

Emotion, Desire, Need.

A woman with dark hair, wearing a grey turtleneck sweater and a brown shoulder bag, is looking up at a display of jewelry in a store. She is reaching out with her right hand towards a piece of jewelry hanging on a display board. The store is filled with various types of jewelry, including necklaces, earrings, and bracelets, displayed on wooden boards and shelves. The lighting is warm and the atmosphere is one of a traditional jewelry shop.

Dr Julia Lockheart
Research in Context
ADAD5003

A person with dark hair, wearing a grey long-sleeved shirt, is reaching up with their right arm towards a display of colorful, beaded jewelry. The jewelry consists of many small, colorful beads strung together, hanging from a wooden structure. The background is slightly blurred, showing more of the shop's interior and other displays.

Emotion:

A strong feeling deriving from one's circumstances, mood, or relationships with others.

Instinctive or intuitive feeling as distinguished from reasoning or knowledge.

Phenomena of the mind, anger, joy, fear, or sorrow associated with physical symptoms

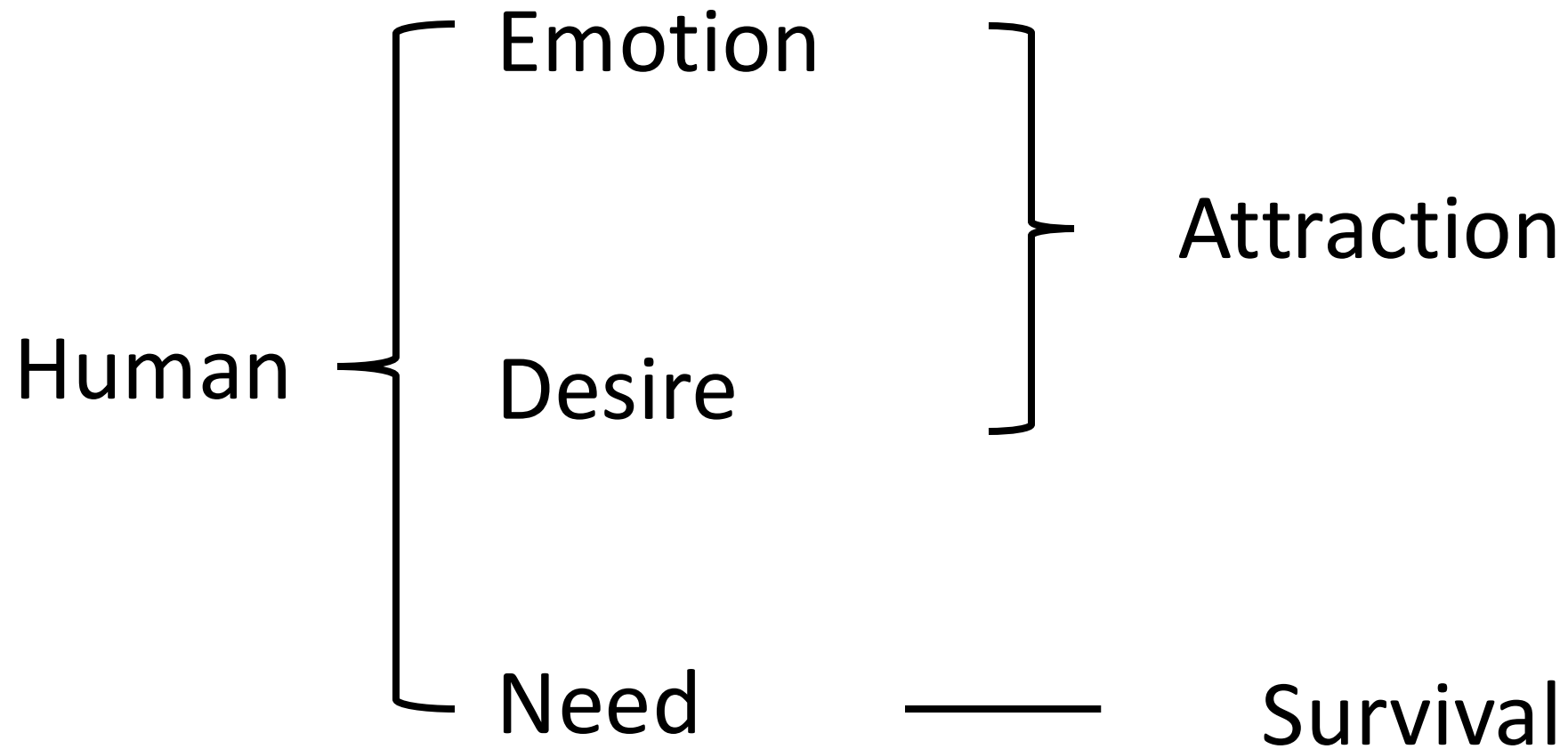
Desire:

A strong feeling of wanting to have something or wishing for something to happen.

Need:

Require (something) because it is essential or very important rather than just desirable.

Be necessary.



Jacques Lacan

(1901-1981)



- Desire and lack
- *objet a*
- The big Other
- Name-of-the-father
- Law of the phallus
- Floating signifier
- Oedipus complex
- Mirror phase
- Imaginary, Symbolic and Real

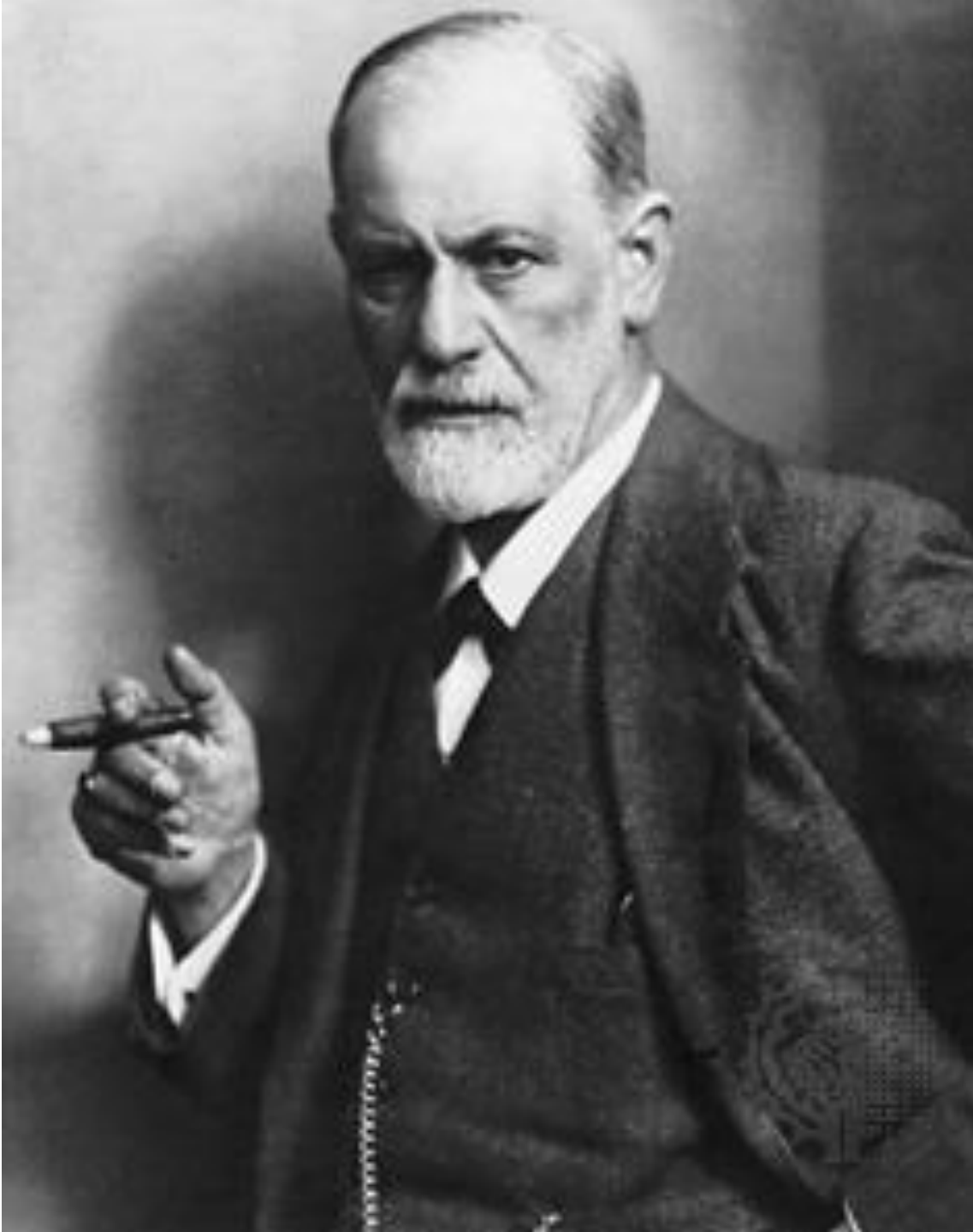
[The Cambridge Companion to Lacan](#)

Miller, P. (2004) : https://librarysearch.uwtsd.ac.uk/permalink/44WHELF_UWTSD/1ir6fgh/cdi_proquest_journals_213981272

Ferdinand de Saussure (1857-1913)

