

Portfolio of Writing

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Tasks in order I received them

Task 1: Manifesto writing (Julia Lockheart's task) 547 words

Task 2: Reflective writing (Jon Pugh's task) 518 words

Task 3: observational (Ryan Moule's task) 507 words

Manifesto Writing (Julia Lockheart's Task)

1. Creative practitioners need to be willing to learn and take constructive feedback.
2. Designers need to be adaptable, creative and outside of traditional designs.
3. Making your mark, i.e. building your design brand and reputation, helps you thrive in your industry.
4. Whether designing for yourself or for a company, it's essential to sell yourself.
5. When you are setting out you will have your own design style and methods of drawing and characteristic design traits. Those traits might be what a company is looking for; they might be different but still represent and add to the company's design theme.
6. I feel passionate about automotive design – this helps me put heart into my designs.
7. It's important to have a variety of skills in the design industry.
8. The beauty of design is the endless variety, reflected by the people in the industry.

Keywords & images

keyword: **Passionate**

6. I feel passionate about automotive design – this helps me put heart into my designs.



Marek Reichman chief creative officer at Aston Martin launching the new DB11

I believe design is a huge part of our lives, for instance, architects creating cities to product designers developing all of our essentials for living such as cooking appliances or designing our technology. And what is fuelling them? There is passion from each and every one of them to create, build or design in their specialized field. People in the design industry have endless imagination.

Automotive designers are no different. They all have the passion to create, and most of the time the passion starts from a young age as when Marek Reichman says “My fascination with cars and design began at a very early age. My Dad was a car fan and my brother a fanatic... but it was design that really captured my imagination.” (Lewin and

Borroff, 2010, pp. 10-11). Mark is not doing this just as a job or for the money, he is doing it because he's also passionate about his work. This is how I feel about my course. I do it not for money, I do it because I love my course and also to keep my mind active.

Keyword: **Outside tradition**

2. Designers need to be adaptable, creative and outside of traditional designs.



Automotive drawing of a Jaguar F Type



Final major project from one of the graduates at Coventry University in Automotive and Transport design 2018

When someone designs just in the traditional way it does not make them different from the rest of the group. Following the crowd is like being a robot with no sense of imagination and



no unique ideas. I believe that thinking outside of the box is what really makes a designer stand out from the crowd. A designer might draw an attractive vehicle with a good traditional design, such as a supercar, but drawing a traditional design will not make the designer noticeable. It is possible to go outside the box and do something different.

The sculptor and painter Umberto Boccioni for example

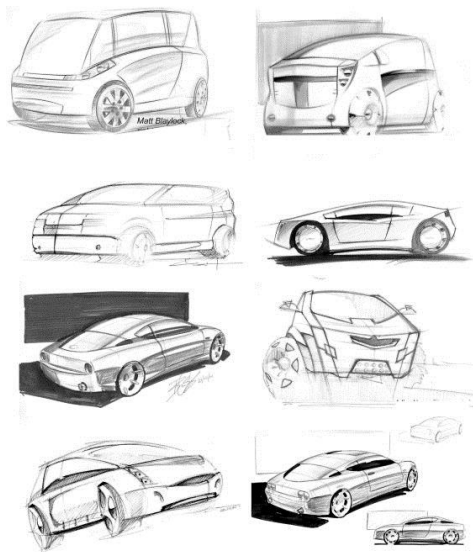
Umberto Boccioni, *Synthesis of Human Dynamism*, 1913

(1882-1916) transformed the use of materials, creating a new aesthetic.

In his 'Technical Manifesto of Futuristic Sculpture,' he says "Destroy the literary and the traditional "Dignity" of marble and bronze statues. Refuse to accept the exclusive nature of a single material in the construction of a sculptural whole." (Poggi, 1992, p. 178) I too want to stand out from others in automotive design with a fresh new style of 2-D design, just like Boccioni did with the use of materials in 3-D sculpture.

