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Course studying: Surface Pattern Textiles

Module: Contextual Practice – ADAD4018

Ways of Thinking – Julia Lockheart

Tasks in order:

Task 1 - Manifesto Writing

Word Count: 529

Task 2 - Observational Writing

Word Count: 495

Task 3 – Practice-based Writing

Word Count: 535

Word Count Total: 1559

Task 1 - Manifesto Writing

1) Surface Pattern Textiles is knowing you can make creative mistakes.

2) Surface Pattern Textiles is multi – skilled.

3) Surface Pattern Textiles is changing the design world for the better.

4) Surface Pattern Textiles is looking to the future of design and creating the next best thing.

5) Surface Pattern Textiles is encouraging sustainable design.

6) Surface Pattern Textiles is working with other like-minded people.

7) Surface Pattern Textiles is making your design become a reality.

8) Surface Pattern Textiles is understanding how to make ideas visuals.

Further analysis of statements:

Fig 1. Hosey, M. (2020) *The Unstainable Growth of Fast Fashion*.

5) Surface Pattern Textiles is encouraging sustainable design

Art students, learn the major effects the textiles industry has on the environment, designers should strive to look for the more sustainable answer when creating. Contributing to the next generation of this industry, we should be the first to review the changes that need to take place, or we risk hoarding invaluable demand as seen in Fig 1 (Hosey, 2020). Edelkoort (2020) states, “established designers are reconsidering the amount of items they want to conceive and realise, recalibrating their assortment in line with precisely calculated demand”. If there is a demand but no purpose to the garment is there a point to make it, we should start by giving sustainable design, value which creates the demand not the other way round as “garments are often bought in multiples and discarded quickly for they have little perceived value”, (Fletcher, 2014, p. 190).

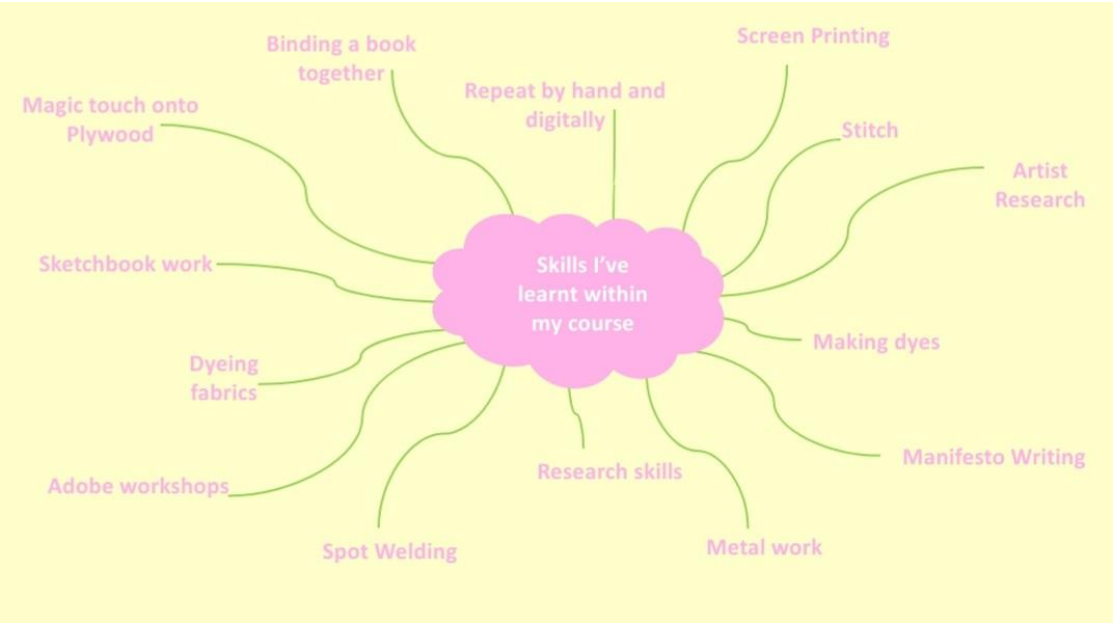

Fig 2. My own mind map

2) Surface Pattern Textiles is multi – skilled

Being a multi-skilled designer allows a practitioner to be able to complete and participate in many projects as they can adapt their knowledge to any scenario see Fig 2, having numerous design skills is beneficial to the skill set of the person, Wilson (2016 quoted in Jefferies, et al, 2016, p.26) states "Traditional and new technologies exist side by side and our advocacy of artists thinking through making has never been stronger". A well-known product designer (Dyson, 2021) said "I think designers should be doing more, I think they should be going out into industry and changing industry. They should be prepared to be salesmen and managing directors and not necessarily just designers". Although everyone has different creative skills, we as creative practitioners learn from anything we find inspiring such as people, objects and surroundings, this then benefits and enhances design as the product is more relatable yet still personal.

