

Student Name: Nicole Jeremiah

P Number: 2000849

Programme of Study: Product and Furniture Design

Module: ADAD4018

Ways of Thinking Lecturer's Name: Julia Lockheart

Tasks in the order I received them:

Task 1: Manifesto Writing = 549 words

Task 2: Observational Writing = 527 words

Task 3: Practice-based Writing = 520 words

Task 1: Manifesto Writing

1. Art critics are not needed. We are all entitled to our own opinions on how we view an art piece.
2. All art has a message or meaning, whether the artist gives it meaning or we find our own meaning.
3. Designing is a superpower, having the ability to change the world.
4. Products should not be held back for economic advantages. We should choose the best product for the environment.
5. All products should be an art piece.
6. Simplistic design can awake the imagination.
7. Do not be cool. Go against the cookie cutter society. Stay Individual.
8. Expand your curiosity, condense your negativity.

Do not be cool. Go against the cookie cutter society. Stay Individual.

**Simplistic design can
awake the imagination.**

Expand your **curiosity**,
condense your negativity.

Art critics are not
needed. We are all
entitled to our own
opinions on how we
view an art piece.

**All art has a message or meaning,
whether the artist gives it meaning
or we find our own meaning.**

Products should not be
held back for economic
advantages. We should
choose the best product
for the environment.

**Designing is a
superpower,
having the ability
to change the
world.**

All products should be an art piece.

Explanation of 3 chosen points

Designing is a superpower, having the ability to change the world.



Csikszentmihalyi, M., n.d. (figure 1)

Designers have the power to change the world by creating products that can restyle the way people live. According to the Ted talk by Kevin Bethune designs have 4 superpowers. Firstly, the ability to see what society wants from a product and what problems may occur. Secondly, the ability to ‘shape shift’, to use the acting method and feel empathy for people and to “turn feelings into products” (Bethune, 2017). Thirdly, ‘make others superhuman’ by giving them ability to find their ‘flow’ (figure 1). Finally, having the ability to make ‘multiple sense design’, this design keeps in mind peoples hopes and fears to improve society (Bethune, 2017). These powers need to be used wisely, a balance is needed between designing without fear or limits and weighing up the costs of the product. Imagine a world where weapons are non-existent and people did not feel the need to rely on firearms, “we can manage without butter but not, for example, without guns. If we are attacked, we can only defend ourselves with guns not with butter” (Joseph Goebbels) If guns were never made, they would never be held more important than food. Instead, we should design “something faster, cheaper, lighter, brighter and much cooler [for] tomorrow” (Michael S. Eddy) and remember as designers we all have “an important role working together, making the world a better place” (David B. Berman). We should strive to make a positive impact on the world.

Simplistic design can awake the imagination.

Simplistic designs can be the building blocks for future designs by giving other designers a starting place for their imagination. "One might even argue that design is always co-design because it is inherently a social process", designs will always have inspiration that can be related back to nature or another person (M Steen, 2013). By creating simplistic designs the user should have more clarity on how to use the product, "simple design is considered the best design" (Reinecke et al., 2013). Simplistic design can also be considered the best design because they stay in fashion," Simplicity is the ultimate form of sophistication", these designs remain in high demand because they inspire the next generation of designers (Da Vinci). Simplicity allows the design to continue.

Do not be cool. Go against the cookie cutter society. Stay Individual.

cookie-cutter culture

A better name for modern American society; basically, a culture in which conformity to any and all trends, no matter how stupid/hurtful/stereotypical they are, is valued over intelligence and individuality.

Urban dictionary 2013 (figure 2)

As a child we idealise 'being cool' but this can hold us back, we have to stay within the limits we are set by our ideas of the status quo. With these restraints we can hold back our creativity and imagination, "the one who follows the crowd will usually get no further than the crowd. The one who walks alone is likely to find themselves in places no one has ever been before" (Einstein). By staying as an individual we can feel free to express our thoughts and feelings through design, we get a "sense of self and one's place in the world" by stepping out of previous stereotypes and exploring where we want to be. The more individuals we have in design the higher the potential of more successful designs. Designers need to find their creative flow and should not be held back by

restraints enforced by society (figure 2). We can not all be shaped by the same cookie cutter because we are not all the same, that is what gives people the potential to become a great designer because we all have different ideas.

