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Executive Summary -

I am a process led surface pattern designer with a love for printed textiles. I value the importance of sustainability and reusing as much where possible which is shown in this report. This report discusses the research and inspiration behind my material and process led exploration for interior settings. As a designer it is important to respond to current themes going on in the world. This report showcases how my work outlines the ideas of material memories and escapism within a global pandemic. My work aims to be comforting in an uncertain time providing calmness through soft textures and tactility. It explains the methods and processes I used to create my collection Calming Coastlines. The report discusses my personal journey throughout my creative venture, evaluating important obstacles along the way like working/printing from home. It explores the positives of my journey so far with the most important being improved self-confidence and finding who I truly am a designer. My long-term goal is to become a successful printed textile designer for interiors, as my design journey continues it will lead me to explore new materiality and processes. I will outline what I have learnt from these experiences and processes so far and how I plan to use them in the future.

Firstly, I will review my Research and Methods module, Material Memories. Although the idea behind the project itself has stayed the same, I have developed further through detail and knowledge. From my feedback, I needed to be clearer within my own narrative, I talked about Material Memories, but I didn't explain what the memories would be. I now know that the memories and narrative I would be portraying through my Creative Venture were lockdown memories. It portrays my story of how I coped during such a strange time, and hopefully will bring comfort to people's homes in portraying it, this will be explained in depth further on. My feedback also suggested I needed a more in-depth research into the circular economy and to consider how I will add value to what I create by using models like the circular economy. To do this I have further researched into makers and the methodology they use, I have found makers who have the same values as me, such as Hannah Lamb, Angela Maddock and more.

Secondly, I will critically review my Creative Enterprise module. I need to improve lots of things within this project, ensuring I evaluate and reflect on my imagery and practice from beginning to end, choosing what's best for each design but ensuring I do not leave any good imagery behind. I had lots of imagery at the start of the Creative Enterprise project that I created but it didn't make the cut to any of my designs, this is what my designs lacked. I also need to work on colour, colour has never been a strong point of mine, I always seem to use the same colours, but this is changing. I am dedicating this project to work on this and consider colour and context rather than just pick ones I like. I also need to work on my social media presence, I hardly posted anything about my Creative Enterprise module, so I need to ensure this time I showcase more of my skills and knowledge to engage with the audience. A positive on

the module was using textures within my work but I missed the opportunity in this project to do more with them within a repeat system such a stripes and scallops, this is something I am pushing within my Creative Venture. Most importantly I need to be brave and do things outside the box, this is my last chance while in University.

Next, I will explain the story and research behind my Creative Venture project and showcase how reviewing Research Methods and Creative Enterprise has improved the way I approached my project. My Creative Venture project is to create an interior collection of cloth and wallpaper that provides escapism and comfort within a global pandemic. More than ever I started to appreciate the natural beauty of the landscapes around me due to lockdown. The story behind the project focuses on emotion and memories of my daily walks of escapism down the beach, how It brought me comfort and how I can bring comfort into people's homes. By gathering imagery and recording feelings on my daily walks the collection will be full of textures and marks found around the Coast. Ripples in the sand, breaks in the waves, seaweed on the rocks and textured shells will all feature within Calming Coastlines. The designs will be created from a range of processes from print, stitch and even engraving. I get the same feeling of escapism when I use these processes as I do on the walks, especially knowing that they aim to bring joy and calmness's to someone's home. Colour will impact these feelings by bringing calmness into rooms. The project's been produced by as much re-used material as possible to be mindful of the waste I produce. I will discuss the struggles of lockdown but how I have adapted and made the most of being stuck in the house.

