

Project Methodologies applied in a design Studio.



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“Design must be honest”

Prof. Ferdinand Alexander Porsche

I am grateful to my advisors, Christian Schwamkrug and Jeremy Aston for all the availability provided throughout this journey full of teaching, incentives, and passing on values which, in which I leave my eternal thanks to Christian Schwamkrug for the vote of confidence and responsibility deposited in me.

A special thanks to my parents, who, regardless of the less good times we passed, always supported my decision.

I highlight my mother's determination to increase my thirst for knowledge and my father's predisposition to embrace new adventures.

My two great friends for the good times and the special girl that followed me throughout this journey with their good mood and attention.

A special thanks to Antonino for all the support provided since the first Erasmus.

Palavra-chaves

**Metodologia Projetual
Design Industrial
Gestão do Processo
Cultura do Design
Competências num
Estúdio de Design**

A politização do design enquanto disciplina ao serviço das organizações – e, por conseguinte, da sociedade –, é uma realidade palpável de responsabilização colectiva. E isto porque os domínios de intervenção das organizações equiparam-se aos domínios de intervenção do design: falamos de produtos, serviços e ambientes mas falamos mais concretamente de comunicação, de mensagem e de significados. O papel reformulador do design revela-se pela capacidade de integrar – de forma pertinente e efectiva – função, estrutura e significado ao mundo que nos rodeia, apelando às emoções e revoluções pessoais de todos nós. (Sousa Barbara -2012)

Desde os contornos da sociedade moderna, o design é tema de debate, reflexão e de manifestações das mais variadíssimas formas, no qual o homem se debate pelas seus princípios, conceitos e metodologias que foram sofrendo mutações ao longo do tempo. Num clima de prosperidade mecânica-tecnológica, existe a necessidade de recorrer a estas novas “soluções” para alcançar novos patamares e conseqüentemente, tornar o possível em impossível. Contudo esta prospecção tecnológica coloca em causa o design e o seu lado mais puro enquanto exercício de expressão, desenvolvimento e exaltação do ser humano.

Enquanto designer e membro activo de uma democracia, devemos consciencializar, que independentemente da nossa área de acção, respondemos aos valores pingente das organizações que integramos.

As metodologias projectuais e a sua aplicabilidade, em foco nesta tese, são alvos de debate e estabelecer pontes comunicações entre o papel do designer na sociedade moderna e a próxima fase embrionária do design enquanto disciplina de democratização da identidade cultural e ideológica.

Desta forma surge a oportunidade de realizar um estágio académico, fora do meu espaço cultural, que visa na integração, desenvolvimento e aplicabilidade de conceitos e metodologias projectais assente nos valores da empresa/gabinete/ consultoria em questão. Ao longo deste período de estágio, com início no dia 02/03/2020 e com término à 02/08/2020, de um prazo de duração de 6 meses, irei realizar actividades relacionadas como o dia-a-dia dum designer dentro do espaço de trabalho, sendo requisitado para a realização de conceitos, sketches e respectivas modulações 3D, interagindo com projectos reais e com eventuais indústrias anexas a este, colaborar com outros

designer internos e/ou externos, desenvolver e estrutural apresentações para os elementos administrativos, participar em reuniões de equipa onde serão anunciadas os briefings, requisitos, timeframe e objectivos a respeitar e, consequentemente submissão para avaliação por parte do cliente.

No final deste estágio curricular é expectável que seja capaz compreender o papel e a importância do designer, entrar em contacto com novas ferramentas e otimizar o contacto com as ferramentas digitais requisitadas, estruturar, planejar e executar um plano de ação de realização das diversas etapas do projecto e no culminar, ser capaz de executar o seu processo e método de design de forma autónomo e independente.

No decorrer deste estágio todas as tarefas realizadas serão orientadas, supervisionadas e avaliadas pelo designer responsável do departamento em si, possibilitando assim o feedback directo, honesto e gradual da evolução das suas habilidades.

Key-Words

Project Methodology

Industrial Design

Process Management

Design Culture

Skills in a Design Studio

The politicization of design as a discipline at the service of organizations - and therefore of society - is a tangible reality of collective accountability. And this is because the areas of intervention of organizations are similar to the areas of intervention of design: we speak of products, services, and environments but we speak more concretely of communication, message, and meanings. The reformulating role of design is revealed by the ability to integrate - in a pertinent and effective way - function, structure, and meaning to the world around us, appealing to the personal emotions and revolutions of all of us. (Sousa Barbara -2012)

From the outskirts of modern society, the design has been the subject of debate, reflection, and manifestations in the most varied ways, in which man struggles for its principles, concepts, and methodologies that have changed over time. In a climate of mechanical-technological prosperity, there is a need to resort to these new “solutions” to reach new heights and, consequently, make the possible impossible. However, this technological exploration calls into question design and its purest side as an exercise of expression, development, and exaltation of the human being.

As a designer and an active member of a democracy, we must realize that, regardless of our area of action, we respond to the pending values of the organizations we integrate.

The project methodologies and their applicability focused on this thesis are targets for debate and to establish communication bridges between the role of the designer in modern society and the next embryonic phase of design as a discipline of democratization of cultural and ideological identity.

In this way, the opportunity arises to carry out an academic internship outside my cultural space, which aims at the integration, development, and applicability of project concepts and methodologies based on the values of the company/office/consultancy in question. During this internship period, starting on May 2, 2020, and ending on August 2, 2020, for 6 months, I will carry out related activities such as the day-to-day life of a designer within the workspace, being required to carry out concepts, sketches and respective 3D modulations, interacting with real projects and with possible industries attached to this collaboration

with other internal and/or external designers, make presentations to the administrative elements, participate in team meetings where the briefings, requirements, timeframe, and objectives to be respected will be announced and, consequently, submission for evaluation by the client.

At the end of this curricular internship, it is expected that you will be able to understand the role and importance of the designer, get in touch with new tools and optimize contact with the requested digital tools, structure, plan and execute an action plan to carry out the different stages of the project. project and culminating, being able to execute your design process and method in an autonomous and independent way.

During this internship, all tasks performed will be guided, supervised, and evaluated by the responsible designer of the department itself, thus enabling direct, honest, and gradual feedback on the evolution of your skills.

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Glossary

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Preface

The ambition to obtain a master's degree in the area of product design abroad is and will continue to be an evolutionary process of the diverse knowledge acquired during the consolidation of my personal and professional identity.

Intervention in an academic internship is the glorification of an academic path full of discoveries, implementation, and consolidation, integrating them in a work context, envisaging a reality in which I intend to play an active and dynamic role in order to leave my legacy as an individual with critical interventionist spirit.

Based on the objectives of intervening, assisting, and performing activities related to the projects that took place along this path, the practice of welcoming future professionals within the different areas of intervention attached to its business structure is regular.

The body of this document is divided into 5 crucial segments:

- + Characterization of the internship;
- + Analysis of the institution;
- + Observation of the intervention areas;
- + Development and analysis of the tasks performed;
- + Conclusion.

Internship Report

As part of ESAD Matosinhos master's courses in product design, I was allowed to integrate my thesis proposal in the context of professional experience in one of the most recognized, prestigious, and respected design studios worldwide.

The main focus of this professional experience is the observation, integration, and intervention of several projects carried out, culminating in the understanding of the different areas of action of a designer in a work / professional context.

This experience also allowed me to deepen theoretical and technical knowledge based on analysis, understanding and implementation of the content learned.

During the professional experience, it was possible to analyze the business structure as well as its evolution over the centuries to perceive its future projections.

The presented document has a descriptive, analytical, and critical character of the different stages that constitute this professional experience, structured in 5 phases:

- + Characterization of the internship;
- + Description of the tasks and objectives to be accomplished throughout this professional experience;
- + Contextualization of projects and summary of the various project proposals made;
- + Description of the processes based on different design stages and the approaches implemented during the same;
- + Conclusion _ Critical analysis.

Studio F.A. Porsche

Located in the Salzburg district, more precisely in Zell am See, a city characterized by the mountains that surround it and a lake of crystal clear waters is one of the most respected and prestigious design studios in the world.

Birthplace of the iconic Porsche 911, the motorsports epidemic was designed with the principles of functionality, simplicity, and even static speed.

Its creator, Professor Ferdinand Alexander Porsche, aimed to create a neutral vehicle, without any “distractions” designed based on the principles of reduction, simplicity, and freedom.

After success in the automotive world, he founded Porsche Design Studio in Stuttgart, re-located after 2 years for Zell am See, Austria.

Surrounded by fields and mountains, Professor Ferdinand Alexander Porsche seeks to work and live in the place where he was cherished and inspired.

The studio's creations are characterized by an innovative elegance of the interpretations of the classic longevity of the product, sophisticated technical quality guided by a purpose of existence, aesthetic beauty and quality of execution.

Chronography I

The first product developed by Studio F.A.Porsche was a wristwatch, an offer for long-term employees, a perfect example in understanding Professor Ferdinand Alexander Porsche's vision.

The inspiration comes from racing car dashboards, thus creating the world's first black wristwatch, with a black dial with easy-to-read white hands.

This project originated a series of "lifestyle products" and male accessories, such as a surfboard, ski equipment, glasses, and writing utensils.



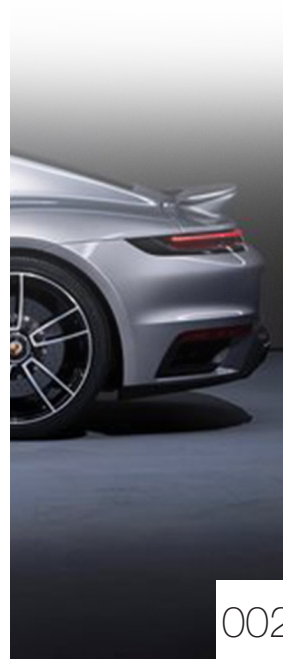
001

Business Structure

Since 2003, the Porsche Design brand has been part of the Porsche Design Group, a subsidiary of Porsche AG.

Despite the gradual removal of Professor Ferdinand Alexandre Porsche, the studio continued its expansion into new markets, exploring new areas of action offering its customers a personalized, efficient, and premium service.

The product design segment will always be the main component of the studio as an exhausting demand for temporary, long-lasting products with high value/quality, allowing the implementation of the studio's philosophy in areas such as architecture, aeronautics, medicine, and consulting.



PORSCHE DESIGN



STUDIO F·A·PORSCHE



Locations

The gradual growth of the studio led to branch implementations in the most different locations on the globe, more precisely in Berlin, Ludwigsburg, Shanghai, and Los Angeles



005

Offer and Services

Studio F-A-Porsche offers its customers a range of services and solutions, in which areas of product design, fashion design, realstate design, mobility, space and digital provide vast knowledge into the subject of the design.

The demand for services and solutions resulting from this is due to the high-quality standards ensured by the design philosophy established by Studio F.A.Porsche.

The recognition of the most prestigious design regulators such as the RedDot Design Award, IF Design Award, ..., affirm their positioning in the premium market.





Team Strutured

Within the infrastructures of Studio F.A.Porsche, in Zell am See, we can find a multidisciplinary team of designers who develop and keep Professor Alexandre Porsche's ideology and vision.

The team is formed by:

Roland Heiler - Managing Director of Porsche Design Studio, in Zell am See, and administrative member of the Porsche Design Group.

Christian Schwamkrug - Managing director of the Studio F.A.Porsche, in Zell am See.

Irina Steger - Managing Director Assistant

Anna Rieder - Design Director Assistant

Gerlinda Krempf - Head of Finance

Michael Huber - Bussiness Development

Adam Bieta - Senior Designer

Benson Lee - Designer

Kai Rump - Júnior Designer

Joaquim José Oliveira -Intern

Maika Strauch - Intern

Michal Kaselaz - Intern

Timeline

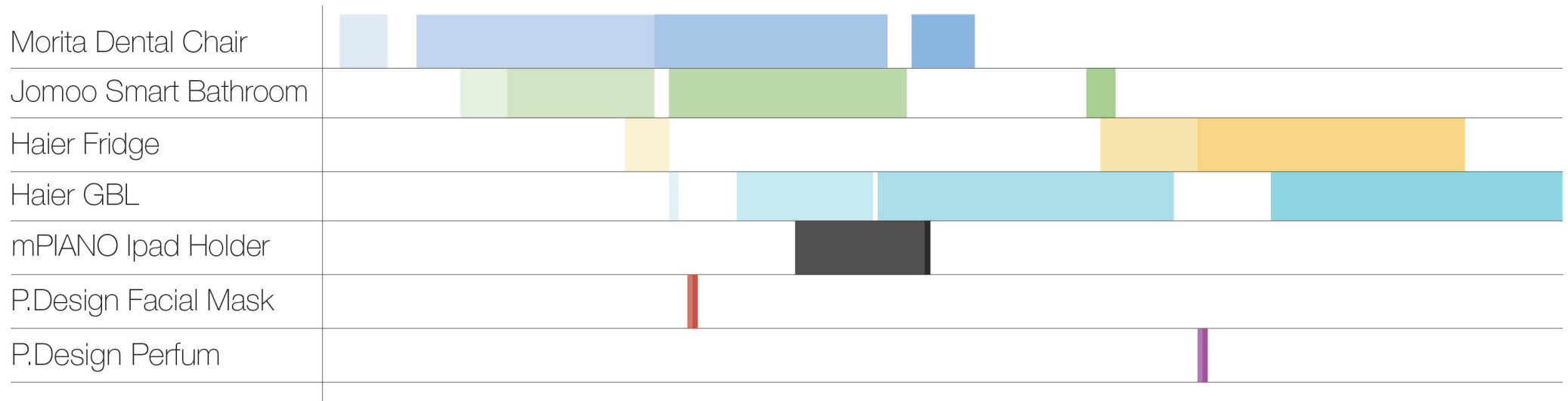
During the internship period, tasks and interventions were carried out in different project contexts.

The energetic rhythm of day-to-day activities in the studio, guided by the concentration and silence of those who make it up, is reflected in the exercise of functions in the interventional projects.

During the internship, countless projects overlap with each other, creating the need to organize the interventions to be carried out more efficiently and pragmatically.

This overlapping of functions also made it possible to develop skills such as versatility and adaptability among the most diverse projects carried out.

To visually demonstrate the different projects and functions carried out during the internship, i developed a graphic in which the time intervals representing the beginning and end of each phase appear as colored bars on the horizontal axis of the graphic.



Subtitles:

Client Approach    Project Structure    Project Developing      Project Delivering     

	Client Aproach	Project Strutured	Project Developing	Project Delivering
Morita Dental Chair	02/05/2020 - 02/14/2020	02/21/2020 - 03/20/2020	03/21/2020 - 05/29/2020	06/04/2020 - 06/16/2020
Jomoo Smart Bathroom	03/03/2020 - 03/10/2020	03/10/2020 - 04/11/2020	04/15/2020 - 06/02/2020	07/10/2020 - 07/15/2020
Haier Fridge	04/06/2020 - 04/14/2020	07/15/2020 - 07/17/2020	07/17/2020 - 08/03/2020	
Haier GBL	04/15/2020 - 04/16/2020	04/29/2020 - 05/26/2020	05/28/2020 - 07/27/2020	08/19/2020 - 09/30/2020
mPIANO Ipad Holder			05/11/2020 - 05/29/2020	05/30/2020 - 05/31/2020
P.Design Facial Mask			04/06/2020 - 04/07/2020	04/08/2020 - 04/09/2020
P.Design Perfum			07/17/2020 - 07/19/2020	07/20/2020 - 07/21/2020

Team Meetings

To guarantee the execution and submission of duly planned projects, the studio held a weekly team meeting, in which the various elements present at the studio witnessed.

This weekly meeting held at the start of the working week, gave rise to a moment of dialogue between the different elements, exposing any doubt, information or need in carrying out the respective tasks, in which the respective elements of the Shanghai, Berlin, Los Angeles and Ludwigsburg studios were also intervening.

This activity also provided the opportunity to get to know the projects to be carried out by the other teams in a spirit of comfort and constant harmony.

This controversial period that was felt by the Covid-19 pandemic, had no impact on these meetings in which new measures and respective care were adopted to guarantee the normal functioning and safety of the studio.



012

Project Developed

During the internship period, more precisely, from 08/03/2020 to 08/09/2020 a total of 8 projects from different action segments were carried out.

These same are dominated of:

Image 013 _ Jomoo Smart Bathroom;

Image 014 _ Morita Dental Chair;

Image 015 _ Mpiano Ipad Holder;

Image 016 _ Haier REF

Image 017 _ Haier GBL

Image 018 _ Porsche Design Perfum Bottle;

Image 019 _ Porsche Design Facial Mask.



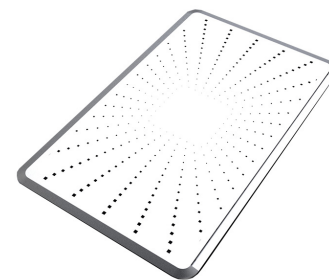
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019

Implementation Fields

As an aspiring product designer, my perception of design and the functions it plays have been changing over the course of my career as a professional in this area.

In this internship with Studio F. A. Porsche, I had the opportunity to intervene in projects in different areas of action.

By analyzing the projects carried out during this stage presented in this document, we can verify that there is a need to have a multifaceted theoretical and technical knowledge that helps to perform the required functions.

Interventions in the area of graphic design (Haier Fridge), interior design, (Jomoo Smart Bathroom), and industrial design (Mpiano Ipad Holder) are examples of that.

**Industrial
Design**

**Interior
Design**

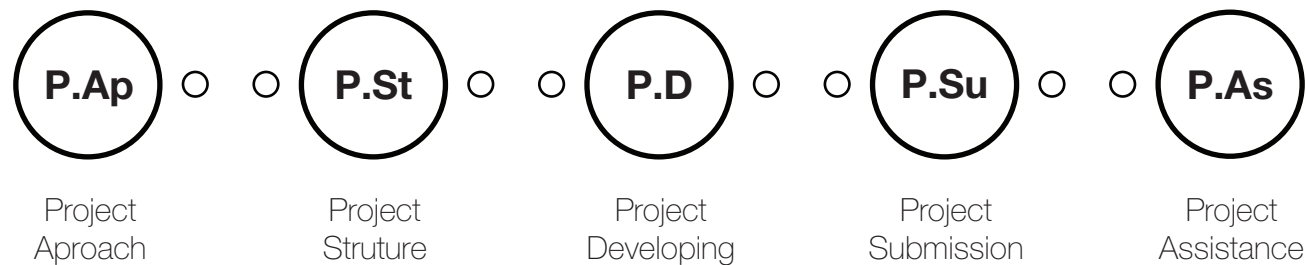
**Graphic
Design**

Project Intervention

Project development consists of a series of stages characterized by functions and objectives that require the intervention of differentiated professional areas.

Interventions in these areas play key roles in structuring and developing required in specific moments in space and time.

These are areas of intervention that require the combination of multidisciplinary teams to guarantee their execution.



Project Team Struture

To guarantee the execution of the various projects requested by the client/brief of the same, the holders of the position of Design Director and Design Leader structure a multidisciplinary team to fulfill the needs in all the different stages of the project.

Each team member is assigned functions to perform, ensured by their responsibilities and degree of complexity.

The hierarchy of the functions of each member allows the exchange of information and feedback in a targeted and pragmatic spirit of cooperation assistance between members of the team.

When analyzing the body of elements of the projects and their associated positions carried out, we found the systematic presence of Design Director and Design Leader regardless of the degree of complexity of the project in question.

Jomoo Smart Bathroom

Christian Schawmkurg (Design Director)
Claas Wellhausen (Senior Design and Design Leader)
Arina Nechaeva (Designer)
Felix Pottinger (Designer)
Joaquim Oliveira (Intern)

Haier GBL Project

Christian Schawmkurg (Design Director)
Henning Rieseler (Design Leader)
Julian Berg (Designer)
Henry Bell (Designer)
Valentin Lindau (Designer)
Arina Nechaeva (Designer)
Felix Pottinger (Designer)
Carlos (Designer)
Kristot Speer (Designer)
Julle Klain (Designer)
Joaquim Oliveira (Intern)

Morita Dental Chair

Christian Schawmkurg (Design Director)
Adam Bieta (Senior Designer)
Benson Lee (Designer)
Henry Bell (Designer)
Joaquim Oliveira (Intern)

Porsche Design Perfum Botlle

Christian Schawmkurg (Design Director)
Adam Bieta (Senior Designer)
Benson Lee (Designer)
Kai Rump (Designer)
Henry Bell (Designer)
Maika Strauch (Intern)
Micael Zaleak (Intern)
Joaquim Oliveira (Intern)

Mpiano Ipad Holder

Christian Schawmkurg (Design Director)
Michal Zaleak (Intern)
Joaquim Oliveira (Intern)

Porsche Design Facial Mask

Roland Heiler (Managing Director)
Adam Bieta (Senior Designer)
Benson Lee (Designer)
Kai Rump (Designer)
Henry Bell (Designer)
Maika Strauch (Intern)
Micael Zaleak (Intern)
Joaquim Oliveira (Intern)

Haier REF Project

Christian Schawmkurg (Design Director)
Henning Rieseler (Design Leader)
Adam Bieta (Senior Designer)
Julian Berg (Designer)
Joaquim Oliveira (Intern)

Jomoo SmartBathroom

**“...the simple
the better...”**

Class Wellhausen _ Senior Designer and Project Leader

Jomoo

Located on the Asian continent, more specifically in Quanzhou, a Chinese city in the province of Fuquiém, baptized as the “city of ceramics” by Marco Polo.

Jomoo is one of the largest manufacturers of household appliances dedicated to creating unique and comfortable experiences based on the ideals of “user-oriented intelligence” allowing a healthy life and enjoyment.

Since 1990, the growth of the company/brand has been developing quickly, dynamically, and powerfully, leveraging achievement in the kitchen and bathroom segment.

Its products are present in more than 20 countries and regions, including Europe, America, the Middle East, Australia, Africa, and Southwest Asia in a technological commitment combined with the sustainable development of its products with a low ecological footprint.

The customer, Jomoo, requested the services of Studio F. A. Porsche to launch products aimed at the “Smart Bathroom” segment.

This partnership with Studio F. A. Porsche emerged on the need of the Asian consumer to purchase products with a high technological level without compromising its shape and function on a strategic futuristic interception.

In order to structure and plan the development process of the project itself, both stakeholders formalized a contract/brief in which the objectives and commitments to be highlighted are highlighted.

In the briefing aspects such as:

- + Products to be developed (Vanity \ Smart Toilet \ Bathtub);
- + Description and features (Ex. Immersive functional design logic);
- + Purpose (A leading company in the fields of smart Bathroom and design);
- + Target Market (High-end Smart Bathroom, China);
- + Market Value;
- + Production volume;
- + Distribution channels;

develop a crucial role in its development and implementation.