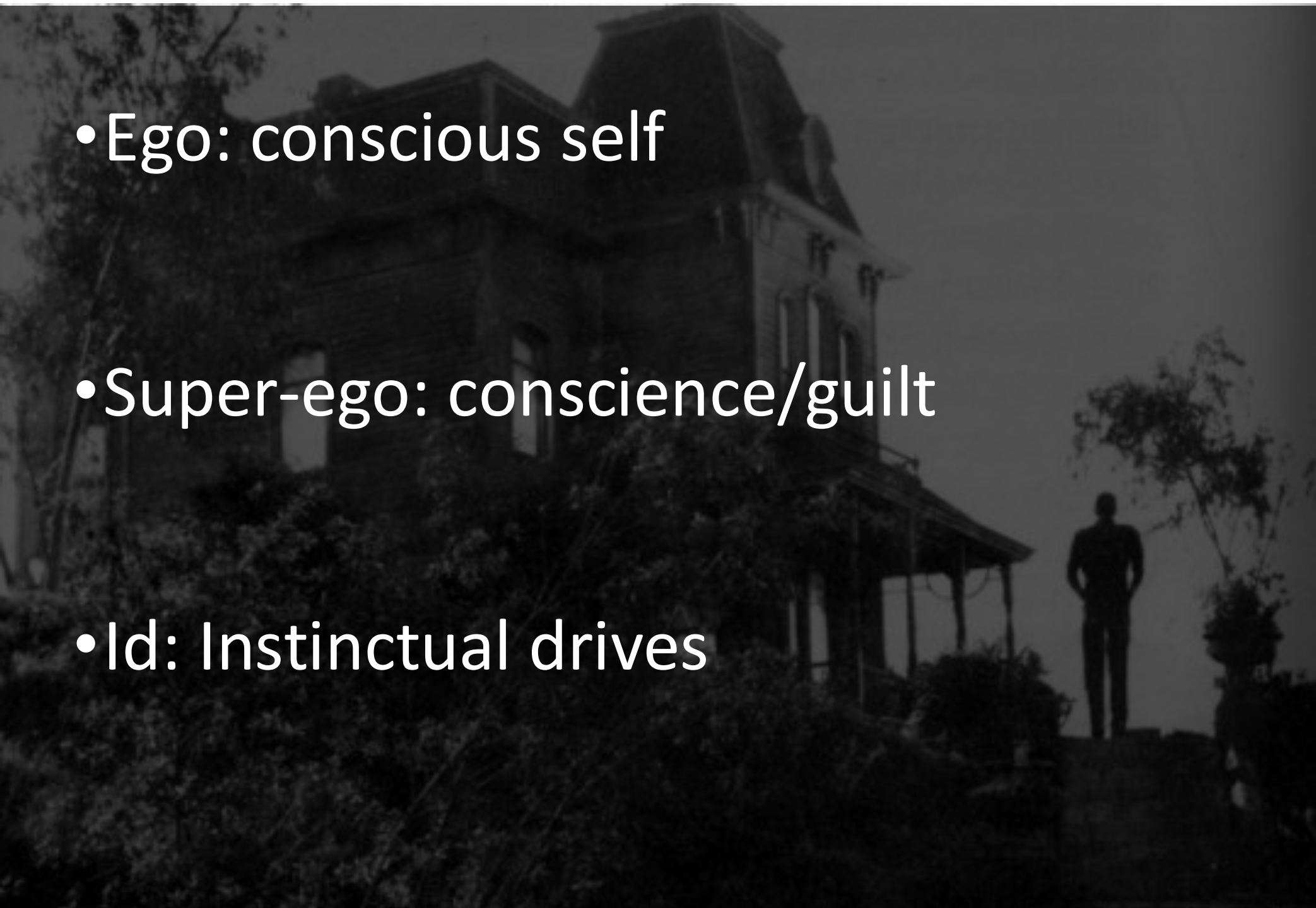


Sigmund Freud (1856-1939)



Ego, Super-ego and Id (*Ich, über-Ich, Es*)

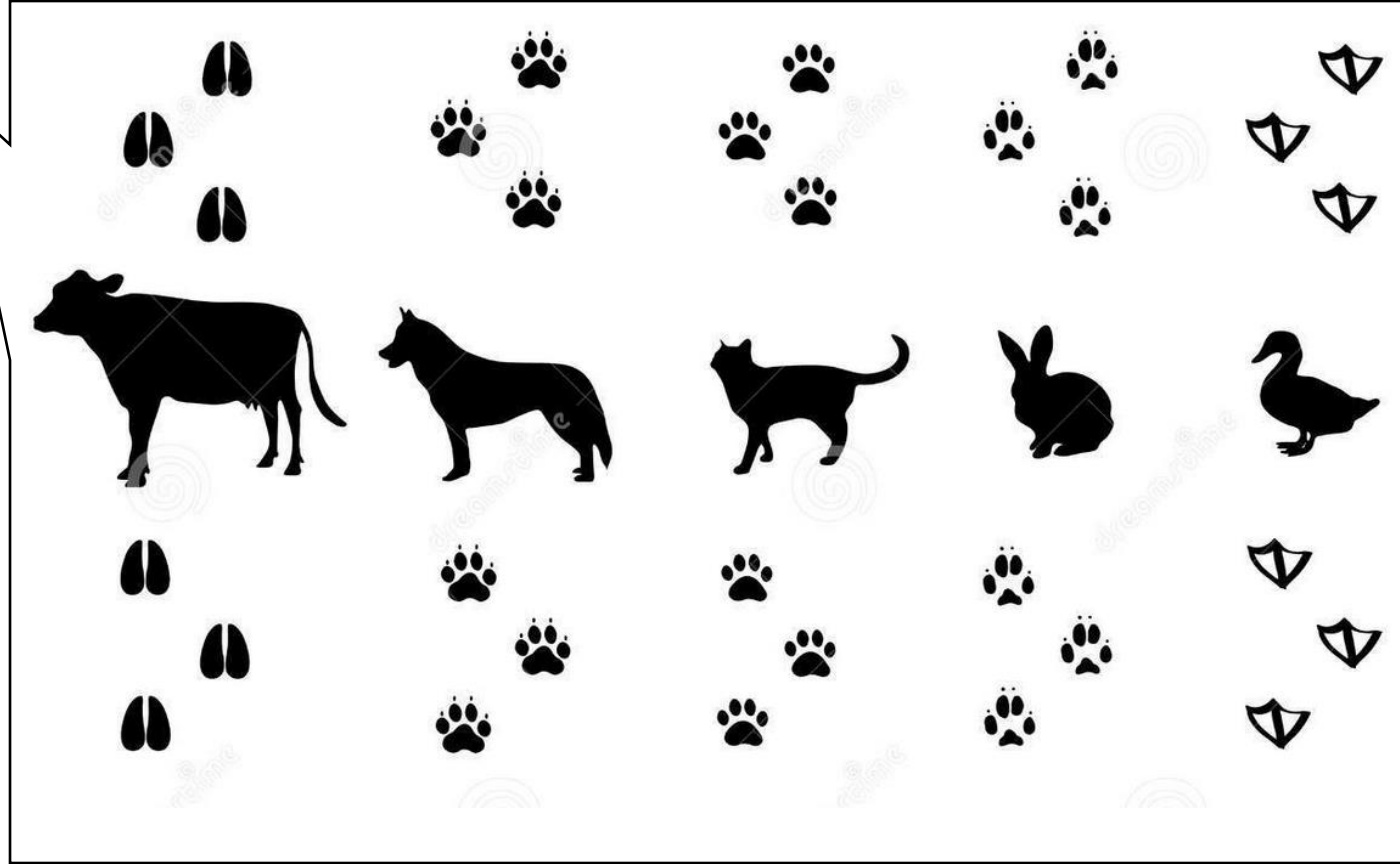
- Ego: conscious self
- Super-ego: conscience/guilt
- Id: Instinctual drives



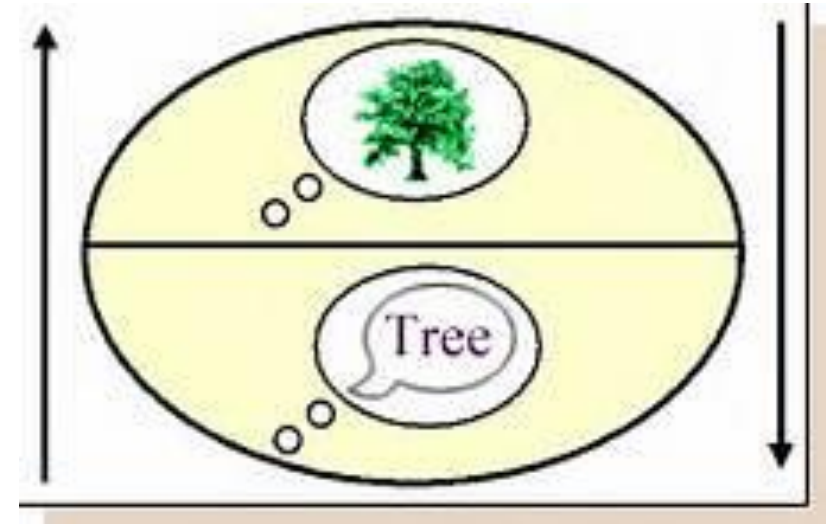
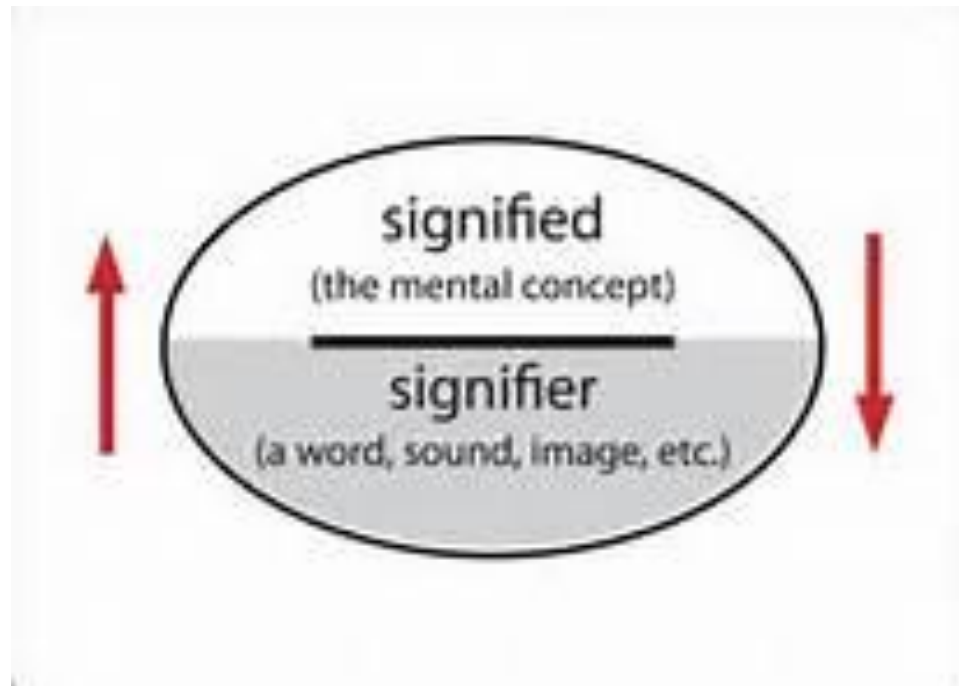
Ferdinand de Saussure: a science of signs

