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Programme of Study: Surface Pattern and Textiles

Module: ADAD4018

Tasks in order I received them:

Task 1. Manifesto (Julia's task) = 441 words

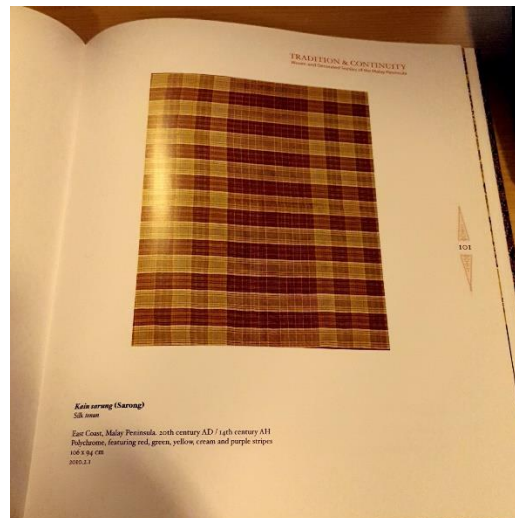
Task 2. Reflection (Jon's task) = 437 words

Task 3. Semiotic analysis (Ryan's task) = 450 words

Task 1 – Manifesto (Julia’s task)

- men’s clothes should be equal to women’s in shops
- All fabrics should be recyclable or renewed
- Gender stereotypical jobs can be done by both genders
- All countries should have access to good quality clothing, such as eastern countries
- Production of clothes should be made with quality over fast fashion
- Every pattern should have a meaning behind it
- Animals shouldn’t be culled for their fur
- Textile dyes should be non-water pollutant

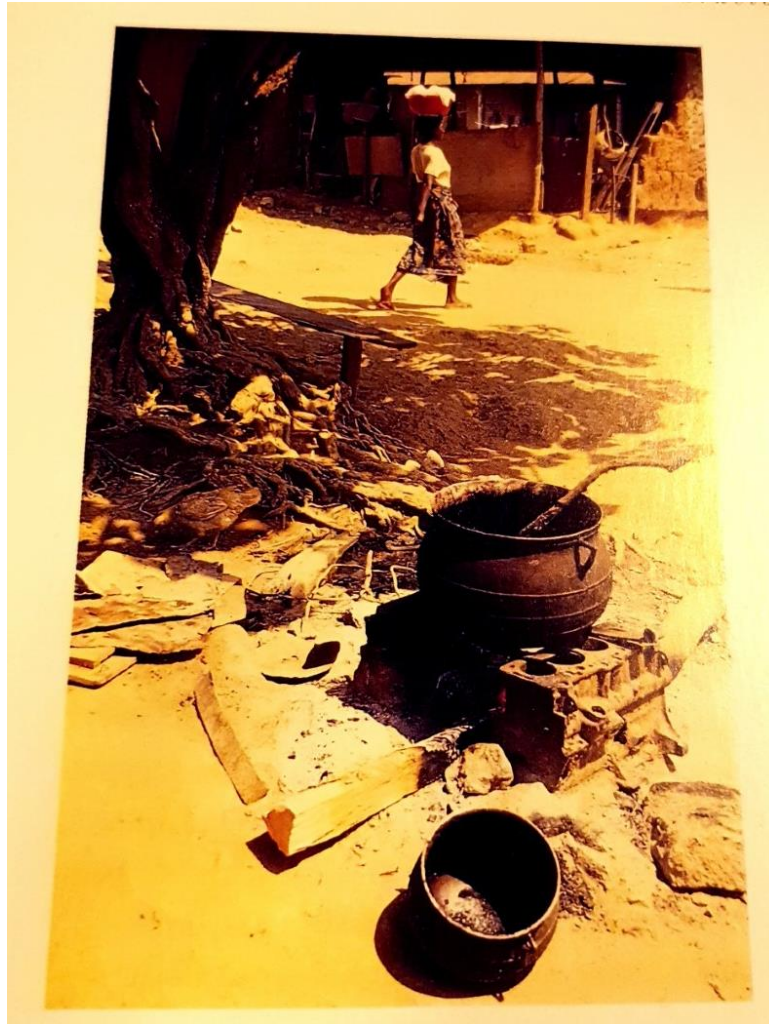
1. All countries should have access to good quality clothing, such as eastern countries



‘Tenun’, the Malaysian word which means ‘weave’. This country’s history of clothing goes far back using natural resources and technique, weaving is the base of its fashion agriculture. The word ‘kain tenun’ can also become the meaning of hand-woven cloth, or ‘tenun’ again becoming specifically for entitlement of women’s striped clothing. Pattern is agriculturally important in tradition to culture and continuity, such as pattern has meaning about where it was made, perhaps about its nature and who it is called after. The tenun pattern is of stripes and squares each with its own uniqueness, in today’s practice of tenun, pattern, texture and colour redefine trends and tastes; implicating a changing future. The materials and patterns are well produced using looms to weave the striped patterns.

Key words: Quality, clothing, tenun

2. Production of clothes should be made with quality over fast fashion



Clothes which are made today can be well made and woven/stitched together, however there's cases of where clothes are only made to be made for inflation of produce. Places such as Western Africa where material is more precious to oneself, selvedge their fabric together from long appropriate strips and is usually sold in rolls of cloth formed as a placement of currency. the Tuareg men sell a piece of indigo-dyed veils, which are battered into creating a metallic sheen, highly prized these veils are amongst the most valuable textiles in the world. Other textiles which are made to last can be seen made machine-stitched common in Nigeria. Counter predictably male tailors where seen to produce textile garments, however due to 'the demands of commerce increasingly break down occupational barriers between sexes' (Gillow, 2001); it's of currently amongst the Nigerian women who textile machine stitch in this day and age. In other places of the world where produce of textiles is made to last, such as eastern Asia provinces akin to traditional tie-and-dyed multicoloured shawls made from bakhnug wool in such places like Tatooine are seen as masterpieces.

