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Tasks in order I have documented them: Task 1, Task 2 and Task 3.

Student number: 1901906

Course: Surface Pattern Design (BA Hons)

Word count for Task 1: 601

Word count for Task 2: 648

Word count for Task 3: 490

Tutor's names: Julia Lockheart, Gwenllian Beynon, John Pugh and Ryan Moule.

Task 1 - Julia Lockheart Manifesto Writing

Manifesto:

Art.

Art is a colossal feature in my life.

I know this because it is my education, passion and will most definitely be my career. Maybe I can not confirm the exact route I will proceed in, but I am confident in saying art and design is mine.

I'm always thinking and curating ideas about what I can create next. I want my work to be inspiring.

Because that is exactly what art is. I feel we create art to get a sort of reaction: whether it be love, hate, anger, peace etc. Every person sees art from various perspectives.

“Art” and “Fashion” are umbrella terms. These can be seen everywhere, so are thought about often. But do we truly think about what's going on behind the scenes?

In this world full of new knowledge and technology I feel we need to be informed on what is really happening in the process of making and creating our supplies. Whether it be eco friendly, are makers being paid the appropriate amount to make products and media we use (paints, brushes etc). Where in the world are they being made? Are they in poverty, forced to work for under minimum wage?

I strongly believe it's something we artists and designers need to be urged to think about.

Keywords and Images:



Sustainability in Fashion protesters (Op-Ed), 2018

Keyword 1 - Inspiring

I want my work to be inspiring for as many people as possible. I especially want to be an inspiration to other artists, designers and makers and for them to think about how they're being eco-friendly and minimising waste. Everyone is an artist in their own way, everyone can make a difference. No matter what occupation a person is in or level of current education they're positioned in it is important I aim to inspire as many as I can. In reality I may only be able to reach a few, but it is a difference. 'we address... ethical or ecological... questions in every other part of our lives except fashion. Mind-sets are changing, though, which is encouraging.'" (McCartney, 2016).

"Art" and "Fashion". They are umbrella terms. Aspects of life that can be seen everywhere. They really are everywhere when people notice them. Advertisements, Television shows and movies, stores, on the streets, in the home, magazines and books, local markets, billboards, plastered all over the internet whether it be Instagram, Pinterest or online shopping websites. But they're also filling our planet with waste.

Globally, 80% of discarded textiles are doomed for the landfill or incineration. Only 20% are actually reused or recycled. The clothing that ends up in landfills can sit there for 200-plus years, and as it decomposes, it emits methane—a greenhouse gas more potent than carbon.

(McCarthy, 2018)

Only a handful of large retailers (H&M, Stella McCartney) and some small businesses are being sustainable, recycling and up-cycling clothing instead of creating yet more waste. 'There are no rules in fashion but one: Recycle your clothes' (H&M CONSCIOUS, 2015) No doubt there is a lot of wasted materials that could be reused. 'The UK alone throws away 1 million tonnes of clothing every year.' (V&A, 2016)

Keyword 2: Eco-friendly



Eco-Friendly leaf T-shirt,

2017

Plastic packaging is destroying our planet. Yes, it is cheap. But from many people's perspectives, our planet is worthy of much better treatment. Endless amounts of documentaries, advertisements and articles have been published, but not a lot of change is being carried out. There are still a significant amount of large worldwide companies primarily using plastic packaging, even though they are in a fantastic position to spend that little amount more on eco-friendly packaging and should be the ones to inspire smaller businesses to do the same. The fashion and design industries really need to think long and hard about what they are doing. It's an emergency. 'Wasteful packaging is going out of fashion' (Cernasky, 2019). I aim to be as eco-friendly and sustainable in my creations as possible.

Keywords 3: Child slave labour



Working child (Eco Warrior Princess),

2018

In this world of new technology and knowledge, we need to be informed of what exactly happens behind the scenes of what we are buying. Are we humans buying from companies that encourage slave labour? Or even worse, child slave labour? 'Child fashion workers are not only made to work in critically substandard conditions all day long; they are also stripped of their fundamental right to education' (Stinson, 2016). Are these companies aware they could be encouraging this? Are we buying from those that are using mass production manufacturing machines that are producing poisonous (for both us as humans and wildlife) toxins most days of the year? 'most cotton farmers and sweatshop workers endure long-term exposure to pesticides, lead-based dyes, and poisoning from chemicals' (Stinson, 2016). Shouldn't we be taking serious action on something as serious as this?

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Task 2 - John Pugh Reflective Writing: Do you know what you think?

