

Portfolio of Writing

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Tasks in order I received them:

Task 1 – Julia Lockheart- Manifesto Writing: “What do I believe in?”

Word Count: 563

Task 2 – Jon Pugh- Reflective Writing: Do you know what you think?

Word Count: 555

Task 3 – Ryan Moule- Observational Writing: Identifying an image and write a semiotic analysis

Word Count: 450

Task One: Julia Lockheart, Manifesto Writing: “What do I believe in?”

1. Always make an effort to ensure your designs are set to the highest standard.
2. Focus on the driver having an exceptional driving experience in your designs.
3. Use cutting edge materials and processes on the interior and exterior to give your designs an elegant and exciting experience for customers.
4. Understand what people want and how we can help them achieve it through our work.
5. Improve consumers view on personal transportation and how we can improve their daily commute.
6. Actively design to improve your work and to keep ideas flowing.
7. Think and design unconventionally to portray your vision of the future.
8. Be an individual and create your own work style.

Keywords and Images

Keyword: Experience



The Blue Room, 2018

3. Use cutting edge materials and processes on the interior and exterior to give your designs an elegant and exciting experience for customers.

When you buy a product, it's more than just handing your money over and getting something in return. It's about the experience that you receive after the initial introduction and continues on for an eternity. Especially with high end items, you're buying an experience from a brand.

One example of this is Rolls Royce and how they don't just manufacture cars, but through 400 hours of craftsmanship and 60 different pairs of workers hands you get something

personal that the customer has helped design through every stage of the process. You're buying into this process and everything that your car is made out from (Hull, 2016). Rob Hull also mentions that "Rolls-Royce isn't just on a different level, it's off the spectrum of what most of us can comprehend." This is through their close working relationships, grand architecture and experience that they want you to experience, which I believe is why people keep coming back. It's not just a car that's mass produced and sold for money, it's your one off, personal Rolls-Royce, through service that you can't get anywhere else.

Keyword: Unconventional



De Bethune Dream Watch 5, 2014

7. Think and design unconventionally to portray your vision of the future.

Unconventional design can be revolutionary but controversial and subjective. This is because it may sometimes differ from what we are used to and know is safe. But if it's done well and catches on, it'll be your formula for success. John Berger comments that in semiotics, "From birth, we are taught how to read signs and symbols." This is the reason as to why we are comfortable with what we know as it's what we've always thought about it, such as a wrist watch, we naturally think of a round object with three hands that sits on our wrist. But with the image above, it goes against what we are used to and stands out from the normal image that we have linked with the word. In the automotive design world, we should question the operations of what we are designing. This includes questioning how doors operate, seating positions and much more that we unconsciously associate these things with and how they should work. One question that should be looked into is there another way to do it, and this will lead to our secret formula. "The telephone did not come into existence from the persistent improvement of the postcard." (Kalantri, 2017) This quote perfectly describes what being unconventional can achieve.

Keyword: Individuality



Stance Works, 2018

8. Be an individual and create your own work style.

In a time where becoming different is fading away because of social acceptance and not fully showing your true identity (Fearon, 2016), we are becoming more like robots. Although, in the design industry, we are always looking for something new and revolutionary, something that will be different to everything else on the market, but Mark Twain quotes “There is no such thing as a new idea. It is impossible. We simply take a lot of old ideas and put them into a sort of mental kaleidoscope.” (2010, p 156). We’ve got to view things and place ourselves

into them, making the object and extension of our self and our work. This can also work as a business card as you're advertising what you are as a person. This includes your likes, hobbies and design view. This may be modifying something that is already out there but into your own dream and what you imagined it as or creating an entirely modern design that isn't anything like what has come before.

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Task Two: John Pugh, Reflective Writing: Do you know what you think?

Reflecting on the Ford GT

In the automotive world, the Ford GT is arguably one of the most famous vehicles in the industry. This is because of its pedigree in racing and how it has been remade twice, allowing it to be kept up to date through the past five decades.

