

Jury Review

Azali Abdul Rahim

It is imperative to indulge into an innovative interpretation to what appears as the quotidian or to what is seemingly widely practiced in order to lead and in tangent with the new economic evolution. The year one 'Ergonomotion' is impressive since ergonomics is no longer being perceived as the static equation of man-machine relationship but rather an expanding relation into the horizon of 'expressive-emotion' between man and machine.

Products, due to global market penetration, are flooding consumers with abundance of choices. Manufacturing technology has allowed products to achieve equal quality and standards thus subjecting them to equal competitiveness. Capitalising on this equal footing, a product with an 'expressive-emotion' will stand out to be picked from amongst the mass.

The 'Ergonomotion' brings closer to what D.H. Pink (2005) implied that high technology alone is insufficient hence requires coupling with a high concept. High concept involves the ability to create artistic and emotional beauty. Therefore, a student's early exposure in translating the subjective design elements into a tangible object would in time develop future industrial designers who have strong philosophical stand and personality.

Finally, the humble cry of 'Back to Basic' is fundamentally important. Experimenting with the basic design elements anew whilst adhering to the evolving economic base will enhance design relevancies. It is important to know that practice has evolved from agricultural to industrial to information and now to knowledge economy. However, the 21st century brings yet another economic phenomenon which Pink addresses as the 'conceptual age'. It means bringing new interpretation of basic elements not limited to line, colour, form and texture but also the senses of movement, smell and sound to become additional essential to industrial design knowledge.