**Product
Segment**

Descrição

**Product
Feature**

**Target
Market**

Goal

**Market
Value**

Research

In the first phase of the project development, research, the exchange of information between the design department Jomoo and the design department Studio F. A. Porsche is constant in which technical and visual references are categorized and organized by product segment.

Market analysis shows the proposal of the principals “Key Players”:

- + Kohler;
- + Toto;
- + Duravit;
- + Roca;
- ...

complementing a thorough analysis of the evolution and market share of the segment to be developed, “Smart Bathroom” which according to an analysis carried out on a worldwide scale, the development costs and its dominance over the traditional bathroom segment have reached their peak between 2022-2025

Smart Bathroom

In order to fully understand the project and its requirements, we have to analyze what differentiates a “Smart Bathroom” from a conventional bathroom.

Integrated into the “Smart Product” segment, a data processing product with numerous interactive features. This segment combines the physical interface with the digital interface, requiring some cognitive knowledge on the part of the user when handling it.

Covid-19 Pandemic

Attributed by the World Health Organization, the disease caused by the SARS-COV 2, which can cause severe respiratory infections such as pneumonia, was first identified in humans in 2019 in the Chinese city of Wuhan.

The spread is transmissible by direct contact (an infected person coughs, sneezes, speaks, inhaled, or land in the mouth, nose, eyes of people who are nearby) or indirect contact (contact of hands with a contaminated surface or object viruses and then contact the mouth, nose or eyes).

“Sheng Nu”

The terminology used to describe 27 age single women characterized by a rewarding professional life. This social phenomenon is felt in the Asian continent aggravated by the policies implemented by the Chinese government that encourage the female public to marry through the radicalization of gender on social platforms and channels of dissemination.

This phenomenon, emerging in a traditionalist culture of values, presents numerous risks to the mental health of the gender in question, giving rise to a greater demand for cosmetic products and personal care services in order to “decompress” a social pressure by the other members of society.

The population between 21-25 years old is under pressure by society and, in particular, by the members of their family to make a marriage commitment.



020

Project Direction

Once the research and structuring stage has been carried out, the definition and respective basis of the scenarios for the use of the products in question (Smart Bathroom) are followed.

In this stage, 3 types of different usage scenarios were defined, in which they meet the needs of the types of users established:

- + Health Pure (directed to a target audience that seeks to satisfy hygiene needs guided by a healthy lifestyle).
- + Beauty & Care (directed to a target audience that seeks to satisfy the needs of beauty care in order to satisfy their beauty standards).
- + Body & Soul (aimed at a target audience that wants to achieve comfort and tranquility without leaving the comfort of their home).

Health & Pure



Beathy & Care



Body and Soul



Young Afluent

Inserted between the age of 18 and 35, the consumption of the younger generations has an annual growth of 14%, double the consumption of consumers over 35 years, with a projection of 65% growth.

Newer generations have greater availability to purchase premium products with high technological content.

Brand + Service + Design are aspects to be taken into account by this consumer in order to expand their life expectancy using technological development.

**Cutting
Edge**

**High
Quality**

**Costumer
Service**

**Economic
Heallty**

Visual References

Each team member will be assigned to develop concepts related to “Smart Vanity” based on the established project directions.

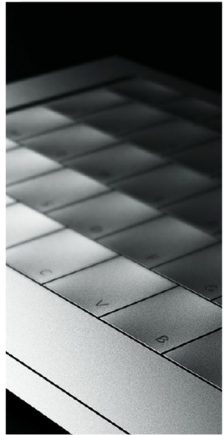
As such, there is a need to structure and implement tools in the design process such as the inspirational panel/mood board, a tool composed of visual elements that highlight values and ideals to be implemented in the creative process.

Subtitles:

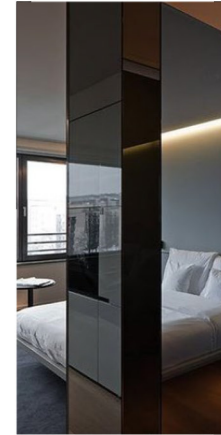
Image 024 _ project direction “Healthy & Pure”;

Image 025 _ project direction “Beauty & Care”;

Image 026 _ project direction “Body & Soul”.



024



025



026

Jomoo
Smart Vanity

MoodBoard

Each team member will be assigned to develop concepts related to “Smart Vanity” based on the established project directions.

There is a need to structure and implement tools in the design process such as the inspirational panel/ moodboard, an instrument composed of visual elements that highlight values and ideals to implemented in the creative process.

As a member of the team, I was assigned in the project direction “Health & Care”, an approach aimed at a user concerned with physical health and hygiene.

In this project direction, “Health & Care “, the visual elements attached to the inspirational panel/mood board reflect properties and features, as :

Image 027 _ Intuitive

Image 028 _ Precise

Image 029 _ Seamless

Image 030 _ Transparent

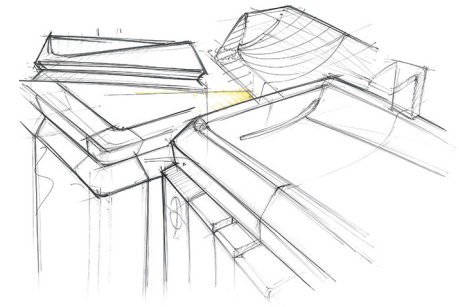
Image 031 _ Harmonious



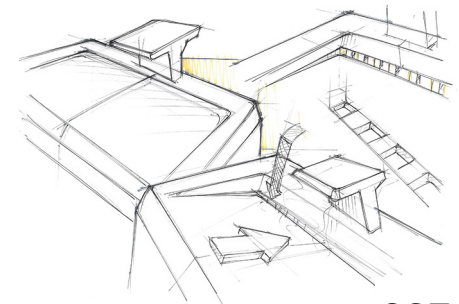
Ideation

In an early stage of developing ideas, Ideation, we used the projection and visualization of manual tools, such as Sketch, to manage quickly, simple, and efficiently the inputs to be implemented in the project in question.

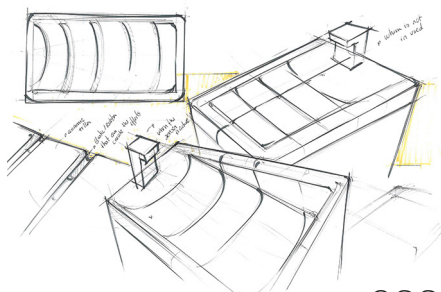
A total of 22 concepts developed based on functional (example: image 36), material (example: image 39), and formal aspects (example: image 50).



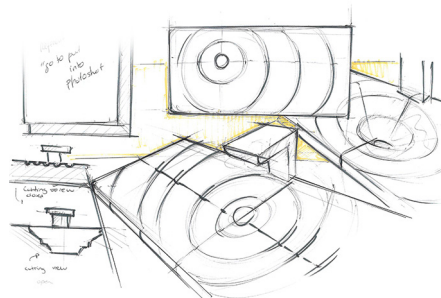
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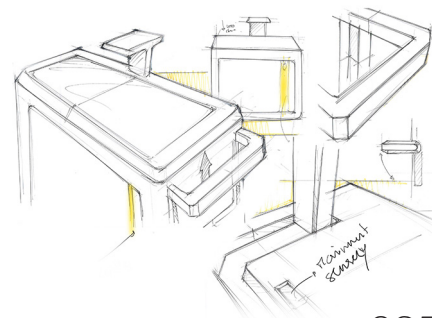
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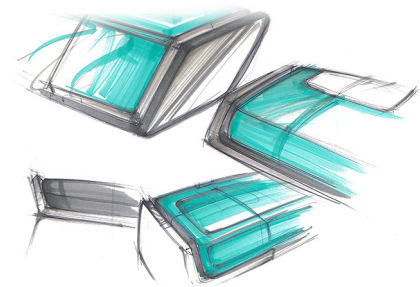
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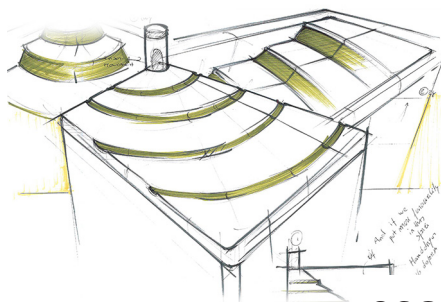
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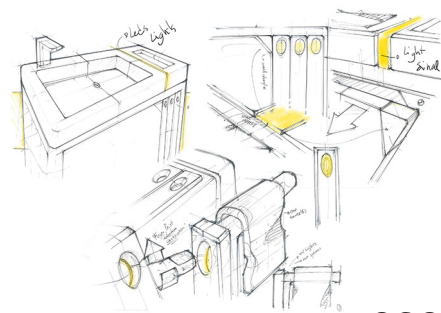
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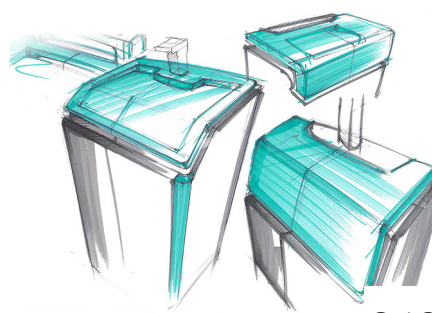
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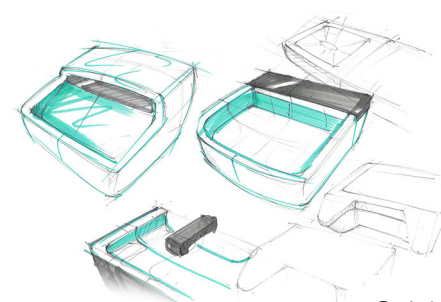
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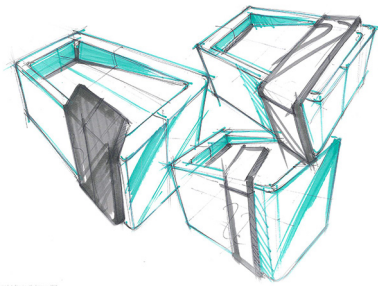
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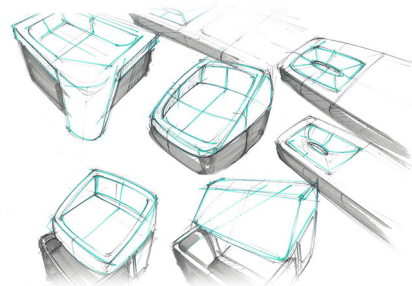
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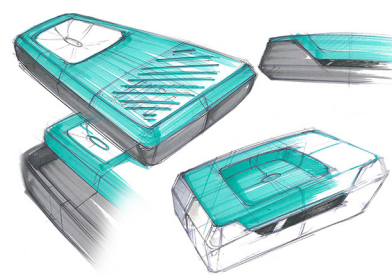
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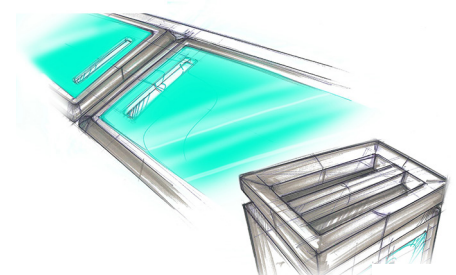
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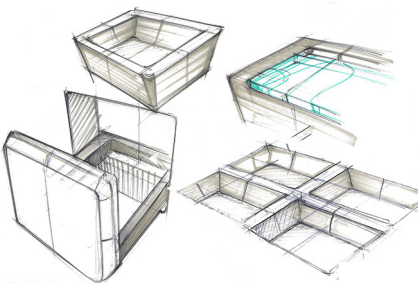
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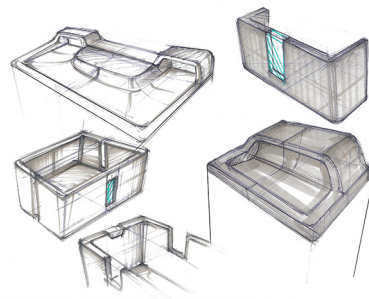
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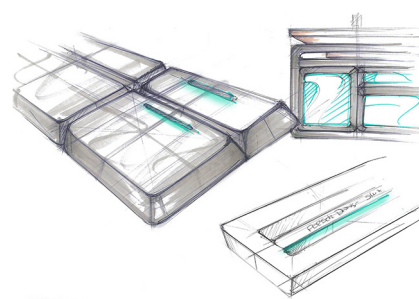
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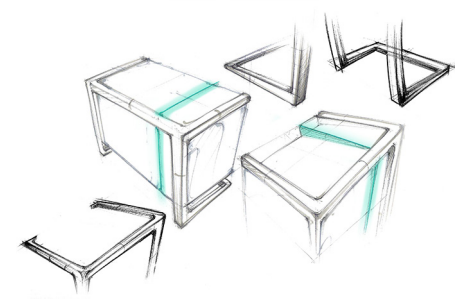
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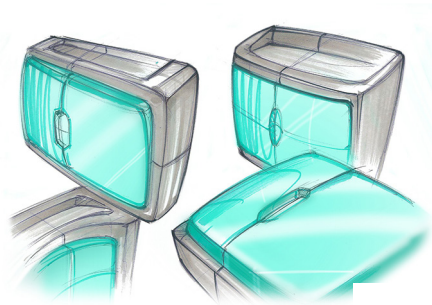
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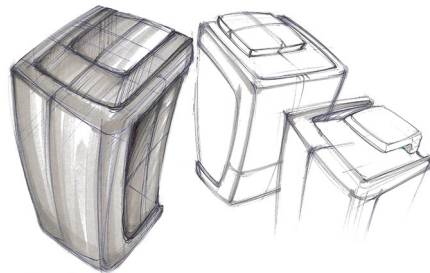
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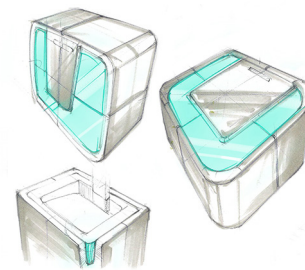
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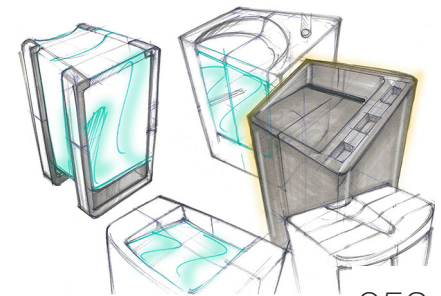
050



051



052



053

Visualization

After the idealization process carried out using manual tools, we moved on to the modulation and respective rendering of the previously presented concepts.

This procedural step allows obtaining a concrete and detailed reading through the application of materials and the delimitation of areas.

It is also possible for us to explore the functional and dimensional characteristics of the concepts presented.

To carry out this process step, we use dedicated computer software for the modulation and respective rendering of three-dimensional objects, more specifically, Rhino3D and Keyshot.

For the reason of confidentiality between the Studio F.A. Porsche and the Jomoo corporation, the visualization of the segments of product development in this stage of the project can not be present in this document.

Jomoo Smart Toilet

Research

One of the tasks carried out in this project, Jomoo Smart Toilet, also went through the research, foundation and idealization of toilet concepts that reflected the identity of a “smart toilet”

To understand what distinguishes a conventional toilet from an intelligent toilet, a market survey was carried out based on the main manufacturers and what are the characteristics that define them.

At this stage of the project, we can also see the application of “innovative” materials in this segment as well as the scientific basis behind some approaches currently on the market.

Main manufacturers and models:

- + Toto –Neorest Toilet;
- + Bio-Bidet – Prodigy Smart Toilet;
- + DXV American Standtard;
- + GEBERIT –Aquaclean Mera;
- + Hilk –THB-818SA;
- + Kohler – Numi Toilet;
- + Kohler Veil Intelligent Toilet;
- + Noken - NK Concept
- + ROCA – In-Wash
- + Villeroy& Boch –VICLEAN

Smart Toilet

Characterized by the automation of processes such as opening the lid, flushing and disinfecting it, this toilet concept has conquered the domestic utensils / personal hygiene market annually.

Currently, the demand for this segment of personal hygiene products is felt in the Asian and American continent, in which its users value the energy and hygiene benefits of their homes.

One of the most recent “updates” in this segment allows the diagnosis of diseases evident in feces and urine, such as prostate cancer or kidney failure.



054

Digestive / Anal Problems

To understand the impact of “poor management” of the digestive system, a panel describing the main anal problems was structured.

This panel describes the 5 problems associated with the disturbance of the human digestive system and what are the causes of these disturbances.

Anal Fistula

An anal fistula is a small tunnel that develops between the end of the bowel and the skin near the anus (where poo leaves the body).

Cause:

- a long-term condition in which the digestive system becomes inflamed;
 - infection of the small pouches that can stick out of the side of the large intestine (colon);
 - a long-term skin condition that causes abscesses and scarring
- Infection;
- a complication of surgery near the anus.

Anal Fissure

An anal fissure is a small cut or tear in the lining of the anus.

Cause:

- Straining during childbirth or bowel movements;
- Inflammatory bowel disease;
- Decreased blood flow to the anorectal area;
- Overly tight or spastic anal sphincter muscles.

Hemorrhoids

Being constipated means your bowel movements are tough or happen less often than normal.

Cause:

- Not enough water or fiber in the diet;
- Eating a lot of dairy products;
- Not being active;
- Resisting the urge to poop;
- Stress;
- Overuse of laxatives;
- Some medications;
- Antacid medicines that have calcium or aluminum;
- Eating disorders;
- Irritable bowel syndrome;
- Pregnancy;
- Problems with the nerves and muscles in your digestive system;
- Colon cancer;
- Neurological conditions such as Parkinson's disease or multiple sclerosis;
- Underactive thyroid.

Hemorrhoids

Are swollen veins in your anus and lower rectum, similar to varicose veins.

Cause:

- Straining during bowel movements;
- Sitting for long periods of time on the toilet;
- Having chronic diarrhea or constipation;
- Being obese;
- Being pregnant;
- Having anal intercourse;
- Eating a low-fiber diet;
- Regular heavy lifting.

Anal Abscess

An anal abscess is a painful condition in which a collection of pus develops near the anus .

Cause:

- A tear in the anal canal, that becomes infected;
- Sexually transmitted infections;
- Blocked anal glands.

“The Secret life of the Intestine”

In this book, the young scientist, Giulia Enders, explain the importance of the human digestive mechanism and how it works.

Enders is studying in Frankfurt for her medical doctorate in microbiology.

She is utterly, charmingly obsessed with the gut, gut bacteria and poo.

Enders developed various studies that show that we do it more efficiently if we squat. This is because the closure mechanism of the gut is not designed to “open the hatch completely” when we’re sitting down or standing up: it’s like a kinked hose.

Squatting is far more natural and puts less pressure on our bottoms.

“1.2 billion people around the world who squat have almost no incidence of diverticulosis and fewer problems with piles. We in the west, on the other hand, squeeze our gut tissue until it comes out of our bottoms.”



055

Squatty Potty®

Squatty Potty® manufactures toilet stools designed to put you in the natural squatting position right over your own toilet.

Squatting to eliminate is proven to straighten out your anorectal angle to allow for faster, more complete elimination.

Squatty Potty® toilet stools elevate your feet for better elimination, ending with constipation, hemorrhoids, IBS, pelvic floor issues, straining and bloating.



MoodBoard

In the ideological/creative process related to the product “SmartToilet” , I was advised and conceived the opportunity to develop several concepts based on the 3 project direction previously presented to the client (page 48-49).

This “creative freedom” enabled contextual exploration with a focus on visual elements evident in the respective moodboards attributed to each respective project direction.

To optimize, simplify, and objectify the creative process of the product in question, “SmartToilet”, I structured a moodboard in which I attached the visual elements that I explored during this same process.

Subtitle:

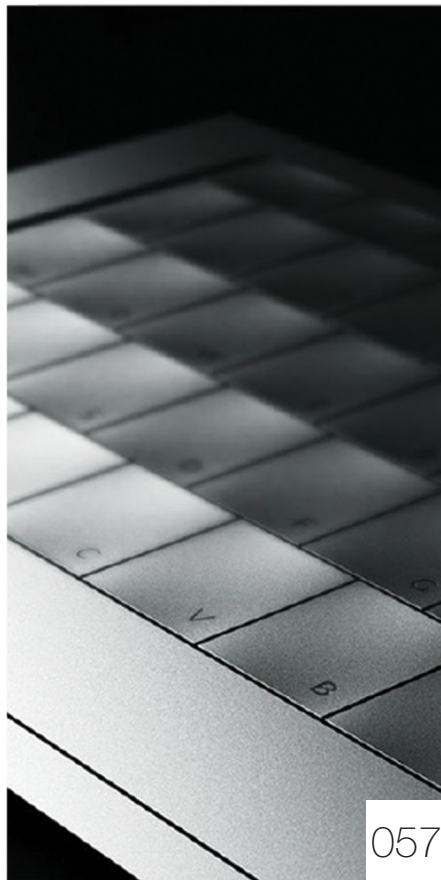
Image 057 _ Clear Struture;

Image 058 _ Precise;

Image 059 _ Seamless;

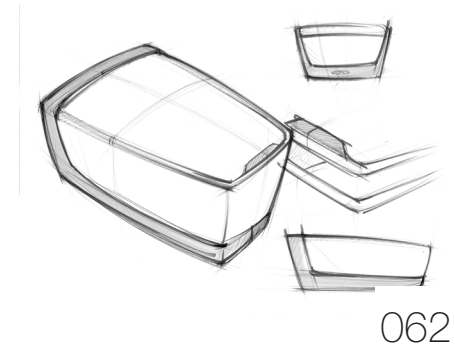
Image 060 _ Performance;

Image 061 _ Sophisticated.

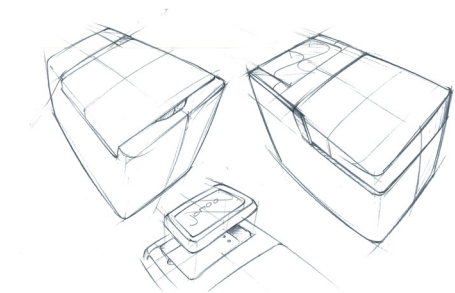


Ideation

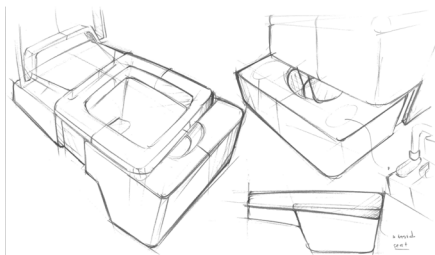
In an initial stage of developing ideas, projection, and visualization using manual tools, such as sketches, were used to quickly, simply, and efficiently manage the ideas to be implemented in the project in question.



