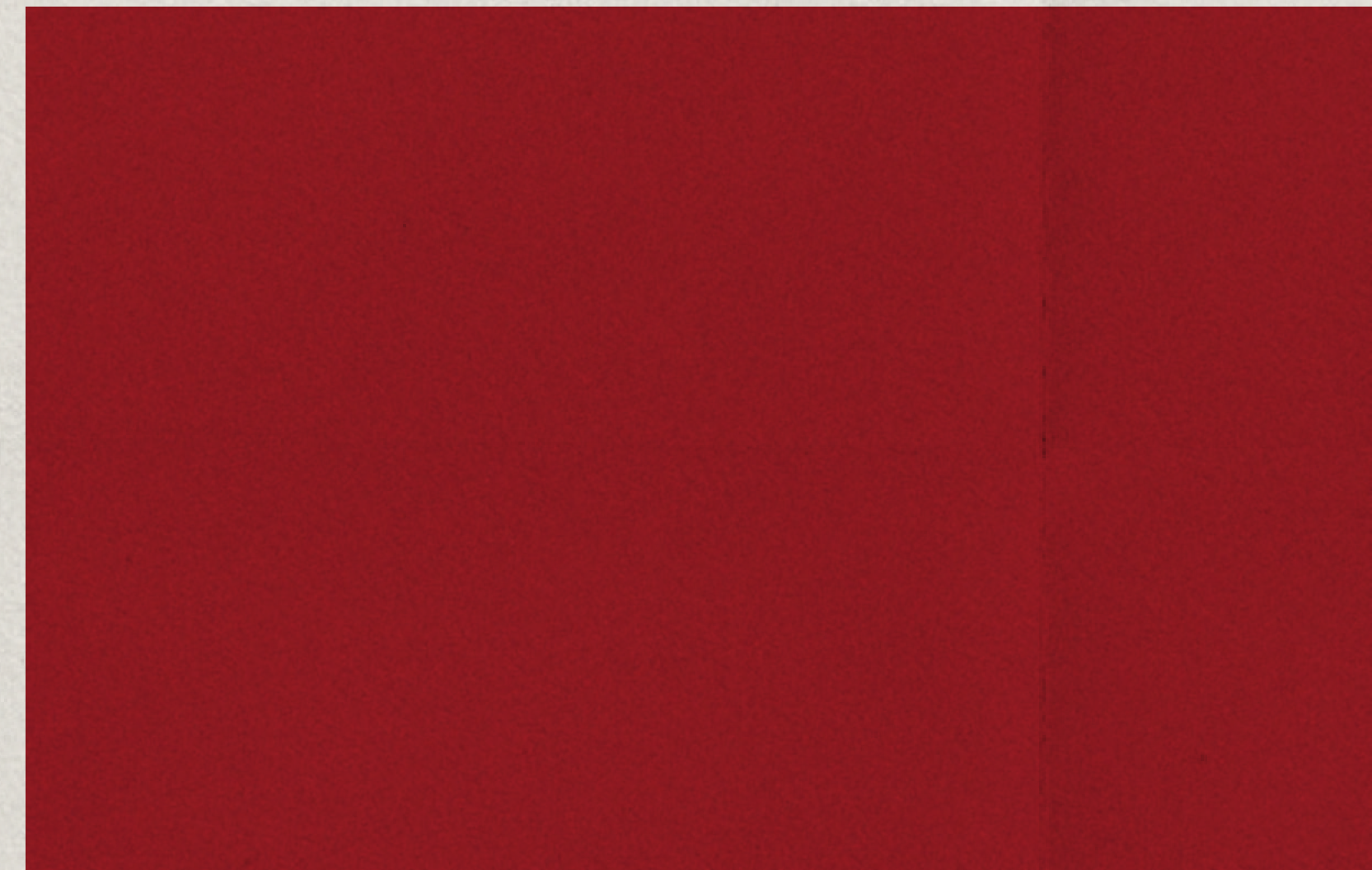


**BEN STAINSBY**  
2025 PORTFOLIO





I can say with confidence that I'm very passionate about most things I do. That can be a real pain, but for design, there's nothing quite like it. Not being able to overlook those areas that seem hard to iron out leaves me with a result that feels worth it.

I'm a heavily concious deisgner that sometimes feels conflicted entering an industry flooded with overconsumption. But remembering that this isn't an inevitability makes me realise change is happening and I can be part of it.

Outisde of academic life I love to climb and wood-carve.



EDUCATION

- 2023 - Present

Product Design (BA): Year 2, Nottingham Trent University
- 2021 - 2023

A Levels: Queen Elizabeth's Grammar School (QEGS), Horncastle  
Achieved: BBC
- 2016 - 2020

GCSE'S: QEGS, Horncastle,  
Achieved: 8 - 5

SKILL SET

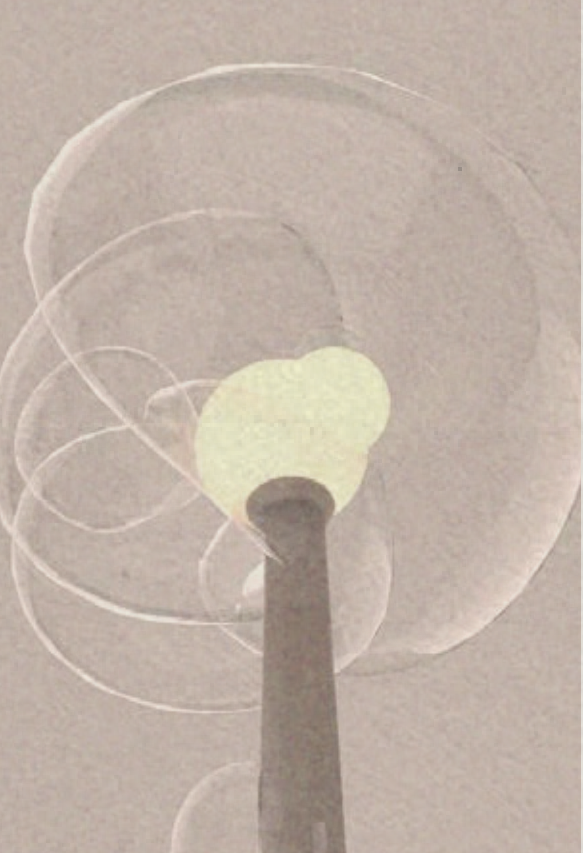
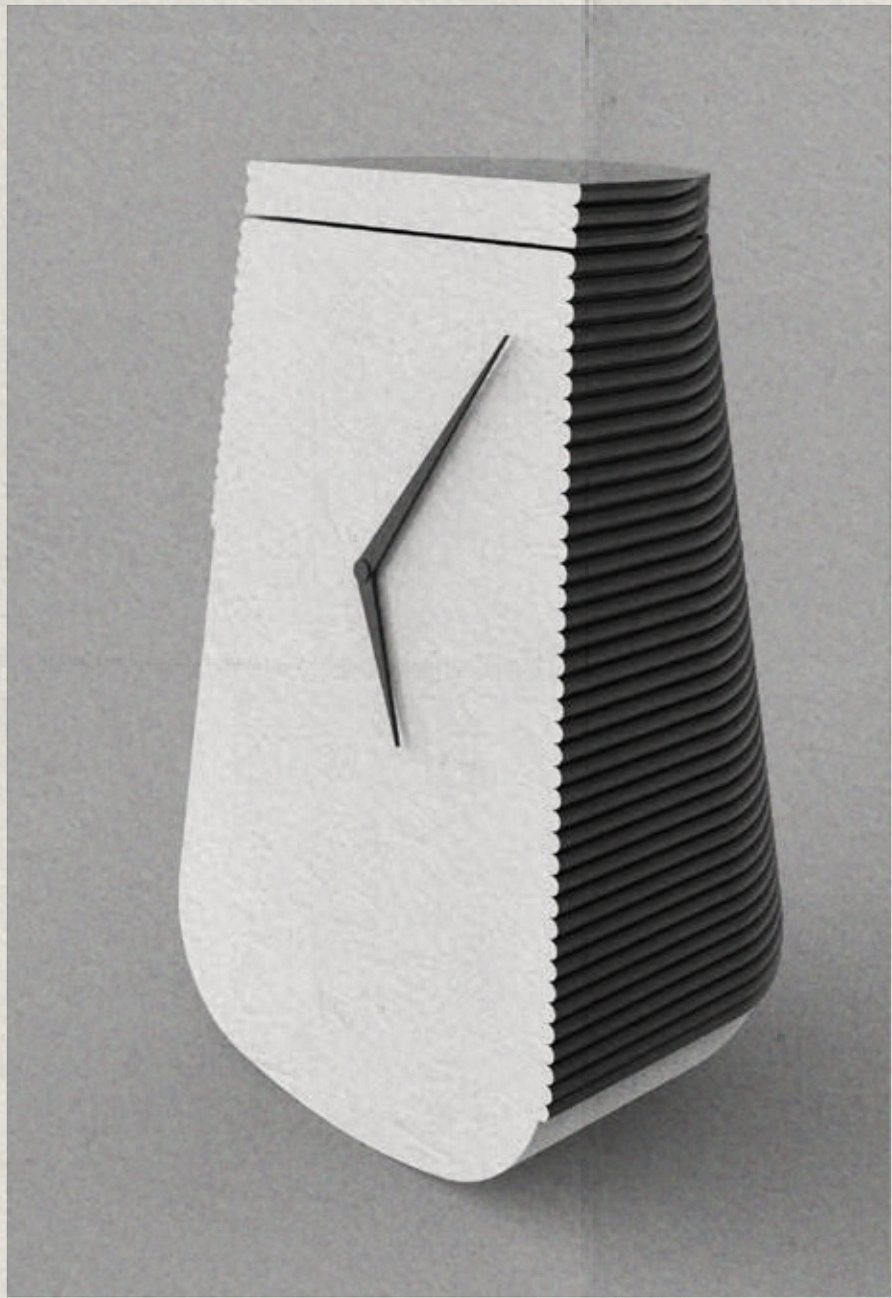
- Sketching  
Model Making  
Problem Solving  
User Centred Design

SOFTWARE

- Photoshop  
InDesign  
Illustrator  
Key Shot  
SolidWorks



[01]  
ROCKING CLOCK

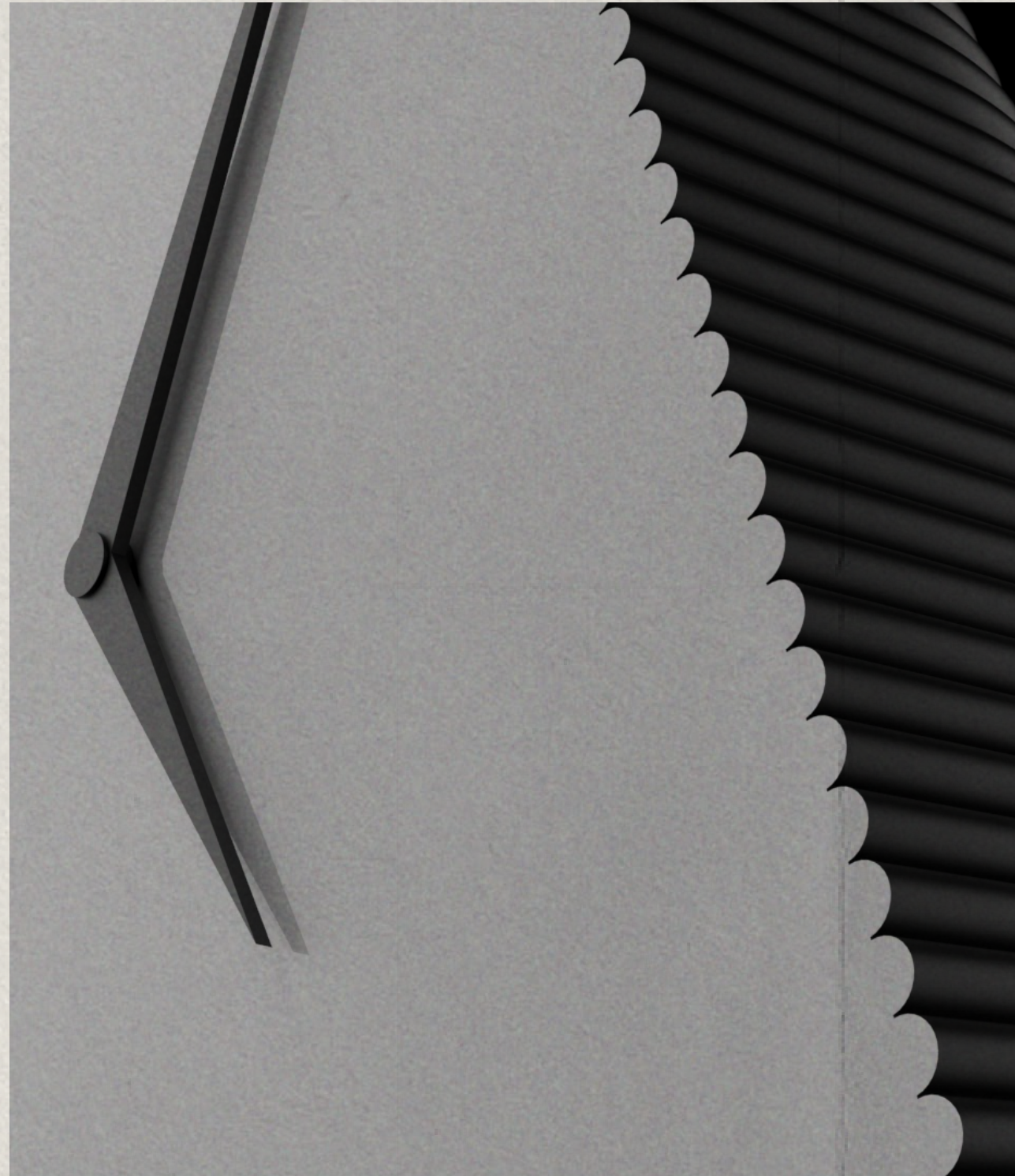




[01]

## BRIEF

Design a tabletop timepiece, taking direct inspiration from a given moodboard and tone.





