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Can vehicles, particularly cars, nurture the creative process?

Introduction

On average, British drivers spend approximately 597 hours in their vehicles each year, time that could be better utilized for other productive activities, particularly those that may enhance their creative abilities. Additionally, automation is increasing in our world, and vehicles are not immune to this development; some might even argue that they are at the forefront of it. With rising levels of automation and plenty of time, creative individuals could potentially focus their attention elsewhere while traveling. However, this raises the question: could a vehicle play a role in the creative process?

This inquiry-based essay will explore whether the vehicles currently available to us play a role in nurturing the creative process. The essay will begin by outlining key principles, including the creative process, definitions of convergent and divergent thinking, and an explanation of the Alternate Uses Test. The first argument presented for a vehicle's role in enhancing creativity is its ability to produce music and ambient noise. This section will explore various pieces of evidence, including the creative benefits of listening to "happy music" (i.e., classical music characterized by high arousal and a positive mood), the appropriate volume at which music should be played, a theory suggesting that the average cabin volume in a car could contribute to creativity, and comments on why music may be best enjoyed in a car. The following evidence suggests that a vehicle can nurture the creative process by transporting us into nature. Here, two studies will be presented that reveal the creative benefits of interacting with nature. Next, we will explore how people most often reach areas of outstanding natural beauty. After discussing the benefits of nature, the advantages of social interaction through a vehicle will be examined. This section will investigate the positive relationship between creativity and socialization through two individual studies. Additionally, another paper will explain why a vehicle may be an appropriate setting for creative discussions. Given that vehicles allow us to travel great distances, it is pertinent to discuss the link between culture and creativity. The subsequent section will examine the differences between Eastern and Western creativity and suggest why a car is the most culturally sensitive way to travel. Furthermore, creative problem solving is a key skill for creative professionals to possess. The essay will also briefly discuss the Default Mode Network (DMN), which implies that this network within our brain may become more active while driving. Finally, it will be stated that a vehicle can be used to retrieve inspirational

artifacts; while it may not directly influence creativity, it could demonstrate that a car is an important creative tool.

To conclude this inquiry-based essay, a discussion will be held to determine whether a vehicle can nurture the creative process; additionally, a brief will also be presented.

Creative Process

What is the creative process? According to Lubart (1994), “The creative process refers to the sequence of thoughts and actions that lead to a creative product.” It is commonly understood that the creative process consists of four distinct stages. The first stage is preparation, during which source material is gathered regarding a topic of particular interest. The second stage is incubation, which is when we allow the source material to sink in and let creativity develop unconsciously. The third stage is the generation of ideas, which is the moment when the source material is converted into one idea or many. The fourth and final stage is evaluation, which is when we decide whether an idea is worth pursuing before it is ultimately realized.

Definition of Divergent thinking

According to the Merriam-Webster dictionary, the definition of divergent thinking is “Creative thinking that may follow many lines of thought and tends to generate new and original solutions to problems.”

Definition of Convergent thinking

According to the Merriam-Webster dictionary, convergent thinking is “thinking (as in answering a multiple-choice question) that weighs alternatives within an existing construct or model in solving a problem or answering a question to find one best solution.”

Definition of Alternate Uses Test

The Alternate Uses Test (AUT) was designed by J.P. Guilford in 1967. The test requires participants to generate as many alternative uses as possible for an inanimate object, hence its name. For example, an alternative use for a book is as an umbrella. The AUT was designed to measure divergent thinking ability and is most commonly assessed using four categories:

Fluency refers to the total number of appropriate alternative uses.

Originality pertains to the uniqueness of the varying uses.

Flexibility indicates the range of ideas or the number of categories.

Elaboration describes how detailed and developed the uses are.

