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Programme of Study: Surface Pattern and Textiles

Module: ADAD4018 Ways of Thinking

Tasks in the order I received them:

Task One: Manifesto = 402 words

Task Two: Semiotic Analysis = 416 words

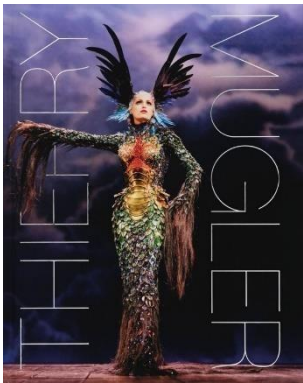
Task Three: Practice-based writing = 445 words

Task 1: Manifesto

1. **My art will be loud**
2. **My art will be therapy for me**
3. **My art will bring joy**
4. **My art will be my mark on earth**
5. **My art will be about creating, not just fulfilling a brief**
6. **My art will be originals**
7. **My art will be practice and an experimentation**
8. **Find art everywhere**

“1. My art will be loud”

My first point states that “my art will be loud”, meaning that the art I create will be both expressive and powerful in look and aesthetic as well as theme and message. Emile Zola said, in “Nana”, “If you ask me what I came to do in this world, I, an artist, will answer you: I am here to live out loud” (Zola, 1880, p.). This means the drive and passions of being an artist suggests that we live life differently; and that while others may express their love and emotions quietly and within, some artists feel they must express their emotions outwardly and to the world.



“5. My art will be about creating, not just fulfilling a brief”

My fifth point states that “my art will be about creating, not just fulfilling a brief”, meaning my art will be about the process of making it not only the finished product or the purpose it is intended for. When asked about changes in the fashion industry, Thierry Mugler said “I think now it’s the money who tells the artist what to do — [it is] not the artist who tells the money what to do. [] They don’t dare to scream

loudly what they think. [] It’s great to

make it as art. But first, it’s a service for someone” (Mugler, 2017, Elle Magazine). This means that while we sometimes design for a purpose or a client or for money, it is also about creating artwork that brings joy to the artist, client, consumer and public. Particularly in the textiles industry, the purpose of most art is to facilitate a service, however an artist can turn this need into aesthetic creations.





“8. Find art everywhere”

My eighth point states that I will “find art everywhere”, meaning I will always aim to find beauty and art in the simple things in life and explore how everything can be turned into something with meaning. An artist who encapsulates this is Ben Wilson, “The Chewing Gum Man”[3]. He paints on pieces of gum that have been discarded on the streets of London, which he then

photographs before they get worn away from people walking over the top without noticing them. I want to be one of the people who spots all the most beautiful intricate details in life and can turn someone’s discarded waste and turn it into a piece of art.



Reference List and Bibliography:

[1] Zola, E 1880, Nana, OUP Oxford; 2nd edition (26 Mar. 2020)

[2] Long, A. (2017) Thierry Mugler Glances Back At His Fantastical Past. Available at: <https://www.elle.com/beauty/a12468934/magic-man-november-2017/> (Accessed: 01/11/2023)

[3] Wilson, B. () Ben Wilson “Chewing Gum Man”. Available at: <https://benwilsonchewinggumman.com/> (Accessed: 01/11/2023)