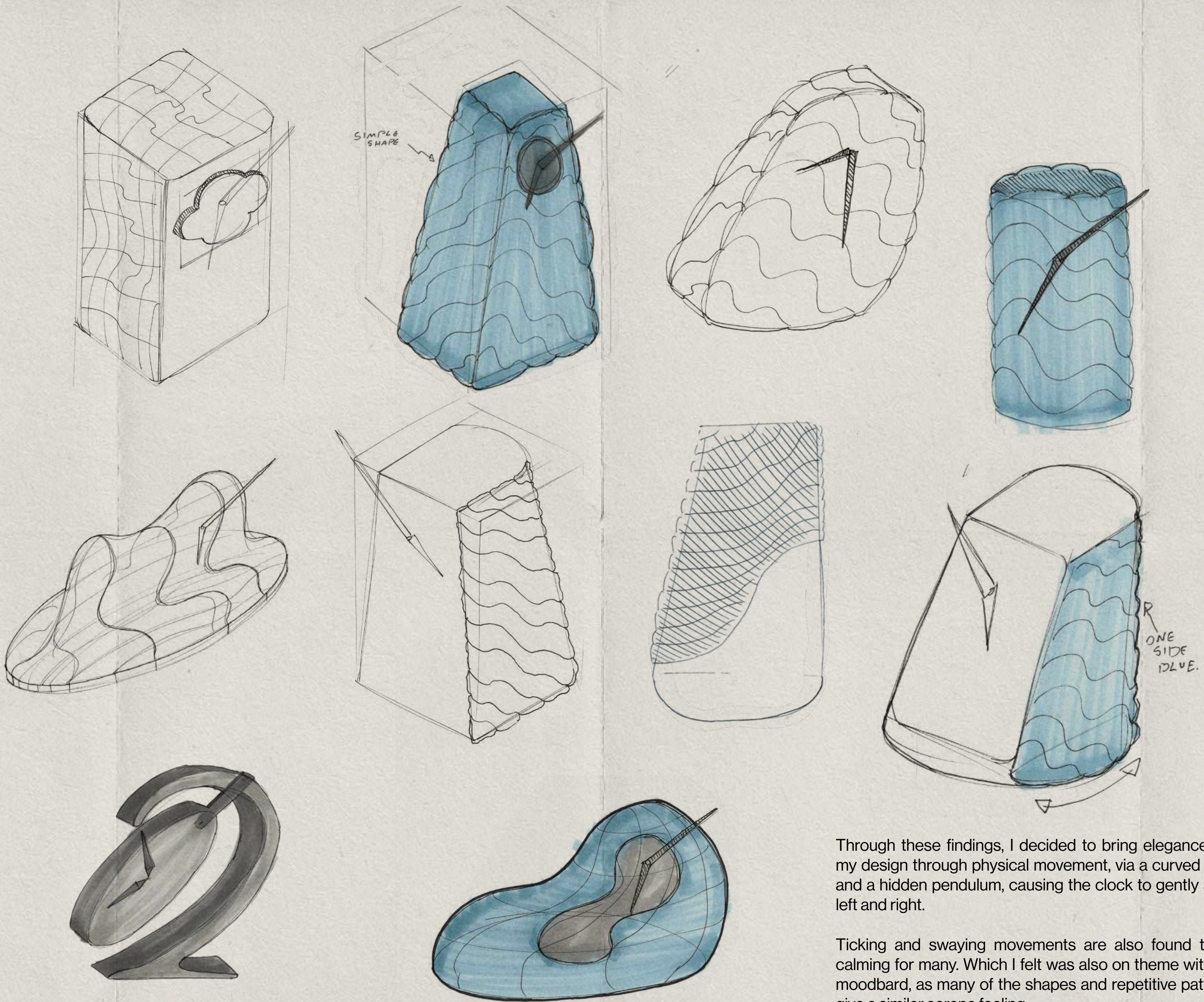


Sophisticated  
Elegant  
Refined

### IDEATION

Many of the images on the moodboard provided felt so based around movement and flow in their form, Therefore a curved base came naturally before i had planned to have the clock rock at all.

With some research into the office / home working environment, i found 'tiny controlled distractions' (a ticking clock, a stress ball ect.) can help people think more clearly and stay focused.



Through these findings, I decided to bring elegance into my design through physical movement, via a curved base and a hidden pendulum, causing the clock to gently sway left and right.

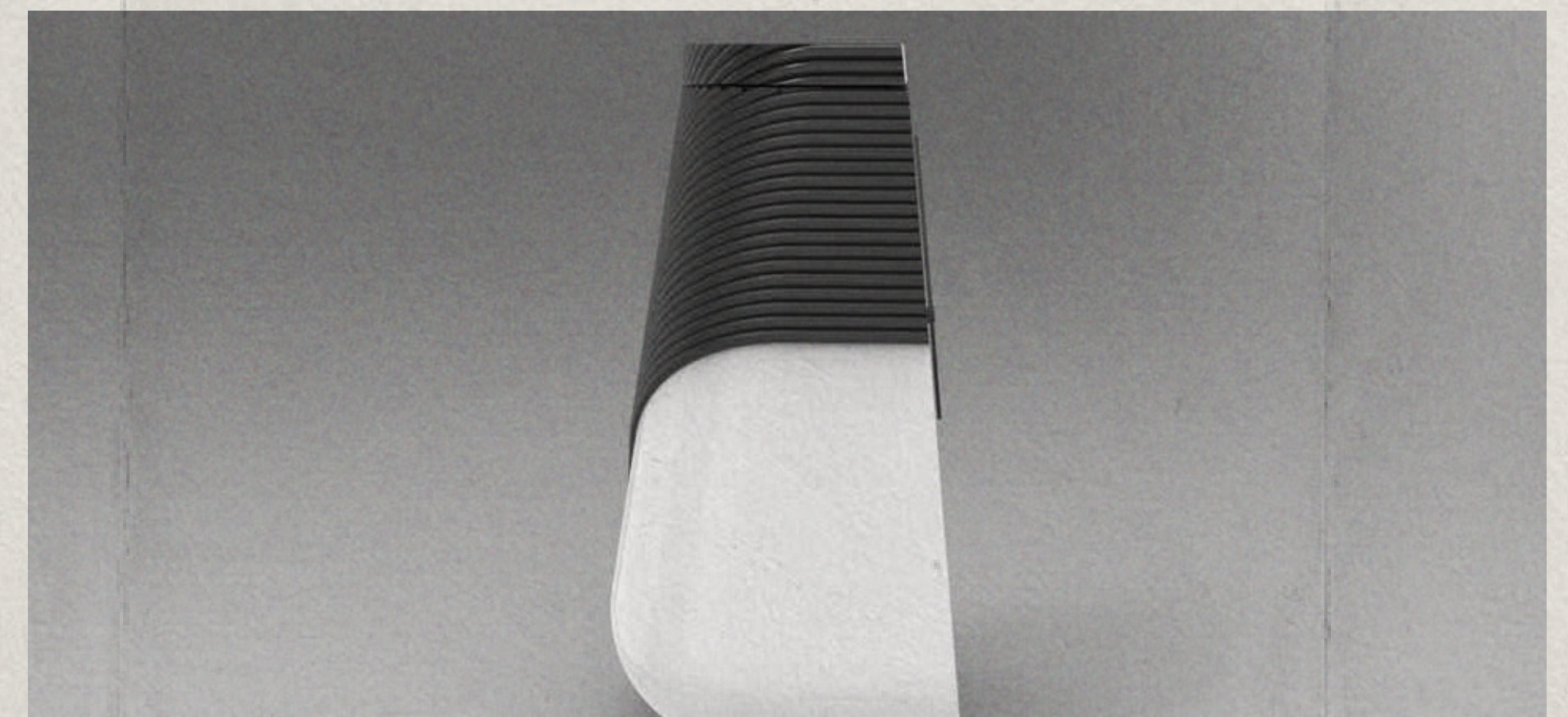
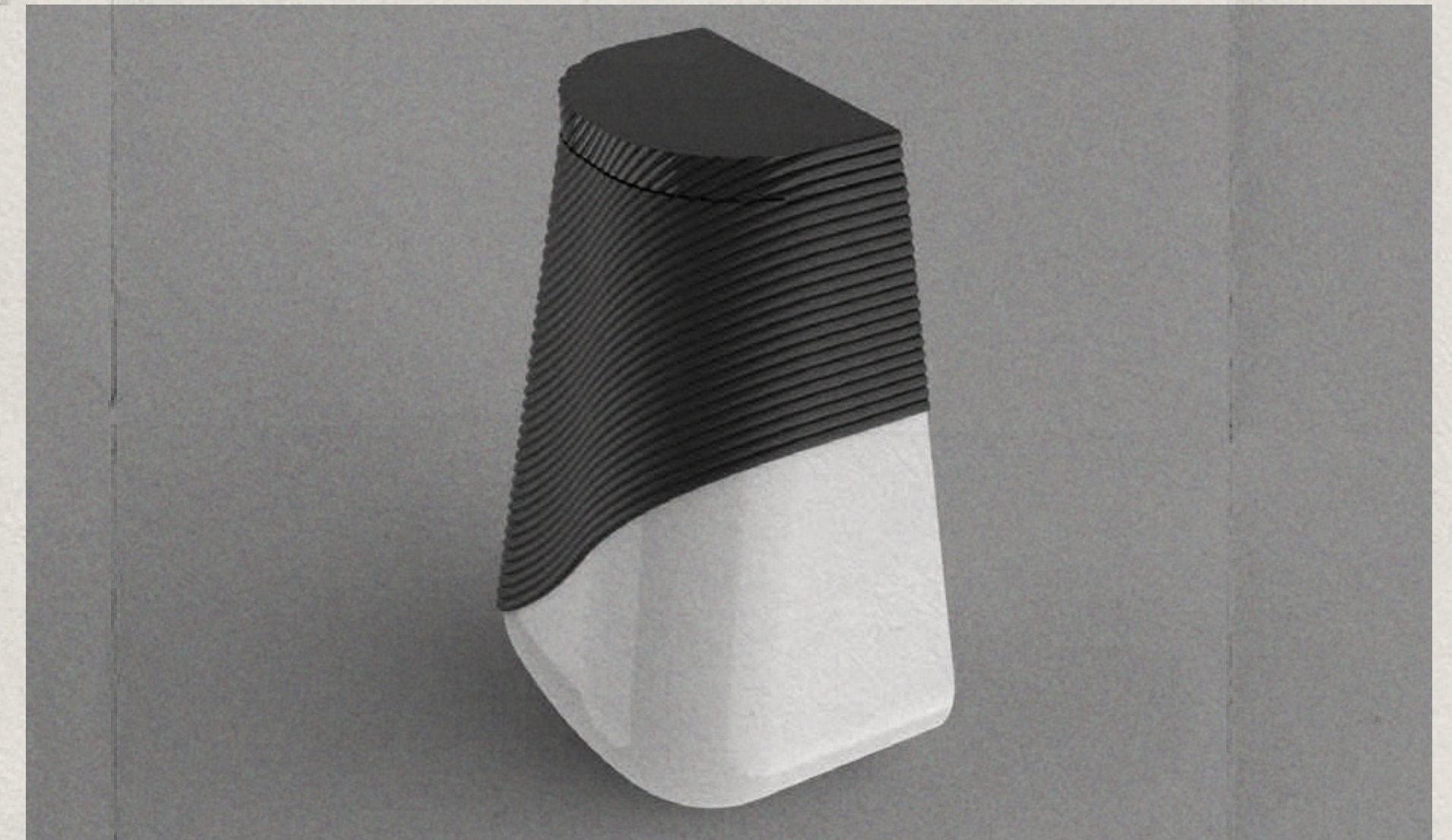
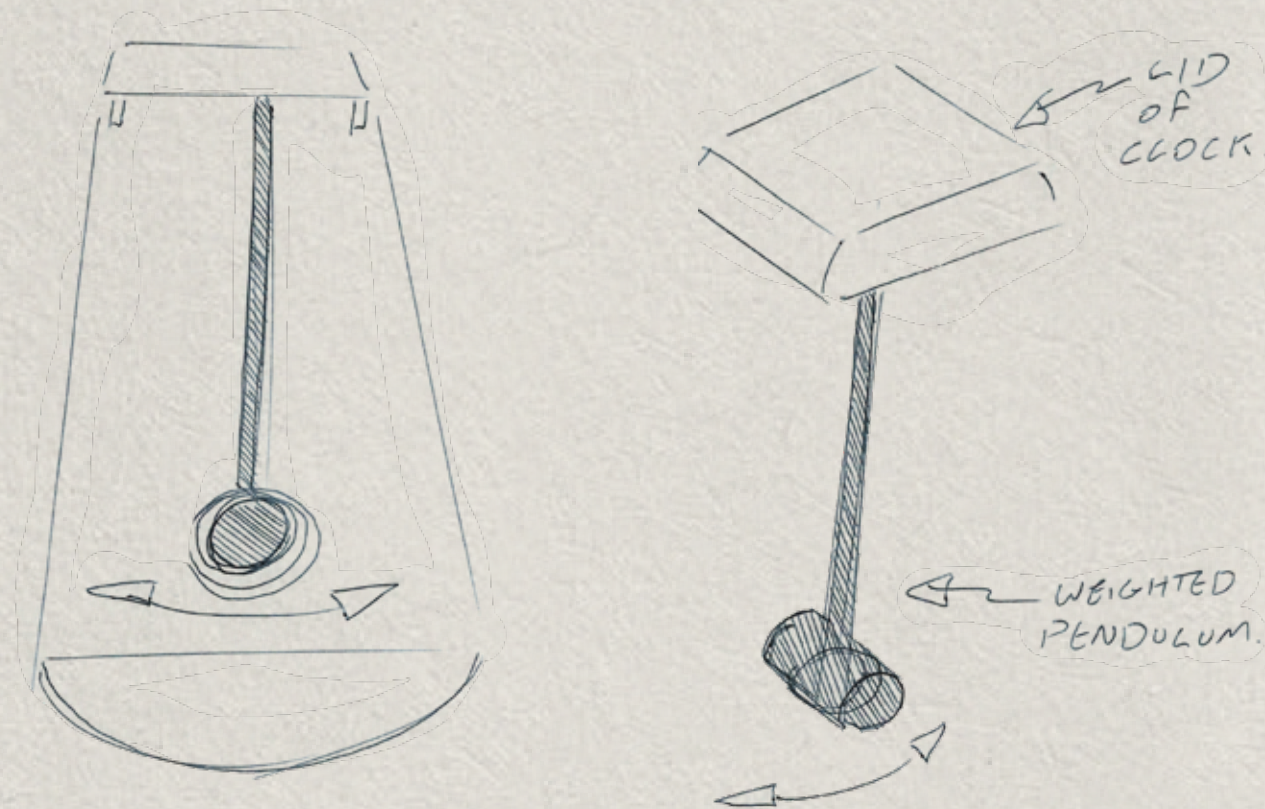
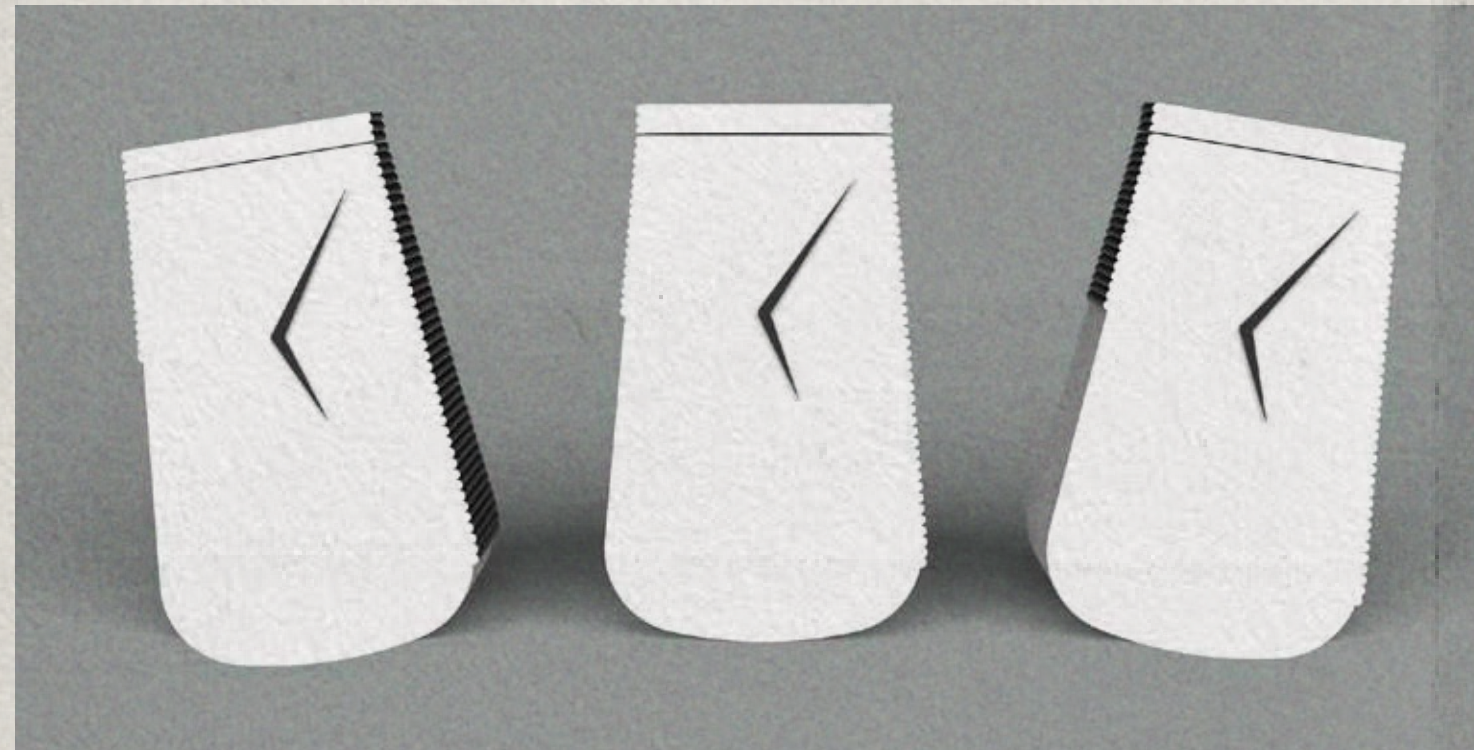
Ticking and swaying movements are also found to be calming for many. Which I felt was also on theme with the moodbard, as many of the shapes and repetitive patterns give a similar serene feeling.



