

design theory and research

JOURNAL

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INDUSTRIAL REVOLUTION

Mass consumerism has caused mass production which leads to a massive amount of wasted goods and things are not cherished. Before mass production was introduced, things were made to order. Thus, things were more precious to and treasured by humans. However, as times changes, and as mass production is introduced, the value and worth of things fell as there were many duplicates. Things are now readily available to consumers and in fact so much that the manufacturer has to sell them cheaply, so consumers would buy them. One example would be television. In the olden days, about 1960s-1980s, television were so rare that they could only be found at coffee shops or living rooms of rented houses. And people would gather around the television to watch shows together as television back then was very rare and difficult to acquire thus well appreciated by everyone. And for now, some leftover or outdated televisions are sold cheaply, so owning a television became easier. People no longer gather together to watch show on one television but now have their own so they don't need to share.

This happens in my family too, when my father was younger, his family used to gather around the television to watch television and enjoy their time together. But now, in my generation, there is almost a television in all the bedroom. Thus, the need for us to share the television is gone and this has also brought about lesser interactions among the family.



singapore coffee shop 1980s

GALLERIES BY WALTER BENJAMIN

Arcades are a succession of arches, that helps to bring the outdoor in, also, to shelter the pedestrians. Shopping center with arcades are usually high end and sells exorbitant products and arcades are usually placed there as decorations. But in the context of Singapore, these building with arcades are usually more run down as they are preserved buildings. The purpose of arcades in Singapore are to connect one rows of shophouses together so that it is accessible even on wet weathers.

Clarke quay and Bugis are good examples of how arcades are used as a link between two rows of shophouses as a shelter. In Clarke quay, the colum of the arcade is right in between two shophouses then the shelter expands from there till it reaches the shophouses. As in the past, shophouses were where the people used to shop at so, in order to make the shopping experience more comfortable, they made used of arcades. This was how arcades adapted to Singapore as it is now a shelter whereas it was a piece of decoration in other buildings.



shopping arcades at clarke quay

SECRETS OF SUPERBRANDS

How and why are these brands successful and famous is because they had control over the fashion trend and they exploit. These super brands started by making their products exclusive and custom-made so only the rich could afford it. As only the rich could afford it, it represents wealth. From then, people started to take notice of what the famous wear, they want to have the same fashion piece because they wanted to flaunt. This brings them to spend a lot to clothe themselves in brands for an image. Through advertising with famous celebrities/royalties, brands make themselves well-known and get consumers to buy their products. When there is high demand in their products, they start to outsource for mass production. This is when they break their own values and start abusing labour, paying low wages but selling the products at high prices.



Nike exploiting the poor to work for them and having child labours issues.



Royals wearing Burberry

MINIMALISM - WABI SABI



Project name: Casa Mila

Architect: Antoni Gaudí

Wabi sabi is featured here. From the color used by the architect to the forms of the building, it screams organic architecture. The colors used are dull and faded which is a characteristic of wabi sabi. And they don't maintain the color of the façade, they let nature take its course. The façade is made with limestone blocks, thus it's prone to corrosion which means that the façade would fade from beige to white. About the organic form, it's made with irregular shapes, raw texture of limestone and it even takes after the wavy forms inspired by biomimicry, nature inspired solution to man-made challenges.

HYPE(R)ETAIL

These goods have got people going heads over heels, queueing for hours, not only for branded goods but even for soft toys, in the Singapore context. The products hyper consumerists buy are of no function and no purpose, however it does bring them a sense of satisfaction by getting their hands on it. Everyone especially love to splurge on limited edition products, as they desire for the acknowledgement of being special, for having a social status. While others hope that they can profit from these goods in future when it becomes antiques. We should discourage hyper-consumerism as it has led to abusing human rights, such as buying food just to get a product and not even consuming the food, and resorting to slavery as companies are able to gain from getting the poor to work for them. To do so, we should design a space that has no room for any intent of display and showcase. Since people consume for others to acknowledge them, this gives them no motivation in buying as they don't have a platform to showcase and have people acknowledge.



limited edition airpods designed for charity auction

ECO DESIGN - COUNTER CULTURE

The intention of cradle to cradle design is to eliminate the concept of waste and create a closed loop cycle where materials thrown away will go back to nature. Basing off the local context, the karang guni man and the Upcyclers, I don't see the cradle to cradle designs.

