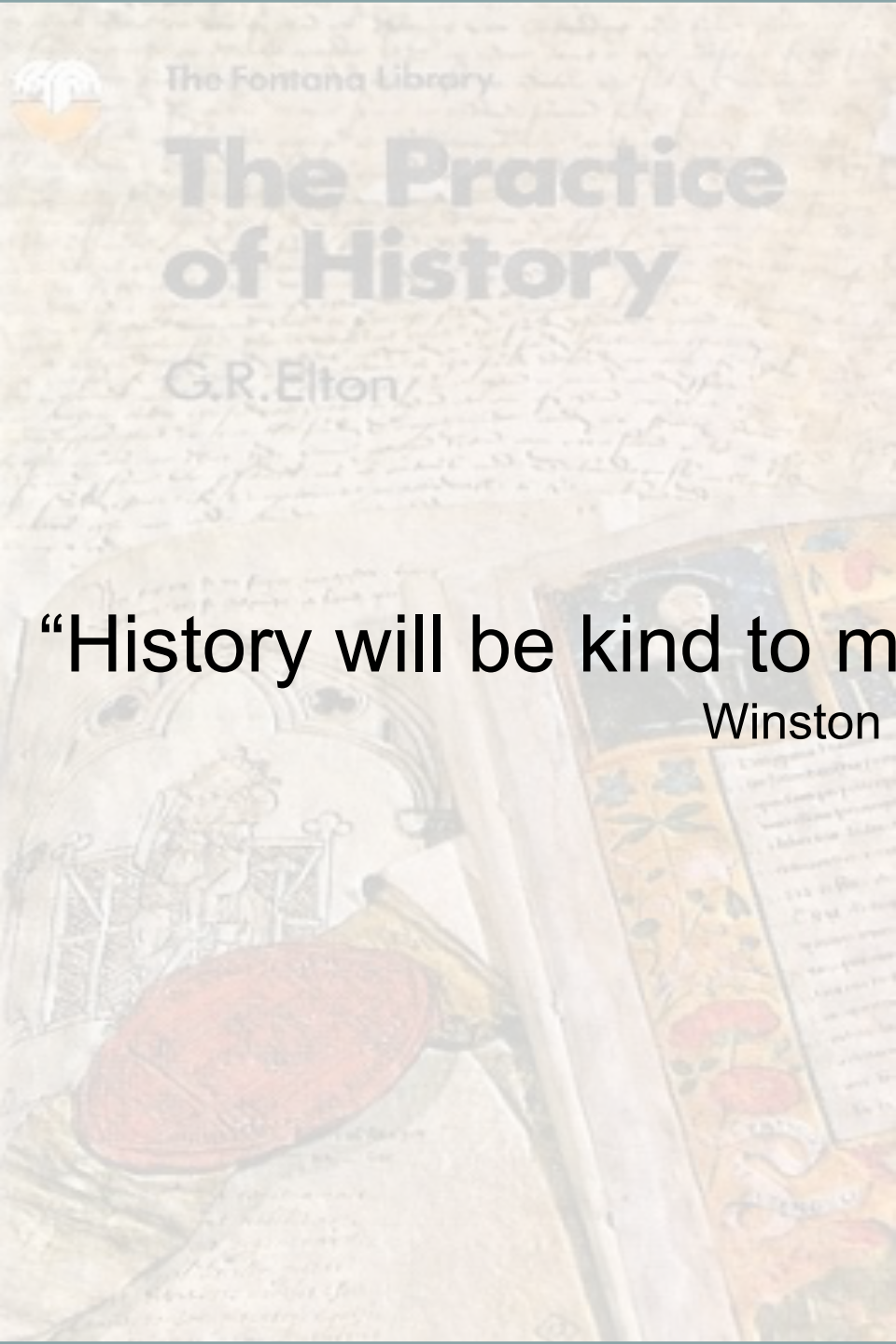
The George Macaulay Trevelyan Lectures
delivered in the University of Cambridge

January–March 1961

by

EDWARD HALLETT CARR

Fellow of Trinity College



The Fontana Library

The Practice of History

G.R. Elton

“History will be kind to me for I intend to write it.”

Winston Churchill

WHAT IS HISTORY?

by G. R. Elton

First published in the University of Cambridge

January–March 1961

by

EDWARD HALLETT CARR

Fellow of Trinity College



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The Practice of History

WHAT IS

HISTORY?