Language is:

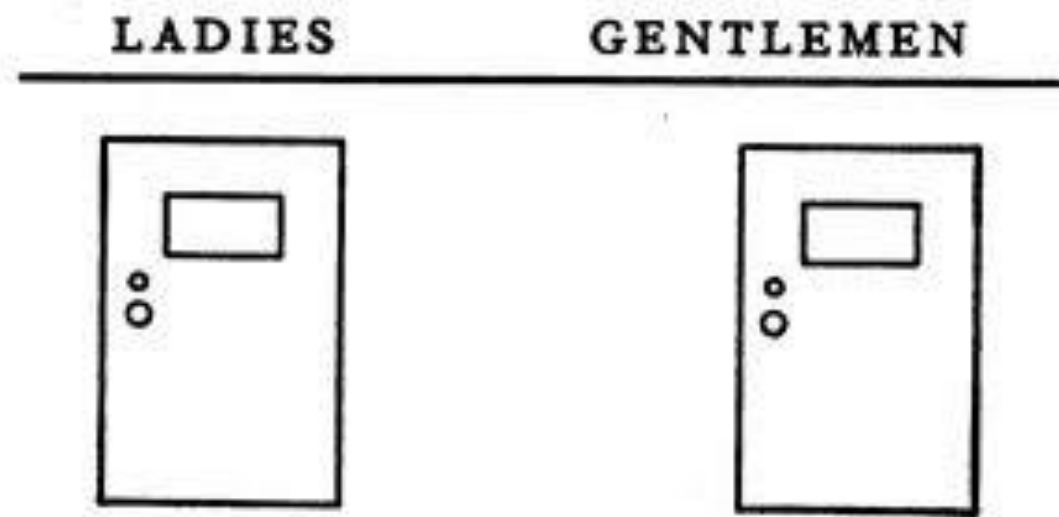
- a system
- social
- a system of signs
- a series of differences



The structure of the sign



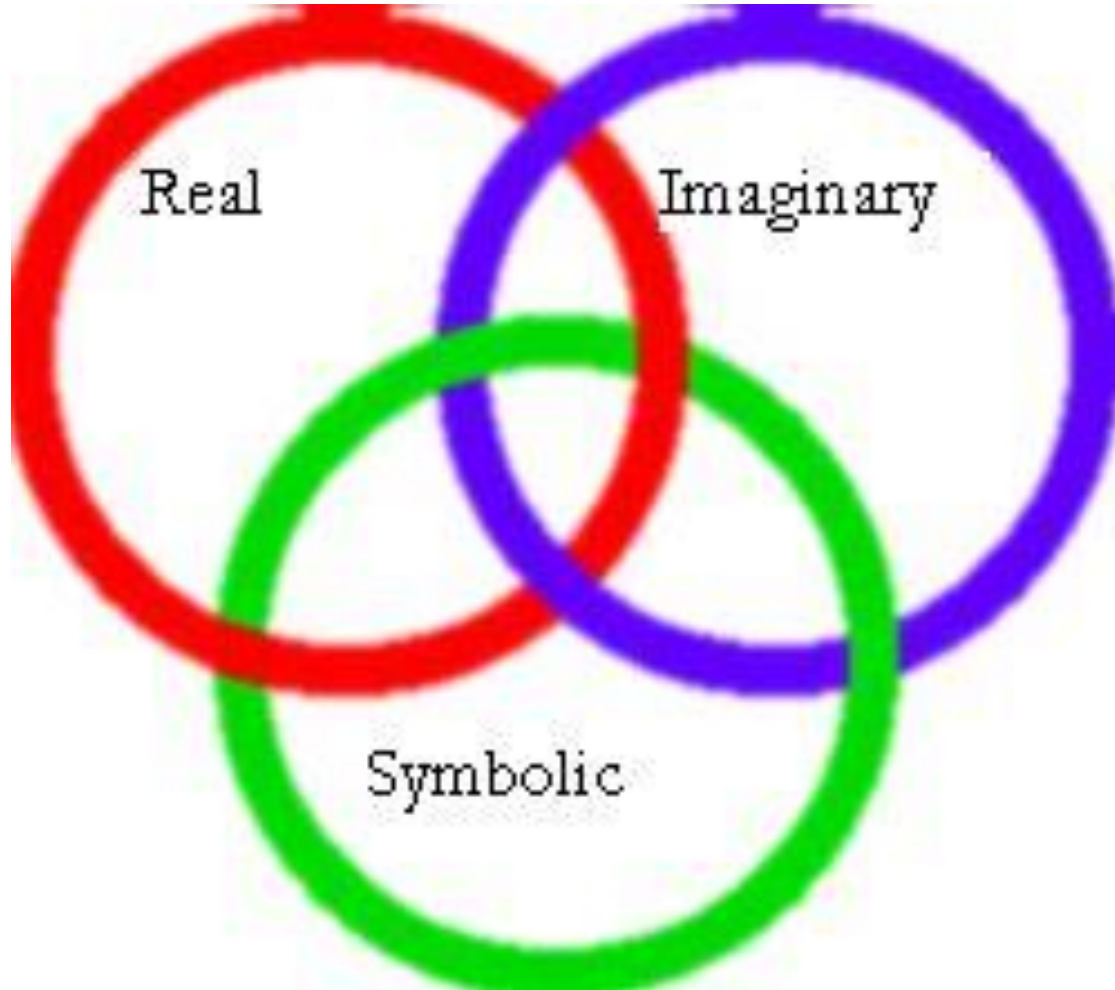
Lacan privileges the *signifier*



“The unconscious is structured like a language.”

“The unconscious is the discourse of the other.”

Three orders of consciousness



Desire and Lack

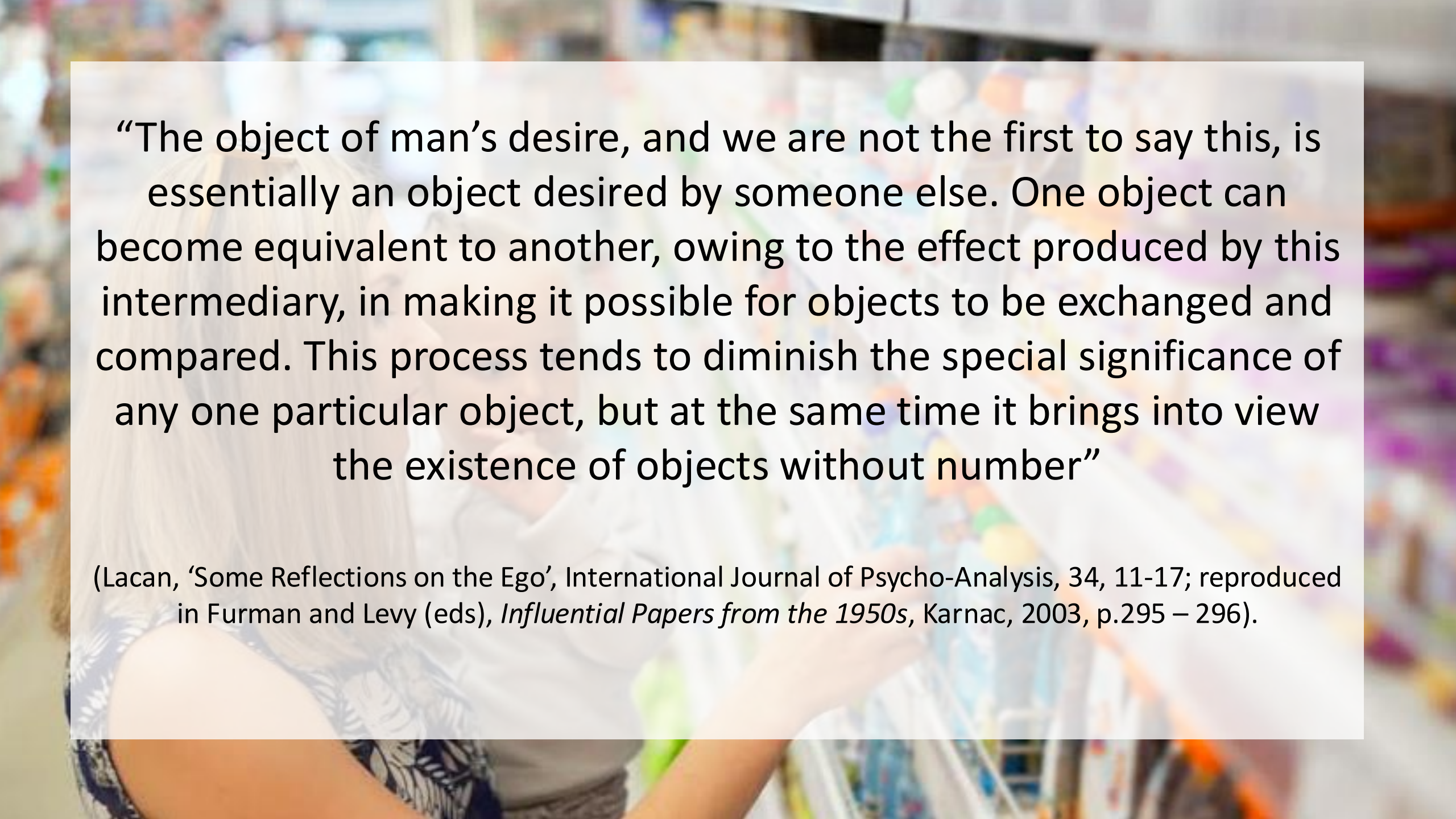
The search for *objet a*
(the object-cause of desire)

a = 'autre' (other)



“Man’s desire
is the desire
of the Other”

(Lacan, [Seminar XI](#), p.235).



“The object of man’s desire, and we are not the first to say this, is essentially an object desired by someone else. One object can become equivalent to another, owing to the effect produced by this intermediary, in making it possible for objects to be exchanged and compared. This process tends to diminish the special significance of any one particular object, but at the same time it brings into view the existence of objects without number”

(Lacan, ‘Some Reflections on the Ego’, *International Journal of Psycho-Analysis*, 34, 11-17; reproduced in Furman and Levy (eds), *Influential Papers from the 1950s*, Karnac, 2003, p.295 – 296).