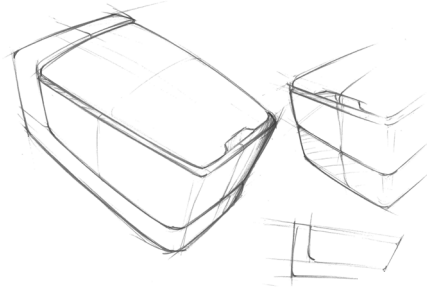
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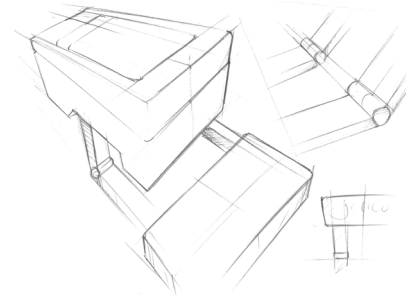
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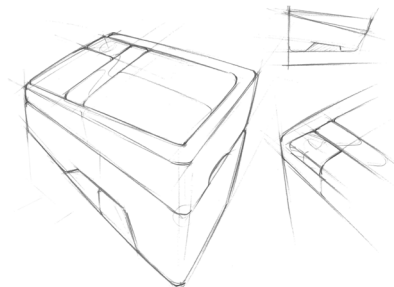
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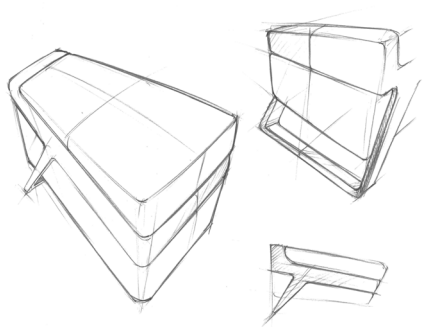
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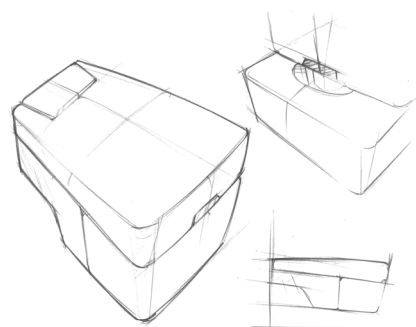
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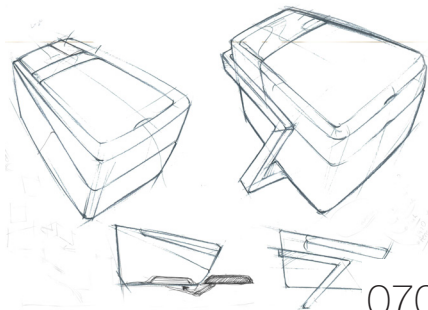
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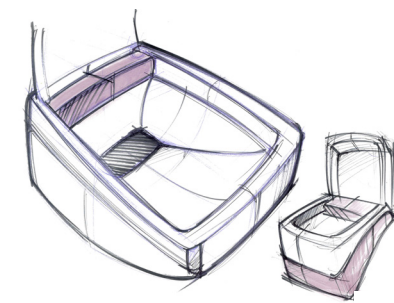
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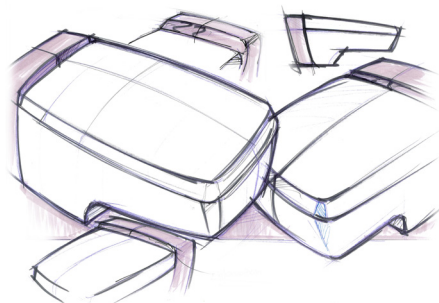
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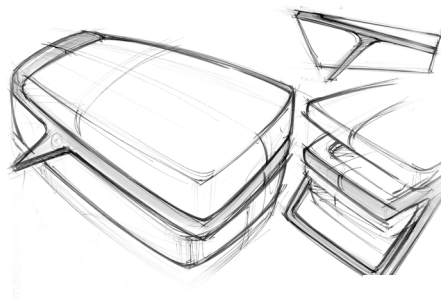
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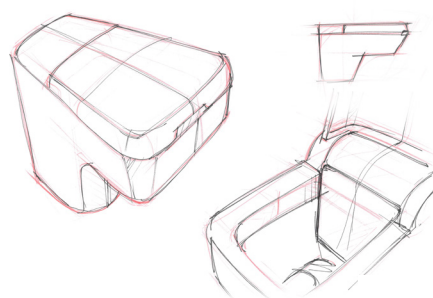
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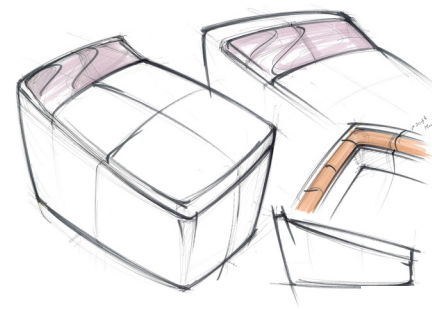
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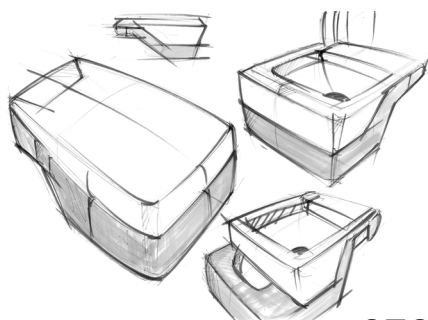
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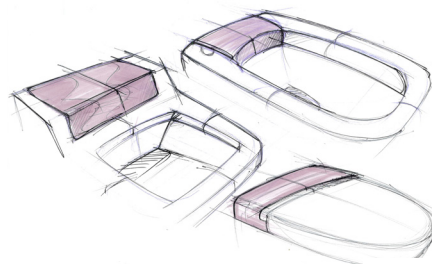
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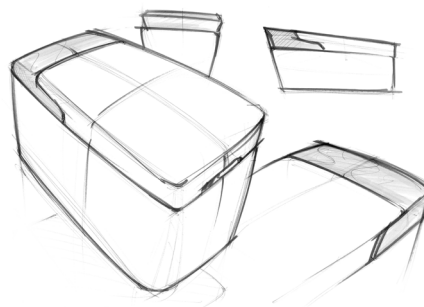
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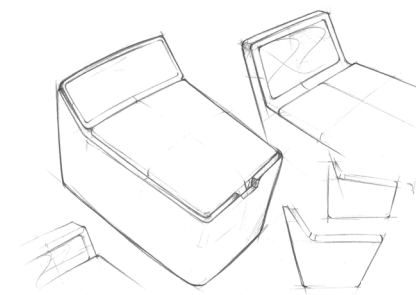
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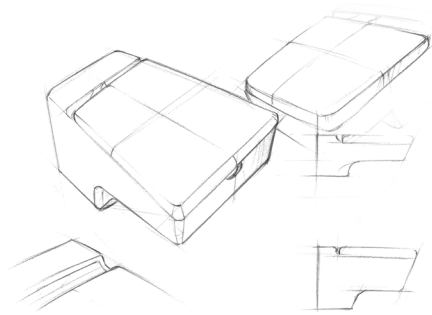
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078



079



080

Visualization

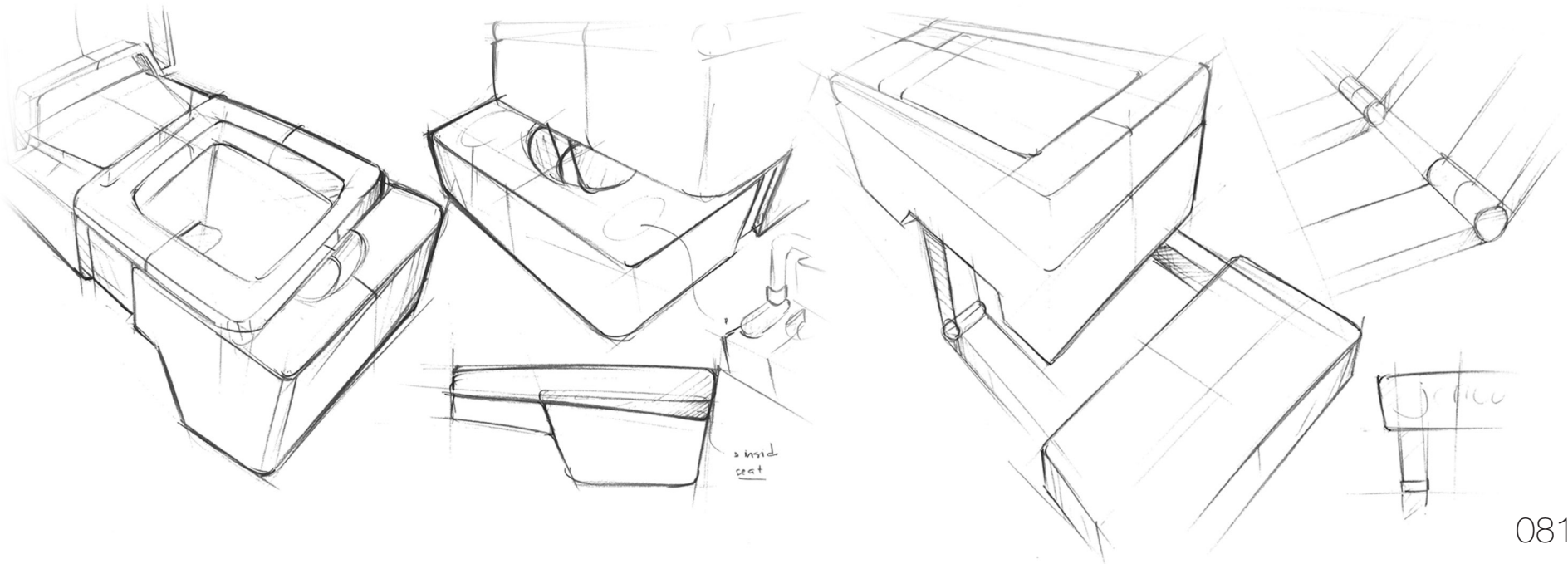
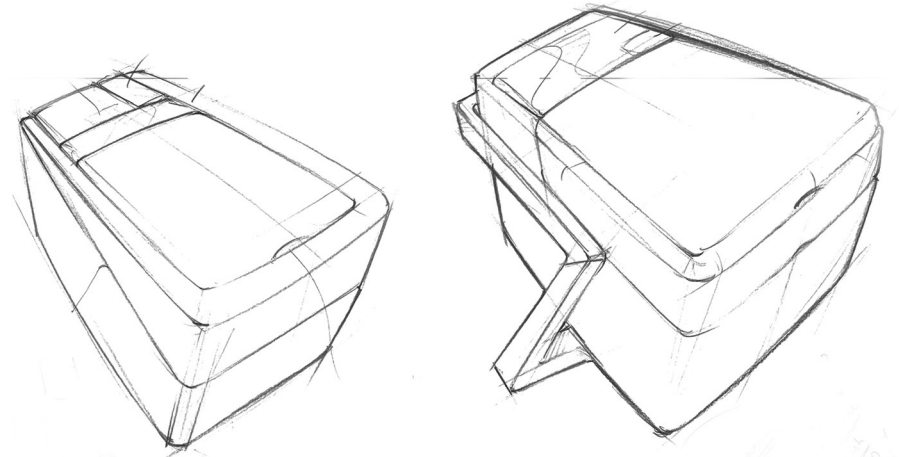
At the requirement of the designer leader, Claas Wellhausen, the development of conceptual for this product segment, only required the visualization of them with the use of hand tools, more specifically, sketches and photoshop.

This requirement was due to the need to generate concepts quickly, efficiently, and communicatively.

However, we can analyze the presence of visual elements in some of the concepts presented that contextualize the different “project direction” represent.

After the development and selection of the concepts to the next step of the design process, the visualization of the concepts applied with materials, textures, and interaction areas combined with interface graphics.

For the reason of confidentiality between the Studio F. A. Porsche and the Jomoo corporation, the visualization of the segments of product development in this stage of the project can not be present in this document.



081

Jomoo Smart Basin Mixer

Research

One of the tasks carried out in this project, Jomoo Smart Bathroom also went through the research, foundation, and idealization of toilet concepts that reflected the identity of a “SmartToilet”.

In order to understand what distinguishes a conventional basin mixer from an intelligent one, a market survey was carried out based on the main manufacturers and what are the characteristics that define them.

At this stage of the project, we can also see the application of “innovative” materials in this segment as well as the scientific base behind some approaches currently on the market.

During the research/ investigation process, we can verify the present patent in this product typology, such as:

- + Water regulators;
- + Color / graphic temperature elements;
- + Main structure;
- + Water hole exit;

These elements play a central role in their operation, as they give the user an intuitive and efficient reading of their handling.

Smart Basin Mixer

In order to be able to evaluate a product and its level of integrated “intelligence”, we have to evaluate which features are implemented in it and, consequently, what benefits these provide to the user.

We can see that a smart basin mixer has the following features:

- + Movement Sensor;
(allows the user to activate the product, without needing to physically interact with it.)
- + Light Effects;
(gives the user a visual chromatic reading of the water temperature when using it.)
- + Temperature / Quality Screen Information (shares information about water ownership)
- + Soap dispenser;
(Eliminates a step in the cleaning and sanitizing procedure associated with the use of this product segment, while also avoiding the waste of natural resources).



082

Configuration

In order to obtain a spectrum of the different configurations, currently present in the market, regarding the formal and functional aspects of the product segment in question, basin mixer, we structured a visual panel in which 7 configurations of this are represented.

Subtitles:

Image.083 _ Mono Basin Mixer;
Image.084 _ Infrared Basin Mixer;
Image.085 _ 3 Hole Basin Mixer;
Image.086 _ Tall Basin Mixer;
Image.087 _ Wall Basin Mixer;
Image.088 _ Incorporate Water Regulator;
Image.089 _ Floor Standing Basin Mixer.



Water Effect in Skin

In the various tables presented on this page, we can analyze the impact of water on the user's skin area.

Cold Water

When you wash your face with cold water, you will be able to get an instant freshness on your skin. Not only this, you might not know that cold water gives your skin a fairer tone.

Many of the top face wash brands recommend users to rinse off the skin with cold water after using facewash. This can be your best beauty secret after using cold water for a while to your skin.

Hot Water

Piping hot water can cause a heightened level of skin sensitivity after cleansing.

This can be especially unpleasant if you already have dry skin, but it can also be less than desirable for those with oily skin. If you have oily skin, your skin could respond to having its natural oils stripped by creating even more oil—leaving you looking excessively shiny as a result.

Soft vs Hard Water

“Water can be found with more dissolved minerals (making it hard water- with a high pH) or without a lot of minerals (soft water, with a low pH),” says Rachel Nazarian, a dermatologist in New York City.

Hard water has more minerals dissolved in it while soft water is often treated to remove those minerals.

Some of the minerals in hard water are not good for your skin. “Calcium is a mineral often found in hard water that’s particularly damaging to skin, and has been known to worsen conditions such as eczema, acne, or rosacea,” says Jeremy Fenton, a dermatologist in New York City.

“The heavy metals in some water—like iron, copper, lead, and zinc—may further interact with natural skin oils and cosmetic moisturizers to clog pores and lead to breakouts,” says Fenton.

“Ideally, pure water is right in the middle with a pH of 7, and when used to wash skin, it can disrupt the delicate barrier if it’s too acidic (with a lower pH) or basic (with a higher pH),” says Nazarian.

Coconut and Rice Water

You should know that coconut oil can remove many skin problems of ours.

If you are having breakouts or very sensitive acne prone skin then you should wash your skin with coconut water.

Rice water is amazing when you want to tighten your skin. It helps us to get rid of facial wrinkles.

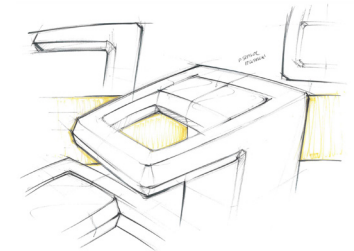
Rose Water

It makes our skin look glowing. Also, It opens the skin pores and polished the gaps. This helps your skin to breathe easily.

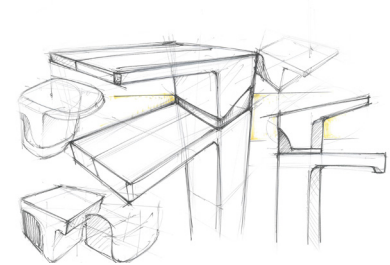
You can use it with a cotton ball to your skin directly. Adding it in a bowl of face pack can be a great idea as well.

Ideation

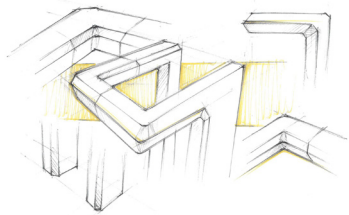
In an early stage of developing concepts we used the projection and visualization of manual tools, such as sketch, to manage quickly, simply, and efficiently the ideas to be implemented in the project in question.



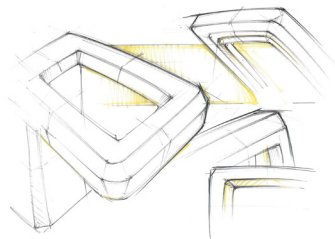
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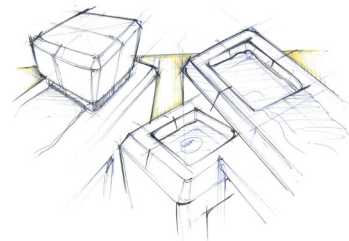
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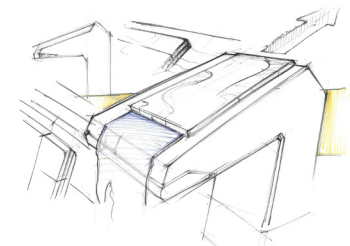
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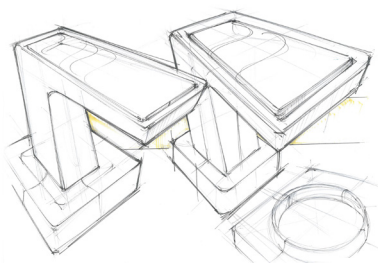
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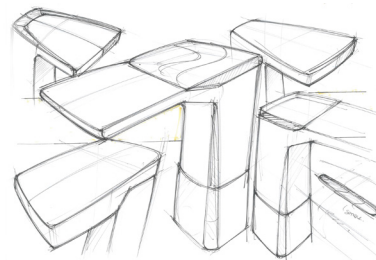
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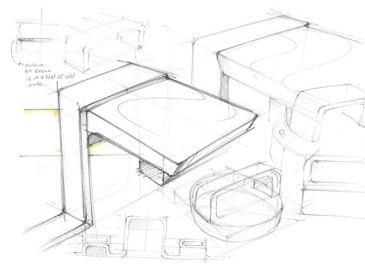
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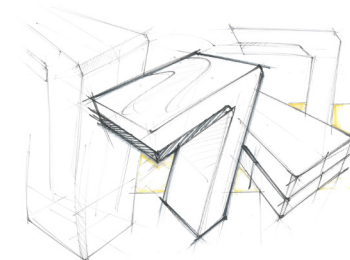
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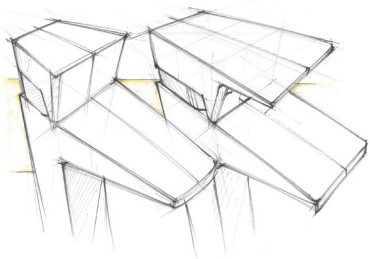
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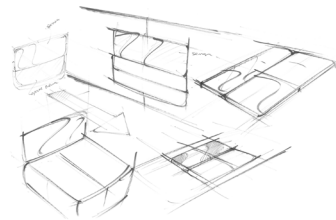
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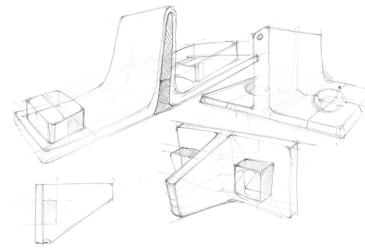
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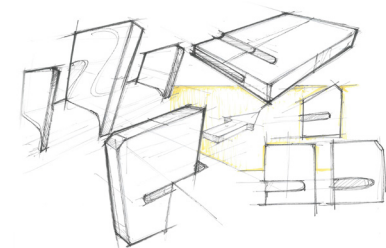
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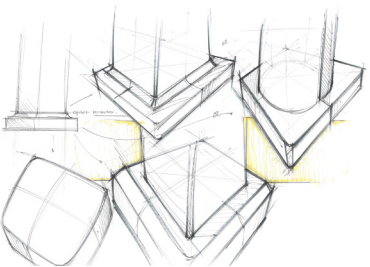
101



102



103



104

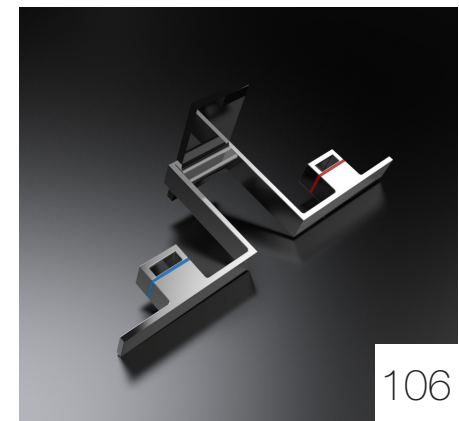
Visualization

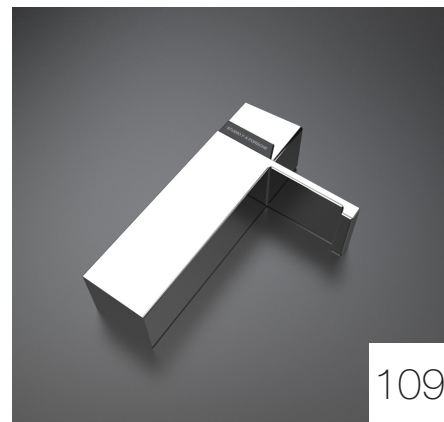
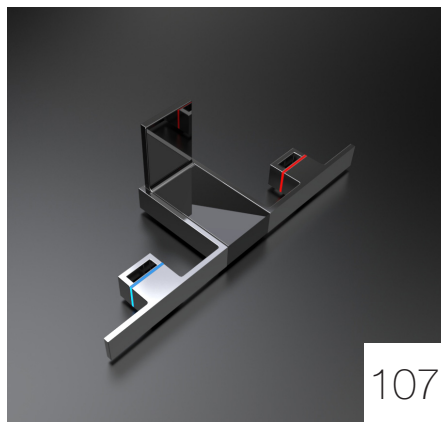
Once established the concepts represented in pages 84-86, we moved on to the modulation and respective rendering of the previously presented concepts.

