

Student Name: Patrick Harry

P Number: 2103803

Programme of Study: furniture/product design

Module: ADAD4018 Ways of Thinking

Tasks in the order I received them:

Task One:

Semiotic Analysis =

words Task Two: Manifesto =

words Task Three: Practice-based writing =

Task One: Manifesto

1. Make art happen, no matter what.
2. Just because you can create some excellent piece does not mean you should be entitled to an easy life; other professions save lives.
- 3: 'Balance', I find it particularly important to keep balance in mind when designing as an unbalanced product or building can look odd or abnormal in the scene.
4. 'Repetition' is a necessity when it comes to design, repetition is important during the process of design, throwing out ideas, prototyping, testing, finding flaws and repeat.
5. Contrast, helps to create sense of movement, tension, and focus.
6. 'Accept failure', without failure you cannot improve it is a necessity to always keep improving.
7. Push your boundaries, experiment, try new things some of the best things can come out of happy accidents
8. Never worry or stress look at the bigger picture.

Keywords & Images

Balance



Fig.1, *Balance: the basic principles of design*, Jennifer Kyrin, 2021

3. Balance

There are elements of art that can carry weight and small objects can look lighter than larger objects (Locher et al., 1998). However, this is not necessarily true every time. For example, a small fragment of lead can weigh more than a larger fragment of aluminium that is hollow. If a piece is unbalanced it could draw the viewer attention to a certain feature or detail in the piece, this may be done purposely to highlight a focus point in the art or design, it is difficult to create a centered design that does not look flat or boring. A graphic designer can create a symmetrically balanced design by using different elements together, for example having an image on the left and then a large block of writing the equal size to the image. By creating this symmetrically balanced design it makes it easier and more pleasing for the viewer to read.

