

MANCHESTER SCHOOL OF ART

PRODU CT — D ESIGN

ALEX BATAGIANNIS
DAECAN TEE
DAVID WINTER
EZGI OZYIGIT
JAMES MCCANN
JAMES SADLER
KASIA MACKOWIAK
PHILIPPA HORNSBY

To be a successful designer is a challenge – you have to be an assimilator of knowledge, a creative force at the centre of many disciplines – learning, collating, distilling, responding – a catalyst for change.

Designers must engage with the world at every level, taking everything into consideration. They must be an expert on materials & process, knowing how things are made across the full range of making opportunities, from hand crafting to industrial manufacture to future digital production. Their ideas need to touch with the past, engage with the present, and be speculative of the future. Their work must respond to ever changing personal, social, cultural, material, environmental and economic agendas, and be clearly located within these complex contexts. The resulting products can be practical, critical, functional, fanciful, beautiful, challenging, crafted, generated – informed by life, created by passion, existing in society.

The class of 2015 have embraced this challenge; they have researched, developed and responded to a range of personal and inspirational agendas, and in doing so found their own voice. Their projects embrace many definitions of Product Design, and I hope you enjoy the work as much as I have enjoyed working with them.

David Grimshaw

Programme Leader: MA/MSc Product Design

HELLO



Over the course of a year, students who join the Product Design Masters are given the opportunity to further their abilities - be they technical, practical or creative – but above all, they are given an opportunity to develop their style; the ethos that drives their creative practice and defines the products they create.

Using advanced technologies in their work, Alex Batagiannis and Daecan Tee aim to stretch the boundaries of our interaction with machines for our own benefit. Alex's designs look into reducing loneliness through hi-tech homewares, while Daecan hypothesises bringing small scale material production into a canal boat setting. James McCann's collection also utilises advanced production methods, but focuses on the imperfections that can be introduced into automated processes through intervention.

With the rise in automated manufacturing, the value of craftsmanship is a hotly debated topic, one that David Winter's 'For What It's Worth' addresses directly. Jim Sadler's ornamental tables also address the topic with their spin on digital craft – informed by historical design, they are predominantly lasercut.

In an effort to reduce throw-away product consumption, product designers strive to create items that create a connection with the user. Using universally understood narratives and material symbolism, Ezgi Ozyigit echos the pattern of life and death in her vases. Strong social narratives also run through Katarzyna Mackowiak's work as she aims to re-invigorate the traditional crafts of her native Poland. Exploring a broader social narrative, Philippa Hornsby's pieces reflect on the human condition; our experiences and relationship with time in our individual lives.

Written by **Pippi Hornsby**

ISOLATED TECHNOLOGY

ALEX BATAGIANNIS

With an interest in design for small spaces and a background in Interior Design, Alex Batagiannis' current work is focused on the kitchen. His socially-minded products have been designed to be used to combat loneliness, isolation and our habitual relationship with preparing and consuming food. Alex's passion for smart products also informs his work, exploring the impact of future technologies on our day-to-day lives.

The technologically advanced *SmartHob* and interactive *Dishwasher* are designed to streamline single-person living. The *SmartHob* features a food scale alongside its glass screen, allowing users to weigh their food, reducing food waste and controlling portion size. The *Dishwasher* is designed to be fitted on top of the kitchen counter, instead of underneath it, evoking a more traditional drying rack while providing the practicalities of a compact unit for one.

The analogue *HugMug* is designed to rest in the centre of the user's lap; the warmth of the mug prompting warm memories to comfort the user when social anxiety strikes.

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ALGAE ABOARD

DAECAN TEE

Daecan Tee is a designer focusing on the juxtaposition of experimental concepts and social anthropology, from small products to the built environment. Enthusiastic about filmmaking, his work is often told in the form of narratives.

Having had training in architecture, Daecan is meticulous with material and passionate about the process of making and craftsmanship. He constantly ventures into unfamiliar ground, eschewing orthodoxy with proactive cross-disciplinary collaborations.

AlgaeAboard is set in the context of canal boat dwelling wherein algae becomes a sustainable source of new material for biodegradable plastic products for use on the boat. Economic inflation has caused the young creative class to consider boat life as an alternative to their ordinary land-based habitats.