Firstly, I researched into the concept of escapism within art and makers who portray story and narrative through textile and cloth. Although Covid19 has restricted many primary research methods I would normally do, I still managed to research through books, online journals, online exhibitions and talks and looking through Instagram/ Pinterest. As I mentioned above, it is important as designers we respond to current trends and going's in in the world. I personally prefer to design for a problem, this time I am designing to provide comfort and escapism within a global pandemic, this has become a new trend. Art curator, Mirjam Deen explains how "We live in a time for a 'new reality' for every generation. Artists use this time to create, more than in times of relative certainty… A lot of beautiful work is created in times of crisis ... Escapism, in art and beyond, is rampant in times of crisis." (Deen, 2021). This proves how designing during this crisis is on the rise, the desire for escapism is at an all-time high. People are being confided to their home and are looking for new ways to relax and escape from the bitter reality of 2020-2021, this can be done through art and textiles within the home. A blog called livingetc uploaded a post in March 2021 which said "Escapism, the chicest new interior trend is unsurprising, to say the least. After a year of staring at the same four walls, the desire to inject remnants of faraway lands to our home décor is only natural." (Slack,2021). The trend is designed to help boost your mood as soon as you step through the door, remembering happier times of life outside of lockdown, this is what Calming Coastlines is all about.



Figure 1- Harlequin Mirador Collection (Harelequinn,2021).

Above is Figure 1 showing how Harlequin are using escapism within their collection Mirador. They have used imagery inspired by Spanish and African influences that will make you feel like you've escaped to these countries in no time. I want to bring the same feeling just with the coast in mind.

Hannah Lamb has been a huge inspiration for me during this project. Her book 'Poetic Cloth' is a guide for textile artists who want to harness the poetic qualities of fabric and develop a more personal approach to process, which is essentially what I have done in making the story behind my process and project more personal to the audience. Hannah explains how, "Cloth is capable of communicating something, far more than simply being a backdrop for surface decoration….Cloth, stitch and surface can be used to create personal meaning in textile art." (Lamb, 2019). This is something I would like to take forward, I want to portray a story within my project, I don't want to choose a motif just because I can, I want it to have meaning and to be considered. I also want this project to portray the story of my process, happy accidents, things that haven't worked so well, the story of the reused cloth. I want the cloth to talk to the audience, make them think of being at the beach and happier times when they look at it, instantly bringing them comfort. Hopefully I am able to do this through soft textures and colours that trigger calming costal memoires.

Secondly, I researched into colour and how it can affect people's feelings and mood within interiors and the home. This is a newer topic for me as I did not consider it in Research Methods, but Creative Enterprise proved to me I am not the best at producing a colour palette, I usually just pick colours I like but this needed to change. For once, I really needed to focus on audience and produce a colour palette that matches the story behind it. Firstly, I researched colour in design in general, Marianne Shillingford explains "We take colour for granted and yet it is fundamental to the success of design. We think of it as decoration, but it is SO much more." (Shillingford, 2020). In another blog,

Shillingford also explain the importance of colour within the home, she says "The colour on our walls are the backdrop to how we live our life. For many of us, lockdown has served to emphasise how important our home environment has become, it has been the place where we work, learn, relax. It can lift us up, nurture us, comfort us." (Shillingford, 2021). I want my work to nurture and comfort people.

To ensure that idea of escapism, I researched into colour psychology and how colours affect our moods. I wanted my work to bring calmness and comfort to the home, almost bringing the peace and quiet of nature inside.

Cooler Colors	**Green,** the most restful color	• Has a calming effect. • Relieves stress. • Said to improve fertility.	• Bedroom • Living room • Kitchen	• Sherwin-Williams Hazel SW 6471 • Benjamin Moore Webster Green HC- • Benjamin Moore Limesicle 2145-50
	Blue, the color of calm	• Soothing. • Lowers blood pressure. • Slows respiration and heart rate.	• Bedroom • Bathroom	• Dynamic Blue by Sherwin Williams • Iced Slate Benjamin Moore • Hale Navy Benjamin Moore

Figure 2- Table explaining colour in the home – (Mymove2021)

From researching, Figure 2 shows how cool blues in the home sooths, calms and can even lower blood pressure, overall blue is pretty calming. In the book 'palette perfect' it explains the theory behind the colour group cool colours.

“Cool Colours- Night, nature and water are some of the basic notions of the colour group, which includes greens, blue and violet. They are relaxing serene colours that offer the illusion of distance… Imagine the turquoise we associate with the crystal-clear water of a tropical island.” (Wager, 2017). This confirmed to me that I need to include cool blue/green tones within my project as they transmit peace and spirituality.