In the 1950's and 60's, Ferrari dominated the racing scene. With Ford wanting to become a part of this, they attempted to buy them out, but at the last moment the deal fell through as Enzo Ferrari pulled out of it. This made Henry Ford II furious and he apparently swore revenge on them by beating them at their own game. This led to the development and build of the Ford GT. According to Martin Roach who wrote 'the ultimate supercar', Lola were brought into the development to fast-track the project but Shelby were used to bring it up to the dominating car that we know of today. In the 1966 Le Mans race, Ford won with a 1-2-3 win over Ferrari, showing that hard work, resilience and a drive to succeed at any cost will pay off. (2014, p. 67).

To celebrate the centenary of the Ford Motor Company, the second generation of the GT was revealed. According to Pete Lyons from AutoWeek, Ford wanted to beat Ferrari again four decades later, and to do this, “they bought a 360 and ripped it apart, benchmarking it.” (Lyons, 2003). This is a strong reflective process with them recreating what the original goal was from the car, bringing more passion and story for the vehicle that they’re creating. As a practicing designer, it’s great to see how such an iconic car can be brought into the current decade but still looking new, whilst also keeping the purists and community happy. At the same time, “beyond the basic outline, it owes nothing to the past” (Lyons, 2003). I’ve used this as a practicing method to draw and recreate classic cars into the modern world by taking only their basic outline, whilst improving my perspective, sketching and design skills.

The current generation of the GT (2016) had the same goal as the original, which was to beat Ferrari at whatever cost, once again, and so they did, dominating their class at LeMans. This brought the car into the 21st century with active aero and current race grade materials, whilst also looking radically different but keeping the outline of the original, making it instantly recognisable as a GT. Once again, this has a strong impact on how I’m designing off of classic cars and seeing how professional designers are transporting this five decade old outline into the brands future. Understanding the importance of using the past to encourage

and push creative and different designs helps the industry build on where they've come from.

As Mark Twain once said, "there is no such thing as a new idea. It is impossible. We simply

take a lot of old ideas and put them into a sort of mental kaleidoscope. We give them a turn

and they make new and curious combinations." (McIlroy, 2017) This is a powerful statement

to a designer as we are constantly merging ideas together until we find something that is

perfect for what we are working on and what I'll try to achieve in my future work.

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Task Three: Ryan Moule, Observational Writing: Identifying an image and writing a semiotic analysis.

In the 21st century, advertisements have grown to manipulate the way we think and make us crave for more (Tytyk, 2017), and in turn our “emotional response can have a profound effect on how we think and the choices we make” (Dachis, 2011). With advertisements aimed towards our emotions, what can we learn from these strategies and how they manipulate the way we think and work? I’ll be deconstructing a recent Ford advertisement campaign in an attempt to observe the way our minds work towards it.

Firstly, we have to understand the core semiotics behind the advertisements. In John Berger’s *Ways of Seeing*, he comments that looking is an act of choice and what we see is brought to us from our research. For example, “In the Middle Ages when men believed in the physical existence of Hell the sight of fire must have meant something different from what it means today.” (Burger, 1972, p. 8). Another key is from Roland Barthes where he states that *‘Imitative’ arts comprise two messages: a denoted message, which is the analogon itself, and a connoted message, which is the manner in which the society to a certain extent communicates what it thinks of it.* (1977, p. 17). An example of this is Christmas, where the denote meaning is the holiday, whereas the connote meaning is Santa and presents. The final key from Saussure is

the linguistic sign which consists of a sound-image and concept. An example of this is a tree, where we interpret the sound-image with a brown log with leaves growing from it, but at the same time can reverse this where if we see a tree, we refer it back to the word and our own research on the matter. (Saussure, 1916, p. 66)



Ford launched one of their latest campaigns in April 2019, called *Backbone of Britain* which depicts how tough their vehicles are. This is done through placing them in tough and harsh conditions such as the arriving thunderstorm in the image and the outfits worn by the people. We perceive them as working in hard and labour intense jobs in all conditions and that their commercial vehicles are moving them forward. We are confronted with Bergers' *Ways of seeing* term of using past research to build the image and what we see. If it wasn't for this, we wouldn't be able to get this understanding of the vehicles and what they are capable of. The 'Backbone of Britain' quote (using Barthes term) tells us that their company is the lifeline of

what keeps our country moving. We can also refer Saussures' term here as well by referring the backbone word back to ford when we hear it.

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