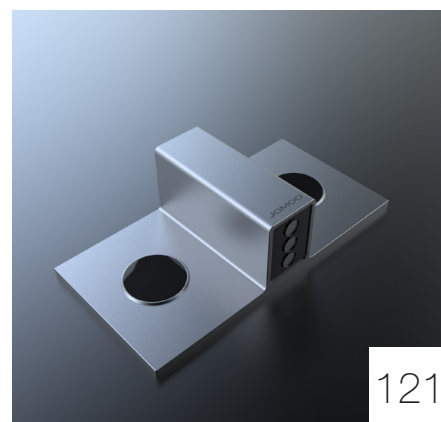
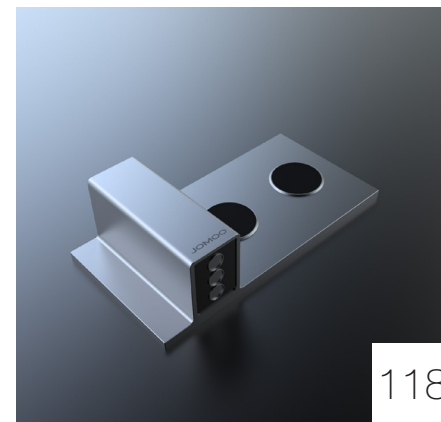
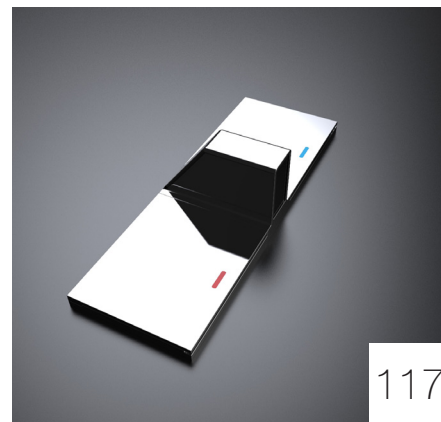
This procedural step allows obtaining a concrete and detailed reading through the application of materials and the delimitation of areas.

It is also possible for us to explore the functional and dimensional characteristics of the concepts presented.

For the realization of this procedural step, we use dedicated computer software for the modulation and respective rendering of three-dimensional objects, more specifically, Rhino 3D and Keyshot.







Jomoo Smart Regulator

Research

During the development period of the basin mixer, we noticed the existence of an external element that plays a fundamental role in the operation of the segment in question.

When analyzing the visual references on page 79, referring to the different types of basin mixers, we can see the integration of water faucet regulators and the respective temperature.

Currently, and based on a market survey of the principal's manufacturers, page 44, I notice the unbundling of the different features attached to each product, basin mixer, water dispenser, regulator, water flow and temperature regulator.

Throughout this project phase, we can see the presence of digital elements that provide the user with a quick reading of the informative character of the characteristics of the water he is using.

User Interaction

The use of a particular product/object has an impact on the daily life of its user, in which its existence purpose fulfills its needs.

In the creative process, as a designer and future user, we must be aware of external factors that may alter the features attached to it.

The application of this product segment is intended for a closed space with a high level of humidity and bacterization, requiring the need to implement formal aspects and materials for easy cleaning and bacterization without compromising the interaction between product/object and user.



123

Ideation / Visualization

We moved on to the modulation and respective rendering of the previously presented concepts.

This procedural step allows obtaining a concrete and detailed reading through the application of materials and the delimitation of areas.

It is also possible for us to explore the functional and dimensional characteristics of the concepts presented.

For the realization of this procedural step, we use dedicated computer software for the modulation and respective rendering of three-dimensional objects, more specifically, Rhino 3D and Keyshot.

The implementation of graphical values is also relevant in this step so that the customer can look for a photorealistic product with chromatic and commercial value (branding).



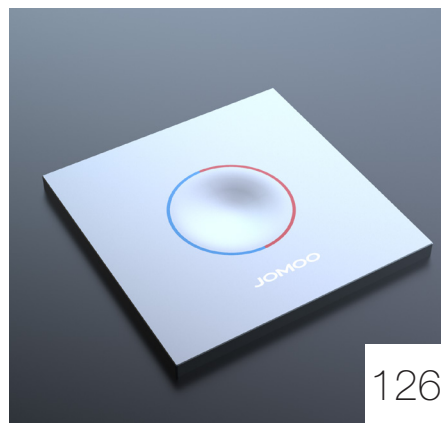
124



129



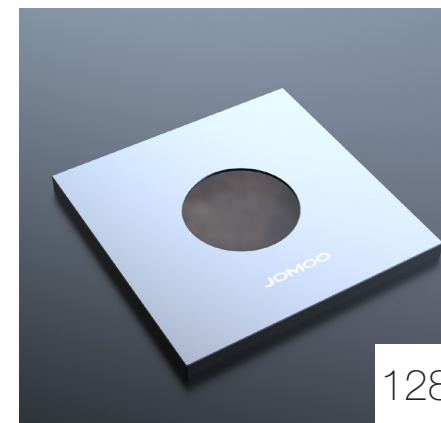
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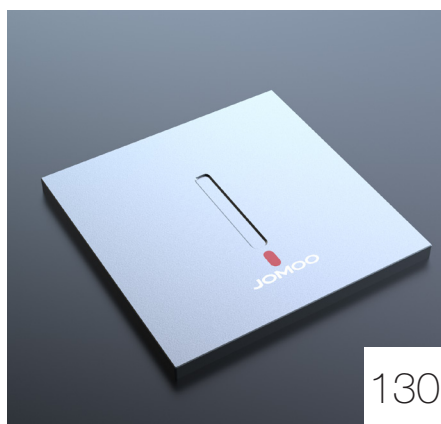
126



127



128



130



131



132



133

Conclusion

Being an industrial product design, this was the first approach to a product segment of this kind.

The opportunity to intervene in a furniture segment like this allowed me to expand my knowledge on this sector, learn the requirements needs and the importance of design orientation to provide a based object to the rest of the product segments _ Smart Vanity (pages 53-59)

Into a more product segment, the intervention in this product was fundamental based on innovation, details and materials application to provide a “new perspective” of smart toilet.

Aspects like product functionally, user experiences and healthy -concerns where the main focus of this series of ideation.

The importance to implement discrete design elements based on visual references provide form previous concepts by the team-members allowed me to understand the importance and impact of this seamless details to reach a cohesive connection between products. Smart Toilet (page 62 -74).

As the last intervention in the ideation and concept developing phase, the smart basin mixer was a point of reflection and application of the values learn on the previous product segments.

A small product like this has huge importance when implement with the rest of the product segments requiring a more detailing approach to the shape and functionality.

Concerns like the cleaning process and user understanding were highlight with the material application and product visual reading. _Basin Mixer and Basin Mixer Regulator (pages 76-91)

Morita Dental Chair

“Simple shapes but high attention to detail”

Adam Bieta_Senior Designer

Morita Group

The Morita Group is one of the most renowned manufacturers of technical equipment in the health field in the world, the principal supplier of X-Ray and endodontic equipment covering a spectrum of products from lasers and turbines to endodontic preparation and measurement systems.

Founded in 1916 by Junichi Morita based on its guidelines in highest possible precision and product quality, as well as fair commercial relations with customers.

The company has a close connection with dentists and doctors to develop its products based on the experiences and feedback of the users of this product.

At the customer's request, this dentist's chair should be inspired by its antecedent, the Morita T500, with a more accessible price.



134

This project was in the selection/evaluation process when I arrived at the studio as such my project intervention was out of support and refinement of 3D and visual content to offer the client a realistic visual image of the product in question.

My intervention in this project consisted of the following steps / functions:

- + 3D Modeling (definition of elements in 3D files)
- + Product Visualization (visualization and respective rendering of 3D files);
- + Post Production (details of image details);
- + Client Presentation (structuring and respective presentation of the concepts performed).

**3D
Modeling**

**Product
Visualization**

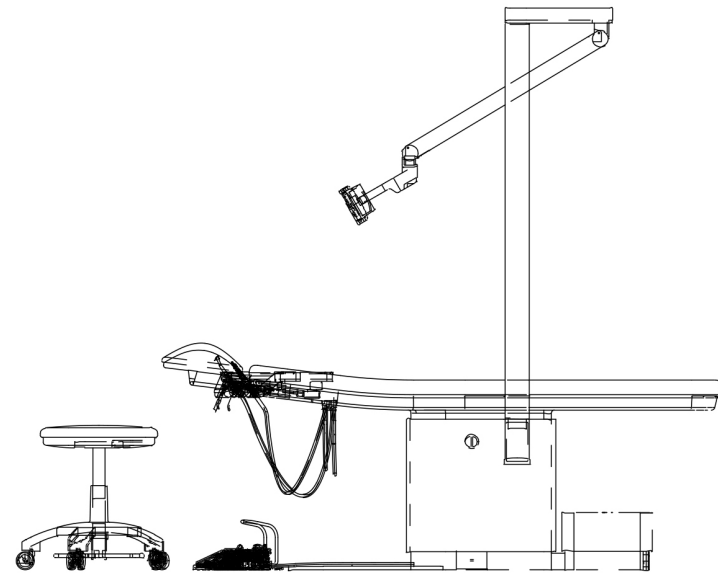
**Post
Production**

**Client
Presentation**

3D Modeling

Using tools dedicated to the creation and development of the CAD file, we went on to edit the file previously developed by one of the studio members and make the necessary changes, implementations and adjustments to give the product/object/concept realism and accuracy of elements.

The software requested and used in this design phase was Rhino3D.



135

Product Visualization

After making the necessary changes, interventions, and implementations to the 3D / CAD file, we started the process of visualizing the products in question with resources to dedicated tools, manipulating one or more files in a unification of elements (materials, textures, lights, and scenarios) to enhance the user experience.



136

Post-Production

After completing the rendering process and converting the 3D files to JPEG / PNG files, the step of detailing and highlighting details with image editing software, more specifically, Photoshop, started.

This step allows you to apply details, such as lights and shadows in specific areas that highlight formal aspects of the product in question, attributing a reliable approximation of reality.



137

Client Meeting

Structured the presentation to demonstrate to the respective client, Morita Group, the team involved in the project holds a meeting to study and practice theoretical and technical aspects to be highlighted.

The presentation of the project carried out has an explanatory and descriptive character, consisting of an exchange of inputs and feedback from both parties.

This presentation, therefore, consists of a delimitation and definition of concepts by the client to be further investigated by the intervening team.



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Conclusion

Although the intervention in this project in question was periodic and of a technical nature, it is extremely enriching.

In this project it was possible to understand the necessary requirements to be fulfilled in relation to medical product segments, the importance of the constant exchange of information between design departments, Studio FA Porsche and Morita Design Team, applied post-production interventions that allowed to present to the prior realistic representation of the project in question.

“Simple shapes but high attention to detail”

Adam Bieta _ Senior Designer at Studio F.A. Porsche



139

Mpiano Ipad Holder

**“The solution must be a
in-house production**

Christian Schwamkrug _ Design Managment

mPIANO

Alpha Piano GmbH is an Austrian company responsible for the creation and development of musical instruments with assured technological value, exclusive design with the singularity of having a 97-key keyboard.

Currently, it offers 4 musical products on the market:

The ALPHA GRAND is a unique musical equipment, in which it transports the past into the future, with the minimalist elegance of Northeastern Europe and Scandinavia implemented with the latest technology from Silicon Valley.

The ALPHA STUDIO is simply unique, built by hand based on the high standards of the manufacturing processes of traditional pianos.

The ALPHA TOUR is designed based on the concept of mobility, compact, and easy to transport with the best possible sound quality.



Studio F. A. Porsche and Alpha Piano GmbH have a longstanding relationship, in which both worked side by side in the creation and development of unique products refined by an exclusive design.

The design intervention, therefore, consists of analyzing, developing, and implementing a support system for users digital devices, more specifically, mobile devices, which also reflects the ideas of uniqueness, exclusivity, high-end present in all musical products of the company Alpha Studio GmbH.

This project, therefore, has requirements to be fulfilled defined by managing director and design leader, Christian Schwamkrug, such as:

- + Adjustability;
- + Usability;
- + In-House Production;
- + Off-the-shelf solution.

**Tecnical
Solution**

**Product
Visualization**

**Design
Restriction**

**Client
Presentation**

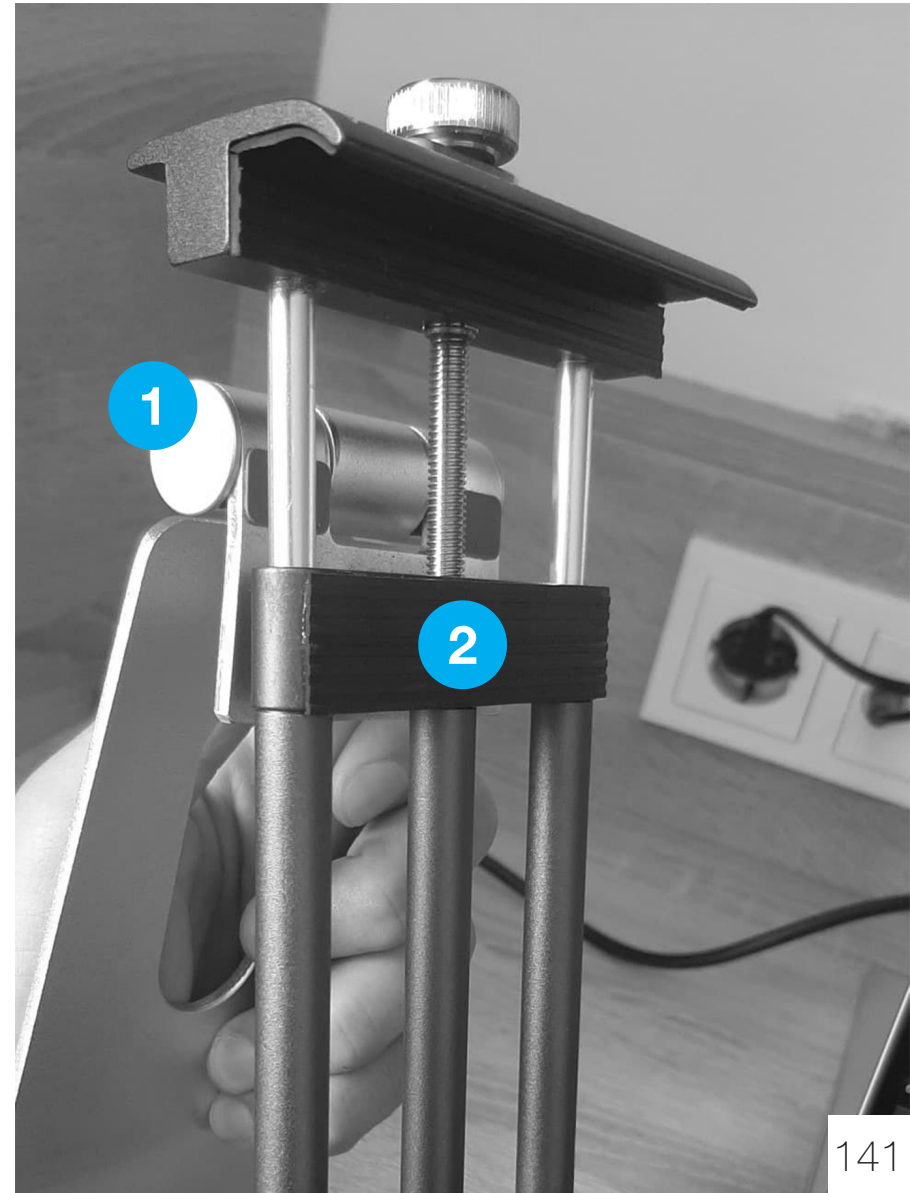
Ipad Holder

In order to be able to analyze and comply with the requirements imposed at the briefing, one of the “iPad holders” was given to us by Alpha Studio GmbH, applied to mPIANO.

This product in question consisted of the “merger” of two products on the market:

- 1- Apple Ipad Holder
- 2- 9.SOLUTIONS Tablet Holder

After receiving the assigned product, we carry out a technical analysis of the product in order to check for any patent gaps.



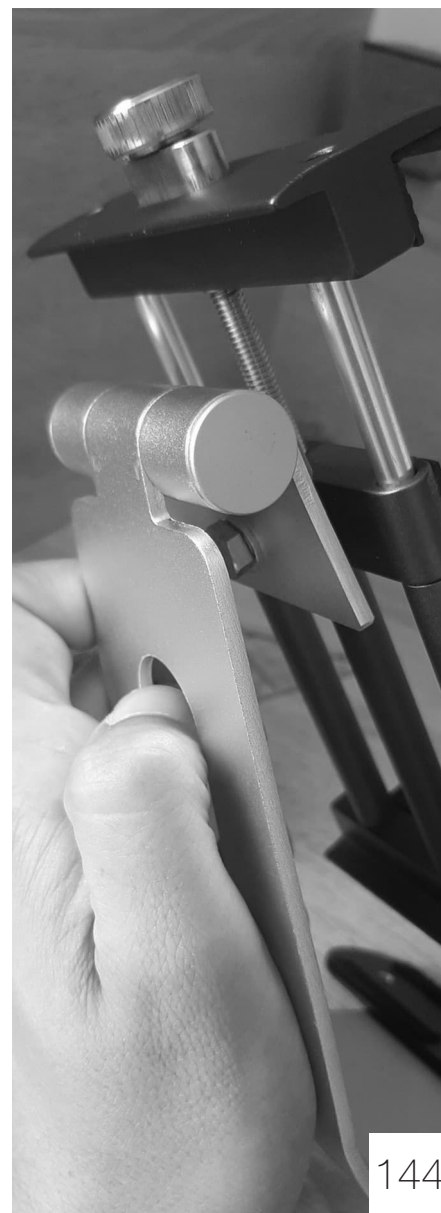
141



142



143



144



145

Off-the-shelf Solution

One of the main requirements, previously presented, imposed by the briefing, is the application of “off-the-shelf” solutions.

This terminology is defined by the immediate availability of a product, not requiring any specification, making its application viable for different areas and functions viable.

Based on this terminology, we conducted a 1st market research on existing solutions applied to segments of products identical to the one we intend to develop, more specifically, iPad / iPhone / phone holder.

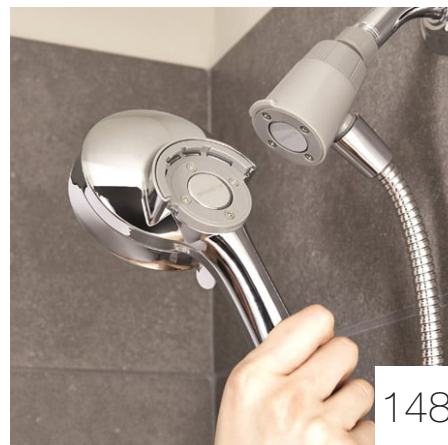
In order to explore the most diverse existing solutions, we carry out market research, directed to mechanical solutions that can be applied in the various areas identified in the technical analysis.



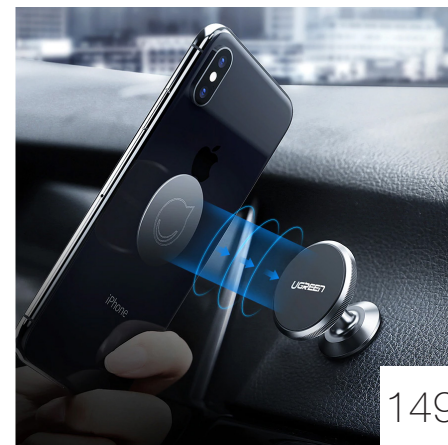
146



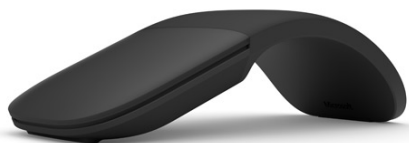
147



148



149



150



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152



153

Technical Solutions

Based on the research previously carried out, represented on the pages 110-111, four concepts developed that offer a different mechanical solution, that fulfills the requirements imposed by briefing and performs the desired functions for the product in question.

It is capable of supporting a mobile device without compromising the functional and aesthetic aspects of the product attached to it (mPiano).

The 4 concepts consist of:

Image 154 _ Telescopic system with 3 supports (the basic concept of the solution presented by the client)

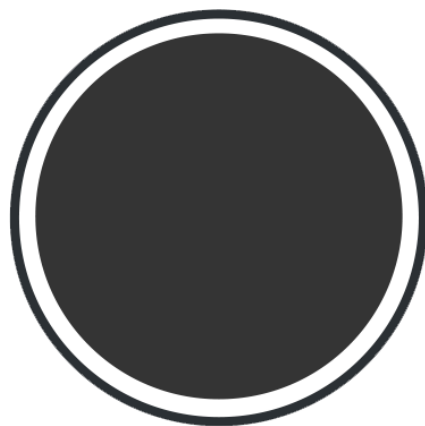
Image 155 _ Telescopic system with 1 support

Image 156 _ Suction system

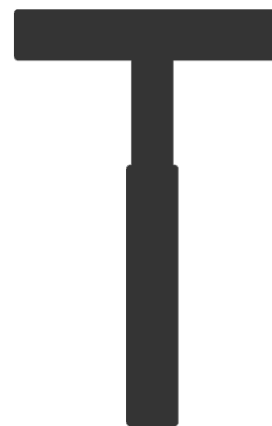
Image 157 _ System using a magnet.



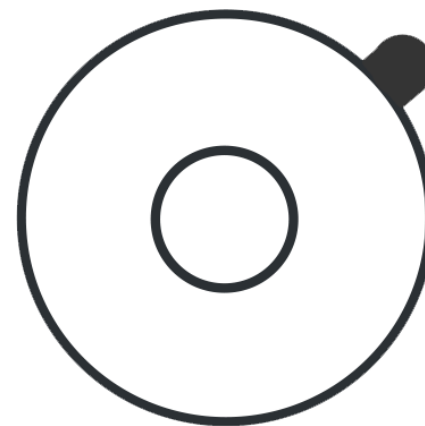
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155



156



157

CMF

“Color Material Finish” is an emerging design area dedicated to the study and application of colors, materials, textures, and finishes in different areas of design (industrial, consumer goods and electronics, fashion, transportation).

This area of research and development has a great impact on the consumer, as these elements arouse the emotions and moods of its users.

Based on this field of action within the design process, in the course of the project development, chromatic and textural values were explored with the implementation of visual branding elements, more specifically icons and logos attached to the company.



159



160

Conclusion

The development of client projects with constraints like the one presents by the clients was truly educations and stressful at the same time.

This type of constraint allowed us to explore design in a new way where the development product is not a sacrifice because of the client budget but adapted without losing the preposing of its existence.



161

Haier REF Project

**“The goal is to creat a line of elements
that can be re-cognized as Haier Product”**

Henning Reiseler

Haier

Considered as a multinational of home appliances and consumer electronics products, it has its headquarters in Qingdao, China.

