



## MA Design Exhibition 2022



Department of  
Art and Design |  University of  
Chester

## Masters in Design Exhibition 2022

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### Welcome

to this exhibition of design research projects from the students studying on the University of Chester Masters in Design programme. The students are from a range of design disciplines and the programme helps them look across traditional design boundaries to consider how design theory can be used to expand and question their design thinking.

This approach generates a thoughtful and individual design process that has allowed these students to explore a broad range of design questions and interrogate the design industry, its practices and responsibilities.

Over the last year our students have discussed, collaborated, and supported each other to produce these final projects and we are proud to display their results at CASC.

*Dr Alan Summers, Programme Leader MA Design*

# Reem Al-Barazi

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## Can upcycling become a habit in society?

Being exposed to multiple cultures throughout my life, I have witnessed the ways in which different societies deal with, and reduce waste. In some cultures, due to limited materials and products, people have developed upcycling as a habit, creating new, useful products, from old, unwanted or broken items.

This practice is less common in the UK, not only because materials are cheap and readily available, but also because the resources required to carry out upcycling, is limited, although it is developing. Unfortunately, products are often designed for single use and are thrown away after having served this purpose.

By designing products that are intended to be upcycled, attitudes towards waste can change. Finding upcycling methods which are simple and easy to follow, using a limited number of basic tools, will demonstrate how easy upcycling can be, therefore inviting individuals to participate in the practice.

This approach to dealing with waste will advance and encourage communities to develop their own upcycling methods, until it becomes a habit instilled within society. This way upcycling awareness will grow and instigate conversation amongst designers, who can include the concept within their work, so that products are intentionally designed to be upcycled.



Instagram: [think.upcycle](https://www.instagram.com/think.upcycle)

*Have you ever pressed  
a button that felt just right?*



## Dean Lockett

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Understanding and exploring the emotional design afforded through interaction with physical buttons and switches.

Admit it, whether it was the satisfying clunk a switch produced, or the way a button was perfectly shaped to push, we've all had a moment when a button or switch was able to satiate (or perhaps irritate) our senses...

This notion has always intrigued me, considering questions such as 'Why do I prefer this switch to another?' or 'Why does this button make me feel uncomfortable?'

This design project explores the user experience within physical buttons and switches, focusing on the emotions generated by the interaction. My work encourages viewers to look beyond an object's functional affordance and instead reflect upon how the object itself is significant to informing the user's subjective emotional experience.

Following a research through practice-based methodology, my design practice involves generating artefacts where I learn through the making process, to then be able to present and communicate concepts to others. Affordance theory and emotional design, combined with an iterative design process of sketching and prototyping constructs my overall practice as a designer.

I believe the physical qualities of buttons and switches are often overlooked in favour of their functional purpose. Therefore, through presenting objects inside three interactive lenses of the visual, auditory and haptic qualities, my work acts as a trigger to bring attention to this notion for both designers and users.



[www.deanlockettdesign.com](http://www.deanlockettdesign.com)  
[@picturedean](https://www.instagram.com/picturedean)

## Billy Potter

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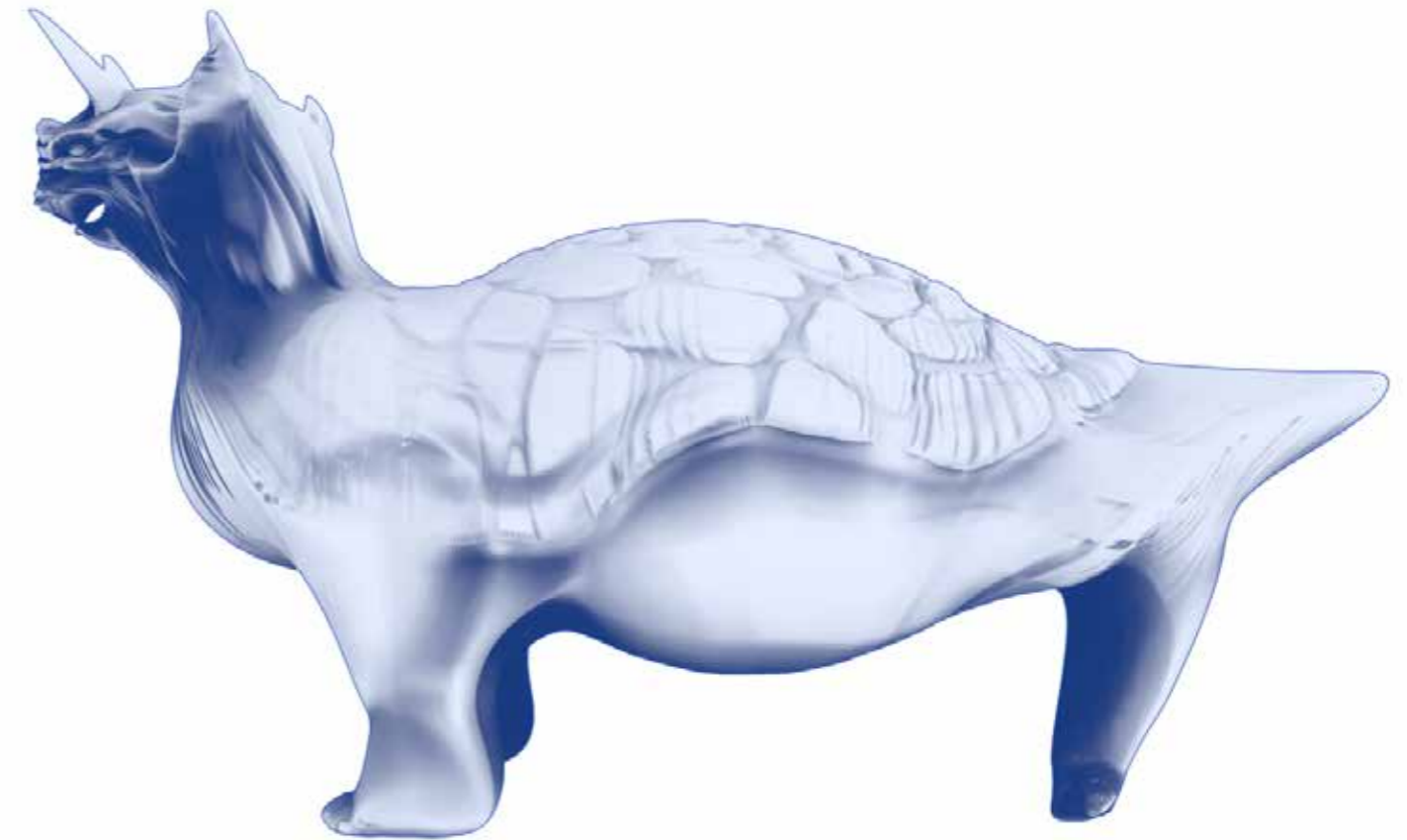
Exploring the moral questions raised by the creation of designer-pets through the lens of speculative design.