Algae bioplastic revokes the preconceived notion and value of plastic being a cheap industrial material by emulating the aesthetic of precious stones like marble and jade. With a combination of handcraft and technological processes, algae bioplastic products can be manufactured on board or off-site.

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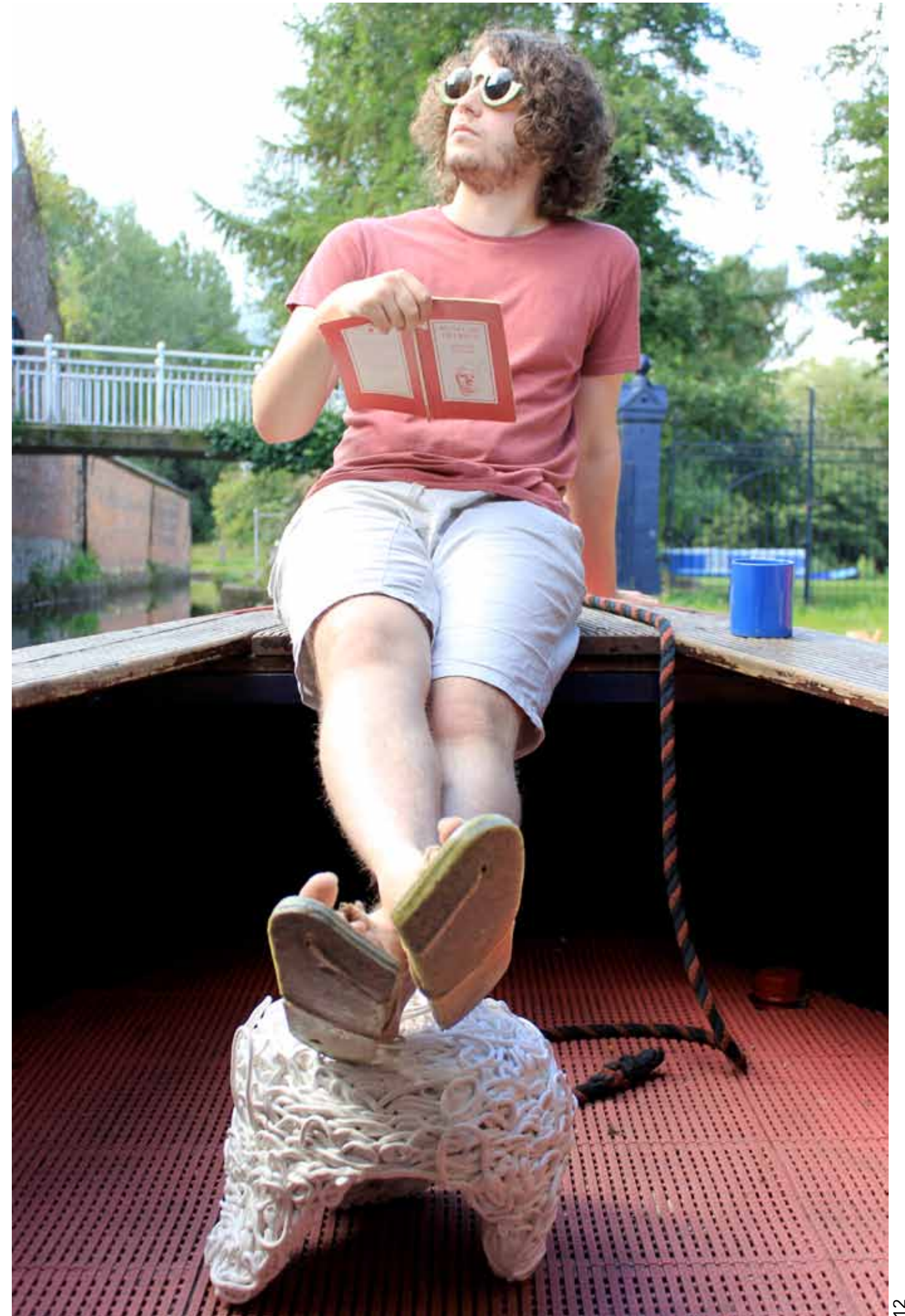
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DAECAN TEE



ALGAE ABOARD



FOR WHAT IT'S WORTH

DAVID WINTER

David's experience across the fields of bespoke furniture and interiors led him to question the value that we place on objects. In contrast to client driven projects, his time dedicated to his MA has broadened his thinking and encouraged the development of his own personal design approach.