“History is always written by the winners. When two cultures clash, the loser is obliterated, and the winner writes the history books-books which glorify their own cause and disparage the conquered foe. As Napoleon once said, 'What is history, but a fable agreed upon?'”

Dan Brown

The George Macaulay Trevelyan Lectures
delivered in the University of Cambridge

EDWARD HALLETT CARR
Fellow of Trinity College



Some propositions to think about during the semester:

- Every history has a theory.
- Every theory has a history.
- Making your work is a political act.
- Your practice is situated.
- Your practice is embedded into cultural, political, economic and philosophical frameworks.
- You can use history and theory as archives, as tools, and can deploy them as a form of practice.
- History is a practice.



So how should we address history?

Walter Benjamin writes about history as a “text”. It can only be understood retrospectively. This allows that the ‘Historical’ meaning is produced long after the event.

FROM WORK TO TEXT

**Roland Barthes and the
Death of the Author
(1968)**

The George Macaulay Trevelyan Lectures
delivered in the University of Cambridge
January–March 1961

by
EDWARD HALLETT CARR
Fellow of Trinity College

Textile, Texture:

Text as a weave or cloth

From *textus*: texture; *texere*: to compose or weave

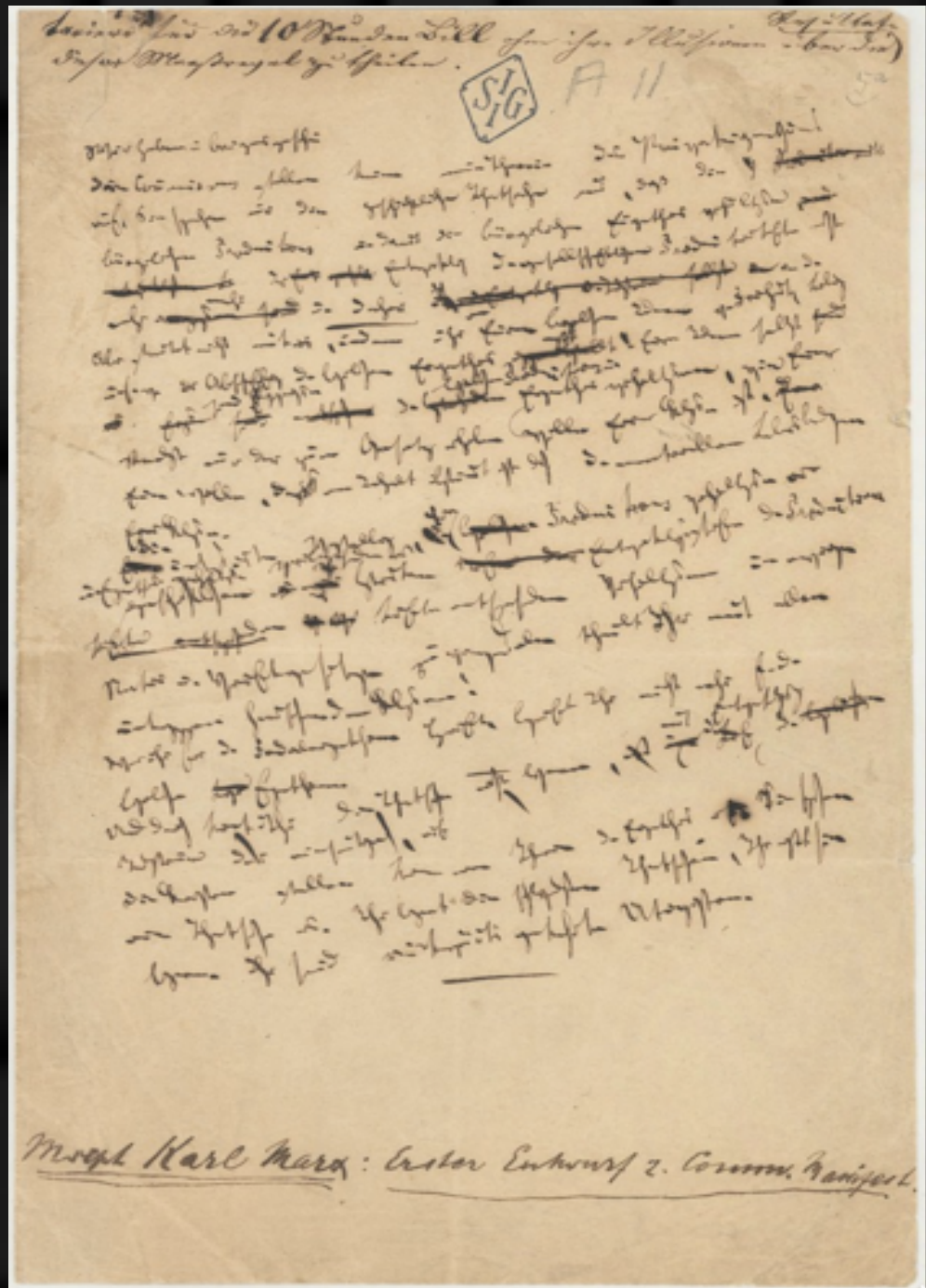
Context

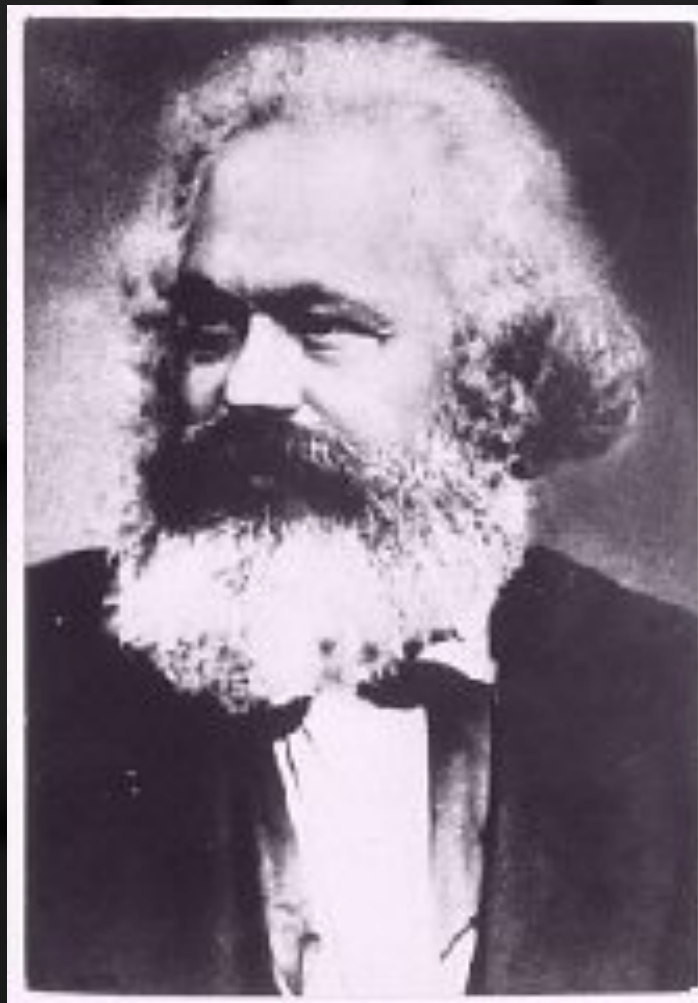
Text in its relation to a particular environment

From *contexere*, *com* + *texere*: to weave together

“The history of
all hitherto
existing
society is the
history of
class
struggles.”

The Communist Manifesto
(1848), by Karl Marx and
Friedrich Engels.





