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Task 1 - Manifesto writing:

- 1) Art is not only painting and drawing, it is limitless in every aspect of life.
- 2) Sustainable and ethical practices should be prioritised within the creative industry.
- 3) Experimentation expands the mind, practice, and skill whilst overthinking kills and stunts creativity.
- 4) We must not be easily influenced by others as it is important to communicate our own voices, truths and beliefs through artwork and design.
- 5) Pattern is eternal.
- 6) Design and art have its own philosophy.
- 7) Art connects a vast range of society, therefor enabling society to evolve as a unit.
- 8) Every practitioner should be allowed to voice their opinions through artwork without running the risk of being targeted by elites and corporate companies.

Three areas of exploration:

Pattern is eternal.



Fig 1, Cray furnishing fabric, William Morris 1884

Pattern is a significant factor within everyday life and the surroundings that immerse us in our day-to-day journey which is stated in Patternity: The patternity manifesto (2015), “patterns are something you come across every day; you wear them, you walk over them, you even eat, drink and think them”. It is constant and long lasting: without end, therefore making it eternal. Pattern has had a strong presence for centuries and has been made famous by world renowned artists, architects, and designers such as William Morris, an 19th century British textiles designer. William Morris’s work was heavily influenced by nature, in particular the vast range of forms, shapes and textures seen

within plants emphasising that pattern is created organically alongside man made designs. This can be seen in Morris's work *cray, furnishing fabric 1984* which displays repetitive imagery of flowers in their natural form, organically intertwining. Using William Morris as an example of a designer using pattern work expresses how it is historical and communicates past beliefs and story's whilst modern designers innovate new ones, "we can learn a lot about the world and what's in it" (2015, Patternity).

Sustainable and ethical practices should be prioritised within the creative industry.



Fig 2, Fast fashion in landfills

As stated by Mike Berners-Lee 'We need to think beyond the immediate and direct effect of our actions and ask more about the ripples they send out' (2019, pg.6) which applies to every creative practitioner, especially those in the textiles industry as this is one of the largest contributors towards global warming. The impact from textiles and fashion includes 'over 92 million of tonnes of waste produced per year and 79 trillion litres of water consumed' (2020, The environmental price of fast fashion). This is caused by the continuous growth and contribution towards fast fashion that relies on cheap manufacturing and short-lived trends, causing microfibres from fabric to be released into the environment during production and overflowing landfills that result in pollution, this can be seen in figure 2. As a creative community we need to be mindful of where we source our materials from and should advocate reusing items such as second-hand fabrics to decrease waste. We should also support sustainable businesses that ensure labourers have equality which is a topic explained and exposed in *Whose Utopia*, 2006 by Cao Fei who emphasises that labourers have "no rights, no benefits and no power".

Experimentation expands the mind, practice, and skill whilst overthinking kills and stunts creativity.



Fig 3, Tete d'une Femme Lisant (Head of a woman Reading) 1953

Experimentation is a key process in art. It enables us to extend and break boundaries whilst improving and developing skills. However, this is often a challenge due to overthinking which is an obstacle all creative practitioners face at one point in time. As stated by Picasso in 1923, 'to search means nothing in painting. To find, is the thing', emphasising the importance of trying new methods as it will help to expand your mind, therefore increasing the flow of creativity rather than focusing on one 'thing' which will stunt it. Picasso is a renowned abstract artist whose work consisted of sculptures, painting and printmaking. He would often create multimedia pieces of work such as figure 3 which is made from paint and sheet metal as Picasso encouraged exploration within art and expressed in 1912 that when creating his 'studio became a laboratory'.

Word count: 551

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Figure 2: Fast fashion in landfills, 2016. Accessed:
<https://www.trustedclothes.com/blog/2016/09/05/fast-fashion-landfills/>

Figure 3: Tete d'une Femme Lisant (Head of a woman reading), Picasso 1953. Accessed:
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Task 2 – Semiotic Analysis:

What is semiotics and why is it important? As stated by Sean Hill 'Semiotics is defined as a theory of signs' (2007, Pg. 1) which is derived by the Greek word Semeiotikos, meaning an interpreter of signs. Signs are found throughout every aspect of life in particular communication, they consist of the signifier and signified which is a concept developed by Roland Barthes (1977) who found that the signified could be divided into connotations and denotations. Denotation means the literal meaning of a symbol, sign, or code, whilst connotations mean the symbolic and deeper meaning created by the sign or imagery. Alongside Roland Barthes concept, Judith Williamson also explains in her book Decoding advertisements (1978), that the signifier is 'the material object' (pg.25) and the signified is 'its meaning' (pg.25). This is important as it helps society to fully understand, develop and create a meaning for signs that immerse us day to day and that underlies every method of communication, in particular advertisement and visual communication. Judith Williamson also states, 'Advertisements are one of the most important cultural factors moulding and reflecting our life today' (1978, pg.18). As a population we create cultural signs that rely on how we are as a society, this heavily influences what imagery is used within advertisements to create an emotional bond with the product and to help us identify with it.



