

Portfolio of Writing

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Program of Study: BA Automotive Design

Module: ADAD4018

Tasks in order:

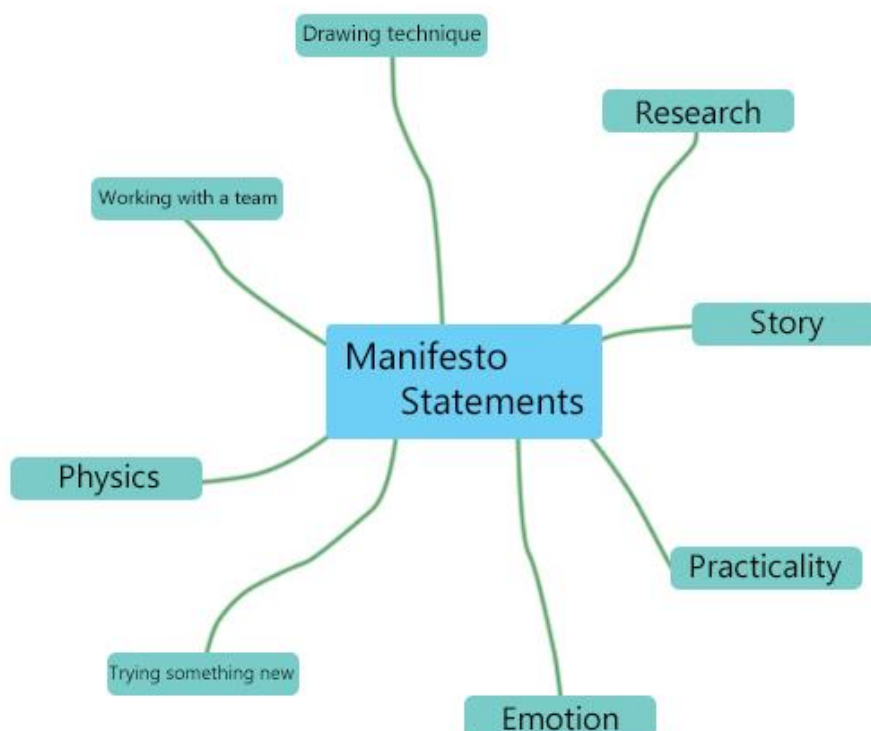
Task One: Julia's Task = 525 words

Task Two: Jon's Task = 503 words

Task Three: Ryan's Task = 521 words

Manifesto statements:

- **When it comes to the design of a car, often it is less that is more in the final product.**
- A design should not remove itself from the world and thus the fundamental laws of physics.
- **Inspiration can take on many forms, and anything can inspire the form of the design language.**
- Break out from a drawing routine, take the opportunity to look at other things such as fashion and film, and draw from them to improve your own ability.
- When it comes to your design, try to tell a story through the lines, try to create a piece filled with emotion.
- **Research is a core element of everything that you do, without a solid foundational understanding then you cannot progress and develop as a creative practitioner.**
- Learn and work with other individuals, for they will help to enhance areas of yourself as a creative individual that are weaker than others.
- When things start to get tough or are not going your way, it is important to take a break and try something different or you will keep struggling and dig yourself a deeper hole.



Task One:

As a creative practitioner, you can often be easily consumed into the process of designing, that you add too much and do not know when it is time to stop. *"It had pure form, minimalist, elegant lines."* (Matano, 2019, p.8,) Thus, I believe in ensuring that when it comes to my work, that I follow the lead of designers like Matano in creating a prowess of design that does not detract from the natural beauty of fluid design. Sometimes it is the simplest of ideas and lines that tell the most impactful story. In a lot of modern automotive design, there is an emphasis in adding sharp curves and aggressive lines for the sake of making something look powerful. The design can appear to detract from the overall image of a brand and the car itself. By juxtaposing this trend, you can create something that is fluid and dynamic *"Distinguished by its continuous curves and lack of corners"* (Matano, 2019, p.8), whilst providing the illusion of speed in another language to *"Invoke a sense of movement."*(Matano, 2019, p.8)