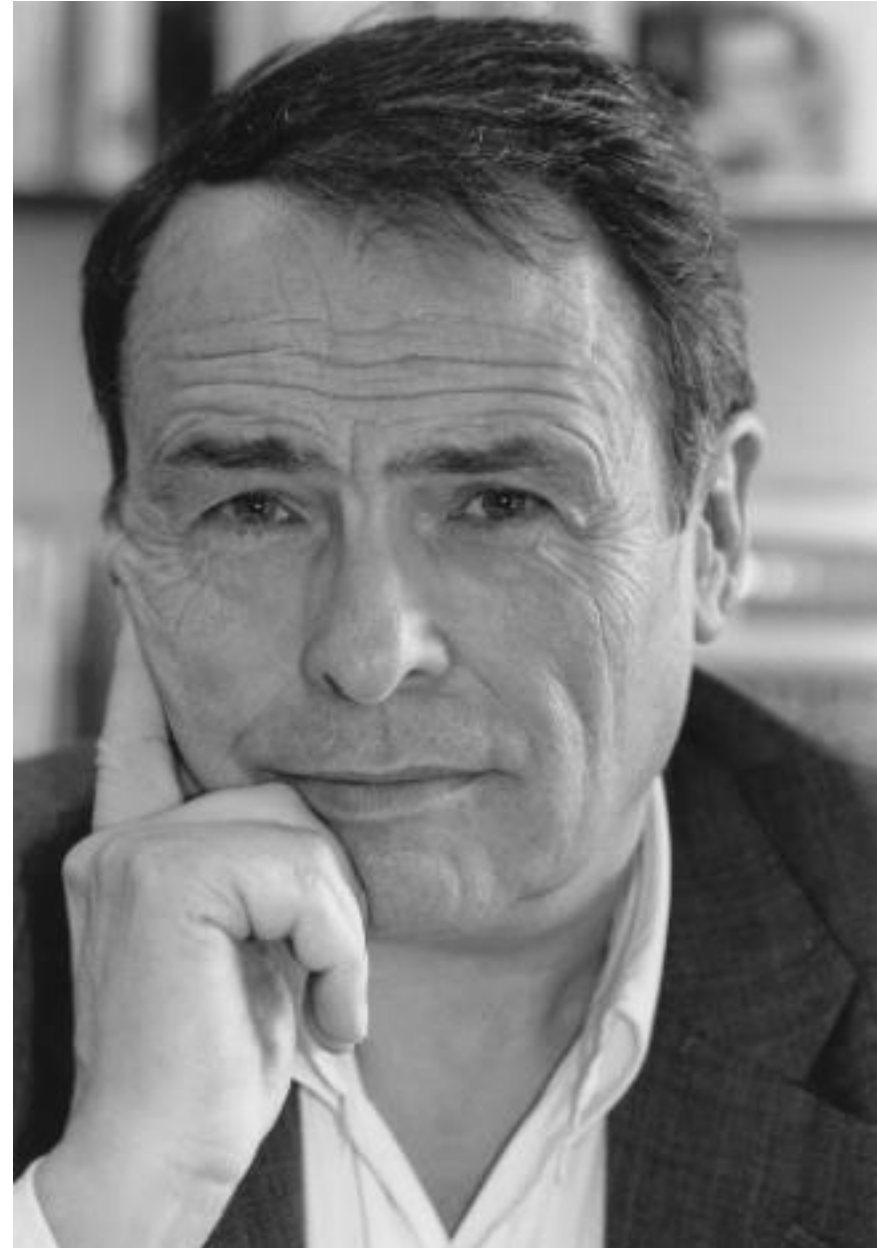
Desire is: -



essentially a desire for recognition from the 'Other'
for the thing that we suppose the Other desires =
the thing that the Other lacks.

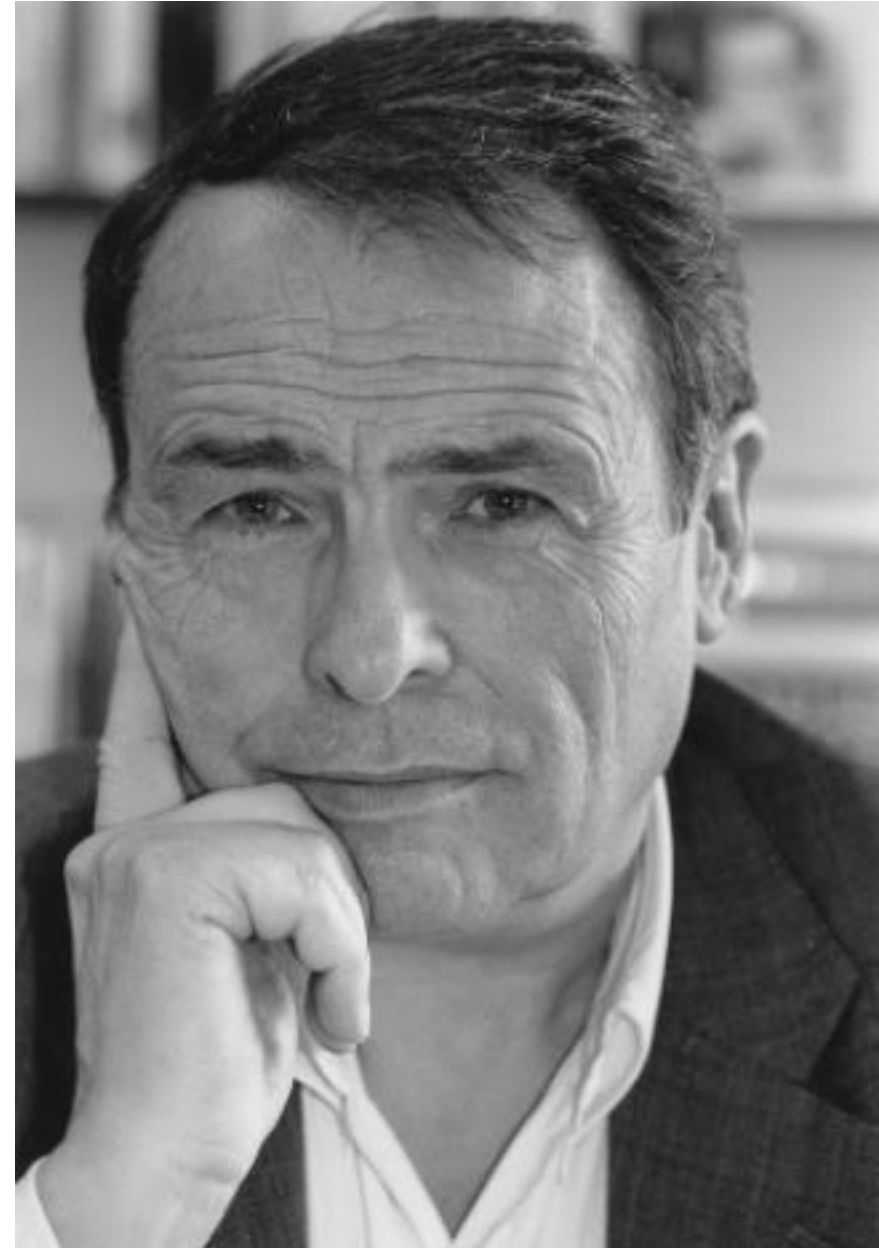
What do you desire?

“Cultural capital”



Pierre Bourdieu

“Social subjects”

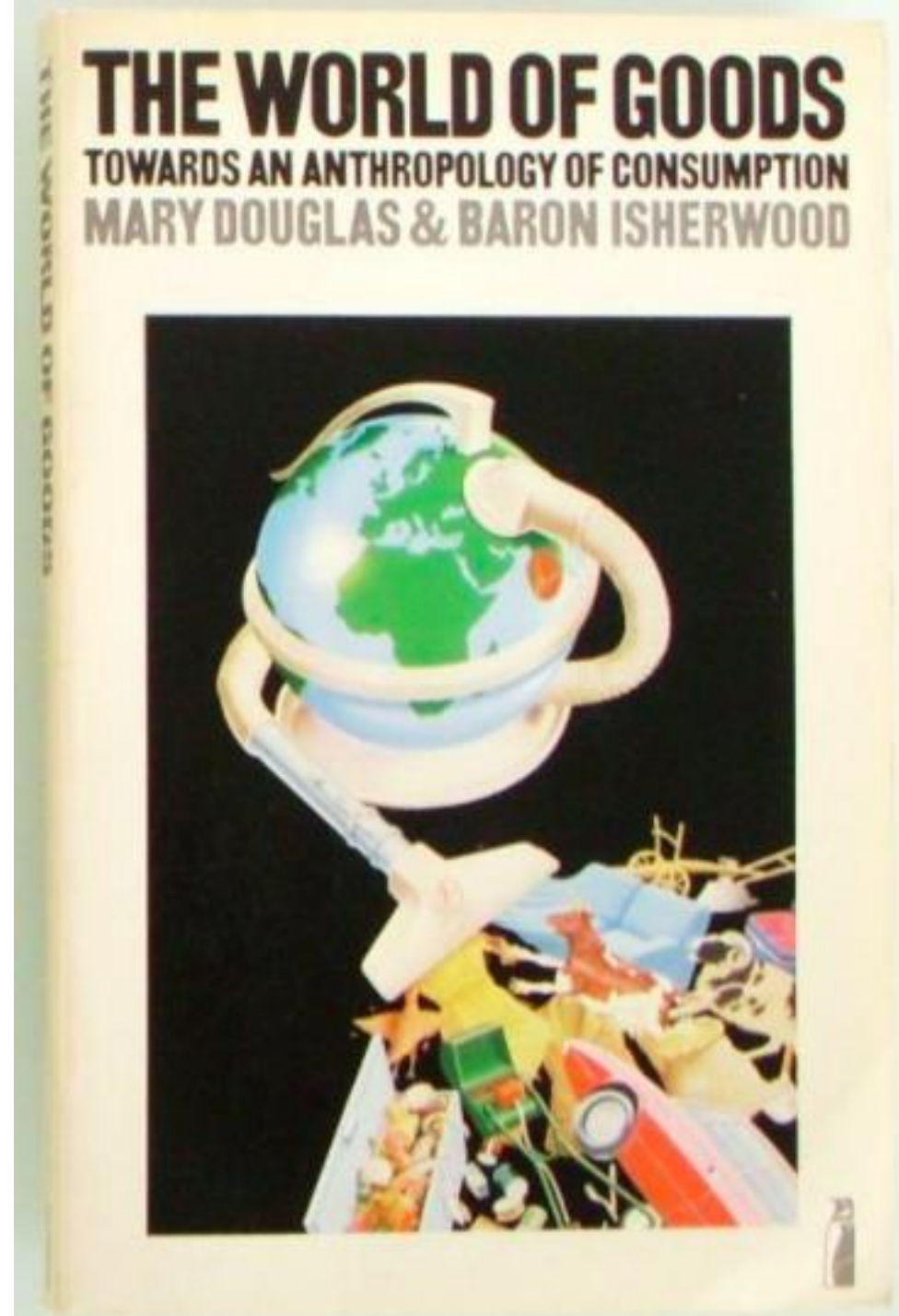


Pierre Bourdieu

Mary Douglas & Baron Isherwood

(1979)