Yes, they are giving thrown away items second chances. Karang guni do so by selling them to secondhand dealers and the upcyclers, by creating new products from the trash. However, they can't make use of every part of the trash, and this means that there are still waste produced. For example, Upcyclers, the first step in creating the desk accessory is by trimming off unwanted side of the pallet wood to result in a perfect cube to begin with. This has already produced waste. Let's say the trash is a chair, the wooden piece would be removed to be converted into something new. But what happens to the other parts of the trash that are not used? Such as the metal structure of the chair that is not so easy to work with? They get thrown away. From this example, the material doesn't get reused as a whole and waste is still produced, thus we cannot consider this as a case of cradle to cradle design.



furnituresr made with recycled materials

DADAISM

I'm Happy

**Go away my pain and sorrow.
If you must come back tomorrow.
Today I need to think of something
happy.
I know the blue skies will all
turn grey.
The happy days all have to fade away.
Until all the darkness gets washed

away with springs new rain.
And the good times will come around
once more again.
Until then please let me do with
out the pain.**

Mark Normand

'go my and sorrow
If must back
I need of
I the all
Happy all to
Until the washed
Away springs rain
And will around again
Until let do pain'

As Dadaism is nonsense, something that doesn't make sense, has no meaning, I randomly took away some words from the poem below, and crafted a new one above. The poem doesn't have a meaning nor make any sense. Back in the period of dadaism, this is just doing something with purpose of destroying and ruining a perfectly nice poem to show my unhappiness against everything that has happened.

CUBISM + FUTURISM

a design manifesto



DUTCHNESS

Dutch design has invited many criticism about the originality of the form of their design. As Dutch design is largely about functionality, simplicity and sustainability. Form only comes after and from these functions so if one existing design works, they won't worry about if this form is already existing. The Dutch also strongly believes in a culture of collaboration, if one can improve your design, you should collaborate and create something better instead of accusing the person on copying. A certain design will always have a design driver. Singaporean design do exist. Since Singaporeans have a fast paced life, efficiency and multifunctional are factors that motivate the Singaporean design. However, singaporean design can also be defined by designs that consist of the singaporean culture. Many designers have came up with design that represent a singaporean's daily life and singapore's skyline.

Case study: Effortless, ready-to-wear womenswear

'Combining my Singapore upbringing and an international perspective on fashion, I design for the cosmopolitan time-starved everyday woman who loves timeless and beautifully made pieces that simplify their lives' says designer, Danelle Woo.

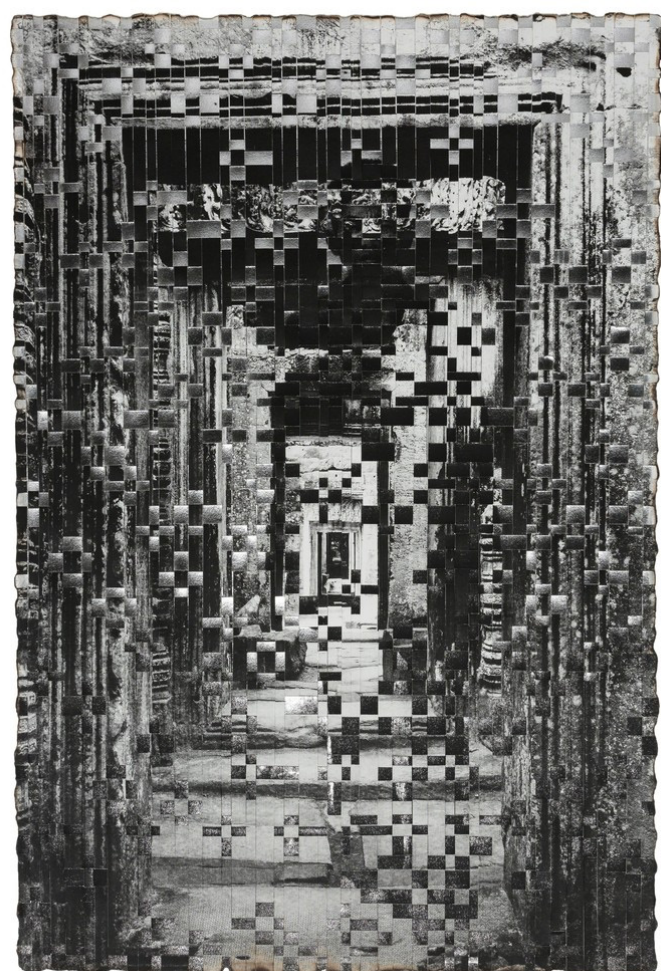


Photo from: <https://www.femalemag.com.sg/fashion/singaporean-designers-fashion-watches/4/>

