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BA Design Crafts

ADAD4018 Ways of Thinking

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Tasks in the order I received them:

Task 1: Manifesto = 461 words

Task 2: Observational writing = 497 words

Task 3: Practice- based writing = 523 words

Task 1: Manifesto

- 1) Animal welfare- if you are going to have an animal in captivity then provide animals with the most enriched life as possible, similar to their natural habitat.
- 2) I believe in a fair and equal distribution of wealth with no poverty and no billionaires.
- 3) I believe in human rights for all with every individual treated equally and fairly.
- 4) I think that an individual should do what they love as a hobby instead of as a job.
- 5) LGBTQ- everyone should be treated equally without constrictions and boundaries, names and categories.
- 6) Male gaze- People should be able to dress however they want without having to be a certain way or fit within a specific stereotype.
- 7) I believe rats are insanely misunderstood.
- 8) I believe that modern interior design is awful. I hate white décor and simplistic furniture as it looks sterile and like a hospital.

1) Animal welfare- if you are going to have an animal in captivity then provide animals with the most enriched life as possible, similar to their natural habitat.



Fig. 1: Snake Judy: Lighting Upgrade.

Stress levels of an animal in captivity are naturally increased by the restrictions placed on them that they cannot control. "...captive environments afford animals little or no control...they may be inherently stressful and also deleterious to long-term conservation efforts" (Morgan and Tromborg, 2007).

To care for the welfare of exotic animals an environment as close to their natural environment as possible needs to be provided. Through mimicking the surroundings natural to the species the correct parameters can be provided for the animal. Certain animals will become stressed and if they don't have the right enrichment through plants and natural material within their tank and this can cause health problems; "More complex, enriched environments offer animals greater opportunities for exploration and withdrawal from observation" (Morgan and Tromborg, 2007). A common issue will be that if an animal is stressed then it will not eat and this in turn can provide stress for the owner also.



Fig. 2: *LGBTQ Experiences Shape Communication*

2) LGBTQ- everyone should be treated equally with respect, without constrictions and boundaries, no matter what they identify themselves as.

I think that each person should have the right to decide who they are and what they want to be without the judgement of others. Policies have been put in place such as the Equality Act and the Diversity and inclusion policy yet people who don't identify as male or female or understood within categories can face negativity. "Only half of lesbian, gay and bi people (46 per cent) and trans people (47 per cent) feel able to be open about their sexual orientation and/or gender identity to their whole family" (Stonewall, 2017).

Although labels can help with finding communities, they can also make you lose yourself and I question whether you need a label to be understood and accepted. There's more than just trans, male and female. People who prejudice are hurting the cause. Non-binary. No stereotypes. Identify as who you want to be. Don't put people in boxes.

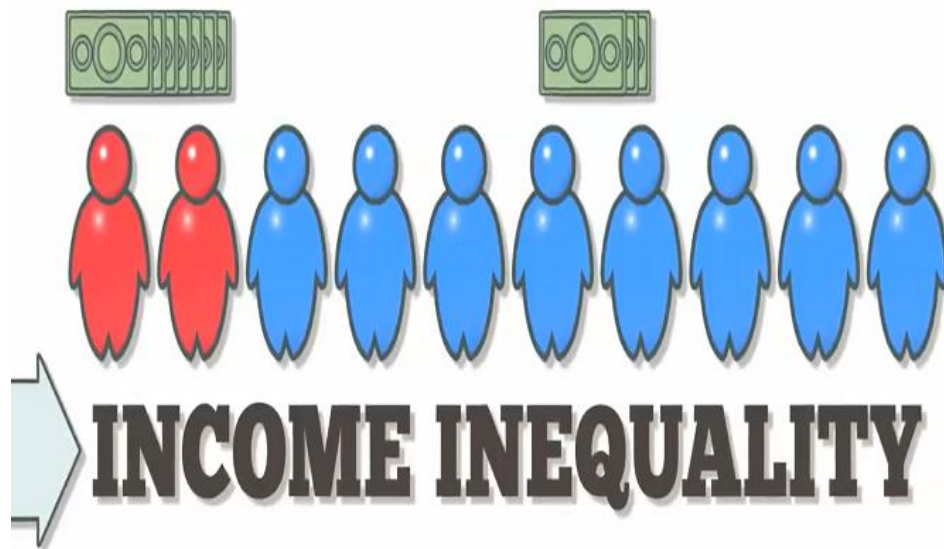


Fig. 3: *Income Inequality.*

2) I believe in a fair and equal distribution of wealth with no poverty and no billionaires.