The significance of consumer goods seen in terms of social forces that extend beyond the individualistic desire to assert one's status





Douglas &
Isherwood
(1979):
A house is not
merely “a
machine for
living”



Overview



Crime map



Stop and search



Statistics

[View A-Z list of all stop and search locations.](#)

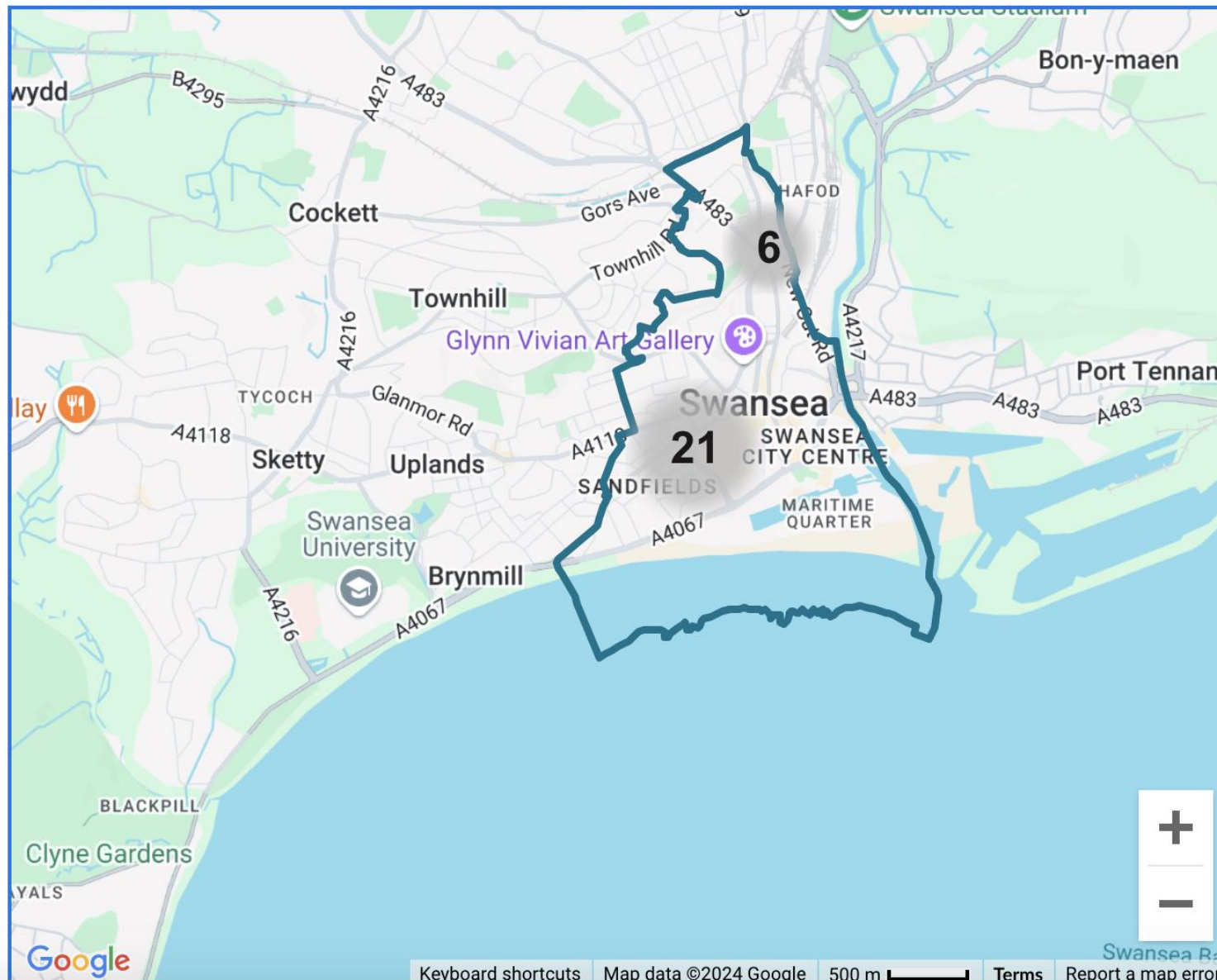
September 2024

27 stop and searches occurred here in September 2024

Controlled drugs 22

Stolen goods 4

Anything to threaten or harm anyone 1



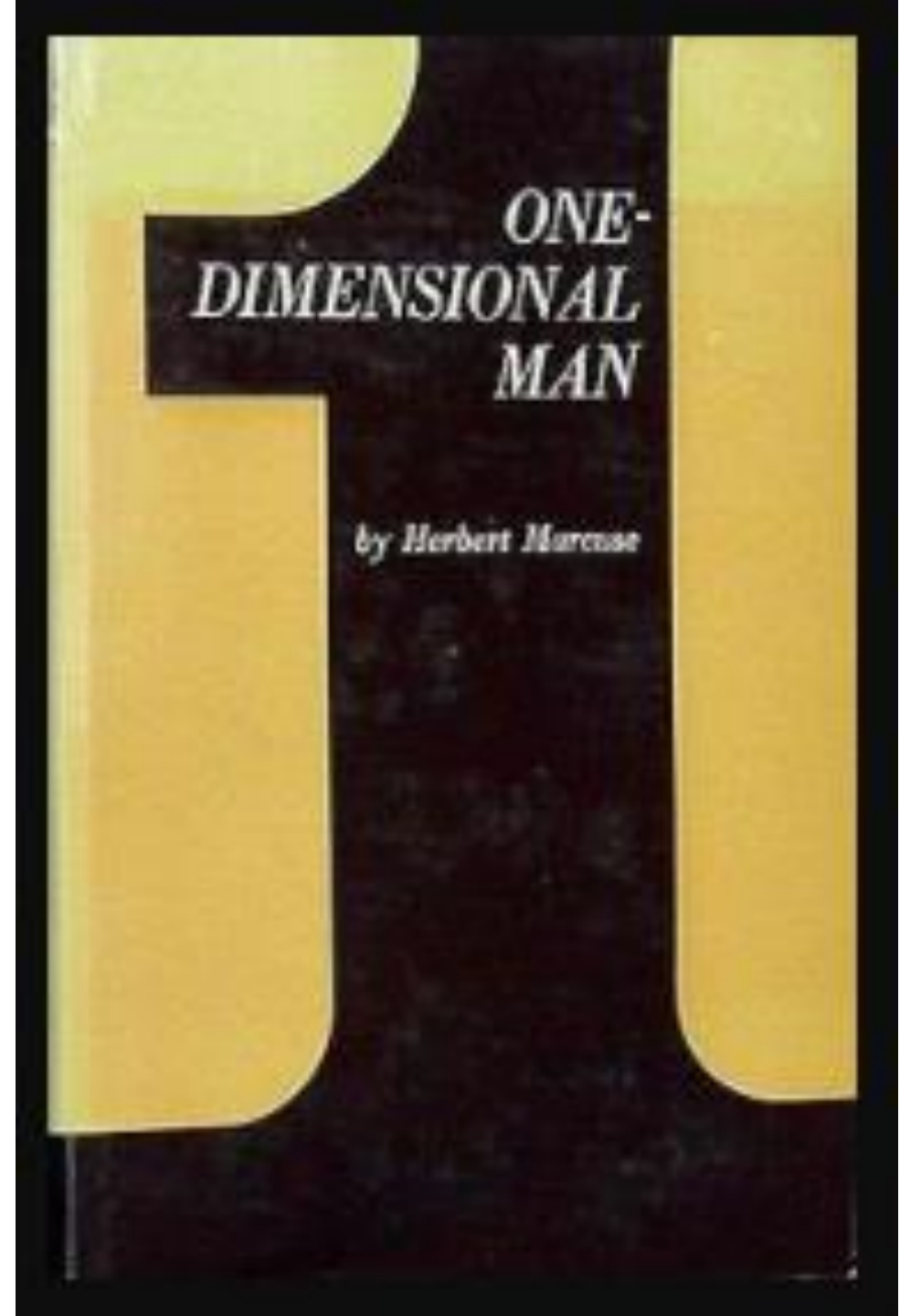


Douglas &
Isherwood
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A house is not
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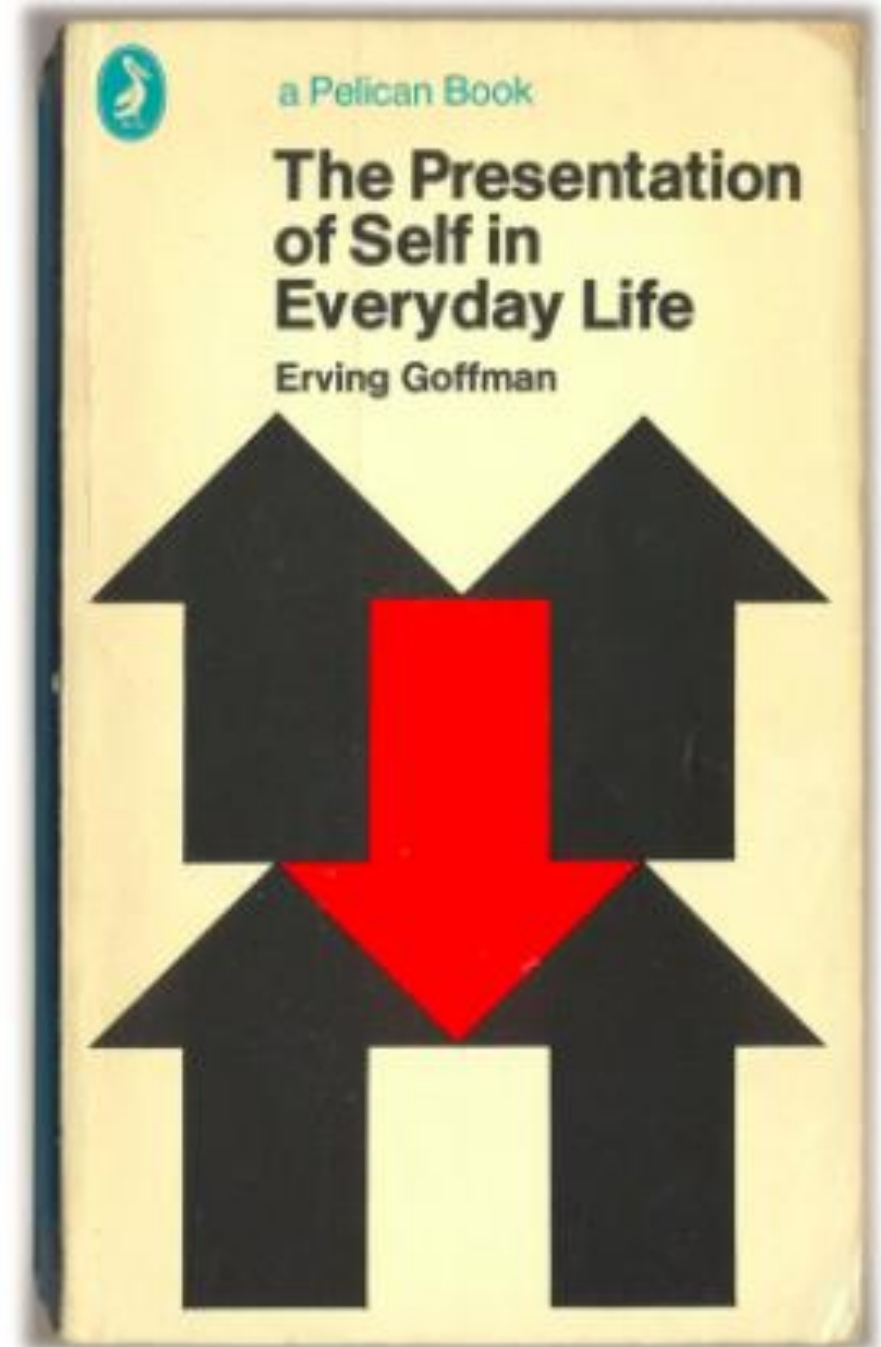
Herbert Marcuse (1964:9)

“The people recognise themselves in their commodities; they find their soul in their automobile, hi-fi set, split –level home, kitchen equipment.”



Erving Goffman (1959:22)

The role of material possessions and surroundings in the process of self-recognition



“The desire is not to be unique in the sense of total self-reliance or even social disconnection, but to achieve social status, acceptance, and a sense of belonging through the projection of individuality”