Keywords & Images

Repetition

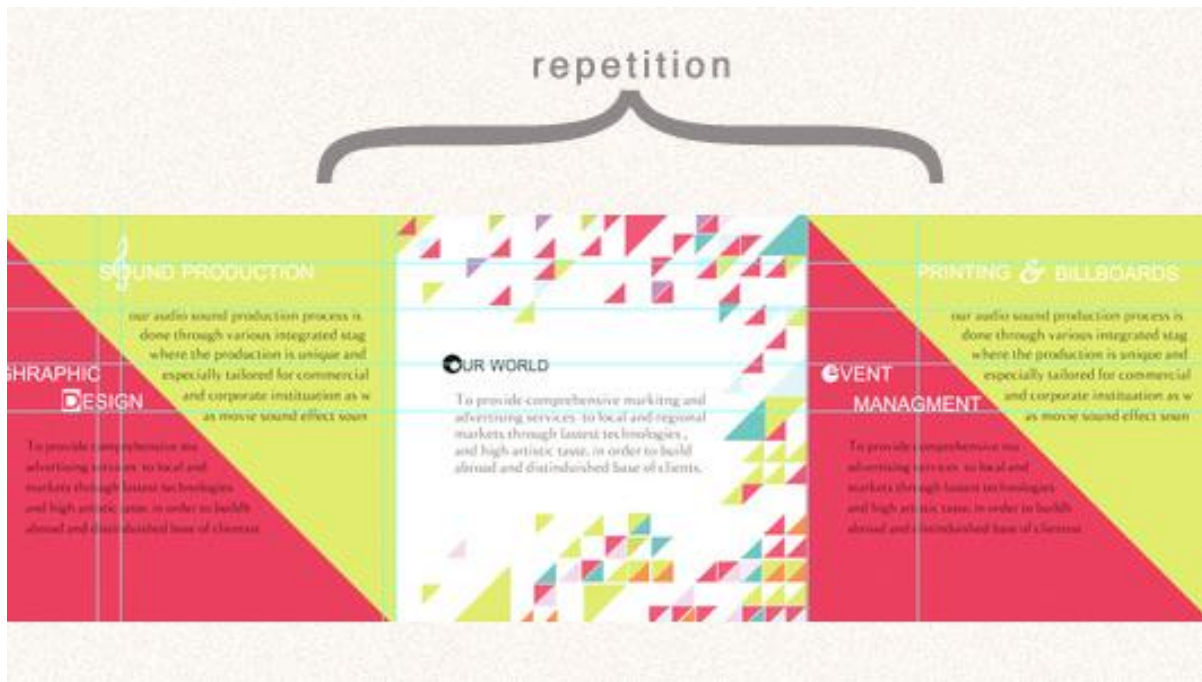


Fig 2: Example of repetition in a brochure design

4. Repetition

Repetition can be seen as consistency, as you look through a brochure or a website online, by using a colour scheme, the same fonts, and texts the presentation becomes more professional, the consistency throughout the brochure makes the pages seem like they belong together (Glass, 2004). When designing it is important to keep repetition in mind it helps guide the reader through and can pull together an entire piece, headlines and subheadings are a perfect example by repetitively making them stronger its making it more of a design element in addition to a useful element, it can also help tie in additional pages making them look like they belong together weather your reading page 2 or page 22 you can easily establish they are a part of the same publication. Big well-known brands use repetition to easily identify key features for example all the Dyson vacuums consist of using red to highlight important interactional features, it helps simplify the complex technology for the user, the bright red indicates the buttons to attach and detach parts which of course is a key part of interaction.

Keywords & Images

Accept Failure



Fig. 3: A Dyson vacuum in an evolution of prototypes in different materials and fidelity

6. Accept failure

James Dyson is a notable example of someone who accepts failure when designing, James Dyson famously made 5,127 prototypes in his journey on creating the DC01 his first vacuum cleaner, every one of those 5,127 prototypes had some kind of flaw that James Dyson changed to improve his final design that no one ever saw before using his new cyclone technology (Altman, 2010). Prototyping is a process of testing, taking risks and refinement a designer can spend weeks drawing and designing a product and see no flaws then later go on and create a prototype and uncover a handful of flaws right away. Failure is one of the most essential parts of the design process. Seeing where, how, and when a product will fail allows the designer to know how those failures can be mitigated in the final product, every prototype every design or attempt whether they fail or not is a contribution to the final product. The failures if analysed correctly can tell you as the designer how to improve your product or design or even the way you design to then go on and create a better product. The first thing you create will unlikely be its outcome.

List of Figures

Figure 1: Balance: the basic principles of design, By [Jennifer Kyrnin](#) Updated on March 23, 2021. Accessed: <https://www.lifewire.com/balance-design-principle-3470048> (Accessed on the 6th of December ,2022)

Figure 2: Graphic Design Principles | Unity in Graphic Design, Posted by [Yesta Desamba](#) on December 8, 2012. Accessed: [graphic-design-principles-unity-graphic-design.html](#) (Accessed on the 2nd of January 2023)

Figure 3: Why prototype? by Chris Jackson. Accessed: [why-prototype](#) (Accessed on the 2nd of January 2023)

Task Two: Semiotic Analysis

What is semiotic analysis?