Since 2011 to 2020 pet ownership in the UK was stable at 45% of households owning a pet, but during the pandemic there was a sharp rise to 59%. In our increasingly digital world our animals are becoming more and more a part of our identity via social media, and with many celebrities using their animals like props or fashion accessories. It seems to me that the value of our pets lives is being reduced by the trends of our digital identities.

As a response to this I have created a future speculative design scenario in which anyone with the funds can have a custom "Designer-pet" made for them to their own specifications, or for the less creative customers, by simply answering a questionnaire on lifestyle and preferences a pet can be generated that matches your handbag or your car.

This is not to say that it is *supposed* to be used in this manner but the technology being developed in this future scenario will allow almost complete control of the animals appearance. If used for benign reasons it could create unique 1-of-a-kind creatures that will have happy lives tailored to their masters lifestyle, allowing for a seamless relationship. But if used for vanity reasons the quality of the creatures lives could be very disposable, like fast-fashion.

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# Sarah Sadler

How can you photograph authentic masculine portraits within a culture of stereotypes?

Whatever gender you identify as, there will be a stereotypical representation within media and society's belief-systems.

As a portrait photographer, I continually ask myself; how can I create authentic portraits of the sitter? My background is in photographing the feminine in which I, as a female photographer, have embodied and researched in order to regain the narrative of an authentic female gaze when creating an image of the sitter. Although masculinity does not necessarily mean male, for me, this is a new field of portrait photography.

This personal context inspired a design question of how to photograph the masculine. I have created a method through which, should a photographer wish to explore a new field of portrait photography, they can do this authentically with an understanding of their own place within the design of the image.

The design process of portrait photography is incredibly quick, and not usually articulated. Within this investigation a physical representation of the shutter being pressed is included as a physical experience of materials and bespoke artefacts, based upon conversations and containing a small taxonomy using polaroids. This showcases how I, as a photographer, reads, understands, identifies and mirrors the sitter from a place of auto-ethnography.

The question to each sitter was "what does masculinity mean to you?"

[www.redshoemakeovers.com](http://www.redshoemakeovers.com)



# Rizka Soetandyo

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How does gendered clothing affect our opinion when we consider it in relation to gender and environment?

This design investigation is informed by my observations of how when we dress more formally, we reinforce aspects of gender. I wished to explore how my opinions have been affected by everyone in my life and everything that now surrounds me as an international student exploring the UK.

Often, formal events create environments where gendered clothing is extremely visible, I ask how might we question their traditional accordance's of gender in ways that offer acceptance of formality?

This investigation created specific reactions within myself that I did not expect, and I believe everyone will have different opinions and reactions to my practice. Everyone will have their own interpretation of how we should formally dress to begin with, whether this is in accordance with gender, environment, or societal influence. Maybe clothes are not very important, but they can be used to ask questions of ourselves.

The results of this investigation are photographs that question how we dress formally in accordance with notions of gender, taken in environments where everyone has to dress according to rules that reinforce the very idea of gendered clothing.

Instagram: [veronicarizka](#)





## Thanks

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A huge thank you and best wishes for the future to our MA Design students. It has been fantastic to work with you and we look forward to hearing about where your design practice takes you next.

Our thanks and appreciation also goes to the incredibly hard working Art & Design team who have made these projects and this exhibition possible.

[www.chester.ac.uk/postgraduate](http://www.chester.ac.uk/postgraduate)

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