

Portfolio of Writing

Benjamin Cherry

Order of tasks: Julia Lockheart - Manifesto Writing, Jon Pugh-Reflective Writing & Ryan Moule-Observational Writing

Student Number: 1900558

Course Title: BA Automotive Design

Julia Lockheart - Manifesto writing (508 words)

Jon Pugh-Reflective Writing (564 words)

Ryan Moule-Observational Writing (397 words)

Julia Lockheart

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

My 8 Statements (Key statements in **bold** text):

1. **All design that is completed must be beneficial and NOT detrimental to planet Earth's health.**
2. **No design should encourage pollution to Earth of any kind.**
3. Design should evolve around new technologies and new ways to become cleaner and more energy efficient, for example designing a vehicle with electric motors at its core instead of encouraging the use of fossil fuel powered motors because of sentimental reasons.
4. All designs should attempt to incorporate the practitioner's favourite designs from the past, present and future.
5. Designs should be realistic as well as eye catching, if the design was intended to go into production, the concept should not be too dissimilar from the real thing.
6. **Any designs should take into account the design style of your inspiration and add a contemporary and modern twist.**
7. From the initial stages of any design right up until the end; the process should aim to be carbon neutral and not negatively impact the planet's condition.
8. Key influential designs and designers should be taken into account along with their perceptions to evaluate your design and see if you could improve it further.

1. **All design that is completed must be beneficial and NOT detrimental to planet Earth's health.** By this I mean that the design of a product should not need to damage the Earth's atmosphere for it to be able to work. For example, a car can be designed to use clean energy sources such as wind power and electrical energy. As you're driving turbines spin underneath the car creating electrical energy which charges the battery to power the vehicle. This type of design can be created instead of a design which needs a 24Litre, gas guzzling, inefficient fossil fuel powered engine. The process in which the product is designed should also not harm the planet as much as possible, for example, not using lots and lots of paper to then throw it into landfill sites instead of recycling it or reusing it. This is important because "Paper accounts for 25% of landfill waste and 33% of municipal waste." (TheWorldCounts, 2014).



2. **No design should encourage pollution to Earth of any kind.** By this I mean that all designs that are created should encourage the use of cleaner energy sources to help reduce the planets pollution levels. Whether the practitioner is very influential and known worldwide or is not known at all, any design can

inspire other practitioners. This inspiration should encourage the correct thing that is beneficial to planet earth. Sleek vehicle designs that have little drag and therefore can be more energy efficient, requiring less energy to operate them. I believe that there is no future unless we start to take care of our planet which means producing less pollution than we currently do.



- 3. Any designs should take into account the design style of your inspiration and add a contemporary and modern twist.** In this statement I was talking about designing for the future while not forgetting the past, by this I mean if your inspiration is vehicle design from the 90's then this should be the designs iconic genes however, all designs should embrace the future and make room for it in all designs because it is coming and no one can stop it. For example, the vehicle can be styled like a 90's R32 Skyline however, where the engine would go, can be replaced with batteries and luggage space. The same can be done with the rear boot. This way the vehicle would have a close to 50/50 weight distribution. Therefore, the future technology has been combined with the classic design styling from the 90's. Designs should always have an initiation of inspiration, this should be kept to the designs core but always adding a modern and futuristic style – this could be combining modern technologies, modern design styles, modern materials or modern ways of living. I believe this is important because it's good to look back at how far we have come and not forget our roots but, we must design for the future and for the future of this planet. It is especially important to design around your inspiration while being able to involve the future because, this will allow you to design appropriately for any brief that may be given by a client or boss.



Bibliography

TheWorldCounts, (2014)

Available at: <https://www.theworldcounts.com/stories/Paper-Waste-Facts>

(Accessed: 30th November 2019).

