

ASSIGNMENT COVER SHEET 2019-2020

NAME: Lesley Collier

STUDENT NUMBER: 1715633

COURSE TITLE: BA Design Crafts

SEMINAR TUTOR GROUP: Julia and Gwen.

ASSIGNMENTS:

Task 1 – Julia Lockheart – Manifesto Writing: “What do I believe in?” - Word limit 500 words (+/- 10%) – Actual word count: 548

Task 2 – Jon Pugh – Reflective Writing: “Do you know what you think?” - Word limit 500 words (+/- 10%) – Actual word count: 519

Task 3 – Ryan Moule – Observational Writing: Identify an image and write a semiotic analysis – Word limit 500 words (+/- 10%) – Actual word count: 538

DEADLINE: 06 /01/ 2020 (12:00pm)

Student Number: 1715633

(in place of signature)

Ways of thinking - ASDAD4018

Task 1 - Julia Lockhart

Manifesto Writing – “What do I believe in?”

My work is influenced by:

1. Functionalism in design

Whether in jewellery, ceramics, textiles or architecture, Scandinavian and in particular Danish design combines concepts of simplicity and function. I especially admire the design motifs and styles epitomised by the early twentieth century Danish jewellery company Georg Jensen.

2. Colour

“The purest and most thoughtful minds are those which love colour the most” - John Ruskin, (The Stones of Venice 1851-3). I am drawn to artists who celebrate colour and whose canvases and designs vibrate with blues, yellows, oranges and red. One example is David Hockney’s paintings in California in the 1960s and, more recently, his iPad designs for paintings and stained glass. The Queen’s Window at Westminster Abbey was unveiled in September 2018, and perfectly translates Hockney’s distinctive colour palette onto stained glass.

3. Inspirations from nature

The lines, shapes and colours of nature are themes reflected in art through the Impressionist plein air paintings and by artists focused on their environment. An

example of the latter is Olufur Eliasson and is evidenced in his 2019 exhibition at the Tate modern, "In Real life ".

4. Travelling

I am very interested in the influence of cultures and civilisations on a country and its art. My travels to Japan, France, America and Cuba have introduced ideas, colours and themes which have contributed to my designs and making projects. A recent visit to Nice enabled me to visit the Matisse, Picasso and Chagall museums and witness the variety and range of work influenced by their stays in the South of France.

5. Art and Politics

The work of the war artists, and in particular the role of the official war artist in the two World Wars. A visit to the Imperial War Museum's art collection from the First and Second World Wars, which employed some of the greatest artists of the period, including Paul Nash, C.R.W. Nevinson, John Singer Sargent and John Piper, was especially poignant.

6. The role of women in art

I am interested in women's role in art, whether as influencers within the Pre-Raphaelite Brotherhood or in the depiction of women's influence in history. I feel that the Memorial to Women in World War II, in London's Whitehall, is simple in design but emotionally powerful. It was unveiled in July 2005 and the artist John W Mills, wanted to commemorate the key role women undertook in World War II. The simple granite monolith is embellished by 17 individual sets of clothing and uniforms to symbolise the hundreds of different roles women played during the conflict.

7. Personal growth and skills development

I have a strong belief in lifelong learning, ongoing skills development and personal growth. The opportunity to review and reflect on career and life choices and the chance to change direction and focus on developing new skills is important for me. My personal career path has taken me through a range of roles from social care, teaching, careers guidance and management and this has helped me to develop strengths and skills. Experience has shown me that sometimes we just need to be brave and move onto a new chapter and embrace whatever that brings.

8. Challenging myself to new ideas and concepts in art and design

Challenging myself to new ideas, concepts and materials in art and design and the opportunity to visit exhibitions and experience workshops and artists discussions. A recent visit to the Mission Gallery and Kate Haywood "Traces" exhibition, to view Kate's delicate porcelain work, is just one example of this. Her work draws on museum collections and archive research. Through discussion, and a recent workshop with Kate, I can now better appreciate and value how she creates her ceramic sculptures.

1. Functionalism

I have chosen images and designers who characterise the simplicity and function that I admire in jewellery design.

‘Philosophy is to create designs that are both beautiful and functional’

www.georgjensen.com (Accessed November 2019.)

Georg Jensen (1866 – 1935), rejected the popular tastes of the time and embraced the Art Nouveau style with its simple organic forms and craft-based approach to production.

Instrumental in defining twentieth century Scandinavian design, his obituary in 1935, saluted him as the greatest silversmith of the last 300 years and his legacy as a design innovator lives on today.

<https://www.georgjensen.com/en-gb/explore/georg-jensen> (Accessed December 2019)

Over the years, the company have employed numerous designers from Henning Koppel, Arne Jacobsen, Vivianna Torun Bulow- Hube and, more recently, Zaha Hadid, to push boundaries in design.