Dulux colour of the year 2021 is called Brave Ground a beige/grey, greige colour, it is a shade that connects back to nature and the simpler things. Marianne Shillingford explains the ideas behind the colour “We continue to live through uncertain times. In 2021, the warm and grounding tones of Brave Ground, will allow us to find certainty in the strength from the very ground beneath our feet, emboldening us to go forward and begin to live again and giving us the flex to adapt to the ever changing circumstances we face.” (Shillingford, 2021).

Alison Grace-Gahan, Senior National Design Academy tutor states that “In the home the colour would protect, comfort and give you a giant big hug so great for living rooms and bedrooms. I think the colour will be a huge hit in residential interiors and will be accepted by the general public and it is a safe and secure new direction on colour.” (Grace-Gahan, 2021). This colour is one of the main colours within my scheme as I believe it links in with the story behind my project. It’s a warm earthy stone tone that create a feeling of stability, in this uncertain time. The cool blue tones and warm greige tones work together well and for me it provides calmness but warm vibes at the same time, both colours having a connection to the Coast. Below, figure 3

shows how I have used pictures from my daily walk diary to directly pull out the colours around me.



Figure 3- Calming Coastlines Mood Board (Hutchings, 2021)

I needed to be careful with the colours and imagery used as I did not want it to have the typical nautical theme of anchors and blue and white stripes. I wanted my imagery to tell a story and have a softer meaning behind it. To ensure escapism within my imagery, I researched into brining nature into the home, the idea of Biophilic design. Harlequin uses the concept of biophilic design within their recent collection Momentum, they take inspiration from the elegance of natural organic structures. The colours they have used are also relevant in providing calmness. Bellow figure 4, shows a snippet of their collection.

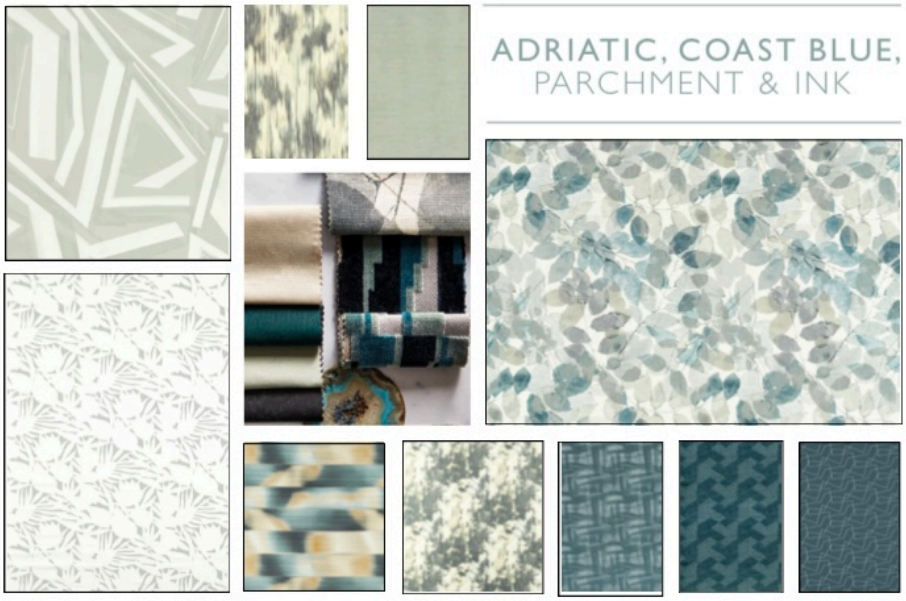


Figure 4- Harlequin Momentum (Harlequin, 2021)

Biophilic design relies on the nature and natural patterns, usually flora and fauna. Plants and flowers are the most popular imagery within biophilic design; however, it can be produced from other natural elements for example feathers, seaweed and seashells. I have decided to steer away from the popular flowers and use sea plants like seaweed within my work instead, these still give off the same effect.