Bibliography

Bethune, K., 2017. *The 4 Superpowers of Design*. Accessed from, [Kevin Bethune: The 4 superpowers of design | TED Talk](#)

Berman, D., 2009. *Do Good: How Designers Can Change The World*. Berkeley, Calif.: AIGA.

Da Vinci, L., n.d.

Eddy, M.S., 2002. Technology: Products That Changed Our World: Influential Products from the Past 15 Years of LDI. *Lighting Dimensions - The Magazine for the Lighting Professional*, 26(9), pp.22–26.

Einstein, A., n.d.

Goebbels, J., n.d.

Mehta, U., 1992. *The Anxiety Of Freedom*. Ithaca.

Reinecke, K., et al. Harvard University, 2013. *Predicting Users' First Impressions Of Website Aesthetics With A Quantification Of Perceived Visual Complexity And Colourfulness*. [online] Available at: <http://www.eecs.harvard.edu/~kgajos/papers/2013/reinecke13aesthetics.pdf> [Accessed 3 December 2020].

Steen, M., 2013. *Co-Design As A Process Of Joint Inquiry And Imagination*.

List of figures

Csikszentmihalyi, M., n.d. Available at: https://www.azquotes.com/author/3469-Mihaly_Csikszentmihalyi > [Accessed 14 December 2020]

Urban Dictionary. 2013. *Urban Dictionary, Cookie-Cutter Culture*. [online] Available at: <https://www.urbandictionary.com/> [Accessed 14 December 2020].

Task 2: Observational Writing

In present-day society we are surrounded by *predictive advertising* (Gaia, 2020), idealisation and *clickbait* (Frampton, 2014) which can distort our feelings, decisions and experiences. Yet, does this effect our capability to determine what is true and genuine? By applying ideology of others and the theory of semiotics this text will deconstruct an image.

The founder of semiotics, F. de Saussure compares language to a piece of paper, “one cannot cut the front without cutting the back at the same time”, he goes on to demonstrate this by saying “one can neither divide sound from thought nor thought from sound”, the sound (the signified) and the thought (the signifier) has a different relationship based on the individual. For instance, experience, culture and context will all have different impacts on how the signifier is interpreted to be. The signified does not need to be sound; it can be from any faculty of senses, words or images. However, the signifier is meaningless without interpretation. In addition to this, one signified can have more than one signifier, the word ‘me’ will mean something different every time someone new says it. Peirce’s theory on sub-sections in semiotics (icon, index and symbol) breaks down semiotic into three main categories. The signified could be a dog the signifier would be a picture of a dog (icon), barking (index) or the letters d, o and g (symbol).



Dior Addict, 2015 (figure 1)

This advert is from a Dior campaign for lipstick released in September 2015 (figure 1). It focuses on femininity and empowerment, with the main focal point being a woman dressed in a pink dress, wearing pink lipstick. The use of colour is simply a technique, used primarily in pictorial advertising, to make correlations between a product and other things. Society has chosen the colour pink to represent the female gender (J Williamson, 1978). The heavy, dark business chair the model is placed on signifies that she is a businesswoman with high authority. When put together it can be interpreted as female empowerment. This advert is using the ideology of beauty, people society want to buy into this image of beauty because they think it will make them more attractive. The consumers of this product will buy this product because they see themselves in the image (figure 1). "in buying products with certain 'image' we create ourselves, our personality, even our past and future", in this image people may see their younger selves, or a future version of themselves, a

person they inspire to become (J Williamson, 1978). This is because they relate to an object that is conveying a message in this image so they believe they are not far away from retaining this 'picture perfect' image. The signifier of the pink lips and smooth skin signifies beauty, the consumer wants to buy this product to achieve beauty even though this product on its own will not create this image of beauty.

Any sign can be deconstructed in this way so the audience is aware of semiosis and can interpret the sign to gain meaning. In this case it helped to deconstruct an advert to find what the advertiser was implying and was using as a selling technique.

Bibliography

Frampton, B., 2020. *Clickbait: The Changing Face of Online Journalism*. [online] BBC News. Available at: <<https://www.bbc.co.uk/news/uk-wales-34213693>> [Accessed 2 November 2020].