Key words: Production, Fashion, Textile

3. Textile dyes should be non-water pollutant



(LaRose, 2017)

Produce of dyed fabrics can ignite our clothes and can bring meaning and opinion of individuality. In other cases, the produce of creating the colour to our clothes can take as well as give. For instance, the dye baths in Morocco are an example of high mass produce of dyeing fabrics however the mordants which are used with the dye which stick the colour to the fabric produce toxins which are quite pollutant to the environment. A lot of the produce develop dyestuffs, the increment of dyestuff attaches to the fabrics although a high percentage of pigment is disregarded, which is often the case that the wastage is then rinsed. There is even regarded small amounts of toxins within the mordants of natural pigment, such as from plant-based materials.

Key Words: Dyed, pollutant, dyestuff

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Task 2- Reflection (Jon's Task)

A visual reflection of colour influenced by Olufar Eliasson's, 'Some Ideas About Colour'.

Perception of colour represents how we act on in our societies and living. Colour has many different types of meaning, such as we interpret the colour red to be dangerous or the colours pink and blue for girl and boy. So, we can even see colour to be symbolic, if we change certain colours for different objects would we be turned off by it? There are certain creatures in the animal kingdom who've naturally off-putting colours on their bodies to say to their prey that I'm no good to eat, poisonous even. So, can we perceive colour as some sort of structure to natural order, or can it redefine it?

Olufar Eliasson's work 'Room for One Colour' (1997) depicts a room as described in its title, just one colour. Olufar states 'like a black-and-white image with shades of grey in between, this yellow space would organise a green sweater and purple shoes into the monochrome field of endless shades between yellow and black.' (Eliasson, 2006) From the exhibit Eliasson has removed the structure of colour from the normative of its reality. The perception of colour really does impact on our emotions, which could impact our physical state, our visual interpretations. Members of the public who've gone to the 'Room of One Colour's' collective comments where that they felt more dimensionality within the yellow space. Other viewers claimed that the people present within the space where cardboard cut outs, perceived as two dimensional. Our depth of colour prevision really does impact us on how we feel, the food industry has realised this and has acted within our markets. Creating advertisement by selling the customers with the colour of produce we're going to buy. If I were to get myself a packet of chicken flavoured crisps, I would alternatively consider an orange colour packet. In continuation to this, if we didn't perceive colour and only ever saw black, greys and White's we would lack sensation of depth to our surroundings.

To conclude with this hypothesis, the perception of black, white and grey is not all bad. My reason being black, and white have always been opposites, which is why we see black with more villainous aspects to the colour and white purer, hero virtuousness. The colour black is also very useful! The colour helps us outline an image, giving other aspects of colour foreground. 'Black is visually heavy. Its message is therefore very strong. Black's most common association is power, authority, and strength. It is for this reason that too much black can become overwhelming.' (Morton., 1995-2019)

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Task 3- Observation (Ryan's Task)



(Herpen, 2020)

Image; image can be defined as 'a representation of the external form of a person or thing in art.' (Dictionary, n.d.) imagery can attract, advertise and is a good form of representation. Here shown by Iris Van Herpen's 'Skeleton Dress' we can see that image is also shown through fashion. Today our fashion is seen as an image or a look, each unique to oneself. Fashion cat walks display many types of imagery wearable by humans, although may be too extra for everyday clothes; some even exposing. Fashion can resemble a sign of clothing and objectivism, 'Peirce' claimed that 'a sign "is something which stands to somebody for something in some respect or capacity".' (Sagepub, 2004) Many people turn up to fashion runways to see the latest trends, what types of seasonal clothing is going to be more prominently seen and designs. Semiotically speaking fashion is used to attire our image, which can be creatively advertised through social media, television and through articles. We perceive imagery of clothing as an extension to our body forms, giving off a look which can be perceived as our own self.

Iris Van Herpen has redefined the way we look at clothing and how it's placed on our bodies. The skeletal form of our bodies holds us up and takes in all our daily duties and is of substantial importance to us. The embodiment of Herpen's 'Skeleton Dress' is structured to look 'natural' with the female form holding a firm structured skeletal presence; it resembles the structure of a skeleton, however, is not a skeleton. Other aspects to the 'Skeleton Dress' are that it acts upon the ideology of being all natural, however the dress was 3D printed, which takes back its natural premise and imprints back to the dress fashionable

aspect. Iris Van Herpen has signified her fashion through her runways and through them we as the public eye have interpreted different signifiers which take on Herpen's thoughts as a fashion designer. We can only see what's been interpreted through her fashion design imagination from her fashion shows, to fashion magazines such as Vogue and the fashion multimedia world.

Other than the 'Skeleton Dress' Iris Van Herpen's work assembles thoughts processed into reality, giving meaning behind each project. More recent pieces of work which has changed the way we look at our clothing is, off piece clothing where pieces of the outfits aren't physically attached to our body, more in the sense of finalizing the designs. This is intriguing and makes us wonder, what are clothes? And what are their purpose? We can only assume that our clothing is to cover ourselves, make us feel confident and motivated through day to day life.

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