For What It's Worth is a collaboration between designers David Winter and Natasha Kurth.

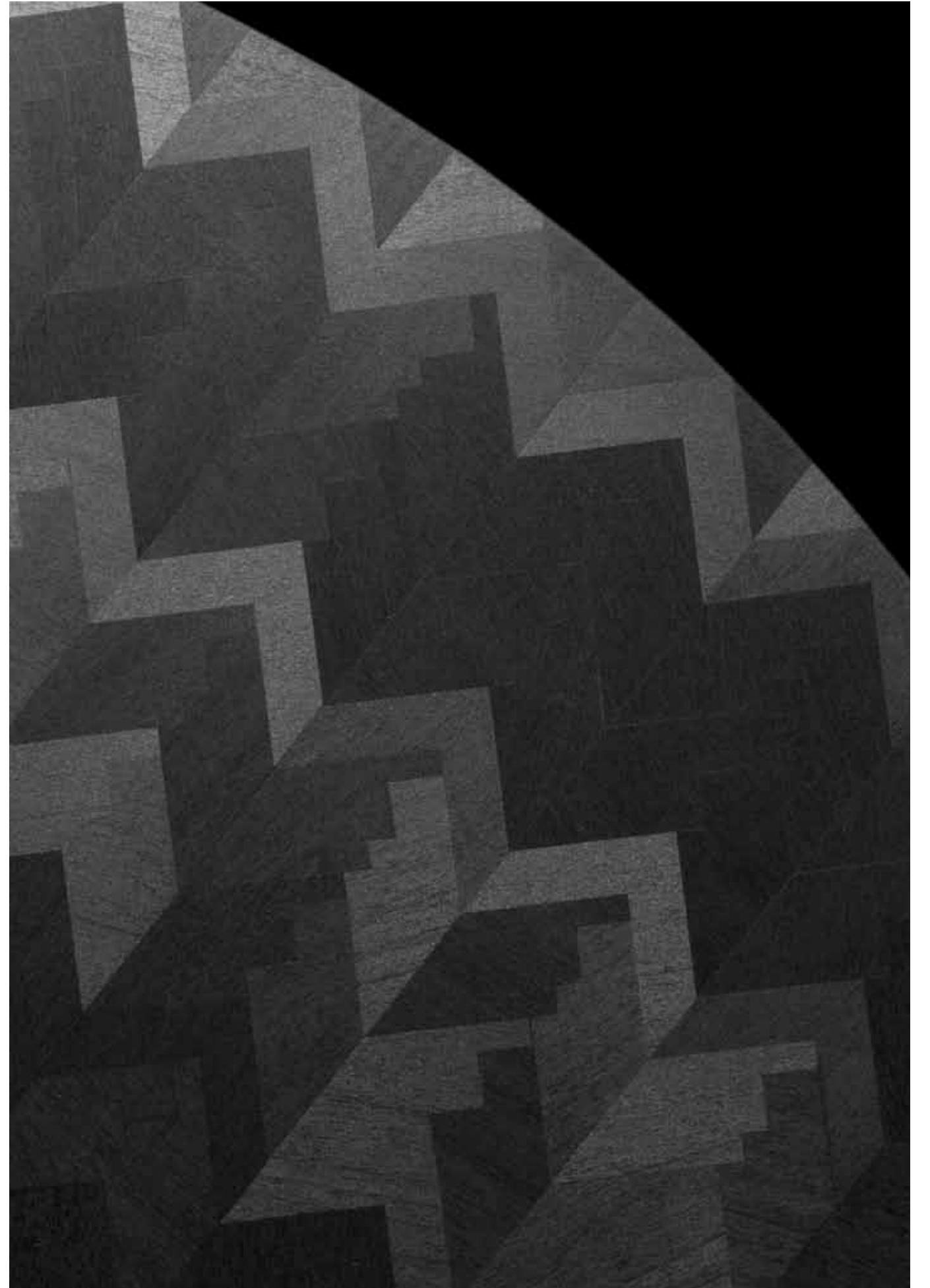
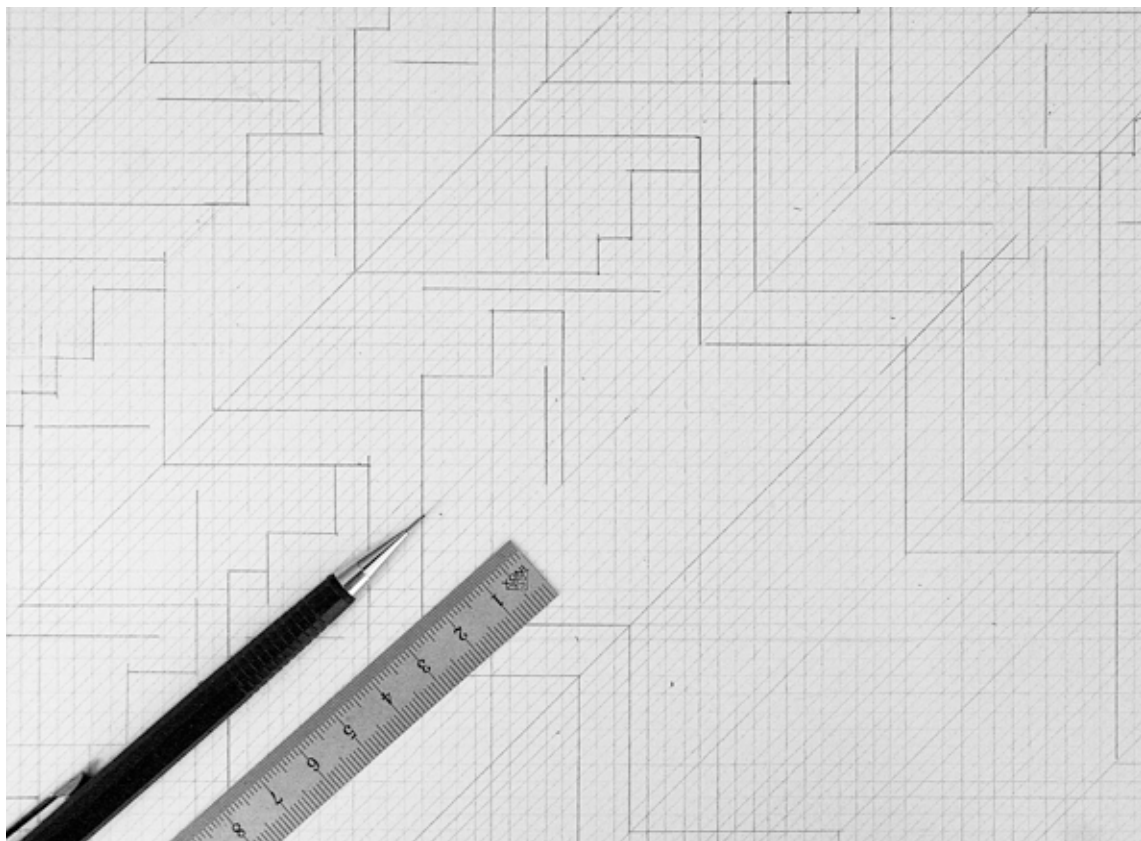
The collection of work debates the value we place on high design and craftsmanship and its perception as a status symbol. It challenges the practicality of objects and questions whether function or conceptual value has greater worth. The show presents five highly considered and crafted objects, each of which invite the viewer to question their raison d'être through their design, function and materiality.