STPI EXHIBITION DINH Q. LE: MONUMENTS AND MEMORI- ALS

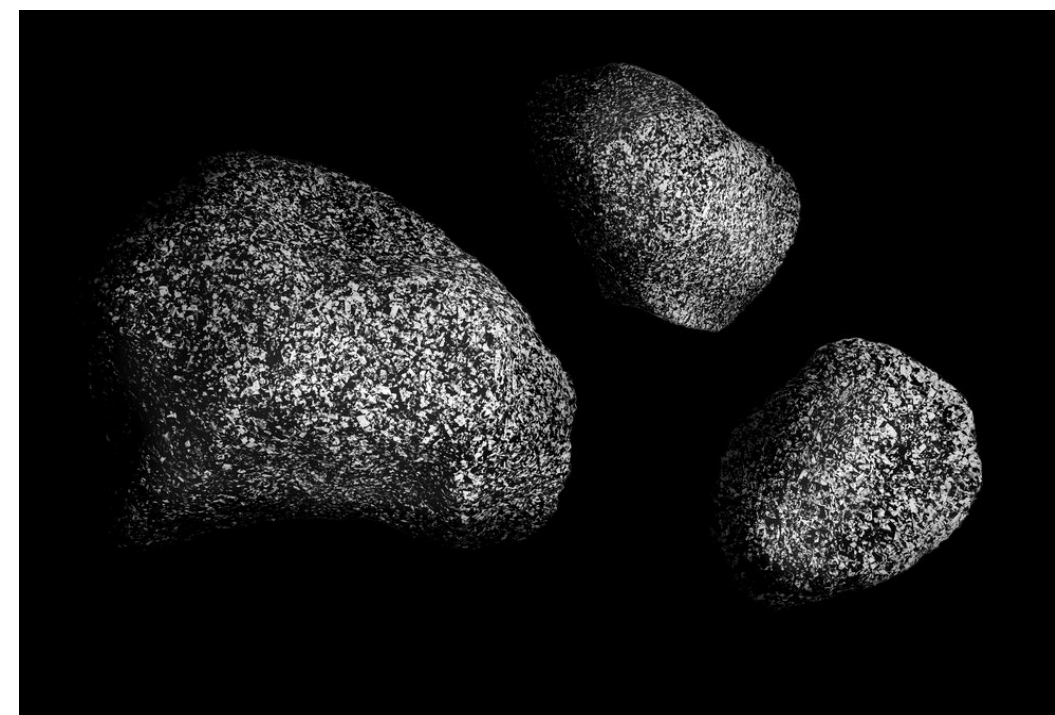
The artist uses weaving which is seen as combining two ideas together. Weaving usually has a consistent and symmetrical pattern, but in Dinh's works, he planned to have some part of the images in front of the other. How this works is, the more important photos, usually victims, he will purposely place them in front with the motive of the victims to be the focus and attention of his works. He chose one image to be Khmer rouge victims and another to be Cambodian temples, in this he wants us to know the intertwining connection of monuments and fallen victims and to keep in memory the forgotten victims like how we remember monuments.

This exhibition discusses the Tuol Sleng genocide and the departure of Africa and the Middle East's refugee into Southern Europe. Both tells us how lives are lost and easily forgotten because there were just too many, who lost their lives, to keep in count and remember. The purpose of using this narrative is to bring about awareness of many untold stories, lost lives, the darkness and helplessness that the victims went through.



splendor and darkness #16, 2017

This piece is made with stonehenge paper that is foiled and screen printed. #16 shows a series of stone doorways in a temple, leading to a painting of a boy's face. Those who used the space would be people who want to remember and pay respect to their loved ones who were Khmer rouge victims, as it's common for people to pay respect in the temple. And it is only right to keep the lost ones in a temple, where it is a place devoted to worshipping of gods. The installation wants us to feel that even the victims are to be remembered and respected.



adrift in darkness, 2017

The theme for splendor and darkness is mainly focused on exploring loss and redemption. He wants us to be aware of the existing misery that others are going through while we who are in a more stable and secured situation. As I look at the unfinished weaving installation, which the guide explained was to show that till now there are still people suffering, the story is unfinished. Though it took me awhile, but I realized how the artist intended to leave the installation unfinished. When I look at the installation it really made me more aware of the happenings, the impression wouldn't be as strong if the meaning was translated through other means such as a photograph of sufferings or even news reports.

