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BA course title: Automotive Design

Module: ADAD4018

Tasks in the order I received them:

Task One: Manifesto (Julia Task) = 519 Words

Task Two: Reflective Writing (Jon Task) = 534 Words

Task Three: Observational Writing (Ryan Task) = 515 Words

**Task One:** Julia Lockheart-Manifesto Writing: "What do I believe in?"

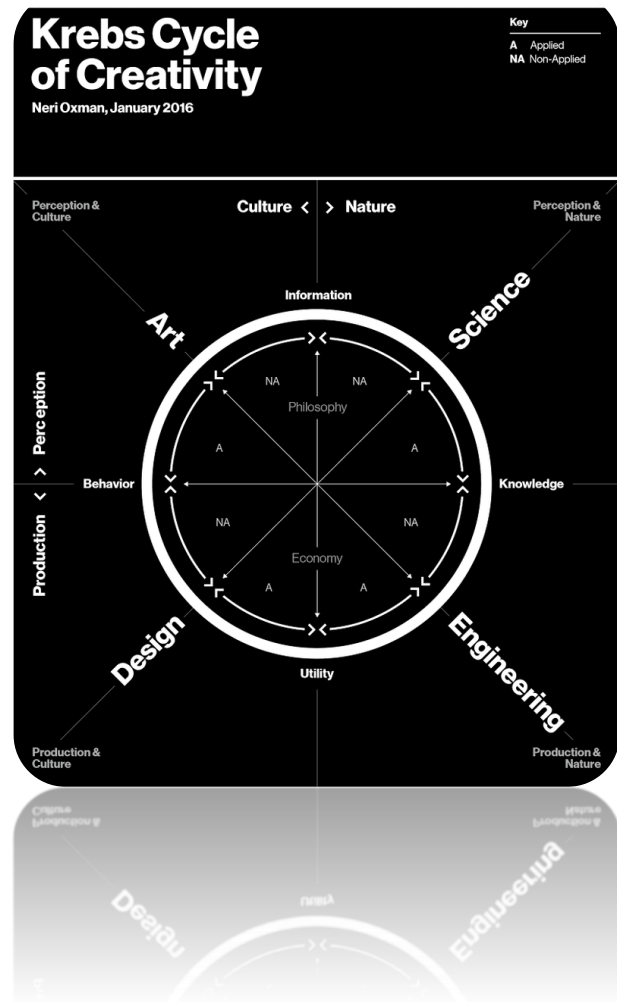
1. I will develop my ideas until they have reached their maximum potential
2. I will gain inspiration from the works of other automotive designers
3. I believe in sticking with my gut feeling
4. I believe in the relationship between design and science
5. I believe in hard work and dedication
6. I believe in the balance between simplicity and complexity
7. I believe in precision and accuracy
8. I believe in creating order out of chaos

Keywords: Design & Science

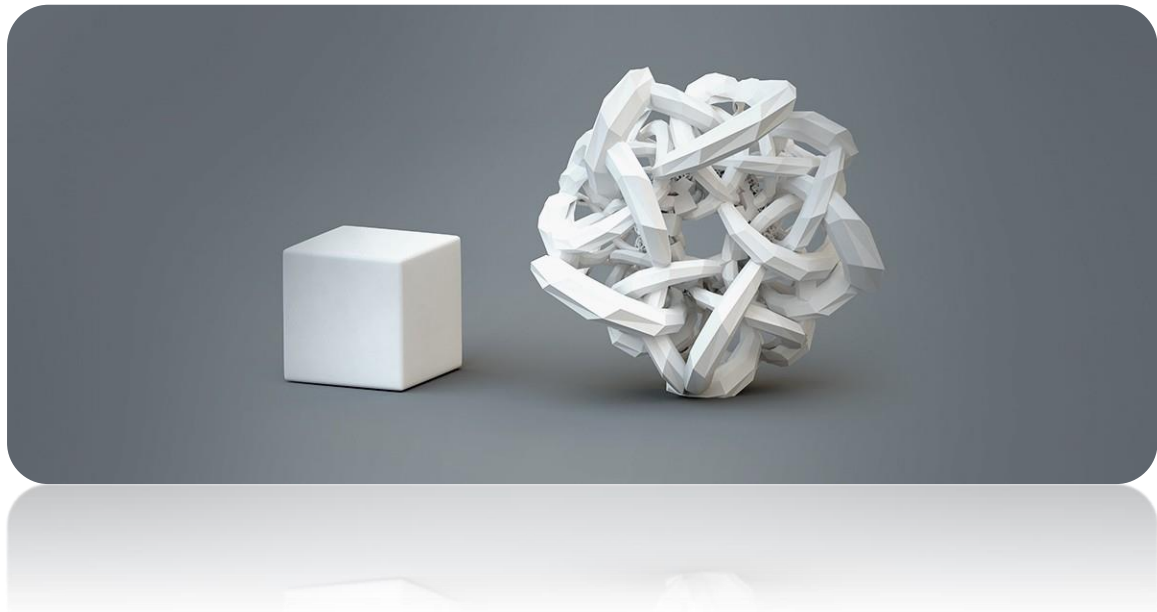
The relationship between these two disciplines is incredibly important.