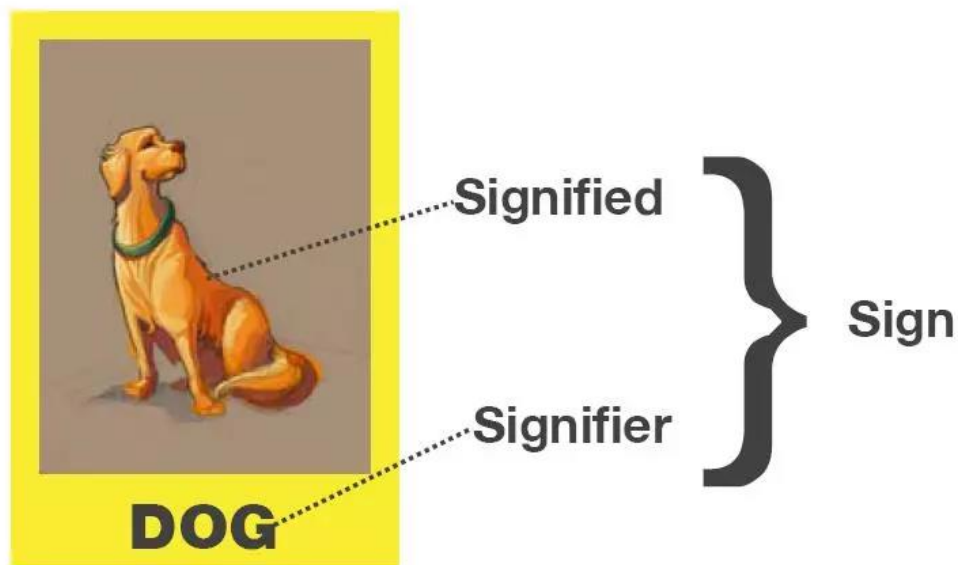


Fig 1, What is Semiotic Analysis? Jason Dunstone, March 14, 2019

‘Semiotics is the study of signs and sign processes, from cultural representations to languages, to warning signs, brands and emojis. Understanding semiotics is a valuable tool to complement other consumer insights methods, yet more so as an observation of the signs and its meanings. It can be valuable in identifying emerging trends and opportunities and to enhance inclusivity and exclusivity.’ From an early age we are all taught the meanings of symbols. They are everywhere in our day to day lives. The symbol of a stick man and a woman wearing a dress is a staple symbol around the world whatever language they may speak everyone knows that it means men's and womans toilets. Signs could be anything from images, words to smells and sounds but they are nothing unless it is corelated with something. Sometimes signs mean different things to different people this may depend on culture, age, or interests (Mick, 1986).



Fig 2: New gesture mimics how you would hold a smartphone Thursday 09 July 2020

In this image we see a father demonstrating a hand gesture for a phone on the left side is the more commonly known gesture that has been based off of course the old fashion cord or flip phone but with more modern technology with the new Apple and Samsung mobile phones they are just a flat screen. The image on the right was the hand gesture his young daughter did when he asked her to 'make a gesture with your hand as if you're on the phone.'

