

Portfolio of writing

Tasks in the order I received them:

- Task 1 - Julia Lockheart - Manifesto Writing: "What do I believe in?"
 - Word count: 523 words
- Task 2 - Jon Pugh - Reflective Writing: Do you know what you think?
 - Word count: 512 words
- Task 3 - Ryan Moule - Observational Writing: Identify an image and write a semiotic analysis
 - Word count: 457 words

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Programme of study: Surface Pattern design

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Task 1. Julia Lockheart-Manifesto Writing: "What do I believe in?"

Statements

- 1 Designers reduce waste
- 2 The creative industry overpowers all
- 3 Each designer differs from the next
- 4 Designers collaborate to stop waste
- 5 As designers, we embrace change
- 6 Designers artwork is influenced majorly by the environment
- 7 All waste can be recycled in the creative industry
- 8 There is a limit to the performance of art

Final 3 statements

- 1 As designers, we embrace change
- 2 Designers' artwork is influenced majorly by the environment
- 3 All waste can be recycled in the creative industry

'Amidst this dense 'fog' of an uncertain and tenuous future, how are artists, designers, and educators reacting and responding?' (Faerm, 2020, p154) I believe that as designers, we are embracing change. 'sustainability science has been defined as a science of "what could be,"' (Gaziulusoy, 2019, 68) I believe that it is important to question what the future of the creative industry will show for us. Gaziulusoy makes me challenge 'what could be' in a way where there is a variation of potential. How will our planet reside?

Sustainability is the past, present and future based topic. I am genuinely embracing the healthiness in recreating, reproducing and reevaluating positive decisions for creativity, in reference to keeping our planet healthy. Collectively, as designers, we can improve life on this planet by reducing waste from our practice and promise to

recycle. There are means to help this process. I believe that I disagree with the attitude to seeing no future for materials to be reproduced due to waste. 'Success proves sustainable for designer turning waste into a fashion statement.' (Conlon, 2019, p13) The irony is that recycled materials that can be seen to be useless, are the future. I feel that designers' articulacy is being challenged by the constant competition to improve reputation, collections and protect their future seasons. Keeping up with the current and future trend is important. However, to juxtapose that, the knowledge and understanding on how important recycling is in the creative industry, will excel their development into a high turning point in their career.



Vogue (2016). Raeburn Fall 2016. [image] Available at: https://assets.vogue.com/photos/56927866db3902de3702dee6/master/pass/_ARC0719.jpg [Accessed 23 Oct. 2019].

I object to the belief that the creative industry is not influenced by the environment. Our surroundings subsequently blossom. These natural and manmade substances that we see, touch, feel and smell contribute to our environment. We need to realise how beautiful our planet is and sustain the properties. Aside from this, our community. Globally, the world celebrates festivals, occasions and moments in time. 'West Javanese artists whose work addresses the interconnections between virtual, material and natural environments.' (Jurriëns, 2018, p44) Designers combining and merging communities and educating important means to sustain natural environments, allows for the world to gain that constructive influence into helping protect the planet.



Joni Rug. (1996). [Hand hooked recycled fabrics].

I am a firm believer that within my practise, all waste can be recycled in the creative industry. 'If manufacturers and designers are to employ a 'new aesthetic of sustainability' they will have to apply knowledge... from recycling.' (Press, 1996, p15) Even regarding an historical approach, then, designers believed that recycling is an educational, ethical and environmental challenge to undertake. Morally, I believe that designers should take on an ethical approach in ensuring they are collectively applying research methods and techniques, as this expands what materials they can reuse in their work. If not, then how it can be purposefully used by another. As referred in the image above, recycled materials enable designers to craft, melt and manipulate the waste. 'I see my way of working as continuing and developing a tradition, through using contemporary waste.' (Reakes, 1996, p42) As a designer, I believe in not only creating an outcome from new material, in turn, the waste material can be reused.

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The Observer (2019). Success Proves sustainable for designers turning waste into a fashion statement. p.13.
'Success proves sustainable for designer turning waste into a fashion statement' (Conlon, 2019, p13)

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https://assets.vogue.com/photos/56927866db3902de3702dee6/master/pass/_ARC0719.jpg [Accessed 23 Oct. 2019].

Task 2 - Jon Pugh-Reflective Writing: Do you know what you think?

Starting out as an artist was challenging. I felt the sense of fear come over me as I sat in my first art lesson back in secondary school. I felt as if I wouldn't be able to produce 'good enough' artwork. I was aware that artists could adhere to different specialisms within their practise. For example, painting and sketching. However, I did not know any more to it than that. Through the motivation I had to become an artist, I was able to experiment with different techniques. I learned skills through not only painting and sketching, but craft and digital based artwork. Through research, I become more aware of the creative industry and rapidly, what I thought was impossible, became clearly possible. I was amazed with artist' attitudes, focus and passion they had for not only their own work, but for others. I saw how well artists appreciated the world around them. 'When I saw this, defiling a decorous wall of a decorous office building of a decorous city, I looked around me and thought, 'Man, I love this dirty town!'' (Garland, 1996, pg 139) This was said in reference to a world that's run down and dirty, to a journey into art.



Bombing Science (2019). *Ken Garland Street Typography*. [image] Available at:
<https://shop.bombingscience.com/dishu.html> [Accessed 30 Oct. 2019].

