

# Welcome to A Level Design & Technology



# Session Objectives/activities

- To begin to understand the aspects of the course
- Imagine that we are delegates at a meeting of designers – Create your own name table name tag so that everyone knows who you are.
- How does A level D&T differ to GCSE? - A short presentation from current year 12 D&T students

# Session Objectives/activities

- Re-design and make a new table name plate
- Know about some design classics

# Due for next term

- Investigate the work of two designers of your choice. This should be approximately 300 – 400 words and include images.

Here are some questions to help. These questions are just a starting point, you may need to devise your own questions to further enhance your work.

- What makes their work unique?
- What impact has their designing had on society?
- What inspired them to become a designer?

# Takeaways

- Remember what the current year 12s said about the course
- Consider visiting museums and exhibitions in your own time
- Be innovative in your designing
- Manage your time effectively
- Be creative
- Enjoy the process

# Design Classics

## Mini Cooper

The **Mini** is a small economy car that was made by the British Motor Corporation (BMC) and its successors from 1959 until 2000. The original is considered a British icon of the 1960s, and its space-saving front-wheel drive layout — allowing 80% of the area of the car's floorpan to be used for passengers and luggage — influenced a generation of car makers. The vehicle is in some ways considered the British equivalent to its German contemporary the Volkswagen Beetle, which enjoyed similar popularity in North America. In 1999 the Mini was voted the second most influential car of the 20th century, behind the Ford Model T.



The team that designed the Mini was remarkably small: as well as Issigonis, there was Jack Daniels (who had worked with him on the Morris Minor), Chris Kingham (who had been with him at Alvis), two engineering students and four draughtsmen. Together, by October 1957, they had designed and built the original prototype, which was affectionately named "The Orange Box" because of its colour.

Designed by Alec Issigonis; 1957

# Design Classics

## British Red Telephone Box

The **red telephone box**, a telephone kiosk for a public telephone designed by Sir Giles Gilbert Scott, is a familiar sight on the streets of the United Kingdom, Malta, Bermuda and Gibraltar, and despite a reduction in their numbers in recent years, red boxes can still be seen in many places and in current or former British colonies around the world. The colour red was chosen to make them easy to spot.

The first standard public telephone kiosk introduced by the United Kingdom Post Office was produced in concrete in 1920 and was designated K1 (Kiosk No.1). This design was not of the same family as the familiar red telephone boxes. Very few remarkable examples remain. One shining example is located in Trinity market in Kingston-upon-Hull where it is still in use today.

The red telephone box was the result of a competition in 1924 to design a kiosk that would be acceptable to the London Metropolitan Boroughs which had hitherto resisted the Post Office's effort to erect K1 kiosks on their streets. The boxes were the same idea as the police boxes.



Designed by Sir Giles Gilbert Scott; 1924

# Design Classics



Earl R. Dean's original 1915 concept drawing of the contour Coca-Cola bottle



The prototype never made it to production since its middle diameter was larger than its base, making it unstable on conveyor belts.

## Coca Cola Bottle

The equally famous Coca-Cola bottle, called the "contour bottle" within the company, but known to some as the "hobble skirt" bottle, was created by bottle designer Earl R. Dean. In 1915, the Coca-Cola Company launched a competition among its bottle suppliers to create a new bottle for their beverage that would distinguish it from other beverage bottles, "a bottle which a person could recognize even if they felt it in the dark, and so shaped that, even if broken, a person could tell at a glance what it was."

Dean was inspired by a picture of the gourd-shaped cocoa pod in the Encyclopædia Britannica. He made a rough sketch of the pod and transformed the shape of the pod into a bottle. The bottle design was patented in November 1915.

The prototype never made it to production since its middle diameter was larger than its base, making it unstable on conveyor belts. Dean resolved this issue by decreasing the bottle's middle diameter.

Today, the contour Coca-Cola bottle is one of the most recognized packages on the planet..."even in the dark!"

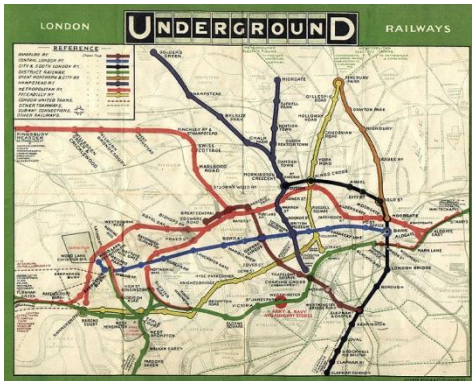
Designed by Earl R Dean; 1915





# Design Classics

## London Underground Tube Map



What is now a single network of lines controlled by a single organisation began as a collection of independent underground railway companies that constructed lines in the 19th and early 20th centuries. These companies published route maps of their own services but did not, generally, co-operate in advertising their services collectively. Early maps were based on standard geographic city maps indicating the directions of lines and locations of station, overlaid on geographic features and main roads.