Music

Every day, millions of individuals get into their vehicles and turn on the radio, often listening to music. It has long been theorized that music could enhance creativity; if a creative person regularly listens to music while traveling, could they have more imaginative thoughts? The short answer is yes, listening to music improves divergent thinking. Ritter (2017) defines divergent thinking as the ability to generate “multiple answers from available information by making unexpected combinations, recognizing links among remote associates, or transforming information into unexpected forms.” This contrasts with convergent thinking, which produces the single most appropriate answer; Ritter notes that convergent thinking is still a necessary component of creativity.

Ritter conducted a study with several groups of individuals; one group served as the silent control, while the other four groups listened to various pieces of ‘happy music’ (i.e., classical music high in arousal and positive mood). Both groups were asked to perform several tasks and complete questionnaires, including some divergent creative tasks and other convergent creative tasks. The study concluded that the group listening to “happy music” demonstrated increased divergent thinking, although there was no impact on convergent thinking. It is noted that further studies must be conducted to better understand other variables. Additionally, other research has shown that music can improve cognition, learning, and memory.

It is also important to note that the volume of the music being played is crucial to its effectiveness; if it is too loud, it becomes more of a hindrance. A study by Mehta, Zhu, Cheema (2012), it suggests that 70 dB of ambient noise increases creative thinking compared to 50 dB of ambient noise. This is due to the decreased ability to interpret information, thereby enhancing divergent thinking. However, at 85 dB of ambient noise, the overall impact is negative. While music can serve as ambient sound, it may originate from additional sources.

Since ambient noise can spark creativity, it can be hypothesized that ambient noise emitted while a vehicle is in motion aids creativity. For the purposes of this essay, a brief investigation was conducted. On the website Auto-decibel-dB, it is possible to compare the cabin noise of various automobiles available to the public at different speeds. To add plausibility to this hypothesis, the most common car models could be used as a sample group, and the cabin noise analysed. For this investigation it was assumed that all vehicles are traveling at 70 mph, as the majority of motorways in the UK operate at this speed. According to data from the DVLA, the three most prevalent vehicle models registered on British roads, listed in descending order of frequency, are the Ford Fiesta, Ford Focus, and Vauxhall Corsa. Unfortunately, Auto-decibel-dB lacks data for the Vauxhall Corsa; therefore, data from the fourth most prevalent model, the

Volkswagen Golf, was utilized as a substitute. When conducting an analysis of the measured cabin noise for the various models, all specification levels were considered for each respective model. Additionally, data was only collected from the most recent year of production for any given specification. This allowed for an increased number of data points, ultimately improving the reliability of the results. Upon the collection of data for each model and their corresponding specifications, the average cabin noise for each model was calculated by computing the mean of the cabin noise measurements across the various specifications associated with that model. As seen in figure 1, the mean cabin noise for each model is as follows: Ford Fiesta 67.3 dB, Ford Focus 67 dB, and Volkswagen Golf 66.3 dB. While the mean cabin noise for each automobile is not 70 dB, it ranges between 66.3 dB and 67.3 dB, which is significantly higher than 50 dB. As previously suggested, 50 dB is conducive to convergent thinking, while 70 dB is conducive to divergent thinking; therefore, it can be argued that the cabin noise within a vehicle may help nurture the creative process.