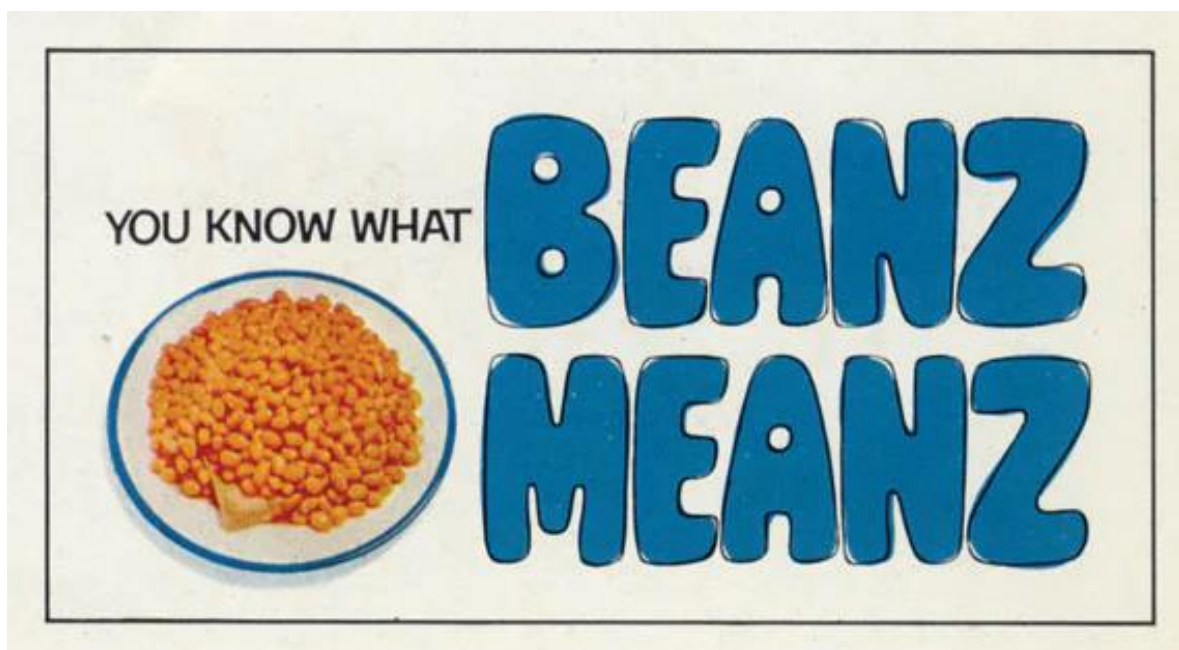


Fig 3: Heinz (1967) - Beanz Meanz Heinz

This advertisement is a Heinz advertisement, (1967) the denotive message of this advert is that there is no other brand like Heinz and that they could not be copied by big supermarkets and sold for a lower price. The advertisement poster simply says 'Beanz Meanz' against a product photograph of beans on a plate. This advertisement is so well done there was not even any need to mention the brand name 'Heinz,' but people would still correspond the advert with the brand Heinz and is known as a standout product compared to any others. This advertisement won Heinz viral success and it was all because of Maurice Drake who produced the famous line in a London pub whilst he was sitting around 'drinking beers and eating sandwiches' with his colleagues, he was fiddling with his layout pad and he came up with "Beanz Meanz Heinz" he also produced the notorious jingle 'A million housewives every day, open a can of beans and say Beanz Meanz Heinz.' The slogan done so well Heinz changed the spelling of beans on all there branding to Beanz. Variations of the slogan have been used numerous of times over the years, but in more recent events "Beanz Meanz More" a campaign to promote the versatility and the numerous health benefits of baked beans and that its more than just average beans, it can also keep up with the latest food trends like eating healthier, vegetarian, and vegan as it is a lean plant-based protein and one of your five a day (Fedorova, 2019).



Fig 4: Beanz Meanz More 20 Sep 2021

In this advertisement a lady has ordered food online which is already a very modern thing to do now especially after covid and she is displeased to find out that the supermarket has ran out of Heinz beans so was given a substitute. This then where her comedic journey going through neighbours' homes and gardens whilst doing a superhero landing here and there showing how some of her neighbours eating their beans until she reached the local corner shop to purchase a can of Heinz Beanz and says the new slogan 'Beanz Meanz More' (Hawkins, 2021).

List of Figures

Figure 1: What is Semiotic Analysis? Jason Dunstone, March 14, 2019. Accessed: [semiotic-decoding-of-categories-and-culture](#) (Accessed on 3rd of January 2023)

Figure 2: New gesture mimics how you would hold a smartphone, Thursday 09 July 2020.
Accessed: [tiktok-phone-hand-gesture-new-smartphone-daniel-alvarado-a9611066.html](https://www.tiktok.com/@danielalvarado/video/6861106611066110661)
(Accessed on 4th of January 2023)

Figure 3: Heinz (1967) - Beanz Meanz Heinz. Accessed: [beans-beanz-heinz-slogan](https://www.heinz.co.uk/beans-beanz-beanz) (Accessed on 3rd of January 2023)

Figure 4: Beans Meanz More 20 September 2021. Accessed:
<https://www.marketingweek.com/heinz-beanz-beanz-more/> (Accessed on 4th of January 2023)