Responsible for designing, developing, producing, and marketing its products, it has in its portfolio a wide range of products (refrigerators, air conditioners, washing machines, microwave ovens, cell phones, computers, and televisions).

Owner of 7 brands present across the globe (Haier, Casarte, Leader, GE Appliances, Fisher & Paykel, Aqua, and Candy), becoming the principal manufacturer and distributor of home appliances for 10 consecutive years.

This project consisted of the development of an appliance, more specifically, a refrigerator, based on a concept of “Food Landscape “ which communicates “freshness of food” directed to the premium segment.

The requirements imposed at the briefing by Haier:

- + Product line that meets the criteria of Chinese consumers.
- + Corresponding with the Chinese Market product status;
- + Characteristic style (Signature Elements);
- + Ability to scale to medium / low category products.

The intervention in this project consisted of the development and implementation of graphic-visual elements evident in diversifying by-products attached to the base product under development.

These graphic elements give the product under development visual and textural richness of informative character for the consumer/ user, allowing a practical and intuitive reading of the different areas attached to it.

**Graphic
Solution**

**Signature
Elements**

**Brand
Element**

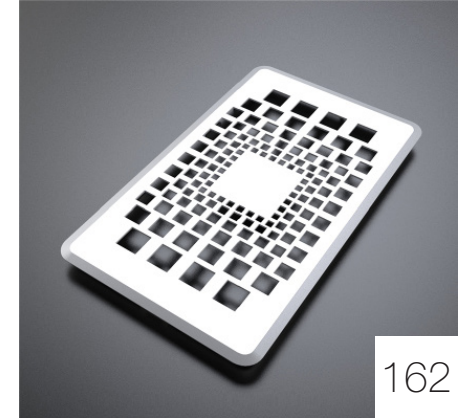
**Product
Visualization**

Ideation / Visualization

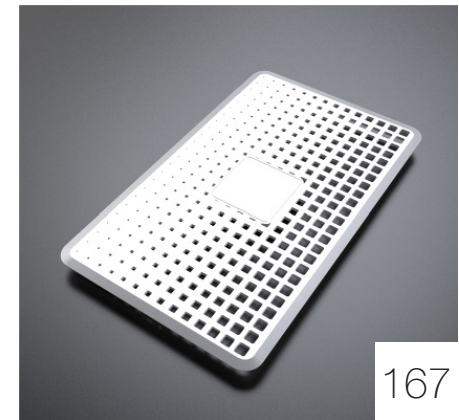
One of the products attached to the refrigerator developed has the function to keep the temperature inside estable and cancel humidity levens.

The geometric shape based on all the concepts presented, square, is the result of research carried out by the team involved in this project.

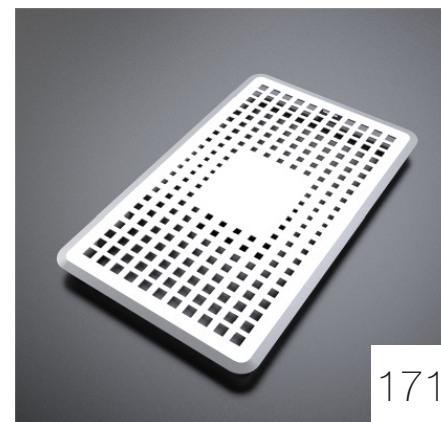
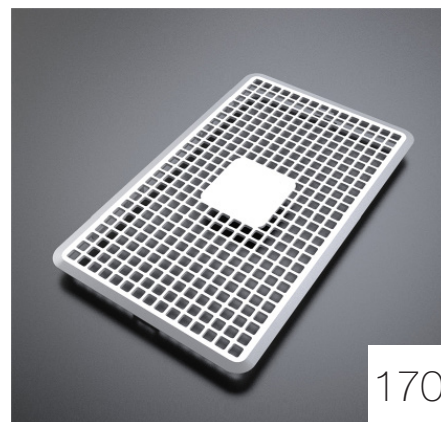
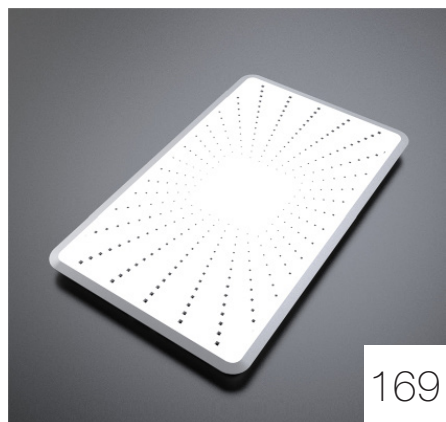
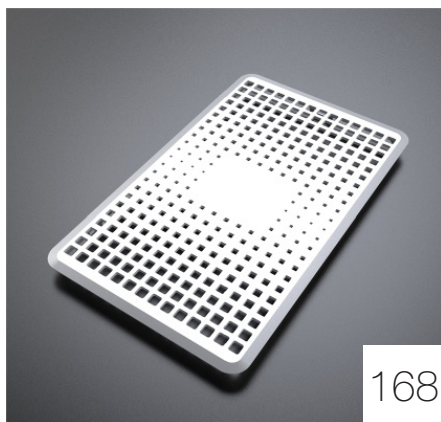
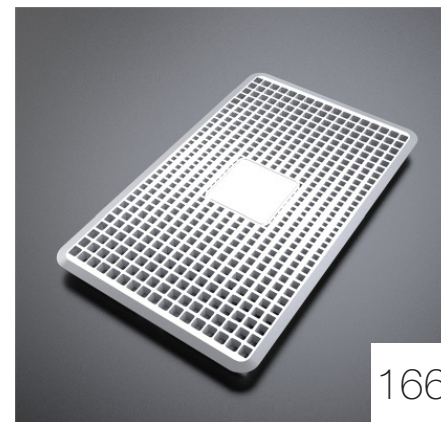
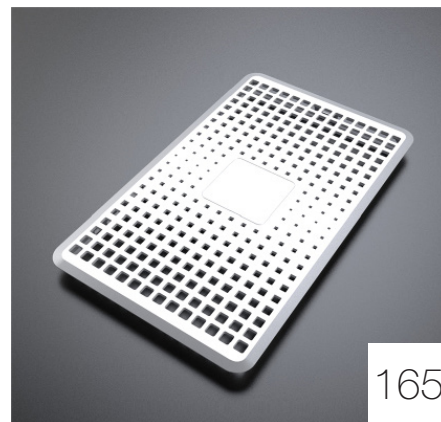
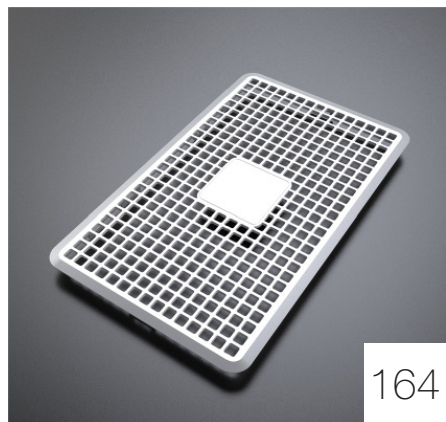
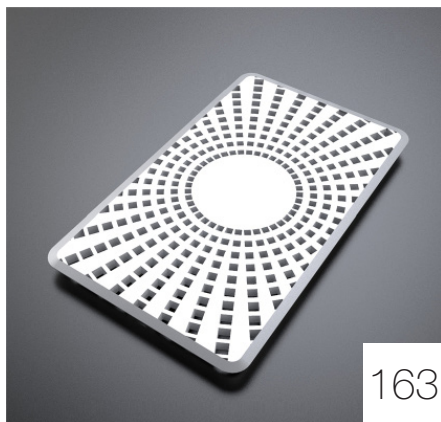
This reflects the establishment and coexistence between the brand and the products attached to it, becoming such a characteristic element, signature elements, creating a visual link between the consumer and the brand.

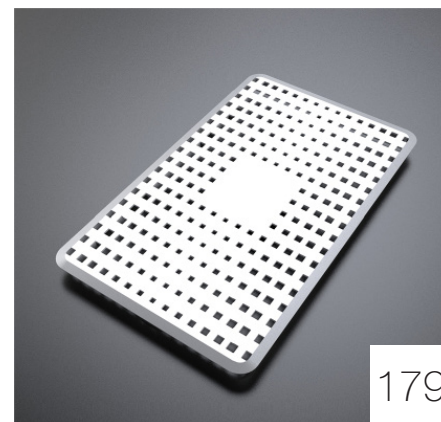
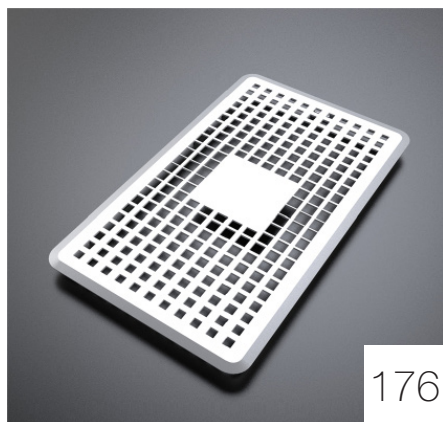
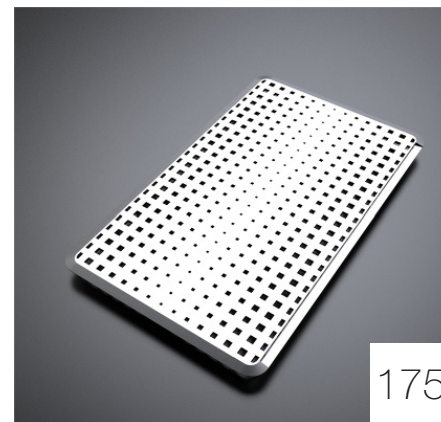
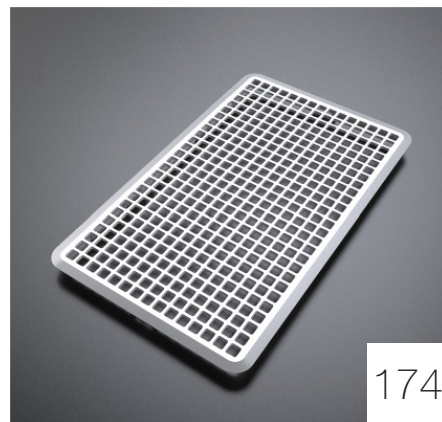
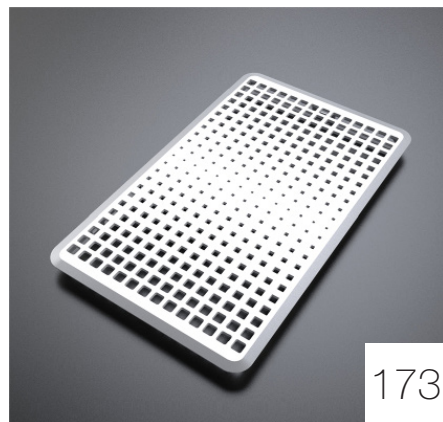
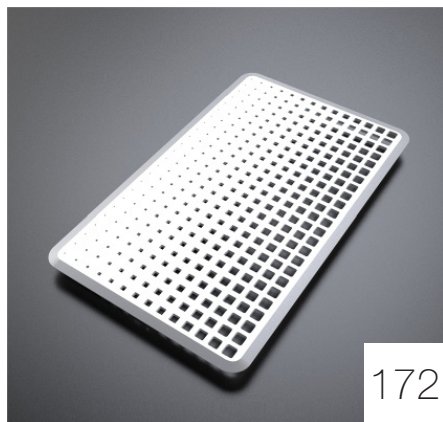


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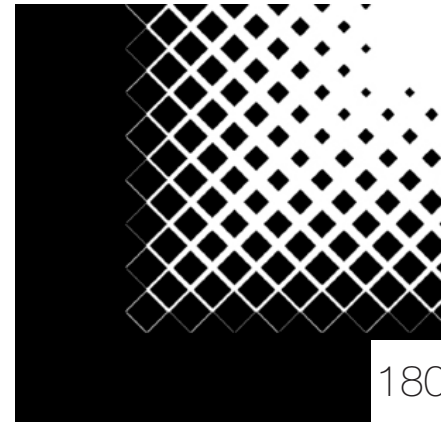
Grafic Developement

In this product, it was required the development of a graphic pattern solution to implement in different areas of the product.

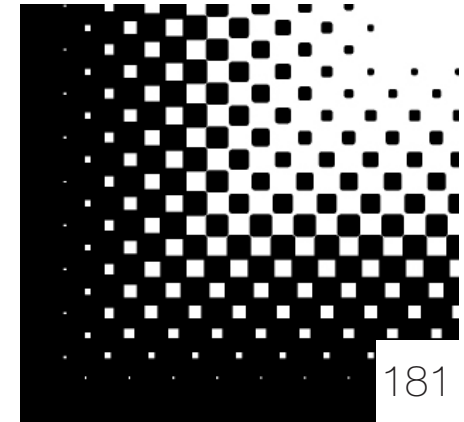
These elements are present in strategic points/areas of this type of product with a functional purpose:

- +Direct the user-eyes to target places;
- +Hide scratches;
- +Gradient perspective between materials implements;
- +Separate compartments.
- +Delimeted specific “food areas” .

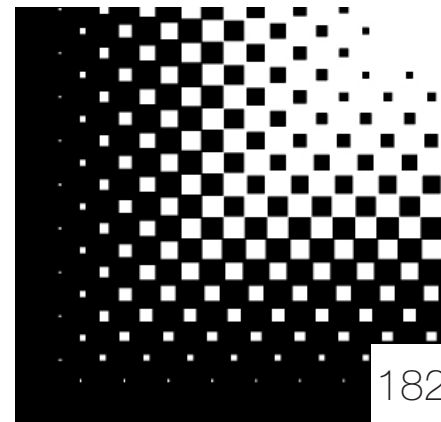
These elements also fundament, strengthen, and connect the interior and exterior sides of the product.



180



181



182

Haier GBL Project

**“The Product must sustain
the Asian user needs”**

Henning Reiseler

Haier

Considered as a multinational of home appliances and consumer electronics products, it has its headquarters in Qingdao, China.

Responsible for designing, developing, producing, and marketing its products, it has in its portfolio a wide range of products (refrigerators, air conditioners, washing machines, microwave ovens, cell phones, computers, and televisions).

Owner of 7 brands present across the globe (Haier, Casarte, Leader, GE Appliances, Fisher & Paykel, Aqua, and Candy), becoming the principal manufacturer and distributor of home appliances for 10 consecutive years.

The main objective of this project is to project the brand values for a line of “free-standing” domestic products implementing the following key points:

- + Global design strategy approach;
- + A consistent design language;
- + A consistent UI / UX principle;
- + Typical visual signature element;
- + A series of product archetypes.

This project, in particular, explored several tools intrinsic to development, thus going through 5 stages:

Understanding & Insights:

+ Development and implementation of questionnaires for global sales teams as well as intervening regional marketing leaders.

Analyzing & Synthesis

+Synthesis of questionnaire and interviews;
+Global competitors scan
Social-culture trends;
+Lifestyle trends;
+Commonality & difference of global market.

Strategy & Application

+World of style overview integrated with Haier basic UI design principle.

Concept & Developing

+Design ideations;
+Initial proposal of global design VBL;
+Signature design elements;
+UX-IX design principle application;
+CMF Design strategy;
+Design development and design refinement;
+Design language & principle;
+Mock-up guide;
+Material samples.

Mock-up & Final Presentation

+3D data refinement;
+Material samples;
+Mock-ups;
+Final presentation.

Brand Language

In this project, the main focus was on restructuring the brand, to reposition itself in the world market as the main manufacturer of domestic consumer products based on strategic values such as:

- + The Brand Position;
- + The Brand Promise;
- + The Competitive Relationship;
- + The Approach Locations;
- + Customer Relation and Needs;
- + Company Portfolio;
- + Product Integration;
- + Market and Channel Distributions.

These strategic values play a key-role in the brand-product-consumer relationship, rewarding loyalty based on principles defined by the same.

All strategic values are reflected in the products / services developed by the brand to guarantee a holistic experience.

**Design
Principals**

**Design
Atributtes**

**Design
Codes**

**Design
philosophy of a
brand**

**Colour;
Material;
Finish.**

**Character;
Struture;
Shapes.**

**Signature
Elements;**

**Global Brand
Language
(GBL)**

Matrix

After conducting a series of interviews and questionnaires, both for brands/companies and individuals, following a phase of research and analysis of brands and, consequently, integrated products/services in the “assured value” market due to previously mentioned aspects (page 130-131), such as :

- + Bosh;
- + Apple;
- + Samsung;
- + Siemens;
- + AEG;
- + Artemind;
- + Dyson;
- + Fotelli;
- + Miele;
- + Mijja;
- + Google

among others...

In order to visually structure the values presented on page 131, based on the research carried out, we developed a graphic / matrix of the directional properties to be applied in the reformulation of the brand/ company identity in question, more specifically, Haier.

This matrix was supported by visual images but for “confidential” reasons they can’t be present in this document.

The information present in this graphic is based on the document “20200604 Haier GBL Matrix Poster”.

Brand Promise	Design Attributes			Design Codes		
Core Values	Charater	Composition	Shapes	Charater	Composition	Shapes
Care	Guiding	Visual Symmetry	Bordered Areas	Horizontal Lines	Grid-based graphics	Square Shapes Pattern
Health	Harmonious	Integrative	Soft Transition	Intersecting Blocks	Elevate importance elements	
Inspiraction	Inviting	Natural Mapping	Presenting Angle	Fading towards the interface	Adapted background with white elements	Gradient with Patterns
Smartness	Sorted	Low Complex Volumes	Straight Impression	Finishing Contrast	Icons inside square shapes	Aligned to ID

Signature Elements

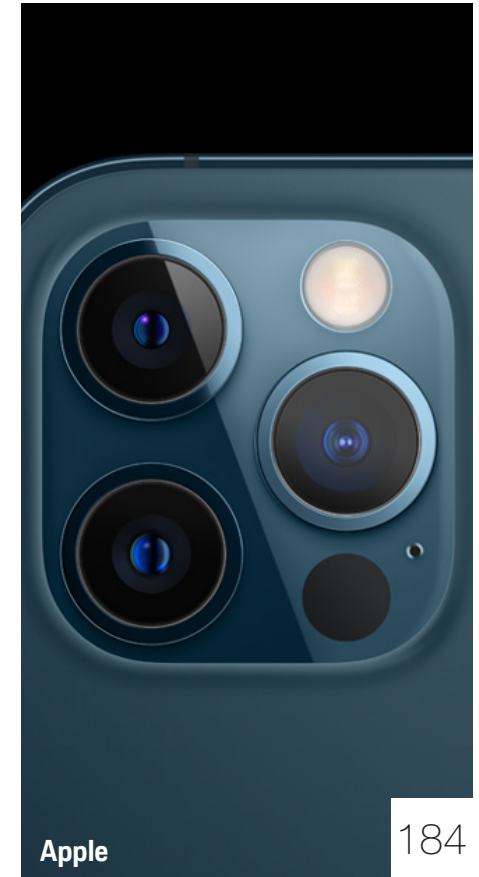
This research subject is a fascinated interpretation of “how” design has a huge impact connecting people and products/services in a way where brands can distinguish themselves from the competition.

This topic, in a personal interpretation, was a huge power under the consumer/user habits where users/consumers can distinguish a product, not by the logo but different elements present in a portfolio of the brand.

These elements present in the products/services can have a multi-purpose function, it can be esthetic without compromise the function or it can be purely functional.

They can have an important function in distinguishes product segments based on the target group defined for the specific product.

In order to understand this subject of research, as a team, we developed a series of research of “signature elements” present in some well-known brands.





Bosh

185



Samsung

186



Bang & Olufsen

187



Dyson

188

Product Segments

The line of products submitted to implement the “Global Brand Language” consisted of a total of 6 products inside the segment of the free-standing appliances.

**Heat
Pump**

Oven

**Washing
Machine**

Fridges

Freezer

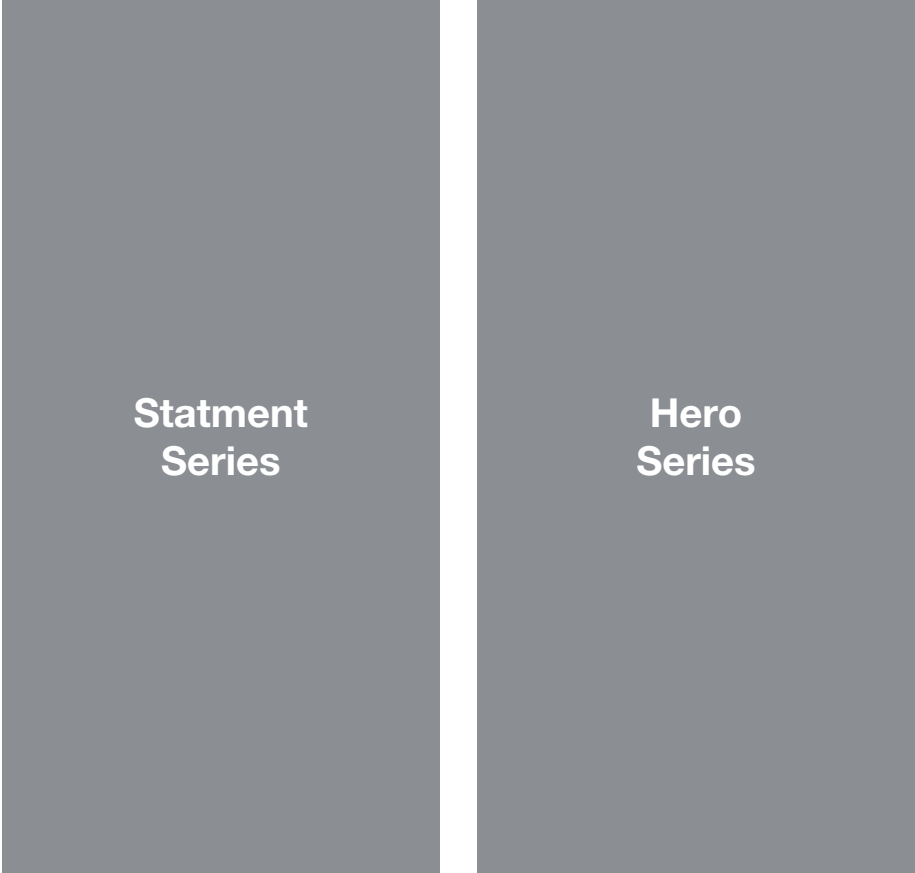
**Water
Heaters**

Product Line

The project initial briefing request the developing of 2 separate concepts based on distinct market segments:

The Hero Series has a design direction for the mass-marketed target. The Statment Series has a design premium direction.

This two distinct segment respects the holistic customer experience combined with the brand design language defined in pages 130-133.



