

Task 1 - Julia Lockheart-Manifesto Writing: “What do I believe in?”

- Word count: 519 words

Task 2 - Jon Reflective Writing:

- Word count: 479 words

Task 3 - Ryan Moule-Observational Writing:The Great Wave

- Word count: 502 words

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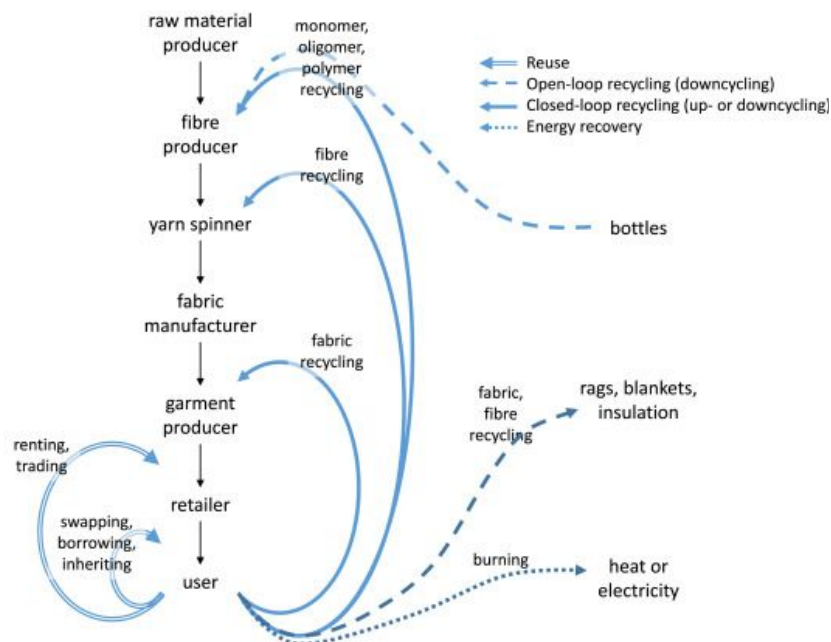
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BA Course Title: Surface Pattern Design

Manifesto: Julia's Task- What Do I believe in?

1. Your materials should be made from recycled fabric or other materials.
2. Must include some form of nature.
3. Must use natural methods for example, natural dyes and no machinery.
4. Always experiment, even if you don't like the outcome keep going.
5. Explore your environment
6. Don't support/endorse fast fashion
7. Be conscious of the environment
8. Inspire others

1) Your materials should be recycled fabric or made from other recycled materials



Textile reuse refers to the means of prolonging textile life by turning it into a new item, with or without modification. This can be done through charity shops, boot sales, online markets and clothing libraries. (Gustave. S et al, 2017 p.1) Manufacturing fabrics wastes an obscene amount of water, for example, it takes 7 years of drinking water to manufacture a single pair of jeans. Dyeing fabrics also use a lot of energy to

dispose of toxic waste and also the spinning of the yarn uses a lot of greenhouse emissions for the electricity of the machines. It has been proven that recycling fabrics can reduce the environmental impact compared to incineration and landfill and that reuse is better than

recycling. For example, as benefits mainly arise due to the avoided production of new products, benefits may not occur in cases with low replacement rates or if the avoided production processes are relatively clean. Also, for reuse, induced customer transport may cause environmental impact that exceeds the benefits of avoided production. (Gustav.S & Peters. G, 2017, Abstract) In other words, reusing materials is more beneficial and has more value than re making fabrics because of the extra costs of waste, transport and manufacturing. **Fig 1** : Life of fabric

3) Natural dyes



The use of natural dyes has from botanicals has been used for centuries and has had little impact on the environment since you rely on natural plants and use very little chemicals. Synthetic textiles and synthetic dyes are silent contributors to ill health. For example, the chemical used in water bottles PET (polyethylene terephthalate) slowly breaks down over time which eventually we consume. (Flint, I, 2008, p.18-222) So washing

chemically dyed clothes means that the dyes end up being absorbed into our skin which later gets absorbed by our vital organs. By using natural dyes, like eucalyptus, we eliminate the potential damage of our bodies absorbing the harmful synthetic dyes. Also, the amount of waste from the dyeing process will be less harmful to the oceans and can be purified for people to drink or use again. **Fig 2: Natural dyes**

6) Don't support fast/endorse fashion

In recent years, the fashion industry have taken into account the behaviour of consumers and are trying to convince the buyers to shop more ethically. There are three types of consumers, 'self' consumers, concerned with hedonistic needs, 'social' consumers, which are interested

only in social image and 'sacrifice' consumers, who strive to reduce their impact on the world.

