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Programme of Study- Level 4 Surface Pattern and Textile Design

Module- ADAD4018 Ways of Thinking

Lecturer- Julia Lockheart

Tasks in the order I received them:

Task One- Manifesto= 493 words

Task Two- Semiotic Analysis= 548 words

Task Three- Practise-based Writing= 540 words

Task One- Manifesto

1. There is no such thing as mistakes, only learning opportunities
2. Enjoy your creative journey and embrace the experience
3. Do not compare yourself and your ability to others
4. Take the journey one step at a time and you will find your unique way
5. Inspiration and ideas can be found anywhere and from anything
6. Art can be as simple or as complex as you want to make it
7. Always be your authentic self
8. Our art expresses a lot of who we are as people

Further Analysis:

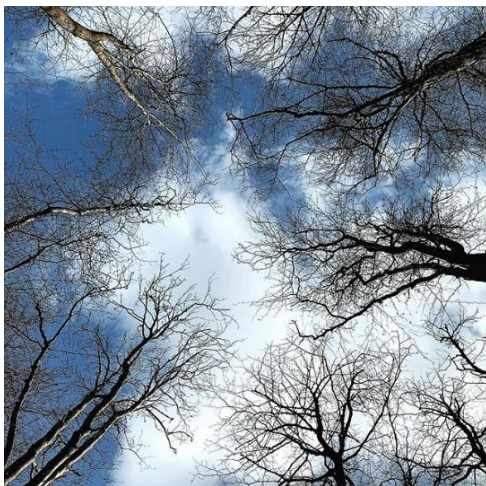
There is no such thing as mistakes, only learning opportunities

This statement is something designers need to learn quickly. Lots of designers suffer with the need to be “perfect” in whatever we create, visualising “perfectionist tendencies” (Basak, 2017) during the making process. Textile artist Rosie James is a “confident tidiness rule breaker” (Carson, 2024). Being a perfectionist is not ideal in this industry- our errors deepen our understanding for further opportunities. Artist Bob Ross states that the ‘mistakes’ we make are “happy accidents” (Ryan, 2020), being a learning curve instead of an issue. Embracing and working forward with ‘mistakes’ would distinguish our work from other’s and could turn out better if not instantly discarded. Salvador Dali reinforces that there should be

“no fear of perfection” (Hill, 2024), meaning that we should eliminate this attitude that limits our creativity and success.



Fig 1- Rosie James “Indian Ladies at the Gurdwara,” 2012



Inspiration and ideas can be found anywhere and from anything

In our practice, imagination highlights the “delight” of the “daily details” and the “non- places” in the world around us. The book “Patternity” states that this begins to “open our eyes to a new way of seeing.” (Murray & Winteringham, 2015, p. 34-35). Something as simple as looking out the window can make amazing works of art and adeptly created patterns and surfaces. This can be word, image, real-life observations, ephemera and more, being versatile with what stands out and what we continue with. Expanding from this, Richard Serra’s manifesto ‘Verbalist’ also compiles basic verbs such as “to cut” and “to tear” (Serra, 1967) to begin his generation of thoughts. These are his “actions to relate to oneself, material, place, and process” (Museum of Modern Art, 2017). These verbs then proceed to metaphorical ideas like “of electromagnetic” and “of carbonation,” taking this list to a complex level, like his large scale, maze-like sculptures. Therefore, this proves that you can start off from something simple or something more complex and generate skilful artworks.



Fig. 2 & 3- “Patterns of Lockdown Photo story by Anna + Grace

Our art expresses a lot of who we are as

Expression in art simply expresses “artist’s inner feelings or ideas” (Wilson & Lack, 2008, p.73). This is what makes creatives stand out, sharing thoughts and feelings in an artistic way. The concept of ‘expression’ needs to be more prominent in this generation, as the world and our attitude towards public views are positively changing and becoming more democratic since the original movement (Clawson & Oxley, 2020,p.46). This is why you should embrace who you are and the power we have (Michels, 2018, p.14). The impact of yourself and your work to spectators is also more prominent with expressive art, avoiding the “depict[ion]” of reality and instead focussing on “subjective emotions”, as Michels states. However, sharing our ideas does not mean we have to follow the movement; this can be done in a minimalist or maximalist way. When looking at the Aesthetics Evolution 2025, many aesthetics were evolved in the “10 global perennial interior design and aesthetic trends” (Riberti, Tira & Henderson, 2024), as clearly demonstrated when looking at examples on the images shown (Fig 4 &5). This shows a plethora of ideas and techniques, expressing design potential, rather than emotions and feelings.