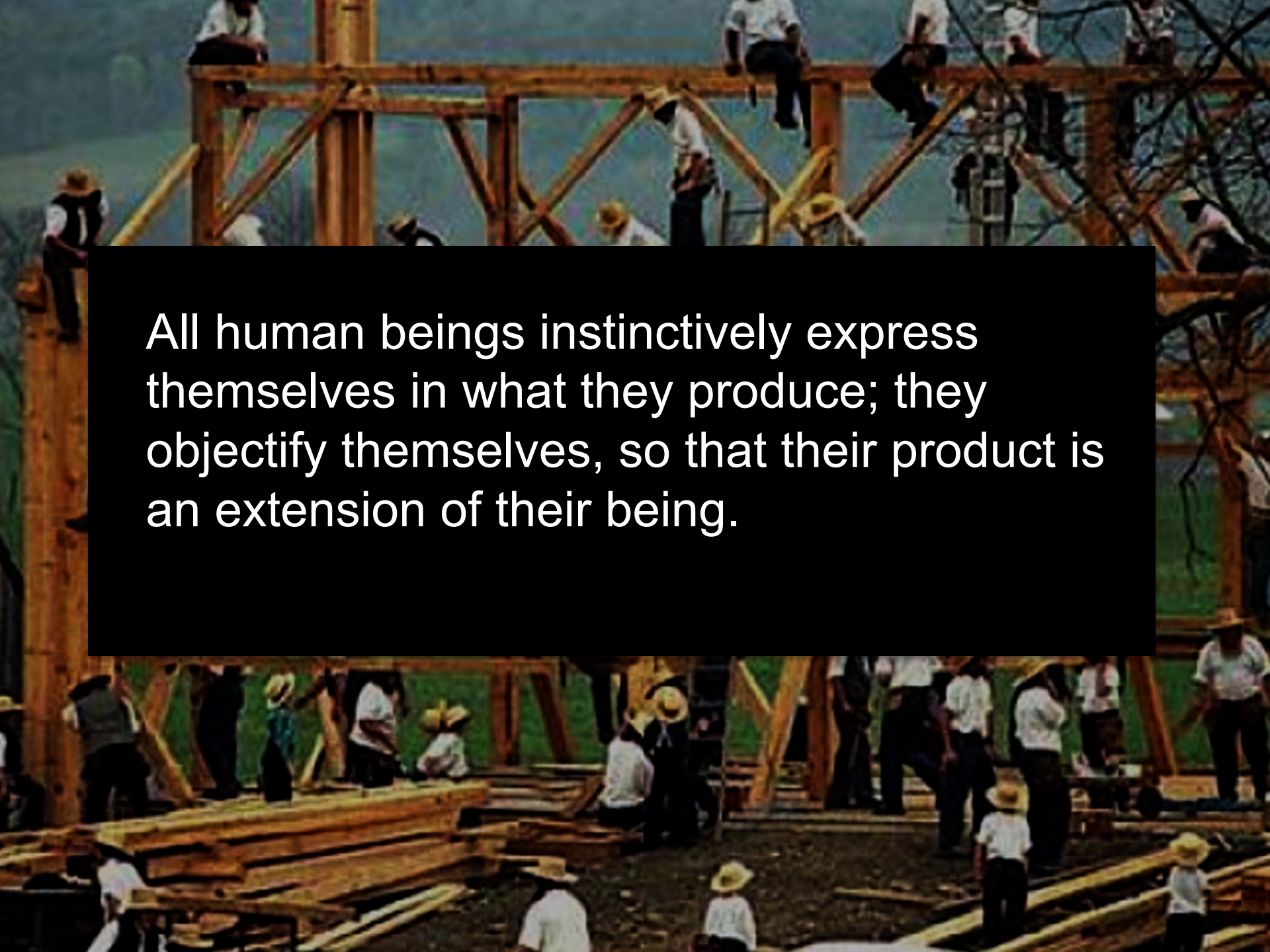
Karl Marx (1818-1883)

A photograph of a person in a white tank top and light-colored shorts crouching in a field of green plants, likely a vegetable garden or farm. The person is working with the plants. In the background, there are more green plants and a line of trees under a clear blue sky with some light clouds. A black irrigation pipe is visible on the right side of the field.

The human
essence is
labour

=

Human
interaction
with nature



All human beings instinctively express themselves in what they produce; they objectify themselves, so that their product is an extension of their being.