At the beginning of this academic year, myself and the rest of my Surface Pattern Design class took part in a “draw, walk and talk” session in Swansea city centre. This primarily influenced my collection of work for my Visual Studies 1 brief. I found myself taking inspiration from both natural and man-made aspects of Swansea including foliage, buildings and the weather. We visited museums and galleries on our way through the “ugly, lovely town” of Swansea such as the Glynn Vivian Art Gallery, the National Waterfront Museum and the Mission Gallery. In order to make the most of this time I took a plentiful amount of photographs to interpret but also ensured I was currently drawing and responding to other artists’/designers’ work and obviously everything else around me simultaneously. I believe this is a very important aspect of my field of work as a photograph is evidently very useful, but doesn’t quite have the same effect as real-life vision and image. Surprisingly, before I started this degree I was not encouraged to “draw, walk and talk” therefore I didn’t often do so. Drawing from real objects now excites me as I’m aware that I’m interpreting anything I’m drawing in much more detail and from various perspectives. Hence I feel I’m creating more accurate conversation within my artwork by observing rather than merely looking at an image. Perhaps because I have a more accurate representation going on in my pieces of work. I have learnt that my eyes’ mechanism/method of looking at the world gives me an extremely dissimilar perception of perspective than a camera’s lens.

‘Artists who rely solely on photos may spend their time recreating a camera’s view of the world, instead of their own uniquely human one.’ ‘With our eyes, we can see both less and more than the camera. We’re incapable of focusing on more than one thing at a time, so to see each element of the scene we have to shift our gaze from one object to another. By centering on something in our visual field, we can see it in detail and with strong color and contrast.’

(Christensen, 2019)

Drawing from real-life is now a large fragment of my portfolio and so I feel this session has made a very positive impact on my present and future creations.

Our Visual Studies 1 brief titled “Ugly, lovely town” is a wonderful and perfect way to describe Swansea. The buildings (both old and new) surprisingly inspired me the most. and I took a lot of ideas from them. I became interested in the very wide variety of windows, doors, bricks, stone and tiles and how they were placed (not only on buildings but on the pavements and floors too). Additionally, I was interested in the overall structures and architecture.

In the space of just under a month, I managed to bring together a large portfolio of work based on the town of Swansea. This brief has been an eye-opener for me in a few ways as I have lived in Swansea my whole life, yet remarkably hadn’t seen merely half the structures, art and landmarks I was shown.

The journey I have taken to produce this work has made a large impact on me as an artist/designer, it has allowed me to explore using different media and having different perspectives of my hometown of Swansea. I have seriously developed my confidence in my own hand of drawing and my style of working. I’ve also learnt that ‘So much of drawing from life is learning to see in new ways, noticing that which you previously had not, and finding something that fascinates you in everything you observe’ (Drawing From Life, year unknown). I never reflected on Swansea being such an aesthetically pleasing town as I’ve seen it every day of my life. But this experience has positively changed it for me.

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Task 3 - Ryan Moule: Observational Writing





El Castillo installation, Jorge Mendez Blake (2007)

The first aspect of this image I, the observer, noticed is the warm colours. The minimalist plain white background contradicts what looks like a red brick wall very well. I then noticed the ripple at the centre of the wall. At first glance, there was a brick missing. However, when the image is enlarged, one realises and understands the gap in the wall is in fact being propped aloft by a book. There are multiple ways of interpreting this image, each to their own. This work looks as though it has been installed in a museum. This could suggest it isn't being used as the object's real purpose (separating areas of space) but instead being used as a metaphor which I feel has connotations of being unreal or fake. The wall breaks its true block-like brick form at the point of a single text. By doing this, I believe Jorge Mendez Blake created this model of work to convey a hidden meaning and portray and explain quite simply that books matter. He has chosen this book carefully: Kafka's 'The Castle', he titled the installation identically.

Kafka's novel allows us to see that conversation about the Castle is just as important as the Castle itself, which enables that conversation precisely through its inaccessibility to both desire and understanding.

(Goldman, 2018)

Kafka's novels were intended to be dismantled and forgotten about after his death by his friend Max Brod, but he 'ignored Kafka's orders and published his novels anyway' (Matuseviciute, 2018). 'The writer of the book placed under the brick wall was a "deeply introverted figure who wrote privately throughout his life" and "was only published posthumously by his friend Max Brod."' (Sierzputowski, 2018). Mendez Blake has

perhaps used this installation to prove that Kafka's novel has had a large impact on the structure of this red brick wall, suggesting that therefore all novels and literature have a real impact on our lives. And so therefore, if this novel was not published and released, this brick wall wouldn't have been distorted.

The pattern is uneasy and inconsistent, as Mendez Blake with god-given accidents to represent organic mishaps. Foremost, as a literary quote, the wall protrudes in its central segment (caused by a copy of Kafka's *The Castle* that is set in its base), growing to become as much an arch as a hump. Mendez Blake represents Kafka's mystique of minimal presence in a quaint and humorous way, almost a holy incision between the repetitive and the monumental.

(Pohlenz, 2008)

Mendez Blake is known for being inspired by literature and its overall impact on our society. In this case, he has certainly succeeded in proving that Kafka has left something worthy behind prior to his death and that such a small object of literature has in fact been extremely important in the present and has made a difference in our modern world.

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