## FEATURES

Although I focused on the colour blue for the back of the clock during ideation, It ended up being black instead. I played around with both colours when rendering and found that the blue felt much less sophisticated and refined than the black, possibly due to the clock hands being black as well, which meant adding blue would mix a third colour into the design, making it feel messy and complex

The clock rocks thanks to the swinging, weighted pendulum found within. The battery is found in the lid.





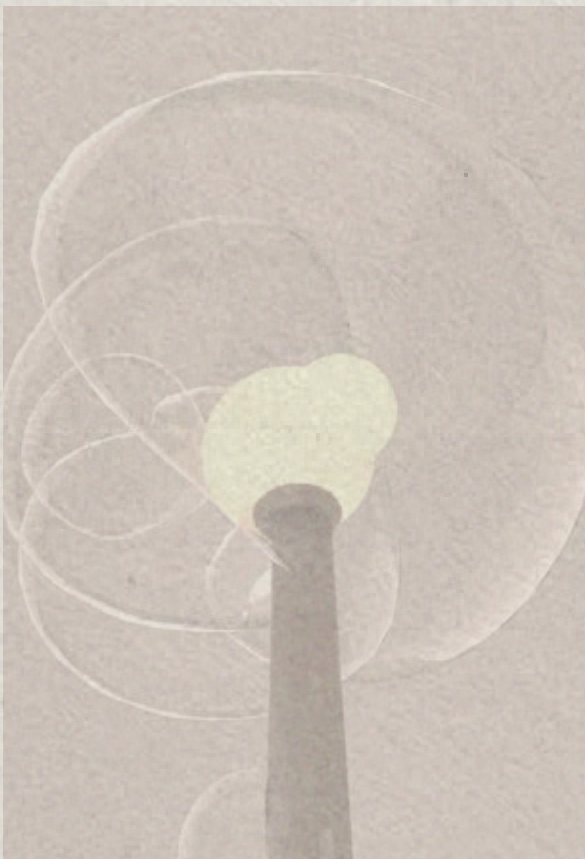
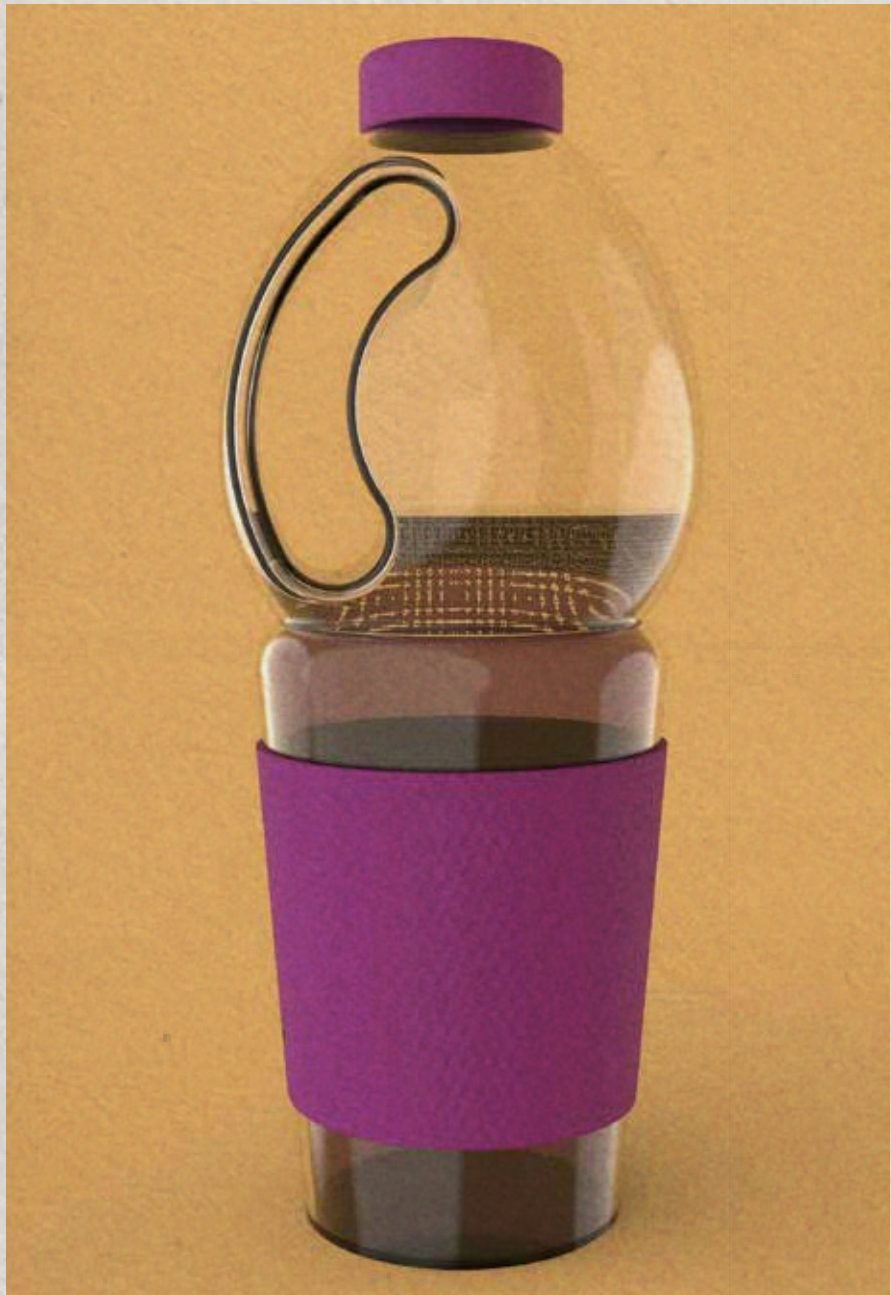
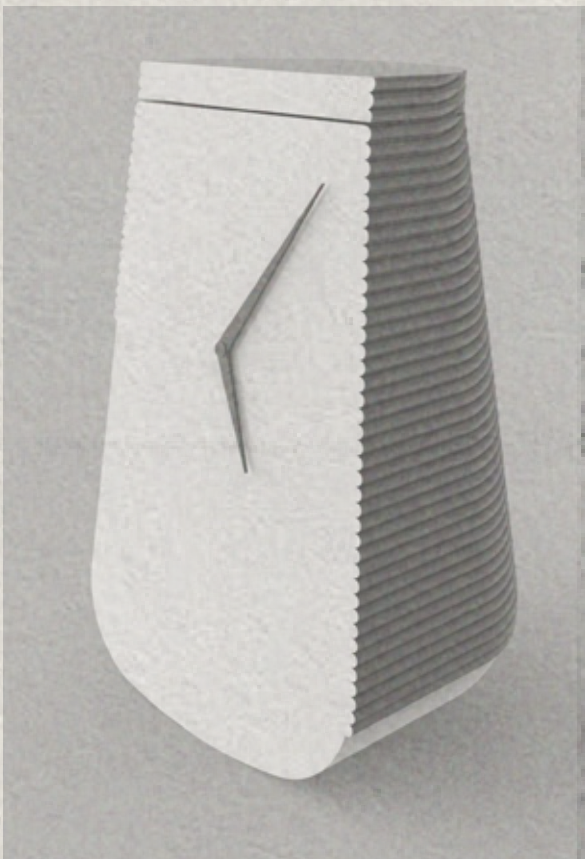
## THE ROCKING CLOCK

The Rocking Clock is an elegant desktop companion. Designed with focus in mind, This clock allows for an environment where the user can eliminate distractions and tune into the rhythm.





[02]  
RIBENA





[02]

### BRIEF

Design a Ribena 850ml concentrate bottle design (including cap and label) that can be reused and refilled.

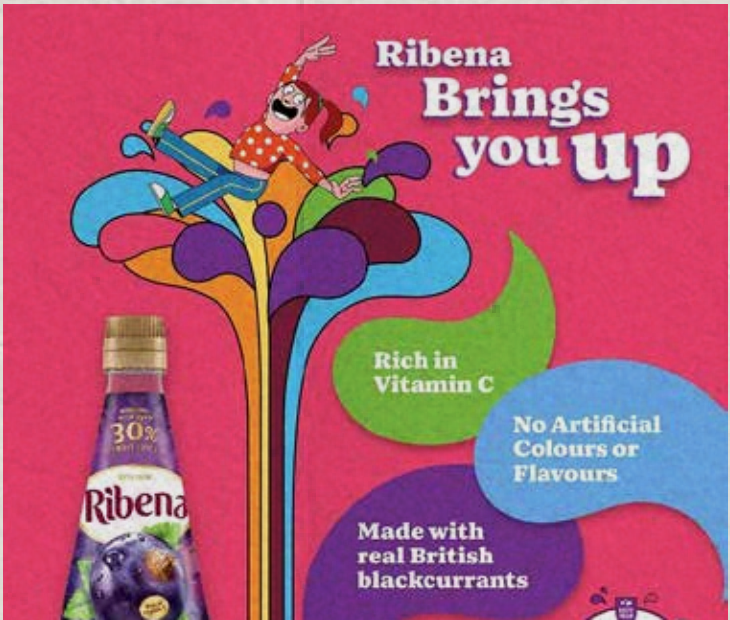
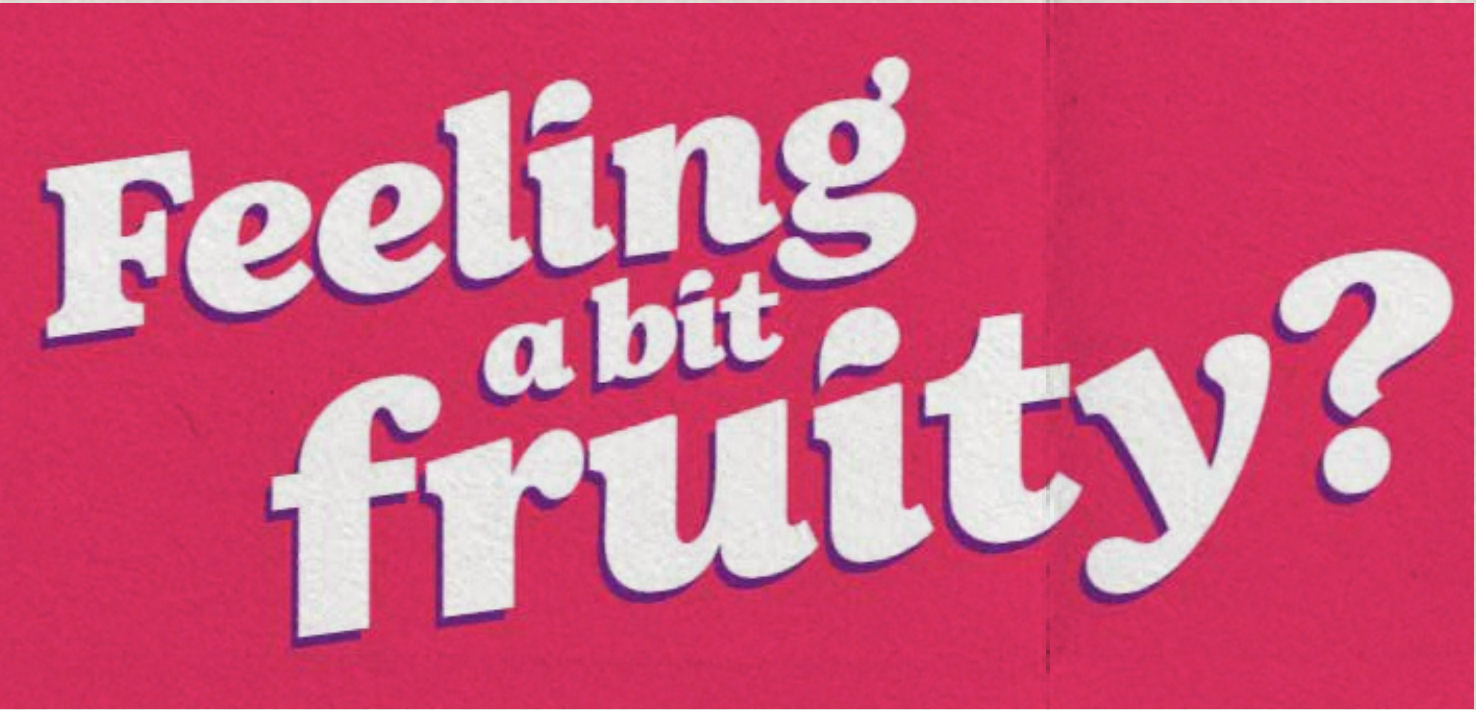
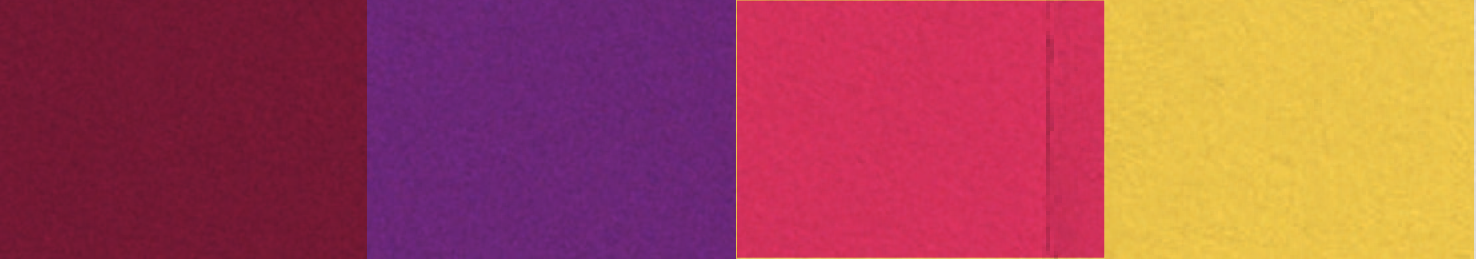
It must consider the whole closed loop supply chain from filling the bottle, to use, collection, cleaning and refilling.