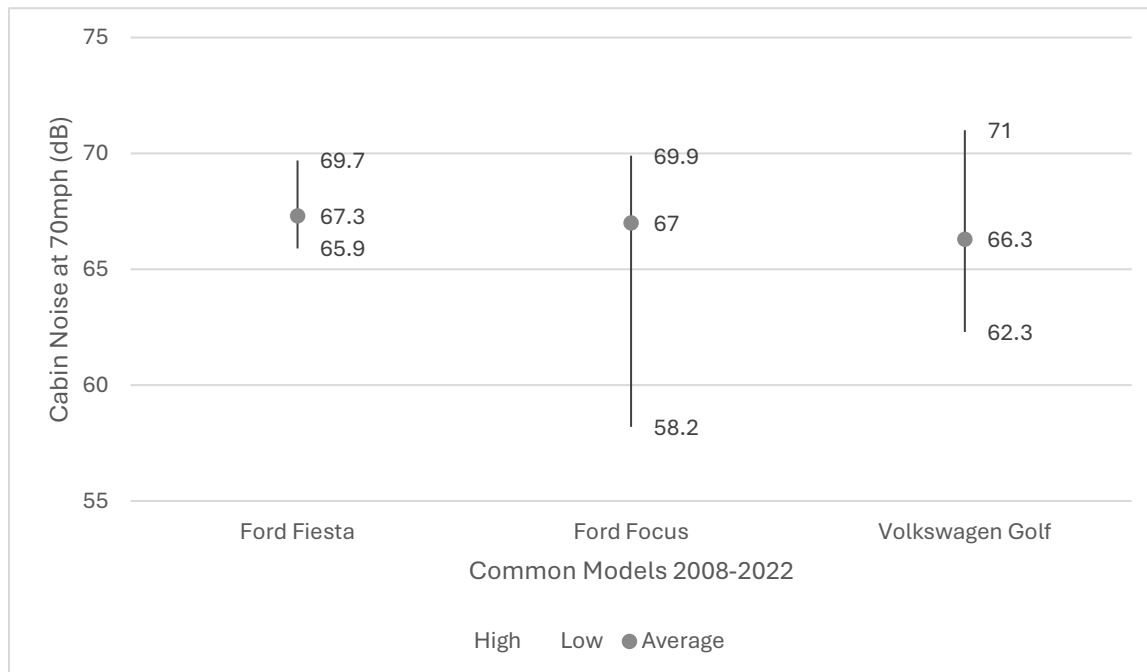


Figure 1

To support the argument that music in vehicles can nurture creativity, it would be beneficial to demonstrate that music plays a significant role within the cabin. In the article "An Exploratory Survey of In-Vehicle Music Listening," the authors discussed a survey revealing that of 1,730 drivers, approximately two-thirds listened to recorded or radio music. When asked why they listened to music while driving, the most common response was that music aids in relaxation and concentration. However, the article also provides evidence suggesting that music can be a distraction while driving. Nonetheless, the overarching message is that music plays a vital role in the car. Spotify

(2019) backs these claims, stating, "In fact, today, 34 percent of Spotify fans listen in the car." Both sources make it evident that we listen to music in vehicles, but how does this compare to other modes of listening? Edison Research publishes a quarterly paper titled "Share of Ear," which has been ongoing since 2014. The study observes Americans aged thirteen and older, examining how frequently they listen, where they listen, when they listen, and even on what devices they listen. In 2018, through the Share of Ear study, Edison Research reported that 70 percent of Americans over the age of thirteen listen to audio in the car daily, as seen in figure 2. These three sources suggest that audio, and more specifically music, is an important aspect of the vehicle experience; for some, it is a daily routine.

