

Portfolio of Writing

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Course: Product Design BA

Task 1 – Julia Lockheart – Manifesto

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Task 2 – Jon Pugh - Reflective Writing

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Task 3 – Ryan Moule - Observational Writing

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Total Word Count: 1,505

Task 1 – Julia Lockheart

Contextual Practices - Manifesto

1. Design should inspire the world to think differently, uniquely and creatively regardless of age, ability, race, religion or other diversities.
2. The context of our world and environment must always be considered whilst designing and producing products.
3. The whole and especially end of the product life cycle should be well thought out and made either reusable or recyclable.
4. Manufacturing methods should be carefully considered while designing, to radically reduce greenhouse gases and carbon footprint.
5. Designers should encourage and inspire younger generations to continue to think creatively, whilst also improving the environment.
6. Designers should stop using expensive or rare materials purely for aesthetics and with no use or purpose in mind.
7. Sustainable materials should be completely replacing plastic wherever possible in products and design.
8. Emphasis should be on the future market needs rather than its' wants, when considering the product and the design.

1. *Design should inspire the world to think differently, uniquely and creatively regardless of age, ability, race, religion or other diversities.*

Unfortunately, many designers and businesses still have no regard to their impact, when creating and manufacturing products, despite us all being aware of how our global environment is increasingly fragile. The methods used to even source certain materials are destroying areas and habitats, whilst many manufacturing processes are adding to the greenhouse gases, toxicity and carbon footprint. The wealthy are still being targeted and attracted with bespoke products made from high end or rare materials. Designers, businesses and manufacturers, can influence, re-educate and stop the desire for these products. The use of cheaper materials in products, irrespective of its' ease and cost saving, has to be stopped. Equally, using rare and exotic materials for wealthy clientele, needs to also come to an end. Designers have the responsibility to ensure the function and material of the product is right for both the environment and its' purpose. This in turn will give designers the shift in the market as what is aesthetically appealing and can use their creativity to enhance the look of the product, but never to the detriment of the environment.

2. *Sustainable materials should be completely replacing plastic wherever possible in products and design*

The impact of plastics globally has already done irreversible damage and the belief in 'reuse, reduce and recycle' is an ineffective excuse in trying to make right of products which are destroying the earth. Plastic manufacturing needs to stop and its use by designers completely. Materials already made from recycled plastics should be used wherever possible, even though the percentage of reusable plastics is so small. Accountability is on us all to stop using plastics but the onus has to land firmly on designers who are at the beginning of the process of a product. The thousands of years it takes for plastic to even start decomposing just adds to the damage to the world with vast landfills ruining landscapes. Plastics damage wildlife, killing millions of species, permanently harming and also entering the food cycle. While designers only see the advantages of cheap production and rare materials, we now understand and feel some of the repercussions. Both manufacturers and designers should be looking to invest on sustainable materials, with a ban on all plastics.

3. *Designers should encourage and inspire younger generations to continue to think creatively, whilst also improving the environment.*

I believe there is no better source of creativity than the younger generations' imagination. They are not burdened by life's influences, are largely free thinking and usually look to the positives in the world. Education and the increasing awareness of the need to save our planet, gives the younger generation the right perspective from the start. This is vital to ensure that we are constantly being inspired to create designs which naturally and unconsciously flow with sustainability at its core. Ideas generated by them shouldn't be made to feel worthless as

it can stop the better ideas developing later on. Designers should be looking to tap into this unadulterated new way of thinking and living. They should look to inspire and encourage this and give them the opportunities to release design ideas or products to the world, regardless of the wealth they may not possess to fund it.