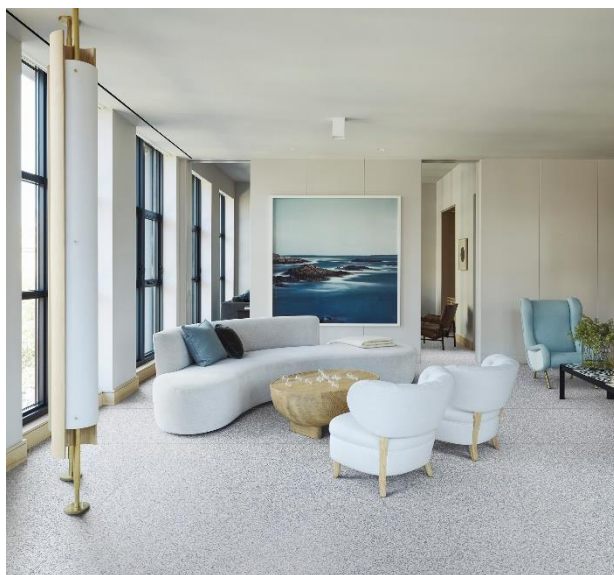


Fig. 4& 5- Interiors from “Aesthetics Evolution 2025”

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Figures 2 & 3- Anna & Grace. (2024). *Patterns Of Lockdown Photostory*. Patternity.
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Figure 4- Riberti G, Tira S & Henderson E. (2024)

<https://www.wgsn.com/interiors/article/668698e4b561a28a01030285?show=38973431#page4> [Accessed 30th October 2024]

Figure 5- Riberti G, Tira S & Henderson E. (2024).

<https://www.wgsn.com/interiors/article/668698e4b561a28a01030285?show=38966079#page4> [Accessed 30th October 2024]

Task Two – Semiotic Analysis

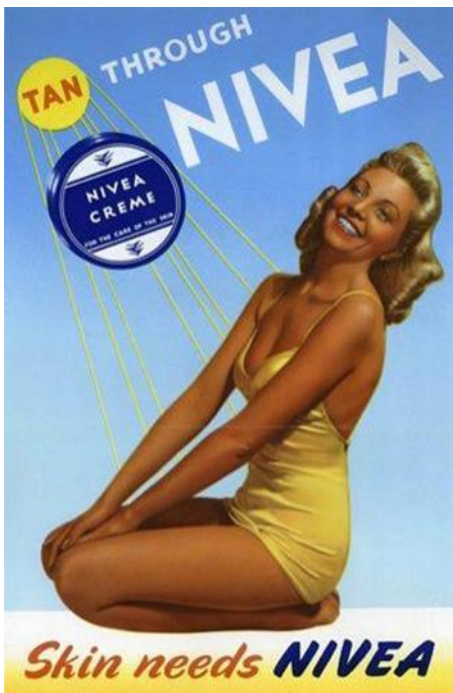


Fig. 1- Nivea Creme's UK Poster from the 1950's

Within contextual practise, semiotics are used to help develop our understanding of images. Simply, this is defined as a study of signs, symbols and their interpretation. A 'sign' is "simply a thing- whether object, word or picture" and has a "particular meaning to a person or group of people" (Williamson, 1978) Linguist Roland Barthes (1972) studied this idea, originally from Ferdinand De Saussure, Barthes saying a 'sign' combines two things- the signifier (the sign itself) and the signified (what it refers to). Furthermore, the 'signifier' is divided further, combining both the denotation and the connotation of an image. This is important knowledge to have, to become familiar with contemporary culture, decoding things and relationships and how they connect.