Thirdly, I wanted to prevent how much waste I produced throughout this project. 2020 figures show that “The UK produces 206.456 tonnes of textile waste a year. Out of the 3.1kg of textile waste each Briton produces every year, only 0.3kg are recycled and 0.4kg reused.” (Moore, 2020). As you can see this is a huge problem that everyone should be mindful of. As a soon to be graduate designer, I value the importance of sustainability and reusing as

much where possible. To achieve this within my Creative Venture I ordered end of roll waste material from Controdo, a digital printing platform.

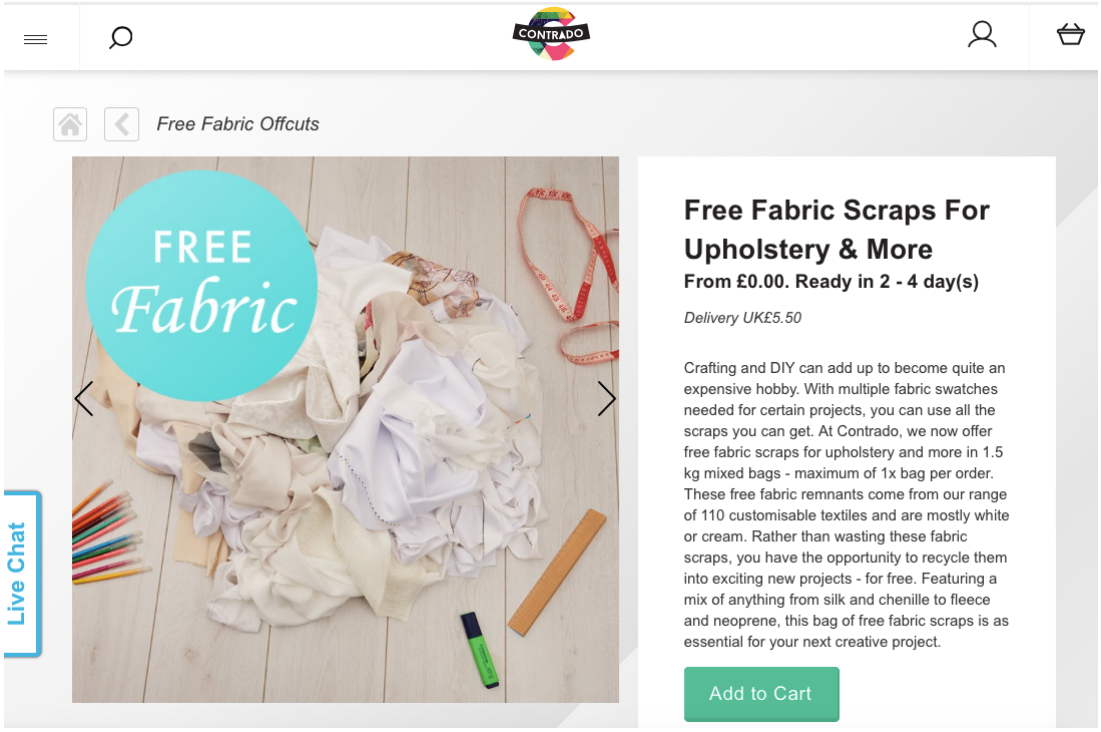


Figure 5 – Contrado Free Fabric (Contrado, 2021)

Contrado explain in the description how important waste reduction is to them and how we can use it within our works to impact the environment too. “Repurposing fabric from other sources can not only make your project look better, but you are helping the environment by reducing waste. This is something we advocate strongly, which is why we are now offering fabric scraps free of charge. At Contrado, our goal is to reduce waste in every aspect of production. That’s why we recycle as many materials we can, including our fabric cut-offs. We know that in landfills, fabric takes a long time to decompose and emits harmful gases into the atmosphere. So instead of throwing them away, we send them to you, our fellow eco-warriors, who give them a brand-new life. This is part of our commitment to circular fashion, ensuring that

nothing goes to waste." (Contrado, 2021). I ordered 2 packs resulting in 5KG bag of mixed waste for free just pay delivery. It's like a lucky dip, you don't know what you are going to get but I was lucky enough to get lots of velvets which were perfect for my project. I also ensured when ordering my digital printed designs, they were through Contrado as I know there is an option for the waste to be reused later on. I also have used Toast fabric which the University was given as there was miss-order resulting in them having tons of rolls that would have gone to waste. I have also used waste pieces of leather donated to the University by Clarks.

