

Student Name: Susan Down

P Number: 2100786

Programme of Study: Surface Pattern and Textiles

Module: ADAD4018

Ways of Thinking Lecturer's Name: Julia Lockheart

Task 1. Manifesto — 500 words

Task 2. Observational Writing — 481 words

Task 3. Observational Writing — 474

Manifesto Writing -

- 1) There is an art to everything, that makes us all artists.
- 2) Great art can lack meaning and be devoid of any emotion.
- 3) All art has a metaphoric, symbolic or visual meaning, the more representational a piece is, understanding the meaning will be easier.
- 4) Art can reflect our thoughts, emotions, behaviour, and can open us to new ideas and self awareness.
- 5) Artists' should reconsider their approach to art and the process of designing and making to be more sustainable, to benefit the consumers as well as to help the environment.
- 6) Utilising organic elements and our natural surroundings in our creative processes, will produce work that reflect our relationship to nature.
- 7) Modern technology has enabled artists to explore new concepts of creativity.
- 8) Technology has increased engagement in the arts and has impacted its value.

Statement 1) There is an art to everything, that makes us all artists.



Fig 1. *Art Works For Change – Dirty White Trash*, Tim Noble and Sue Webster 1998

The word 'Art' can be defined as the expression and application of skill, most commonly in the form of music, dance, photography or painting. Where as an 'Artist' is a person whom executes the process to create art. From a musician playing the piano to a chef creating a gastronomic journey, despite these tasks being contrastingly different both can be considered practises of art. In *How To Be An Artist* by Jerry Saltz, the author implies that there are no practical tips to become an artist only a mind set, stating 'Art gives up its secrets very slowly. Thirty months isn't enough; it takes a lifetime' (Saltz, 2020, p. 107) Therefore, it can be argued that anyone who has acquired the ability and expertise in skill to accomplish any task, can be labelled an artist. Art is about perception and intention, an observer can view someone's act or outcome as 'Art' becoming an admirer and appreciator of their work, viewing them as an artist, where as another's opinion on the same piece may differ. We all have the potential to create a level of artistry in our lives and practises, skill is important but not essential for a person to create art.

Statement 2) Modern technology has enabled artists to explore new concepts of creativity.

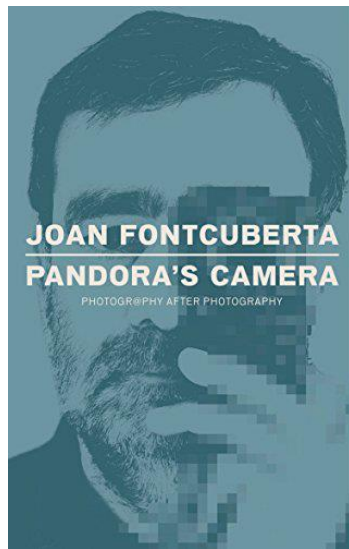


Fig 2. *Young Artists Use Digital Tech to Bring People Together*, VoiceOfYouth.Org, 2020

Over the last decade technology has greatly influenced the arts and has helped artists explore and push the bounds of creative concepts whilst also limiting the problems that past artisans have encountered. Modern technology has given opportunities for artists to expand their creative knowledge by allowing easier access of techniques, and can even largely contribute to their success or recognition. In *The Works of Art in the Age of Mechanical*

Reproduction, Walter Benjamin states 'We would do well to study the impact which its two different manifestations, the reproduction of artworks and the art of film – are having on art in its traditional form' (Goodreads, n.d) suggesting the author's revelation of the ability modern technology has to reproduce all types of art (Benjamin, 2008). The accessibility and democratisation of art that technology has brought both to artists and audiences has fundamentally changed, artists can now share their work to the masses and spectators are also able to repeatedly view or listen to a work of art virtually.

Statement 3) Technology has increased engagement in the arts and has impacted its value.



Pandora's Camera: Photogr@phy After Photography, Fontcuberta, 2014

As more people around the world gain access to the internet through a digital device, the 21st Century has become dominated by technology, in the past, viewing an artist's collection required visiting a museum or gallery, however with the aid of technology seeing these pieces can be accessed remotely. Having a public platform through which artists can showcase their works, has not only diversified the arts audience, but has also increased engagement. In Joan Fontcuberta's book *Pandora's Camera: Photogr@phy After Photography*, Fontcuberta (2014) notes the impact of technology on arts such as photography and details the loss of the traditional processes as digital mediums become more popular, despite these downfalls the internet and use of technology has changed what we consider to be art and how it is created and consumed.

Bibliography —

Benjamin, W. (2008). *The work of art in the age of mechanical reproduction*. London: Penguin Books.

Boitel, R. (2019). *How has technology affected the arts?* [online] The iNews Network. Available at: <https://inewsnetwork.net/4723/arts-entertainment/how-has-technology-affected-the-arts/>. [Accessed on 30 December 2021]

Fontcuberta, J. and Mack (Maison D'édition (2014). *Pandora's camera : photogr@phy after photography*. London: Mack.

