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Module: **ADAD Ways of Thinking**

Tasks in order I received them:

- Task one: Manifesto - 467 words
- Task two: Semiotic analysis - 528 words
- Task three: Practise-based writing - 329 words

Task One: Manifesto

1. Design sustainably
2. Trends are terrible. Never be fashionable.
3. Attempt to accommodate all people of all abilities.
4. Design in a way that makes you question and user question. Why does form have to follow function? What is the function? Why is that the function?
5. We should strive to engage with the world around us
6. Every aspect of design should be considered for what it connotes
7. If your design can be fully understood and appreciated at a glance then its not worthwhile.
8. As a designer, never stay in your comfort zone.

Deconstruction:

In an age that has food appearing at your door within twenty minutes and all human knowledge to be viewed in twenty seconds; is it a wonder that low quality products and manufacturing have come to rule over us? In a kingdom where instant gratification is more important than appreciating the hard work, detail and time needed to create high quality, lasting products. Because of this there is a disconnect between us and the world. Humanity doesn't respect that things take time. An example of what someone might say is: "I don't want to cook so I'll order food, I don't want to read a book about the complex nature of a certain topic, so I'll google it." We should strive to engage with the products around us. Against the will of the instant satisfaction values of today. How do we engage with the various items around us? By truly focusing on them, not with the television on in the back. By noticing the details in the colours, shapes and textures and the respective reasons for them. And by doing this you also pay more respect to the art and entertainment you do engage with by giving it your undivided attention. Ultimately, social media affecting us so we have "less stable patterns of actions and activities stemming from media use" (Rosengren, K.E. 1994, p 10)

Aesthetics have become a function. Since the first design movement the idea of changing emotion through different aspects that make up design itself became apparent. From then on, wanting to change the atmosphere of an object or the atmosphere of a space that the object inhabits became possible. Subsequently, the aesthetic of an object becomes part of its purpose. In line with this, all designers must think of the connotations of all their choices before being happy with a final design. In essence, making art without a meaning. Emotion in congruence with purpose. "It may be an aesthetic need, something to make your life more beautiful or pleasant." (Sparke, P. 1998, p 6)

Design sustainably. Polar ice caps are melting, microplastics are everywhere and deforestation is rapid. The world is slowly dying and it's up to everyone to do their part and help. "Wasting irreplaceable resources, poisoning the atmosphere during manufacture..." (Papanek, V. 1995, p 10). Materials in design should only be used if they have at least a neutral effect on the environment and encouraged if they have a positive effect. We must strive to lower the use of non-renewable manufacturing materials and design with this restriction of materials. Our collective egos and wants have arrogantly been put above what the planet can provide. Naturally, we are being punished for this so we must act

appropriately and put aside what we want and make a better world. Use sustainable materials.

Bibliography:

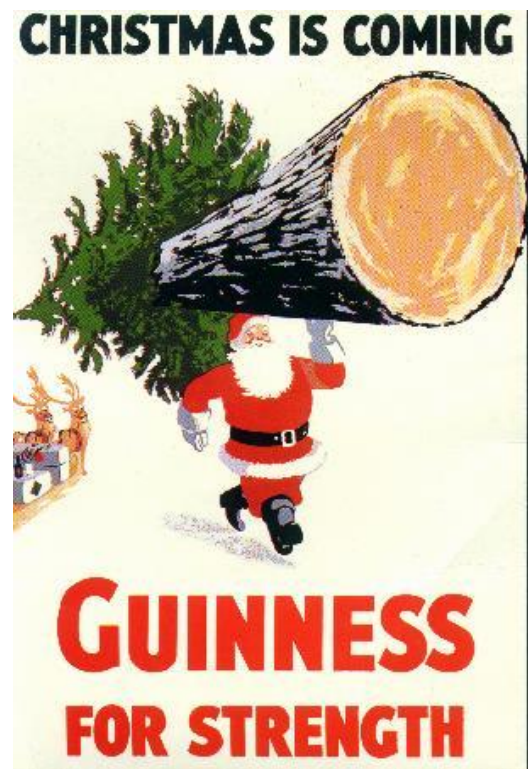
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Task two: Semiotic analysis

Fig. 1, *Christmas is coming*, Guinness advertising campaign, 1934



Roland Barthes says in advertising “we never encounter a literal image in a pure state.” (Barthes, R. 1977, p 42) Meaning there is always underlying messaging. Through this lens I have analysed this image

Originally published in 1934, this Christmas Guinness advertisement displays Santa Claus holding a christmas tree in one hand . He’s walking away from his reindeer and presents. The text “Christmas is coming” and “Guinness for strength”

Santa Claus holding the tree in one hand exemplifies the “Guinness for Strength”. Also, the “Christmas is coming” is exemplified by the marching action shown by Santa. It is backed up by the tree going from small to big with the larger end in the direction that Santa is walking in. This gives the whole image a motion to go along with “Christmas is coming.” direction.