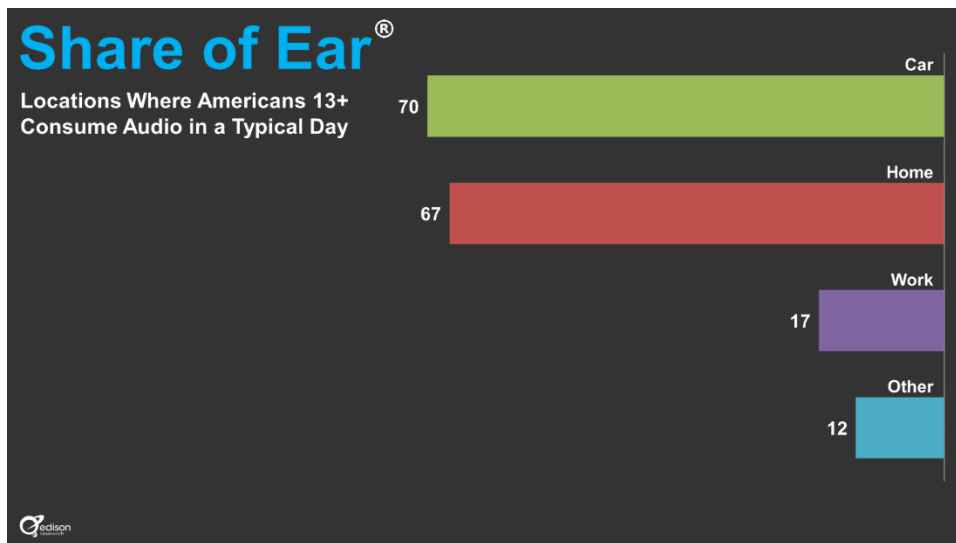


Figure 2

The final justification for promoting creativity through music played in an automobile is the observation that in-car audio systems typically offer superior sound quality compared to many other listening environments. What Hi-Fi outlines five reasons why in-car audio could be superior to other audio systems in their article titled "5 Reasons Your Car Audio System is Better Than Your Hi-Fi (or Could Be Soon)." The first reason provided is that the interior of a car is an easily controllable environment where all variables can be adjusted. Continuing this theme, the speaker locations can be optimized so that each seating position experiences the audio to its fullest. The article also discusses the advent of spatial audio and speculates that cars will be where most people encounter this emerging technology for the first time. Another aspect that enhances in-car audio is sound deadening. Hi-Fi sound systems often require acoustic isolation to produce sound as intended; fortunately, most cars come with sound deadening pre-installed, which serves to control vibrations and noise. The final reason presented by the article is personalization; most in-car audio systems allow users to make a finite number of adjustments. While it may be an overstatement to claim that a

good audio system will enhance creativity, it certainly strengthens the previously mentioned arguments.

Nature

If you reduce a vehicle to its core function, it is to travel a defined distance between two points: from point A to point B. In theory, this provides its user, the creative individual, with the ability to change scenery if they experience a distinct lack of inspiration from their current surroundings. Therefore, a vehicle can be used as a tool to seek out different environments and enhance one's creativity.

If one has access to a vehicle, they possess the ability to travel and, by extension, can immerse themselves in nature. Studies suggest that nature can restore creativity. Thus, in a roundabout way, a vehicle can be used to enhance creativity through exposure to and exploration of nature. An experiment was conducted to investigate how much creative thinking improved when people viewed nature compared to urban settings, using either 2D or 3D visuals. Participants in the experiment were randomly assigned one of four videos: a video depicting a nature setting in either 2D or 3D, and a video depicting an urban setting in either 2D or 3D. The 3D videos were shown using a virtual reality headset. Participants' responses to the videos were measured using the AUT. The experiment concluded that participants who viewed both 2D and 3D nature videos exhibited greater divergent thinking abilities compared to those who watched both 2D and 3D urban videos. The same researchers conducted another experiment with a similar premise; however, this time the 3D videos were replaced with physical environments. Once again, the results were similar, showing that the natural environment boosted divergent thinking in both 2D and physical form. Interestingly, the physical environment elicited a clearly greater response than the 2D video. Given that the physical environment produced the most significant response in both natural and urban tests, it can be suggested that escape from mundane urban settings may greatly enhance an individual's creative process.

In a separate study, seventeen qualitative interviews were conducted in which participants were asked to describe their feelings related to nature. The respondents were Danish creative professionals with varying backgrounds, including different ages, sexes, and professions. The researcher chose creative professions because they would be able to express their creativity, and they would be unable to work without it. During the interview, questions were asked to ascertain the interviewee's views on creativity and the importance of the space in which they are creative. Additionally, another set of questions aimed to uncover their understanding of nature, its importance to them, and which natural environments they liked the most. Images of nature were also shared with the respondents so they could reference them when discussing nature. Once the