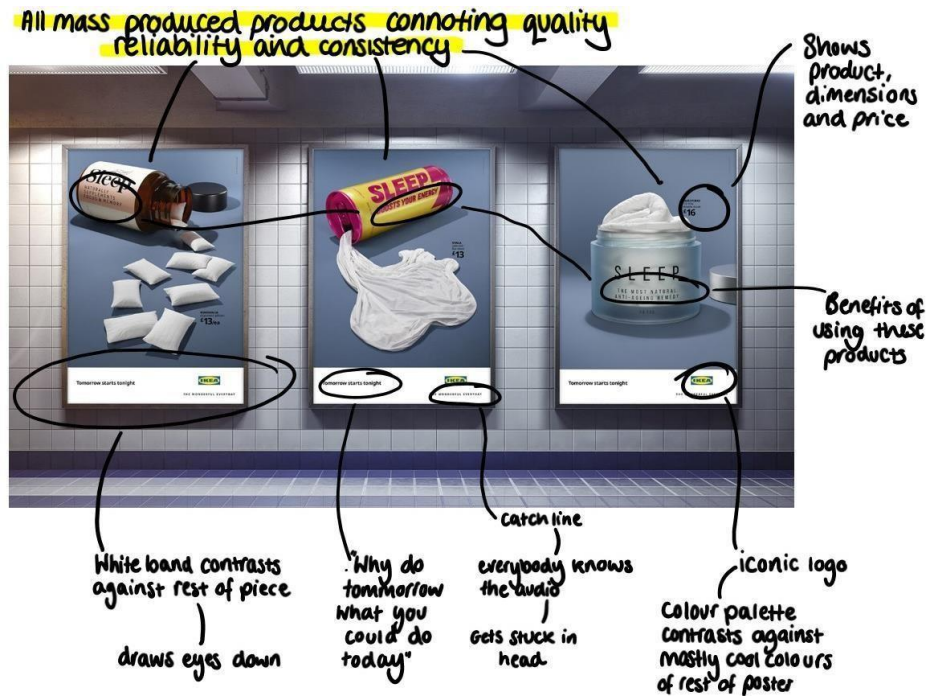
Task 2: Semiotic Analysis

What is semiotic analysis? Semiology is defined as “the study of signs and processes from cultural representations to language, to warning signs, brands and emojis” [1]. In design, this means using different symbols and objects to convey a certain kind of message to the consumer. This section will explore theories of semiotics as well as how this can be applied to modern advertising campaigns; the knowledge gained from this piece will aid in finding different ways of seeing in design.

In advertising, every detail has a meaning this is conveyed to the consumer, whether that be visually or through the use of language. In Barthes’ book, “*Writing Degree Zero and Elements of Semiology*”, he states that “there is no meaning which is not designated, and the world of signifieds is none other than that of language” (Barthes, 1967, *Writing Degree Zero and Elements of Semiology*, p.). In semiology, the signifier refers to any object, word, image or action, whereas the signified is the meaning behind the signifier. Many of these signifieds, especially when used in advertising campaigns, have cultural, historical and societal references that convey different messages to the consumer. In Gillian Rose’s (2007) book, “*Visual Methodologies*”, when discussing the changes in culture for social scientists, Rose

quotes Stuart Hall who says “culture is concerned with the production and exchange of meanings [] between members of a society...Thus culture depends on its participants interpreting meaningfully what is around them, and “making sense” of the world” (Rose, 2007, Visual Methodologies, p.). To explore the theories of semiology further, I will apply my knowledge to a modern advertising campaign.

In 2020, IKEA, a Swedish furniture company, released an advertising campaign, displaying



pillows, duvets and sheets, called “tomorrow starts tonight”. In these 3 posters, it showed pillows spilling out of a pill bottle, sheets coming out of an upturned energy drink can and a duvet in a pot of skincare. On the sides of each of these objects, it has the word “sleep” in large fonts as well as the benefits of using said product. By displaying their products coming out of these massproduced items, that are

consistent in quality, it implies to the consumer, subconsciously, that these products are going to be reliable and have consistent quality, as well as the idea that you would be getting the same thing every night.

In summary, the theories of semiology can be applied to different areas of design so as to influence the consumer into perceiving different things in certain ways.

