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Design Crafts

Ways of thinking ADDA4022

List of tasks:

- 1. Manifesto 503 words
- 2. Observational writing 496 words
- 3. Practice based writing 495 words

Task 1 - Manifesto:

1. In order to work sustainably we will tessellate our designs to make the most out of a material. For example, arrange a stained-glass pattern so it is more efficient to cut and reduce wastage.
2. Follow the extra steps and don't cut corners to allow no room for error. This allows a higher quality to our designs and saves time and wasting material from rushing. For example, not using oil when scoring glass causing an unclear break down the scoreline.
3. Be creative and have our own stance upon art.
4. recycling a material when possible is the best course of action. For example, reusing an antique hand-blown piece of glass rather than buying expensive float glass. This creates new life for the material while enhancing the character and meaning behind the artwork.
5. Be sustainable and source our materials locally to not only help the environment but to cut cost. For example, using paper from the local art shop rather than ordering online causing the paper to be shipped in.
6. As designers we want to make the most out of our careers, we are here for a long time and not a fun time, so it is important to follow all the necessary safety precautions and wear PPE.
7. Save and collect all materials of relevance and value to build an archive of resources for future projects. For example, a button found on the floor could be used to make earrings or tissue paper that has been used to line the bottom of a gift bag could be used in future collage pieces.
8. Express ourselves and the things we are interested in in our artwork. This way the audience can perceive who we are as designers.

Be creative and have our own stance upon art:

As designers it's important to develop our own art styles and aesthetics. Art is subjective, everyone will have their own experience viewing, interacting, and creating art. As designers what we create for the world will be interpreted and given a different meaning by whoever perceives it. Allowing our artwork to create its own meaning is clearly outlined by John Berger in "The ways of seeing" he notes how seeing comes before words (Berger, 1972). Meaning the viewer is faced with an image or object with no context or speech, giving them sensory experience where the artwork strikes emotion, appealing to the heart and mind. Throughout history art has been used consistently as a method of storytelling so artists can get their thoughts and feelings across, for example Peter Paul Rubens, Minerva protects pax from mars depicts a mythological story packed with rich imagery and mythological figures each holding significance. Rubens used this artwork to indirectly express his concerns with the Anglo- Spanish war but to us the story is open to interpretation. (www.nationalgallery.org.uk, n.d.). Another example of why we should have our own stance upon art can be seen in Pierre Puget's Milo of Croton, he depicts an Olympic athlete being devoured by a lion, the meaning of the story has been disregarded for visual appearance, Milo of Croton was devoured by wolves however Puget changes this to a lion to add more visual interest. Enhancing the sculpture and story in this way is proved to be highly renowned because King Louis XIV of France favoured it and positioned it in the centre garden of the palace of Versailles. (Le Louvre, 2022).

Be sustainable and source my materials locally to not only help the environment but to cut cost:

Since man invented transportation, materials have been transported across the world, this benefitted the art history world by allowing countries to share new developments in art enhancing it to be as we know it today. Evidence of this can be seen as early as the cave men crushing plants and using animal fats to provide mediums to paint on cave walls with. This branched out in the medieval era where blue pigments were sourced from lapis lazuli in the middle east, not only did this take a while to be shipped globally but it became highly expensive (Figes, 2019). Whereas in modern day we have access to all materials for example, oil paints or spray paints, as they have been shipped and developed across the globe. However, this has led to a detrimental effect on the environment. Since transportation is so accessible in the 21st century designers will often have materials sourced from afar rather than buying from local suppliers. With the rising climate crisis, it is important as designers that we avoid unnecessary contribution to ruining the environment and reduce the shipping fees paid so we can be as sustainable as possible.

Save and collect all materials of relevance and value to build an archive of resources for future projects:

Collecting materials for future projects allows us to protect the environment by reusing resources and save time since the materials will already be gathered. Since we are gathering materials beforehand, we are preparing for future projects making us organised and able to draw inspiration from existing projects.

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Task 2- Observational writing:



A semiotic analysis is one which explores the way we identify or interpret signs, symbols and colours. I have chosen to write about wheatfield a confrontation by Agnes Denes because at first glance the artwork appears to be a random wheat field planted in new York city but after research I can recognise it is designed to be a sign of awareness to the public over climate change, an attack on US capitalism, and New Yorks rich and poor divide.