(McNeill et al, 2015, p.212-223) Fast fashion is a



term used to describe the type of clothes that go straight from the runways to capture currents into the buyers wardrobe and as quickly as that into the rubbish once the 'trend' is over. Fast fashion is one of the leading causes to global warming as it takes lots of energy and water to create items like these in huge bulks and tonnes of clothes end up in landfill. To reduce the impact, people should shop from ethical fashion retailers, reuse clothes for example charity shops and perhaps make their own, which also teaches people to take pride in that skill and appreciate items more. **Fig 3: Fast fashion diagram**

Bibliography

Flint, I. 2008. Eco Colour-Botanical dyes for beautiful textiles

McNeill, L & Moore, R. 2015, Sustainable fashion Consumption (article)

Sanding, G & Peters, G. 2018. Environmental impact of textile reuse and recycling

Figures

Fig 1: Life of fabric

<https://www.sciencedirect.com/science/article/pii/S0959652618305985>

Fig 2 : Natural dyes

<https://grist.org/living/go-all-natural-with-fabric-dye-for-fabulous-earthly-colors/>

Fig 3 : fast fashion diagram.

<https://www.thebubble.org.uk/lifestyle/fashion-and-beauty/fast-fashion/>

Word Count: 519 (without statements and titles)

Jon's Task

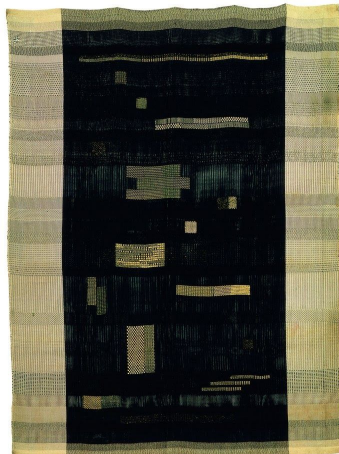
As a surface pattern designer I need to be able to explore different techniques. My inspiration mostly comes from my surroundings and I like to reflect on how I can interpret the environment differently. For example, I could reflect on nature as an environment or my bedroom, because as a teenager I spend most of my time there. In my work I like to focus on what materials I use because I am very concerned with the environment, so I like to use recycled materials and I use patterns that can often be seen in nature.



I am inspired by Anni Albers' work. She was an American textile artist and printmaker born in Berlin in 1899, (Coxton, et al, 2018, p.10-20) she was educated at Bauhaus in Weimar, (B where she met prominent Bauhaus artists. In one of her pieces (Necklace, 1941 see fig 1) she used everyday objects in a series called anti-precious jewellery and she didn't attempt to make them look valuable or priceless. I really liked this piece because it shows how you turn 'un-attractive objects' into wearable pieces. While critics disapproved of the collection it highlighted the popular expectations of jewelry as a sign of economic display and ostentatious indulgence. (Danilowitz, 2000, p.67-70) She made these decisions because she grew up during World War Two, she was also under Nazi rule, however, her involvement was to teach German school girls weaving. Her attitude towards her work was that she had to ration everything.