PRINTING TECHNIQUES



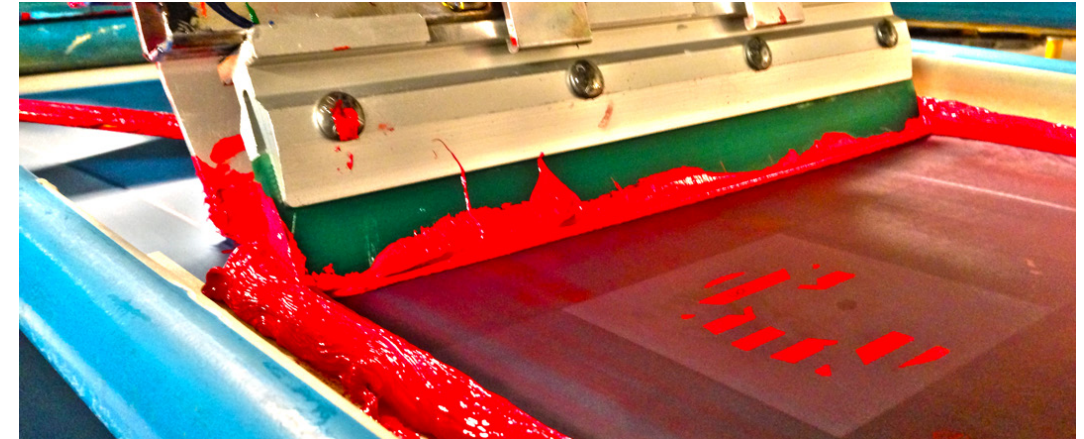
<https://legionpaper.com/applications/hand-lithography.html>

Lithography: This printing method makes use of the immiscible properties of grease and water. Firstly, limestone is grinded to a smooth and flat surface. Then, the image is drawn with a greasy material onto the limestone. Afterwards, a mixture of nitric acid and gum Arabic is spread to chemically separate the image from the non-image by making the image positive thus water repelling and non-image negative resulting it to be water receptive. The surface of limestone is dampened and covered with greasy ink, finally paper is placed on the surface and passed through the press to get transfer.



<https://www.tes.com/lessons/wfCIBXNPXhyh7A/relief-printing>

Relief print: This method is a simple and direct printing process. Firstly, the image is transferred to the wooden block in reverse. The non-image is carved away, then ink is applied, and recessed area is left ink-free. Finally, paper is placed on top and pressure is applied to have the ink transfer to the paper.



<http://www.gotowillies.com/home/screenprinting/>

Screen print: This method has the idea of stenciling. Firstly, the screen must be prepared by coating it with light-sensitive emulsion then cooled in dark area. Then a black and white film image is placed on the screen, and exposed to light with UV rays, to harden the emulsion. The black parts which are those unexposed to light are then washed away leaving the negative stencil on the mesh. Lastly, various paint is then applied to the screen and pushed through the mesh with a squeegee.



<https://www.youtube.com/watch?v=VRwWJyy24So>

Intaglio: This method includes etching. Firstly, the copper plate is polished and beveled edges are created. Then, it is de-greased to remove oil and dirt, and a thin layer of acid-resistant liquid is applied. An etching needle is used to create the image, the copper plate is dipped into acid to make the grooves deeper. It is washed with vinegar and water, ink is then rubbed into the grooves with a turlatan cloth. Lastly, dampened paper is laid on the copper plate, covered with a thick-felt blanket and goes through a high-pressure press to be transferred.

WIND WALKERS: THEO JANSEN'S STRANDBEEESTS

The worrying rising sea levels pushed Theo to create these sculptures in vision that they can tackle the threats caused by rising sea levels. He envisioned these beach animals to push and pile the sand to form a barrier to protect the coastal of Netherlands.

