

Student Name: Lydia Greaves

Student Number: 2304941

Programme of Study: Design Crafts

Tutor: Julia Lockheart

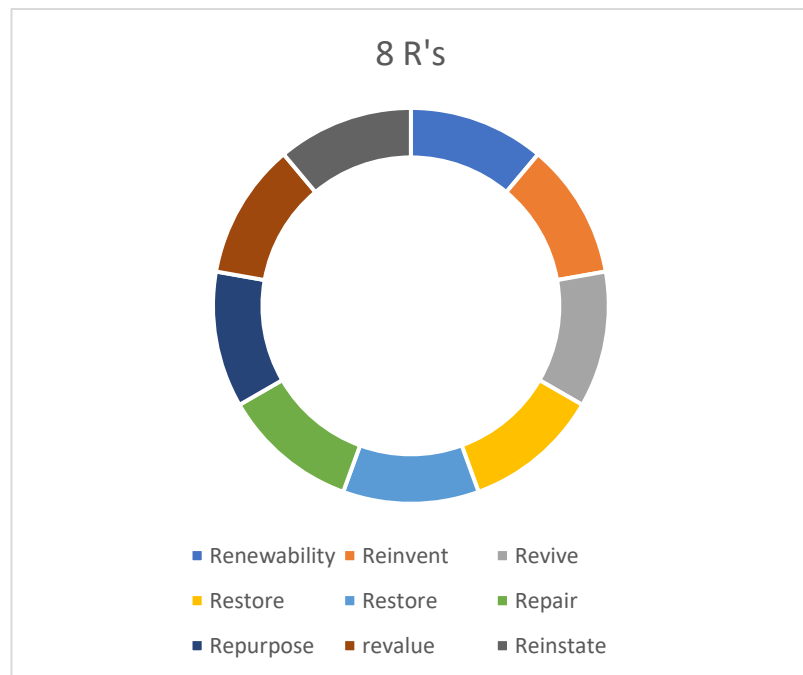
Module: ADAD4018 Ways of Thinking

Tasks in the order I received them:

Task Two: Manifesto = 485 words

Task One: Semiotic Analysis = 598 words

Task Three: Practice-based writing = 442 words

MANIFESTO**THE 8 R'S WITHIN CRAFT****RENEWABILITY****REINVENT****REVIVE****RESTORE****REPAIR****REPURPOSE****REVALUE****REINSTATE***Figure 1. Own diagram, 8 R's*

Reviving and strengthening cultures through the media of art, design and craft is detrimental to prevent the decline of traditional crafts. To revive a skill that has been lost is important, not only for knowledge but also to preserve the importance of handmade products/ skills compared to mass produced items. If traditional skills are not revived, future generations will have no knowledge of them, and an important part of history is lost, 'Craft is intrinsic to what it is to be human' (Adamson, the invention of craft, 2013) old traditions are regressing. More often, mass produced goods that are disposable are favoured over a process that may take longer and cost more. Within craft, the idea of the item being hand made holds more significance by the fact it has been personally made, over being mass produced (Walker + Chaplin, 1997).



Fig 2.
ElizabethSchowachertArt
Bamboo paintbrush

Renewability within the craft world is important, as the role of a craftsperson is make, use and create with materials. If they can change this to a more sustainable way by trying to make the art and craft world carbon neutral to reduce the footprint, this would lessen the impact of climate change. Switching to ethically produced or reusable items is preferable, such as bamboo for paint brushes as it is fast growing and compostable, over plastic brushes. Artists can generate awareness for this by using the renewable materials in their work. “Artists demonstrate each individual’s capacity for change and the responsive sensibility we need to build a collective, sustainable future” (Gormley, 2021). In practicing this, it will create further awareness. Even the way that crafts are made and the production of them is important to consider as it can often be overlooked. A piece of craft could be completely recycled using green energy, for example using solar energy to power any power tools, but if it has been transported by air to a gallery, instead of being shipped, it can offset all the hard work in creating it and make it all redundant.

Repairing objects is more than simply restoring the item to render it usable. There is often sentimental value that is often significant and vital to the owner.



Figure 3. BBC, *The Repair Shop*

For most, the connection to a piece is more worthwhile emotionally, over the potential monetary value. Media programmes like ‘*The repair shop*’ (BBC, 2020) shows both the personal connection and craftsmanship. In this show participants bring old, broken, badly stored items to be repaired. The final repair often leads to a very emotional reunion when the item is given back, almost brand new in condition. ‘People often develop an attachment to a possession for its ability to embody and recall personally significant memories’ (Elise van den Hoven, 2020). Even if the item is easily replaceable or unworking the personal value to the item makes it truly invaluable. Through my personal enterprise in Design Crafts, each piece created holds memory and personal connections with experiences.

References

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Just like mommy

Children whose parents or siblings smoke are three times more likely to smoke than children living in non-smoking households.