For example, the transition of the silver and rock crystal pendant from the 1950's to the present day, illustrates how simple elegant lines still fit with the company's founding intention to draw on Danish traditions and infuse them with a progressive approach to design.



Designer: Vivianna Torun Bulow- Hube

Rock Crystal Pendant and Sterling Silver Necklet. Georg Jensen 1950's



Designer: Vivianna Torun Bulow- Hube

Rock Crystal Pendant and Sterling Silver Necklace. Georg Jensen 2019

2. Colour

Developments in colour theory in the nineteenth century allowed the Impressionists to experiment and use their paint as never before, e.g. shadows were made up of clashes of complimentary colour for liveliness.

By the twentieth century artists like Matisse, Chagall, Braque and Picasso had taken it one step further and were using colour for sensation.

‘Colour is all. When colour is right, form is right: Colour is everything, colour is vibration like music; everything is vibration.’

Marc Chagall 1887 – 19985 (www.marcchagall.net. Accessed November 2019)

I particularly admire Marc Chagall’s work across several artistic formats, from painting through to stained glass, stage sets and ceramics.

A more contemporary champion is David Hockney, whose early Californian paintings celebrate colour. He further developed and pushed his ideas using technology, through photo collages, paintings or more recently using iPhones and iPads. One of his most recent designs is his first stained glass window. In designing ‘The Queen’s Window’ at Westminster Abbey in 2018, Hockney admitted that the iPad was the ideal tool for the design, “as it is back lit, like a window. It’s a natural thing to use”. (Hannah Furness, Arts Correspondent, The Telegraph, 26th September 2018. Accessed December 2019.)

(www.Telegraph.co.uk)



3. Challenges

In life we face challenges that test us. I have set myself the challenge of embarking on the degree course (BA Design Crafts) in my 60s. I want to be open and receptive to new ideas and materials in art and design.

I have been interested in art and design from my early studies of history of art through to more recent workshops and courses in silversmithing and watercolour painting. I realise that these interests and ideas could be perceived as 'safe' and from my current studies I want a chance to test out new concepts and experiences, so that I can grow as an individual and as an artist / designer /maker.

I learn and develop through experiencing new challenges and I feel that my personal growth and artistic skills development has only just started.

Recent visits to the Anthony Gormley exhibition at the Royal Academy and Kate Haywood's exhibition at the Mission Gallery in Swansea, have enabled me to reflect on these artists and how they developed their ideas through the use of sketchbooks, source materials and mixed media.

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Georg Jensen website: Our Beginnings

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Marc Chagall Museum, Nice.

Marc Chagall 1887 – 19985 (www.marcchagall.net. Accessed November 2019)

David Hockney Interview

Hannah Furness, Arts Correspondent, The Telegraph, 26th September 2018. (Accessed December 2019.) (www.Telegraph.co.uk)

Task 2 – Jon Pugh

Reflective Writing: Do you know what you think?

The work I have chosen is Guernica by Pablo Picasso.

Early in 1937, Picasso received a commission from the Spanish government of to produce a large-scale painting for the Spanish Pavilion at that summer's Paris International Exposition.

Picasso completed 'Guernica' in seven weeks following the bombing of the undefended Spanish town on 26th April 1937 by the German and Italian forces supporting General Franco's Nationalist insurgents.

One of the first journalists to arrive was George Steer whose eyewitness account, published in *The Times*, brought to the world the account of the massacre of more than 1,000 civilians. Arguably, 'Guernica' owes as much to the work of George Steer as to Picasso, but as the reports and photographs of the atrocity started to circulate, Picasso knew what he wanted to paint for the exhibition. As Paul Preston writes,

'with the aid of Picasso's searing painting, it is Guernica that is now remembered as the place where the new and horrific modern warfare came of age ... It has been claimed increasingly of late that, but for Picasso, Guernica would have soon been forgotten as a regrettable but unavoidable act of war.' (Page 309, *We Saw Spain Die*. Foreign Correspondents in the Spanish Civil War. Paul Preston.)

The painting is 3.5 m x 7m and depicts two groups, the first of animals, the bull and the wounded horse, and the second of people, a dead soldier and a number of women, including a mother holding her dead child. The initial sketches were in colour but, it is reported, Picasso was moved by Steer's newsreel reports and decided to complete the painting in black and white.

After the exhibition in Paris, where people were shocked by the powerful graphic nature of its content, the painting was exhibited in Scandinavia in 1938 and Britain in 1939. Initially displayed in a car showroom in Manchester, the painting ended its tour of Britain at the Whitechapel Gallery London, where the people of the East End came in crowds to view it. The painting was kept in the Museum of Modern Art in New York during the Second World War. Picasso extended its stay there until 1981 when, following the failure of a coup to overthrow the democratic government that was restored after Franco's death, it returned to Spain.

