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Course: Product and Furniture Design

Module: ADDA4022/C Ways of Thinking

Tasks in the order I received them:

Task 1 - Manifesto – [562] words

Task 2 – Semiotic Analysis – [504] words

Task 3 – Practice Based Writing [515] words

Task 1 Manifesto – [562] words

1. The marriage of capitalism and corporate interest in art has created a void of creativity in society
2. Design cannot be successful without an approach inclusive of culture and the users
3. By perceiving something with one's own eyes rather than through a screen, deeper meaning can be ascertained
4. footprints must be left for the future generations to follow that allow for the environment to recover and flourish
5. There is a hierarchy that must be considered when designing in regard to the overall need for the design in society
6. To create is to bring forth life. A piece of your soul is within everything you make.
7. Collaboration and community are pillars of success.
8. Works generated by a machine cannot substitute for real creativity and Art

"The marriage of capitalism and corporate interest in art has created a void of creativity in society"

On the topic of the relationship between capitalism and art, Capitalism plays the role of a soulless and bland entity that destroys individuality in the creative sector and has created a world where art is losing meaning and individuality and is being homogenised into a global monoculture where art and design is stripped of its unique qualities and identity in favour of appealing to the majority. Design is becoming passive and hollow, lacking any meaning other than to attract customers in order to drive up corporate profits. Designers need to take a stand against the increasing grasp that corporations are taking over the design world and poisoning everything that makes it such a diverse and creative space. As Kalman, (1994) stated "Culture used to be the opposite of commerce" and this is something that has become extremely relevant in contemporary culture. It is no common for businesses to merge and evolve as well as rebranding themselves as if they are pioneers of design when in reality, they are its inhibitors. As pictured below, the company Mastercard changed their logo in 2022 in an effort to modernise it and reflect how their logo is a "modern and flexible brand design optimized to work seamlessly across the digital landscape" The new logo is an extremely simple design and has almost no character or flair to it. This is a prime example of the shift many corporations are sucking the character and uniqueness out of design in favour of simplicity and mass appeal.

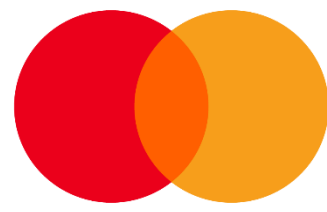


Fig. 1, Mastercard logo change, 2019.

"By perceiving something with one's own eyes rather than through a screen, deeper meaning can be ascertained"

"Seeing is framed by expectation, and expectation often gets in the way of perceiving the world accurately" (Sheridan et al., 2014) The beauty of any piece of art is significantly lesser when it

viewed indirectly, through print or screen. To appreciate design to the highest degree it is imperative to look at it in person with your own eyes because we as a society have a tendency to assume things about art like scale and texture when we see photos and videos of art pieces and the human mind seems to subconsciously limit itself in regards to the imagination and its limits. By being in proximity with art pieces, we can intimately understand them on a closer level. Figure 2 is a photograph of Gerrit Rietveld's "Red and blue chair" I took this photograph myself when I saw it in a museum and previous to seeing it, I was not a fan of the furniture pieces and found them to be uninteresting but once I was physically in a room with one, I was able to inspect it closer and found that the painting and finishing of the pieces is extremely aesthetically pleasing and the joinery work that isn't visible through photos was impressive in person. By being present with the object, I was able to appreciate its beauty on a more detailed level.



Fig. 2, Gerrit Rietveld, Red and blue chair, (photographed 2023, Adelusola)

"To create is to bring forth life. A piece of your soul is within everything you make."

"All art is political" (Wilson) in the sense that everything created by humans reflects their upbringing, culture, experiences and personal beliefs. We can see this in how in design, there are social implications in how the choices that designers make regarding colour, material, shape, pattern, functionality and all aspects will reflect the history and individual experiences of that single person. People are complex and draw influence from everything in their lives. Within the

products we create, we place ourselves into it by injecting our experiences and influences into them.