Each object is united through its ornamental language which has been inspired by an inherited collection of macramé textile works.

Special thanks go to Rafal Wisniewski, Greg Markley, and Gary Tuddenham as craftsman who made this possible.

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CEREMONY

EZGI OZYIGIT

Led by the powerful material narratives behind her designs, Ezgi Ozyigit encourages us to consider our perceptions of life and death through her products.

Death is universally feared; we choose to ignore its ever-present nature and instead focus our worries on petty, insignificant fears. This project aims to encourage people to embrace death and make the most of the time we are given.

The vase is a symbol of our denial of death – we put cut flowers in them to celebrate their beauty, only to watch them die and discard them. In this design, the flowers illustrate the process of life but are kept after their death like the ashes of a loved one.

The materiality of the vase re-enforces this life/death balance. The trustworthy and steadfast nature of wood gives a permanence to the piece, juxtaposed by the fragile glass and the life-giving water that echoes the natural world while slowly destroying the wood from the inside.

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NATURE CUTS

JAMES MCCANN

With his background in Product Design, James McCann's most recent work investigates interventions in the design process that allow for serendipity to naturally occur.

Left unfinished, the outcome of plasma cutting steel is a largely unpredictable effect that is dependent on a range of mechanical factors including speed of cut, power of cut and the thickness of the steel. James' research centres on hacking the plasma cutting process, allowing a true representation of the reaction of the material to the power of the cut in that moment.

In repeating the machining using computer-aided plasma cutting, James must design in any imperfections; adding a traditionally hand-worked imperfection to a fully automated process. In this way James is designing the detail in the process rather than the detail in the outcome.

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JAMES MCCANN



NATURE CUTS



UNTITLED

JAMES SADLER

As an established designer of large scale public art-works, James Sadler's work balances a need for high-value products with ecologically sensitive designs calling on a host of traditional craft techniques. Inspiration often comes from his own garden, drawing on the natural shapes and textures to further inform his personal design work.

In his current work, James channels the traditional crafts of old English oak-framed buildings and Tudor blackwork embroidery, re-envisioning the antique forms and marrying them with modern manufacturing techniques to produce highly individual furniture pieces.

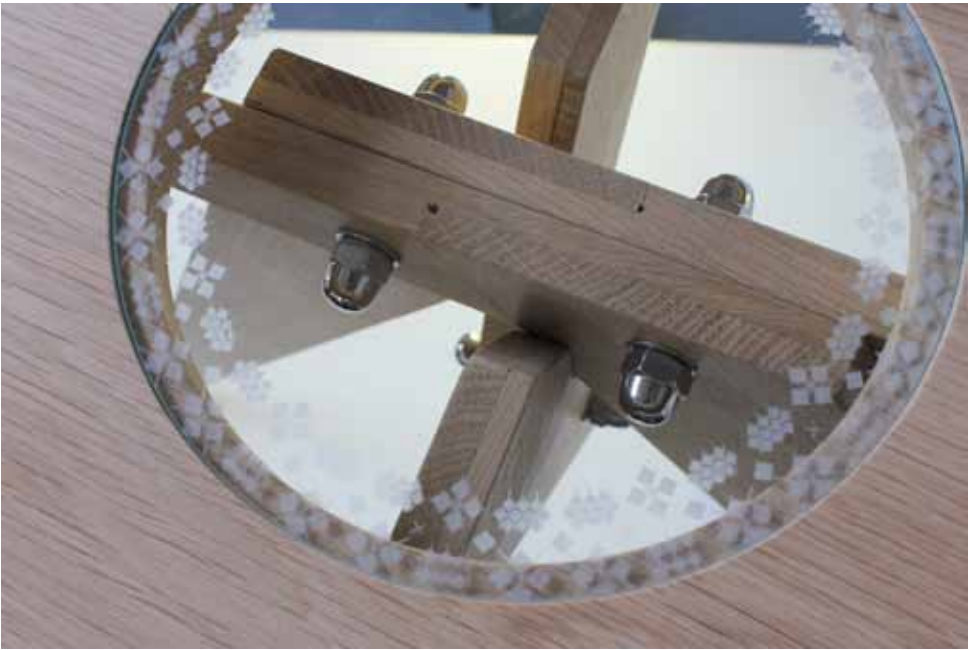
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JAMES SADLER



UNTITLED



THE BOUNDARIES

KASIA MACKOWIAK

Kasia Mackowiak's work explores the unique heritage in extraordinary everyday objects, bringing diversity and excitement into our lives. Strong cultural narratives resonate in her objects, through her re-imagining of traditional craft processes and inventive use of materials, investigating long-forgotten practices.