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Task 2 – Jon Pugh

Contextual Practices - Approaches to Waiting (Reflective Writing)



The Lightbulb – Joseph Swan & Thomas Edison 1879

Personally, I believe that the lightbulb is the most significant invention to date. It was invented and developed throughout the 19th century with inputs and advances from numerous designers. According to Elizabeth P (2017), Volta's glowing copper wire is said to be the stem of incandescent lighting. Improvements were then made to produce the lamp, but it was far too bright and also burned out too quickly for commercial use. A platinum filament rather than copper was applied in 1840 by Warren de la Rue which made the lamp more efficient but too expensive. The design went back and forth through several inventors making small adjustments, each solving the issues which arose from the previous. Joseph Swan received a patent in 1878 for making the final developments with Thomas Edison then expanding on it. Swan and Edison created 'The Edison-Swan United Electric Light Company, Limited' which can be cited in newspaper records date back to February 1884 when the company was thriving with offices worldwide.

Gabora, L (2014) quotes '*the usefulness of an idea may reside in its being a critical stepping-stone to a subsequent idea.*' This creation alone proves how an idea can grow from a spark to a roaring flame. With inspirations and enhancements from numerous designers, the lightbulb was created and now dependably used by the world. Light can set or change moods and enhances dancers, musicians, comedians and actors forms of art greatly and play a vital role in their performances. Coloured and flashing lights create atmosphere for youth in nightclubs. It acts as an attraction especially at night which doesn't always lead to such positive outcomes. The lightbulb has saved millions of lives with advancements to cars and transportations to ensure safety.

A light string surrounded by melting wax was the closest product comparable to the lightbulb at the time, the simple candle. This history of the invention continues to inspire people as companies learned from the various inventors input it took to get the final and invention and therefore have design groups which share ideas creating final perfected ones for the company to create sooner to save time and effort. Furthermore, business partners are very common as people thrive with greater opposite skills which they can benefit from and improve work just as Edison and Swan did.

The product signifies light both literally and theoretically as, without it, other inventions or designs could not have been formed. Desk lamps enable individuals to work through the night leading to enhancement of work even changing the economy as it lengthened the human's day.

The bulb aides many people with light at times they need it seemingly effortlessly at a flick of a switch. The product is a symbol of the effort and time that went into it and also that a single idea is nothing before it is shared. If Alessandro Volta never created the simple glowing wire, electric light could have never been produced and the eventual teamwork between Edison and Swan commercialised the lightbulb.

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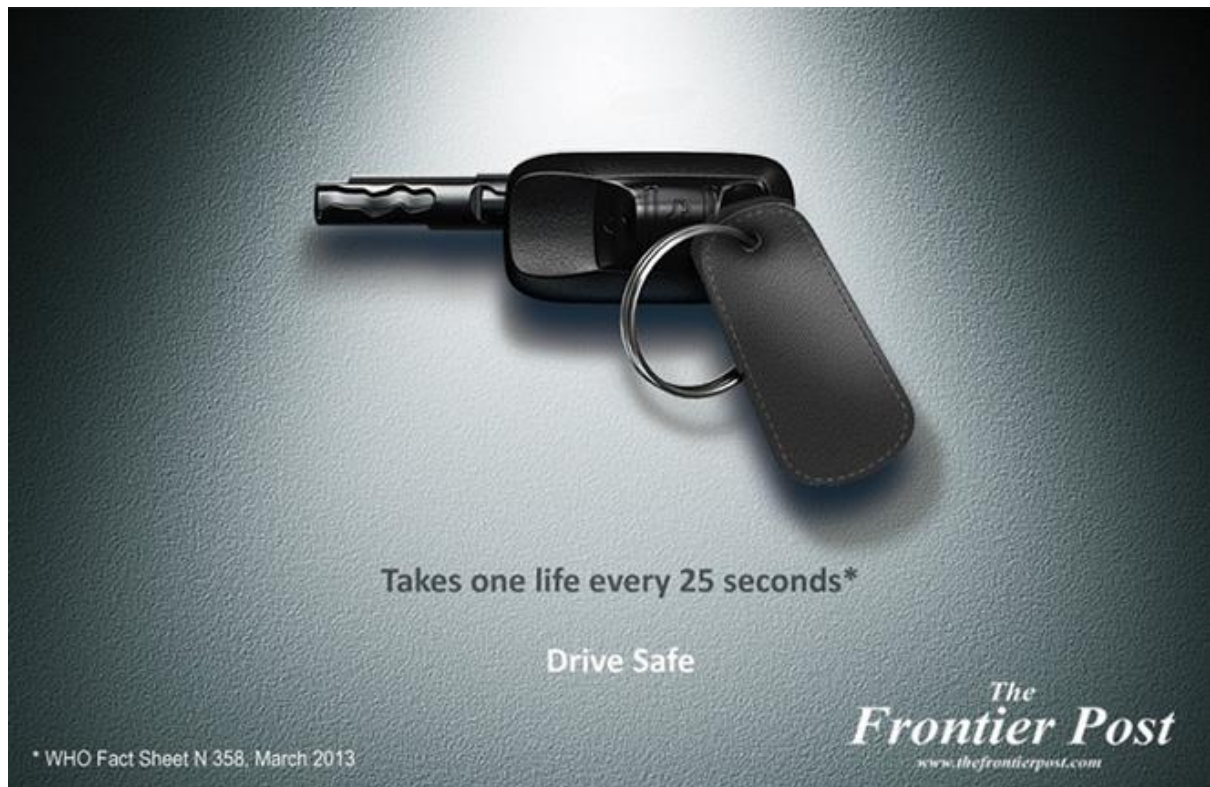
Task 3 – Ryan Moule