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Figure 1: Mastercard brand centre, *Mastercard logo change* Accessed:

<https://www.mastercard.com/brandcenter/en/brand-requirements> Date Accessed: 11 Nov 24

Figure 2: Adelusola, A (2023), *Gerrit Rietveld, Red and blue chair*; Date Accessed: 11 Nov 24

Task 2 Semiotic Analysis – [504] words



Figure 1: advert for IKEA's Hemnes (TBWA/Istanbul) 2011

In contemporary society, there is a widespread understanding of the way in which we view the world with it being a combination of concepts and ideas, which are referred to as "*signs*" and the language used to describe/understand them "*signifiers*" as according to Barthes (1977) and Berger (1972). As said by Artz and Venkatesh (1991), "Gender' needs to be understood as a culturally constructed category which goes beyond but encompasses the biological category of sex," This distinction is important as within these adverts gender roles and the "Iconic sign" are key to dissecting the influences behind why this may be effective marketing. The first Iconic sign within the advert is the pink high heel shoe which can link to Connell's (1987) idea that "All forms of femininity in this society are constructed in the context of the overall subordination of women to men". The use of a pink heel in conjunction with a pink gradient background shows that the advert is targeted at female consumers because of how ubiquitous pink heeled shoes are with femininity and womanhood in contemporary western society. It is important to note that the link between the colour pink, heeled shoes and femininity is entirely arbitrary and not based in any concrete or scientific facts. This belief is just accepted by many individuals and is a cornerstone part of cultural capital for any individual. Pink as a colour has not been intertwined with femininity for the entirety of history and is a recent change in cultural attitudes which reflects how arbitrary gender roles have been throughout history. The Pink heel is heavily contrasted by the placement of a dirtied black shoe, which is implied to be a converse shoe" inside the heel to insinuate a cramped feeling and a need for more storage space. The aged and used look of the shoe could be a display of how multifaceted human being can be with the two shoes likely belonging to the same person but having drastically different implications when worn showcasing how diverse individuals are in contemporary society.

A lot can be interpreted through the advert's colour and the hierarchy of importance that is heavily implied through the size of all the assets within the image. As Brine (2020) Said, "When we look at something our tendency is to look directly at it by keeping it in the center of our vision. This is our most comfortable and natural viewing angle" and although this is referring to cinematic media, advertising rules are very much intertwined with how both mediums rely on visuals to convey ideas to viewers. The focus within this advertisement is not on the product but rather on displaying the "problem" with storage space. The only other aspects visible within this advertisement are the Ikea logo and the HEMNES shoe cabinet, both of these are significantly smaller than the main image of the shoes and are placed in the bottom corners of the advert which reinforces the idea that those are meant to be seen after the shoes.

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Accessed 20 November 24).

Task 3 Practice Based Writing – [515] words

Word: Rocking Chair

Adjective: Symbolism



Figure 1: Karin Larsson Schommelstoel(Unknown but older than 70yrs – Public Domain)

A rocking chair is, as defined by Oxford Learner's Dictionaries is "a chair mounted on rockers" These chairs originated in the North American region in the early 1720s and is a near-universally known piece of in the western world despite it not being a staple piece in most households because of its unique shape, specialised purpose and, arguably, its depiction in media with stereotypical depictions of the elderly using them in nursing homes. They are typically comfortable chairs that people use for relaxation or greater back support. Rocking chairs are not a very old piece of furniture and have "Surprisingly, been around only about as long as this country (The United States of America) has" but their simplistic design and interactive use make them a more unique piece of furniture as it isn't permanently stationary.

My Chosen Keyword is "Symbolism" which I believe is a very important aspect to factor into design. Merriam-webster defines it as "the art or practice of using symbols especially by investing things with a symbolic meaning or by expressing the invisible or intangible by means of visible or sensuous representations" Inserting meaning through symbols and imagery into products allows for us to build emotional connections with the products we own.

A rocking chair is heavily liked to the elderly and ideas of comfort, and introspection. The act of rocking in a chair is seen to be calming and grounding for individuals. The act itself of rocking is linked to both the late and early stages of life with how elderly people are often depicted in rocking chairs and how babies are rocked to sleep in the arms of their parents, most of the time their mothers, or in a bassinet. A rocking chair and the rocking motion itself can be linked to the life cycle of humans. They have very simple form factors overall and have an iconic product silhouette. Rocking chairs are a display of how meaning and context are packed into everyday objects that we typically pay no mind to. "A chair affords ("is for") support and, therefore, affords sitting" Norman (2013) Discussed "affordances" and how they are prompts that a product has in its design that suggest what actions/interactions are possible without needing to be told. Rocking chairs are universally understood in their usage and design but to evolve them with the idea of symbolism. A symbolic Rocking chair would likely include natural motifs such as plant imagery through engravings or forms or through using specific woods such as cedar with it being known in ancient texts and writing as being a symbol of strength and purity. Colour symbolism could be factored into the design as well through a use of warm and earthy tones which link back to the idea of nature which is a strong, well understood symbol in society. The tactile elements of design are important as well, Pallasmaa (2012) refers to the door handle of a building as the "hand shake of the building" and places importance on how our sensory experience of products can be optimised to create meaningful connections for people.

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