

## Portfolio of Writing

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Program of Study: BA (Hons) Product Design

Tasks in order I received them:

Task One: Manifesto (Julia's Task) = 480 words

Task Two: Reflection (Jon's Task) = 511 words

Task Three: Semiotics (Ryan's Task) = 531 words

Tutors Names: Julia and Gwen

Task one- Julia Lockheart- Manifesto Writing: What do I believe?

My Manifesto:

1. I believe that designers should consider the full life cycle of a product
2. I want to challenge the way designers think
3. I know that a greater awareness is needed in regard to materials and their impact on the environment
4. Designers have a responsibility when designing to consider their impacts
5. To understand how to use a product should be self-evident
6. Design should make think about the purpose for a product
7. People and designers need to be aware of both virtual worlds and reality, and make an effort to 'be in the world'
8. Awareness of the world is needed to ensure fake news is analysed

Statements to analyse:

5. To understand how to **use** a product should be self-evident
6. Design should make think about the **purpose** for a product
8. **Awareness** of the world is needed to ensure fake news is analysed

When a product is being used, it should be almost instinctive regarding its function and use.

Dieter Rams created his ten principles of design, including, good design makes a product understandable. Rams thinks that designers should 'make products intuitive to use with no distracting elements that might cause confusion' (Morrison and Sumpner, 2018, p 120). This means that the design of products should be based around their function, as it is essential to the use of a product. In addition, use is defined as 'to employ for some purpose' (Soanes and Stevenson, 2006 p1592). This suggests that in order to employ for a purpose, there needs to be a clear way for the product to be applied to the situation, there should be a lack of ambiguity over how the products should be used. As a designer, this has influenced me as I often design products in order to be clearly functional and have a lack of ambiguity when they are presented to other users or clients.

When a product is being created, there should be a clear purpose of why it was made and designed. Many designers often have a purpose, as it is 'essential to fully understand what the client and brief are asking you to produce' (Moxon, 2012 p38). This means that not only should design have a reasoning, it should also clearly meet the needs of any clients and users as well. In addition, purpose is defined as 'the reason for which something exists or is done, made, used' (Soanes and Stevenson, 2006, p 1167). This suggests that all products will have a clear justification behind the designs and all designers should be able to confidently explain and develop their reasoning behind their products and should be able to explain any

choices that have been made to clients and users. Furthermore, designers should be able to form conclusions for their designs and have logical explanations of why a specific choice has been made, either from aesthetic reasoning or it was a more practical or suitable choice to use in that product.

When a design is being created, the designer should have an understanding and awareness of what is going on in the world. Awareness is defined as 'the state or condition of being aware; or having knowledge' (Soanes and Stevenson, 2006, p 91). This suggests that designers should have a knowledge of what is going on around the world, including both current trends in society and also world events and world issues. Designers should also be aware of developments that are occurring in technology, such as the development 'solid state batteries can store 50% more energy than lithium-ion' (Belton, 2019). This means that designers have been able to develop new technology and advance designs at a much faster rate. This would not be possible if there was not an awareness of the world and what is currently occurring.

### **References:**

- Belton, P. (2019) 'How to make phone batteries that last longer', BBC, 29<sup>th</sup> November.  
Available at: <https://www.bbc.co.uk/news/business-50151543> (Accessed: 29/11/2019)
- Morrison, J and Sumpner D (2018) *AQA A- Level Design and Technology: Product Design*.  
London: Hodder Education
- Moxon, S. (2012) *Sustainability in Interior Design*. London: Laurence King Publishing
- Soanes, C and Stevenson A (2006) *Concise Oxford English Dictionary*. 11<sup>th</sup> edn (Revised). New York: Oxford University Press Inc.

## WORDS- 480

Task two- Jon Pugh- Reflective writing: Do you know what you think?

Product to analyse/reflect on: Juicy Salif (Lemon Juicer)- Phillipe Starck



Juicy Salif, Phillipe Starck (John Lewis, 2001)

While he was enjoying a meal on the Amalfi Coast, where he had ordered calamari, Starck developed the idea for the lemon juicer (Morrison and Sumpner, 2018 p 118). This choice of food proved to be vital as a squid was the inspiration for the lemon squeezer, as it was based on the form, with the large body and smaller, spindly legs. Further to the very literal influence of the squid, the lemon squeezer was designed to be 'deliberately poking fun of the idea that form should follow function' (Hobson, 2014) As a result of this, the lemon juicer is a highly impractical looking and somewhat non-functional product. This idea of form being more important than function was a key idea and caused design change. Furthermore, Starck is also influenced by many different items, including toys or trends, and says (about the juicer) 'it is not meant to squeeze lemons, it is meant to start conversations' (Watson-Smyth, 2010). This juicer certainly manages to start conversations, due to its controversial form and unusual structure.