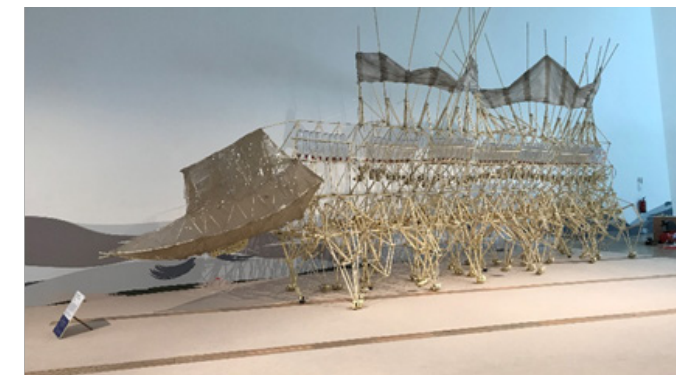
Animaris ordis, animaris adularia and animaris suspendisse. These were my favorites as they had the ability to protect themselves against the natural conditions, abilities such as sensing danger(water), repelling away from it and finding safer(higher) grounds. They were able to do these as they had 'nerves' that allowed them to sense danger and have to conscious to save themselves from these danger by moving away.

Animaris ordis: has a stick (acts like a blind person's walking stick) that helps to feel what's in front of them

Animaris adularia: has 'nose' that is always on the ground, it samples and detects it's surrounding for water. Another added feature to this beast is it's 'sweat glands', it flushes water that is jamming the sensitive spots away.

Animaris suspendisse: 'swallows' wind so that when it needs to move away from water, it would be able to do it fast by releasing the wind that it stored, fast.

It's amazing how Theo Jansen even thought about instilling a nervous system to make the animals more humanlike and has a chance in self-sustainability.

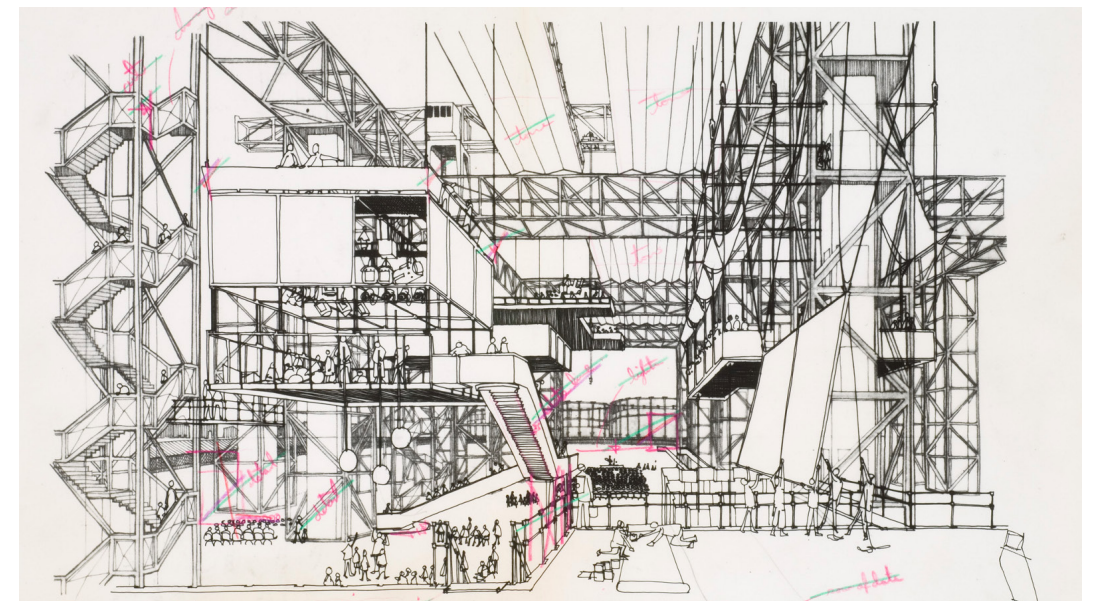


CEDRIC PRICE'S FUN PALACE

Prince designed the fun palace firstly with an intent of it being a flexible space where it can accommodate many types of activities. The space is equipped with overhead cranes so that the prefabricated modules can be moved around with ease to reform the space into another setting when needed. Secondly, fun palace is designed to be a community space. It is to be a place where people can hangout at during their leisure time, since there are many happenings at a place and now that they have more free time after the war. Lastly, it is designed to be fun. It was designed after the war to recover Britain. Also, it is easily noticed that the structures are to be 'played around' with to create another space.

The iconic part of fun palace is the flexible modules. It can be applied to shopping centres, making it possible to accommodate more activities than just retailing. The walls between each shop can be drawn up to open up the space to become a gallery, making it a multi-use space.