Goodreads. (n.d.). *The Work of Art in the Age of Mechanical Reproduction*. [online] Available at: <https://www.goodreads.com/el/book/show/3892153-the-work-of-art-in-the-age-of-mechanical-reproduction> [Accessed 30 December 2021].

LoveFunArt International Education. (n.d.). *How Does Technology Help Contemporary Artists with Their Art?* [online] Available at: <https://lovefunart.ca/blogs/insight/how-does-technology-help-contemporary-artists-with-their-art>. [Accessed on 30 December 2021]

Wormald, B. (2013). *Section 6: Overall Impact of Technology on the Arts*. [online] Pew Research Center: Internet, Science & Tech. Available at: <https://www.pewresearch.org/internet/2013/01/04/section-6-overall-impact-of-technology-on-the-arts/>. [Accessed on 30 December 2021]

www.dictionary.com. (2019). *the definition of art*. [online] Available at: <https://www.dictionary.com/browse/art>. [Accessed on 30 December 2021]

www.dictionary.com. (2019). *Definition of artist* / [Dictionary.com](https://www.dictionary.com). [online] Available at: <https://www.dictionary.com/browse/artist>. [Accessed on 30 December 2021]

Fig 1. Dirty White Trash (With Gulls), Tim Noble and Sue Webster, 1998, Available at: <https://www.artworksforchange.org/portfolio/tim-noble-and-sue-webster/> [Accessed on 30 December 2021]

Fig 2. Young Artists Use Digital Tech to Bring People Together, VoiceOfYouth.Org, 2020 Available at: <https://www.voicesofyouth.org/blog/during-quarantine-young-artists-use-digital-tech-bring-people-together> [Accessed on 30 December 2021]

Fig 3. *Pandora's Camera: Photogr@phy After Photography*, Fontcuberta, 2014 Available at: <https://www.goodreads.com/book/show/29371457-pandora-s-camera> [Accessed on 30 December 2021]

Observational writing-

The act of purchasing products or a service, is driven by our attached emotions and subconscious perceptions, as Judith Williamson states 'we need a way of looking at ourselves, which ads give us falsely,' (1978, p.170) A comprehension of these false narratives you need both an understanding of physiology and semiotics. Semiotics is the interpretation of symbols and signs helping decipher those subconscious elements. Images, sounds, words and objects are all signs to interpret, Charles Pierce Sanders propose the idea that 'Nothing is a sign unless it is interpreted as a sign' (1931: 58) suggesting that a sign is composed of both something that signifies, and something that is signified, the idea of something is what is 'signified' (the idea of a thing rather than itself, 'what it is') (Holdcroft, 1991). An understanding of Semiotics and analysing of ideology and how it shapes our interpretation or perspective of the world is necessary.

Decoding Advertisement: Ideology and Meaning in Advertisement written by Williamson criticises the dishonesty and false narratives presented to society, specifically through the use of marketing 'The basic structure of ideas surrounding advertising is, in fact that of dishonesty and exploitation.' (1978, p.174) When misdirection encompasses us, are we able to deconstruct the signs, or continue in ignorance?



Fig 1. *This is not just Food, This is M&S Food, M&S Advertising Campaign, 2019*

In April 2019 M&S advertised a commercial campaign across radio, television and billboards showing an updated, modernised appearance with distinctive bespoke fonts and a refined photography style, giving a whole new look and feel to the brand. Reflecting this new direction M&S visually changed and redesigned the retail communications across their stores, refreshing the brands image and bringing back their iconic line 'This is not just food, this is M&S food'. The bold and graphic lettering clearly implies that the products are of high quality, with the use of capital letters to emphasise the certainty of this statement. Doodle-

like captions, 'Mountains of cream' insinuates the brand offers quantity and quality at an affordable price. The style of photography depicts the freshness and irresistibility of M&S foods, conveying these ideas through the half eaten trifle. An article from York Graphic Designers introduces the concept that 'the correct use of colour can be a very effective way to link emotions and moods' (YGDNEW11, 2012), in design using a specific shade can evoke an intended reaction or a certain feeling with a product or service companies are promoting, such as the idea of dark blue representing trust, reassurance and correlating to the concept of a 'safe colour.' Through associative connection with this notion Marks and Spencers advertising campaign equates the brand with the themes of sophistication, luxury and reliability, using these appropriate colours to reinforce the brands message of quality over price.

Companies understanding semiotics can better predict behaviour, control responses and influence consumers' subconscious decision making. Analysing symbolic messages, visual and verbal signs we see in our surroundings in order to interpret its true meaning.

Bibliography —

Holdcroft, D. (1991). Saussure : signs, system, and arbitrariness. Cambridge England ; New York: Cambridge University Press.