**Statment
Series**

**Hero
Series**

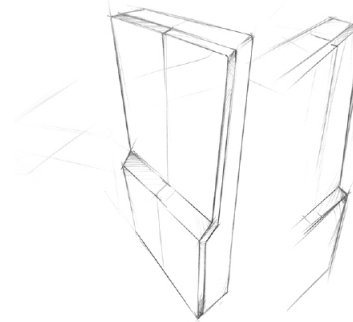
Ideation

The ideation process of developing the concepts based on the matrix representation on page 131, was split into groups within the team.

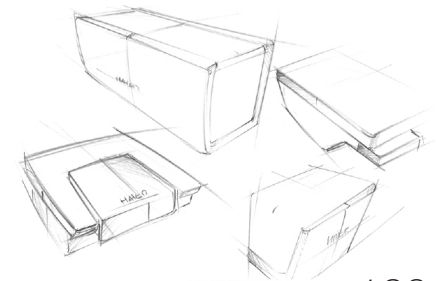
It was assigned to develop a series of concept for the “Statement Series” and the “Hero Series”.

The initial phase of the ideation process started with the development of the concept with manual tools, more precise, sketches, in a way to generate simple, quick, and efficient ideas to present to the team.

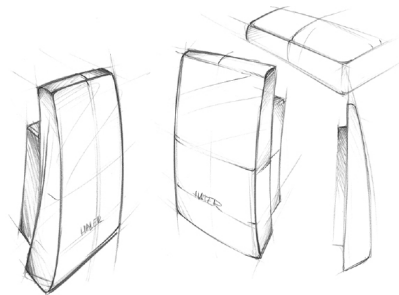
A total of 20 concepts were developing, present, and discuss within the team before moving to the next step.



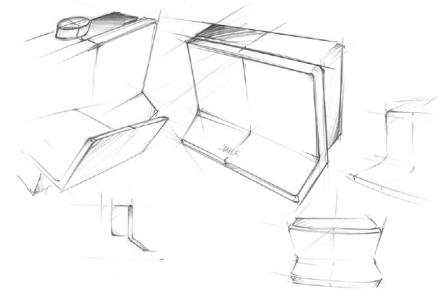
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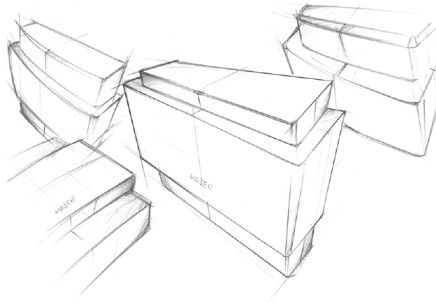
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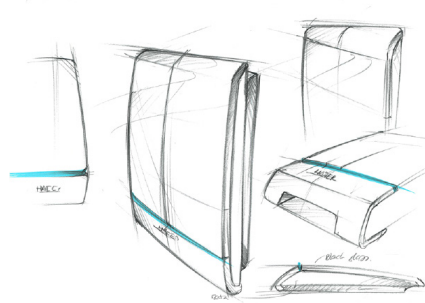
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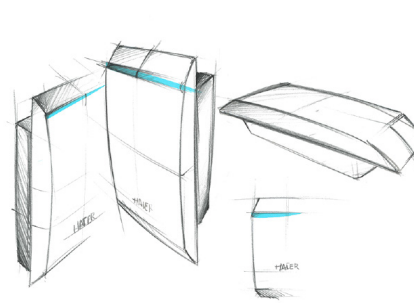
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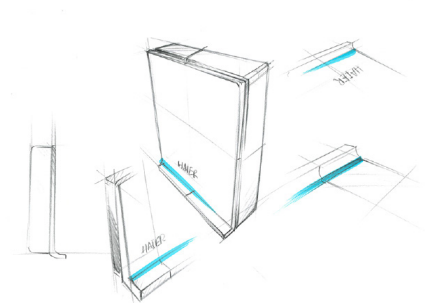
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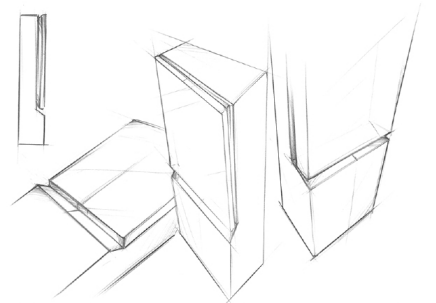
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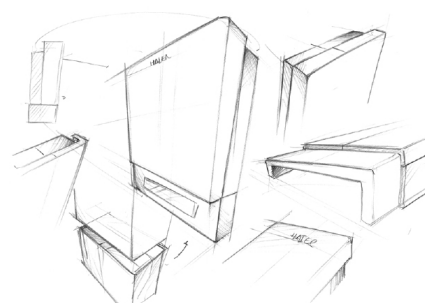
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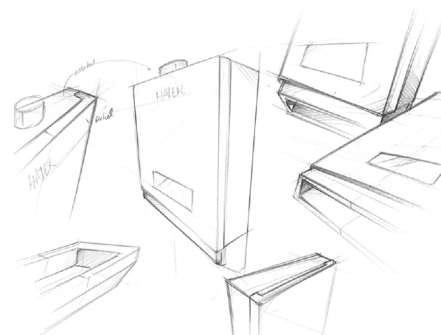
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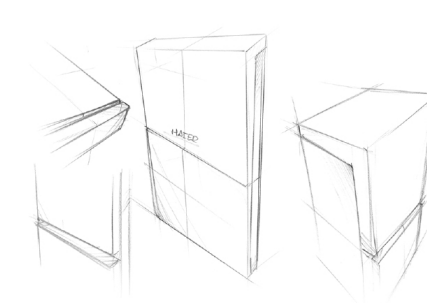
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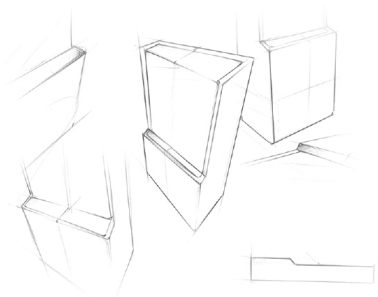
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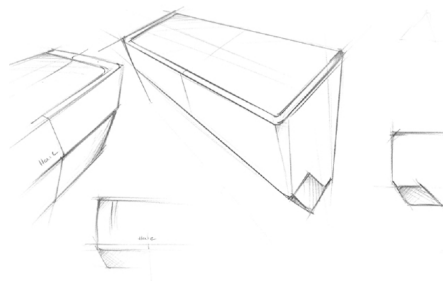
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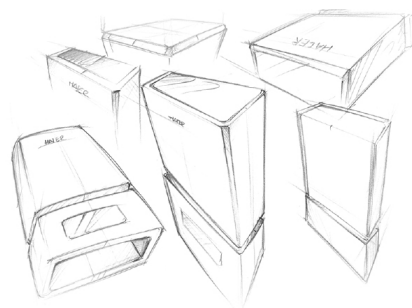
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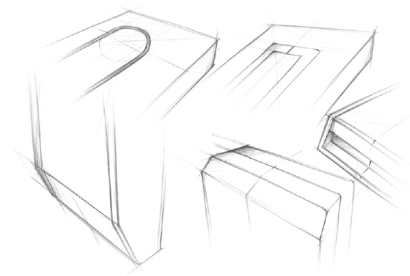
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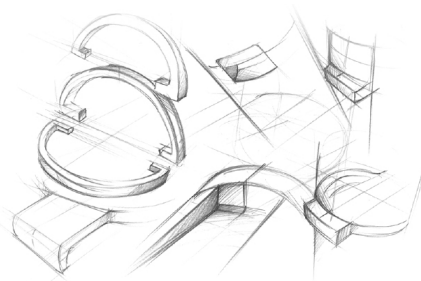
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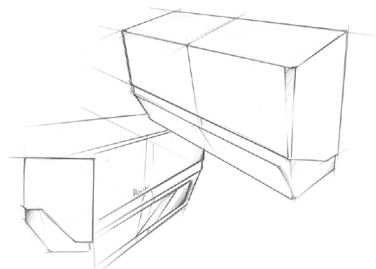
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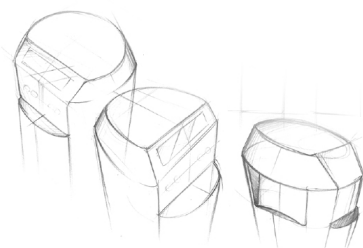
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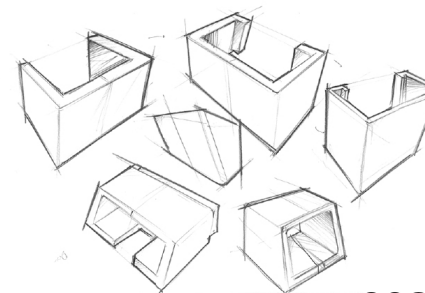
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Visualization

After the development and selection of the concepts to the next step of the design process, the visualization of the concepts applied with materials, textures, and interaction areas combined with interface graphics.

For the reason of confidentiality between the Studio F. A. Porsche and the Haier Group, the visualization of the 2 segments of product development in this stage of the project can not be present in this document.

Conclusion

The opportunity to integrate the team assigned to this project allowed me to understand design in a way that transcends the physical and functional interception of its purpose.

The research phase was a learning experience in how brands and design work together to develop a great product that transcends the needs of the user, creating a relationship with the brand based on the values represented in physical elements.

More than creating a product, the design has fused with brand companies in a relationship where visual and physical aspects are the base communication system.

Porsche Design Perfum Bottle

**“Keep the product estetic without
compromisse funcion”**

Christian Schwamkrug _ Design Managment

Porsche Design

Founded in November 2003, subsidized by the Porsche AG group, its activity based on Studio FA Porsche, in Zell am See, located in Austria, which also works in the field of industrial design and product design for brands such as Porsche Driver's Selection.

Based on an unequivocal design philosophy: optimizing functionality, in which the reduction of form to the essential, reformulated concepts in an exhaustive search for new solutions, represented in unique design objects with aesthetically attractive formal language.

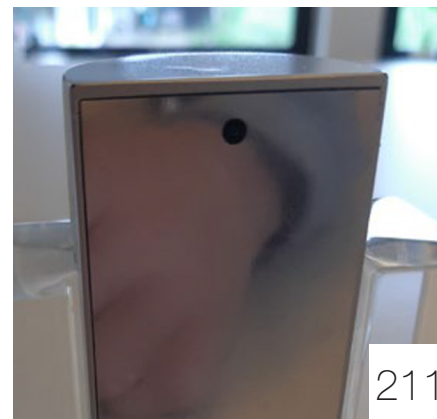
Porsche Design explores diversified fields, from the textile area, consumer electronics products, cosmetics, and watchmaking, thus offering the consumer a wide range of products of excellence and quality.

Lock Syteme

This project was present by managing director and design leader, Christian Schwamkrug, at a time of clarifying ideas and sharing feedback.

When presenting a future product for the “ Porsche Design ” brand, more specifically the perfume container, the team of designers present in the studio identified a flaw in the product in question, more specifically in the internal fluid retention mechanism.

When identifying this “gap”, a brief exchange of ideas followed and possible solutions that could save functionality without compromising the aesthetic and formal language of the product, taking into account possible scenarios of exposure/use thereof.

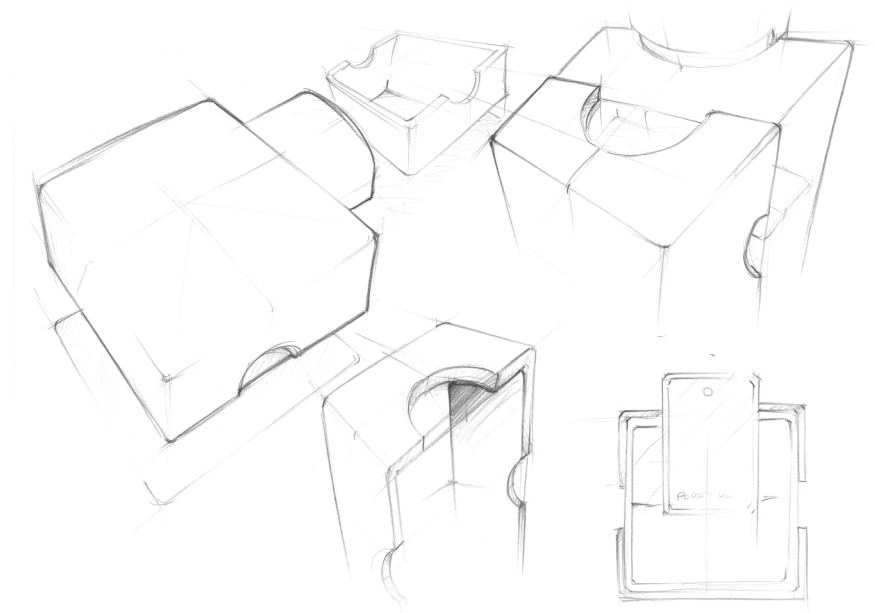


Skecthing/ Visualization

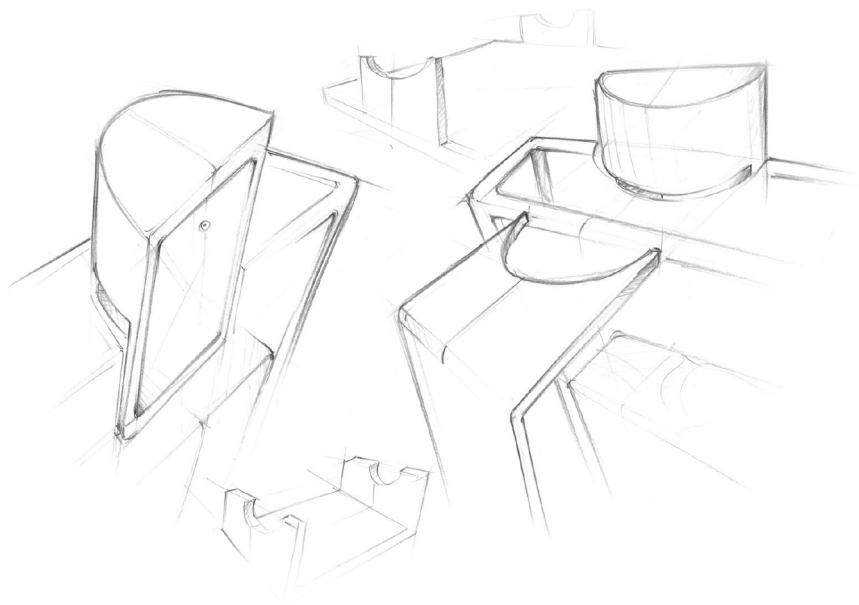
In an early stage of developing ideas, projection, and visualization using manual tools, such as Sketch, was used to manage quickly, simple, and efficiently the concepts to be implemented in the project in question.

A total of 3 concepts developed based on imposed requirements previously presented on pages 144-145.

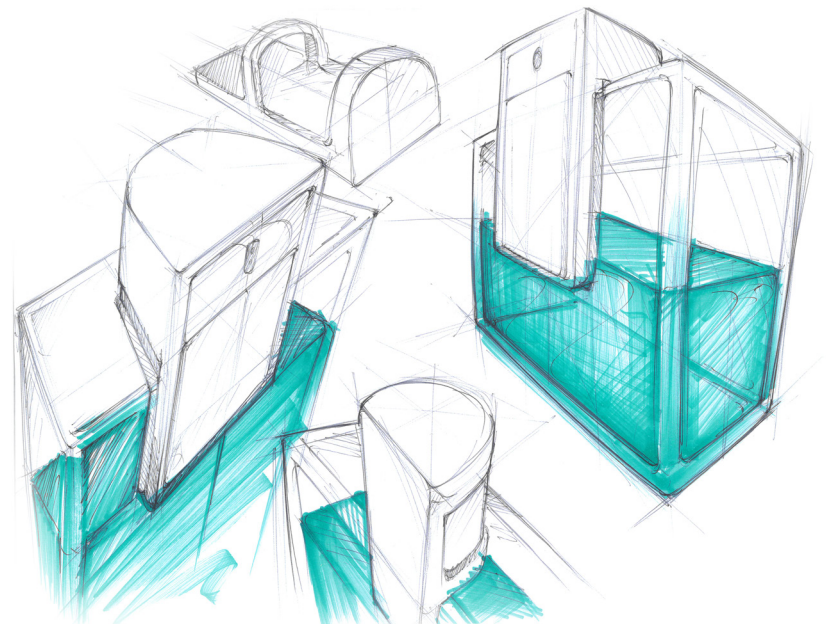
After the development of the respective concepts, the phase of 3D modulation and rendering followed to achieve a detailed visualization of the final product, also making it possible to explore “CMF” values.