I do not agree with the notion of cybernetics. No matter how advanced technology gets, it will never have a mind of its own and it's always under the control of humans. Artificial intelligence seems to act as a human, adopting human qualities, however it is programmed to do so. If a task is not registered in its system, it won't be able to perform.



fun palace

NO LOGO BY NAOMI KLEIN

I would present all there is to know about the reality of my brand even the bad sides if there are any. Being truthful to the consumers is more important than letting them dig out the ugly truth of my brand which will invite even harsher insults that will lose the consumers' trust. Letting the consumers know the down side will show them that we are a sincere and honest brand, which is what every consumer wants, a brand they know well.

Expectations of a good brand

A good brand is not determined by how successful, how big nor how profitable their brand is. It may be determined by the quality of their product, but I personally believe that the most important factor to judge by, will be the brands' values. The values reflect whether the brand is good by nature. I would say I consider a brand that has bad traits such as being blinded by greed, no sympathy and abusing their power of being rich, a bad brand. Lush would be an epitome of a good brand as they have an animal-cruelty free programme. They not only fight against animal testing but also has a line of products named Charity Pots where they give hundred percent of sales to the Beagle Freedom Project to save dogs from lab testing. Lush proves that their business is of goodwill and is not only aimed at earning profits.



Lush' Charity Pots products

the HAPTIC and the TACTILE

How do we relate our bodies to the space it inhabits

I believe our bodies uses our different senses to experience or to 'scan' the space and then helps us to adjust our bodies in order to occupy it comfortably.

Some are soft and smooth, while others can be rough. This one lets your feets glide on it and weirdly upon feeling the smoothness it causes our palms to sweat. This is a rug. Most of the time we experience a rug with our sense of touch but through our feets. Although the body part experiencing the rug isn't our palms, but our palms are the one physically reacting to it. This is our brain relating our bodies to the space.



carpet

SINGAPORE SONGLINES

PARK ROYAL BY WOHA

Quoting WOHA architects, the park royal hotel was 'designed as a hotel-as-garden that actually doubled the green-growing potential of its site'. Since WOHA has always been promoting green city, this project is their study on conserving greenery in a high rise city like Singapore and how to make it striking and sustainable.

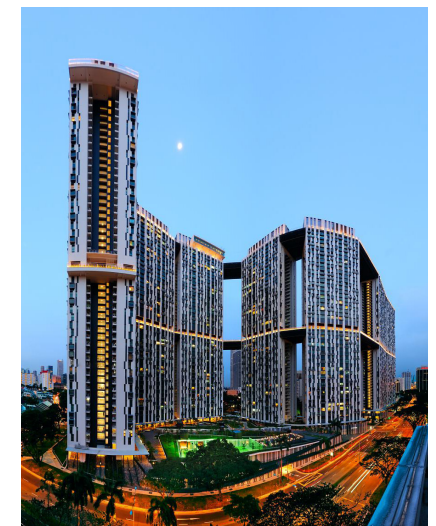
THE PINNACLE @ DUXTON

The pinnacle was designed to redefine high rise high density living and challenges the typical convention of public housing. Given a tight and irregularly-shaped site, Arc Studio was looking for an innovative way to create a sustainable and liveable high rise.

Singapore's architecture shows patterns in integrating greeneries and creating sustainable buildings. As Singapore is not a self-sustained country and relies a lot on other countries' resources, I believe that's why our design culture is to go towards a self-sustainable environment especially with the use of greens.



parkroyal @ pickering road



pinnacle @ duxton

MASTERCLASS DESIGNERS

SINGAPOREAN UGLINESS

I feel that Singaporeans are known for being 'kiasu' which means scared to lose, and this is an ugly behaviour that will lead to an ugly Singapore. 'Kiasu' has brought Singapore to many incidents such as queueing hours and to quarrel over a Hello Kitty toy. Being Kiasu has also caused many unnecessary emotional and psychological stress, which brings us to be less patient and gracious to others. We will stop at nothing to 'win' others because of our Kiasu nature, be it using extremes. We are like this because that's how we were taught since young in the Singaporean society.

We don't have a solution on how to deal with it. But, it was brought up by PM Lee during a National Day Rally to urge Singaporeans to be more considerate so that we can achieve to become a gracious society.



people queueing in front of apple store during its launch day