Contextual Studies – Semiotics (Observational Writing)

Semiotics is study of signs and symbols and explains how they are used to communicate. It breaks down the traditional way of perceiving signs. F.Saussure, French linguists, contributed to the stem of the semiotic theory in the 1990's as he stated a sign is made of two parts, the signifier and signified. C.S.Peirce stated a similar theory that semiotics is the relationship between a symbol, icon and index. Combined, a strong theory suggests a sign is anything that conveys a meaning. The signifier is known as the physical existence of something such as an image, word, or sound. The signified is the concept of the idea or associations it refers to. For example, the colour red in a fire is the signifier and the danger feelings are signified.

Connotation and denotation contribute to deconstructing the meanings of signs. Connotation is the associations most signs carry with them, positive or negative. However, denotation is the literal meaning and definition of the sign. According to Peirce's theory, an icon is any sign where the signifier resembles the signified. A symbol is a sign where there is no relation between the signifier and signified and its relation is purely conventional and culturally specific. Indexes are signs where the signifier is caused by the signified.

Semiotics is highly important as it allows people to create wider and deeper understandings of meanings. It gives the knowledge and structure for people to deconstruct ideas and therefore trace how other people may have been thinking or think uniquely in art and images. Most importantly, it allows for people to communicate with others so clearly which, without it, wouldn't allow the world to develop anything close to how it has today. Semiotics is widely enhanced in graphic design and adverts so they can be reconsidered and gain more attention from public. Lasicy.M.E (2017) emphasises how people make sense of brands and how the recognition of them and semiotics behind them encourage people to trust and buy from them.



World Health Organisation (2013) The Frontier Post

The signifier is the car key and the signified part of this advert is that it is shaped to look like a gun. The overall connotation is death as the text directly beneath the key/gun states 'Takes one life every 25 seconds*'. It does not explain what takes a life yet leaves the observer to simply work out the cause is dangerous driving. The asterisk symbol is often used to call attention to a text or link it to a key, however it has been used at the end of the statistic emphasising on the shocking fact. The black vignette in the corners of this poster add to the sinister feeling. Furthermore, 'Drive safe' highlighted in white text is a saying most people say commonly to people going on long car journeys in a happy manner, giving the reader an opposite feeling. The donation of this is simply a key that starts a form of transport. The overall colour tone of the advert between grey and black resemble death reiterating the adverts point.

Word Count: 503

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