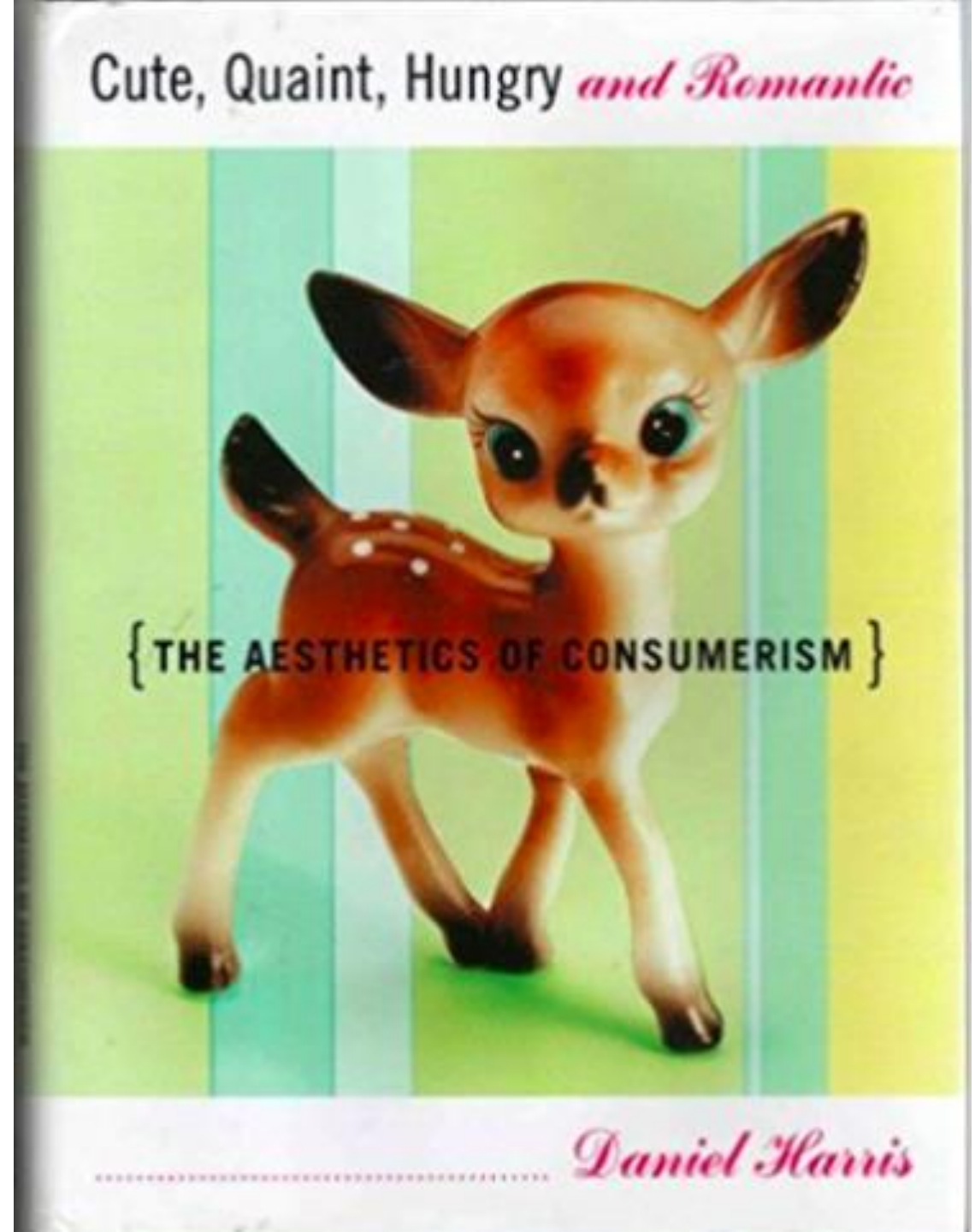
(Jens, 2009:331)





Daniel Harris (2001)

... expresses the discontent of a culture trapped in an eternal present, one in which everything is brand new, squeaky-clean, packaged in styrofoam peanuts and shrink-wrapped. (2001, 35).



Joshua Paul Dale

(2023)

A professor at Chuo University, Tokyo and pioneer in the field of *cuteness studies* explores how the cute aesthetic spread around the globe.

<https://www.cutestudies.org/>

<https://www.bbc.co.uk/programmes/m001sd7z>



Irresistible: How Cuteness Wired Our Brains and Conqu...

RADIO 4

Book of the Week. Joshua Paul Dale, a pioneer in the field of cuteness studies, explores how the cute aesthetic spread around the globe.

TYPES



DIY distressed jeans IN 5 EASY STEPS



Pick 3-5 areas that you want to distress and mark them.



Cut a small hole on the mark.



Insert a hard board under the hole.



Distress the hole with sandpaper and a seam ripper. Repeat for all holes.



Run them through the wash to finalize the look.

**BUY ONE,
GET ONE
50% OFF***

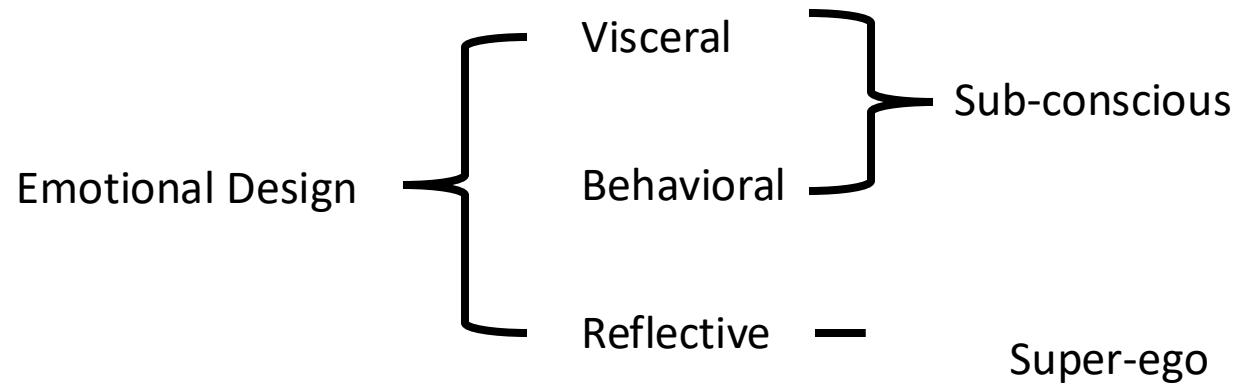
Select Men's Jeans
Featuring Levi's

[SHOP NOW](#)

Donald Norman — Emotional Design (2004)