Now, I realise that not only is education an important source to learning to become an artist, but recognising what is around me, is important. I appreciate my entire

surroundings. I do not take for granted what we have due to learning how important it is to be sustainable, especially with the use of material in practise. My artistic passion has formed into a patternmaking specialism. I craft pattern designs and acknowledge passionate influence into the natural world. As an artist, I believe in research, records and practise. Research is important because I now realise how challenging work can be without engaging with trends and keeping up to date with the work that is current in the creative industry. I find recording a source of success where I purposely fill sketchbooks with what inspires me, capture photographs, read journals and magazines. I find practise extremely difficult without the acknowledgment of thinking, 'What is out there?', 'What can I do to push myself into becoming a better artist?' and 'How can I inspire others?' These thoughts are a prolific example into what every artist should question in order to produce meaningful work.

'Some may say that fashion is fundamentally about aesthetics, so is there room in fashion for ethics?' (Udale, 2008, pg22) As I have stated before, sustainability is important. For my future self, as a practitioner, I am aware that I need to be considerate when using materials and questioning what I can do with the waste. Ethically, it is valuable for me as an artist, and others, to appreciate that what we take advantage of now, may not be available to use in the future, depending on what our actions can be now. In my future practise, I would see myself producing well-made pattern work whether it be in textile or fashion design, to be made from waste material.

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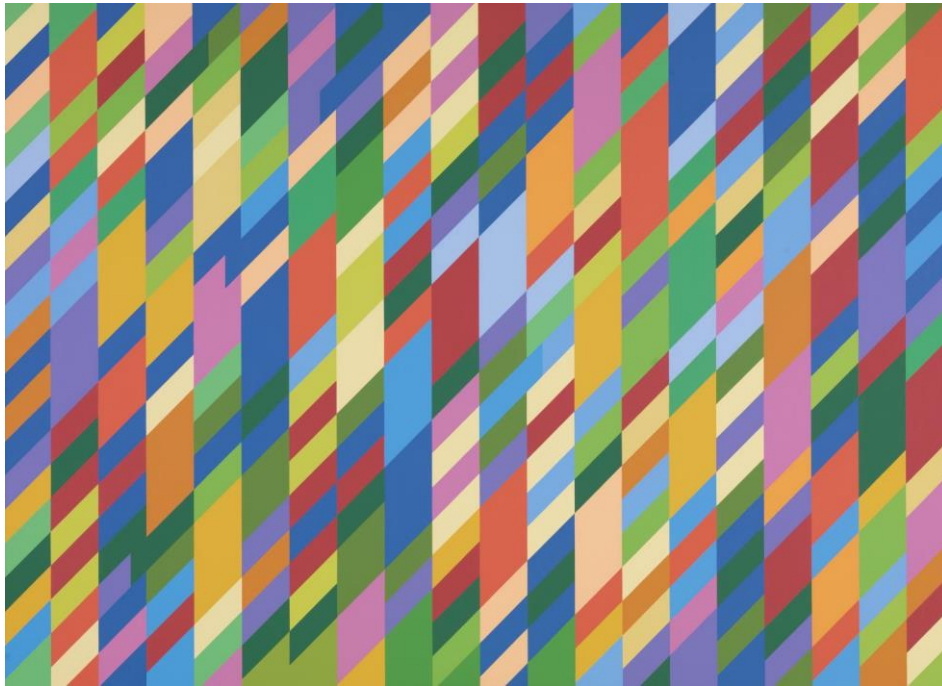
'When I saw this, defiling a decorous wall of a decorous office building of a decorous city, I looked around me and thought, 'Man, I love this dirty town!''(Garland, 1996, pg 139)

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Task 3 - Ryan Moule-Observational Writing: Identify an image and write a semiotic analysis



Riley, B. (1993). Nataraja. [Oil paint on canvas] London: Tate Modern

I can evidently perceive the drastic and explosive use of hues in the artwork. I am pleased to see that the artist has meaningfully enhanced multiples of colour to demonstrate how it can be developed, focusing towards shape and composition. In my opinion, the colours suggest enticement and an eccentric motion is played within the work. The colours all signify meaning by creating an illusion. The illusion allows for the viewer to appreciate the skill and technique of the artwork. Within the illusion, the distortions allow for the shapes to form pattern. In turn, the pattern with its drastic colour, sets the tone and meaning of the artwork produced. To my dismay, I realised that the artist ignored the 'rules' of using colour. When applying a combination of colours, it is important to follow a colour wheel. Here, the artist hasn't adapted to colour theory by the way they have composed the shapes together and with the hues that is saturated within them. "The similarity of colours adjacent to each other on the wheel, and the contrast of colours opposite each other (Edwards, 2004, pg20-21).

I allow for myself to see objects that have been formed within the artwork. I see that the artist has designed shape, followed a colour palette and worked with scale. In this, pattern design has been produced. I see the geometric object which has been distinguished by the contrast of shape within the work. To further this, the shapes that have been developed, vary within scale. The width, length and depth of each geometric shape changes throughout the work, which shows me that the artist has signified their work being set in motion. More to this, I feel the artist's intention is to make the viewer feel uneasy and amazed at the same time. "These passages, without cues of allusion or irony, incorporate lightly-edited phrasing and structure drawn from museum catalogues." (Leonard, 2019) In a narrative sense, the artist has

deeply allowed for the viewer to be moved literally, as well as appreciating each shape from the other and focusing on how well the combination of unsteady scale can be complimented.

I feel that the artist has intentionally produced a piece of artwork that can appear to be never ending. The illusion and distortion that has been set, warps the viewer's perception and in turn, confuses the situation by allowing the viewer to question what else there is to the work. What are the artist's other intentions? I can see that the artist may have been set on creating a variation of colour and potentially establishing a rainbow of hues. In this, the artist pushes the boundaries by making the viewer question the thought behind the intention of making the illusive design.

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