RIBENA BRAND UNPACK

. Ethos . Bottles . Colours . Graphics



Ribena's brand ethos has a huge focus on sustainability and honesty, so a refillable campaign would come at no surprise. The companies graphics consist of their signature vibrant colour range and fun quips. The bottles themselves are bubbly but simple and intuitive.

USER PERSONA

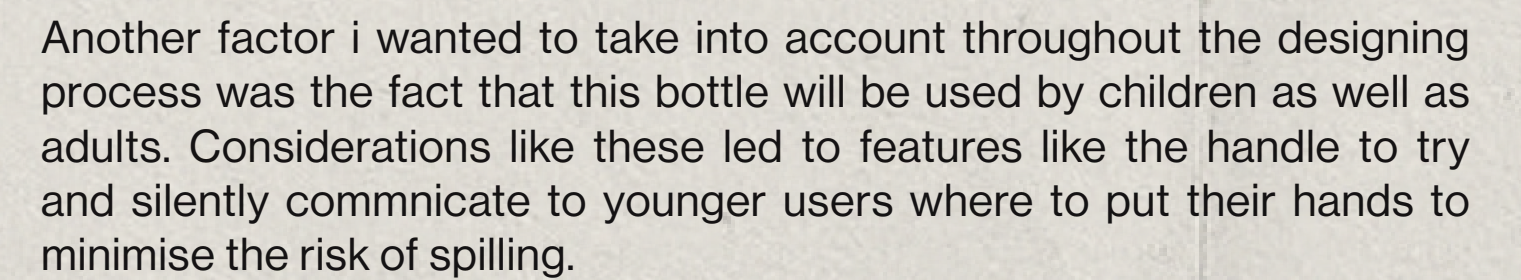


Meet Aisha, Ezo & Ada

Designer & Entrepreneur  
Tech Consultant  
Renting in the Barbican, London  
Career Driven  
Aspire to own design classics



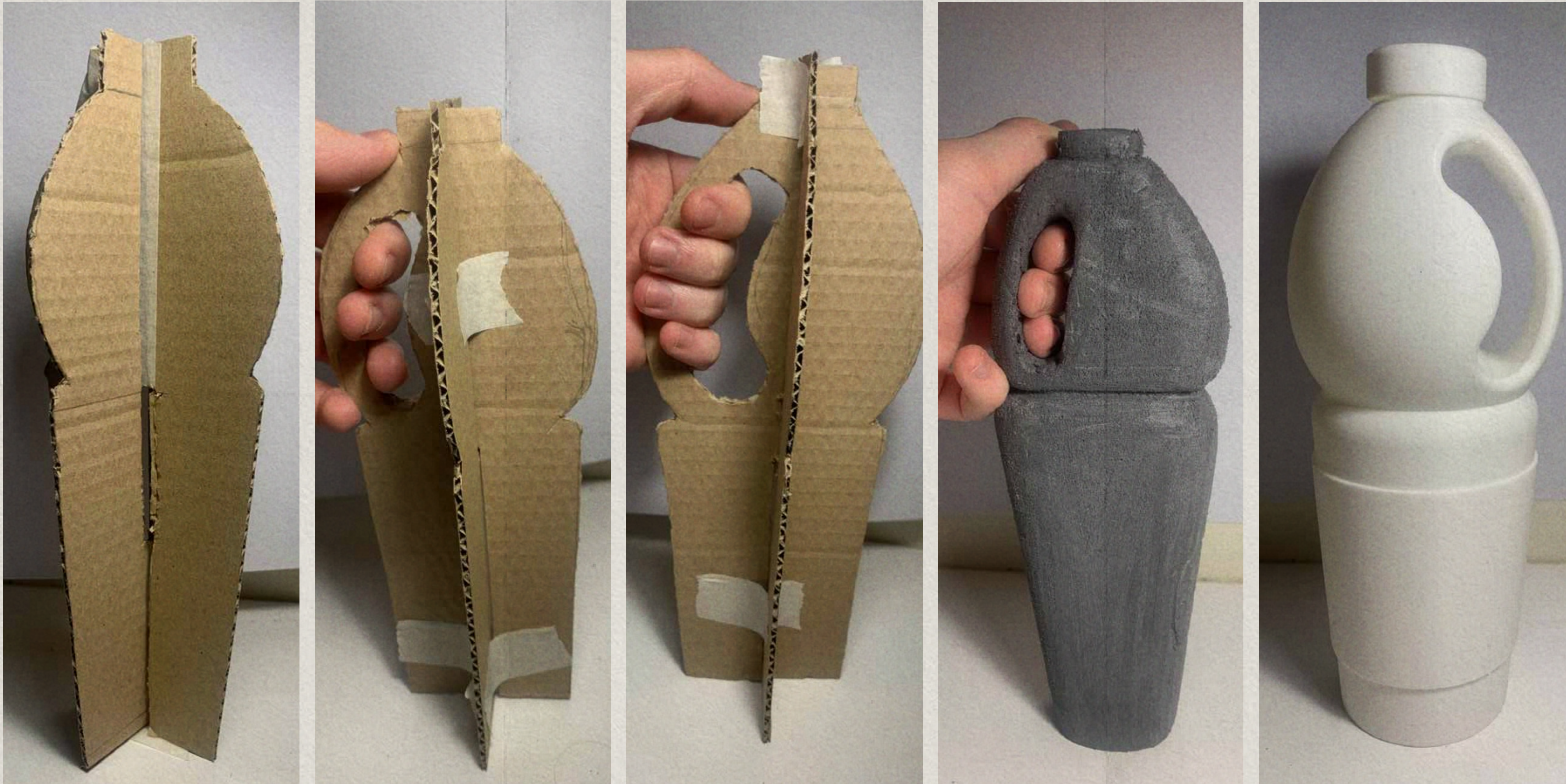
When i Began designing the bottle, I knew i wanted it to feel familiar to the ribena brand which includes bubbly shapes, signature colours and the fun but simple core aesthetic. However, I also wanted my design to bring something new to the existing form, focusing on more modern and contemporary elements along side this existing identity to make a timeless, classic and recognisable end product.





## MODELLING

Once i decided which concept to take forward, i used quick sketch models to decide and alter the scale of my bottle. These models focused specifically on the handle, to make it comfortable and easy to hold.



before moving to CAD i used foam to test dimensions and get a better look at overall aesthetics as i found it hard to tell using only cardboard. This led me to rescale the handle one last time before CAD and eventually 3D printing a prototype.

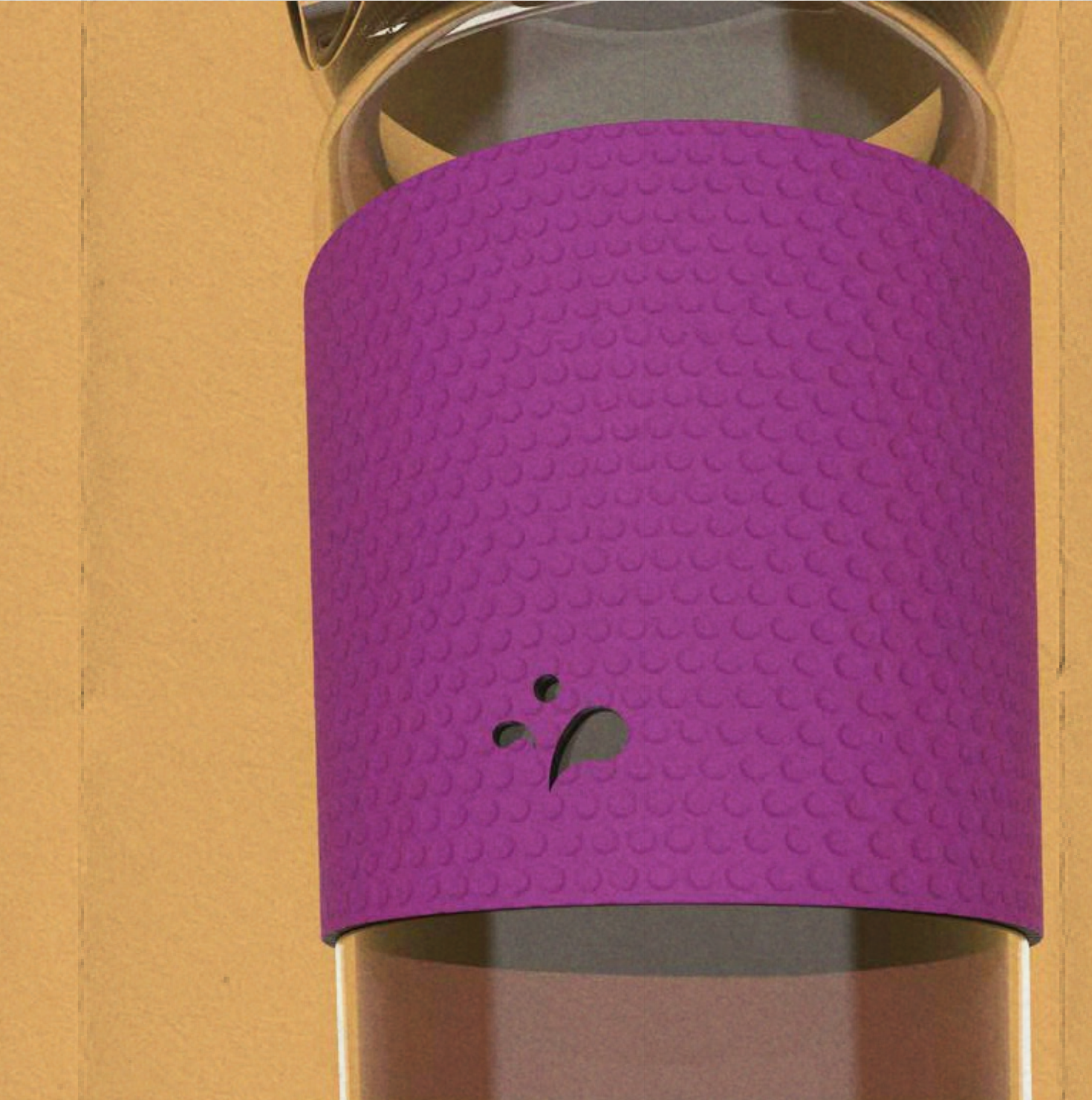


FINAL DESIGN



A sleeve near the base and a handle near the top allow the bottle to be grabbed from any side, not just by the handle itself.

The sleeve is also intended for any user that may find the bottle too heavy to pour using just the handle such as children, allowing them to see an obvious second touch point to support the bottle as they pour.



The bottle is made of plastic and rubber. Ribena currently use 100% recycled plastics on their bottles and the same would go for this one. I chose plastic as the transparency felt familiar.

Transparency is also practical. For a product that is refilled, not being able to see how much is left would be frustrating, so a clear material is necessary.



Minimal logos can be found on the new practical 'label' and on the top of the lid. This quiet branding allows the bottle to stay on kitchen worktops without feeling intrusive or like clutter, whilst still allowing the user to know what is inside.





The bottles would be refilled using nothing more than a fountain at a local supermarket or anywhere that previously supplied Ribena. I chose this because a system like this is relatively new to the world therefore anything more complex could put people off. The design assists in this through its wide lid making refills easier and the handle that lets the user conveniently transport the bottle if their bag is full of shopping, or if they went without a bag.

The different coloured bottles provide more than an aesthetic change. Each bottle is intended for a different flavour of concentrate that Ribena currently have on the market. Just as someone could buy multiple different flavours of Ribena at once previously, they can now refill multiple flavours at the same time.