Keyword: **Variety**

8. The beauty of design is the endless variety, reflected by the people in the industry



Collage of different car designs



BMW design studio meeting in process.

Having just one mindset represented in design can stifle variety. For example, my lecturer spoke about the need for more women in car design. What about disabled people – I have never seen a disabled ergonome. Car designs are based around able-bodied people. The main concern of many designers is the aesthetics of the original design but when the ergonomic process is considered, many aspects of these aspects are lost. Because the industry is dominated by able-bodied white men, the concerns of the designers tend to

reflect that group. The way to produce a variety of design is to have a greater variety of people in the car design industry, thus getting more women into the industry is vital as noted by Omer Keilaf, (2018) who says, "Diversity has become a major hiring initiative for many of the auto industry... .. After all, innovation stems from outside-the-box thinking that breaks with the status quo." I believe the more variety of designers in a company, the broader the designs are, and the more successful they will be.

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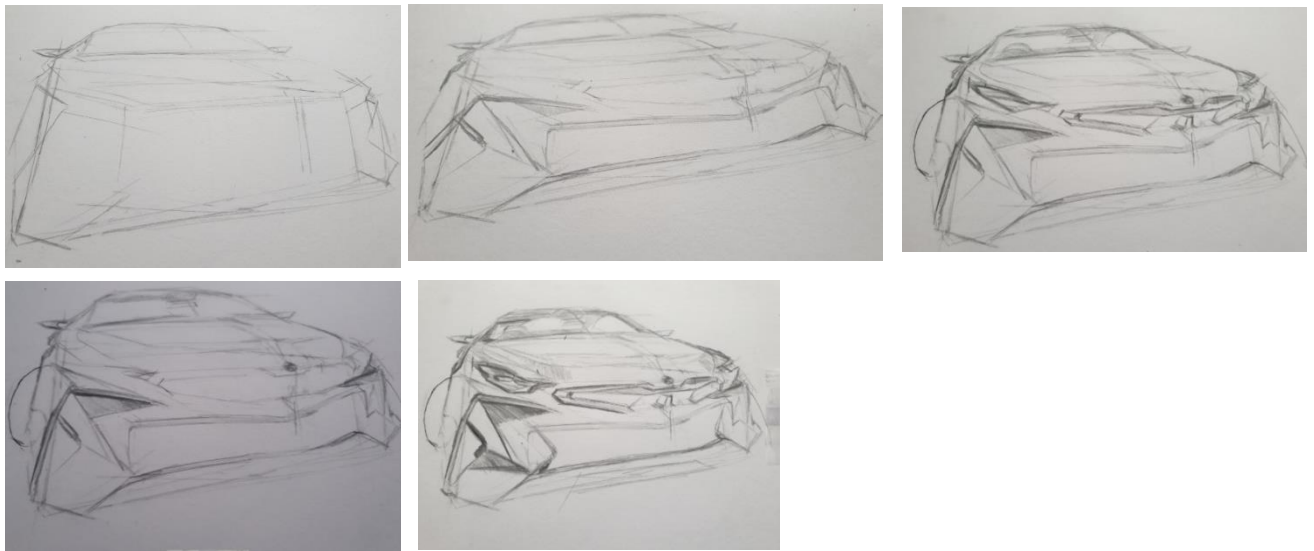
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Reflective Writing (Jon Pugh's task)

I set myself a drawing task which I did over 3 months doing automotive car drawings and sketches to start from fresh, be prepared for my course and build up my confidence and drawing skills. I also wanted to strengthen my drawing portfolio for the university in preparation for the interview for my course. I used different media and techniques from books and YouTube videos to help improve and evolve my drawing skill and get to a higher standard rather than waiting and hoping to improve through my course projects. I felt I often did not know the right media to use, how much time to put into my drawing, and my perspective was not good. I also felt I was not putting enough pressure on my drawing lines and they needed to be stronger and cleaner.