Gaia. 2020. *Is Modern Advertising Becoming A Type of Mind Control? | Gaia*. [online] Available at: <<https://www.gaia.com/article/neuroscience-in-advertising-when-does-it-become-mind-control>> [Accessed 2 November 2020].

Peirce, C. and Hoopes, J., 1991. *Peirce On Signs*.

Saussure, F., Bally, C. and Sechehaye, A., 1916. *Course in General Linguistics*. pp.114-123.

Williamson, J., 1978. *Decoding Advertisements: Ideology and Meaning In Advertising*. Marion Boyers.

List of figures

Dior Addict, 2013. Accessed from: Dior lipstick jennifer lawrence - Bing images [Accessed on 28 October 2020]

Task: Practise-based writing

Meaning of usability in English:

usability

(also **useability**)

Pronunciation  /juːzəˈbɪləti/ 

[See synonyms for usability](#)



NOUN

[*mass noun*]

The degree to which something is able or fit to be used.

'it was important to measure the usability of each product'

Oxford dictionary, useability (Figure 1)

Usability is the measure of how good something is at doing a task or job. For example, when a product is made it goes through a series of test to check how safe, efficient and effective it is. If it passes theses tests with good marks it is considered highly usable. In 2000, the phrase 'universal usability' was first coined by Shneiderman. This phrase described how the usability of a product was overall considering diversity between people, including disabilities, race and culture. This not only makes sure the product is usable, but how usable it is to everyone. Usability looks at how designers can bridge "the gap between what users know and what they need to know" to make using the product easier, whether that be an app, a physical product or instructions for a technique or process (J Iazar, 2007).

Figure 1 displays the starch kettle, designed by Philippe Starck in 1989, which is recognised for having poor usability. It is a "postmodern sculpture for the kitchen counter top" and has a "bullet-shaped body [which] was struck through by a tapering tube that acted as a combined spout, steam outlet and handle" (C Bailey, 2016).



The Hot Bertaa Kettle by Philippe Starck (figure 1)

The kettle can be filled, heated and poured. However, the kettle is dangerous to use; the handle force the user's hand near the hot steel and the steam rises towards the user when pouring hot water.

This kettle may appear as an impractical, dangerous and possibly ugly object to some people.

However, others may find it intriguing and a lovely piece of artwork. This provokes the question, does every object need to be usable? At first, the answer is yes, every product needs a use otherwise there would be no point for its creation, it would be a waste of resources. Yet, this product is a great example of creativity and having fun with designs. Should fun be a use, can a product have the one purpose of being looked at and making someone smile? This is what art is, traditionally a canvas with an image on it. In its own way this kettle is a canvas displaying an image causing an emotional response. Starck has made "sources of inspiration" and "influenced other designers" through his product (. The Hot Bertaa kettle is far from user friendly and has a low 'universal usability' because the things it can do cannot be done by all. For example, this would be unsuitable for a child as it can get dangerously hot, and a person who is incapable of lifting this weight would not be able to use it. My initial thoughts on this kettle were it looks unsafe, I would not buy it because it is not user friendly and its not aesthetically pleasing to me. After reviewing the history and viewpoints of others I believe this is a piece of art rather than a product and I think this is what Philippe Starck was trying to prove, that there is a cross over between an art piece and product, and a product does not have to have a proper use, it can just look nice.

Bibliography

Bailey, C., 2016. Design Horror: The Hot Bertaa Kettle by Philippe Starck. [online] Financial Times. Available at: <<https://www.ft.com/content/9993d36e-7907-11e6-97ae-647294649b28>> [Accessed 9 November 2020].

Lazar, J., 2007. *Introduction to Universal Usability*.

Spark, P., 1998. A century of design

Shneiderman, B., 2000. *Making Computer and Internet Usability A Priority*. Human-Computer Interaction Laboratory, Centre for Automation Research.

List of figures

Oxford dictionary, usability. Accessed from< <https://www.lexico.com/definition/usability> >

The Hot Bertaa Kettle by Philippe Starck. Accessed from< <https://www.artsy.net/artwork/philippe-starck-a-hot-berta-kettle-for-alessi> >