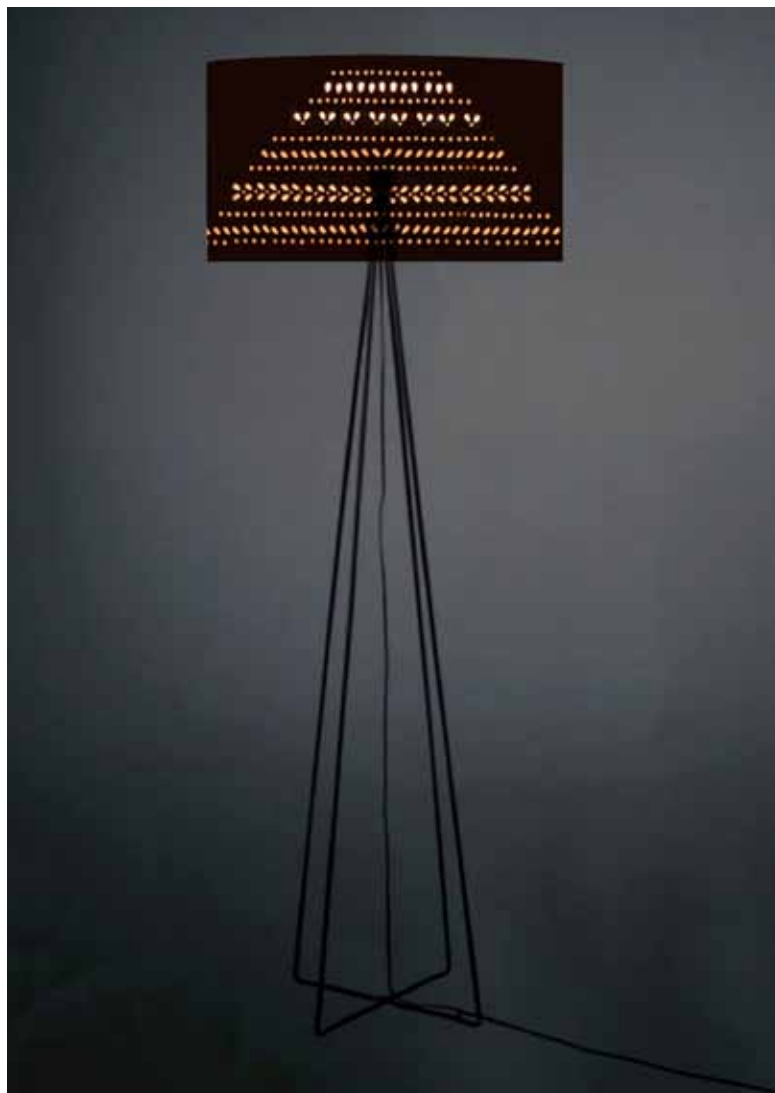
In her latest project, *The Boundaries*, Kasia examines the slowly fading culture of Poland's craftsmen – celebrating their time-honoured professions through collaboration to produce contemporary objects and halt the vanishing of their trade. The finished pieces are physical representations of their collaborative journey; filled with personal stories, reflecting the native environment through texture, pattern and locally sourced materials, and breathing life into traditional processes through new forms of expression.

This project is an exploration of the possibilities in incorporating the craftsmanship skills into the industrial world of product design.

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PENUMBRA / KEEPING TIME

PHILIPPA HORNSBY

Interested in the psychology behind products coupled with her mechanical engineering background, Philippa Hornsby's work combines functional, domestic design with an enquiring nature, prompting us to reflect on the human condition.

Philippa's current work examines the broad concept of time through timepieces. These more abstract time-telling devices explore the differences between the cyclic sacred time experienced by the natural world, and our own personal linear time.

Penumbra; a shadow cast by a celestial body, mimics the aesthetics of a traditional sundial while charting the solar and lunar cycles, highlighting the disconnect between our linear technology-led lives and the natural cyclic world that surrounds us.

Keeping Time examines the progression from the present to the past. The piece uses a mechanical metronome to audibly perceive time's progression, meanwhile slowly collecting dust as a personal fossil, displaying the linear nature of an individual's time linked to their immediate environment.

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**Manchester School of Art
MA Show
2–9 October 2015**

**Private View
Thursday 1 October
5.30–8.30pm**

**Opening Times
Monday–Friday: 10am–6pm
Saturday: 10am–4.30pm**

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