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Task One: Manifesto – 493 words

Task Two: Observational Writing – 531 words

Task Three: Practice-based Writing – 497 words

Task One - Manifesto

1. Enjoy what you do
2. Making for wellbeing and positive mental health benefits
3. Have a positive effect on the people I will be showing how to make special pieces
4. Keep things simple
5. Learning constantly, especially from mistakes and happy accidents
6. Promote and encourage use of the Welsh language
7. Work sustainably
8. Be inclusive and not exclusive

Enjoy what you do

Sometimes we forget to enjoy what we are making and put too much pressure on ourselves to make things perfect or for them to be a certain way. Things do not have to be perfect to be sold or to enjoy making things. Life is not about money, it is about being present in the here and now and having fun. According to Angelos (2024) there has been “*a rise in recent years of people making only for its intrinsic joys,*” in turn helping them with a sense of accomplishment. Hetain Patel (2024) states “*You can do something on your own terms. They are about having the audacity to create and dedicate some time in our often busy, stressful lives.*” There are groups available where people can make new connections with like-minded people, for example 9 to 90 based in Swansea. This helps with the enjoyment of the processes and in turn, improving mental health and wellbeing too. The coming together of people who become friends through creativity.



Fig 1, (Kuinuki kettle, Own image, 2025)

Promote & encourage use of the Welsh Language

As artists working in Wales, we have the power to promote the use of the Welsh language and therefore, it is our social responsibility to embed it in our practices. Using bilingual advertising and promotion wherever and whenever possible to promote artwork and events is crucial to sustain our culture. Also, in using the Welsh language in physical pieces of work will aid in keeping the language alive. Furthermore, encouragement should be given to non-fluent Welsh speakers to use a mixture of languages. Using our native tongue could have a profound effect on our wellbeing too. David Matthews and Cynog Prys (2023) argue that “*While debate varies as to what are significant determinants of well-being, a growing number of analyses have identified the positive contribution of continued durable connections and meaningful engagement with one’s own culture.*” Welsh is in our hearts and ethnic roots, like the arts and crafts are. This should be something embraced and not

forgotten about. Welsh is not a dying language, it is thriving and living in each and every Welsh person, you just need to learn how to engage in it with others!



Fig 2, (Welsh Language Board, Welsh Language Service, 2026)

Work sustainably

In working sustainably, consideration should be applied to the materials we are using to ensure they are from a renewable source. Also, we should be mindful in using recycled or recyclable materials. Furthermore, items should be repurposed with alternative ways to utilise objects to their full potential. Inspiration can be taken from the Japanese whom embrace defects and damage in objects. Within ceramics the use of Kintsugi is applied and Sashiko for decorative darning on fabrics. “*Creating modern kintsugi works out of a desire to make use of damaged vessels*” and this was how Tomomi Kamoshita (2025) started. Kintsugi is the Japanese art of repairing broken ceramics with a precious metal coloured clay, usually gold, but sometimes silver or even platinum is used.



Fig 3, (Naoko Fukumaru, Bowels of The Earth – Water, 2020)

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Figure 2: Welsh Language Board (2026) Welsh Language Service. Available at: <http://www.welsh-language-board.org.uk> (Accessed: 10 January 2026).

Figure 3: Fukumaru, N. (2020) *Bowels of The Earth — Water*. Available at: <https://thetyee.ca/Culture/2021/07/07/Healing-Art-Kintsugi/> (Accessed: 10 January 2026)

Task Two: Observational Writing

Semiotics founded by Swiss linguist Ferdinand de Saussure is “the study of signs and sign-using behaviour (Encyclopaedia Britannica, 2025). De Saussure determined that signs were made of two parts, the signifier which is the physical form, and the signified being the mental image.

El Anatsui's *In the World but Don't Know the World* (2009) is a wall hanging created from found waste (see Figure 1). It is made from thousands of flattened bottle neck wraps and bottle caps and is a sign depicting the throwaway culture. The individual pieces of aluminium are sorted into colours, folded and crushed to create small shapes, joined together using copper wire. This forms the signifier of this piece.