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

This reflective writing piece is going to be about the iconic Volkswagen Beetle. In 1934, Hitler seized power over Germany after the president died aged 87. Hitler stipulated that Germany have a state car, something which the average family could afford. Hitler wasn't sure where to start so Germany brought in a racing car designer to get the ball rolling; this man's name was



Ferdinand Porsche. His job was to create a small car that could fit the average family with room for their luggage. It needed to be dependable, easy to drive and easy to maintain. The design of the Beetle was influenced by the style of the time, with a smooth, sleek rounded body. The engine placement was influenced by Porsche and placed in the rear of the vehicle which saved space for luggage in the front of the vehicle. A little after the Beetle being launched, a Czechoslovakian company named

Tatra saw the car and realised that it looked very similar to their car, the Tatra T97. This Czech automaker then wanted compensation so, they sued Volkswagen... However, this was short lived as Hitler's impulsive reaction was to invade Czechoslovakia and take over the factory. This was before WW2 officially started and can be recognised as one of Hitler's first signs of his temperament and his intentions. Shortly after the invasion a new factory was built and in 1938 the production of the Volkswagen Beetle was begun. Despite this push back, Tatra came back in 1961 after the end of WW2 and thus ensuring a "lawsuit ruled in favour of Tatra, and resulted in Volkswagen being ordered to pay a sum of 3,000,000 Deutsch Marks to Tatra." ([VW Heritage](#), 2018) After WW2 Germany had been heavily hit and many of the roads and buildings had been turned to rubble. The factory that was meant to build the Beetle had been heavily bombed and the British forces which were in charge of the area found all the needed production line parts needed to build the VW Beetle. British car makers were then invited to bid on these parts to be able to mass-produce the car back in the UK



however, nobody wanted it. In 1946 the factory was rebuilt once Germany started to get back on its feet and since the British didn't want the Beetle the production line was rebuilt and production started once again. Volkswagen struggled to sell many of the units throughout Western Europe since most countries were in no state to be buying vehicles. The only country who had money

and could accommodate the new vehicle was America. However the Beetle was vastly different to that of American cars at the time. In 1950 Volkswagen managed to get a couple of American dealerships to begin selling their car and despite expectations the Beetle sold very well, this was mostly down the cars affordability and reliability in comparison to available cars at the time. By 1955, Volkswagen had sold over 1,000,000 Volkswagen Beetles. Over time people began to realise that the Beetle had endless possibilities with many people throughout California, America stripping the Beetle and repurposing it as a dune buggy. Using the same Beetle chassis many people were driving along beaches in their dune buggies; very quickly becoming popular among surfers. In 1972 Volkswagen produced its 15,007,034th car – officially become the world's bestselling car of all time overtaking the Ford Model-T. (564)

Bibliography

VW Heritage (2018)

Available at: <https://www.vwheritage.com/beetle-history>

(Accessed: 20th December 2019)

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

What is Semiotics?

Semiotics is all about discovering where meaning originates and how meaning is communicated. Semiotics is broken down into 3 perceptions – Icon, Index and Symbol. An Icon has a direct and tangible relation with the object such as a map of London is an icon of London and a painting of a pipe is an icon representing a pipe. An index has an implied association with the object which is often a logical connection for example a growling stomach suggests hunger and the smell of smoke indicates a nearby fire. A symbol is not directly connected with the object and often must be taught which is why symbols are often not understood. These symbols change dependent on local culture and society. Examples of this are the Star of David symbolising Judaism and the Dollar sign symbolising a certain type of currency.



Icon

The icon analysis of this advertisement suggests this image is fantasised in somebodies head and that because of the fire breathing dragon melting the ice, this is ensuring the safety of the people within the vehicle. This fire breathing dragon which is melting the ice is an icon to the performance of Ford's winter tyres.

Index

The index analysis of this advertisement suggests that the quality of your winter tyres fitted to your vehicle has a direct impact on your safety and that you should not rely on fantasies such as fire breathing dragons to keep you safe.

Symbol

The symbolic analysis of this advertisement is that the words are symbols as the words themselves have no connection to the meaning and that they must be learnt. Therefore, the meaning behind the advert is completely missing if you don't understand the key language used. For example you wouldn't understand the

connection between the dragon and the word 'fantasy'. Equally as you wouldn't make the connection between winter tyres and the snow setting within the photo.

Overall, semiotics has made it obvious to me that people who do not speak English and do not understand the symbolic element to this photo would not understand the meaning. As without the words the image could be linked to a game for sale involving dragons which is completely different to the intended meaning. Therefore for a more worldwide understanding, they would need to put more emphasis and clarity that the advert is to do with winter tyres and not dragons.