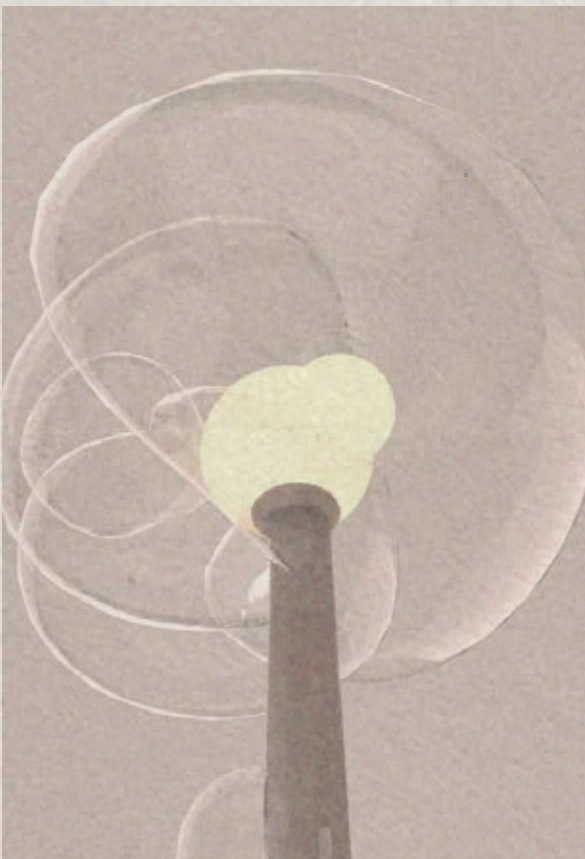
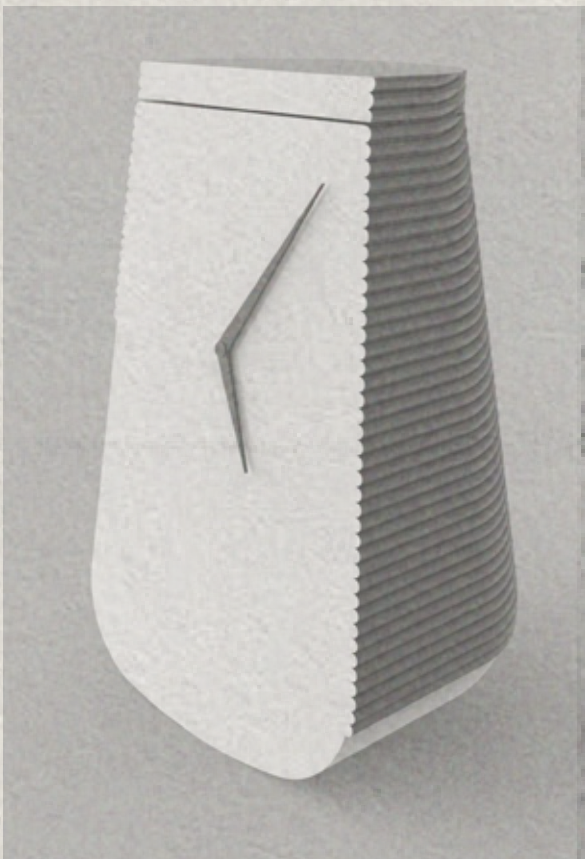


**Rise  
and  
Shine**

**The Ribena of  
tomorrow is here  
to stay!**



[03]  
TRANSITIONAL SPACES  
GROUP PROJECT





[03]

### BRIEF

To design a product or range of products that enhances the airport or station experience, focusing specifically on transitional spaces. (areas travellers spend time between trains or flights.)

The product must not only serve the practical need for travelling but also enhance the overall experience in these spaces.





## USER PERSONA

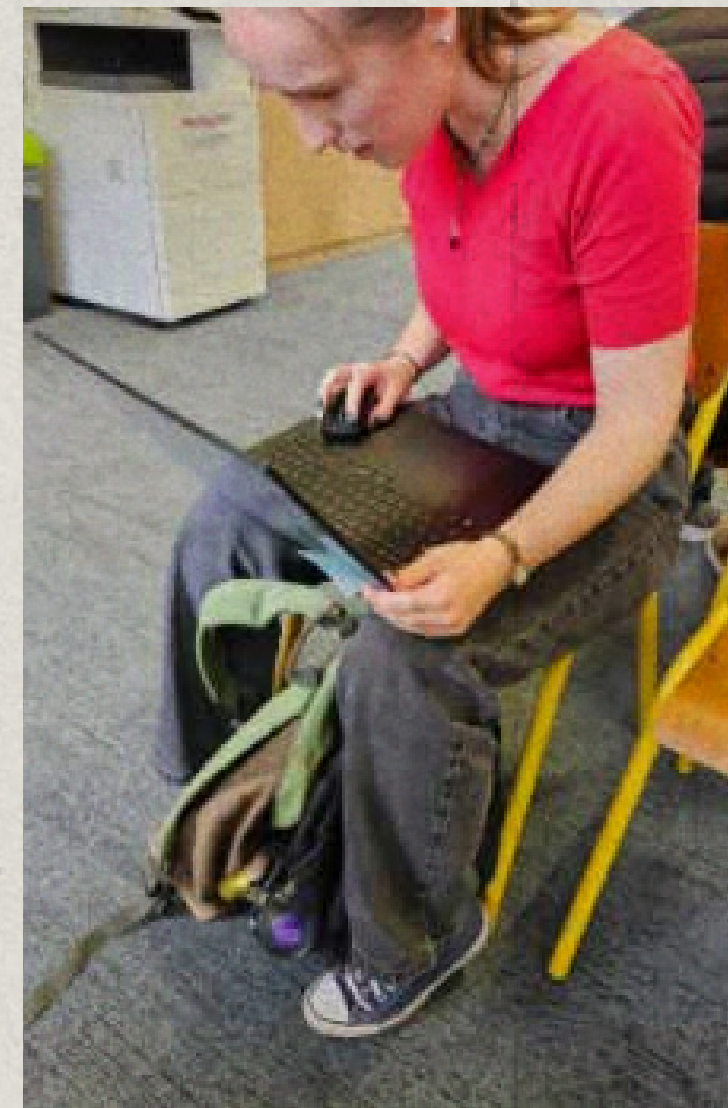
30-40

## THE 'OVER WORKER'



- Travelling with multiple bags
- Hands always full
- Laptop commonly on lap whilst waiting
- Efficient with time and needs to get work done
- Easily gets distracted
- Loses track of surroundings when on calls or working
- Stylish

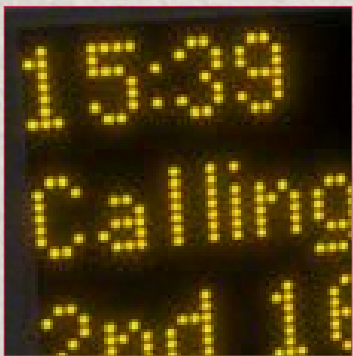
## PRIMARY RESEARCH



Simulations as the 'Over Worker' in the London underground and in studio space got us into the headspace and helped find the problems that an over worker would experience whilst commuting.



JOURNEY MAP



OUR JOURNEY

Tap card or phone to enter station

Look at map and find line / destination

Find and keep track of correct trains arrival time

Get on train after waiting and off after arriving

Tap card or phone to get out of gate

THE ‘OVER WORKER’

Hands are full so grabbing card or phone is hard. Leads to congestion.

Wasting time when busy, or hard to do when on a call.

Distracting to keep track of times when working on laptop or on a call

Packing up in a rush when train arrives could lead to forgetting items or missing train.

Hands are full again, we also found it was worse on exit because of busier environment and disorganisation of items due to rush to pack up.

OUR GOAL

Our research showed the underground is not a place people should be aiming to do work at all if possible. Therefore, our goal was to design a product that would help the ‘over worker’ get from A to B as efficiently as possible to allow them to work in a more suitable environment, whilst also allowing them to focus if a wait is unavoidable.





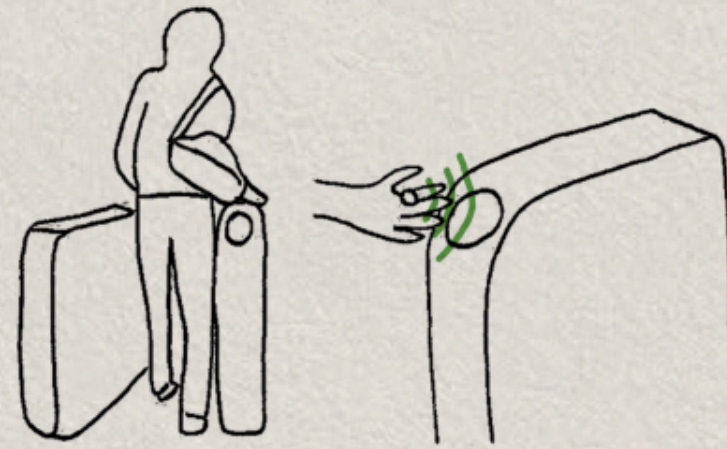
## OUR SOLUTION

To achieve our goals of increasing the efficiency of travel and of allowing the 'over worker' to focus when working, we designed Ayo.

Ayo is an electronic pendant that slots into a range of wearable jewellery pieces. Our product uses a conceptual A.I system to aid the user through their commute using only haptics and visual cues, eliminating the need for phones during travel.



## HOW DOES AYO WORK?



Go through the station gate using ayo to pay. This eliminates the need to reach for a phone or card when entering whilst carrying many bags.



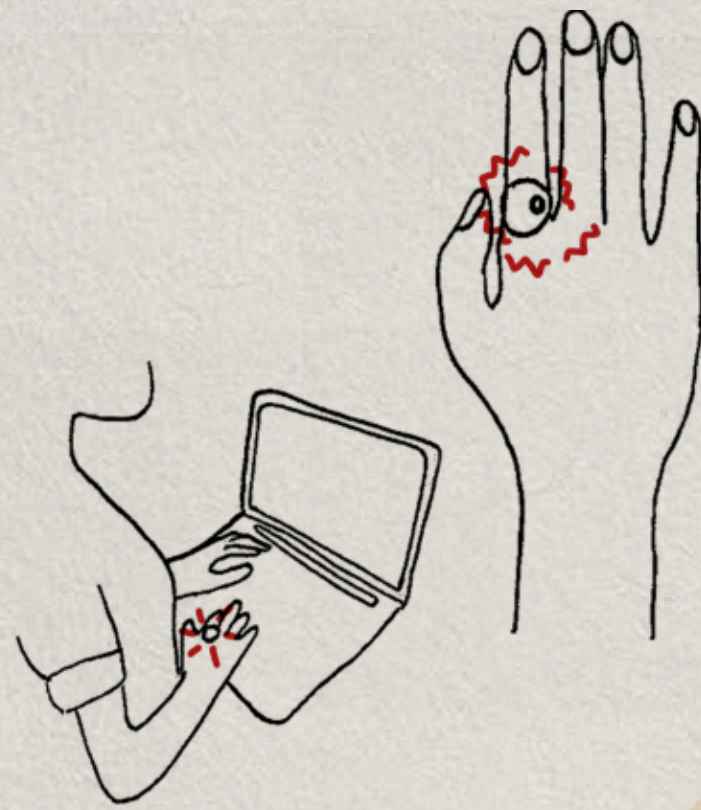
Maps are a thing of the past, simply tell Ayo 'I'm going to this station' and Ayo can calculate what train you need and when it will arrive.



Whilst waiting for Ayo to alert that the train is nearby, ask 'Find me somewhere to sit and work'



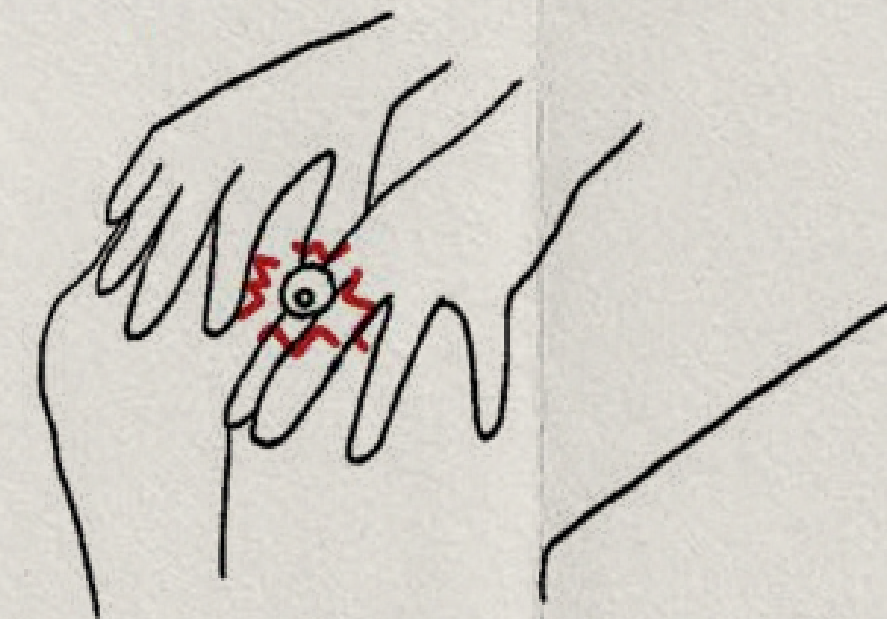
Using it's dot, ayo leads the user to the nearest related location. Which in this case is a seat.



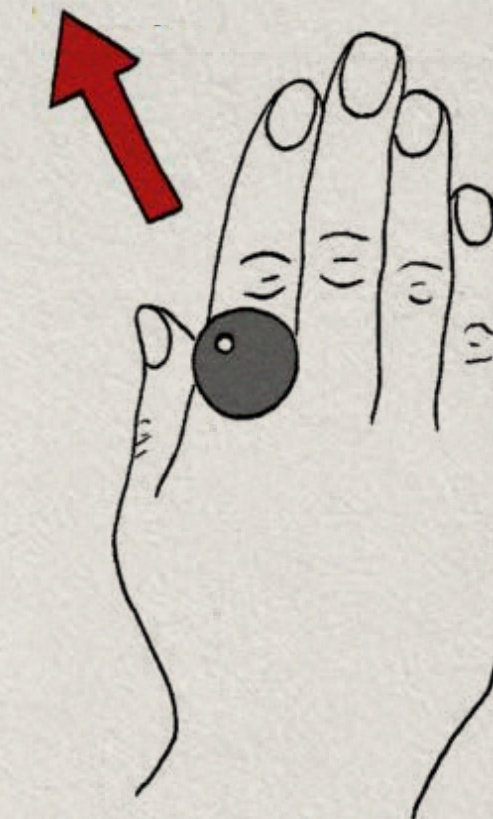
No need to check train times whilst focusing, Ayo will alert the user with a simple pulse when the correct train is arriving.



Ayo allows the busy 'over worker' enough time to pack up their things before the train arrives at the station.



Once on board, take that important phone call, or think about the big day ahead, Ayo will bring you back with a pulse when your station is the next stop



Feel a third pulse when you arrive at your station? That means Ayo can suggest an alternate exit due to congestion at the main exit. if you want to get out faster, simply follow the dot.

