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Module: ADAD4018 Ways of Thinking  
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Tasks in the order I received them:

Task One: Manifesto = 516 words

Task Two: Semiotic Analysis = 526 words

Task Three: Practice-based writing = 536 words

1. Risks are there to be taken. You will always learn from making mistakes.
2. Smell, Sound, Taste, See and Touch enriches your experience as a maker
3. Take inspiration from your everyday surroundings
4. Art never ends. There's always room for improvement
5. Don't follow in others' footsteps. Be unique, make your own footsteps and stay true to yourself
6. The more you put in the more you get out. The harder you work, the better it'll pay off in the end.
7. One man's trash is another man's treasure. Be resourceful with the choice of objects and materials
8. Take time to reflect and appreciate the effort put into the making and displaying of work

## Task One: Manifesto

3. Take inspiration from your everyday surroundings



Figure 1- View from your balcony

Surface pattern designers should work closely with their surroundings as “designers take inspiration from **many** sources, and there are **countless** possible uses and outcomes of visual research.” (Leach. 2012. p.14)

Most believe that we must travel far to seek inspiration, but the truth is, it is right in front of our eyes. We are blind to the natural environment that we live in as a community.

As stated by Robert Leach “Inspiration is everywhere and in everything” (Leach.2012. p.16) We must remind ourselves that there’s no place like home. We often limit ourselves. Proposed by Patternity in their design manifesto (2015), “looking up, down and around- from the shadows cast through railings on the pavement, to ripples in the sand.” These are simply boring objects but enough that each and every one of us can seek new inspiration from.

Therefore we must appreciate every line, texture, and colour. Each can lead to exciting ideas such as repeat patterns to geometric abstraction. Be open-minded and optimistic, pushing the boundaries to the full. Unfold the surface, to see the layers of beauty that lie within. Unleash that flow of creativity.

7. One man's trash is another man's treasure. Be resourceful with the choice of objects and materials



Figure 2- Makes rugs from old Adidas Trainers

Expressing yourself through the choice of materials is key to uniqueness. According to Penny Harvey and Hannah Knox "Some allow materials to take pride and place. Still some others are drawn to conceptual objects." (Harvey and Knox 2014. p.3)

On average, art students spend between £150 to £300 per year on art supplies. (April 2011). Reconsider spending that money. Show innovation and creativity, inventing new tools and resources. I am a proud creative hoarder in which I collect offcuts, scraps, and found objects in and around my surroundings. The most random and useless materials can truly be the best ones.

My inspiration truly comes from the book 'Wasted: when trash becomes treasure' by Treggiden (2020). This book provides endless examples of how designers use waste as their primary resource "A book about waste is a book about everything.". From plastic bottles, offcut jeans to old trainers, art can be created. "Because waste= every object +time" (Thill 'Waste' 2015)

Be resourceful with the choice of materials. Don't question if it is of use. Store it and you'll never know when it might come in handy. No object is boring. Reduce, reuse and recycle. Trash will truly become treasure. Look for that treasure within your trash.