The first combined map was published in 1908 by the Underground Electric Railways Company of London (UERL) in conjunction with four other underground railway companies using the "Underground" brand as part of a common advertising initiative.



The first diagrammatic map of London's rapid transit network was designed by Harry Beck in 1931. Beck was a London Underground employee who realised that because the railway ran mostly underground, the physical locations of the stations were irrelevant to the traveller wanting to know how to get to one station from another — only the topology of the railway mattered.

Today, the Tube map bears the legend, "This diagram is an evolution of the original design conceived in 1931 by Harry Beck" in the lower right-hand corner.

Designed by Harry Beck; 1931

# Design Classics

## i Pod



**iPod** is a line of portable media players created and marketed by Apple Inc.. The product line-up consists of the hard drive-based iPod classic, the touchscreen iPod touch, the compact iPod nano and the ultra-compact iPod shuffle. iPod classic models store media on an internal hard drive, while all other models use flash memory to enable their smaller size (the discontinued mini used a Microdrive miniature hard drive). As with many other digital music players, iPods can serve as external data storage devices. Storage capacity varies by model, ranging from 2 GB for the iPod shuffle to 160 GB for the iPod classic. The iPod line was announced by Apple on October 23, 2001, and released on November 10, 2001.

All of the models have been redesigned multiple times since their introduction. The most recent iPod redesigns were introduced on September 1, 2010. Apple's iTunes software can be used to transfer music to the devices from computers using certain versions of Apple Macintosh and Microsoft Windows operating systems. For users who choose not to use iTunes or whose computers cannot run iTunes, several open source alternatives are available for the iPod.

# Design Classics

## Juicy Saliff



Not all squeezers are meant to actually squeeze. Perhaps the most famous example of this is the Juicy Saliff, designed by Philippe Starck in 1990. It is considered an icon of industrial design that has been displayed in New York's Museum of Modern Art. It is manufactured by Italian kitchenware company Alessi. Its diameter is 14 cm, height 29 cm, and it is made from cast and polished aluminium. As the founder of the company Alberto Alessi recalls "I received a napkin from Starck, on it among some incomprehensible marks (tomato sauce, in all likelihood) there were some sketches. Sketches of squid. They started on the left, and as they worked their way over to the right, they took on the unmistakable shape of what was to become the juicy saliff. While eating a dish of squid and squeezing a lemon over it, Starck drew on the napkin his famous lemon squeezer."

For the tenth anniversary of its launch, 10,000 were individually numbered and gold plated. There has also been a grey/black (Anthracite) coloured version of which 47,000 un-numbered examples were produced between 1991 and 2004. Both now are collectors items, though an urban legend perpetuates that the anthracite version is rarer than the gold plated version.

The gold plated version was described as an ornament because the citric acid in a lemon discolors and erodes the gold plating. Starck even said his squeezer was, "not meant to squeeze lemons" but "to start conversations".

Designed by Philippe Starck; 1990

# Design Classics

## Dr Martens Boots

**Dr. Martens** is a traditional British footwear brand, which also makes a range of accessories – shoe care products, clothing, luggage, etc. In addition to Dr. Martens, they are known as **Doctor Martens**, **Doc Martens**, **Docs** or **DMs**. The footwear is distinct because of its unique air-cushioned sole (dubbed *Bouncing Soles*) upper shape, welted construction and yellow stitching. They are one of the most popular and well-known footwear brands in the world, and are iconic to the fashion industry.

Klaus Märtens was a doctor in the German army during World War II. While on leave in 1945, he injured his ankle while skiing in the Bavarian Alps. He found that his standard-issue army boots were too uncomfortable on his injured foot. While recuperating, he designed improvements to the boots, with soft leather and air-padded soles made of tyres. When the war ended and some Germans looted valuables from their own cities, Märtens took leather from a cobbler's shop. With that leather he made himself a pair of boots with air-cushioned soles.

Märtens did not have much success selling his shoes until he met up with an old university friend, Dr. Herbert Funck, in Munich in 1947. Funck was intrigued by the new shoe design, and the two went into business that year in Seeshaupt, Germany, using discarded rubber from Luftwaffe airfields. The comfortable and durable soles were a big hit with housewives, with 80% of sales in the first decade going to women over the age of 40.

Sales had grown so much by 1952 that they opened a factory in Munich. In 1959, the company had grown large enough that Märtens and Funck looked at marketing the footwear internationally. Almost immediately, British shoe manufacturer R. Griggs Group Ltd. bought patent rights to manufacture the shoes in the United Kingdom. Griggs anglicized the name, slightly re-shaped the heel to make them fit better, added the trademark yellow stitching, and trademarked the soles as AirWair.



Designed by Klaus Martens