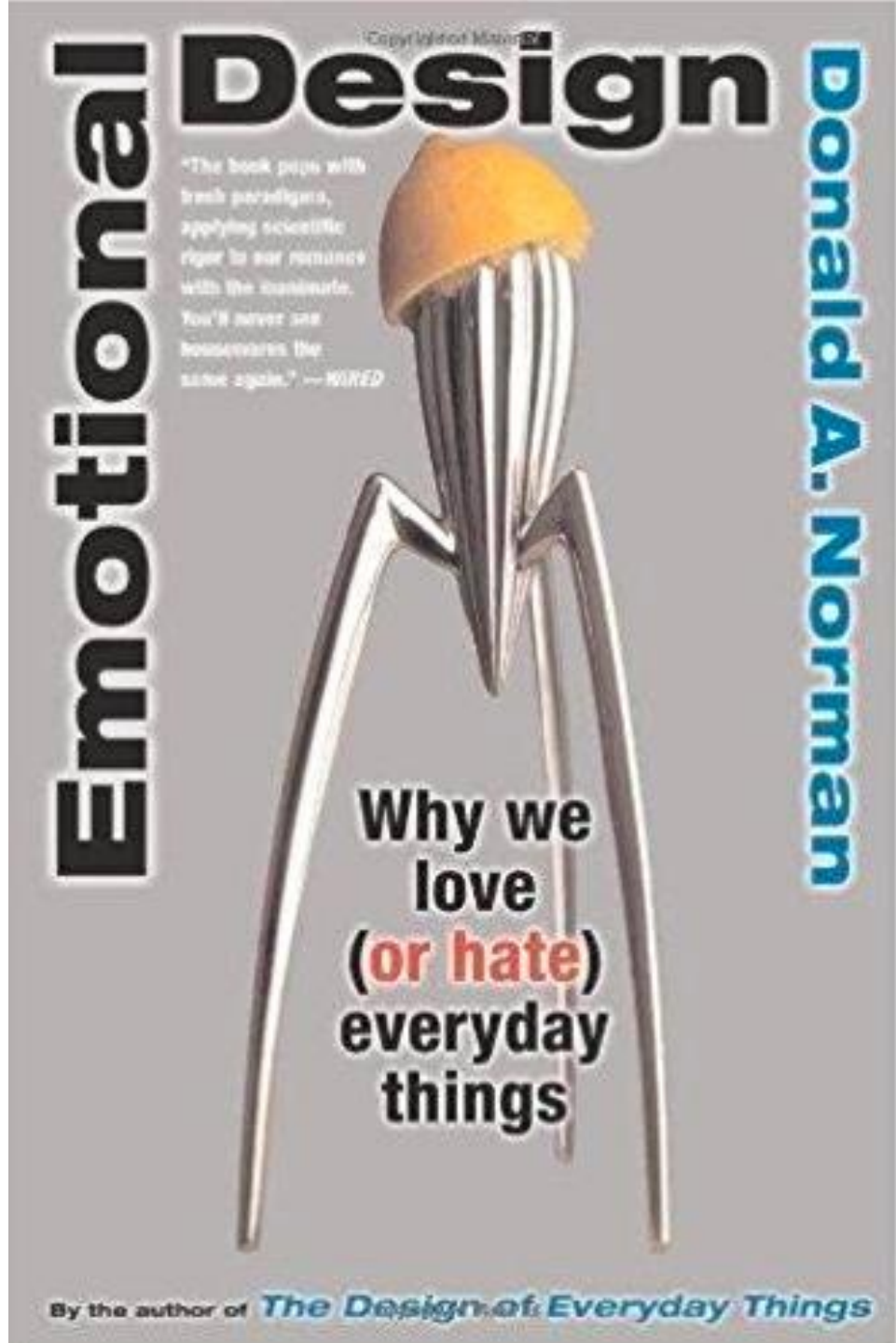
How can designers improve how things work?
Products that make people happy work better

3 ways good design makes you happy: -



https://www.ted.com/talks/don_norman_on_design_and_emotion

From 6:41





Emotionally
Durable
Design

Jonathan Chapman –

Emotionally Durable Design (2009)

- Narrative: users share, and develop, a unique personal history with the product.
- Consciousness: products are perceived as autonomous and in possession of their own free will.
- Attachment: users feel a strong emotional connection to a product.
- Fiction: the product inspires interactions and connections beyond just the physical relationship.
- Surface: the product ages gracefully and develops character through time and use.

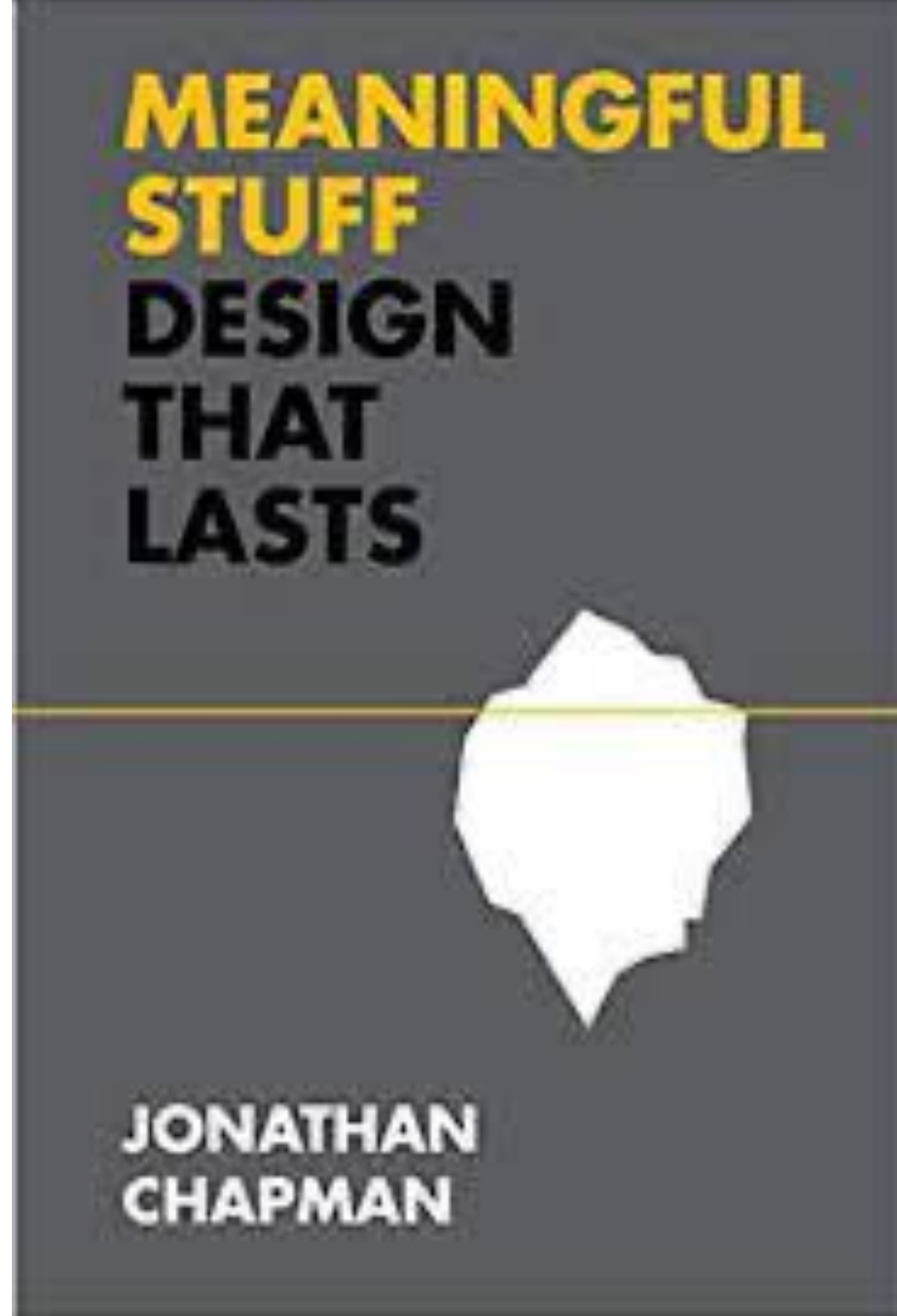
EMOTIONALLY DURABLE DESIGN
Objects, Experiences & Empathy
JONATHAN CHAPMAN

Jonathan Chapman –

Meaningful Stuff: Design that Lasts (2021)

Meaningful Stuff: Design that Lasts (MIT Press, 2021) calls for *better* not *more* found in a "design sensibility that increases the quality and longevity of our relationships with products and demonstrates why design can—and must—lead the transition to a sustainable future."