Wheatfield- a confrontation is a conceptual piece of land art centred in the heart of Manhattan meaning that the idea behind the artwork is emphasised over its aesthetic. It was made in 1982 by Agnes Denes an artist, philosopher and poet commonly associated with conceptual artists of the 1960s and 1970s, as part of the ecological movement, one which aimed to raise awareness over current environmental concerns. The artwork consisted of 2 acres of tall, golden wheat planted over a landfill which eventually became a battery park, this drew me to the artwork since the rectangular yellow field stretches horizontally, a direct contrast to the high towering, silver skyscrapers that dominate New York city visually representing the decline between humanity and nature. It was hand planted by a group of volunteers across a 4-month period showing a reject of modern farming technologies. The use of wheat is not only significant since it's a natural material, but it is also a commodity unlike planting a regular flower meadow it is serving a purpose. By constructing the wheatfield not only is Denes illustrating how far man has come from nature, but she did it in a way that raised money and created supplies, this resulted in 4000lbs of wheat being donated to foodbanks and charities. The location is significant to the meaning behind the artwork; Denes chose the last place in Manhattan that was undeveloped and remotely resembling farmland reminding the public emerged in the city of the existence of nature. The public art fund offered her funding to grow the wheat in a quieter borough, she refused claiming by positioning the wheatfield on the landfill it was a "meaningful attack" on the rich and poor divide. (Public Art Fund, n.d). This strengthens this artwork being known as conceptual because it is clear Denes didn't want to make money from the work but instead wanted to raise awareness. Towering over the wheatfield was the world trade centre, a landmark of American power, dominance and today commemorates the tragedy of the 911 attacks, at the time workers were forced to gaze down, confront and reflect difficult questions over climate change and the environment.

Moreover, one block away was Wall Street and the statue of liberty showing a direct contrast between Americas capitalism and greed compared to nature. Notably, Denes said “I wanted to do something that was meaningful”. (Pollack, 2015) By giving a landfill a purpose and regenerating the land I feel she is doing good by the environment, raising awareness, and reshaping new Yorks's history.

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Task 3- Reflective Writing:



Reflective practice has existed for as long as art has, it can be seen through artists reflecting through artwork e.g. David Hockney's mirror mirror 1961 to a generic self-portrait. However, numerous thinkers and designers have also written on the importance of reflecting on creative practice ranging back to even the cave men, reflecting whether their cave paintings accurately reflect their ideas and stories. One of the first notable thinkers to write about reflective practice was Aristotle, who was concerned over personal development and reaching eudaimonia.

I have chosen to reflect on my sandblasted glass samples. I began the process expecting to be completing simple silhouette patterns on the glass as time progressed and my designs blossomed, I exceeded up to minute intricate designs. Yet before I could begin with my designs, I needed to learn the process. I would take 10x10 4mm tin rolled sheet glass and cover it with Fablon, making sure it sits flat, there was no air bubbles, and nothing could be caught underneath. To do so I used a scalpel to trim away any excess. Once this was done I applied masking tape to the back of the glass to protect it from getting scratches in the sandblasting process.

I had a week to prepare these samples, so I researched into sand blasting artists and gathered some imagery, collages, and mood boards to help me choose my design. As key

inspiration I found Marie Theresa King, who sandblasts nature and animals onto glass. Researching was the most enjoyable part of the process because I was able to not just gain inspiration for flat glass but for sandblasting on oval glass pendants.

Once I chose my design, I used a scalpel to cut into the Fablon and remove the sections I wanted to go cloudy, this was the most frustrating part of the process because it was time-consuming and my hand was held in awkward positions for hours. But this also makes it the most rewarding because when my intricate designs work successfully, I know my hard work paid off. After my first try I became more experimental and started to work in layers. I would peel off sections of the Fablon which I wanted to be deeper and sandblast them before removing the rest. However, during this process I found if I cut the entire design but didn't peel it all off straight away the pressure from the machine and intensity of the grit caused them to peel away by themselves causing the final result to be cloudy and not as defined as I had hoped. To get past this I would cut out sections after the first layer of sandblasting or use plasticene or tape to secure them if they had already been cut. Therefore, by reflecting on my work, trial and error, and using initiative to find away round a problem I was able to create the result I wanted and form more ideas and skills for future projects.

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