interviews were completed, the researchers noted that when asked if nature impacted their creativity, all of the respondents remarked that it did. In the study, one of the responses is quoted as follows: "When something is wild and on nature's terms, it helps opening up to my creativity." One of the researchers (Plambech and Konijnendijk van den Bosch, 2015) presented an interesting thought: "Nature is not designed for a specific human behaviour, unlike many elements of urban environments; for example, a bench is designed for sitting, and a swing is designed for swinging." They argued that our thoughts are not directed because nature cannot be interpreted for us; we are in control of our own imagination. The researchers also found evidence suggesting that nature supports two of the four stages of the creative process, specifically the preparation and incubation stages. The preparation is primed because nature, in itself, serves as an inspiration; the sights, smells, and various forms of stimulation all contribute. Whereas incubation is supported by nature's abilities to calm and reinvigorate the mind. While this is not a complete recollection of the study, it provides sufficient evidence to support the theory that nature can aid the creative process. However, on its own, it does not support the argument that one can access nature and achieve creative enlightenment through the use of a vehicle.

Areas of outstanding natural beauty are often remote by their very nature, remaining unspoiled by human habitation. Unfortunately, public transportation to these sites is quite limited, ultimately placing them out of reach for many creative individuals. However, if they had access to a vehicle, it would, in turn, allow them access to nature. In the report "National Parks for All: Making Car-Free Travel Easier," it is indicated that 88% of residents in national parks have access to at least one vehicle within their households, compared to 74% nationally. Furthermore, it is highlighted that access to public transport is severely limited; as a result, 94% of visitors to UK national parks arrived via a privately owned vehicle. Interestingly, demographic information showed that younger people are also underrepresented. Another article presents similar evidence and outlines two alternate reasons for the elevated prevalence of private vehicle usage for visits to national parks. The article indicates that 81% of visitors to Salisbury Plain accessed the area by car, whereas at Pebblebed Heaths, this figure was 91%; both locations are recognized as areas of natural beauty. A likely reason these figures are elevated is the growing population and the rising demand for natural spaces. Furthermore, the relative remoteness of these areas adds to their appeal, prompting people to travel further, which requires a private vehicle. Given the evidence presented, it can be assumed that access to a vehicle would allow one to nurture their creative process, as they would be able to reach areas abundant in natural beauty.

Social

The space within a vehicle often hosts social interactions with family, friends, colleagues, or even strangers. The interior of the vehicle serves as a liminal space, as there is nowhere else to go during the journey. Therefore, if you are traveling with others, it is likely that one will engage in conversation, which may spark an idea. Thus, a vehicle can theoretically support a creative's ideation process through social interactions with additional passengers.

As stated, if you are traveling with others, it is likely that conversations will occur, and these conversations may be of a supportive nature. A study was conducted to analyse perceived social support and its impact on creativity, specifically focusing on divergent thinking ability and self-rated creativity. In the study, participants were placed into one of two groups: the control group or the experimental group. In the control group, participants were asked to write down the three closest inanimate objects; this study was conducted online. In the experimental group, participants were asked to recall three instances from memory where they received social support, potentially altering their levels of perceived social support. Levels of perceived social support were also measured using a questionnaire. Once the initial task was completed, both groups were instructed to generate as many alternative uses for a book as possible. The responses were used to assess the level of divergent thinking ability, based on a standard AUT. However, in this study, they only utilized three of the four standard measures: fluency, flexibility, and originality. While elaboration was not measured, the researchers may have deemed it unnecessary. The researchers concluded that subjects with altered perceived social support scored higher in all three categories, indicating greater levels of divergent thinking abilities. Participants in the experimental group reported higher self-assessments of their levels of creativity. This study provides strong evidence that social interaction enhances our creative abilities; however, it assumes that the social interaction has already occurred rather than being ongoing. Theoretically, an individual could be more creative after returning from a journey while accompanied by another person, as having companionship on a trip can provide social support.