I strongly believe that wealth should be fairly redistributed amongst people to ensure equality. “An equitable distribution of wealth gives all citizens a fair opportunity to become successful” (Argawel, 2018). I do not understand how we live in a world where some people can be billionaires whilst others live in poverty and are unable to make ends meet. I do not believe there are any ethical billionaires as to make that level of wealth there has to be someone or something they have taken advantage of on the way to financial success. “If wealth is very unfairly distributed, then the majority of people will suffer at the expense of the very few rich individuals” (Argawel, 2018). Products can be created in third world countries for minimum income but sold for maximum profit in Western society which is negative to the people within these countries who are being manipulated for profit, contributing to the unfair distribution of wealth.

List of Illustrations

Figure 1: Snake Judy (2021) *Lighting Upgrade* [Photo] Available at:

<https://snakejudy.tumblr.com/post/140053010042/lighting-upgrade> (Accessed: 3 November 2021).

Figure 2: Spector, S. (2020) *LGBTQ Experiences Shape Communication* [Illustration] Available at:

<https://www.prnewsonline.com/lgbtq-experiences-shape-communications/> (Accessed: 3 November 2021).

Figure 3: Kopp, C. M. (2020) *Income Inequality* [Illustration] Available at:

<https://www.investopedia.com/terms/i/income-inequality.asp> (Accessed: 3 November 2021)

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<https://www.intelligenteconomist.com/equitable-distribution-of-income/#:~:text=Distribution%20of%20wealth%20and%20income,fair%20opportunity%20to%20become%20successful> (Accessed: 24 November 2021).

Morgan, K.N and Tromborg, C.T. (2007) 'Sources of Stress in Captivity', *Applied Animal Behaviour Science*, 102(3-4), pp. 262-302. Available at: [https://www.sciencedirect-](https://www.sciencedirect.com.ezproxy.uwtsd.ac.uk/science/article/pii/S0168159106001997)

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Observational Writing



Fig.1: WWF 'Ice Cream'

This is an image produced by WWF to highlight the global climate change issue affecting the world and to raise awareness within the general population, indicating the need for change.

The poster depicts the sign of an ice cream cone with the ice cream as a 360-degree satellite image of a globe. Both are readily understood signs of a food type for consumption and the familiar image of the world as used within the media. The ice cream cone is floating in the middle of the page on a dark background highlighting it as the central image and focal point. The ice cream has a lighter

colour around it producing an almost ethereal glow, as if there is a light shining from behind. This draws attention to the cone and the ice cream specifically. This glow could signify the greenhouse gases which surround the earth keeping heat close to the earth's surface. "Greenhouse gases keep heat close to the earth's surface making it livable for humans and animals. However, global warming is happening largely due to an over-emittance of these gases and fossil fuels (natural oil, gasoline, coal)" (dosomething.org, 2015).

The ice cream is melting down the side of the cone signifying heat as it is understood that ice cream is cold and when it is heated up it melts. The globe can be seen to be dripping down the side of the cone therefore connoting the world as heating up. The signified behind this sign is the planet getting warmer suggestive of climate change. "In 2020, the earth's [surface temperature](#) was around 0.98 Celsius degrees warmer than the 20th-century average" (Statista, 2021). The lines on the cone point downwards providing a directional line for the viewer to follow; the drips of the ice cream follow the same direction. This draws attention to the written message about global warming at the bottom of the page which describes the visual message.