Anatsui has a team of artists working on his pieces in Nigeria whereby they recycle more materials than in more affluent countries due to the poverty they face. Olukoju (2018) states “Re-use and recycling in Nigeria rode on the back of the adverse socio-economic circumstances that compelled the poor, already disadvantaged by the system”. The piece can be seen to signify the poverty Nigeria faces due to the number of recycled materials used, and its beauty signifies a celebration of time, collaboration and labour.

As per Art World article (author unknown),

He shows his team how it's done; ensuring they maintain physical contact and constant handling of the materials to ensure they get the texture just right. Each member of the team will create individual 'blocks' that consist of over 200 bottle caps. He then takes these blocks and lays them out on the ground, playing with the possibilities (Artdex.com: nd.).

The overall shape is irregular and flowing rather than solid like most metal artwork. Whilst the piece is shiny and shimmery with a fabric like flow to it, it would not have the soft feel of fabric as it is made from sharp and rigid metal pieces; the allusion of softness signifies the beauty from recreation whilst drawing attention to the damage discarded waste can have. Anatsui (1999) allows the exhibitor to drape the piece as they wish stating “there is an artist in everyone.” This enables each person to play a part in the construction of the piece and thereby feel some responsibility.

The signifier of this piece is the large wall hanging created using several thousand pieces of waste. The signified is the vast amount of waste that goes to landfill, without the other unrecyclable waste also discarded. Human waste consisting of plastic and other items thrown away has been transformed into a thing of beauty juxtaposing the idea of waste and art, signifying how everything can have a use. The size of the piece is reflected by the person standing alongside it demonstrating the gravitas of the artwork in the room which in turn signifies the gravity of the waste problem within the world. A single bottle top or can is not significant but when put together the size of the issue becomes

apparent. As Anatsui suggests within the name, these pieces are in the world as are humans but the state of the world is not obvious until it is put together, thereby signifying the amount of waste saved from going to landfill.



Figure 1: *El Anatsui, In the World but Don't Know the World, (2009)*
Stedelijk Museum, Amsterdam (Image Author's Own)

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Task Three: Practise-based Writing

Gibbs model of reflection was created by Graham Gibbs in 1988. It gives a framework for learning from experiences. It has a cycle to go through to help you plan for a better outcome next time. Taking the opportunity to consider both the things which went well and not so well and work out how to change them for the future (University of Edinburgh, 2024). The stages for reflection are description, feelings, evaluation, analysis, conclusion and action plan,

Gold coloured copper wire crochet trefoil, see Figure 1, approximately the size of a two pence piece. This was made using 0.2mm wire with a 2.5mm crochet hook. It was a trial before my final piece for Design and Make assignment two. This took approximately two hours to make.

Whilst I was making this, it was not going as planned, I wanted it to be more flowerlike. The wire was bending rather than weaving through in the same way yarn does. I was disappointed with how this was going, but persevered until I had completed several rounds. It ended up as a trefoil instead of a flower.

In analysing the materials and tools used, it is evident, the wire was too thin. Reflecting on the piece itself, it is very pretty and dainty, but I would use a thicker wire next time. The current piece could be embellished with some beads or combined with another piece of wire work and made into an item of jewellery.

In conclusion, the work on the piece itself was not time wasted. It was a lesson about materials, techniques and processes. In future I would research into similar items and make broader samples with the materials beforehand.



Fig 1 Gold coloured trefoil, Own image, (2025)

The next image, see Figure 2, is a crocheted string cone, which has been dipped in porcelain clay slip. When dry the item was fired at 1800 Centigrade.

I had mixed feelings at this stage. I was quite disheartened as I would no longer have my soft crocheted piece, but extremely excited at the possibility of having the crochet as a solid piece of porcelain. Combining two of my favourite pass times crochet and clay together. It was exciting to know I was going to keep my crochet forever but in a different form. When it was fired the heat burned off the string and I was left with the thin hard porcelain shell. If I was to do this again, I would not use a cone shape. I would use something with a flat bottom this would allow me to have something which is more versatile to use.

Having reflected on two of my crocheted pieces I had a look at what others had to say about the process of crochet. GP Lucy-Jane Davis in an interview with Adrian O'Dowd (2021) said "Mindfulness is encapsulated in sitting still and doing something like crochet". Crochet is extremely relaxing and it is something I can just sit and do, it is repetitive and does not always take much thinking about.



Fig 2, Crochet cone covered in porcelain slip, Own image, (2025)

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