

Portfolio of Writing

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Tasks in the order I received them:

Task One: Julia Lockheart - Manifesto Writing = 503 words

Task Two: Jon Pugh - Reflective Writing = 524 words

Task Three: Ryan Moule - Observational Writing = 547 words

Manifesto Writing

1. In the modern age environmental awareness, vehicles and manufacturing processes need to be designed for sustainability in order to support an environmentally balanced future for the planet.
2. Design of the brand should represent the company, making it identifiable to the public.
3. By surrounding ourselves with an inspiring environment, we are more likely to produce higher quality design ideas.
4. Regardless of complexity, we should always simplify the design process as a double diamond, to allow complicated design steps to be easily communicated.
5. Using decoration and embellishment in design is not compatible with the concept of sustainability; unless the design is totally recyclable. Where decoration and embellishments serve to give the design a fashionable life limitation.
6. Designs need to be conceptual and escape the constraints of current design, in order to facilitate a step change in innovation.
7. Design should not simply be functional or artistic; but the combination of functionality and elegance to achieve both purpose and desire.
8. All design should cover the full life cycle of the product.

Sustainability



1. In the modern age of environmental awareness, vehicles and manufacturing processes need to be designed for sustainability in order to support an environmentally balanced future for the planet.

It is estimated that there are around 1 Billion cars on the planet, Sousanis (2011) *Ward Auto website*, which has a substantial effect on the environment and is contributing to climate. Therefore, a change to the automotive industry to incorporate sustainability in both design and manufacture would contribute significantly towards an environmentally balanced future for the planet. Victor Papanek, ecologically responsible design author, stated that “Only a small part of our responsibility lies in the area of aesthetics” (Papanek, 1971). Similarly, Dieter Rams, a famous industrial designer with Braun, reinforced sustainability through a list of ‘good design’ principles; where principle 9 of 10 was “Good design is environmentally friendly” (Lovell, 2011). In order to be environmentally friendly, there needs to be a revolution in the automotive industry towards both sustainable manufacture and design. Where, the vehicle itself, the production industry and the supporting infrastructure of service and maintenance needs to be powered by clean renewable energy. Future vehicle design needs to deliver a balanced impact on the environment through the use of environmentally friendly construction methods, sustainable materials, planned deconstruction and ease of recycling. Vehicle operation should have sustainable approach to emissions and footprint; and be efficient.

Identifiable



2. Design of the brand should represent the company, making it identifiable to the public.

When designing for specific companies, it is crucial to maintain and promote their image in line with their brand. Paul Rand, famous corporate logo designer said, “Design is the silent ambassador of your brand” (Rand, 1970). This creates a unique name and image for a product in the consumers' mind.

The personality and image of a company is upheld in their brand making them instantly recognisable to the consumer, Elon Musk, a technology entrepreneur, states “Brand is simply a collective impression some have about a product” (Silicon Valley Business Journal 2010). Brand identities, for example, are the front grill on a BMW or the headlights on a McLaren, which are synonymous with the Company identity. These are unique design features that help make a car identifiable and iconic. Therefore, a designer needs to create products that are in keeping with the brand guidelines otherwise the company reputation could be irreparably damaged.

Inspiring



3. By surrounding ourselves with an inspiring environment, we are more likely to produce breathtaking design ideas.

Inspiration is key to a designer. This allows for beautiful pieces of art to be brought together and reimagined. It is imperative that designers work in an inspirational environment to motivate and influence them by their surroundings; to create more extravagant designs.

Julian Thomson, Design Director at Jaguar, said of their design facility: “This brings the entire design team together in one hugely creative space. We truly believe that inspiration comes from interaction and collaboration” (Jaguar, 2019). Reviewing Jaguar’s design concept, it is clear to see that when the designer is encouraged and stimulated by previous, current and future technologies as well as interacting with influencers, genius ideas can be created. Design inspiration can come from many sources including: nature, science fiction, historical, cultural and necessity. Users and Technicians will then impact on the design process. Therefore, an inspirational environment is composed of both objects and people which influence a collaborative generation of design ideas.