Hodgson. S. (2017). Quintessentially British Brands: Not Just Branding, Marks And Spencer Branding. [online] [Fabrikbrands.com](https://fabrikbrands.com). Available at: <https://fabrikbrands.com/marks-and-spencer-branding/>. [Accessed on 15 November 2021]

Peirce, C. S. (1931): Collected Writings (8 Vols.) in Charles Hartshorne, Paul Weiss & Arthur W Burks [Eds.]. Cambridge, MA: Harvard University Press. [Accessed on 12 November 2021]

Vos, L. (2019). Semiotics in Marketing: For Your Brand and Your Messaging | CXL. [online] CXL. Available at: <https://cxl.com/blog/semiotics-marketing/>. [Accessed on 12 November 2021]

Whippet London. (n.d.). Whippet London | Marks & Spencer. [online] Available at: <https://www.whippet.co.uk/work-mands/>. [Accessed on 15 November 2021]

Williamson, J. (1978). Decoding advertisements : ideology and meaning in advertising. London ; New York: Marion Boyars.

YGDNEW11 (2012). Colour Theory - The meaning of colour | What do colours mean. [online] York Graphic Designers. Available at: <https://www.yorkgraphicdesigners.co.uk/colour-theory-part-1-the-meaning-of-colour/>. [Accessed on 15 November 2021]

Fig 1. This is not just Food, This is M&S Food, M&S Advertising Campaign, (2019). Available at: <https://fabrikbrands.com/marks-and-spencer-branding/>. [Accessed on 15 November 2021]



Fig 1. Best Teas by British Brands, Love Foods Article, 2021

In 2016, the BBC stated in the headlines of an article ‘The British drink more than 60 billion cups of tea a year’ (Greenwood, 2016). Repeatedly consumed numerous times a day, the hot beverage consisting of dried leaves infused with boiling water and milk has become part of the British identity and a well known national drink. Being first bought back from the East in the early 17th century, the habit was then adopted by high members of society and the Royal Court. The consumption of tea, similar to the collection of art, both originally were an exclusive product limited in reach and access to the rich upper classes due to their prohibitive cost. According to *A Theory of Human Motivation* by Abraham H. Maslow, the theory of needs are divided into 5 parts, Physiological, Safety, Belonging, Esteem and Self-actualisation needs, ‘motivated behaviour must be understood to be a channel through which many basic needs may be expressed or satisfied’ (Maslow, 2015, p. 6) Maslow’s hierarchy of needs therefore suggests that the physiological needs are being fulfilled by consuming tea proposing the idea that the act of drinking the beverage can be considered a necessity or required need.

Whereas physiological needs are met through teas and food, creativity can be categorised in the highest section of self-actualisation of Maslow’s hierarchy of needs. Tea drinking - both the processes involved and the experience of consuming, also relate to activities in textile reproduction and art viewing. In many ways, repetition and textiles closely correlate, from finding visual repeat designs on cloth and garments to physically repeating creative techniques, in repetition a sense of consistency can be found. Eric Karjaluoto shares in *The Design Method: A Philosophy and Process for Functional Visual Communication* ‘design should be a purposeful pursuit that concentrates on making functional and appropriate solutions’ (Karjaluoto, 2014, p.33) This idea of what design should be could link to the technical aspects of creating, such as the ‘purposeful’ placements of a pattern to form an exact repeat print for products or garments. However, Karjaluoto could also be referring to the ‘functional and appropriate solutions’ (p.33) of a systematic and waste elimination production process, in the fashion and design industry. In order to manufacture efficiently, to reduce complexity and save time, effort and cost lean production techniques are employed. Frederick Abernathy in his book *A Stitch in Time* states lean production allows businesses in the textiles industry to ‘transform themselves, reaping new competitive

advantages' (Abernathy, 1999, p. 1) Similar to fabric production, tea is made, packaged and shipped in bulk consequently cost saving occurs due to economies of scale.

In conclusion, the concept of 'tea' consumed individually or socially, as is art, for both enjoyment and comfort, has a repetitive cadence and rhythm which 'repeats', analogous to the processes and patterns found within surface pattern design.

Bibliography –

Abernathy, F.H., Firme, P. and Al, E. (1999). *A stitch in time : lean retailing and the transformation of manufacturing--lessons from the apparel and textile industries*. New York: Oxford University Press.

Greenwood, V. (2016). *Why Do the British Love the Taste of Tea so much?* [online] [www.bbc.com](https://www.bbc.com/future/article/20160602-why-do-the-british-love-the-taste-of-tea-so-much). Available at: <https://www.bbc.com/future/article/20160602-why-do-the-british-love-the-taste-of-tea-so-much>. [Accessed 2 January 2022]

<https://www.facebook.com/thespruceofficial> (2019). *The Different Types of Tea in Britain - There Are Many*. [online] The Spruce Eats. Available at: <https://www.thespruceeats.com/history-and-types-of-british-tea-435180>. [Accessed 2 January 2022]

Karjaluoto, E. (2014). *The design method : a philosophy and process for functional visual communication*. Berkeley, California: New Riders.

Maslow, A.H. (2015). *A theory of human motivation*. Bn Publishing.

Fig 1. Best Teas by British Brands, Love Foods Article, 2021. Image Available at <https://www.lovefood.com/news/73380/best-teas-by-british-brands> [Accessed 2 January 2022]