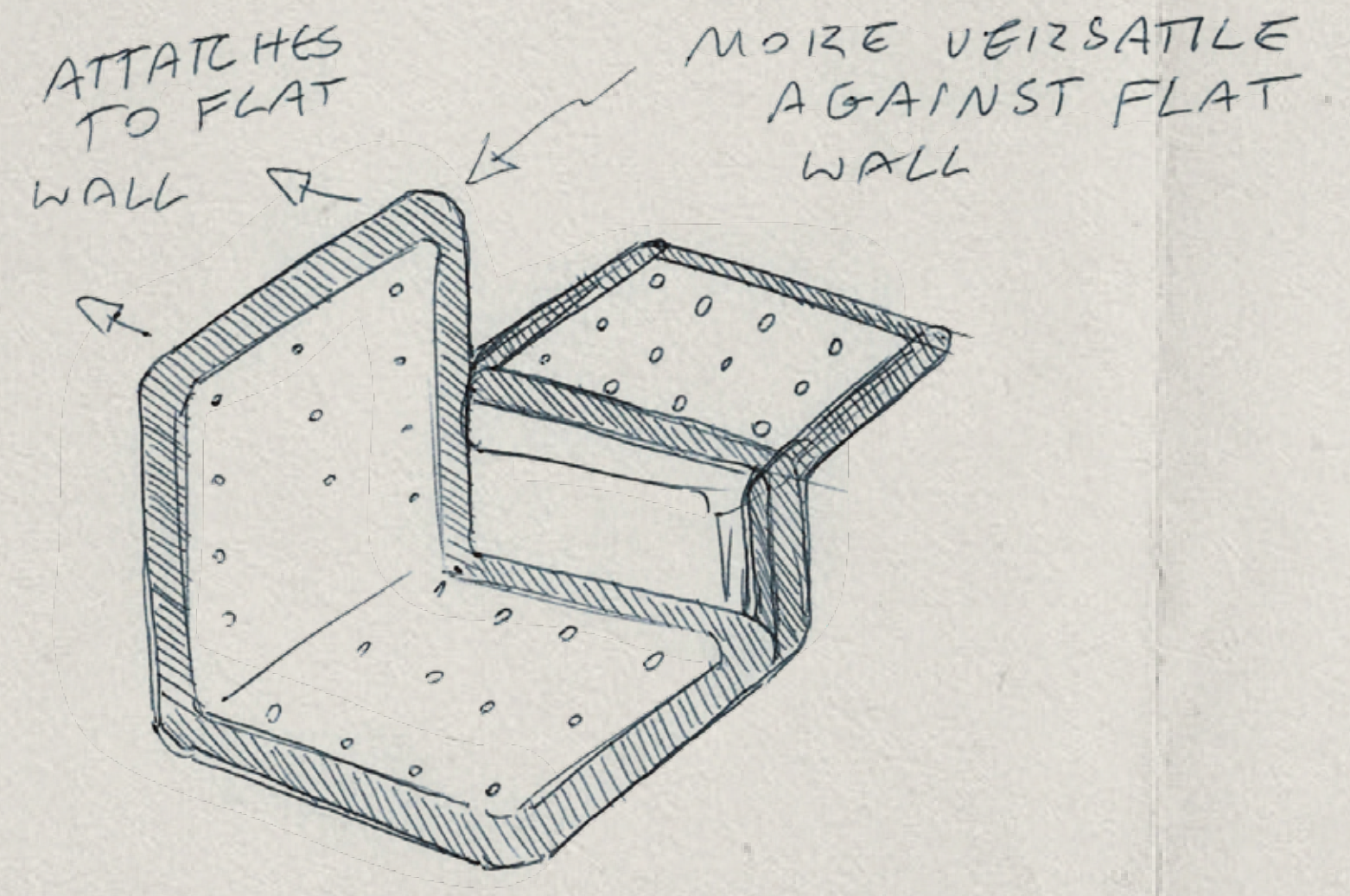
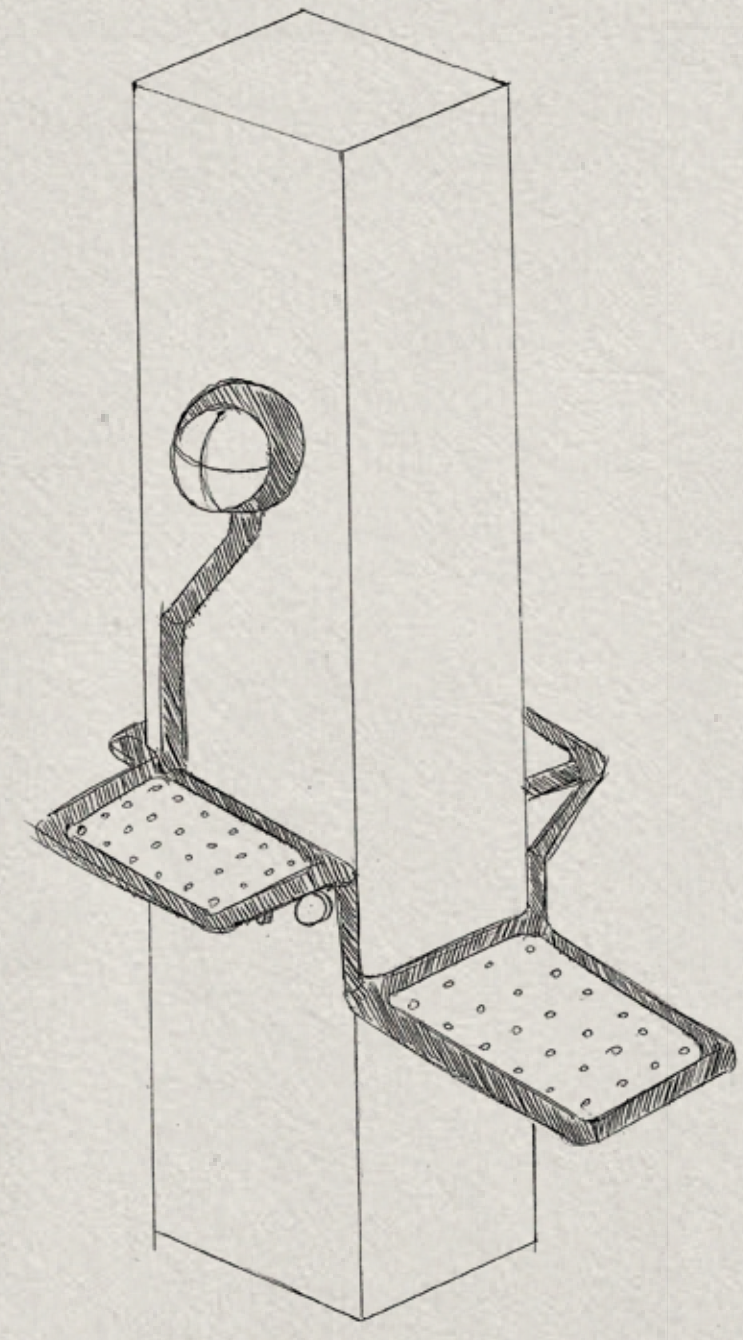
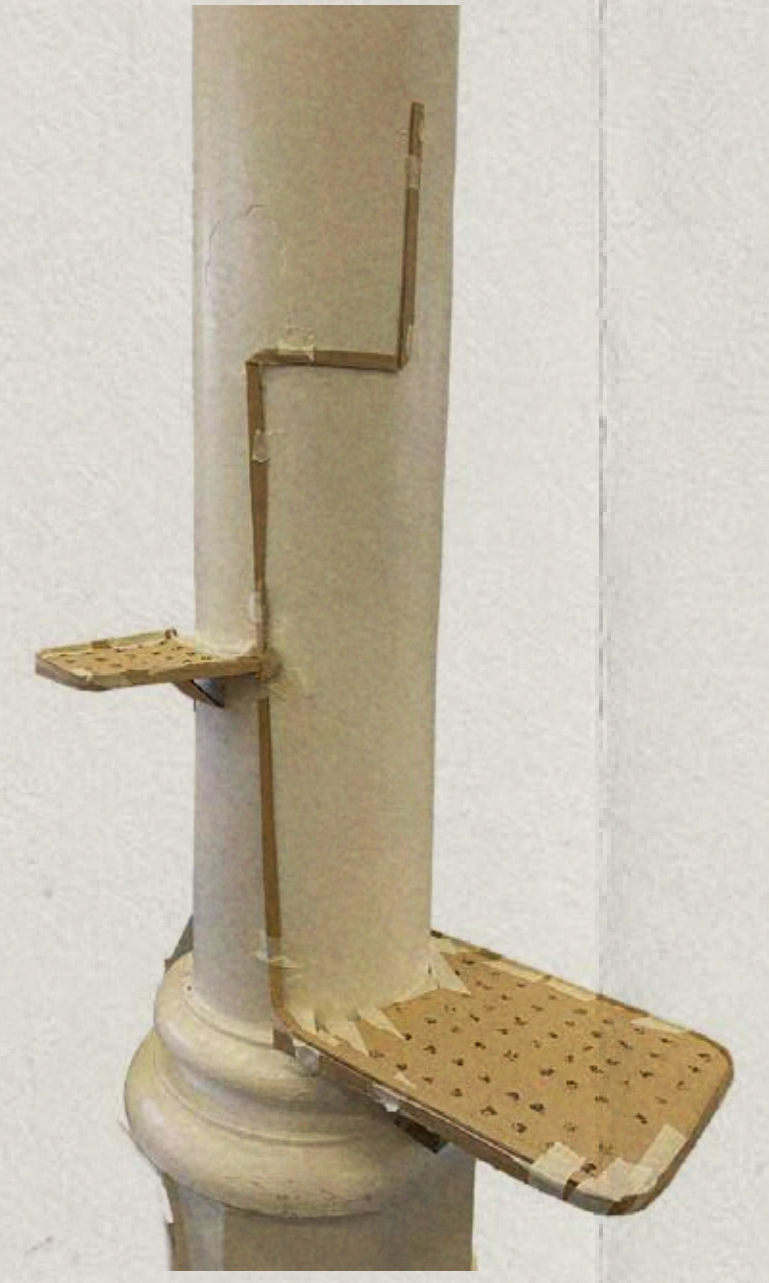
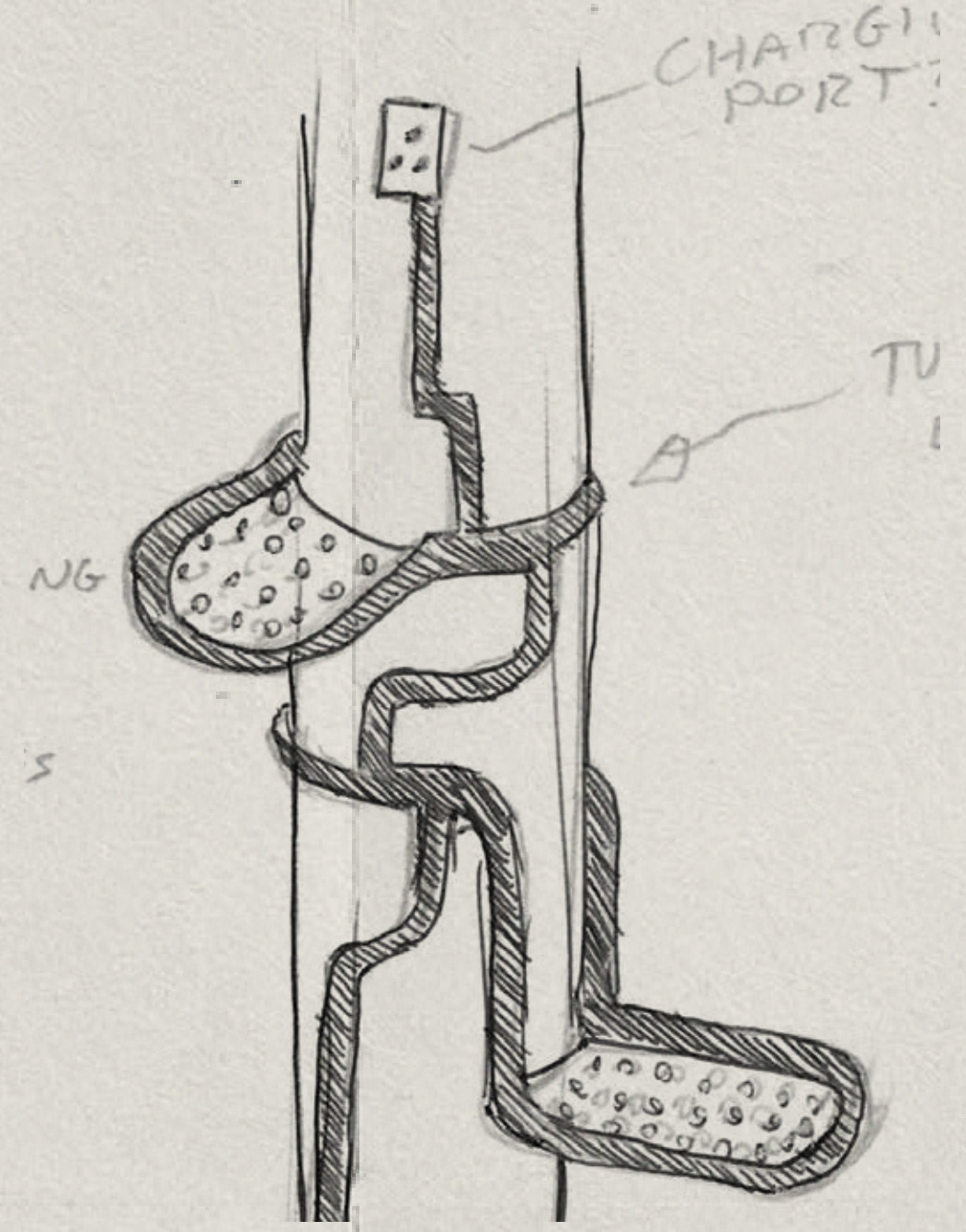
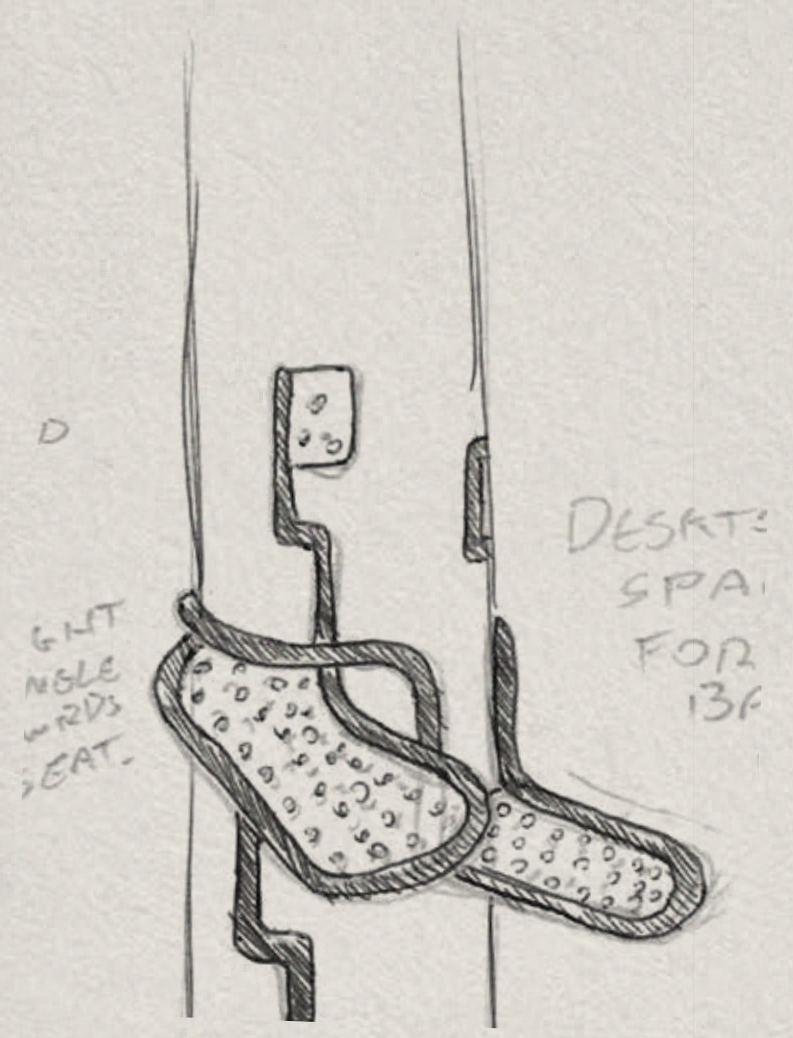


**AYO INTERACTIVE FURNITURE**

To help Ayo feel fully intergrated into train stations and around our larger target area of London, A range of parasitic furniture accompanies the wearable. Ayo would know the locations of these parasitic pieces and would giude the user to them when asked for somewhere to sit or somewhere to focus and work.