I saw the painting, now housed in the Museum Reina Sofia in Madrid, in 2012. I had read about the painting and what it represented, but nothing prepared me for the impact it had. The palette of black, white and shade of grey is so striking that it seems to heighten the images. Housed in a room of its own, as individuals and groups entered their chatter was silenced by the impact of the painting. I was particularly interested in the photographs, taken by Dora Marr who was living with Picasso in Paris, that document the painting's development and the process of completing it in readiness for the exhibition. I was especially taken with the images that had originally been in the early sketches but had developed into other images or completely abandoned for the final piece.



Pablo Picasso working in his Paris studio 1937



Guernica Pablo Picasso 1937. Madrid 2019.



The town of Guernica April 1937.

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Task 3 – Ryan Moule**Observational writing: Identify an image and write a semiotic analysis.**

Semiotics is the study of signs and their meanings in society. A sign is something which can stand for something else – in essence anything that conveys meaning. Words, drawings, or photographs can be signs and how you dress, the bag you carry and the colours you choose to wear all have meaning.

As artists and designers, it is vital that signs and their meanings are understood as tools of communication.

Signs can be broken into two parts:

- The signifier - the item or code that we read, e.g. a drawing, a word or photo;
- The signified, the idea or meaning being expressed.
- Only together do they form a sign.

Ferdinand de Saussure (1857 – 1913), a Swiss linguist, had a major impact on the development of linguist theory. A founder of semiotics, he believed semiotics was concerned with everything that can be taken as a sign, this he called semiology.

According to Charles Sanders Pierce (1839-1914), an American renowned for his contribution to semiotics, signs can be broken down into three different types:

- Icon – physical resemblance, physical link.

- Index – causal link between the sign and the meaning of the sign e.g. from puddles, you can assume it has been raining.
- Symbol – where convention has developed the link e.g. red/green for stop and go.

Signs and symbols help us unpick what lies behind images and use of language. With social media, twenty-four-hour news and fake news, decoding signs is critical to understanding and interpreting the world around us. We need to be more aware and challenge what we are being told and what we see.

We need a tool kit that we can use when we look at images, this can be done through analysing meanings:

- The literal or **Denoted** – what the image shows and
- The symbolic or **Connoted** – what is implied.

Paul Rand (1914-1996), an American art director and graphic designer considers signs and symbols as the key to successful design. “Design is so simple, that’s why it is so complicated”.

In 1971, Carly Davidson, a graphic design student in Portland, produced a fluid tick mark swoosh, to indicate movement and speed, for a new sport shoe company. The company, Nike, had chosen the name of the winged goddess of victory from Greek mythology.

At one level the swoosh represented motion and speed, but the shape also depicts a sense of momentum and references an understanding of flight, victory and speed in mythology.

Nike directly linked these attributes to the athletes it sponsored. In Michael Jordan, the advertising imagery of his arms outstretched, as if to signify wings, represented flight and superhuman skills and this was further in the product names of his shoes, “Jordan Flight” and “Air Jordan”.

In its most basic form, the Nike swoosh is two lines, its simplicity has been its success. The image carries the brand on its own, with or without the accompanying word Nike.

“In essence, it is not what it looks like but what it does that defines a symbol.” (Paul Rand).

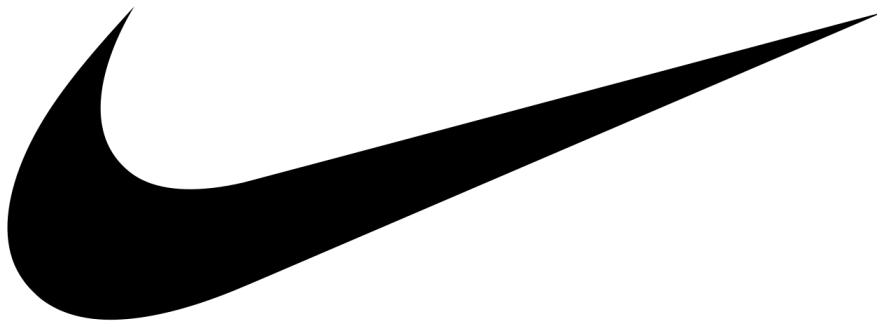
Nike’s swoosh symbol has enabled it to move from a niche brand for athletes into the athleisure clothing market for all. However, the symbolism is still there, the swoosh allows its wearers to aspire to athleticism, speed and victory.



Winged Nike Victory of Samothrace Goddess Alabaster Statue.



Michael Jordan “wings” Nike Advert



Nike Swoosh.

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