When looking at this 1950's poster (Fig 1), we can develop the advertisement's denotations and connotations and use semiotics. Here, a woman in a fitted yellow dress is displayed as the main image in the foreground, as well as the Nivea creme and the decorative anchorage text. She is the most recognisable signifier here, relating to many cultural representations and theories in this time period. Similarly, the text reinforces this- the "tan" in the advertisement's slogan connotes the symbol of the sun, being a yellow circle, as stereotypically imagined. The lines attached to this are the 'sun's' rays, which point towards the woman and make her the focus of this poster. Using directional forces makes this even more apparent as our eyes will follow the lines downwards and read naturally in that direction. Gillian Dyer (1982) says that pictures are "easier to understand" and "generally offer greater communication." This "imagination" (p.86) is continued when looking at the woman with a golden tan because of the 'Nivea Creme' that blocks the sun with, as literally seen here. Additionally, because this advertisement was created in the 1950s for Nivea, gender roles, stereotypes and representations would be apparent here. Through visual

communication, “ads objectified women” and “exposed them to the male gaze” (Sandikci & Ringberg, 2000, p.118).

In this time period, women were expected to do very little compared to men, “working below their skill level”. “Men’s work” was much more hands-on, being the providers, whilst the woman did the “women’s work” of “caring responsibilities” (Banyard, 2010, p.75). This contributes to the woman’s appearance, along with the ‘iconic sign’ in advertising. Judith Williamson (1978) refers to “a referent system,” and signifier, signs being “lifted out of it and placed in the ad” (p.29). She expands on the Chanel No.5 adverts and how they all have “significance” because of the way the women are presented. Barthes agrees that “items of clothing have the capacity to signify something about the wearer” (Barthes & Leak, 1994, p.10) and this tight yellow dress reinforces this, perpetuating the myth of female responsibility. The blonde hair and blue eyes is another example of this, matching the Catherine Deneuve advert Williamson talks about. This is also apparent with the iconic Marilyn Monroe advert for Chanel No. 5 (CHANEL, 2012), starting a whole trend to act and appear similar to her for advertising, to “associa[te]” the same “particular ‘feel[ing]” (Rose, 2023, p.212). In fashion and trends, myths are “exhaustively analysed” as “a decision-group arbitrarily decides on what is ‘in’ and what is ‘out’ each year” (Barthes & Leak 1994, p.22).

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Task Three- Practise-based Writing

Designer Eve Campbell (2024) creates patterned textiles, wall hangings and ceramics based on her home surroundings in Scotland. Mainly shapes, colours and patterns of nature and architecture in the Scottish West Coast are what she visualises in outcomes. Also, her experimental sketchbooks are expanded through stencil cutting when screen printing. When deconstructing her artwork, I admire her adept use of layering to compose uniquely cut shapes. Her recent collection “On the Brink” (2024) explores her Scottish influence with the current natural occurrences and weather. Dreary weather conditions have affected her colour palette, connoting to wet, wintery scenery. However, she juxtaposes this, still finding “natural beauty” in the “remote wilderness” (Campbell, 2024).