1: Mazda MX-5 design that Matano oversaw

It is important when designing to look at all forms of inspiration. If one was to continue drawing in the same way, the results will turn out the same and not push you out of the box. By doing so, you challenge your conceptions of what is possible, as a result trying things that you previously would not have attempted and having a greater creative understanding. In project Tetra *"The eagle also inspired the shape."* (James Lee p.13) You will attempt things other people will not have considered and pushed new ground in the design practice. The simplest elements of everyday items can translate almost universally into any form with the right amount of creativity. This helps to separate your work from others within the community and elevate your influence on your future work *"It represents an evolution in the DNA of a brand dedicated to pure electric mobility."* (Ingenlath, 2019, p.29)



2: Project Tetra

Research is the basis for what inspires and influences you as a creative practitioner “*This concept has depth to every message within it.*” (Boydell 2019, p.16). It is also the material that guides you through the correct processes and procedures as to why things are done a certain way. Without this information, you will only slow yourself down and be a detriment to yourself. As well as processes, research can tell you the history of an idea from its early beginnings and how that has been translated over time “*Who used a technique dating back to the 14th century, known as ‘trapunto’*” (Gregory, 2019, p.12). With this, it can guide you in how to communicate your vision for what its future is to become. It also serves as inspiration for the seemingly unrelated, as with the right amount of creativity anything can change its form and design intentions. Research provides the foundational pillars to develop yourself as a creative individual. Without these, it is impossible to support all the developments that you intend to make.



3: Bentley EXP 100 GT, work by Boydell and Gregory

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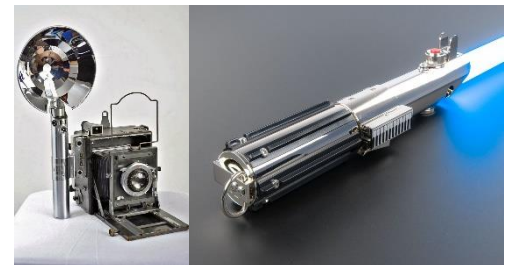
Matano. T, Lee. J, Morel. T. (2019), ‘Working with Style,’ *Auto & Design*, Interviewed by Francesco Barontini, Silvio jr Suppa. September/October 2019, pp.8-22

Task Two:

For me, one of the most influential pieces of all time is the film saga known as Star Wars. Ever since a child seeing Episode III Revenge of the Sith in theaters, it has encapsulated my imagination. It is an expansive universe filled and handled with detail from thousands of creative people across the globe. In the beginning the concept from George Lucas seemed to be destined for disaster, as described by Weitekamp 2019 “by the 1950’s, space and science fiction appeared in alien monster movies that was cheaply produced and melodramatic.” However, with the release in 1977, under simply Star Wars, it was anything but, as “the first Star Wars film was a phenomenon” (Guynes and Hassler, 2018, p.35) and “Lucas had a transformative impact on contemporary Hollywood.” (Guynes and Hassler, 2018, p.70) In order to have this impact, the creative vision had to be clear from the beginning and George explained this in the bonus DVD ‘Star Wars Trilogy Bonus Material’ featurette ‘the birth of the lightsaber’ 2004. “The pirate films and the romantic films of the 40’s was definitely an influence on Star Wars” In this George also goes onto explain the origins of the iconic lightsaber, “The original Lightsaber was actually the flash attachment to a 4x5 camera.” This really sets the tone for not only the props, but the vision of the Star Wars universe “this idea of a used universe.” (Peterson, 2016) It demonstrates how influence can come from the most unexpected places and as an aspiring creative practitioner it shows that you can transform anything if you put your mind to it, as Star Wars has to become a franchise worth billions.