An alternative experiment conducted by the Harvard Business Review sought to explore the effects of creative tasks on personal relationships. Over a ten-day period, the researchers selected 151 working adults in positions of varying seniority and asked them to perform one of two tasks. The first task was the "creative mindset condition," in which participants were asked to think creatively about a given subject. The second task was the "neutral condition," where they were asked to recall an everyday occurrence. The experiment showed that individuals in the "creative mindset condition" had more meaningful interactions with their colleagues and felt a greater sense of social closeness. While this experiment does not prove that a vehicle's abilities can increase

one's divergent thinking, it does highlight the importance of creative thinking in a social environment and its potential to improve relationships with colleagues. Taking the previous study into account, it could be argued that some form of feedback loop could occur, where one is accompanied and thus becomes more creative, ultimately leading to better relationships and connections, which may in turn foster more discussion and so on. However, this can happen without the presence of a vehicle.

Social interaction undoubtedly improves creativity, but how can a vehicle play a role in this process? In John Urry's (2006) paper, he states, "Car drivers control the social mix in their car just like homeowners" control those visiting their home. The car has become a "home away from home," a place to engage in business, romance, family, friendship, crime, fantasy, and so on." Urry also elaborates on the fact that social life, as we know it now, is not possible without the use of a car. If a creative could control the "social mix" around them, in theory, they would be able to surround themselves with other likeminded individuals who might contribute to a creative discussion. The interior of a car offers a more relaxed environment, which may allow professional creatives to feel less constrained compared to a corporate environment. In the study titled "Enhancing Organisational Creativity Through Socialisation," the conclusion states, "This study has demonstrated that socialisation has a significant impact on organisational creativity. It has also shown that informal socialisation had a much stronger positive effect on creativity than organised socialisation." Engaging in a creative discussion with like-minded individuals in the informal setting of a vehicle may enhance the likelihood of achieving high-quality creative outcomes.

Culture

A vehicle can break down cultural barriers that may impede one's creative process. If a creative individual remains stationary, they limit their exposure to differing viewpoints; such a lack of exposure can restrict creative fluency. Therefore, a person could theoretically travel to an area that possesses contrasting cultural norms and elements, with the vehicle facilitating this journey. The article titled "How Does Culture Shape Creativity? A Mini-Review" offers valuable insights into the relationship between culture and creativity. There are several ways to define creativity, (Glăveanu, 2010) one is, "the generation of new and valuable artifacts by working with "culturally impregnated" materials within an intersubjective space." Creativity does not happen in a bubble; it is influenced by varied materials and experiences. These can include ideas, concepts, objects, symbols, and rules that come from our individual experiences or the cultures we belong to. In other words, our creativity is shaped by the cultural elements around us. It is widely accepted that creativity consists of two key elements: novelty and usefulness. In the article "How Does Culture Shape Creativity? A Mini-Review" there is

compelling evidence that Western societies favour more original ideas, which can be attributed to Western ideologies such as individuality, freedom, and democracy. In contrast, Eastern societies tend to prefer usefulness, predictably influenced by Eastern ideologies such as interdependence, cooperation, and authoritarianism. Furthermore, the creative process is analysed, with an emphasis on the distinctions between Western and Eastern approaches. In Eastern cultures, creativity is seen as a continuous journey where things keep changing and evolving from an original idea. On the other hand, in Western cultures, creativity is viewed as a straight path aimed at reaching a new goal, often seen as an original piece produced by individuals who follow a set process with a clear start and finish. While the insights provided by this article do not support the notion that a vehicle may enhance one's creativity, they emphasize the importance of changing one's viewpoint. We do not always have to reinvent the wheel; instead, we can improve upon it.

Traveling by automobile can enhance one's awareness, Doyle (2017) remarks:

“I passed through agricultural areas, heavy industry zones and areas where mining had clearly once been a major activity. There was little I saw from my car on that journey that was “beautiful” and yet I also got to see the character of a country change as the kilometres rolled by.”

