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PORTFOLIO OF WRITING

Task 2 – Ryan Moule – **Observational Writing: Identify an image and write a semiotic analysis**

Word Count: 500

Task 1 - Julia Lockheart – **Manifesto Writing: “What do I believe in?”**

Word count: 494

Task 3 – Jon Pugh – **Reflective Writing: Do you know what you think?**

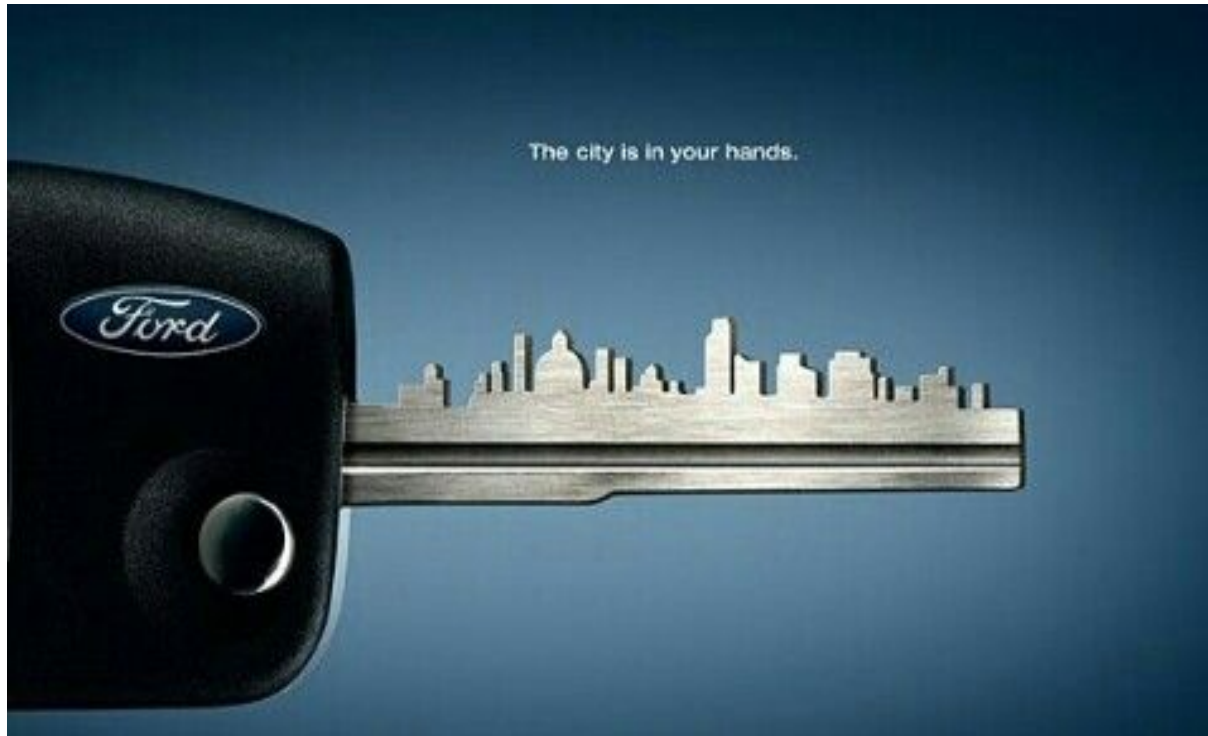
Word Count: 510

Observational Writing: Identify an image and write a semiotic analysis

Semiotics is the study of communication through signs and symbols. Semiotics are widely used by designers and artists around the world to often send a message to the perceiver of the article, these can be through verbal and non-verbal communications. Semiotics is often used within advertisement to display a hidden message through the colours, objects used within the image and also slogans or text that may have been used. (Kress, 2017) suggests that the fundamentals of semiotics are “sign, a fusion of form and meaning” suggesting that those aspects of semiotics are focal points and can be used to address underlying issues within society. Semiotics is not about what you see, they are about what can be perceived by the focal points within the article, for example, an indexical image of smoke may literally be perceived as smoke but may also suggest fire. The signified and the signifier within semiotics can create multiple stipulations within an article, such as denotation, connotation and iconic signs.

Semiotics can also be used within physical objects, for example, within product design, an unorthodox design and bright colours can immediately grab the attention of viewers but then can also be left to further investigate deeper messages portrayed by the designer (Bramson, 2010). The theory of semiotics is important within modern society as it allows various methods of media, art and many other articles to relay information to the perceiver through signs, colours, shapes, displacement of an object within an image and text. Colour theories can be used within semiotics to analyse hidden messages and suggestions within the article through the use of colours. Theorists such as (Katz, 1935) suggest that colours allow us to psychologically link objects with colours, which then can allow us to trigger memories and cause an emotional response to an image or colour.

