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Programme of Study: Surface Pattern Design

Module: ADAD4018

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Tasks in the order I received them:

Task 1: Manifesto Writing = 566 Words

Task 2: Observational Writing = 540 Words

Task 3: Practice-based Writing = 508 Words

Task 1: Manifesto Writing**Concrete Poem of Manifesto Writing**

***Culture content is obsolete,
With meaningless art movements.***

***No waste,
Colours omnipresent sustainability.***

Emotion is a secular palette.

***New attraction,
With diluted attention,
Of the uninformed.***

Manifesto:

1. Colours are powerful. Choose wisely.
2. Think *you* are secular? Oh no. Religion continues to cast eye over the frameworks of *your* life.
3. Art movements never end. Simply, they dilute leading to the reformation of the new era(s).
4. Substance holds no weight within current popular culture.
5. Consumerism and sustainability cannot coexist in conjunction without financial motive.
6. New is not *new* anymore. New is an attraction to the repulsive and shocking.
7. Love what you make for it is an extension of the physical self.
8. Function and form: neither should outweigh one another.

1) Art movements never end. Simply, they dilute leading to the reformation of the new era(s).

As in the first law of Thermodynamics, we understand the conservation of energy, a force irrevocable to depletion (Atkins, 2010). Such concept is to apply when understanding to the formation and continuation of artistic movements, that there is no end point, only a meandering state that ceases linear formality.

Through binary distinctions do we isolate movements from each other, while understanding that such characteristics informs us that each movement, is relative to one another. *'It is important that we respect those that came before us, and that we see ourselves as following in their footsteps'* (Murray, A and Winteringham, G. 2015), the very source of any creation is an accumulation of all experiences that have been ingested, and that in turn pave the cobblestones for what is to be.

Thus such through the explicit and realistic confrontations that Dada imposed, initiated part of the Dada movement to flee and colonise what is understood to be Surrealism. It is acknowledged, although nurtured through the prefix of Dada, the nature of Surrealism evolved with intent to bridge the gap between reality and the dream state (Klingsohr-Leroy, 2015). Thus it is understood without rejection to Dada's assault on the brutal reality of the times (Egler 2016), the desire to pursue

escapism and what founded the very principles of which Surrealism rests upon, would never have come to be.

2) Colours are powerful. Choose wisely.

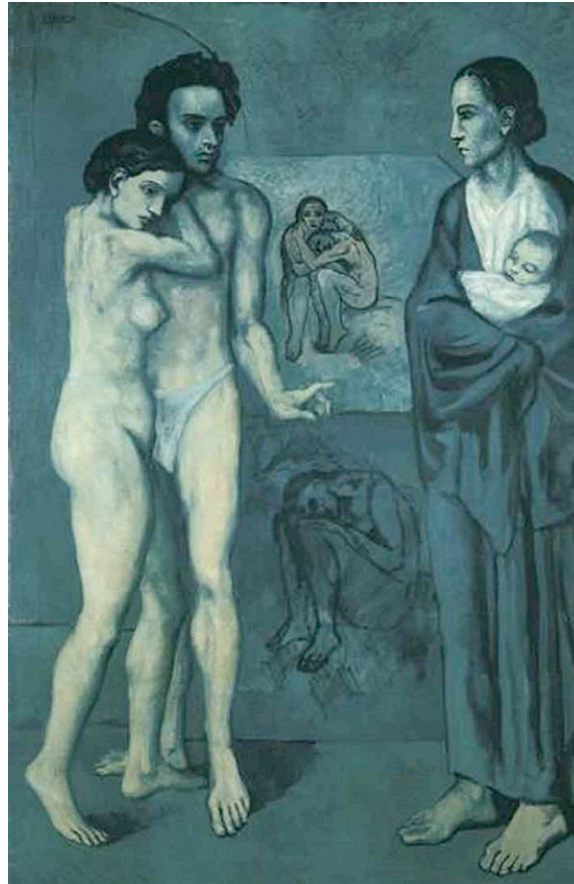


Fig 1. Pablo Picasso, *La Vie*, 1903.

The language of how colour is accessorised, in very basic forms of 'warm' and 'cold' reinforces the emotive power that colour possesses while directly nodding to the seasonal value of colours. As a practitioner colour consciousness must be acknowledged, with the cultural, psychological and symbolic affiliations that encompass each colour. Picasso depicts this understanding of colour through his blue series where he mourns the loss of friend. Typically, blue is used to darken the tone of a colour in paint mixing; (Gotthardt, A. 2017) discusses how Picasso used an array of cold toned blues to communicate the depths of his sadness. Reds and pinks

disclose a heightened femininity (Emin, T. 2017), a further consideration of the communication of colour as a collective body.