Scientists and engineers rely on the designers to come up with innovative ideas, and from the alternative perspective, the designers rely on the scientists and engineers to convert their ideas into reality. This is vital in my practice as designs need to be communicated clearly to engineers for the vehicle to turn out in the precise way it was intended to. Therefore, if

designers have a good understanding of science and engineering then they can design within limits so that their ideas won't need to be altered as much when it comes to production. There is a solid connection between these two disciplines. We can look at the relationship in terms of both 'the science of design and the design of science' (Ito, 2016). For example, the design of science relates to how nature evolves over time and changes design to adapt, survive and thrive. And the science of design concerns the scientific properties of materials that are most appropriate for a design.



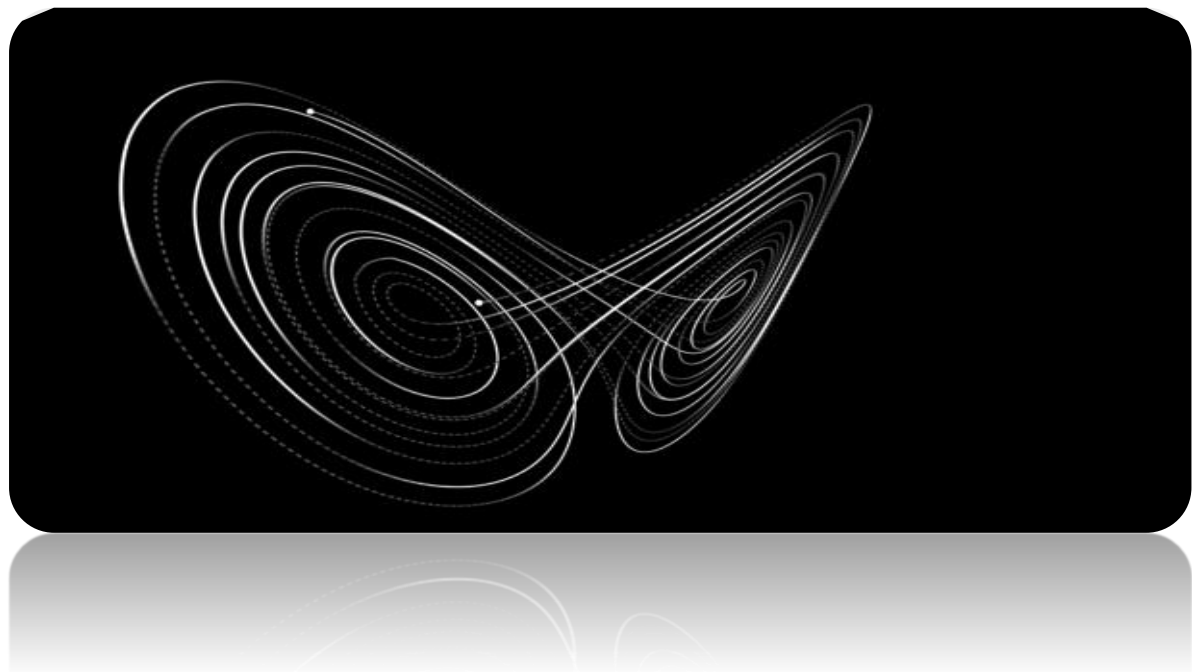
Keywords: Simplicity & Complexity



The key to a successful relationship between simplicity and complexity is finding balance between the two. To a certain degree, designs need complexity to function in the real world. For example, the internal combustion engine is a complex machine however when you step back and think about the basic principle of what it does - burn fuel to create motion - it seems simple. In terms of technology, the balance is 'apparent simplicity, real complexity' (Woods, 1994). Interfaces should be designed so they're as simple as possible for the user, however behind the interface will be a range of complex algorithms and circuits. When things get overly complex, we often feel overwhelmed. Especially in the digital world which has become so powerful in recent years. The Laws of Simplicity states 'Technology has made our lives more full, yet at the same time we've become uncomfortably "full"' (Maeda, 2006). It has spiralled out of control as we are constantly receiving unwanted and unnecessary

information. To reach an ideal state of simplicity when designing, you should ask yourself two questions: How simple can you make it? and how complex does it have to be?