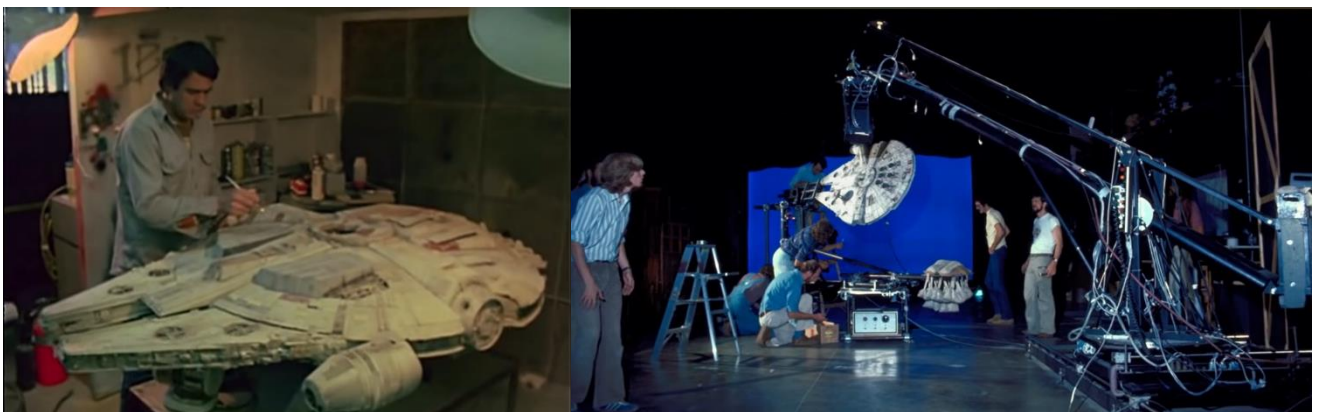


4: *Revenge Of The Sith Poster*



5: *Graflex Camera to Lightsaber Conversion*

To me as a designer, it shows it is worthwhile to put yourself out of your comfort zone and look for inspiration from places you would consider ‘far, far away.’ When it came to the design of the iconic Millennium Falcon Lucas said “he didn’t want anything too slick or well painted” so naturally he asked to “Make the ship kind of like a hamburger, the bun on the upside and the meat in the middle.” (Peterson, 2016) And from this, one of the most iconic vehicles in all of film was born and is a model I still own to this day. This different approach is not limited to the Falcon, but is also found in all ships like the X-wing, where “the body of that is actually a dragster body, that’s what makes that long nose.” (Peterson, 2016) When it comes to designing my cars or vehicles in the future, I want to be able to apply this approach and way of thinking into my design process and to not mirror what other designers are doing and thus break out of the box. Otherwise nothing created will look unique and stand out in the automotive industry like the first Star Wars film did back in 1977.



6: *Creation and Filming with Millennium Falcon*

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Task Three:

To many people this piece may be denoted as simply a used bath towel dipped in cement, as that would be the literal meaning; the object presents itself as nothing more. However, there is a greater portrayal of symbolism than is objectively obvious. As this is an object which is more commonly found hanging or being moved, it is usually a dynamic object with an ever-changing form. However, juxtaposing this by forcing it into a fixed shape it changes the nature of the object, and in turn changes its purpose from a towel into an art piece. This is powerful as it forces you to question whether you are looking at a piece of art or something without any value, thus enforcing the semiotic value of this piece. "its purpose is to attract or cajole passers-by inside for the spectacle intérieur, by seizing their attention" (Weiss, 1994, p.168). Art is often defined as "producing works to be appreciated primarily for their beauty or emotional power," (Lexico,2019) but this flips the idea on its head by creating something which is visually rather ugly "and their attendant ideological effects is a current preoccupation in contemporary art" (Fisher, 2003, p.176), yet still influences this emotional power.



7: Paul Lee, *Untitled (Stairs With Cement Towel)*

The medium of the piece plays a significance into why it is a piece of art. Compared to those that are traditionally viewed as art by society, such as paintings or sculptural. This takes the idea of creating something from the finished form, rather than creating the form from scratch. Therefore, the natural view of this invested by the viewer is that it is too simple and basic to be deemed a piece of art as on the surface, there is deemed to be no investment from the artist. "when they speak of a good piece, mean simply that it pleases them" "specifically in the way of amusement" (Collingwood, 1938, p.90). However, the message that is given by the artist is that the object implies a deeper meaning with a coded message which is indexical to the place in which it is placed. When constructed around other pieces that is situated within a gallery, the natural response is that the piece does not belong, but this would show there is no investment made by the viewer rather than the artist as they have not taken the time to break down the coded message. And it is that primary response which is the significance as to why it is a piece of art "intended to be a metaphor." (Fisher, 2003, p.176) It challenges us to break away from the ways in which we have been told to expect art to be "demonstrates that questions of meaning in modern art are conflicted by the antagonism between private and popular opinion." (Weiss, 1994, p.167) and "not simply a critical response to existing practice, but a meta-theory." (Kosuth, 2007, p.21) By creating this coded understanding, it highlights the cultural shift which needs to take place among people, to understand that there is a greater world of potential than we are forced to conform to.

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