Fig. 1, Daisy Love, Mark Jacobs advertisement

Marc Jacobs is a renowned designer brand known for its perfume and fashion. In April 2018, the luxury brand launched its famous perfume 'Daisy Love' which is constantly being redesigned, redeveloped, and advertised.

Marc Jacobs Daisy love advert consists of both natural and cultural signs. Using the beach for the adverts background is purposeful as it conveys a feeling of relaxation and happiness since the beach

has connotations with holidays, warmth, and summer, therefore making the advert and perfume subconsciously more appealing. Although this is a natural sign it is culturally placed and used in the advert for the brands benefit, linking to Jean-Jacque's belief that 'even nature as an image of existence with or without culture is a conception that could only have been produced by culture' (2001, pg.64). The advert shows an abnormally large perfume bottle held by young models; suggesting their youth since everything appears larger when you are young. This also conveys societies high beauty standard of youth is more beautiful especially within women, therefore creating the underlying myth that when you wear 'daisy love' you will feel more attractive and desirable.

Within the advert the brand has used three models with different complexions to suggest that the perfume can be worn by everywoman no matter their ethnicity, although the connotation is clear it is not very successful as the models are predominantly white with one black model. Each model is clothed in garments containing shades of white and neutral tones which communicates a sense of purity, whilst the golden hues seen throughout the advert and the pink perfume bottle conveys romance which is idealised within female culture.

Word count: 506

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Task 3 – Practice-based writing:



Fig.1, McCalls Dress

I have chosen sustainable as my keyword and garment as my chosen object. The combination of these two words raises the question of whether the production of garments will ever be fully sustainable.

Sustainable derives from old French “sustain”, 1300s which means “give support to” (etymonline.com, n.d.) and forms the word sustainability that was defined in 1944 by Geir B. Asheim as a “requirement of our generation to manage the resource base such that the average quality of life that we ensure ourselves can potentially be shared by all future generations” (etymonline.com, n.d.). The word sustainable is subjective as it can be described in multiple ways due to each person’s interpretation and can relate to social, environmental, and economical factors. Cambridge dictionary applies sustainability to the environment by defining it as “causing or made in a way that causes little or no damage to the environment and therefore able to continue for a long time” (dictionary.cambridge.org, n.d.).

How does sustainability relate to fashion and garments? Historically sustainable fashion has been defined as garments that “incorporate Fairtrade principles” whilst avoiding “harming the environment or workers by using biodegradable and organic cotton”. Recent definitions also describe the use of incorporating Fairtrade alongside manufacturing “fabric containing organic raw material” (E. Henninger, 2017. Pg. 14).

Investigations into sustainable fashion began as “early as the 1960s” (E. Henninger, 2017. Pg3) however I do not believe fashion has reached its fullest potential regarding

sustainability as we are continuing to see the affect that manufacturing within the fashion industry has on the earth. Globally, we use “five trillion litres of water annually for fabric dying” which is “enough to fill two million Olympic sized pools” (waterdocs, 2020). Whilst to produce garments such as jeans it takes “3,781 litres of water consumption” this is equivalent to “three days’ worth of a households water needs” (waterdocs, 2020). Manufacturing garments does not only affect water consumption, it also emits greenhouse gasses such as Co2. The increase of garments being made of nylon and polyester due to its cheap and durable qualities has caused microplastic pollution. This is because drying and cleaning clothes using a washing machine “sheds microfilaments that move through our sewage system and end up in waterways” (earth.org,2021).

My personal opinion is that unsustainability is clearly still evident in the garment industry, as more information and statistics increase in numbers yearly. This is an ongoing problem faced by society although we are more aware of the impact fast fashion and overconsumption has, we do not act on this crisis enough. As stated by Sara B.Marcketti, “fast fashion has made clothing disposable, and created a pattern of overconsumption” (Sara B.Marcketti, 2020. Pg 19-34). As a designer using textiles and fabrics I believe in the importance of slow fashion and using alternative techniques, processes and materials that create less impact on the environment. Globally, we need to work towards the production of garments being fully sustainable to create a healthier environment and positive future.

Word count: 495

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