Fig 3. Day, L. (1951) Calyx furnishing fabric.

1) Surface Pattern Textiles is knowing you can make creative mistakes

Design is a practice in which the best work is made when the mind is allowing the freedom to create. Creative mistakes are how designers learn and how they achieve the best quality products or designs, allowing these mistakes to happen gives the mind a better chance to improve or progress. (Dyson, 2021) has said that “if you're trying to do something new, you have to accept that there might be failure”. Within Surface Pattern Textiles, not every design or idea will work the first time or at all, however, by trying new ways of working and new inspiration you will eventually achieve your goal. Some of my best work within my practice was from an experimental idea, this is because allowing yourself to investigate rather than pressure the design to be something serious, “we are unable to use our creative powers very well when we are under pressure” (Beck, 2019, p.153). This is the best form of designing. Similarly, to Lucienne Day in Fig 3 (Day, 1951) within a post war society her style of work developed into a new different palette.

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List of Figures

Figure 1. Hosey, M. (2020) *The Unstainable Growth of Fast Fashion*. Available at: https://thinksustainabilityblog.com/2020/04/14/the-unsustainable-growth-of-fast-fashion/ (Accessed on 17th November 2021)

Figure 2. My own mind map

Figure 3. Day, L. (1951) *Calyx furnishing fabric*. Available at: https://www.vam.ac.uk/articles/lucienne-day-an-introductio (Accessed: 17 November 2021)

Task 2 – Observational Writing

"Semiotics, which is concerned with the study of signs" (Hébert, 2020, p. 14) has been embedded into an artistic person's mind, such as needing to analyse how an artist works, how their work turned out or how we describe our own work. Using signs and symbols is something that comes naturally as it is something we have always grown to understand from a young age, as John Berger states "Seeing comes before words. The child looks and recognizes before it can speak" (Berger, 1972, p.7). Different signs and symbols are represented by differing indications whether that's a colour, shape or image, such as how a brand can be represented by one signifier such as Orla Kiely, if you were to see a picture of her pattern you would instantly know of her work, "When I draw an image, when I make a purposeful gesture or when I produce an object that, besides its technical function, aims to communicate something". (Eco, 1976, p. 151).

Fig 1. Liboiron, M. (2013-2014) *Sea globes.*

When deconstructing the image above, the denotation, which is the meaning of a sign or symbol, (Eco, 1976, p.55-57) is a glass snow globe with a wooden stand, there is a damaged and polluted coral reef with Evian plastic bottles surrounding it. The water is discoloured, not clean and unsafe for

marine life. The connotation, which is the theoretical or symbolic meaning behind a sign (Eco, 1976, p.55-57) is a 3D piece of artwork made by an artist Max Liboiron to represent New York City's water pollution, who looks at the environment and marine life (Liboiron, 2013-2014). The iconic signifier of a snow globe, normally filled with snow reveals a dream world or captures a special place which can be considered a souvenir. However, this shows the harsh reality of this dream world. The colours he uses; greens, browns and dark oranges are earthy and natural, this reiterates the environmental and organic elements he is conveying. However, the art piece does have more bolder or sharper colours such as blue, reds and yellows. These colours take the form of the pollution part of the piece such as the water bottles, this signifies the man-made side and the constant battles between humans and nature.

The image also shows iconic signs of multiple Evian water bottles, this is a popular, well-known brand of water, which can be completely recycled (Société anonyme des eaux minerals D'Evian, 2020), yet this is where it ends up; ruining the environment which is supposed to be organic. Whilst decoding the underlying myth, I wanted to know what the word Evian stood for. Evian spelt backwards is naive (Urban Dictionary, 2021) this was a coincidence as it is surely having a negative impact on what the real natural product is, such as the coral and marine life. Just by simply using the sign Evian has changed this image to educate the effects of plastic pollution within the water environment.