References List and Bibliography:

[1] What is Semiotic Analysis?. Available at:

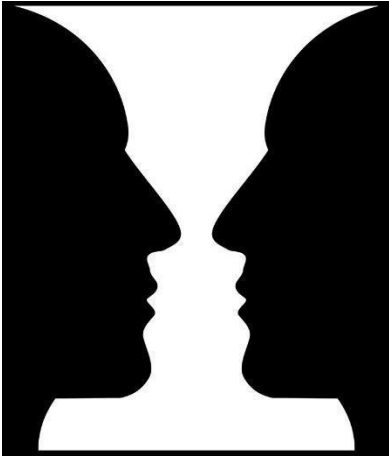
<https://squareholes.com/blog/2019/03/14/semiotic-decoding-of-categories-andculture/#:~:text=Semiotics%20is%20the%20study%20of,the%20signs%20and%20its%20meanings.> (Accessed: 26/11/2023)

[2] Barthes, R. (1967) Writing Degree Zero and Elements of Semiology. Vintage Classics (4 Nov. 2010)

[3] Rose, G. (2007) Visual Methodologies. Sage Publications, London
<https://www.mytutor.co.uk/answers/7825/A-Level/Media-Studies/what-is-the-differencebetween-the-signifier-and-the-signified/>

Task 3: Practice Based Writing

A practical reflection on how spaces can be used to influence design, pattern and textiles.



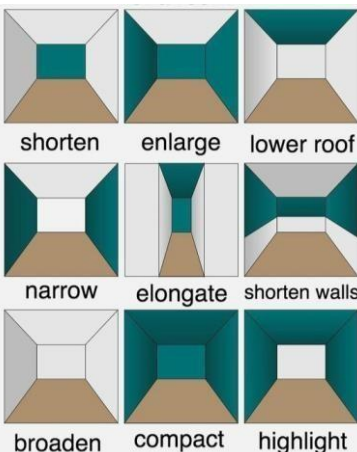
When one thinks of space, they may think the vast expanse of the universe or the never-ending stretch of ocean or even the close spaces of city life. Most don't think of how space can influence and aid the creation of pattern in an interiors setting.

In art, different types of spaces can be used to draw attention to different areas of the piece; there are 5 different types of space that can be used to do this: positive space, negative space, deep space, shallow space, and three-dimensional space. Positive space is the object or objects in

the piece, whereas negative space refers to the area around said objects. Deep space refers to the depth of space between the background and foreground, whereas shallow space refers to the lack of depth between the background and foreground meaning the piece is close to being two-dimensional. Three-dimensional space refers to the amount of height, width, and depth in the piece.



In interiors, there are many ways using spaces to change the feel of a room, whether that be by using paint on certain areas or wallpaper with different sizes of prints. There are 9 different ways to change the amplitude and size of a space using wallpaper and paint, including: painting one wall a darker shade to shorten a space; painting a darker shade on the walls and leaving the lighter to enlarge the space; and painting two opposite walls a darker shade to create a narrower space. The general rule of thumb when placing wallpaper in a space is that if the room is small, use a small print and if the room is large, use a large print. This is usually so the room and items in said room don't become overpowered or begin to look a little dated. When wallpaper is applied to an area effectively, the spaces in the pattern can be used to accentuate light



from windows, hide flaws and draw attention to or conceal architectural features in the space.

The way clients, consumers and designers use space in different ways can affect many different things in the outcome and completely change the feel of a piece or area. This is something that must be highly considered when designing for a space or to complete a clients brief so as to balance light, size, features and many more elements in said space. After research these elements, I feel more equipped for designing wallpapers for different types of spaces as well as designing patterns or fabric for different sizes of objects to achieve the effect that I want.

References List and Bibliography:

[1] <https://study.com/academy/lesson/space-art-overview-examples.html>

(Accessed: 07/01/2024)

[2] <https://www.muralsyourway.com/inspiration/articles/how-to-use-wallpaper-patternsinany-space>

(Accessed: 07/01/2024)

[3] <https://www.countrylife.co.uk/interiors/large-scale-wallpaper-can-transformspacebeyond-recognition-197231>

(Accessed: 07/01/2024)