Traveling by car enables us to observe the evolving character of a country, suggesting that its cultural dynamics also shift. This journey provides us with new sources of inspiration and diverse perspectives. An article on The Verge highlights several reasons why a car is a powerful tool for exploration and, by extension, a means of cultural enlightenment. A car provides its user with the unique ability to change plans at will. If you wish to change destinations, you can do so at a moment's notice; you can follow your curiosities. The writer comments that if they had not driven, they would not have experienced nearly as much as they did. Considering the intrinsic connection between culture and creativity, it is reasonable to suggest that utilizing a vehicle could expose you to various approaches to the creative process and potentially offer new inspiration.

Creative Problem Solving

If an individual embarks on a journey, it is entirely possible that they will encounter challenges. Planning alternative routes and adapting to different driving conditions can hone creative problem-solving skills, which are essential in a creative environment. For instance, a design brief presents a problem, while the resulting product serves as the solution. Therefore, it stands to reason that a vehicle could help one sharpen their problem-solving skills, with the vehicle acting as a grindstone. The Creative Education Foundation published an informative article detailing Creative Problem Solving (CPS) and its operational framework. CPS relies on the two aforementioned principles,

convergent and divergent thinking, and the article emphasizes that both are used in balance. Ironically, they use driving a car as an analogy: you cannot accelerate and brake at the same time. Divergent thinking is likened to the accelerator pedal, while convergent thinking is compared to the brake pedal. In the article, they also mention the key stages of CPS: clarify, ideate, develop, and implement. To elaborate on the four stages, it can be demonstrated in a theoretical scenario. Clarification involves identifying a final goal, which in this case is finding an alternative destination during an exploratory journey. To ideate means to seek potential destinations. Development involves assessing whether any of the alternative destinations are suitable. Finally, implementation refers to taking the necessary actions to achieve the determined goal: the alternative destination. The final point raised in the article is that everyone is creative, and that everyone can learn to be more creative. If someone has the ability to improve their creativity, it can be suggested that they travel in a vehicle and face challenges that they must overcome using CPS, ultimately enhancing their creativity in the process.

As an additional point, the study "Shared Adversity Increases Team Creativity Through Fostering Supportive Interaction" suggests that the challenges faced by a group can enhance the creative process. While it may seem counterintuitive at first, encountering significant obstacles during a journey can ultimately be beneficial. In the closing discussion, it is noted that (Bastian et al., 2018) "the findings of our experiment demonstrate that sharing aversive experiences of pain can enhance supportive team interaction and that this in turn promotes creativity." While this paper uses pain to illustrate adversity, it is certainly not suggested that vehicles cause pain; rather, they may create uniquely difficult challenges that could be perceived as adversity. To conclude this tangent, it is plausible that the adversity faced by two or more individuals on a journey in a vehicle may lead to stronger connections and ultimately enhance their divergent thinking abilities.

Default Mode Network

It is not uncommon for one's mind to wander while traveling in a vehicle; for many, commuting provides an opportunity to ponder and ask questions, a time to drift away. Would it be unwise to suggest that creatives might benefit from a similar phenomenon? One could embark on a journey with no other purpose than to think, allowing divergent thoughts to flow freely. If this is a possibility, it could be argued that a vehicle may enhance one's ability to think creatively. In the article "Mind-Wandering Tends to Occur under Low Perceptual Demands during Driving," it is stated (Lin et al., 2016):

"Driving is a highly over-learned task for experienced drivers, such that they are able to drive with high levels of automaticity especially when driving under low demand

conditions. Under such conditions, drivers are able to engage in internally directed self-generated mental activity.”

So, it could be suggested that one's DMN might become more active when driving. The DMN is a system in the brain responsible for processing information during periods of internal thought or contemplation. It is a relatively recent concept developed to describe the brain's resting state. It is believed that our brains function subconsciously to address questions we may have encountered previously. This could possibly be where the incubation stage of the creative process resides. It is also suggested that our DMN reacts negatively with other networks that control our attention. This explains why we might find ourselves in a state called “functional fixedness,” which occurs when we focus on finding a unique solution to a given problem. Given our potential ability to access the DMN while driving, which may promote the incubation stage of the creative process, there is reason to conclude that driving can nurture creativity.