Keywords: Order & Chaos



When it comes to design, the challenge is often creating order from chaos. For example, using nature as a source of inspiration, there are a range of organisms that are structured in an almost infinite number of ways. Our minds often struggle to explain chaotic things, however there are sometimes underlying patterns that can help us to make sense of what's happening. Alternatively, we can work 'from low to high resolution' (Mingasson, 2011) by gathering a range of different images to use as

inspiration and then selecting the most interesting features within the images. This helps us to develop and refine our ideas to create order. As a designer this inspiration stage can be confusing, however, to get to that great result you need to push through the chaos even when nothing is making sense. 'The goal of generating ideas is not to "discover the greatest idea ever" but to create a sufficient chaos around you' (Mingasson, 2011)

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## Task Two: Jon Pugh-Reflective Writing: Do you know what you think?

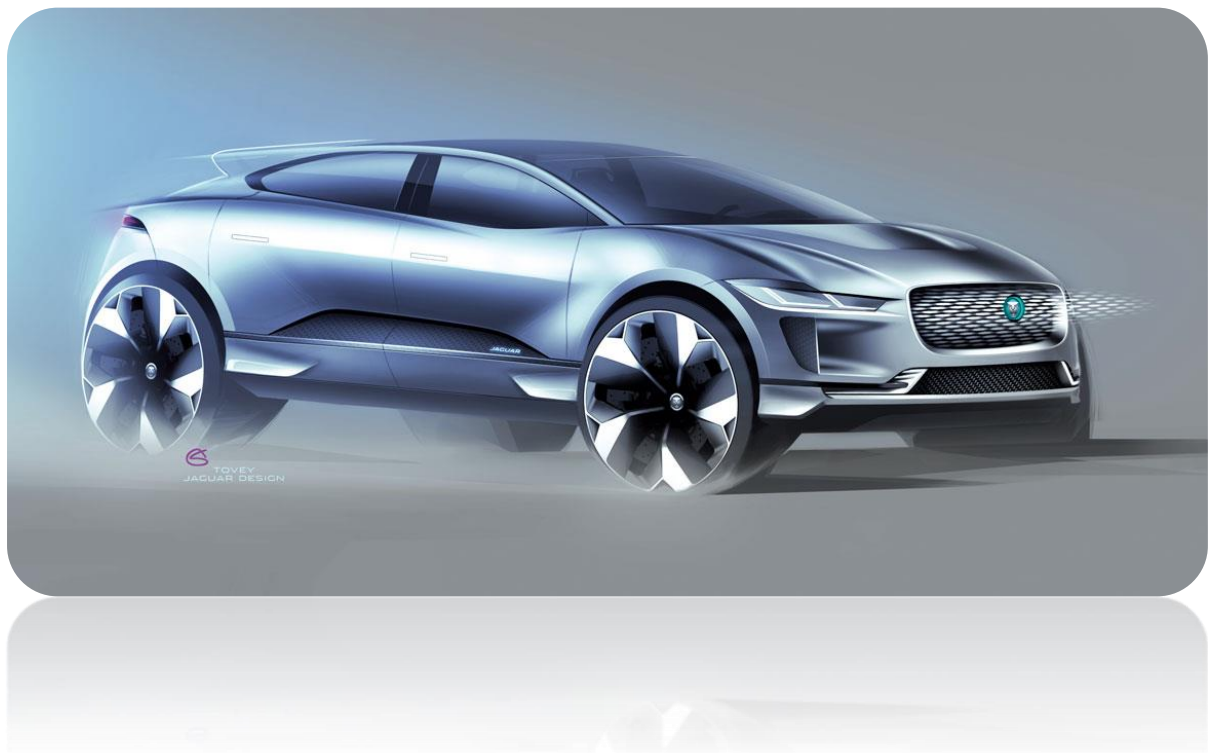
A reflection of the design of the Jaguar I-Pace



*Jaguar I-Pace, released 2018*

My initial reaction to the design of the I-Pace is that it seems to be bulky and unoriginal and not something you'd typically expect to see from Jaguar. The chief designer, Ian Callum said 'It's the proportions that have changed. The graphics have a familiar look about them' (Galvano, 2018). Unlike other manufacturers who have made an electric car, Jaguar have made sure that they keep to their design language with the I-Pace, as features such as the grille and the lights haven't been modified to a great extent.