My original interpretation of this image was from an artist's perspective. I found the way the image was constructed and the colour palette used very eye-catching. "Color harmony delivers visual interest and a sense of order" (colormatters.com, 2021). The image of the ice-cream cone uses appealing straight lines and curves with the dripping ice-cream which makes it attractive to look at. Having completed the research above however my understanding of the image has changed. I find the black background of the image upsetting as it is symbolic of nothingness and emptiness; once the ice-cream has melted there will be nothing left just an empty void. The research above scares me as to how real and apparent the climate change situation is making me afraid of the ice cream cone and what it stands for. The image represents the suffering of the natural world. I am a lover of animals and so this causes me pain, alongside the suffering of humans. I am an empathic person who cares about others and the reality of climate change scares me.

List of Illustrations

Figure 1: AdForum (2021) *WWF 'Ice Cream'* [digital image] Available at:

<https://www.adforum.com/creative-work/ad/player/49872/ice-cream/wwf> (Accessed: 16 November 2021).

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<https://www.statista.com/topics/1148/global-climate-change/> (Accessed: 28 October 2021).

Practice-based Writing



Fig.1: *Moomin Characters*.

I find this image particularly interesting and am drawn to it most out of the Moomin collection. Black and white images are difficult for me to focus on due to my ADHD which can impact upon my concentration, yet this image seems to be an exception. I am intrigued by the large use of black within the image which is usually frowned upon within illustration, as an overuse of black removes shapes and makes an image look too flat; black can absorb everything around it and is discouraged when mixing colours. "Black absorbs all light in the color spectrum" (Cherry, 2020) and can equally be linked to negativity with black being used to symbolise negativity (Cherry, 2020). This image appears to be a struggle between good and evil dictated through the use of dark and light, black and white. Moomin stands at the bottom of the cliff holding a light and is mainly made of white which could be representative of innocence and goodness; Moomin appears to be staring longingly at the group atop of the cliff however wanting to be a part of them. The group on top are created entirely from black only illuminated by the light of the fire; the group have connotations of evil as they have horns and appear to be dancing around a fire. The main character has his arms open as if welcoming

Moomin into the group or alternatively worshipping the fire; Moomin seems left out and lonely wanting to be part of the group but scared and vulnerable also.

Further research into Tove Jansson and the Moomins has questioned for me how Moomin feels about the group on top of the hill and whether they are in fact a threat, there to cause him harm. There is an underlying darkness that surrounds not only the image but also the story of the Moomins that emerged from Jansson's early childhood. "The story often harks back to her early childhood when she stayed in the home of her mother's relatives in Sweden. There she often crept into the pantry at night, prompting her uncle to warn about moomintrolls that lurked in the dark" (Karjalainen, 2014, p.122). According to this the Moomins were something to be fearful of and this can be seen further within this image with the use of darkness and light. The characters on top of the hill could be considered as unfriendly and therefore negative linking directly to Jansson's own personal struggles. Tove Jansson was a homosexual at a time when this was not accepted within society; despite being open about this it is implied that she would have received some negative feedback from it due to societal opinion at the time.

She did this completely openly... even if it was not socially tolerated at the time. When she first fell in love with a woman, homosexuality was considered a crime and a disease in Tove's native Finland, where it remained illegal until 1971 (Moomin.com, 2019).

It is arguable therefore that Jansson is represented by Moomintroll in this image, wanting to be understood and accepted for who she was but remaining on the outside.

Bibliography

Cherry, K. (2020) *The Color Psychology of Black*. Available at: <https://www.verywellmind.com/the-color-psychology-of-black-2795814#:~:text=Black%20isn't%20a%20primary,It's%20all%20colors.&text=Black%20absorbs%20all%20light%20in%20the%20color%20spectrum> (Accessed: 20 November 2021).

Karjalainen, T. (2014) *Tove Jansson Work and Love* (Translated by David McDuff) Great Britain: Penguin.

Moomin.com (2019) *Moomin*. Available at: <https://www.moomin.com/en/blog/ive-fallen-madly-in-love-with-a-woman-queer-themes-in-tove-janssons-life-and-work-part-1/#41eb9c81> (Accessed: 3 November 2021).

List of Illustrations

Figure 1: Jansson, T. (2019) *Moomin Characters* [Illustration] Available at: <https://www.moomin.com/en/blog/going-over-to-the-ghost-side-queer-themes-in-tove-janssons-life-and-work-part-3/#41eb9c81> (Accessed: 5 November 2021).