4. Art never ends. There's always room for improvement

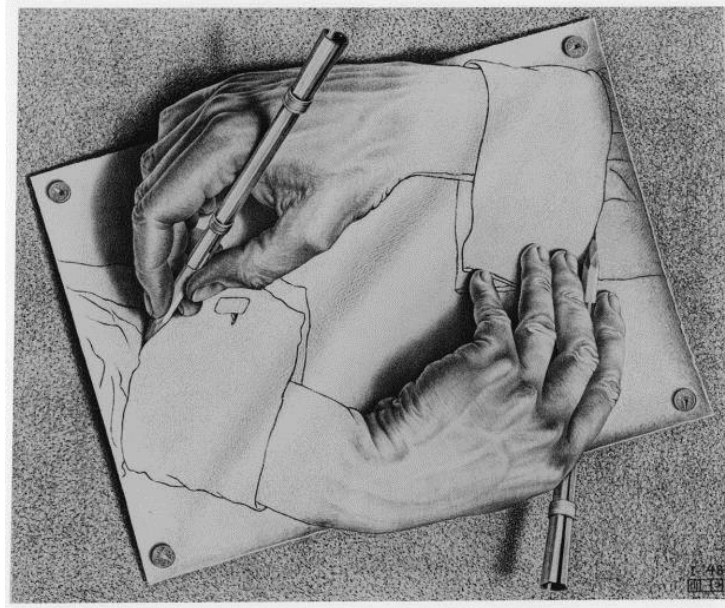


Figure 3- Is a work of art ever finished? M C Escher

Art is never-ending. Art separates its self from academic subjects. For example, to a maths student, you can always find a defined answer. To an art student, repeating and developing ideas is your answer.

The repeat and development stages are clearly stated by Schoeser “practice, play, innovate, practice, altered techniques.... practice, refine, practice, play, innovate, practice” (Schoeser. 2012 p.266)

Development is crucial. It's good practice to push your designs to the limit. Adapting and altering your work. This will enrich your knowledge, perfect your skills and widen your portfolio. It's all practice at the end of the day and as Leonardo Da Vinci stated “Art is never finished, only abandoned.” (Schafer, 2020). At the end of the day, the beauty is within the process.

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## **Figures**

Figure 1- 'View from balcony' Accessed: <https://www.eyem.com/p/95823983> (Accessed on 15<sup>th</sup> October 2021)

Figure 2- 'Wasted: When trash becomes treasure'. Accessed: <https://www.youtube.com/watch?v=aHhkVtg74kU> (Accessed on 17<sup>th</sup> October 2021)

Figure 3- 'Is a work of art ever finished?' M C Escher Accessed: <https://tzbarry.com/2020/03/19/is-a-work-of-art-ever-finished/> (Accessed on 19<sup>th</sup> October 2021)

## Task Two: Semiotic Analysis

Semiotics is defined as “a theory of signs” (Hall, 2012, p.1). Charles Sanders Peirce defined semiotics as a “doctrine of principles, for the study of sign-based behaviour.” (Danesi, 2018 p.37). Signs are all around us in our everyday life and are “vital to human existence because it underlies all forms of communication.” (Hall, 2012, p.1). Communication through signs can be seen through road signs, paintings, buildings and many more in which it can be clearly identified through the signifier and signified. The signifier is what we visually see through our eyes and the signified is the explored concept behind the sign. Here is an example *banana* (sign), *yellow* (signifier) and, *healthy* (signified). Rowland Barthes further developed a concept that the signified can be divided into denotations and connotations. On one hand, denotation is seeing the obvious within a sign and on the other hand, connotation is diving deeper into a sign to identify what is being communicated. (Barthes, 1977). In 1950 Rowland Barthes introduced semiotics as a “tool for gaining a discerning understanding of our mediated world.” I wish to explore and analyse the language of signs through semiotics with the advert Bloomcraft Fabrics.

### Advertising for Bloomcraft Fabrics Inc.



Figure 1 'Advertising for Bloomcraft Fabrics Inc'

This advert from Bloomcraft aims to showcase the high-end designed fabrics. This is done cleverly by locating the voluminous skirt centrally in the frame of the image. Instantly, your eyes focus on working out the surface pattern on the pleated skirt. We can see that the base of the skirt panels is made from three Picasso's collection work of 'Toros y Toreros' (See Fig 1), 'Musical Fawn' (See Fig 2) and 'Posters of Picasso' (See Fig 3) translation of 'Le Bouquet'.



Figure 2- 'Posters of Picasso'



Figure 3- 'Musical Fawn'



Figure 4- 'Toros y Toreros'

The 18<sup>th</sup>-century costume gives out imagery of importance, upper-class, and strength. We can notice a sword perfectly tucked away under the man's arms rather than on show. The significance of the sword is power, protection, and authority which is ironic as the sword is hiding its full glory.

Within the book 'English Costume through the ages' the 18<sup>th</sup> century had a "movement in upper class costume, especially in male costume." (Clarke 1966 p. 92). This reflects the target audience of the company aiming for the best class consumers. During the 18<sup>th</sup> century they "demand excellence in tailoring and good quality cloth, not being expensive and not easily imitated." (Clarke 1966 p.92). Here we can see that Picasso created his unique collection for the company.