Callum talks about the freedom he had in designing the car due to the power unit taking up less space and therefore having the option to 'shorten the nose dramatically' (Galvano, 2018). However, you also must consider how the proportions of the car would be affected by doing this. A shorter nose would be more suitable on a hatchback – not the type of car Jaguars target market are typically bothered about. Therefore he 'pushed the weight forward, as if it were a mid-engine car' (Galvano, 2018) creating a more exciting and suitable SUV style. I think you begin to appreciate the design of something more when you become aware of the hard work that has been going on behind the scenes.



What I'm beginning to appreciate the most about the design of the I-Pace considering it's an all-electric vehicle is they 'didn't feel the need to include some "electric design accents"' and instead focused on making a great looking car that just

happens to be electric' (Lambert, 2019). Most manufacturers that have produced and electric vehicle have styled it in such a way that it is recognisable as an electric vehicle. Some styling elements such as removing the front grille can sometimes make the car look alien. We've become used to cars having large intakes at the front and in terms of styling it can help to build the character of the vehicle. It is one of the most recognisable ways of making cars appear a certain way – for example friendly or aggressive.

However, some people believe that car designers should be making the most of the new powertrain and not worrying so much about the car being recognisable by the majority as a 'car'. It's true that 'most electric cars are cautious petrol-car clones' (Green, 2018). As the technology is still fresh, the manufacturers are being cautious around their investment into the electric future of cars. People don't tend to like change and therefore by styling the cars in a familiar way it keeps the customers happy. However, there is a great range of potential thanks to this new drivetrain which has yet to be exploited. I now appreciate the design of the I-Pace more as Ian Callum and his team of designers have made great use of the new mechanical layout through hard work, innovative thinking and problem solving. The research into the design of this car has also made me appreciate the difficult decision making that designers encounter. For example, the nose of the I-Pace could have been made lower due to the missing combustion engine, however Callum decided to make it 'a little higher to retain that Jaguar presence' (Green, 2018).