Santa walking away from the reindeer and presents implies he's found a higher purpose than Christmas at the moment. And this moment linked with strength then being linked to Guinness making it about itself. A masculine one as proven by Santa showing his strength. And because "Guinness For Strength" then this higher purpose is only possible through Guinness.

Strength is also implied through Santa's physique. Rather than Santa having a big stomach, which we contextually understand as unhealthy, he has a big chest which contextually shows he's strong. "Major muscles involved; pectoralis, anterior deltoids" (Haff, G.G. Triplett, N.T. 2016, p 374) This book shows through exercise that you can grow muscles, specifically pectorals in this case. The belt he's wearing has the appearance of a lifting belt linking to strength again. We also understand that logs weigh a lot, giving us a context from which to understand his strength. There is also a marching motion linking Santa in his image to the working class men who would be drinking Guinness in the pubs, after working a shift.

Santa is a symbol that sums up Christmas joy and present giving. Linking that to Guinness shows all of the materialistic elements are in the drink. The iconography of the reindeer is that of them being Santa's best friends but even Santa is willing to abandon his best friends for this purpose. The tree is an iconic sign. It's heavy and it's a key image of Christmas.

Santa has a large myth around him because of all the media that's been published about him and all the rituals children partake in, due to their belief in his existence. Countless films and stories have attempted to adapt this character into reality.

Also the advertisement is a play on the already popular Guinness advertisement. Giving it a sense of familiarity to those who know it and indoctrinating Santa into the world of the stout. It also adds to the idea of him being working class.

Fig. 2, *Guinness for Strength*, Guinness advertising campaign, 1934



The use of white in this advertisement is the most important out of any of the colours. As not only does it add to the feeling of Christmas, because of snow regardless of the same

technique being used for the original advertisement. But, it cuts down our attention to the most relevant parts of the scene with any unnecessary parts being removed.

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Barthes, R. (1977). *Image, Music, Text*. Translated by S. Heath. London: Fontana Press, pp.142–148.

Haff, G. and Triplett, T. (2021). *Essentials of Strength Training and Conditioning*. 4th ed. Champaign, IL: Human Kinetics.

Figures:

Fig. 1: *Christmas is coming*, Guinness advertising campaign, 1934

<https://postercorner.com/christmas-is-coming-guinness-for-strength/>

Fig 2: *Guinness for Strength*, Guinness advertising campaign, 1934

<https://www.etsy.com/uk/listing/722080160/guinness-for-strength-beer-ad-13x19>

Task three: Practise-based writing



Fig. 1, *Wassily Chair*, Knoll International, 1925

The Wassily chair was designed by Marcel Breuer, despite him being an architect. Originally called the Model B3 upon its release. It was renamed to the Wassily chair because a lecturer at The Bauhaus (Founded 1919, by Gropius, W. A German Architect), Wassily Kandinsky, liked the prototype so much. The chair is highly comfortable and ergonomic, with the slings

contouring to your body. The chair was mass-produced in the 1920s upon its design with it going out of production due to the rise of Nazi Germany then reaching the point of continuous production in the 1950s. The rights were bought by a company called Knoll in 1968 and they've owned it ever since.

In more modern times, the chair is seen as a design classic. It incorporates the use of tubular steel which Marcel Breuer pioneered for this very chair, defining it as one of the core pieces of furniture from the 20th century and beginning a new branch of experimentation in furniture through its creation. The shape was "inspired by the lightness and strength of the frame of his new bicycle," (Sparke, P. 1998, p 108).

Marcel Breuer using this tubular steel made the Cesca chair, 1928. Similarly to the Wassily chair, it used a tubular steel design. The Cesca has a far more extensive range than the Wassily, though, due to its far more basic design being able to change easily. Both being "iconic tubular-steel furniture in the 1920s and 1930s." (Marcus, G.H. 1995, p 10)



Fig. 2, *Cesca Chair*, Knoll international, 1928

The Bauhaus championed this type of design- basic, high quality, mass producible craftsmanship. It was the cornerstone of their philosophy. "Architects, sculptors, painters—we all must return to craftsmanship!" (Gropius, W. 1919)

I think the chair will stay as a constant in design in the years to come due to its fascinating shape whilst staying quite simplistic. It also speaks to how the most basic things such as a bicycle can be the cause for such imagination and high quality craftsmanship.

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Marcus, G.H. (1995). *Functionalist design : an ongoing history*. New York: Prestel.

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Figures:

Fig. 1: *Wassily Chair*, Knoll International, 1925

<https://dominidesign.com/gb/marcel-breuer-lounge-chair-wassily-style.html>

Fig. 2: *Cesca Chair*, Knoll international, 1928

<https://www.utilitydesign.co.uk/knoll-cesca-chair>