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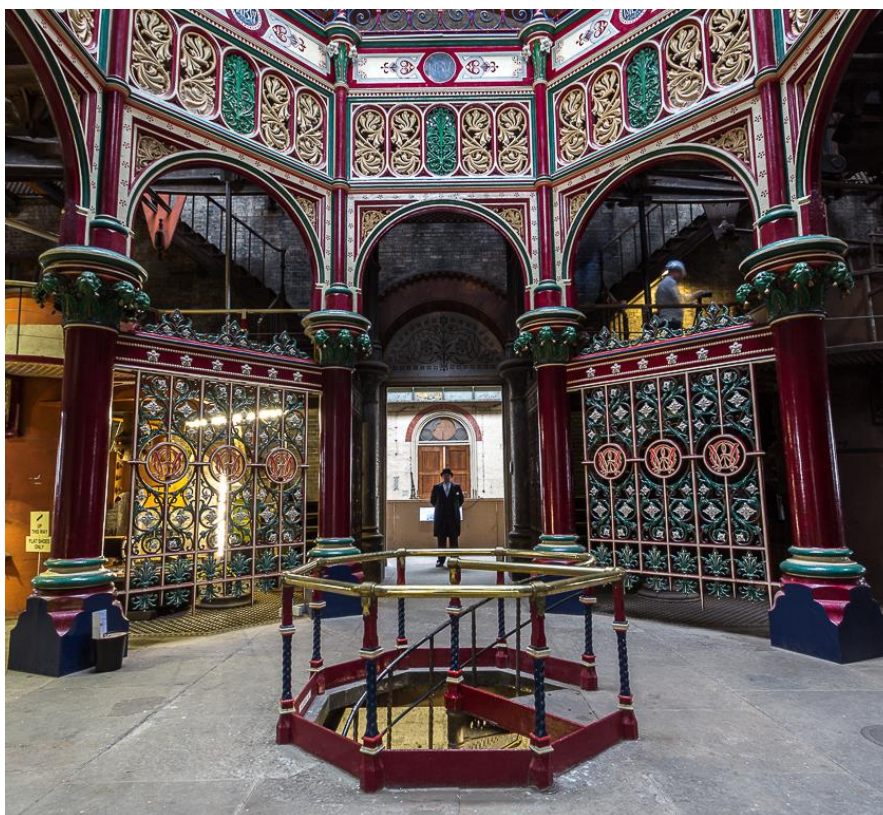
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Reflective Writing

The current global awakening to the possibility of climate breakdown that requires a change to sustainable methods, in order to conserve the future of the planet, can be seen to have been predicted as early as the Edwardian era.

During the preceding Victorian era, architecture was incredibly ornate, with buildings built at the time involving the use of extra material to add embellishment in order to make the buildings more attractive. Even architecture that wasn't going to be seen by the public was designed in this way; an example being the sewers and the sewer pumping stations of the period. Similarly, the Vienna Secession, an art movement founded in 1897, supported and promoted innovation and embellishment in contemporary art (Clericuzio, 2017).



Objection to these excesses developed into a worldwide modernist movement (Hughes, 2006). A particular opponent to the Vienna Secession and notable modernist was Adolf Loos, who wrote the essay 'Ornament and Crime in 1908', (Loos, 1908). He described how 'Ornament' can make objects go out of style and therefore become outdated and obsolete. This was a 'Crime' as it wasted effort and material used in creating a product that was ultimately going to be replaced. He believed that objects should be designed with function over form, which in today's society can be aligned with modern environmental and sustainability values.

Whilst Adolf Loos' essay *Ornament and Crime* is now wildly acclaimed, at that time it did not have a wide impact, as consumerism and excesses were normal; and issues about wastage and the environment weren't a concern. However, the issues raised in *Ornament and Crime* are highly relevant to today's 'throw away' society with modern products often being designed to be replaced in a few years. We are in the grip of consumerism, where companies want the customers to purchase more of their products in order to increase sales and profits for the company. This is achieved through continually enhancing products and regularly releasing new models. For example, the automotive and mobile phone industries, who regularly update their range with new models to promote sales.