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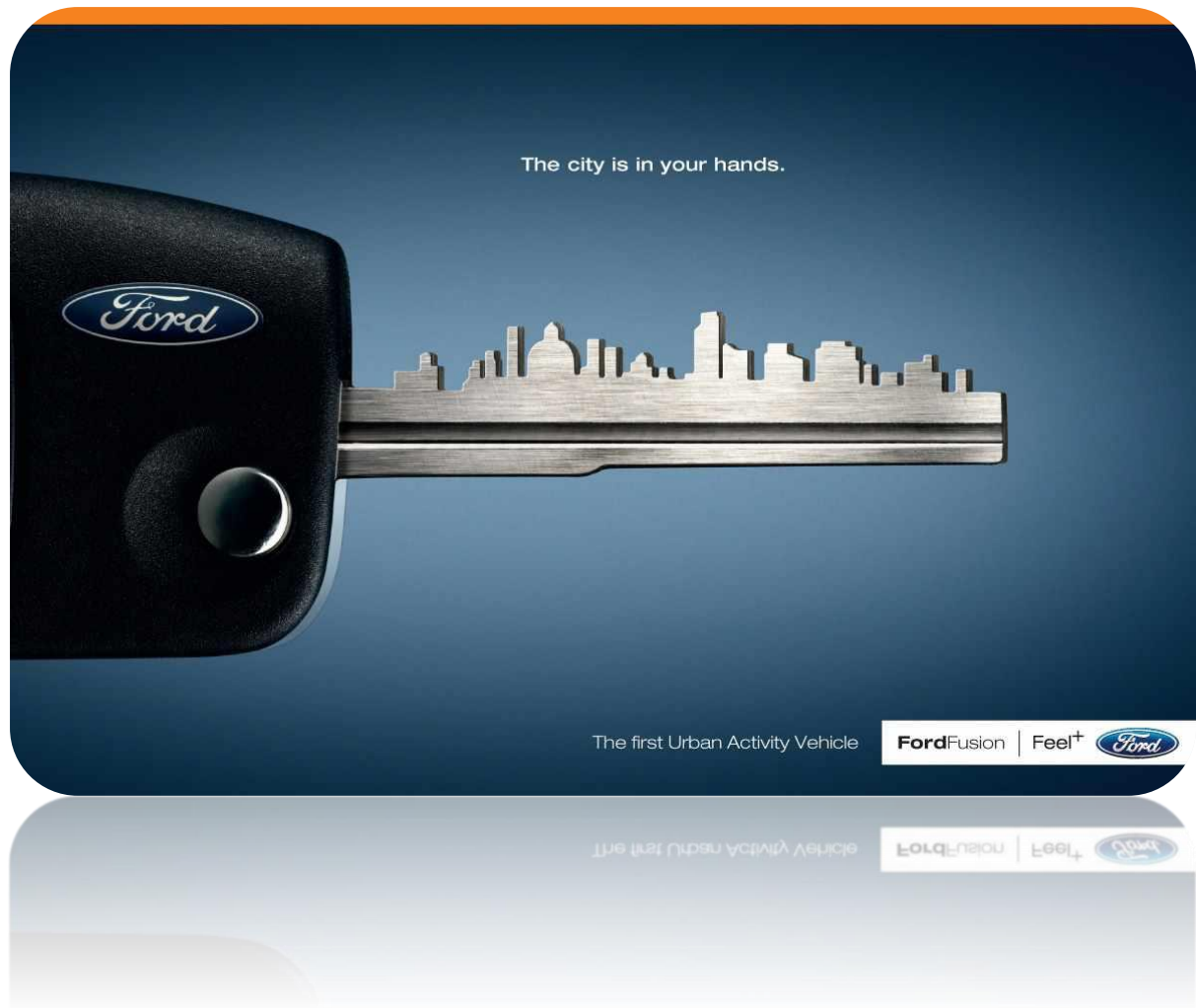
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**Task Three:** Ryan Moule-Observational Writing: Identify an image and write a semiotic analysis



*Ford advertisement, Ogilvy & Mather Rome, 2008*

This advertisement by Ford depicts a car key which has been cut into the shape of city skyline. Along with the image is some text which reads – ‘The city is in your hands.’ These are the signs - what the image is literally showing us. Firstly, let’s consider what the purpose of an advertisement is...

So, what makes a successful advertisement? According to the consumerist manifesto, there should be three key elements – ‘Text, Image, Product’ (Davidson, 1992). The Ford advert meets all these criteria: Text – The city is in your hands. Image – Key cut into the shape of a city skyline. Product – The range of cars offered by Ford motor company. With these three important features, Ford has done a great job of making themselves stand out in the automotive world. The tricky thing about advertising in this industry is that car companies have the job of ‘enhancing something that is already functionally at the top of its class with a commensurate image for style and status’ (Davidson, 1992).

This image has been edited using a computer like most advertisements are these days. However, we need to remember that although the computer can be instructed to do whatever we want, we still need the human sat behind the computer to have good design capability and an eye for what looks good. Therefore the ‘operator must be an artist’ (Ward, 1988) to create something visually intriguing to catch people’s attention. This is a prime example of humans and machines working together to produce something great.

Although the consumers don’t realise it, there is a great amount of ‘creative thinking that goes into producing a modern advertising illustration’ (Ward, 1988).

Advertisement designers have the job of including few enough words so that the consumer can read it quickly but go away having left an impact on those individuals and getting them thinking. In conjunction with this they need to include enough

symbols to give viewers a hint but not so much that it becomes obvious what the meaning is. It is important in advertising that the user is free to search for deeper meanings.

My understanding of this advertisement has changed as I now understand its symbolic meanings. Initially, I just looked at the image without thinking about what the meaning is behind it. I saw a key cut into the shape of a city but didn't ask myself why they had decided to show that. I looked at the image simply for what it was – a car key but did not even consider analysing. Understanding semiotics can be very powerful - 'we have the capacity to represent the world in any way we desire through signs, even in misleading and deceitful ways' (Danesi, 2002). The meaning behind the image is that if you buy a Ford, it will give you access to explore the city with ease. If you own the key to one of their cars, then the great scale of the city will be placed into your hands. It empowers the customer and makes them feel like this is something they want to own.

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