Next, I researched into the circular economy and makers who reuse material within their work. The circular economy is a key idea to a massive design problem, waste. "A circular economy is an alternative to a traditional linear economy, (make, use, dispose) in which we keep resources in use for as long as possible, extract the maximum value from them whilst in use, then recover and regenerate products and materials at the end of each service life." (Wrap, 2019). The main focus of the model is to prevent disposal at the end of the product's life, enabling a continual circle.

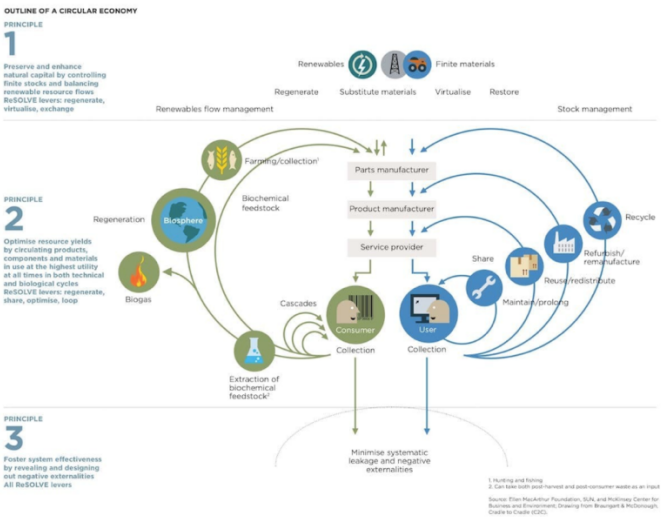


Figure 6 - Ellen Macarthur's Circular Economy Model (2019)

The figure above shows the Ellen Macarthur's 2019 Circular Economy Model. It aims to monitor the amount of consumption on resources we use to gradually eliminate waste out of design systems. It encourages to reuse and revalue products at the end of their design lives. Barbara Wisnoski creates beautiful wall hangings using recycled fabrics and clothing. Figures 7 and 8 Showcases Wisnoski's work, she uses really small squares of recycled material almost in a patchwork way, she groups them together in colours to create ombre effects.



Figures 7 and 8- Barbara Wisnoski Wall Hangings (2021)

I have also researched into other methods of patchworking and reusing material, like Boro. "Boro is a traditional patchwork style.. Meaning "ragged" or "tattered". (Heddels, 2015). It was mainly popular in the 19th century more for necessity reasons than aesthetic but now in the 21st century it is making a come-back.

Burberry has even recognised the problem of waste, they are working with luxury sustainable company Elvis & Kresse, they plan to transform leather offcuts from Burberry's production into a new range of homeware accessories by 2022. Burberry explains "Since the launch of the partnership in 2017, 3.7

tonnes of leather offcuts have been transformed into products and over 5,000 potential ‘makers’ have been inspired by waste revaluation.” (Burberry, 2021) More companies like Burberry should be mindful of their waste, inspiring young people to think. I wanted to revalue my waste material in this way, adding my design ideas back into them using methods or print and engraving.

As a process led designer I have struggled since lockdown and not being able to access the print room in university. However, this is a design problem I have managed to adapt and overcome and be more innovative. Printing veg such as cucumbers, fennel and broccoli allowed me to produce texture prints at home that have fuelled my collection. Another method I made the most of at home was lino printing, I had cutting tools already, so I ordered lino from amazon and created low fi prints without the university press, just by standing on them. I have also used other print methods like cyanotype that are easy, I was able to create fabric lengths by exposing seaweed which worked well within my project. All of these processes proved to me how resourceful you can be at home as long as you think creatively, and I believe they fuelled the initial ideas within my project and pushed me to keep designing. In the Financial times, Angela Maddock explains the pandemic in a more positive view, she states “The comfort of being at and working from home, wasting time instead of money, has lead people away from their addiction to material things and into a realm of sharing, caring and makings’ (Maddock, 2020). I can relate to this as I didn’t need to spend lots of money on screen printing processes, I just used simple but effective processes with objects/tools/food I had in the house. Reflecting on the positives of being in lockdown has really allowed me to think and plan what I needed to do when back in the University facilities. My time

management improved a lot this project as I felt more organised in what I had to do; I didn't waste time in workshops.