By placing these towards the back (or in less busy areas) of London tube stations crowds become dispersed whilst waiting for trains. And with Ayo's pulse alert system, those using the furniture further away aren't at risk of missing a train as they are notified with time to pack up and hop on.

Ayo's ability to help doesn't end when the user leaves the station, By implimenting furniture instillations like these around all of London, the smart companion is able to find areas for focus, work or simply rest no matter where the user may be.





## **AYO FUN AD-CAMPAIGN IDEA**



**Its hard being one of the most famous  
hands in history.**

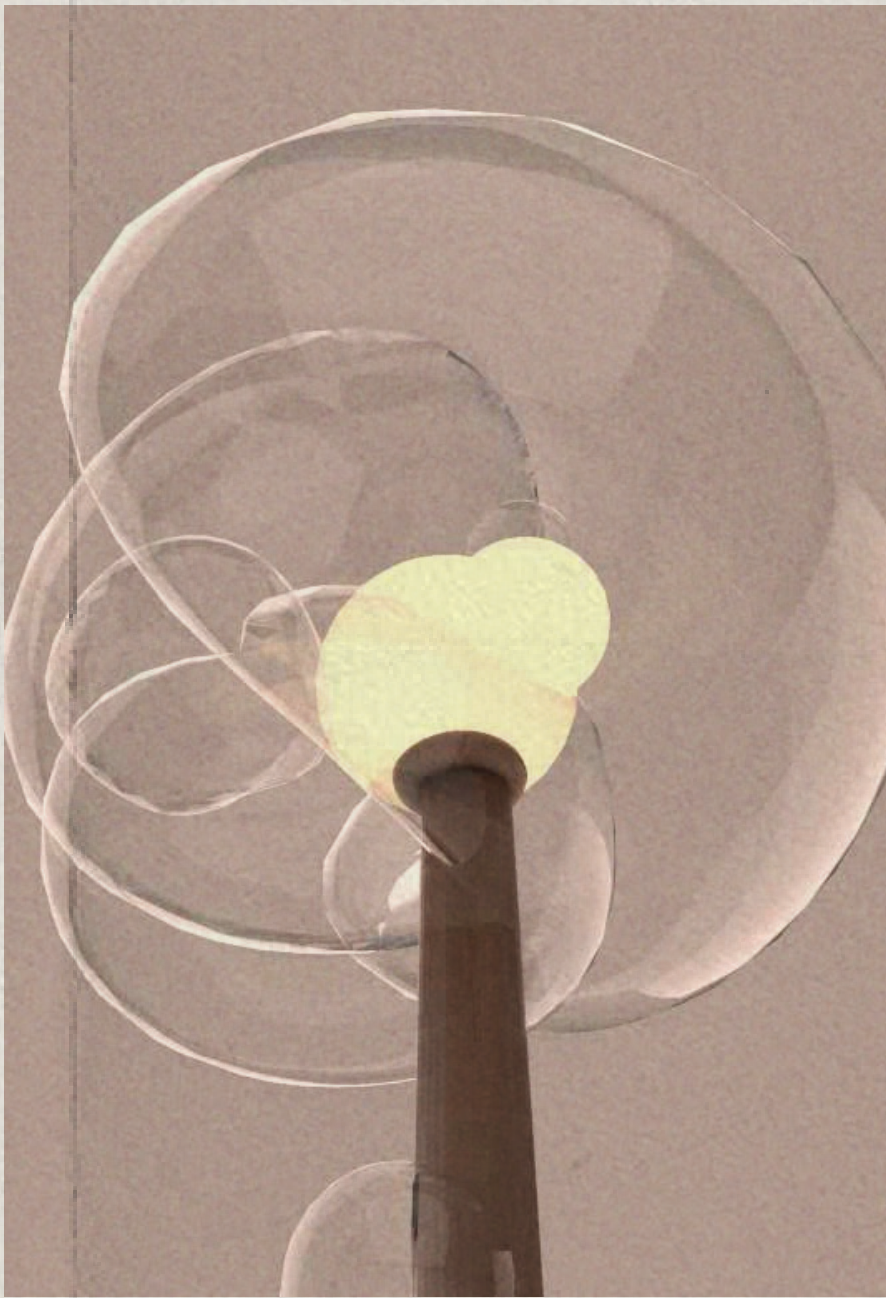
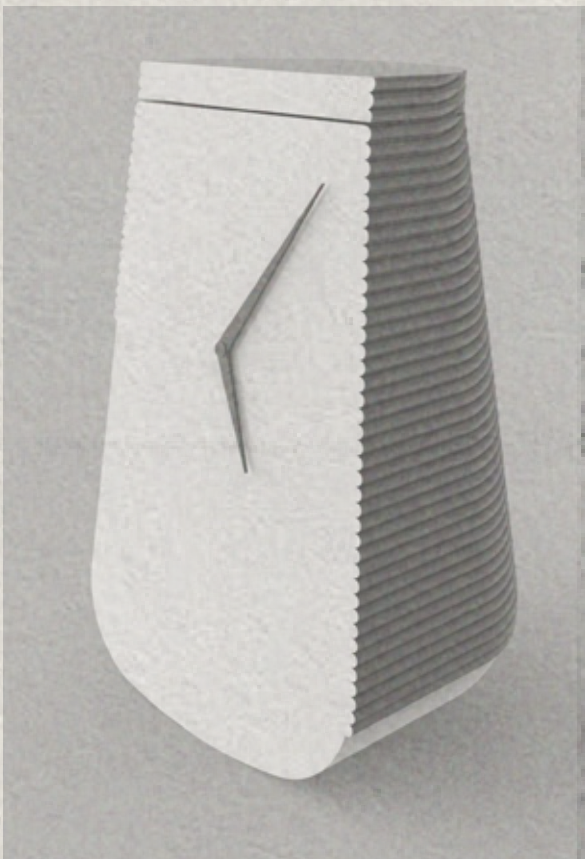
**Ayo makes sure they never miss their train.  
No matter how much is going on in their  
minds.**

A concept for advertising. Ayo displayed on famous  
hands throughout history.

**ROUGH MOCK-UP**



[04]  
LIGHTING

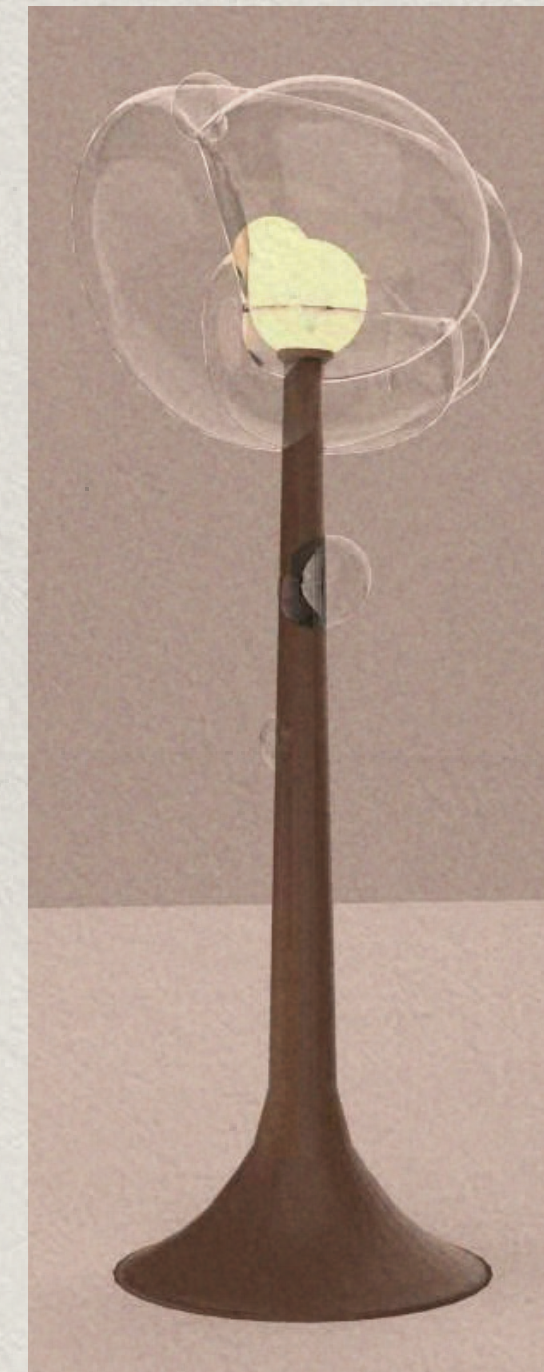
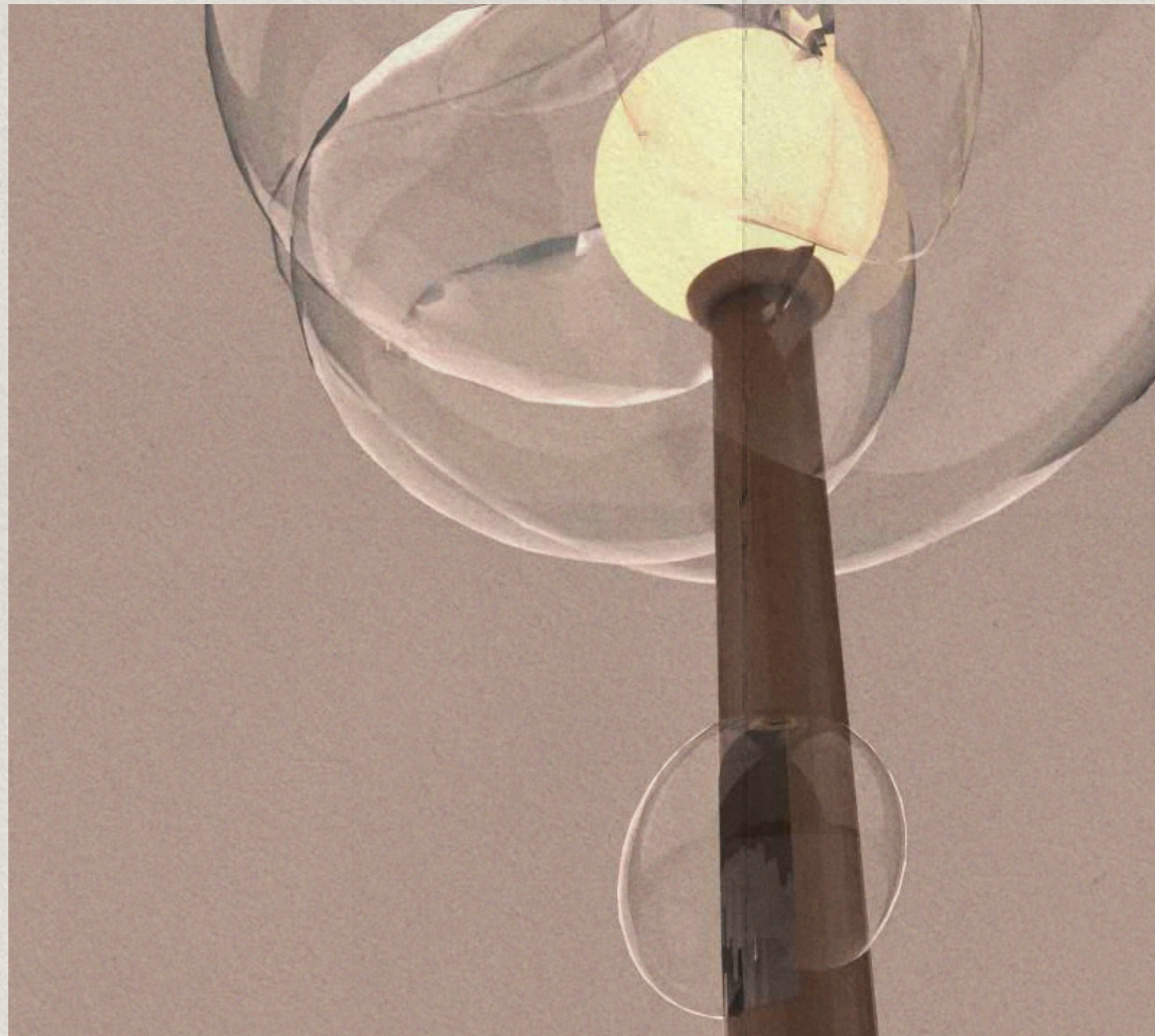




[04]