With the use of semiotic analysis, we can deconstruct hidden messages that lay within this



Ford advert. The colour blue used within the background of this advertisement represents adventure, blue is the colour of the sky and also the ocean, suggesting to the viewer of the article that with the purchase of their car, the sky could be the limit. Connotation used within this advert is the city created upon the car key, this is a focal point of this advert and suggests to the perceiver that when in hand with the text of this advert, a sense of geographical wonder is created. Ford has used the animate object of a car key and adapted it into an article which enables the perceiver to decode what the city means on the key. The text within this advert is very smart and literal, on one hand, the slogan suggests that the key, which has the city on it, is literally in your hands. Whilst on the other hand, with a deconstructed view of the denotation, a sense of adventure is created as the owner of the car would have the power to take the city into their own hands.

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Manifesto Writing: “What do I believe in?”

1. Design should be more sustainable
2. Design should be gender-neutral
3. Design should be focused on the future
4. Products should be designed to aid consumers
5. Products should be upcycled
6. Design can be based on emotion
7. You don't have to go into a design with an idea
8. Design should be based upon prototyping



Sustainability within the world of design is a key aspect and designers should always consider the environment and how the products they are designing will affect the future generation. Supporting my beliefs (DEFRA, 2005) suggested that if designers live within environmental limits then they will remain accessible for future generations. I believe that designers must take into consideration the life cycle of a product when they are designing it, by creating a product that has a long life span, this will ensure that the production of that product will be minimal. Cutting out hazardous materials that could be used to manufacture a product could support sustainability (Roy, 2006), as many hazardous materials are non-recyclable and are extremely difficult to dispose of. Therefore, if designers used recyclable materials within the assembly and production of products, sustainability for the product and the manufacturer would increase.



We are living in the age of a gender revolution and designers have the responsibility to shape and construct many norms and ideas within our society. Gender identities are vastly changing, and the way people perceive and identify themselves are being morphed into something categorically new. I believe that the design of a product must be able to use their social platform to ensure those within a society feel accepted and acknowledged regardless of gender. In 2012 BIC designed and launched a series of pens labelled “for her”, where the ergonomics of the pen were adjusted to fit a woman’s hand, followed by the pink and glittery design (Stylist, 2018). I strongly believe that the feminine design is not only insulting to women due to the assumption that all women desire consumer products that are feminine but is also insulting due to the assumption that consumers need to have a pen specifically for the gender they identify as.



Within the design world, many new forms of energy and many new recourses are being created and designers need to be able to predict how their products are going to power in the future. Designers should continually take into consideration how they should be designing for the future planet and also future generations. According to (Quinn, 2011), the world of industry is “moving away from fossil fuels and towards a new paradigm of carbon-free energy”. Biofuels, biomass and many other sources of energy will be used to power everyday products within the near future, designers taking into consideration of how their products will be designed to be fuelled by these new sources of energy is vital and is crucial towards the sustainability of the environment. Forecasting the future is essential for any designer to be able to predict trends and what products may be needed within the future, having the availability to predict these trends can allow designers to stay one step ahead of the consumers, meaning that the needs of the consumers are met without the consumer knowing that they had those needs, I believe this is fundamental when designing for the future.

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Reflective Writing: Do you know what you think?



Carlton Room Divider, 1981

In the iconic era of Bauhaus, art and products were designed by the influence of fine arts, society and technology (The Art Story, 2019). Many designers and artists consider this era to be one of the most influential towards the design world and many iconic products were created within this era. In 1981, Ettore Sottsass designed the Carlton Room Divider, having a postmodernist approach to design, Sottsass' room divider was considered a product to be ahead of its time due to the Postmodern designs. Sottsass by late 1980 had then founded the Memphis movement, the name "Memphis" was given to the movement by Sottsass after a Bob Dylan song, "Stuck Inside of Mobile Memphis Blues Again" (Feroletto, 2020). The Memphis movement was not only created by Sottsass but was founded by a group of Sottsass' colleagues. Each member of the movement created designs that had bold colours and were "funny".

Sottsass himself believed that design should not only be functional but should also be "exciting and sensual" (Howarth, 2019), the controversy this product caused during this era meant that this was to be one of the most influential products designed without a purpose. The unique design of this product meant that whoever possesses it, can interpret it how they may like. The lack of functional purpose is what allowed the product to be so iconic and influential throughout design history. This movement and collection of products and designs were considered ahead of their times due to the manufacturing processes they decided to

use. In many of their products, such as the Carlton Room Divider, they decided to use MDF and a laminate coating, due to the lack of cultural relevance of the laminate, these products were frowned upon.

The impact Sottsass had and still has on the design world is significant not only for many other designers but also for myself and my studies. Having the Memphis design era has allowed designers around the world today to follow Sottsass's beliefs in that not all products should be designed with a sole purpose and has meant that designers can be free and open the door to creativity (Bramson, 2010). Postmodern design today is one of the most popular design influences on those who have been in the design world for a long period but is also influential to those who are new to it. With the influence of Sottsass still being present within the design world, designers are following a pursuit and are designing everyday products with bold colours, simple shapes and also patterns from previous design eras. The significance of the Memphis era will continue throughout the years and has built a bridge between functionality and freedom within a design. I am highly influenced by the Memphis era within the designs as I believe that the most significant and beautiful products come from the designs with the least amount of planning. I strongly believe that you don't have to go into designing with something in mind and this has been hugely influenced by the work and postmodernist beliefs of Sottsass.

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