Once being back at University, I was able to continue my creative play and experiment even more. The Contrado velvet was a slight problem for me as I didn't realise until I got back on campus how synthetic it actually was, I was unable to use my normal printing methods but once again that didn't stop me. I was able to heat transfer print onto the velvet which worked well but I could not do any bigger samples than A3 as that was the biggest size heat press. I even pushed myself to try and laser engrave the Contrado material and it was the best decision I made; I fell in love with another process. In hindsight I would have loved to have created bigger engraved pieces, they just took a very long time to engrave due to the detail some taking 2.5 hours just to engrave A4 size.

Finally, I will talk about what University has helped me figure out my creative identity and my plans for future trajectories. Four years into University and the penny has dropped, I am a process led print designer. I am happiest when in the print room trying out new processes and experimenting. University experiences and live briefs especially Orangebox leading to Clerkenwell, have given me the confidence that I have today to believe in myself. Orangebox also first introduced me into the problems of waste within the textile industry and has scoped me to be more cautious about the amount of waste I produce as soon to be graduate designer.

The Creative Venture project needed to not just show off my printing skills but showcase who I really am as a designer, showcase all the skills I have learnt

through University to prove how multidisciplinary I am. The Covid19 pandemic effected my portfolio last year by it being mainly digital, although I have created another digital portfolio this year, down to the current way to apply for jobs, I have ensured it showcases lots of my physical samples photographed well. It was important to me to submit a physical hand as in my brief said I wanted to produce a physical collection of sample books and swatch cards. Below figure 9 shows how I used my desk space as my own mini degree show to showcase the work I feel proud of.



Figure 9- Calming Coastlines Hand in (Hutchings, 2021)