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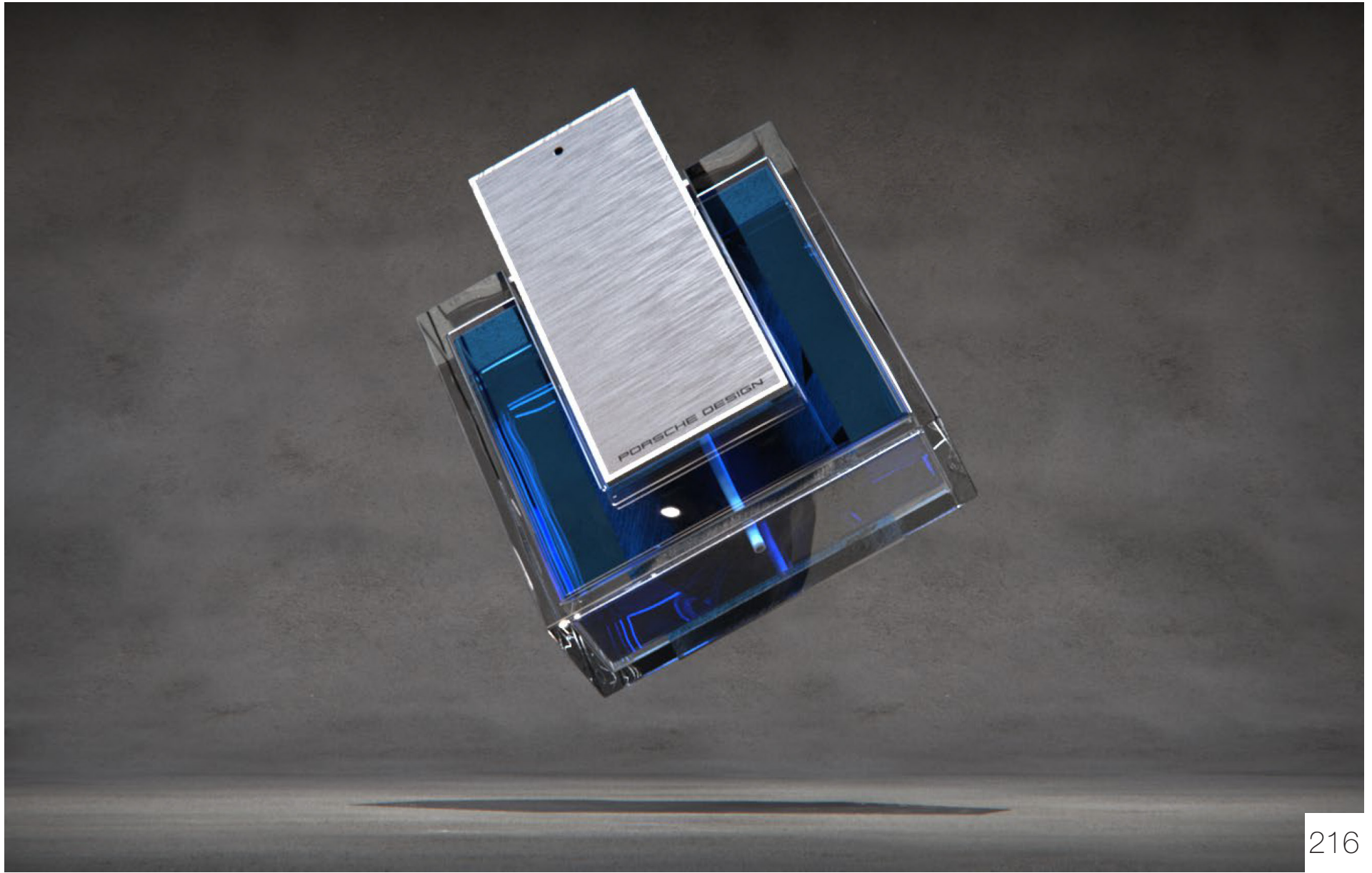
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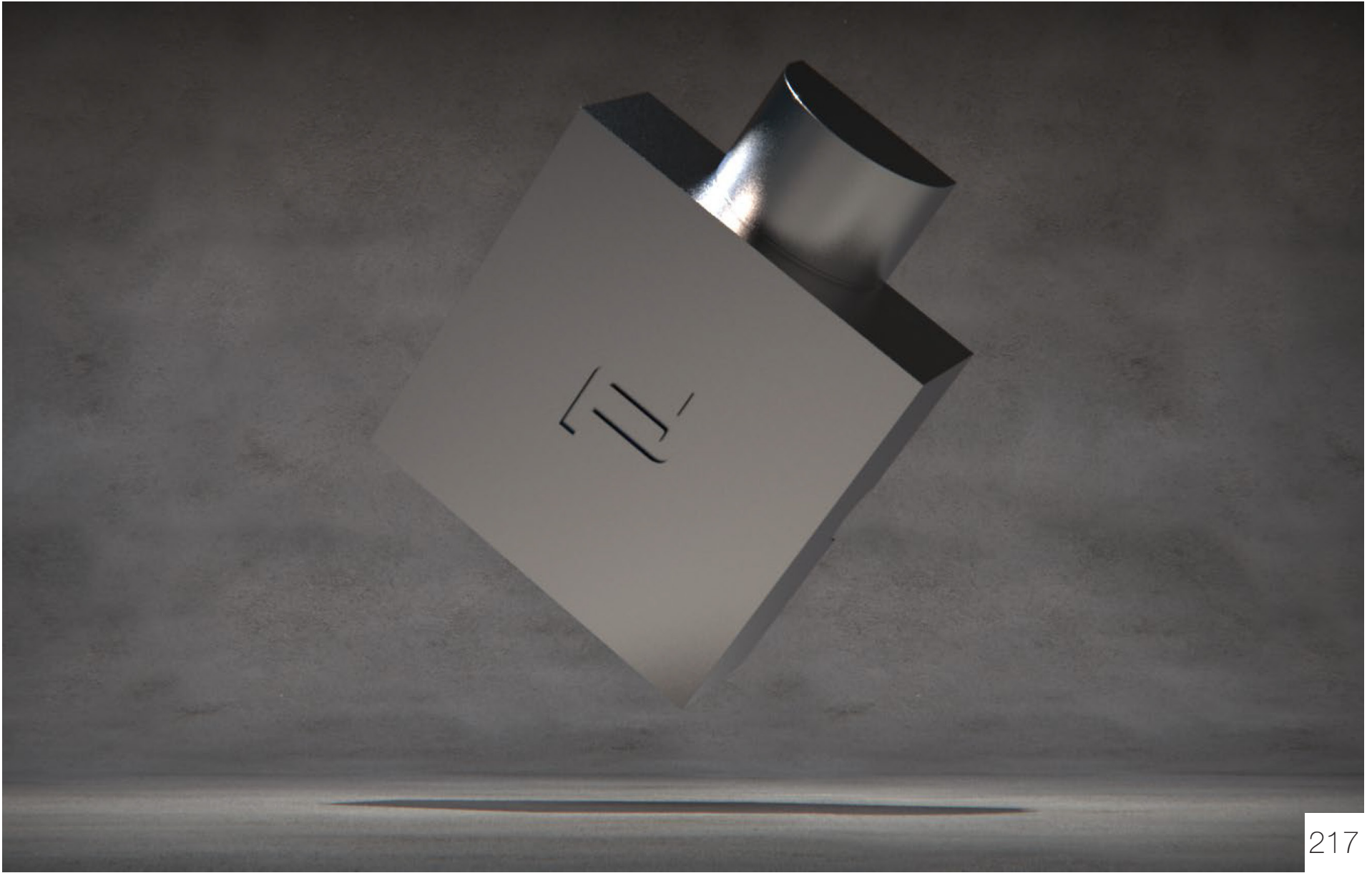
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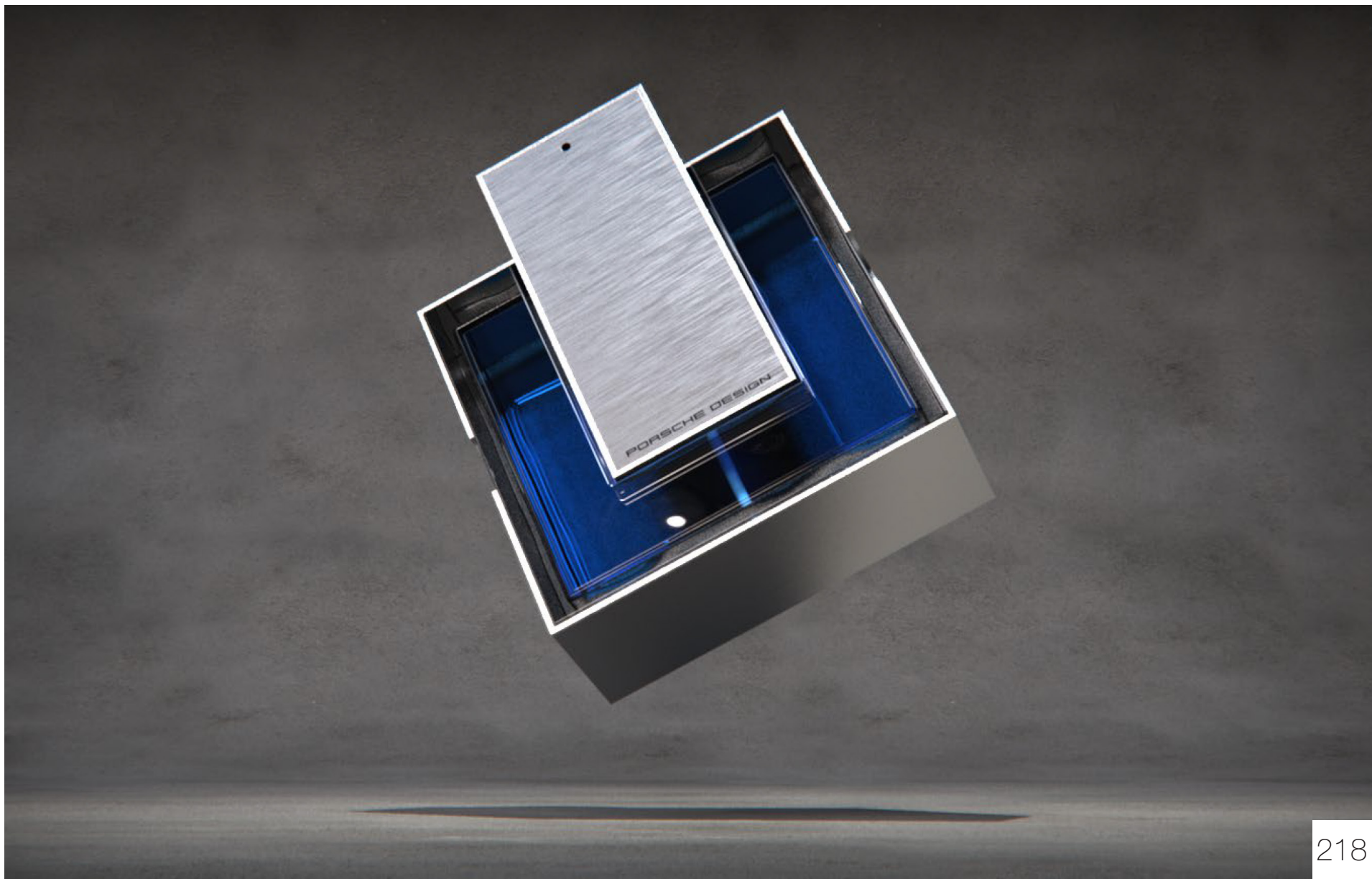
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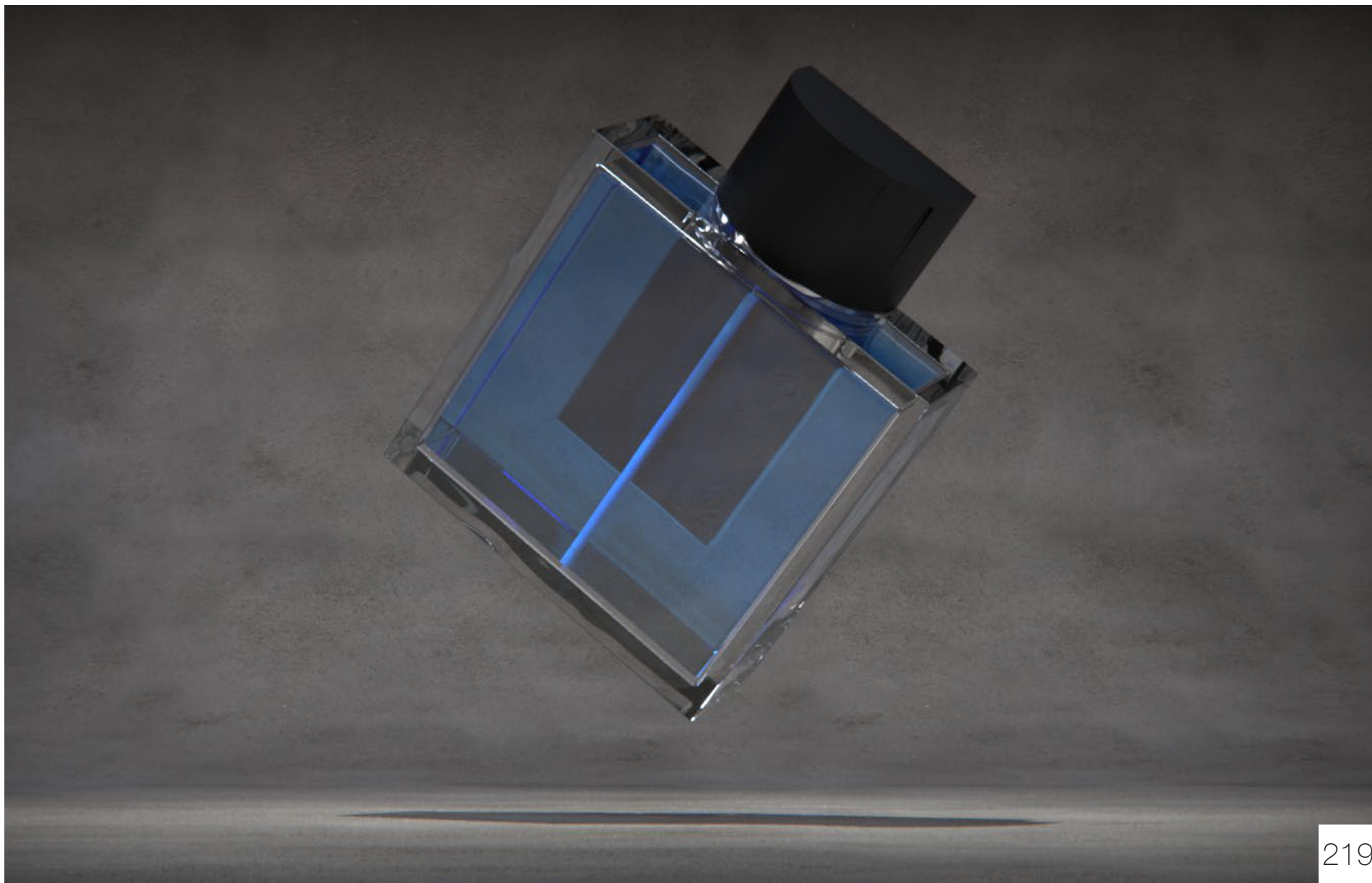
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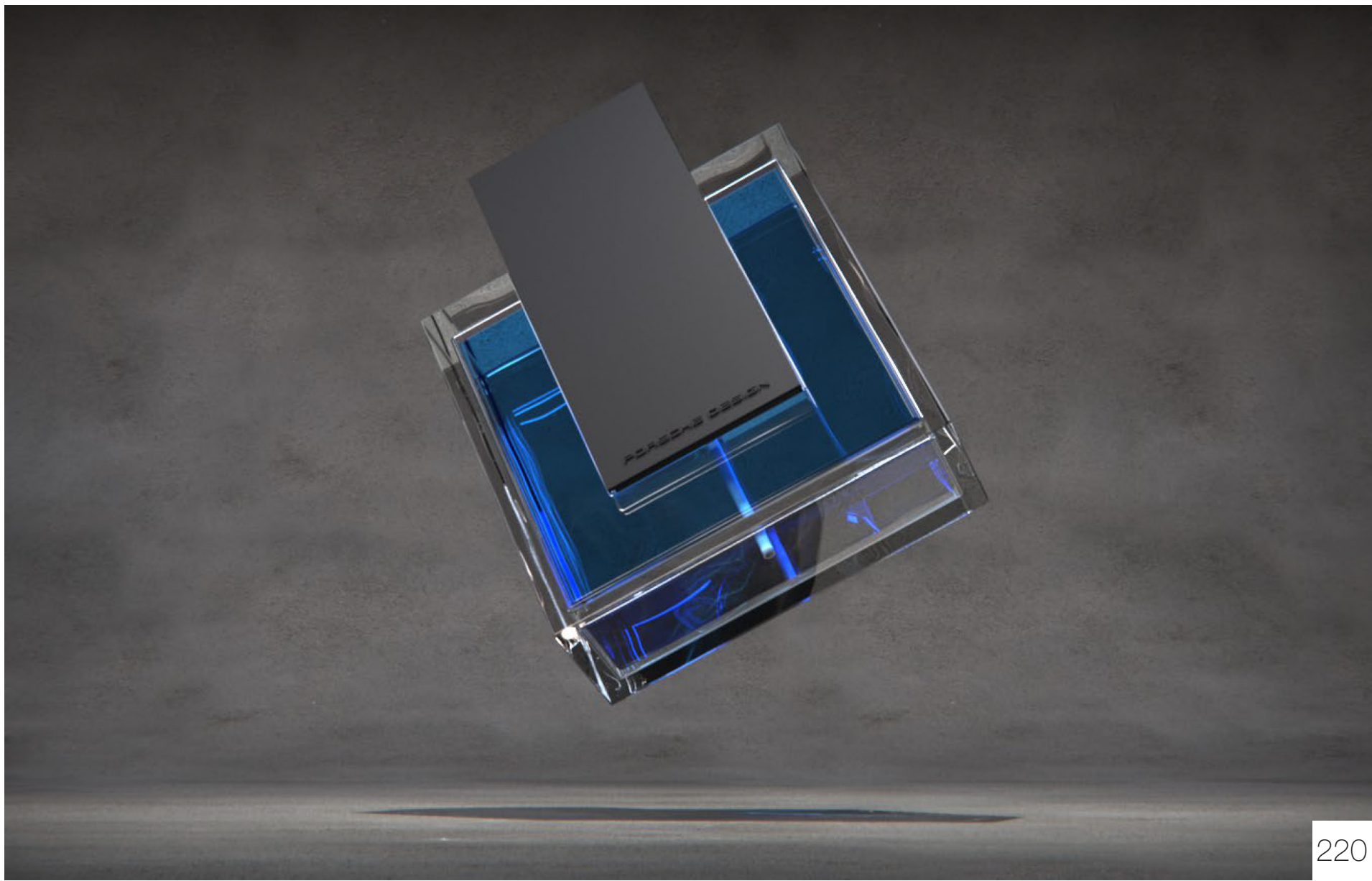


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Porsche Design Facial Mask

**“Keep the product estetic without
compromisse funcion”**

Christian Schwamkrug _ Design Managment

Porsche Design

Founded in November 2003, subsidized by the Porsche AG group, its activity based on Studio FA Porsche, in Zell am See, located in Austria, which also works in the field of industrial design and product design for brands such as Porsche Driver's Selection.

Based on an unequivocal design philosophy: optimizing functionality, in which the reduction of form to the essential, reformulated concepts in an exhaustive search for new solutions, represented in unique design objects with aesthetically attractive formal language.

Porsche Design explores diversified fields, from the textile area, consumer electronics products, cosmetics, and watchmaking, offering the consumer a wide range of products of excellence and quality.

Delivered by Roland Heiler, Managing Director of Porsche Design Studio at Zell am See and administrative member of the Porsche Design Group, at the beginning of the pandemic crisis, this project was a reaction of the Porsche Design to present a solution that prevents the increasing cases of infection people around the world allying the brand philosophy and social status.

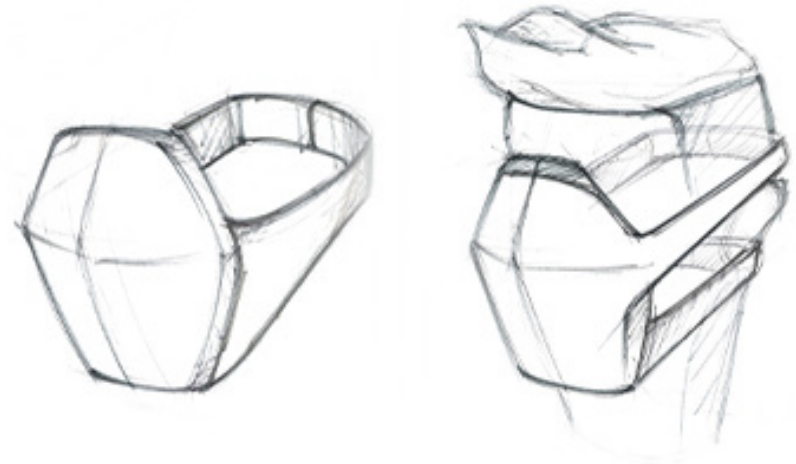
**Covid-19
Pandemic**

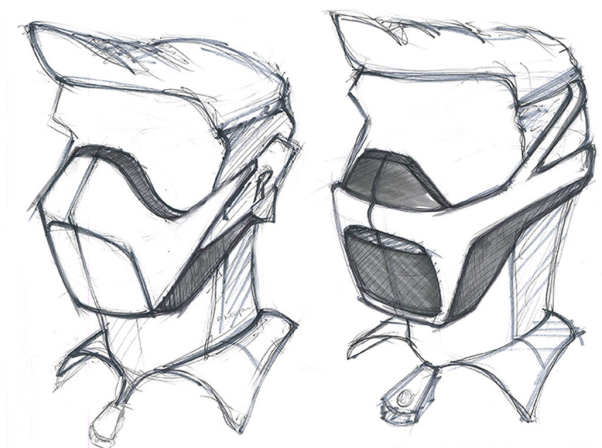
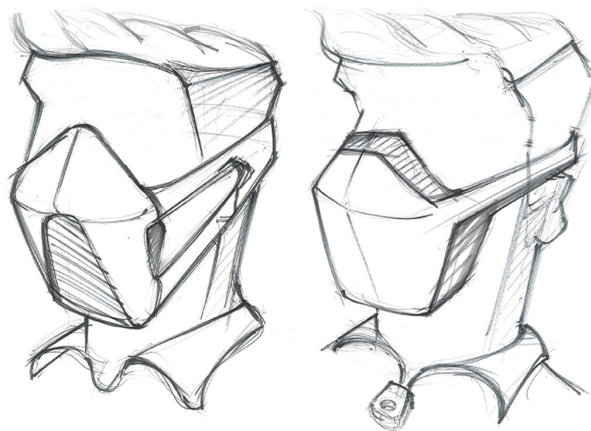
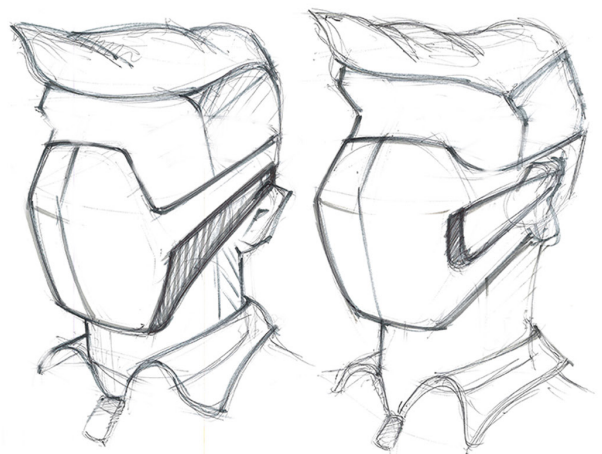
Branding

Merchandising

Ideation

In this project the ideation phase was the main area of developing, where simple sketches with different lock-systems integrated within the silhouette presents in a total of 6 concepts.





Visualization

The visualization process used 2D software to enhance the concepts of different parts, implementing different types of materials and colors based on the brand-defined CMF features.



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Conclusion

These 2 projects, Porsche Design Parfum and Porsche Design Facial Mask (pages 144-161) where present to the Studio F.A. Porsche team in Zell am See as “breakthrough” projects.

This types of projects allowed the team in an ideation / developing department to escape from the more complex project are develop in a way to refresh ideas increasing the creative level and workflow into the studio.

Design Process

**“not take nothing for granted, question
things constantly”**

Prof. Ferdinand Alexander Porsche

Design Process

The F.A. Porsche studio is defined by the exclusive design of its products and service guaranteed by a “holistic” vision between the brand and the associated product.

The products and services provided by the studio transcend the need of the globalized world, thus targeting clients with a keen awareness of it.

To achieve this values based on the studio, the design process begins with brainstorming between the various members of the studio, safeguarding the cultural preferences of the respective regional areas of the globalized world.

With technological advances, the concept of design and its methods has been reformulating in a challenging and, at the same time, motivational exercise for designers. Formerly, the creative process was characterized by its idealization and respective layout, contributing to a realistic visualization and insight into intrinsic characteristics to the projected concepts, making the design process more relevant (material resources-time-cost).

Currently, we have tools available from the respective technological advances referenced, which enable us to develop several concepts without resorting to raw materials, taking the time, and consequently supervising the development of the same.

**“...That increases efficiency, but not necessarily quality, since satisfactory results are not attained this fast.”
by *Christian Schwamkrug*.**

To guarantee an excellent experience for the user, the design process of Studio F.A.Porsche considers all the relevant elements and processes attached to it, design is more than creating something, transcending materialization by reconnecting individuals through an ideological identity

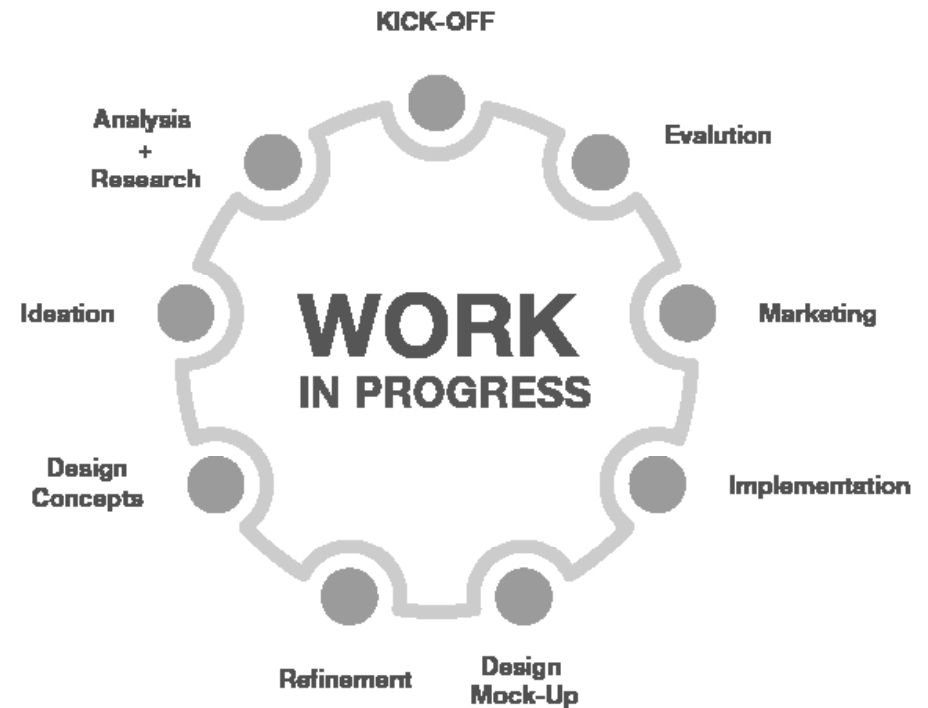
**“The customer doesn’t merely want the product, he/she wants to become a part of the entire brand experience.”
by *Christian Schwamkrug*.**

To guarantee the excellence of quality and differentiating identity of Studio FAPorsche, the design process had been reformulated to establish the standards of quality imposed by the same originated standardization of the different projects carried out, contributing to a project identity throughout the course projectual.

“One of the basic attitudes Professor Porsche passed down to us is to take nothing for granted, to question things constantly.”

by Roland Heiler.

The realization of the design exercise should have as a principle its financial sustainability so that it can exist in the planetitude of its actions, as such, the project model structured by Studio FAPorsche preserves the values of circular sustainability in which partnerships between Studio FAPorsche and the respective business entities / brands propose based on a strategic partnership based on mutual growth arising from the analysis, development and implementations of new products / solutions for the market.