One of the drawing guides, in particular, was How to Design Cars Like a Pro (Lewin and Borroff, pp. 134 to 139) for guidance on learning how to draw cars in different viewpoints and perspectives. This book really helped me to learn the fundamentals of drawing cars inside views and different perspectives as well. It really gave me the start I needed. I believe that 'practice makes perfect' for everything that I do.



The drawings above show my drawing practice progress over two days of work in March 2019 following a YouTube video. This is one of the sketches I did for progression and evolution in my work. First I drew perspective lines to make sure the perspective was right and the elements of the drawing connected together properly. Then I started adding all the shape lines into the drawing.

As well as following the Lewin and Borroff book and videos I also started using pro-markers which are very good quality marker pens to add colour to my drawings. Previously I had not used colour, but just black and white drawings are not very appealing or appropriate for the industry. Looking at books such as *Sketching: Drawing Techniques for Product Designers* by Koos Eissen and Roselien Steur, made me realise what a difference adding colour could make. For example, they use colour to add reflection and shadow on a drawing of a BMW Z9 Concept car (Eissen and Steur, 2015, pp. 38-39)

I need to carry on with this practice. It opened my eyes to drawing for automotive design, and the variety of drawing styles that can be used. My understanding of drawing cars for design purposes, not just for the fun of it, has improved. I also learned how it is possible to transfer a design on a piece of paper to a present-day car on the road. This was made very real to me in Macey and Wardle's book (2014, pp. 38-39) which made clear in my mind how designing dream cars can be made into reality. I want to keep on drawing in my spare time, but widen the type of vehicles I sketch and improve on the detail of my drawings so that they look more professional and one day I might see them on the road.

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Observational writing (Ryan Moule's Task)

Semiotics shows how images, objects and words produce meaning, and how we give objects meanings. (Curtin, p. 51). According to Ferdinand de Saussure, the sign is made up of the relationship between the signifier, the thing that produces meaning, and the signified which is the meaning itself. For example, the word 'red', is not itself a red physical object or thing but is the signifier - the sound, word or image - that can represent the thing. The signified is the meaning that is associated with the object and its representations. Saussure realised that the link between signified and signifier is random. (Curtin, pp. 52-53).

While Saussure was interested in language as a sign system Roland Barthes applied the idea of semiotics to visual images such as photos, films and advertisements. He also emphasised that the meanings we give to images are not 'natural'. Our first impressions of an image he called the denoted meaning, or the basic meaning (Curtin pp. 54-55). It is the first thing we see. For example in the Chanel perfume, we see an the image of a woman dressed as a bird, but the connoted meaning, this being the associations we make with that image and words, suggests a link with the word 'coco' to 'cuckoo' and 'cocaine', suggesting obsessions wildness, and infatuation (Danesi, 1995, p. 62).

According to Lewis (2019) "Semiotics are frequently used in advertising to signify an advertiser's message through the use of signs or symbols. ... The sign can be an exact representation of the thing being signified, while in other cases, it may be a symbol associated with it." The signified is the coded message, it is a message that is not clearly seen in the advertisement at first glance, showing that it is the mental message received from it.

In relation to Coca Cola, there have been many adverts for this drink over the years. The one shown below celebrates 130 years of Coca Cola, featuring the original glass bottle. It is a simple yet iconic image. The tag-line 'Can't Beat The Real Thing' really stands out, this tagline first being used in the 1970s (Erickson, 2019).

The word of interest here is 'real'. The tag line refers on a more obvious level to the original coke featured in the ad. But the term also has many other meanings. For example, it suggests that other forms of coke are not legitimate, are less flavourful and fake, that Coca Cola is the best tasting drink, genuine, authentic, and traditional. The 2010 Christmas Coca-

Cola ad also uses the 'It's The Real Thing' tag line in its lyrics, building on this idea of tradition. Using a synonym like 'real' to mean 'original' in this ad is a way for advertisers to popularise their products.

The second part of the advert that is noticeable is the coke on the ice, the other signifier. The symbolic behind this is the coke bottle and the label itself suggesting that Coca Cola has not changed its concept and still makes iconic packaging.



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