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Programme of Study: Surface Pattern Design

Module: ADAD4018

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Task 1: Manifesto Writing = 496 words

Task 2: Observational Writing = 502 words

Manifesto

1. To embark on a journey of self-discovery and development aided by brave creations that challenge the existing norms in today's society.
2. Using art and design as a means of therapy: to heal, discover, to teach acceptance, and grow as a creator and as a person.
3. Relationships will flourish between my work and the viewer, making connections that were unknown previously, through tactility and a pattern narrative.
4. Emotions, memories, and feelings will be present in abundance when in contact with my work; I will create work that allows the viewer to gain a deeper understanding of who they are, what they feel, and why they feel it.
5. In order to push the pre-existing boundaries an innovative approach is essential. Such thought-provoking work will allow me to consider these from a new angle.
6. The everchanging world around us acts as a constant fuel of inspiration for my work, honouring its encompassing natural forms.
7. The creation process will embody what feels natural momentarily, allowing the conscience to invent.
8. To teach acceptance and recognition of mental health and wellbeing, painting it as a positive characteristic, through colour theory and its' psychological effect.

Mental health is a topic I'm passionate about and therefore massively overarches my practice. The effect it has on the work I produce and consequently the relationship the viewer is able to form, how it affects my creativity and how my creativity can affect it, are only a selection of the factors that intrigue me. I believe it is crucial for everyone to understand at a deeper level the effects of the mind and how we can use this to enhance our practice and its level of connectivity, form a relationship with ourselves involving self-acceptance and growth, and strengthening our internal locus of control as creators and as people. Art is my therapy. It can expose, teach and connect with us all; it can bring peace and love in ways not fathomable; it can heal. My mind, your mind and our minds together possess the power to make extraordinary change. My practice will embody a journey for me and for whoever interacts with my work, gradually learning about ourselves and our emotions, what we believe in, our passions, and gaining our voice. The power the creative arts hold is enough to change the world, and I want to contribute to that change.

The world we live in is in a constant flux of change; it's evolving, growing, and developing in more ways than one, just like us. The idea that the only thing permanent in life is impermanence, forms an instant connection between us and the outdoors. The rich colours, intricate patterns, textures, sounds, movements, and processes build thoughts, concepts, generates ideas and gives direction within my work. The sensations I feel when outdoors, both physically and emotionally, inform the way in which I aim to create relationships and connections between my work and the viewer. My innate response to these kindles the need for fresh, innovative ways to be able to create such sensations through just looking, touching and being with my work.

An important point to note is that these ideals may not instantly seem obvious to the eye, I don't want them to. It's the activity of delving deeper into the way in which the piece

was made, the connection that was formed between myself and the piece, its story and its colours, that is important to the process behind my practice. I want you to embark on a journey when confronted with my work, one that requires you to explore further than the surface; the surface of the piece itself, the surface of your mind and ways of thinking and the surface of these taught, pre-existing boundaries that limit how much we think is acceptable to feel, to show and to express. I believe expression is a person's most beautiful characteristic, however it is presented. I use my art as my form of expression, it tells a story. I want this discovery of who we are to be expressed in its elite form, celebrating the journey we've undertaken, for all to see.

Reference List:

Apple: Think Different (1997) *Design Manifestos*. Available from:
<https://designmanifestos.org/apple-think-different/>

Observational Writing



In this text, I aim to deconstruct the above image. Included will be references to different theories of semiotics in order to wholly understand the image, what the company are trying to convey and how they have done so.

Swiss professor of linguistics Ferdinand de Saussure, 'father of semiotics', questioned linguistics, realising that the science behind it was arbitrary. Saussure created a sign system for language, that became known as semiotics. Semiotics is the study of signs and symbols and their use or interpretation to aid understanding of contemporary culture, whilst providing knowledge in conjunction with the ability to communicate. It gives us context in order to better our intellectual encounter with any piece of visual communication. Saussure saw the sign as two separate components, the signifier, being what you see or hear, and the signified, what the communication is referring to.

Roland Barthes developed Saussure's ideas to analyse everyday culture. Barthes released his post structuralist text *Image, Music, Text* (1977) where he also released a model and somewhat structure for linguistics. In this model the signifier remained the same

as taught by Saussure, however he split the signified into denotation, the literal surface meaning, and connotation, the secondary, deeper meaning.

According to the Oxford Dictionary, deconstruction is the action of undoing the construction of a thing. I'm going to undertake this idea alongside the understanding of semiotics, taught by both Saussure and Barthes, in order to deconstruct the context of this image.

The current state of society today is heavily revolved around the media. Although it can be a great environment and tool for things like advertising, it has created new beauty standards. Such beauty standards are deemed unrealistic characterising any person, in particular women, without a slim and toned, hourglass body undesirable. Along with body shape, there have been numerous cases that have arose this year that showcase discrimination towards race. These issues have been circulating the population for years, they are still present today and unfortunately, are stronger than ever. We are in a day and age where every person, no matter how they look, should be seen as equal.

In 2004 Dove released the above image for their *Campaign for real beauty*. The image illustrates a group of women from different ethnicities with varying body shapes. The iconic sign in this campaign would be the fact that Dove, as a company, want to celebrate the natural physical differences each woman has and encourage and promote self-confidence and self-love. The women are photographed against a white background in white lingerie which allows for the beautiful array of skin colours to be the main focus of the image. The expressions of laughter in the image instils the message Dove are trying to convey; the importance of being comfortable and confident in your own skin and body is imperative to being happy. The image helped the revival of Dove as a brand, highlighting their inclusivity, passion for equality of race and beauty standards and general ethos as a women's beauty brand.

Reference List:

Barthes, R. (1977) *Image, Music, Text*. London, Fontana Press.

Lee, O. (2018) *Best ads in 50 years. Dove truly challenged beauty advertising*. (Online) Available from: <https://www.campaignlive.co.uk/article/best-ads-50-years-dove-truly-challenged-beauty-advertising/1518832> (Accessed on: 5th November 2020)

List of Figures:

Figure 1. Campaign for real beauty, Dove Advertising Campaign (2004). Available from: <https://www.campaignlive.co.uk/article/best-ads-50-years-dove-truly-challenged-beauty-advertising/1518832> (Accessed on: 5th November 2020)