Covid-19 Impact

During my stay in Zell am See, while an intern at Studio F.A. Porsche, the world has softened and restructured due to the barriers imposed by the SARS-COV 2 pandemic, known worldwide as Covid 19.

Despite the limitations imposed by confinement and mobility restrictions felt in the 4 corners of the globe, Studio F. A. Porsche continued to offer its clients and partners a focused, specialized follow-up without compromising the guaranteed quality of its services.

Security measures were adopted, complemented by a reformulation of the team, incorporating working hours that allowed access to all elements of the team to the equipment inside the studio, promoting the continuity of the work developed during this period.

With the mobility restrictions conditioned by the pandemic, human interactions between entities, Studio F. A. Porsche and customers, were converted into digital platforms, in which daily meetings mark the workfull in a constant and exhaustive way.

Design is made by people to people, this can be translated into the basic notion of human-center design, where humans are the main focus of study to create new solution to improve the life-style of the main-user.

During this pandemic, i could see in first hand the importance of design as a tool of communication between humans, where interpersonal discussion and developing can't be sacrificed by the progress of technologie.

One of the main obstacles that all members of the studio faced with the adoption of the digitalization of the creative process caused by the factors previously mentioned, apart from the exhaustion of creative thinking conditioned by the daily meetings felt in this period, this process was formerly carried out with personal displacements to the places of development / production of the respective projects, allowing a fluid dialogue of a practical and interventional character.

But these were not the only changes / changes felt caused by the pandemic SARS-COV 2.

Design is more than a tool created by man to support its development as a species, this area of study / intervention develops a fundamental role of analyzing the development of the species, with this we can locate a certain moment in time-space delimiting the analysis of needs , trends and respective technological progress that are linked to each product / service / methodology.

When analyzing the changes and needs imposed by SARS-20, we can see the emergence of information technologies as a way to break the emerging communication barriers, continuing to digitize products and services to optimize the pillar structures of living in societies.

We can see the impossibility of digital attributes on the various forms of expression of man, imposing an accelerated rhythm of the chain of information transmission, compacting functionalities in a single product linking this to a service.

As an observer of an interventional nature of community living, the way we intercept the design exercise has been reformulated due to the needs imposed by the digitization of spaces and pillar structures of living in the current global community.

The Future of Studio F. A. Porsche

The Future of the Studio F.A.Porsche

Studio F.A. Porsche is considered one of the most renowned international design consortiums in the world, recognized for its design excellence in product and service.

The company has a unique philosophy, adopting a formal language established to differentiate their product line, reflecting premium status and high-quality.

This has been achieved with the ideas established by the founder Prof. F. A. Porsche, and are defended by his successors despite the intrinsic revisions from social, ecological and technical changes.

Who they are.

As in the reference book provided by the Studio F.A.Porsche, “Studio F. A. Porsche - What we do, how we do it and why we do it”, the creation of the studio was based on the joy of its founder in simply enjoyment of improving things, represented in quality, function and authenticity of its creations.

“I simply enjoy to improve things. Because in some way, I invariably also do them for myself _ by Prof. F. A. Porsche. (Studio F.A.Porsche, “Studio F.A.Porsche- What we do, how we do it and why we do it”_ page 5)

The commitment to the founder, Professor Alexander Porsche, is and always be creating product based on the ideology of “essence only”, where the function of product can't be surprised by artificial attachment to the product itself.

Why they do what they do.

By working side-by-side with their brand partners, Studio F.A. Porsche not only creates product and services with ideological value, but has the genuine commitment to develop firm relationships with tomorrow's business leaders, creating solution based into a user-experience emerging to the brand values.

The process is based in a constantly exercise of questions things, established by a serie of steps represent in page 171, provide by the booklet "Studio F. A. Porsche, " Studio F. A. Porsche- What we do, how we do it and why we do it" - page 24)

How do they do what they.

In this report, it is evident that the demand from Asian companies is gaining popularity for high-quality products and services, encouraged by Studio F.A. Porsche's design reputation.

In the future, the company intends to continue with its ideological values, developing 'brand-spirit' and restructuring the concept of premium experience into the new age of digitalization and sustainability to elevate product value and customer expectations.

The Studio F. A. Porsche will continue as a world-renowned agent for change, discovering new values centered around its products and services, accommodating future user needs and emerging trends, without compromise to elegance or purpose.

The company is redefining design as the forefront of research and development of new sectors where products, brands, and users merged into a " holistic experience", (reference: Book Studio F.A.Porsche - What we do, how we do it and why we do it. Page 25).

Where will they be in the future.

Conclusão

“not take nothing for granted, question things constantly”

Prof. Ferdinand Alexander Porsche

Conclusion

The opportunity to integrate this internship in my career as an aspiring product designer proved to be tremendously enriching in different fields, from personal, to social, professional, and especially to ideological.

The “emergence” in the spirit and rhythm of work, evident in the Studio F. A. Porsche, stripped off the interest in understanding the underlying structures attached to the design exercise, intensifying my affection for the ideological understanding behind each product and what are the impacts associated with its implementation in an exhaustive analysis of its purpose.

The studio F. A. Porsche line of thought and ideological belief is the key to success, which regardless of trends or fashions, have remained faithful to their origins, conceiving their immortalization as study material for future generations, a point of reference in the compression of changes and landmark in the research / methodological development of the design exercise.

The pre-conceived idea of design as a periodic stage of intervention in research and developing must be reformulated and established as starting point to solidified the goals inside a brand/company, where products/services are the materialization of its values that user interacted, identify and commitment to the ideology behind it.

More than an academic internship, the integration, and submission to the representative values of Studio FA Porsche, reformulated my pre-conceived interpretation of design, as a discipline able to absorb several areas of study and respective interventions, implemented within me, a commitment in the search balance between the different underlying structures without compromising the pre-established ideological values.

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Attachments

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054 | Roca Smart Toilet In-Wash

Source: <http://www.roca.pt/smart-toilets/produtos/in-wash/>.

055 | Writer Giulia Enders

Source: <https://www.smh.com.au/lifestyle/giulia-enders-on-what-your-gut-really-thinks-of-you-20170222-guic36.html>.

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Source: Project Team Developing.

058 | “Precise” Reference

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059 | “Seamless” Reference

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Source: Project Team Developing.

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Source: Made by the author.

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Source: *Made by the author.*

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Source: <https://www.poggenpohl.com/en/gallery/image-details/?m=372>.

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Interviews

I was allowed to conduct individual interviews with 3 members of Studio F.A. Porsche.

The contents present in this chapter were transcribed from the audio recording of the respective interviewed individuals, who authorized the recording, and the respective transcription for educational purposes.

The content of these interviews lies in the individual understanding of the interviews about the theme of design as an area of study and what is its role in its execution.

Interviewer:

Joaquim José Oliveira

Interviewee:

Michael Huber _ Business Management at Studio F.A. Porsche;

Adam Bieta _ Senior Designer at Studio F.A. Porsche;

Benson Lee _ Junior Designer at Studio F.A. Porsche.

Michael Huber

In terms of potencial clients contacts, who approaches or takes initiiate for potencial projects?

It goes both ways. Sometimes potencial new clients approach us with their ideas/inquires. In this case we evaluate if their product, their quality level, their brand fits to our standards and our brand and then close deals. In order to get these in bound inquiries, we create platforms like our website and various marketing activities to get the attention of potential new partners and get their inquiries.

We also chosse pro-actively which business fields, or product we like to develop. In this case we do our research on who is a market leader in the selected industry. Then we initiate a pro-active contact to these companies and do business with them.

How are client contact maintained, short-term and long-term?

Both. There are clients who want to have only one product designed. One masterpiece on top of their collection for example. And there are others who are developing whole lines with us and after a project is finished, we enter the next collection.

CRM is certainly important. We permanently work on that and try to become better.

Studio F.A. Porsche Bussiness Development Managment

If you want to bring a new project to the studio, what is your tacit to do it?

Basically like explained in pt.1. It start with an idea and we try to think ahead. what are the mega-trends? Urbanization, environmental protection, global warming, family, etc... We the gave an idea.

For example - why not an outdoor furniture line or an outdoor barbecue? Then the research who are the leading comapnies in this industry. After identifying them, we pro-actively approach them and suggest a collaboration.

The studio accepts all types of project or it depends if it fits into the studio portefolio?

It makes a difference if it is "just" about desining something or if the partner comany is also interested in using the studio reference.

If it's "just" designing, things are easier. If a customer wants to use our name too, it certainly needs to fit to our standards and image.

What type of impact the covid-19 brings to the company's business management?

As often, this is a threat and chance at the same time. Some industries were hit badly by the pandemic, for example the airline industry. They are currently not investing in new projects or design.

But there are also "winners" of the pandemic, for example the medical field, real estate or home&living. Certainly in our pro-active approach we focus on the "winners".

As business management, you are the front line in the research of the new trends, technologies advance and innovation in the market. Can you give us some insights in the new trends/request from the market?

The beauty of this business is that it covers 360 degrees.

Certainly digitalization is an issue. We have many inquiries about smart products. It's not anymore a fridge, it should be a smart fridge.

It helps to orient on the mega trends such as urbanization, climate change, digitalization, industry 4.0, ...

How can you describe your relationship with the creative team inside the studio?

A design studio is an interesting environment. Lots of artist and creative characters. But in the end also a design studio needs to deliver profitable commercial results.

I think in our company we made it right to split my division focusing on commercial aspects and give the designers the freedom to focus on the creative aspect.

This way we have specialist who do, what they can do best.

What is your personal goal as business management inside the company/studio/brand?

Working for a brand like ours is obligation and commitment. One goal is to deliver commercial attractive, profitable business. Developed projects together with market leading brands, but also, unique projects with companies who are less popular.

Have returning Customers. Companies who are satisfied and come back again.

Create projects that last, for example a yacht is something that lasts longer than consumer products.

What advice would you give to young product designers wishing to pursue this career?

Work hard. Have fun. Be persistent. Never be afraid to fail.

Adam Bieta

And the first question I would like to explain, what is your creative process of resolving the project?

Right. Well, I mean, normally the entire process first starts with a briefing, a technical briefing, we then go through like a research phase, like market research just to see what the competitors are doing, like competitive review, then we further get all the technical basis, technical details from the engineering teams or whoever supplies that information and then we go into the ideation phase.

Then an idea selected by the customer and we go after that into what's called a refinement phase, the detailing phase where everything has to be drawn up relatively accurately, so we see all the connectors, all the potting lines, how the thing would basically be made.

Afterwards it goes into a next step with like a mockup or a prototype, where we test proportions, sizes, all the details and then it goes into the first prototype stage.

That's normally how the process is done nowadays, before we used to have a lot of model making where we could make one to one or scale models of foam or wood.

Now we have a lot of products, the small, the made in steel, in the 3D printer, that's like a controlled design control loop for us.

Studio F.A. Porsche Senior Designer

And I got to keep an eye on some process requests, working as a team to the final product but how you do implement your ideas into that, into the process and how you make it into the team?

Well, normally, a team is involved in the ideation and then the project leader or the director would choose a concept which has the most potential or is the ideal concept, irrespective of who it comes from the team.

I mean, design is a team effort. I would say it's not an individual.

Each has specific style witness to the need to respect the style of the studio, how you can separate the two?

Well, in my situation, my example, obviously, I like the style of the studio before I joined the company, this style is something I feel comfortable with when I work with if I was doing something maybe like very decorative, that's not my style.

I probably wouldn't even go to that kind of company or that kind of design studio because it wouldn't really much my persona.

Can you briefly your experience as a professional designer?

Experience is fantastic. I would say it's very broad that you get insight into many different projects, into many different experiences. It is also a job or a career that grows with time.

You know that the older you get, the more experience you collect.

Makes you, I'd say, more mature and better as a designer. It's not something that you can have the talent from day one, but you need to get the experience as you go along over the years. What's possible? What's not possible here.

And what is your interpretation of the design that's being implemented to the market?

Personally, I like the style. Nowadays it's much more clean, it's more minimalistic, more reduced. I'm not a fan of this over decorative design work.

And do you have a personal or professional goal to cheat as a designer?

Basically, the design work I do, I would like to help society to improve society, put it that way.

So for younger generation of upcoming designers, what advice can you offer?

Be as versatile as you can be, as open minded and as versatile, because you will have to work in many different industries, in many different areas of design.

I'm talking something like interface design, ergonomic design, industrial product design to be as flexible and as you can.

And what is your favorite part of the process? And do you have any part that you don't like?

Oh, yeah. I mean, the favorite part is the ideation. That's I think that's everybody's favorite part.

The part that I don't like is when we go into detail and then there are restrictions like cost restrictions or time restrictions where the design starts losing its character because you're forced to make changes that are not optimal.

Your approach to a broader change based on the brochure, all you have is a set of steps that you follow to achieve the desired result. You ever brought you to this one, like the steps you do that you always follow this or you change that?

That depends a lot in the job. It depends a lot on the customer because the customer some companies just want ideas like a think tank, the higher an external office just to come up with ideas and some projects go fully through all the stages like that, the whole if it's going to be manufactured or made here but it depends because sometimes I join in at a later phase into a project here in the studio.

I'm not involved in all the stages.

You know, you've seen how it looks kind of difficult that it's difficult to.

Benson Lee

Benson, can you explain what is your creative process of developing a project?

It depends on the type of project I'm working on, it's definitely not the same as what I learned in school in the past, there is not a linear process of like what comes, first of all, what comes next.

And depending on various factors like that that we have time-constrained in a working environment, there are multiple projects running at the same time with the time constrained budget constraints, manpower constraints and everything that's happening between projects, that will impact the design process, it really depends on the client's requests and what we can afford from a budget standpoint and also the time available for the standpoint that we come up, usually we do the best that we can trying to come up with the best solution and the best way possible given the constraints.

Studio F.A. Porsche Senior Designer

And, for example, in some of those projects that work as a team to achieve the goal.

How is your approach to implement your ideas inside the team depends on your role in the team as a project leader or design member?

As a designer, first of all, you need to be you need to be fair in terms of the decision not because you like or not, like certain things or preference, you have to take into account what is best for the client.

It shouldn't be personal it should be how do you shoot and it should make sense for the client, because what you think your life might not be what the client like and what a client might like doesn't mean that the consumers would like.

You need to make rational decisions based on your understanding, your own research and what you want and find the best course of action of in the decision making process.

At the end of the day, you can design a product that you do not fully agree with, but you make sense in the design point of view and benefits decline in the best way possible.

And as a designer, I believe that you have your own specific style and working decision. How you can separate these two identities?

I think personal style does not come into play from my point of view, if you are not running your own brand like people like Philip Stark, you are not a major decision maker in and in the company then your sense, your style of design has almost no importance.

Did I feel that the. I feel that a lot of design students have been convinced by schools or design institutions to think in the own way.

Their style, their design style makes a huge impact on their career, to be honest, that is the best case scenario, if you are starting out with your own practice, you start with your own brand. Veteran designers like Phillips Stark, Kareem Rashid, people with distinctive style it started out from a small room, and they also have to follow what your company wants and what the client, everybody has a different path in your career.

And, you know, there are different variables where all this comes in.

It's not easy to find a personal style that you like, and I wouldn't expect any young designers to have their own style is more on habits.

I wouldn't call it style co-habits because you do during your career, you will slowly change, you will learn new stuff, what you think that might be your style will not, probably, change along the way.

You might discover what you really like along the way and I would say style only comes in if you are running on practice or you're already famous, so if you work for a studio, then you have to do it according to what the company does because if you you're looking for somebody, you're representing the company, you're representing brand.

It doesn't you shouldn't stand out as any individual, whatever you decide I should represent a company as a whole instead of representing yourself.

Can you brief us your previous experience as a professional designer? What have you been and what was your process of making you a professional designer?

I started my design journey in 2005, I've been around for 15 years and the industry started out as small time designer freelancing just for pocket money to get me through my education and I was lucky enough to have been inexperienced in the past, I was lucky enough to have my mentors in school guide me along as I do some design work on the side apart from school and then I was freelancing for two years before, went into design business, co-founded a company that promotes products from locally design products.

From where I came from is Singapore, back then, there was no design movement in Singapore, I would see myself and my my fellow colleagues were the ones who started a movement in Singapore where asking people to put more focus on locally designed products and promoting locally and promoting local designers and office in our space. We had a showroom cum studio, so we created a platform for local designers to sell their products and at the same time, we do design consulting,

we distribute our business among our network of designers it was a collaborative process and it was quite interesting, before I moved on to to the military where i was designing a little bit in the military as well and then I became a full time designer policy in 2013.

From 2005 to 2013, it was a lot of design jobs, such running design businesses and stuff like that and I fully got into focusing on industrial design in 2000, Turkey, then I did a special design expanded into doing special design that I helped to facilitate design workshops for huge government agencies and also big clients.

I also did some business strategy and a streamlining of businesses for startups as a business consultant design business consultant.

I joined studio at the Porsche officially in 2000, initially spend three and a half years in Singapore running a studio in the Singapore studio for every emotion until the last year of involvement with the Singapore studio where I basically ran a studio for four years.

I was doing all of that and then regular design jobs. I was doing business development, I was giving talks doing workshops, involved a lot in public-relationship in Southeast Asia, representing the studio.

But for now, do you have any achievements?

I still want to accomplish. I personally do want to do some experimentation and design but that is only possible if I have the time and resource to do so, doing things that you can actually do in your day to day job because of time and budget constraints, basically experimenting with techniques, materials, just really having fun and exploring possibilities new ways of doing things.

That is only achievable if I have my own practice.

I think that you already answered this question, but do I think it is how you see the design and industrial design use in the near future?

I think the role of an industrial designer in the near future will involve a lot of tech as always, new production methods, new technology to look on, but it's also important to design industrial designers in the future do not design for the sake of consumerism.

You know, I mean, consumerism is at an all time high right now, the damage it's doing to the environment, the visual clutter you see in stores and so many different products out there with no added value, I think in the future, the role of designers for industrial design is a big percentage of it will still remain the same, which is to add value to products that doesn't had value or mprove a product, then it's not worth designing.

And the whole designers have to also be careful that the green movement has started to be abused by certain businesses claim to be going towards the green movement.

Just for the whole marketing part of it, if you are designing a green product that doesn't replace whatever that's on the market, but instead creating a whole new category on his own, for example, electric cars is creating more damage than good for the world at the moment.

A vision of the future using clean energy and stuff like that, but electric costs have not resolved the problem of the battery is causing more harm to the environment than helping the environment, is not replacing a lot of vehicles on the road it is still a lot of people using traditional combustion engine vehicles.

I mean, this is a good approach too, for example, create electric car cleaner or public transport that runs on clean energy, I think that is a good approach because you offering a lot of people at one time and using clean energy is the best way to do it if you are creating an electric car where only the rich can afford and it's more of a show of peace rather than, you know, doing what you should be doing, then you're creating more waste and lithium is being mined in countries that have been heavily exploited, like in South America and Africa, where they

used child labor, the little farming uses a lot of freshwaters of these countries but some of these countries spare because people in these countries are not even drinking fresh water, get drinking tea into the water, but freshwater is being used in farming for the rich, for the rich.

So I think this is not ethically right, it's not sustainable. If you talk about sustainability, it's not just the environment that's also the human side of things and also the business side of things.

We have to be very careful on how we approach the whole green movement, the sustainability approach and also to add into the point on electric costs, once the car has been deemed undrivable, there is no way to dispose of the batteries right now, so they are being thrown into landfills and poisoning the land where is holding the debt of these unwanted batteries.

This is a good initiative but is not a good solution at the moment.

In my view that is not a good enough solution.

Kind of tie up all the loose ends, then something that impacts everyone else, such as the environment, should not be implemented hastily.

My stand on the "green movement" is that we have to be very careful of what we consider something as being sustainable.

And for the final question, how do you see design and industrial design in the near future?

Oh, I think it's going to be changing a lot, it's going to be very cheap, because if I look nowadays, I mean, look at how big interface design is playing a role on the product design, you know, interface to the whole surface of the phone.

It's become a lot simpler, I mean, that's just one example, for a designer, it will be constantly changing and also I think the tools that the designer has will also be constantly changing, nowadays we use CAD when I finish studying, that wasn't available as a tool, you know, and who knows what will be in 10 or 20 years time, maybe different to you'll be doing design with, but certainly the technology is speeding up, the changes in technology are more rapid and I think you have to adapt to those changes or you will missed out there.

Flexible and open minded.

Feedback

Claas Wellhausen

Studio F.A. Porsche Senior Designer
Xangai Headquarters

"I would like to give you a feedback to your work on the jomoo project. So please let me allow to send you this mail as base of a following call with each other. Before we start you should download the last status quo of the final presentation. You will find this document on our ftp-server as well as on our standard server which is located in Zell am See.

I would like to start with saying sorry about the bad communication from my side as I mentioned many times before it was a very tough project in terms of many different factors and maybe it was also a fault that I did not invited you to the meetings with the rest of the team but please let me allow to explain this decision.

After you have shown me your first sketches of the different products I believed that it would make more sense to give you a kind of separated feedback with the goal in my mind to save as much time as possible I have tried to talk with all team members with focus on the personal skills and level of experience (for example: while giving feedback with focus on a special detail - another designer could continue the work). I hope you can understand my decision.

If you go through the final presentation you will notice that everything got a very clear structure.

Not just the presentation as its self (user groups, smart features, ,moods, identity, furniture, details, overview), but also each single design concept with a very clear story in the background. Means: what is the reason for the design? Why does it look like this and does it match the habits and needs of the user? We are always seeking for big topics which leads us to the design theme for the design concept. You will find these topics within the presentation of each group (health & pure, clean and high tech / beauty & care, private space and functionality / body & soul, gallery character and show off).

Maybe you will find some design details or similar solutions of your work within the concepts we have shown to jomoo. But to be honest I am able to name it. Sometimes it is just a simple line of one of your sketches or the idea to design the water outlet in a very new way. The project was such complex that you won't find an entire design which has been made by just one designer. All concepts are created by inspiration from each other.

In the end I would like to give you a recommendation for your future as designer. If you want to get better understand you should try to give your ideas a clear structure and try to communicate this with focus on the story / reason / main topic.

It's not going about style! So you should try to focus on the idea and skip all details. Also your sketches could be more easy to read. The goal should be to communicate your idea via the sketches, instead of making a very nice sketch which is hard to understand.

In the beginning you should start with very simple structures and shapes. Every objects needs an architecture / main shape without any details. You should think about the function of this objects and how to use it? If the concept / main idea and the architecture of the object is clear you can go deeper into details. This is something I have missed in your sketches and work. I didn't understand the concept or the story of the concept. Why did you give the water basin this shape? Does it have a reason or is it "just" a matter of style? I already tried to explain this in my last mails and calls we had in the beginning.

So please take my feedback as well intentioned advice and not as personal criticism!

I am sure you got the potential to become a good designer if you try to focus on the essential!"

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STUDIO F·A·PORSCHE