Collecting Inspiration

One of the more conventional approaches to demonstrating how a vehicle can support the creative process is by using it as a means to gather diverse sources of inspiration. Since the transportation of goods is a primary function of a vehicle, it is clear how it can be employed to seek out and collect inspirational artifacts for future study. In the paper “Sources of Inspiration: A Language of Design,” it is highlighted that most designs result from transforming, combining, and adapting previous designs while simultaneously incorporating new elements derived from other sources, including objects, images, and phenomena. It is not a stretch to suggest that a vehicle can be used to collect artifacts, embark on a journey to photograph a location or object, or witness a phenomenon in nature, for the sake of argument.

Conclusion

In conclusion, this essay is highly speculative, as there are few direct links between vehicles and increased creativity. However, there is evidence to suggest that vehicles might help nurture the creative process. In the first section, it is clear that “happy music” (i.e., classical music characterized by high arousal and a positive mood) can significantly enhance one's divergent thinking abilities. Additionally, with comments from What Hi-Fi highlighting a car's superior audio capabilities, it can be inferred that vehicles may play a role in nurturing creativity. Furthermore, the study indicating that 70 dB is the optimal volume supports this essay's theory that cabin noise might bolster the creative process. Nature is also noted as a key motivating factor in the initial stages of creativity. Considering that 94% of visitors to UK national parks use private transport, one could

infer that vehicles could initiate the creative process, subsequently nurturing our creativity. The articles presented in this essay suggest a strong connection between creativity and socialization, potentially creating a positive feedback loop. It is also revealed that vehicles allow us to control our “social mix,” thereby enhancing creative discussions. Most interestingly, one paper examined the differences between Eastern and Western creative ideologies and made a compelling case for why travel can improve our creative abilities; different perspectives lead to better divergent thinking. A car is regarded as one of the most culturally sensitive means of travel, as it allows passengers to observe the changing landscape and, consequently, the cultures within it. The essay suggests that creative problem-solving can improve a creative individual's divergent thinking abilities, as the challenges faced during a journey may require such skills. Furthermore, if this occurs in a group setting, it may strengthen bonds and enhance creativity. The penultimate section of the essay states that driving is an “over-learned” task, to the extent that drivers can engage in “internally directed self-generated mental activity,” suggesting that the Default Mode Network (DMN) can become more active. Lastly, it is explained that vehicles are designed to transport goods and individuals, thereby easily aiding users in collecting, photographing, or observing various sources of inspiration.

On a more personal level, as someone who is in the creative field and loves being behind the wheel, driving is an action that provides me with great mental stimulation and ultimately drives my own creative process.

Brand

Alessi (2024), as described by themselves:

“For over a century, Alessi has been creating extraordinary objects that make people dream, feel, think, and experience poetry in their daily lives. By collaborating with the best inventive minds from around the world, we bring the most unexpected and contemporary expressions of design culture into people’s homes.”

The reason I chose Alessi is its undeniable presence in the design world; they have created wonders such as “Anna G” and “Hot Bertha.” I wondered what would happen if you created a vehicle that serves as an inspirational tool to stimulate the creative process. Alessi designers could set off on a journey to seek out the origin point for their next big idea.

The Alessi logo consists of the word "ALESSI" in a bold, red, sans-serif typeface. The letters are closely spaced and have a slightly irregular, hand-drawn quality.

Figure 3

Brief

Design an Alessi-branded vehicle that can assist its user, the designer, in the creative process through various means. These may include, but are not limited to: music, nature, social activities, cultural experiences, creative problem solving, DMN activation, and retrieving, photographing, or observing sources of inspiration.

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