He writes of envy as a marketing tool



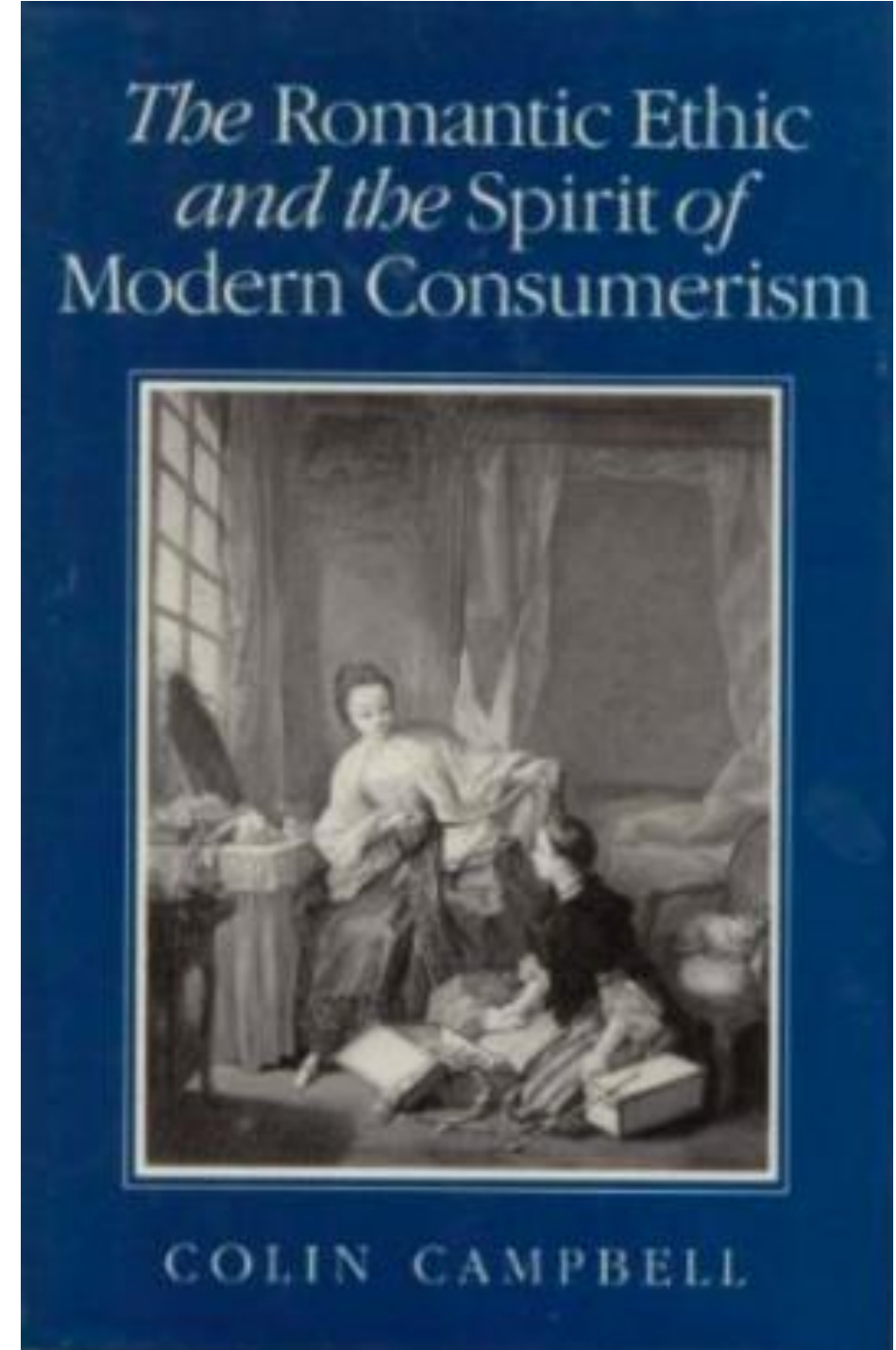
Colin Campbell

‘pleasurable fantasy’

Objects of Desire: ‘Such Stuff’ BBC Radio 4 (2016)

<https://www.bbc.co.uk/sounds/play/b07x2s1r>

From 3:37 – 8:03 (Link to series on Moodle)



ADVERTISEMENTS



ACTUAL BURGER

- ROTATED TO MOST ATTRACTIVE ANGLE
- SLIGHTLY FLUFFED UP, FOR PICTURE



‘pleasurable fantasy’

Dieter Rams Principles

Products fulfilling a purpose are like tools. They are neither decorative objects nor works of art. Their design should therefore be both natural and restrained to leave room for the user's self-expression.

(Dieter Rams 10 Principles for Good Design)

Communication



Guilt & Need

What's the point of designing something gorgeous and useful if it makes us feel guilty, because we know that it's ethically or environmentally irresponsible? (Rawsthorn, 2008)

What is a luxury Item?



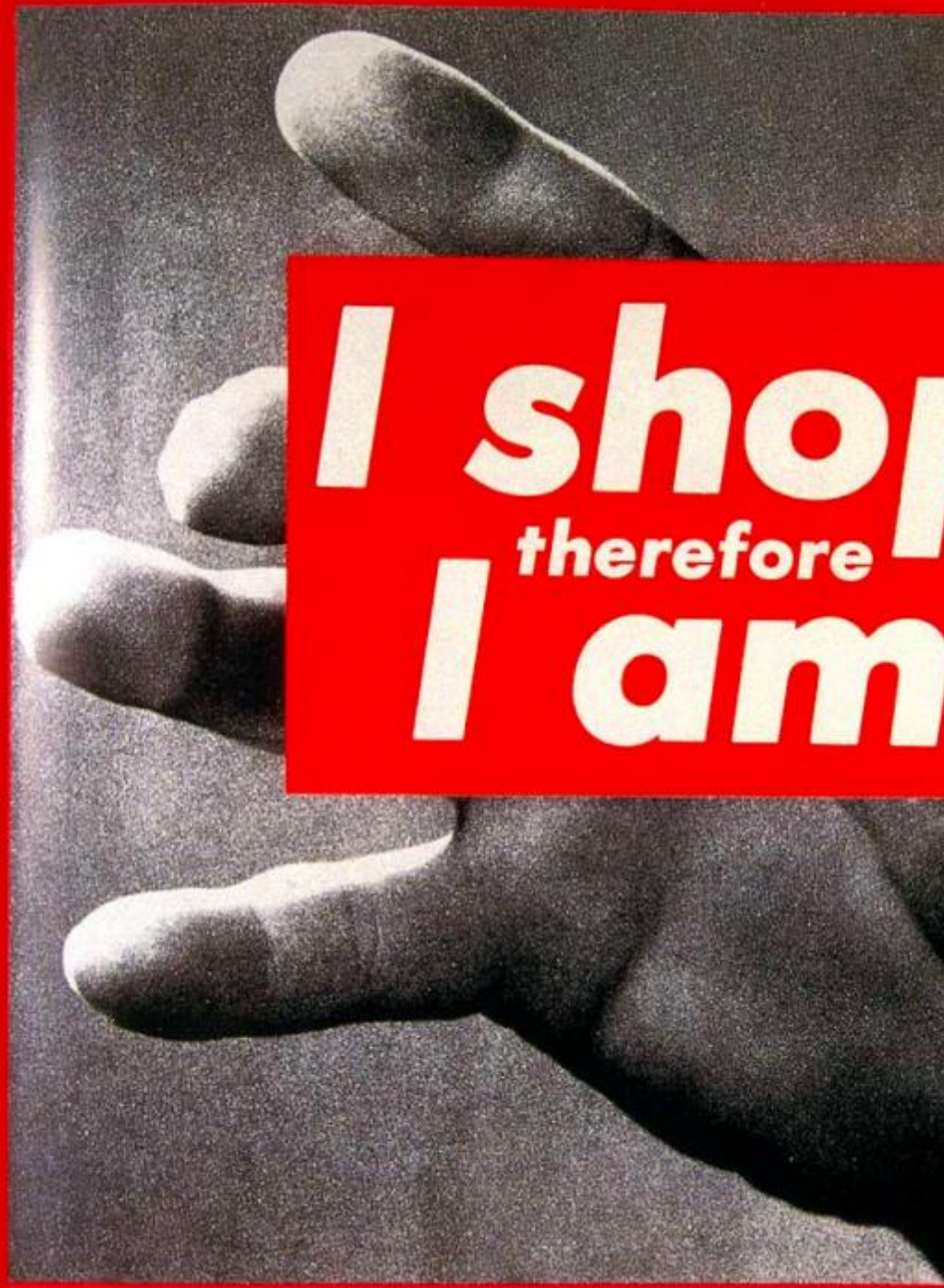
What is a luxury Item?



For 99% this is a luxury Item

Barbara Kruger

(1987)



Storytelling

.....

Those who tell the stories rule society

(Plato)





Stefan Sagmeister – Happiness by Design

https://www.ted.com/talks/stefan_sagmeister_shares_happy_design

Found Objects

- Ron Arad Associates The Rover Chaire 1981 uses the Readymade.
- 'Clip from The Genius of Design: Objects of Desire', The Genius of Design, Objects of Desire, 19:00 04/06/2010, BBC2 England, 60 mins. 00:09:32-00:11:25.
<https://learningonscreen.ac.uk/ondemand/index.php/clip/101768>
(Accessed 10 Aug 2017)

Sylvie
Fleury

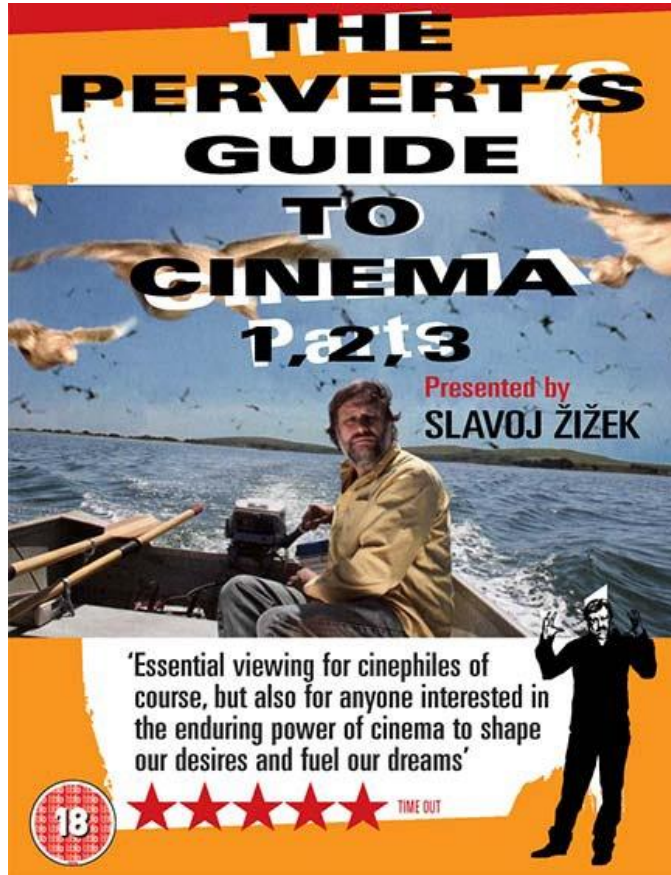


Chanel Shopping Bag, 2008
Painted bronze
15 7/10 × 19 7/10 × 4 3/10 in
40 × 50 × 11 cm
Edition of 8

Sylvie Fleury

Insolence, 2007
Mixed Media,
Shopping Bags with
content
16 7/10 × 44 1/2 × 35
2/5 in
42.5 × 113 × 90 cm





Recommended viewing for an entertaining and informative reading of Lacan in relation to cinema.



Recommended visit for background information on Freud's ideas and life.

References

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(https://www.ted.com/talks/don_norman_on_design_and_emotion [Accessed on 29th October, 2017]

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<http://www.nytimes.com/2008/06/09/arts/09iht-design9.1.13525567.html> [Accessed on 29th October, 2017]

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https://www.ted.com/talks/stefan_sagmeister_shares_happy_design [Accessed on 29th October, 2017]

Concept This work explores.....

Context In relation to

Focus With a focus on

Method By means of