

Student Name: Anna Eynon

P Number: 2004102

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Ways of Thinking Lecturer's Name: Julia Lockheart

Tasks in the order I received them:

Task 1: Manifesto Writing= 476 words

Task 2: Observational Writing = 476 words

Task 3: Design Writing = 525 words

Task 1: Manifesto Writing

1. Think differently! Don't follow the crowd
2. Use your artistic insight to make changes; it is so powerful. Stand up to what you believe in.
3. BE FEARLESS
4. There is no limit to your imagination and power, use it to create great art
5. Encourage mistakes so that you will learn through your journey. There is no success without FAIL
6. Collaborate with other creators and excel together
7. Re-use, re-use, re-use! We must preserve our natural resources
8. Commit. To make a change

Walter Gropius made a point from the very beginning of the Bauhaus Manifesto that art is no profession. So therefore, painters, sculptors and architects must return to the work of craft. In summary, artist and artisan are equal. He explains in the manifesto that he wants to erase the barrier between artists and craftsmen, by recreating craftsmanship. Referring to my statement 6. 'Collaborate with other creators and excel together', my beliefs involve uniting with other artists to create great changes in the world. His aims for the future of the building will "unite every discipline" (Gropius, 1919). The art school created unity, and learnt through 'doing' together. This is important for today's society and the future, especially in schools, so that we can become more collaborative as artists.

In the Communist Manifesto by Marx and Engels, (Marx & Engels, 1848) says that we are collaborative beings. The cruel, unfair reality of what happens when workers are forced to compete with each other is discussed. The way that the two discuss how the workers of the world should unite is the same principles in which I believe artists should unite.

Statement 5. " Use your artistic insight to make changes; it is so powerful. Stand up to what you believe in" motivates me to use my art to express what I am passionate about. (Dave Beech, 2009, p. 1) says in *The New Futurist Manifesto* "We want to glorify struggle – the only motor of history – dissent, protest, sloganeering, events that change everything, words that act on the world, and the scorn of the dispossessed. Art is protest or it is worthless!". Here he is saying that art holds messages, and creators should use it to create change. It is powerful.

Statement 7. 'Re-use, re-use, re-use! We must preserve our natural resources' is in relation to sustainability, in particular the field of design. The textile industry is a major contribution to climate change, so what this means for me and my discipline, we must change our ways to contribute to landfill as little as possible. William Morris' views on waste are quite clear as he believes that manufactured and production line art is terrible for humanity and the environment (Miller, 2011).

(AtKisson, 2001) states in his manifesto that "modest changes are not enough", although my own changes in the way I work can, and will help. I, alone cannot reverse the damage that has already been done to the world. "Change is clearly possible. Modest changes in the direction of greater sustainability are now underway, and modest, incremental changes in both technology and habitual practice can ameliorate- indeed, have ameliorated- some dangerous trends in the short run" (AtKisson, 2001). He explains that clever changes can and already have improved in the way we move forward. However, we must unite as drastic change will only happen if everybody contributes.

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Task 2: Observational Writing

From a young age, we use signs as a way of seeing the world. We do this automatically. For example, seeing a dark cloud indicates that rain is on the way. 'The way we see things is affected by what we know or what we believe' (Berger, 1972, p. 8). We know what rain clouds look like, so now we associate dark clouds with bad weather.

In Roland Barthes' text, *Image, Music, Text* (1977), Barthes puts forward the idea that a photographic message is a continuous message. (Barthes, 1977, p. 17) describes photographic images as 'a message without a code'. It is important to analyse an image, as visual stimuli convey hidden meanings and messages that can be interpreted and deconstructed. The "Rhetoric of the Image" is a term made by Barthes that is explored in the text *Image, Music, Text* (1977). It refers to the ways that an image can create meaning, and the messages that the image contains. (Barthes, 1977) identifies two types of message within an image; the denoted message, that is the literal meaning. The connoted message is its implied meaning. From this, I will be deconstructing an image from a MAC advertisement.