Visit www.ash.org to learn more about smoking and health.



SEMIOTICS

Semiotics are our combined understanding of how we can deconstruct and analyse images. As Gillian Rose notes, 'semiology has an elaborate analytical vocabulary for describing how signs make sense' (Rose, 2023, p. 171). This is through scrutinising polysemic and rebus symbols. It is how we differentiate between a sign, signifier and the signified. When these are combined 'signs take the form of words, images, sounds, gestures and objects' (Chandler, 2022, p. 2). Therefore, semiotics involves analysing an image for hidden meaning behind the signs used.

Justins Hernandez' anti-smoking campaign advertisement is linked to the relationship of growing up around smoking and how likely this impacts them smoking in the future. His advert uses visual rhetorics to convey the harmful influence being around smokers at a young age can be and how this impact their lives negatively. The aim of the advert is to persuade smokers to quit or be more conscious of the effect of household smoking in the presence of children.

On the denotative level, this advert depicts a cigarette box with cigarettes wrapped in crayon paper. The branding of both the cigarettes and crayons is very easy to associate with both well-known brands. The use of the classic 'Marlboro' box makes it more recognisable to the viewer with the stark difference of the childlike and playful imagery of the crayons within. The juxtaposition of the crayons filled with tobacco shows the innocence of how a child would view cigarettes versus the potential harm they can cause. The colourful crayons represent how cigarettes can be view through youngster's eyes and how they view them like a toy compared to an adult's addiction. The connotation of this is that cigarettes will seem more appealing to children as they are unaware of the risks and believe them to be enjoyable. Consequently, they will be more influence to buy them in the future.

How the cigarette packet is placed tilted towards the viewer and how it is the focal point is important in the interpretation of the advertisement. The packet being open and not hidden shows how easy it is for children to see bad habits and adopt them. The partially drawn cigarette almost teasing the viewer is demonstrating how tempting smoking is but also how easy it is to.

This is linked to the text above 'Just like mommy' which is also written with crayon. It is written in big scrawled childlike manner in such that a young child would write furthered by the use of 'mommy' and not mum which an older child would more often use. This denotes how young children are influenced by what they grow up with and who is around them as they look up to them and want to be more like them.

In contrast to this, the short sentence below explains the message straight to the point much more like an adult in a grey text that almost blends with the background. Also, because it uses a type face associated with adult readers (walker, 2005). This is less impactful but links to how adults know the dangerous impacts of smoking but how children are unaware.

The background colour being a white/ grey makes sure the message of the advert is heard and makes the messages be more focal as it is important. It also could be deconstructed to how white is pure and innocent much like a child. Also following the format of tobacco ads which must be on a white background and devoid of human figures according to the protect our children from cigarettes act of 1989 (United States congress house,1989).

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PRACTICE-BASED WRITING

Materiality is, 'a measure of how important a piece of information is when making a decision' (Cambridge Dictionary, 2023). Within the art world it is slightly altered, 'broadly encompass all relevant information related to the work's physical existence' (Mills, 2009). The way I interpret materiality is more related to material and how this relates to creation, such as picking a material that suits what wants to be created.

Metalwork is, 'the art of makings from metal' (Oxford university, 2012). However in the craft sense , 'Metalworking as functional art combines the best of craftsmanship' (Modern Craftsman, 2021) and , 'essential to the progress and life of the peoples' (Meilach, 1999). I believe metalwork to be a strong combination of art and craft.

As Tim Ingold states "every being must put out a line, and in life these lines tangle with one another" (2015). Where materiality and metal work tangle are similarly to how the material properties of how metal can react differently dependent on techniques and processes.

Metal work has a long history dating back to early 4000BC with bronze and iron being used first. The skill was originally used for making hand tools, war weapons and jewellery. However, over time advancements have been made; from using rocks as forging hammers to high tech hydraulic air hammers (Steelforging, 2018).

Metal work nowadays has a strong implement of designing. Metal work is not just about purpose and utility, it has a strong place in the craft world especially jewellery. The type of material is important to think about what metals will react and how this can create a further impact. For jewellery for example, silver and gold are the preferred materials due to their hypoallergenic and shiny aesthetic materials.

The process has changed significantly over time but the groundwork is much the same. With new technology, many processes have become more efficient and quicker. For example, cutting or shaping a metal piece can be done with a hammer with heavy repetitive motions compared to an air hammer which uses air pressure cutting down the hard work (Hawkins, 2002).

I try to experiment with different methods, techniques and processes. Within my own metal work I have tried hot forging which is the process of manipulating the metal by heating and shaping with compacting and stretching forces.

With this I made a steel poppy by heating up different components that I had plasma cut and hammering them into shape on the anvil. Then attaching them to the stake that I had, angle grinded to create a twisted look by welding all pieces together. My art style represents my own interpretation and impression of the world.



Figure 5 Metal poppy

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