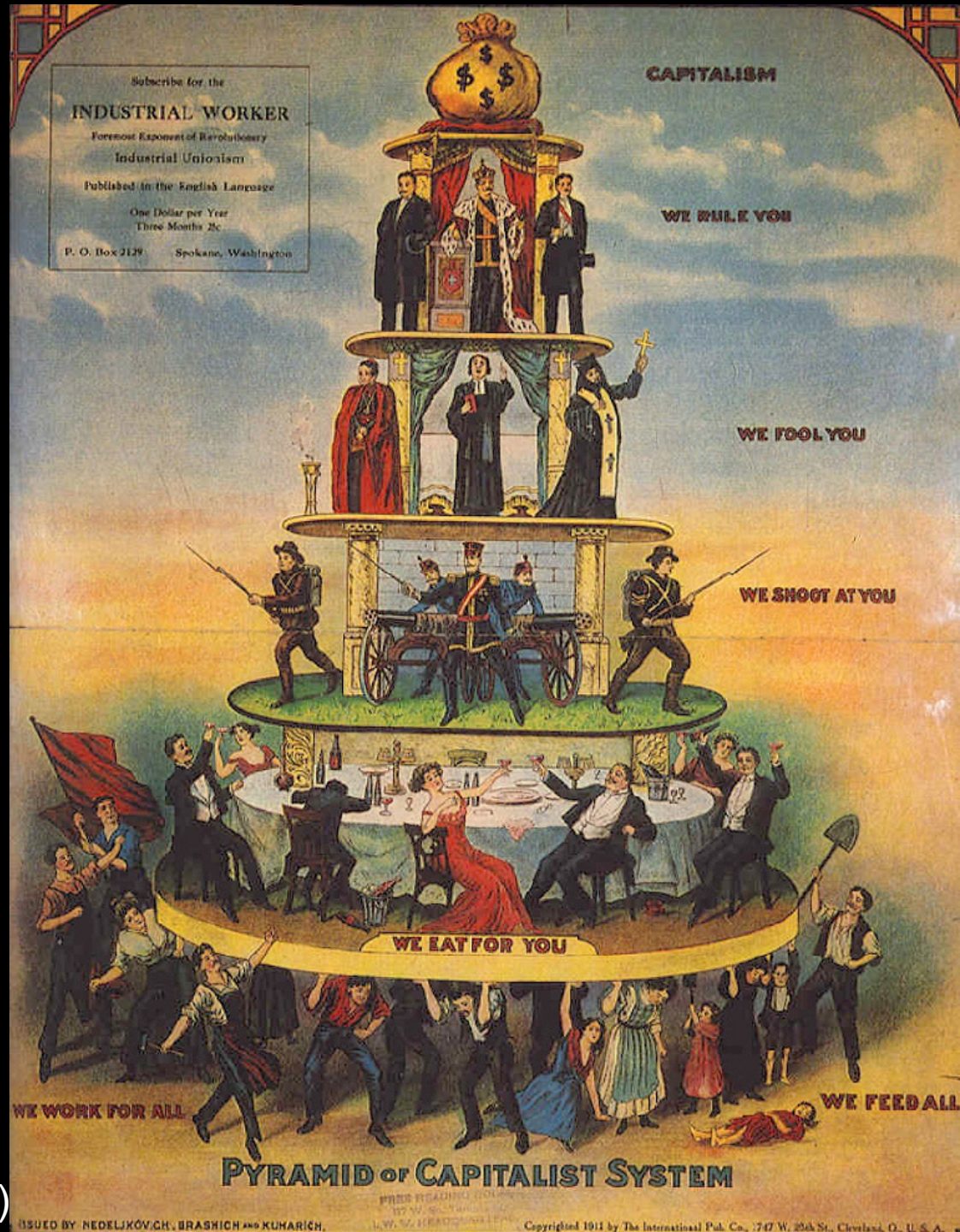
A historical photograph showing a large group of men, likely workers or soldiers, engaged in the construction of a large wooden structure, possibly a bridge or a large building. The men are wearing hats and light-colored shirts. They are positioned on various levels of the wooden framework, some standing on beams, others on the ground. The structure is made of thick wooden beams and is set against a backdrop of trees and a clear sky. A large black rectangular box is superimposed over the center of the image, containing the text "We create the world together" in white, sans-serif font.

We create the world together

The capitalist system

- Industry
- The bourgeoisie + the proletariat

(Image: USA, 1911)