Her work is still relevant today as it encourages recycling and she paved the way for pattern designers everywhere. I think that this piece is really imaginative and innovative. **Fig 1 :**

Necklace 1941



Alber's was very inspired by ancient textile traditions and which exercise sophistication. She made regular visits to Latin America and was a keen collector of pre-columbian art and textiles. She admired how the weaves could communicate with the people without written language and drew inspiration from this. *"It has to have some kind of drawing power, something that gets you back to look at it again and again."* (Tate Youtube, segment from an interview, 2018) Anni Alber likes to create her weaves as if she is drawing which during her time was very unusual as it wasn't seen as a conventional way for a woman to weave. Over time her work gravitated to print making and her work became more curvy and

asymmetrical. She printed these designs onto fabric and it showed so much flux and movement. I would like to use this in my own work as I am drawn to imperfect patterns. Her way of printmaking and weaving was a revolution because it created many more opportunities to change the fashion industry and mass production. She leaned to more simpler ideas as she knew that it would be able to keep with the high demand of goods. **Fig 2 : Ancient writing 1936**

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Coxen A, Fer, B ,Schareck, M, 2018. *Anni Albers*, Carmarthenshire college London : Tate Publishing

Danilowitz, A. 2000. *Anni Albers: Selected writings on design*. Wesleyan University press

Tate, 2018, Anni Albers Trailer
https://www.youtube.com/watch?v=yaceVFi3feM&feature=emb_title

Figures

Fig 1 : Anni Albers necklace 1941 accessed from
<https://www.artsy.net/artwork/anni-albers-necklace-1>

Fig 2 : Ancient Writing 1936 accessed from
<https://www.tate.org.uk/whats-on/tate-modern/exhibition/anni-albers>

Word count : 479

Ryan's Task- Semiotics Analysis

As humans, we are driven by a desire to make meanings from everything. We make meanings through our creation and interpretation of 'signs'. According to Pierce, "we think only in signs" (Pierce 1931-58, 2.302) Signs take many forms, such as, words, images, sounds, smells etc, but such things have no intrinsic meaning and become signs only when we investigate them. Anything can be a sign if someone chooses to look at them in a deeper context other than itself. The two dominant contemporary models that investigate signs are Swiss linguist Ferdinand Saussure and the American Philosopher Charles Sanders Pierce. Semiotics involves the study

of not only everyday signs we see but also anything which 'stands for' something else.(Chandler, 2007,p.2-3) . Semioticians study signs as a whole collective known as 'sign-systems' not in isolation.

"It would investigate the nature of signs and the laws governing them. The laws in semiology will discover will be laws applicable in linguistics, and linguistics will thus be assigned to a clearly defined place in the field of human knowledge." (Saussure 1983,15-16)

An example of this is the theology of Plato's Cave. The theory was presented by the Greek philosopher Plato, to compare 'the effect of education and the lack of it in our nature'. In the cave allegory, Plato illustrates his theory of ideas by showing that the world man senses and tries to understand, actually only is a dim representation of the real world. (Ostergaard, E, 2019, p.20-34) The prisoners are lead to believe that the world being shown to them through shadows and echos is what the world is really like, however, once one of the prisoners escape and discovers what the real world is he learns that in order to fully understand a situation you have to investigate deeper until you cannot go further. The main point of this theory is that we are ignorant about the true nature of reality.



Fig 1:Hokusai The Great Wave of Kanagawa.

This is one of the most famous Japanese block prints in history, 'Hokusai The Great Wave of Kanagawa'. This image depicts japanese sailors fighting this great wave in a storm. However, the actual focal point of the image is in fact Mount Fuji which lies in the background of the image. This print is one of thirty six of 'The

views of Mount Fuji'. Devoted entirely to landscapes, Hokusai shows the volcano in many angles and seasons.A traveler who was very passionate about nature explored every aspect of the volcano and presented it both as a solitary and majestic snow capped peak and as a smaller object in the horizon. He also portrayed it as an element in Japanese daily life and as an imposing force of nature that can be peaceful or ferocious and unforgiving. (Calza, 2004) The reason to why Hokusai didn't make Mount Fuji the main piece in this particular block print is because he wanted to show the power and determination of the japanese people shape the country and not just the landscapes.

Bibliography

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Chandler. D, 2007, The Basics Semiotics 2nd Edition

Ostergaard, E. 2019, Echoes and Shadows: A Phenomenology and Reconsideration of Plato's Cave Allegory

Figures

Figure 1: The Great Wave

<https://www.artzze.com/shop/asian-art/japanese-art/japanese-paintings-prints-scrolls/an-antique-japanese-woodblock-print-hokusai-the-great-wave-off-kanagawa>

Word Count: 502