Task Three: Practice Based Writing

My design the 'd' chair, my brief was to create a piece of furniture that can ensure longevity. I discovered that to ensure longevity in a product it depends on materials used in the making and weather it would keep up to date with social and design trends. My design is another take on the average sun lounger that are located usually poolside or at a beach, the sun lounger I have designed is targeted towards a more high-end hotel or homeowner, the design is more of a sculpture that includes unique features such as it can also be stood upright to by a chair not just a sun lounger. I produced the design during a kind of brainstorm of doodling (Seitamaa-Hakkarainen & Hakkarainen, 2000). I was going through the alphabet, trying to spark different ideas and one of the doodles just stood out to me, the shape and flow of the design was quite unique I believed it had quite a lot of potential to be developed. I started playing with ideas trying to visualise the chair in different scenes and where or how people would use it, I soon noticed that the unique shape could be stood up and also used as a chair rather than just a sun lounger and lying down, I then started trying to find out ways to increase the comfort of the design and came up with this pillow that straps around a desired part of the lounger, It can also be removed and adjusted to suite either the chair when its lying down as a lounger or even stood up straight. This was a great and useful improvement to the lounger, because of this adjustable detachable pillow when it loses its comfort instead of having to purchase a hole now chair you would only need to purchase the pillow, this then reflects the brief of ensuring longevity of the product. I managed to create a product that fits the brief quiet well, the design was quite innovative and unique. Throughout the process I managed to polish up on skills and learned new ones, I improved in my sketching and model making I found that model making was crucial in the developing stages of the design it helped me physically see my design and where it could be improved, weather it was at the size and length or the physical aesthetic of the design (Liou, 2019). I also learnt how to create my design on CAD, this helped me a lot as now I have a basic understanding of cad and can use it to help me with future products, by being able to create my design in CAD it allowed me to create 3D printed models where I could spot defects, where I would then quickly and easily alter the design in CAD to my specifications. On CAD I was also able to create good realistic renders which give me a better idea and visual of the product in its correct scene (De Lapp et al., 2004).

References

- Altman, W. (2010) "Dyson and the vacuum in development," *Engineering & Technology*, 5(13), pp. 66–69. Available at: <https://doi.org/10.1049/et.2010.1318>.
- De Lapp, J.A. et al. (2004) "Impacts of CAD on design realization," *Engineering, Construction and Architectural Management*, 11(4), pp. 284–291. Available at: <https://doi.org/10.1108/09699980410547630>.
- Fedorova, L.L. (2019) "Semiotics of advertising: The functional-communicative analysis," *Vestnik NSU. Series: History and Philology*, 18(6), pp. 199–211. Available at: <https://doi.org/10.25205/1818-7919-2019-18-6-199-211>.
- Glass, A.L. (2004) "Repetition detection: Evidence for all-or-none learning," *PsycEXTRA Dataset* [Preprint]. Available at: <https://doi.org/10.1037/e537052012-219>.
- Hawkins, R. (2021) "Using consumer advertising and promotional marketing materials for historical research: 1960s heinz baked beans." Available at: https://doi.org/10.47594/rmps_0058.
- Liou, F.F. (2019) "Product prototyping," *Rapid Prototyping and Engineering Applications*, pp. 19–84. Available at: <https://doi.org/10.1201/9780429029721-2>.
- Locher, P.J., Jan Stappers, P. and Overbeeke, K. (1998) "The role of balance as an organizing design principle underlying adults' compositional strategies for creating visual displays," *Acta Psychologica*, 99(2), pp. 141–161. Available at: [https://doi.org/10.1016/s0001-6918\(98\)00008-0](https://doi.org/10.1016/s0001-6918(98)00008-0).
- Mick, D.G. (1986) "Consumer research and semiotics: Exploring the morphology of signs, symbols, and significance," *Journal of Consumer Research*, 13(2), p. 196. Available at: <https://doi.org/10.1086/209060>.
- Seitamaa-Hakkarainen, P. and Hakkarainen, K. (2000) "Visualization and sketching in the design process," *The Design Journal*, 3(1), pp. 3–14. Available at: <https://doi.org/10.2752/146069200789393544>.