Fig 2. Tracey Emin, *It Was All Too Much*, 2018.

3) Love what you make for it is an extension of the physical self.

To create without judgement of one's own practice, for such authority lies not with the practitioner, but that of the audience of the work. The work will always transcend a two-dimensional relationship 'I want the painting to inform me, something about myself, that I didn't know' (Emin, T. 2017) talks of how her works now unveil self-discovery. With such notion as creators the necessity lies within seeking an understanding of what our work is trying to inform both the creator and audience, by reducing the opinion of the work down to a simple like and dislike, shunts and limits growth of practice enquiry and the purpose as a practitioner. The work is a continuing line of enquiry, 'The revolutionary struggle in this process is a doorway open to intelligence' (Kahlo, F. 2006). Practitioners require transparency between the self and the work; this unveils work that is honest, such honesty is a

manifestation of the artist in most pure form. The pursuit into such lines of enquiry will lead to a closer to the understanding of the true self as a designer.

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Figure 1. Pablo Picasso, *La Vie*, 1903. Available at:

<https://www.masterworksfineart.com/artists/pablo-picasso/blue-period>

(Accessed on: 3 January 2021)

Figure 2. Tracey Emin, *It Was All Too Much*, 2018. Available at:

<https://www.frieze.com/event/tracey-emin-4> (Accessed on: 3 January 2021)

Task 2: Observational Writing

When an image is gazed upon by the viewer, it is purely relational; the viewer begins to rationalise and decode what it seen, through the accumulative experiences that the individual has endured as of previous. However has viewer considered that perhaps, the author of the image sets out intentions to direct the thought process; illustrating the conditions of how the image is to be rationalised 'There is a language of images. What matters now is who uses that language for what purpose' (Berger, J. 1972). That in actuality, the creator of the image through their own accumulation of experiences possesses such ability to cast such assumptions over what will be *seen* by the recipient.

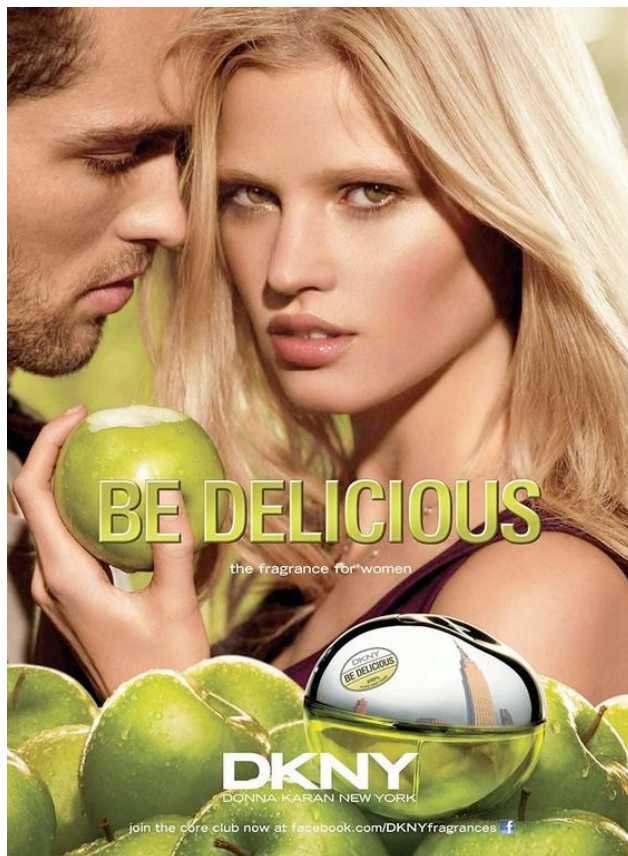


Fig 1. *Be Delicious*, DKNY Advertising Campaign, 2004

Through the visionary spectacles of semiotics this text through '*active interpretation*' (Brunette, P. and Wills, D. 1994) intends to decode *a system of signs* (Saussure, F. 1916) and inform of the polysemic methods used in a modern day perfume

advertisement. Western culture has become accustomed to the advertising of perfume displayed as a cat and mouse style game of desire between the male and female component typically united by scent. To which this image denotes, an effortlessly attractive male and female, held by the female a bitten green apple, the advertisement (Figure 1) follows such hallmarks, however the meaning rests deeper.