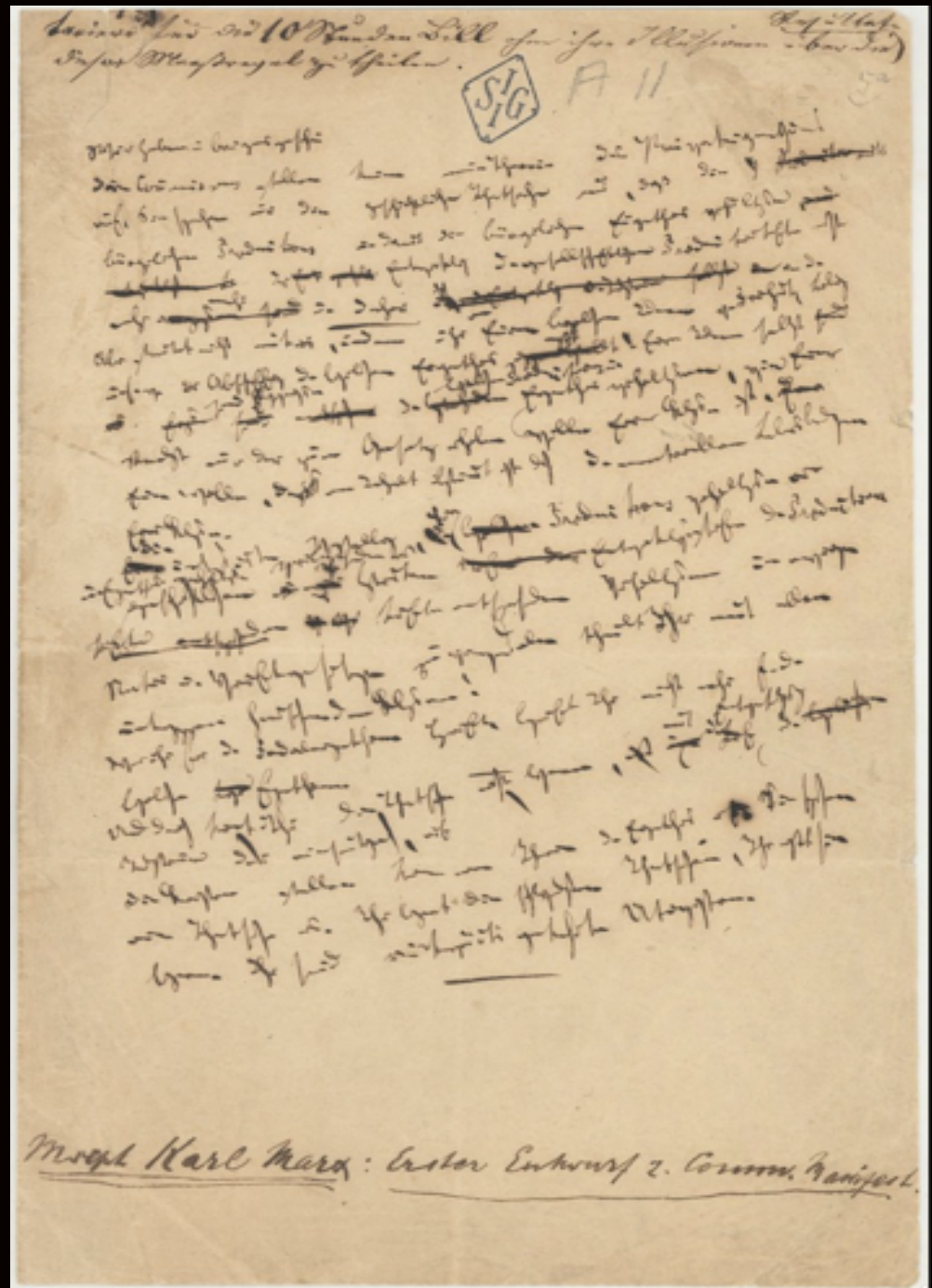


The Communist Manifesto
(1848), by Karl Marx and
Friedrich Engels.

Moses Karl Marx: Erster Entwurf z. Commun. Manifest.

- “Workers of the world unite, you have nothing to loose but your chains.”
- “From each according to his ability, to each according to his needs.”
- “Philosophers have hitherto only *interpreted* the world in various ways; the point is to *change* it.”

The Communist Manifesto
(1848), by Karl Marx and
Friedrich Engels.



Conclusion

- Course overview
- Lecture titles and rooming
- Seminar groups
- Introduction to Marx (to be continued next week)

“What do I believe in?”

Task:

1. Reflect on what you believe in as a creative practitioner by writing a list of 8 short statements regarding your beliefs, work and practice.
2. Of these statements identify the 3 with the most possibilities for the growth of your practice.
4. Locate 3 keywords within these statements and 3 accompanying images that visually represent each statement.

Bring prepared for next week's seminar:

8 short statements regarding your beliefs, work and practice.
Highlight 3 with the most possibilities for the growth of your practice and locate 3 keywords.

Come prepared to tell us what and why in your seminar.