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List of Figures

Figure 1. Liboiron, M. (2013-2014) *Sea globes*. Available at: https://maxliboiron.com/2014/03/23/sea-globes/ (Accessed: 17 November 2021)

Task 3 – Practice-based Writing

THREAD

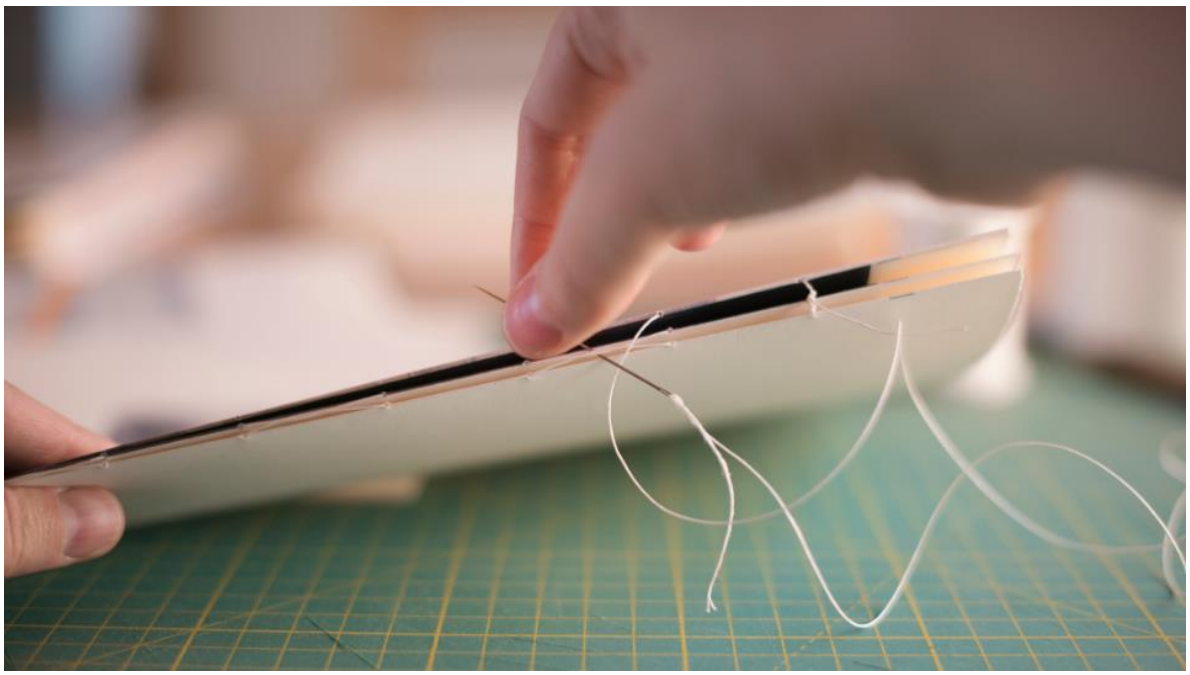

Figure 1. The Curiously Creative. (2020) The Ultimate Guide to Bookbinding for Beginners

Thread can mean many things, 'A wandering thread, lightly joining one thing to another' (Rancière, 2014) however it can also suggest from the Collins English dictionary, 'an argument, a story, or a situation is an aspect of it that connects all the different parts together' (Collins Dictionary, 2021). How can thread represent a piece of string but also a narrative similarly to how a book can represent holding a place at an event or multiple pieces or writing or knowledge bound together. My course uses ideas as a stepping stone, by combining ideas and thoughts to eventually complete a design similarly to Rancière's approach to thread. Thread is everywhere, when we move from one place to the next you could consider this as our thread through life, we document and bookmark our destinations and journeys to connects aspects of our life. Reiterating the idea that there is always some connection relating to thread whether that's literal or theoretical.

The reader for essay would be students or authors themselves, as books have been around for many years, they are the original research where all modern sources come from, they hold knowledge and meaning to most aspects of life, designers use books as a form of inspiration but also to understand

design and how to improve it. Books are the origin to all knowledge, they are the first stepping stone to new ideas, as 'We know now that a text is not a line of words releasing a single "theological" meaning (the "message" of the Author-God) but a multi-dimensional space in which a variety of writings, none of them original, blend and clash' (Barthes, 1977, p.146). Thread is also known to be linked to a story or narrative, from one idea to the next, "Words began, in a sense, as magic" (Borges, 2000, p.81). Thread and Books are used within my design practice, to begin the research element of designing.

I use the words Thread and Book in order to complete and achieve everything within my course, my work starts with a narrative and ends with a strong sense of style which has been adapted and inspired by research from books. Thread is used to bound a book together. "A set of pages that have been fastened together inside a cover to be read or written in" (Cambridge Dictionary, 2022). Readers need to be able to interpret or use the information given with a book to follow a narrative or thread from one idea to the next. Readers want knowledge which is academic yet understandable, in my design practice we need visual representations but also thoughts and theories to articulate our ideas, "a book has carried these ideas across wide swaths of space and time" (Lurz, 2016, p. 169). I think this is a great conclusion of what a book is as its not just the object itself but the symbolic meaning, truths and secrets they hold. I agree that they are our experiences throughout time from past, present and our interpretations of the future, Thread and Book work side by side and they both hold similar metaphorical meanings.

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Figure List

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