Within the advertisement, the apple is the signifier, and the perfume a desirable essence, the signified. To understand that the assumptions made by the designer to be ingested by the viewer derive from the understanding of the cultural 'Myth' (Barthes, R. 1957). Green in western culture is associated with clean eating to consume foods that are natural and attribute to optimum health, the myth of 'eat your greens' and the English proverb 'an apple a day keeps the doctor away' imparts a sense of purity and wellness from the fruit.



Fig 2. *The Temptation of Adam and Eve*, Lucas Cranach, 1510

The Iconic sign supported by the advertisement (Figure 1), is the biblical account of Adam and Eve (Figure 2), that the collective trilogy of signs, the male, female and fruit represent (Figure 1) *'When the woman saw that the fruit of the tree was good for food and pleasing to the eye, and also desirable for gaining wisdom, she took some and ate it.'* (Genesis, 3:6). The significance that the female gazes directly at the viewer forces a confrontation. The direct quality of the gaze in conjunction with the bitten apple denotes a statement of unspoken truth exclusive to the gazing female and the recipient *'then the eyes of both of them were opened'* (Genesis, 3:7) the source of truth taken from the apple in hand.

To note (Figure 1), earthly and naturally occurring colours within nature are used only, constantly pushing the viewer back to the notion of the iconic sign. The female is accessorised with minimal make up, exhibiting a very natural look; the viewer understands that no more than the product is needed to achieve the key to true desire. The ideology that through consuming of the apple (*purchasing of the perfume*) the reader is in exclusive possession of knowledge of how to seduce, and as a by-product of the sent, becoming eternally desirable to such a degree that the owner of the perfume is on looked as possessing holy ethereal like qualities.

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Figure 1. Be Delicious, DKNY (Donna Karen New York). Advertising Campaign, 2004

Available at: <https://www.pinterest.co.uk/pin/391672498813825001/>

(Accessed on: 17 November 2020)

Figure 2. The Temptation of Adam and Eve, Lucas Cranach, 1510. Available at:

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(Accessed on: 17 November 2020)

Task 3: Design Writing**Water and Fashion: *What Impact is Fashion Having on Water?***

Fashion requires water, to be fashioned in the production of garments. In fact, it is exactly 2,720 litres that goes into the making of a standard cotton t-shirt (Chan, E. 2020). I, myself rely on the fashion industry to dress in a form of self-expression, with the water supply required to clean the garments for the duration of their lifetime. Therefore my personal domestic use of washing garments is a contributing factor to the impact the fashion industry is having on water. Collectively consumers that indulge in the purchasing of fashion both contribute and encourage the water demand and pollution on a global scale.

For my designs to be desired and considered as 'fashion(able)' is my intent as a practitioner, with water an aid in the making of final designs. Fashion production is having a catastrophic effect by polluting the world's water, as a surface pattern designer my role only encourages this further. To arrive at the final fashion printed prototype, I would have used water to illustrate the print with drawing mediums and polluted water by washing and dying of the garment. With the current brief set within my studies, the final outcome is a final fashion collection. Therefore with the brief as my theoretical client, it is evident that the demand is present and to arrive at the outcome water is required as a utility.

While clients and myself remain in a favourable position where the impact the fashion industry has on water persists not to affect one another, things are to continue as present. Should fashion production continue in this vain, the impact would see water shortages, the rise of water prices, to which more expenditure is required for garment making. Meaning fashion prices rise, and the consumer cannot afford both the expense of water as a personal commodity and what would be then seen as the luxury of purchasing new fashion wear. On a personal level, should water prices set to rise as a result, myself as a consumer would have to evaluate the necessity of fashion purchase. The impact of water shortages and cost of water rising will encourage myself as a consumer along with others to revert to Maslow's

hierarchy of needs (Maslow, A. 1987) the instinct to place our most basic need being physiological, would surpass our clothing consumerist needs, resulting in detriment to the fashion industry.

Through the measurement of market value GDP (*Gross domestic product*) on a global scale, fashion production accounts for two per cent (WWF, Unknown). Therefore demand is high for the garment industry to continue creating and producing new fashion styles, calling on young designers such as myself, and the water required to supply. In, *Distilling The Fashion Industry's Water Consumption, And How To Reduce Your Own H2O Footprint* (Chan, E. 2020), offers guidance on how to personally reduce our water footprint, this can be done so by opting for organic cotton, washing clothing less and avoiding the purchase of polyester that omits polluting plastic microfibers.

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