This juicer challenged conventional design thinking and has made designers question their products and how they could make them more unconventional. In addition, the lemon juicer has also made some designers oversimplify their products as a reaction to Starck's products and designs. The juicer has also caused division in design as some people view the product as an amazing piece of work which has revolutionised the way design is thought about and has completely developed design thinking. However, some people feel that the juicer is not practical, very difficult to use and is not a very well-designed product.

The divisive nature of this product has had an impact on me as it has proven that not every product, I create needs to be completely practical and work all the time. It is okay for me to design something that confuses others and makes them question the reasoning behind it. It has also proven to me that not everyone needs to like what I have designed, it doesn't matter if only a small portion of people like it, I have still made an interesting product.

Furthermore, Starck's products are often 'signature driven' (Sudjic, 2014, p143). This has also influenced the way that I design as Starck has shown me that even though most of his products are very unusual, they are still clearly stylised and fit in with his designs and ideas. This has helped me develop my style as it has allowed me to develop my own style, which is more influenced by the Arts and Crafts movement and natural forms. Additionally, Starck's work has shown that it doesn't matter if all of my work is based on the same style as it can become an iconic product or style that becomes associated with me, such as Bauhaus, where designers 'combined all the arts and crafts and embraced new technologies' (Moxon,

2012 p22). Bauhaus is now one of the most recognised styles as a result of the continued use by designers such as Marianne Brandt and Marcel Breuer.

### References:

Hobson, B. (2014) 'Philippe Starck's Juicy Salif was "the most controversial lemon squeezer of the century"' Available at: <https://www.dezeen.com/2014/07/09/movie-alberto-alessi-juicy-salif-controversial-lemon-squeezer-philippe-starck/> (Accessed: 16/11/2019)

John Lewis (2001). Alessi Juicy Salif Citrus Squeezer. Available at: <https://www.johnlewis.com/alessi-juicy-salif-citrus-squeezer/p181439> (Accessed: 02/12/2019)

Morrison, J and Sumpner D (2018) *AQA A- Level Design and Technology: Product Design*. London: Hodder Education

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Sudjic, D. (2014) *B is for Bauhaus. An A-Z of the Modern World*. Germany: GGP Media

Watson-Smyth, K. (2014) 'The Secret History Of: Philippe Starck's lemon squeezer', *The Independent*, 14<sup>th</sup> May, Available at: <https://www.independent.co.uk/property/interiors/the-secret-history-of-philippe-starcks-lemon-squeezer-1972849.html> (Accessed: 16/11/2019)

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Task Three- Ryan Moule- Observational Writing: Identify an image and write a semiotic analysis:

Advert: No one grows ketchup like Heinz (Slices, 2007)

The modern world we live in is heavily based on presenting a better version of ourselves, this is often reflected in adverts. Semiotics enables us to develop a better understanding of adverts, including the connotations- an idea or feeling which a word invokes for a person in addition to its literal or primary meaning (Makins, *et al.* 1997 p 105)-that exist between objects that are seemingly random. In addition, semiotics allows a greater development and understanding of how the world is perceived and the actuality of a situation. Throughout our lives we are both taught the meaning of signs and symbols, but also develop our own connotations, which leads to our development and how we understand these symbols and the meaning. This is often a subconscious development, but something that brands, and advertisers are well aware of. These companies often use them to their advantage, such as Heinz. These companies use this to engage the audience with a mixture of denoted and connoted ideas; such as the denoted meaning of red- a colour, whereas the connoted meaning signifying danger, passion or in some Asian cultures luck or good fortune.



Slices Advert, Heinz (Ads of the World,2007)

Heinz used this idea of connotation and colour theory in their 2007 adverts known as 'Slices'. These adverts focus on the iconic bottle of ketchup with a tomato incorporated into it. As it is such a simplistic advert colour theory is a large part of this advert, both the background and the bottle are a bright red colour. Red is often used to capture people's attention as the colour is perceived as having motion and moving forward. In addition, the colour red is often used in the food industry as it is seen as an appetizing colour, which has been seen to inspire hunger. The use of white combined with the text is also a powerful combination as white is seen in western culture to signify purity (Weinschenk, 2011, p 27). This idea of purity shows that the product is very natural and organic, despite being made in a factory. In addition, the idea of purity can also emphasize how healthy the product is and could encourage more people to use the product as it portrays a healthy lifestyle.

The use of text in this advert is kept to a minimum, however it has powerful connotations. In particular, the use of 'grows' has the connotation of being a fresh item and not an item that is made in a factory. Furthermore, the position of the text at the bottom of the advert means that it is the last thing that audience sees and can also make something seem more down to earth or realistic (Hall, 2007, p 73).

Overall, this has changed how I understand the image as I now understand the reasoning behind the different aspects. I now understand the reasoning for the different colours, such as red inspiring hunger, and the use of white text to symbolise purity. In addition, I am able to understand the connotations of having the bottle being made out of tomato slices as it relates to a healthy lifestyle and freshness, not a product that is factory made.

**References:**

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