Professor Schellnhuber, eminent climatologist, said "Based on sober scientific analysis, we are deeply within a climate emergency state". (Schellnhuber, 2010). Evidence suggests that environmental issues are now a global problem. Some divisions of society have now woken up to the issues surrounding planetary sustainability and Loos' principles from 1908 can be seen to support this. Leslie Sklair identifies that "technical and social relations made it very easy for new consumerist lifestyles to become the dominant motif of the culture-ideology of consumerism globally" (Sklair, 2012). Resolving these issues requires a significant worldwide culture change from consumerism to sustainability. However, this is limited by having a global mix of industrialised and third world countries at different stages of their development. We should therefore encourage sustainable green principles and support the third world to do the same.

If current scientific analysis on the climate emergency is correct, then it is pertinent that we should be designing products for longevity and sustainability rather than consumerism, which would both be in line with the ideas and views of Adolf Loos and meet current environmental needs.

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Observational Writing

Since the early 1900's, automotive designers have enhanced their vehicles through the indirect use of semiotics. This being the development of signs, symbols and interpretation of a brand or product through conditioning and association. This was identified as early as 1885 by C.S. Peirce who outlined his theories on the collaboration of key elements. "One very important triad is this: it has been found that there are three kinds of signs which are all indispensable in all reasoning." (Peirce,1885). Being Icon, Symbol and Index.

This symbology can be strongly related to automotive design in many ways including bonnet mascots, brand logos, visual and core attributes. Evaluating the history and symbolism of three well known marques shows that bonnet mascots still represent brands in the modern day.



By 1910 personal mascots had become fashionable, which resulted in car owners attaching their own embellishments. Rolls-Royce, in particular, were concerned that some owners were affixing "inappropriate" ornaments, that did not match the brand. Claude Johnson, then Managing Director of Rolls-Royce Motor Cars, commissioned a more dignified and graceful icon, a mascot that could adorn all his cars, called 'The Spirit of Ecstasy'. "A graceful little goddess, the Spirit of Ecstasy, who has selected road travel as her supreme delight and alighted on the prow of a Rolls-Royce motor car" (Johnson,1927).

The development of the automotive bonnet mascot subsequently became a strong visual representation of this and other automotive brands. Since its early use, 'The Spirit of Ecstasy' icon. has come to be a well-known symbol of luxury and Rolls-Royce cars. This index in turn, has come to represent Quality, Elegance, Superiority and Class in modern conditioning.

Similarly, the Mercedes' icon of a 3-pointed star, was also created in 1910 to represent the core attributes of their brand and remains adorning their vehicles to this day. "[Daimler] adapted a three-pointed star for use as the brand logo. It symbolises the use of Daimler engines on land, at sea and in the air." (Adler 2006)

Originally indexed to represent their ambition for universal motorisation and supremacy; it has come to epitomise engineering quality, sensual purity and affordable modern luxury.

Another automotive icon example is the 'Jumping Jaguar' whose origins stem from 1938, after the company became known as Jaguar. The animal itself is an embodiment of speed, power, and beauty. This indexes to characterise the core values pursued by the company of: grace, elegance, performance, power and ambition to move forward. Despite the bonnet mascot being removed from production vehicles in 1978 due to safety legislation changes, it remains a strong symbol of sporting, luxury and performance.

The use of bonnet mascots has declined in recent years as the engineering required to meet safety regulations has become more complex and costly to produce, Therefore, such mascots are only retained on a few prestigious marques.

It has been shown that the elements of semiotics - Icon, Index and Symbol, are still highly relevant in modern automotive design and brand awareness. A few prestige automotive companies still maintain bonnet mascots, despite the engineering challenges, due to their strong association with the product. In the examples above, we can see that the bonnet mascot is an icon that strongly symbolises the marque and clearly represents the brand index even long after it has been discontinued.

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