This is an advertisement for the cosmetic brand MAC. Specifically, the ad is marketing the Strength Collection that MAC released in 2013. The denotation of this advert shows a female bodybuilder posing in a black dress. However, this advert is striking *because* it uses a body builder, Jelena Abbou as the model. This opposes the 'normal' slim model body that we see in most beauty adverts and magazines. The connoted message is that her body is being glamourized which gives women the message that you do not have to fit a stereotype to be beautiful.

(Berger, 1972, p. 8) states "To touch something is to situate oneself in relation to it". This means that in order to see the connotations in this advert, one must interpret and deconstruct the elements of the image. The pose she is in makes the connection between her physical strength and the makeup's strength. This puts emphasis on the idea that women will feel and be seen as strong by others if they wear MAC's makeup.

The monochrome colour scheme in the advert is very different from typical beauty adverts where standard feminine colours would be used to glamourize the product. In this case, our focus is less on the pretty colours and more on the message being given; women are strong.

There is a small amount of written information in the advert. Anchorage text is used to fix the meaning of an image. In this case, the word 'strength' is written in capitals at the top of the advert directly under the brands' name, this gives a definite relationship between the two and shows us that wearing MAC makeup means you are strong.

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List of figures:

Figure 1. Mac Strength Spring Makeup Collection, MAC advertising campaign. Accessed from: <https://www.ifashionstyles.com/lifestyle/mac-strength-spring-2020-makeup-collection.html>

[Accessed on 31st October 2020]

Task 3: Design Writing

I aim to find out how the two words 'environment' and 'leaf' can be used together to create positive changes and what other people are doing already.

Definition 1 of 'environment'- the natural world, as a whole or in a particular geographical area, especially as affected by human activity (Lixio, 2021)

Definition 2- Your environment consists of the particular natural surroundings in which you live or exist, considered in relation to their physical characteristics or weather conditions (Dictionary, 2021)

Seetal Solanki's '*Why Materials Matter*' introduces the ways of responsible design and how our materials can be used more responsibly to change the way we may live. She worked as a textile designer across many sectors, some being fashion and interiors. She quotes "The massive potential that materials actually possess and that their designers can offer is still perhaps underappreciated" (Solanki, 2018, p. 8). This means that there is huge potential for designers, like myself to make use of the most mundane materials that we already have access to, without creating more damage to

earth. Two examples that are explored in the text are turning flax into a biodegradable chair, and turning pine needles into textiles. The research that I did combining my two keywords gave me some information on how pineapples leaves have been used in making fashion sustainable. 'Piñatex' is a natural, sustainably-sourced textile made from waste pineapple leaf fibre. Ananas Anam is the company who manufacture, market and sell Piñatex. From this, I discovered that the clothing company, H&M worked with Piñatex to create a clothing line using pineapple leaves. I find it interesting how my starting point was 'leaf' but have now delved into something much bigger. The pineapple leaves are also used for accessories and upholstery, so they are not just restricted to the fashion industry. This suggests that our natural resources can and should be used in the future for a whole range of items.

The aim of my writing is to inform the reader, a gardener, about the possibilities of their specialism. An article by The Guardian mentions that plants can be genetically modified in order to be used in the textile industry in the future, specifically strawberry plants (McEachran, 2015). As a gardener, it would be fascinating to know that it is possible to be involved in this process. Something so simple and common to a gardener, a strawberry plant, can be developed into bettering our environment. In his text '*Materials For Design*', Chris Lefteri mentions how hemp is being used in the automotive industry, and that it also is not a new concept. In the twentieth century, Henry Ford experimented with hemp composites for car's body panels (Lefteri, 2014).

My work and practice has a clear goal when it comes to sustainability. It is essential to re-use as much as possible and waste as little as possible to reduce my contribution to landfill. Working with textiles means that my role must be to work towards ways to stop the over-production of fashion and textiles in the industry. Using our natural resources, referring back to leaves as my starting point, is a massive step towards preserving our environment.

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