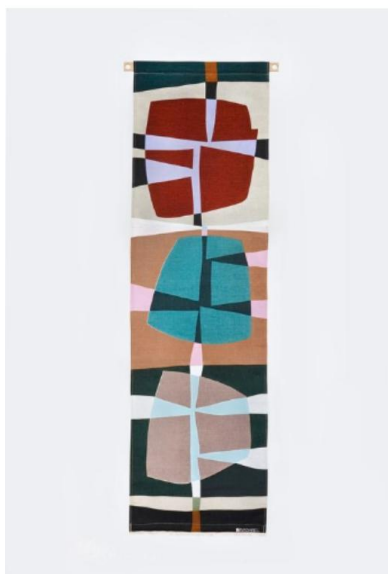


Fig. 1- “Brink 20” by Eve Campbell

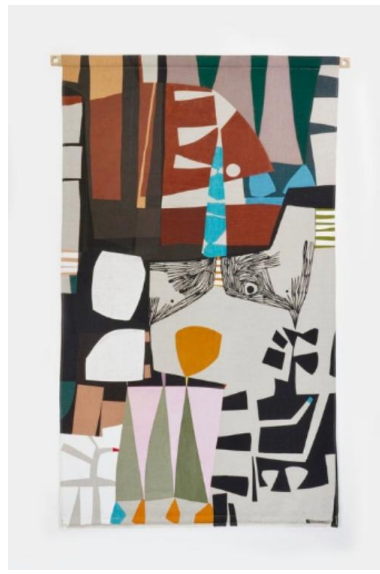


Fig. 2- “Brink 02” by Eve Campbell

As mentioned, Campbell’s trend evolves around Scottish landscapes using iterative techniques. This means a “change or development in a general direction” (Oxford Languages, 2024). Charles Dow, and other theorists, devised the “most defining work on trend,” being “studied intensely” (Little, 2012, p.5). One of Dow’s theorems is that the market consists of an “uptrend, top, downtrend and bottom, interspersed with retracements and consolidations.” (Kirkpatrick & Julie, 2021, p.18), shown on his diagram for the ideal market (Fig.2). Dow also introduced “Conformation”, recognising the direction of the primary trend (Bhageria, 2022). Volumes “act as a secondary conformation,” as Bhageria explains, contributing to whether the trend is carried on further.

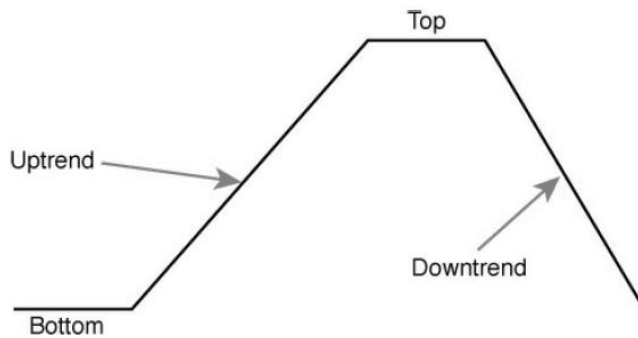


Fig.3- The Dow Theory Ideal Market diagram (HKT Consultant Admin, 2021).

The interior design trends differ, looking from now to the 20th century. “Art Deco” is the movement that stands out when thinking this in the 1920s and 1930s. Derived from “Art Nouveau”, this “assertively modern style” (Hillier, 1968, p.13) was known for its geometric shapes and use of vivid colours and motifs. In the 1920’s, spectators and buyers were looking for “colour, fizz and bubble,” the “official symbol” (Hillier, 1968, p.61) for this period. Much like Art Deco, new “omnipresent” (Samdanis, 2016, pg.2) technologies are used to influence the produced artworks. In this generation, social media and the internet are often used, with easy access to websites for galleries and exhibitions viewed from an internet search. This developing technology will always be visible and used to set and showcase latest trends. This is seen as “both a tool and a frill”, much like other technologies according to Michelle Kuo, being “an instrument of domination and control” (2010, p.31).

Contemporary trends shift often, being predicted yearly. “Wall Decor” is currently trending, “swapping key pieces between rooms” to “update interiors” (Nuño, 2024). Also according to Nuño, there are key directions this goes in; “Layered Craft” links to Campbell’s “On the Brink” collection. A key concept is to “elevate artisanal methods” with “layered compositions” and “vibrant colour combinations.” Campbell’s hangings showcase this, being dynamic, multi-layered pieces, featuring a plethora of colours and shapes, similar to an Art Deco motif. Additionally, another trend promotes using natural elements to work with and be inspired by. For example, the “Eco-Chic Evolution” is influential, “embracing materials” that are “environmentally responsible and aesthetically pleasing” (MindfulTech, 2024). Campbell’s works are made with natural “Scottish linen,” using a “Scottish Oak hanging baton” and “interpret nature in abstract form for homes and spaces” (Campbell, 2024). Additionally, her colour scheme fits with this evolution. Sticking to her Scottish inspiration matches colours on the “Rerooted Nature palette” (Housley & Riberti, 2021) for modern art.



Fig. 4- "Rerooted Nature Palette"

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