The redness of the walls is very glorious and powerful that brings out a variety of moods. The significance of the colour red "has always been a colour of contradictions" (Hoppen 2001 p.13). For this instance, the colour red makes us question why the use of red as it could mean love or hate. The red roses are polysemic in which they can suggest love and romance. On this occasion, they have been carelessly crushed on the ground with no meaning in the world. It is ironic with the dead flowers on the ground but there is still hope and re life of nature flourishing within the floral design on the skirt. The process of unfolding this advert was interesting as you start questioning the endless possibilities that lie within.

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Figure 1- 'Advertising for Bloomcraft Fabrics Inc' Accessed: [https://www.textile-forum-blog.org/textile\\_design10s/](https://www.textile-forum-blog.org/textile_design10s/) (Accessed on 15th October 2021)

Figure 2, 3, 4- 'Pablo Picasso Fabric' Accessed: <https://www.fabricgateway.com/topic/pablo+picasso>  
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Figure 2, 3, 4- 'Pablo Picasso Fabric' Accessed: <https://www.fabricgateway.com/topic/pablo+picasso>  
(Accessed on 9th November 2021)

### Task Three: Practice- based writing



Figure 1- 'Quarter Log Cabin Quilt'

I have chosen '**fabrics**' as my object and '**repetition**' as my keyword. My inspiration lies within the book '*The Work of Art in the Age of Mechanical Reproduction*', Benjamin stated "what man has made, man has always been able to make it again." (Benjamin, 2008). I wish to interlink these words, showing connections through the repetition of fabrics within surface pattern design.

According to Collins Dictionary, repetition is "a thing, word, action that is repeated again and again". (Collins, 2021). Repetition is a replica of something which can be taken into many forms such as language, writing, and design. In this case, I will consider repetition from a design perceptive through quilting and printing. From a design context, "repetition is simply repeating a single element many times in a design." (Soegaard, M. 2020)

Fabric "is a material made by entwining fibres together." (Pico Cleaners, 2020). For textiles designers, fabrics are starting blocks of designing. It is vitally important to consider and fully research the properties of fabrics first as it can ruin the whole process if not. Within my practice, I use fabrics by manipulating them through print, embroidery, and natural dyeing.

Repetition and fabrics form a strong bond as you can take the process of repetition onto fabrics to produce work. "Any fabric pattern has a specific size, which repeats over and over across the fabric." (Greg. n.d). Surface Pattern gives us the freedom to experiment on different surfaces. As stated in the book about ornamental designs; repetition is the first principle dealt with and is perhaps "the most important one to observe when designing for textile fabrics." (Stephenson and Suddards. 1897, p.142). As a practitioner, repetition excites me as you can manipulate aspects of your design by adding and subtracting different elements to create new designs.

As a Surface Pattern Designer, repetition occurs daily, being taught new techniques and exploring ways of applying them to your work. Repeating the technique over and over will enrich your knowledge of mastering a technique. After the course, going into the designing and marketing world, building up a portfolio is needed, keeping all fabric samples as a tool of advertising and promoting yourself as a practitioner. Design companies will look for experimentation of sampling, using a wide range of materials and techniques.

Another form of repetition and fabrics through my practice is in quilts through textiles design. According to Sally Collins, quilting is "random sampling of fabrics in a repetitive sequence". (Collins. 2004, p.12). Quilting is intriguing as it consists of repeated squared tiles of fabric interlocking each other through stitch. The technique can be as open as you wish, having the freedom to design your own fabrics and the beauty of stitching them together. In the book '*The Art of the Handmade Quilt*', "one of the ways to help create a feeling of unity and harmony in a quilt design is to have each fabric repeated at least two times". This repetition creates both interest and movement in the quilt. (Daniel, 2008, p.117). Designers will want to see a development from samples, and quilting is one

way to exhibit a finished outcome. I am excited to build up my portfolio and explore all opportunities within my course.

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Figure 1- 'Quarter Log Cabin Quilt' Pinterest. Available at:  
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