## BRIEF

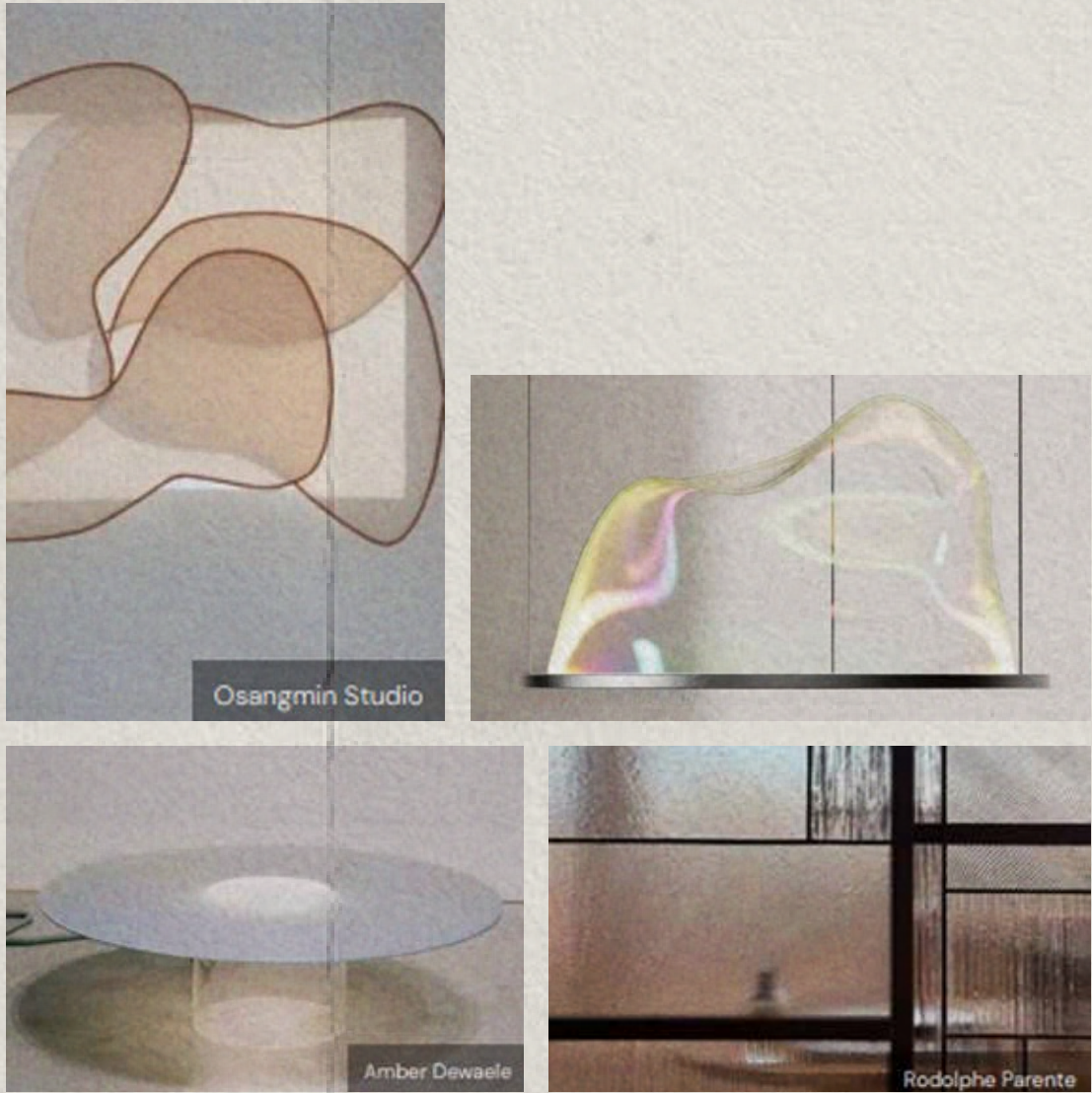
Design a lighting fixture taking heavy inspiration from a given forecasted trend.



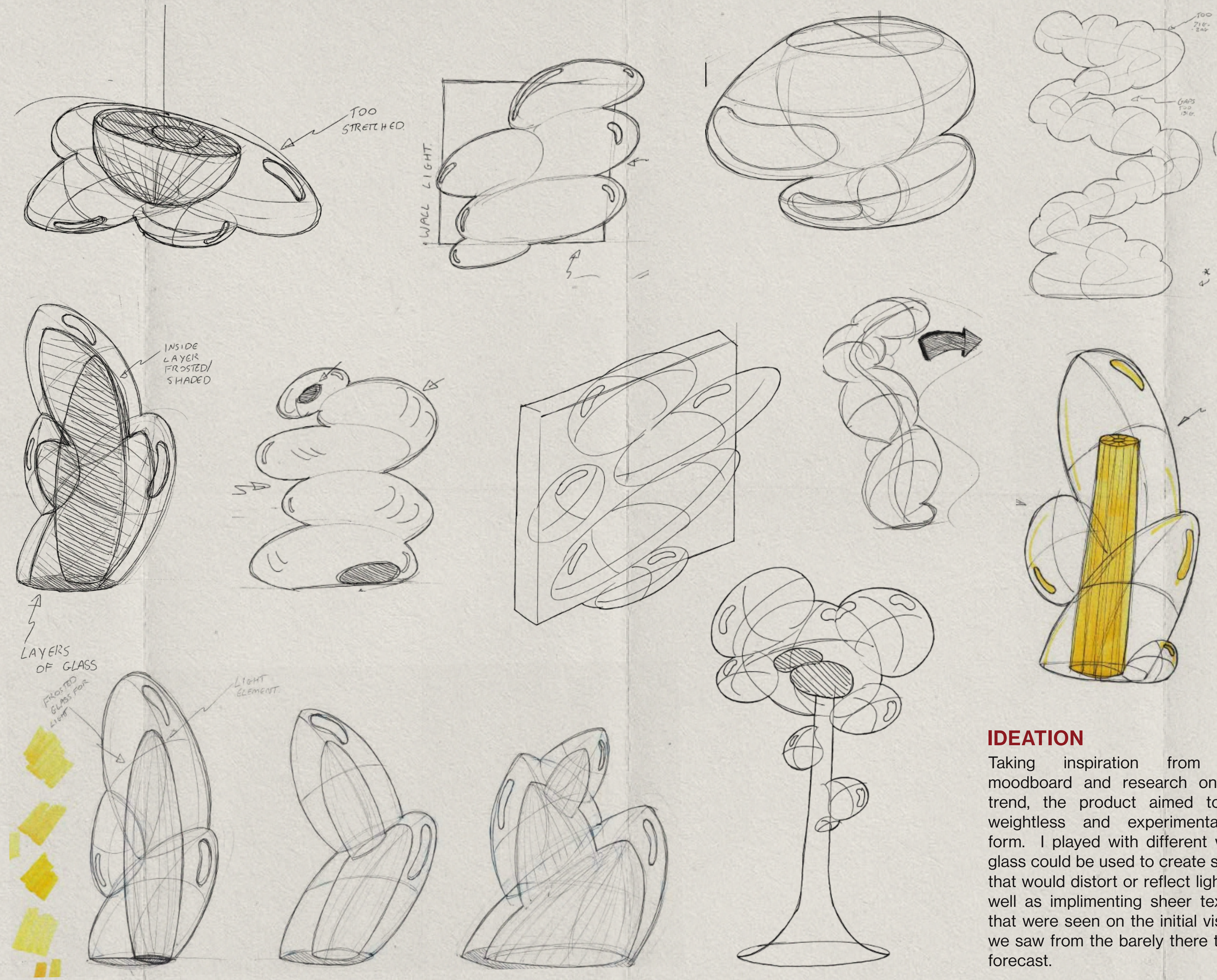
Final Visuals



UPCOMING TREND 'BARELY THERE'



The goal of products in the trend 'BARELY THERE' is to create a floating effect of suspension and distortion. Overall focusing on a ghostly or elegant feeling. Research into the predicted trend showed us key terms on how to reach the goal aesthetic which included reflected light, clean and simple, clear transparency and softly diffused surfaces.



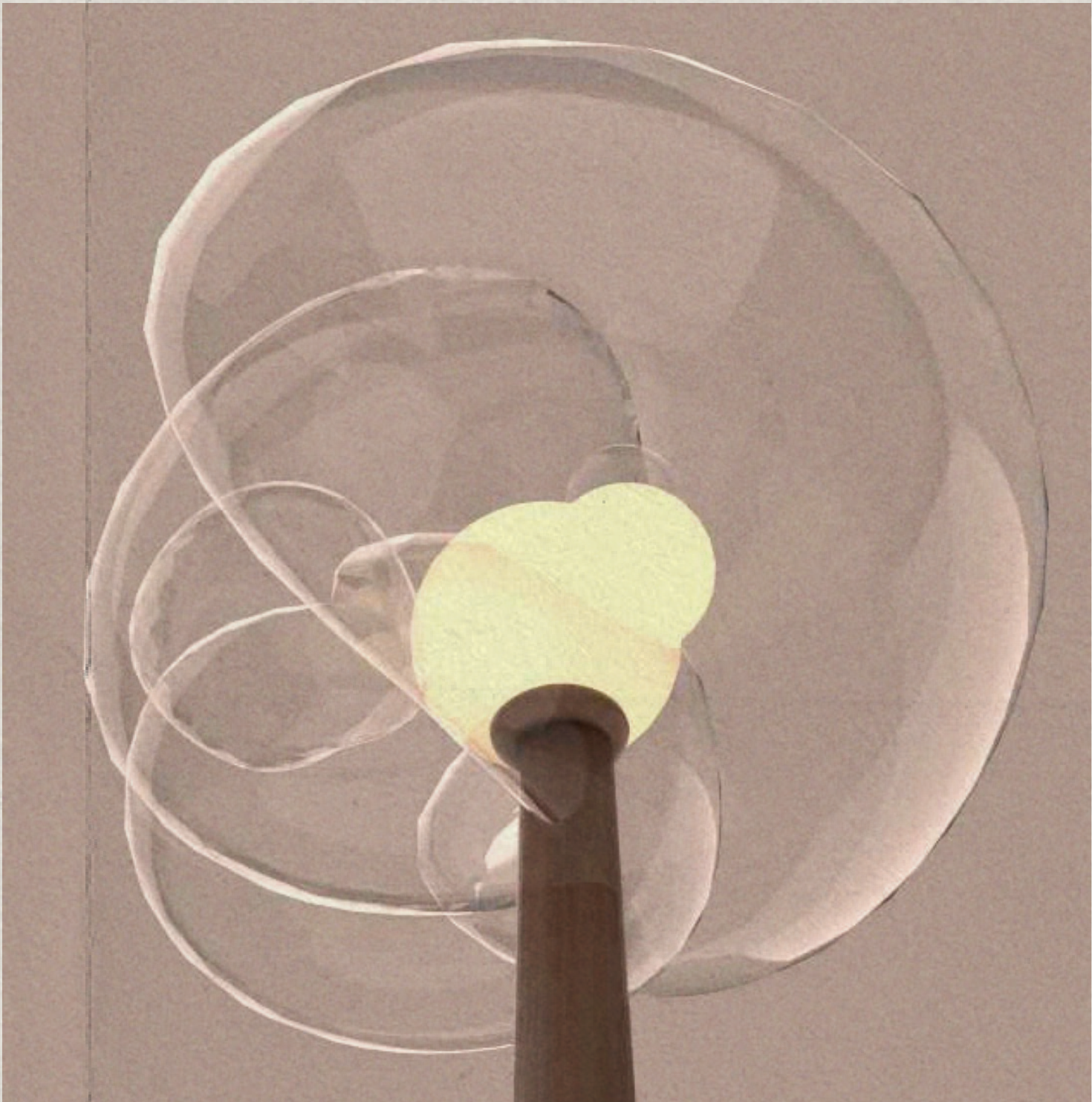
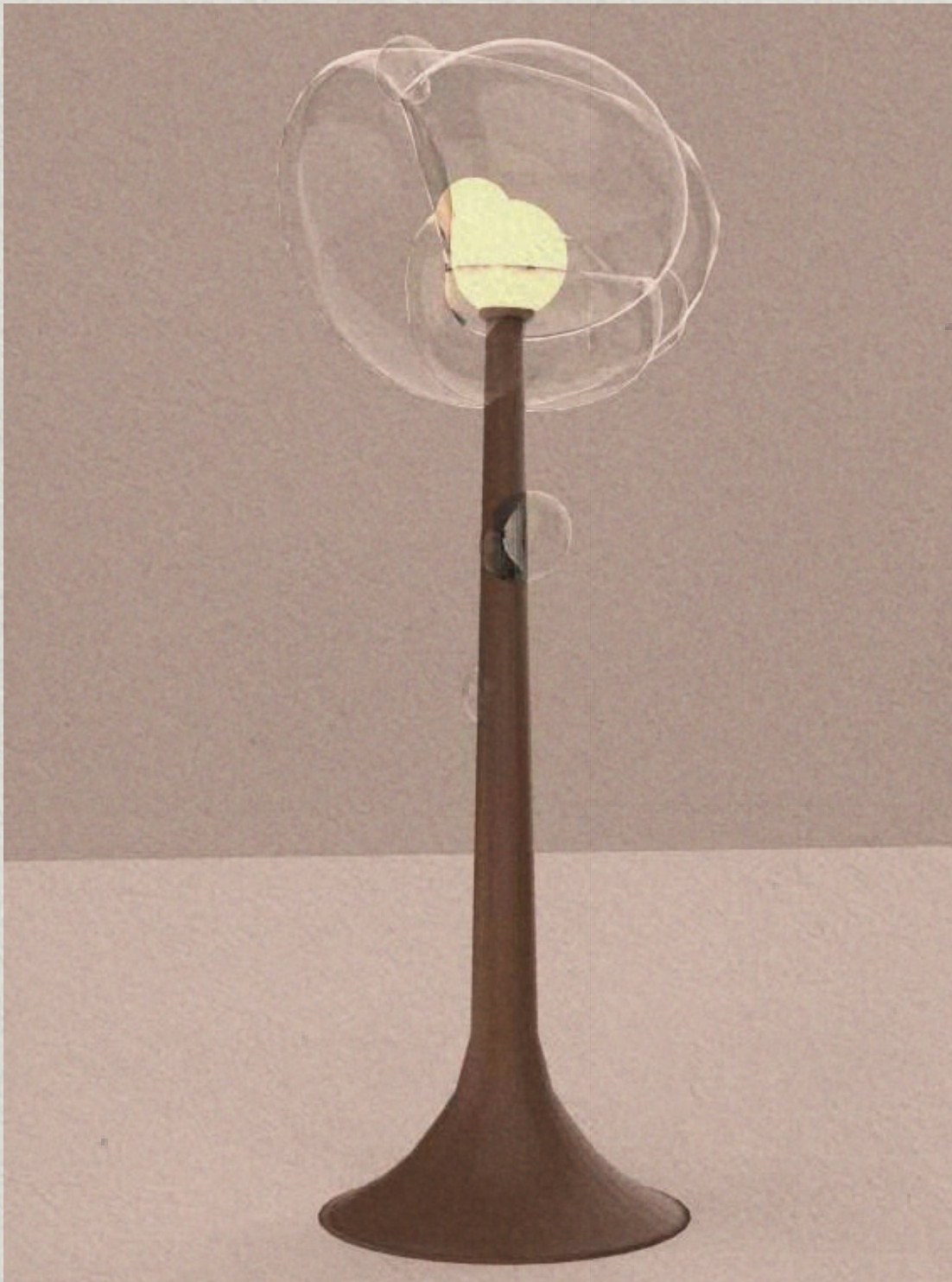
IDEATION

Taking inspiration from the moodboard and research on the trend, the product aimed to be weightless and experimental in form. I played with different ways glass could be used to create shells that would distort or reflect light, as well as implimenting sheer textiles that were seen on the initial visuals we saw from the barely there trend forecast.



**MANUFACTURING**

Due to multiple specialist manufacturing processes within the making of the lamp, the final product would be bespoke and expensive. These processes would require both glass and wood specialists and many hours of labour.



GLASS BLOWN



WOODEN BASE  
TURNED



FROSTED  
ORB CENTER  
CONSTRUCTED



ASSEMBLY



THANK YOU FOR READING.

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