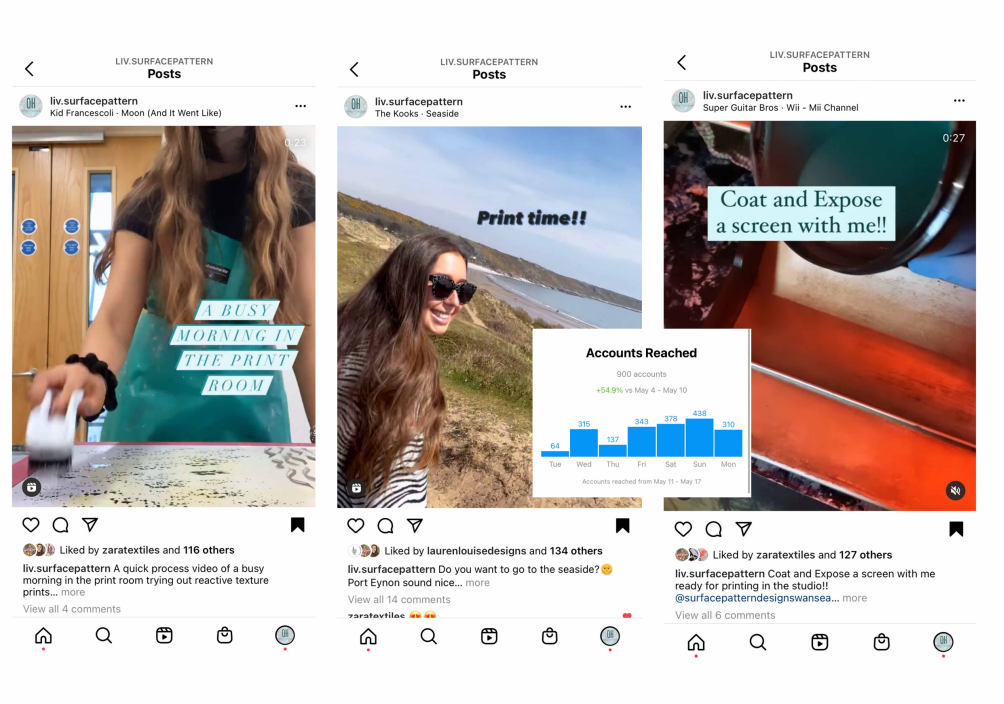


Figure 10- Liv.surfacepattern Instagram (Hutchings, 2021)

Figure 10 shows how I have made sure I am more present on social media in promoting myself, this time round I am posting more process posts such as reels and videos to showcase how I have done things rather than just the end results. The figure above showcases how this has really boosted my followers and has allowed me to engage more with people to show them my story. I need to keep this momentum up, keep posting and promoting my final collection. Hopefully people are interested in the process so after I graduate, and I start selling prints on Etsy, from my current collection and they will know the story behind what I do and my work.

I aspire to work in the printed textiles industry for interiors, ideally having a majority process led job in a studio. I would love to work for people like Custhom, Sarah Water House, smaller print studios or bigger studios like John Lewis. I have started looking and applying for screen printing jobs, most of

them require 2 years industry experience so I need to really showcase how I can benefit them with all my technical knowledge, fresh out of University. I will also be looking for internships and placements that give me an insight and the industry experience I need. I've applied for a job that isn't interior based, its more life-style and stationery but I could once again use this to gain industry experience that's needed for bigger interior brands in the future. I also need to remember I offer so much more than just printing skills, I have good photoshop knowledge and know how to separate artwork for screens, mixing colours, technical skills and much more. I am a fast learning individual keen to widen my technical knowledge even more. I need to broaden my view for applying for jobs as I now realise I have a lot more to offer. To ensure I have the best shot at being noticed as an applicant, I have updated my CV, updated my portfolio and even created look books of my current project.

So what's next? A project never feels finished right, so I'm taking this body of work forward to the New Designers awards. I have entered 3 design categories within the New Designers awards and managed to book two portfolio review with Sanderson design group and Liberty I am grateful for these opportunities to get my name out there, I am excited to learn from the feedback they give and just to speak to someone from the industry for 20 minutes is an opportunity not to be missed. While I actively look for jobs, over the summer I will improve my very own at home print studio to sell prints from my current project, specifically copies of my original cyanotypes as they have been so popular on my Instagram. I aspire to be like Stoff Studios and Katie Durie Textiles, selling A3/A4 prints, lengths of printed fabric, cushions from their home studio or small studio spaces.

I said at the start of my project I wanted to produce a collection to bring comfort into people's homes at this time and I truly believe I have achieved that, its certainty brought me comfort making it. This project has proved how resilient I am, how I could have been pushed back with lockdown hurdles, but I never let it get in the way, I kept pushing forward. I have overcome my fear of colour this project, I finally have created a colour palette that fits in with current trends and suits my context and my concept. This project has allowed me to achieve exactly what I set out to do, I wanted a body of work that I was really proud of and that showcased all of my different skills, not just one, this has added so much value to my portfolio. It has helped my portfolio showcase all the multidisciplinary skills I have gained throughout University. I have overcome the fear of not knowing my creative identity, I always thought about myself as just a screen printer who could only love screen printing and nothing else, I never even referred to myself a designer. However, this project has proved to me I am so much more than that, I fell in love with even more processes and have decided I am a process led Surface Pattern Designer. Since the start of the course I have grown so much as a person and as a designer, from not feeling good enough for not doing a foundation course to now feeling I can conquer the world. An example of this is I would never have applied for the portfolio crits with Sanderson and Liberty in my first year, I would never have had the confidence. I have finally overcome this lack of confidence within my work, this Creative Venture has given me the confidence boost I needed. I am really excited for the years ahead of me, I can't wait to take all what I have learnt in the past four years out into the real world and widen my knowledge even more.

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