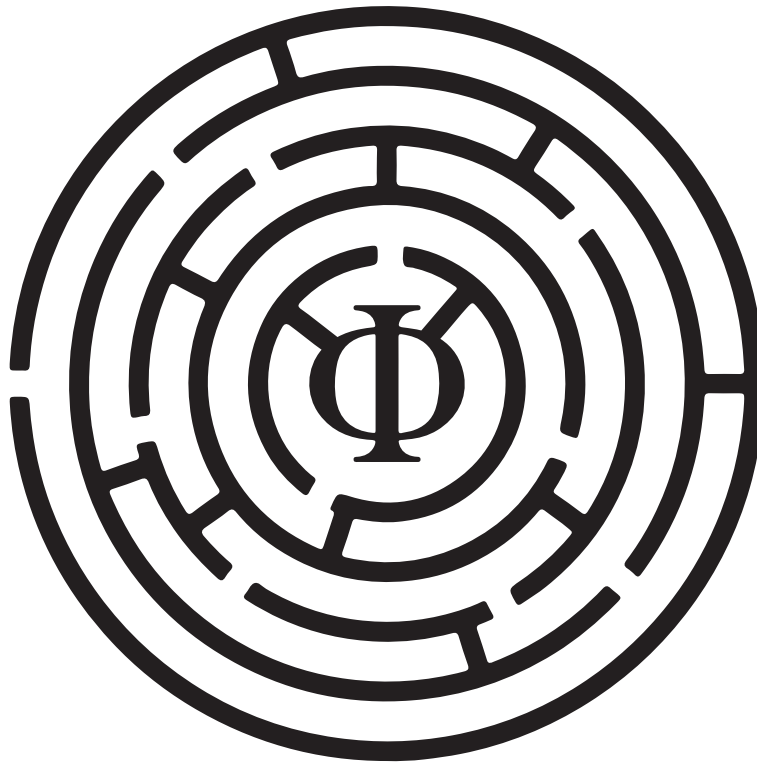


The Philosophy of Design



KIENAN GREENE

“To achieve your creative best , you must take risks. Pushing boundaries, creating for the future, not just listening to research, but being proactive and listening to your intuition. Then drawing with passion”

Reward your curiosity, take risks, Build Confidence, fail hard, Be Inspired by the world, challenge your own ideas, and create

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The Importance of Design

Design is at the centre of the world. From the creation of it, to the smallest products within it. Without Design, nothing would work the way it's supposed to. Or nothing would look as good as it should. The process of Design isn't only important for engaging with customers, and creating a good product, or solving problems. It's also good for pursuing a more **creative, open-minded** approach to **life**. **Design Behaviours, collaborating, empathy,** and continued improvement are important in not just designing products, but designing our lives. Well-designed products help us save-time and focus on more important activities.

“Some of us choose to pursue design purely as an exercise in the aesthetic. I know that simply creating beautiful objects or surrounding yourself with beautifully designed things can help create a fulfilling and comfortable life. However, that is only the surface of the potential good and sense of accomplishment you can achieve with your creative skills... Go further: recognize the interdependence, power, and influence of your role as a professional, and let it resonate with the world around you and within you.” – David Berman, Do Good Design

Good Design serves a **purpose, communicates a message** whilst remaining **aesthetically pleasing** at the same time.



DANIEL ARSHAM 'WALL EXCAVATION'
AS THE HOLES GET SMALLER IT
RESEMBLES A PERSON - INTERACTION
BETWEEN MAN AND ARCHITECTURE

C h a p t e r O n e

Personal Values

Every time I start a new project, I feel compelled to **learn**. Overwhelmed with excitement asking myself what I can learn about the client, the users, the industry, problems and what's already out there. In practice this means learning skills and knowledge that may come useful to my projects. One thing I particularly find intuitive is learning a software to the point where you can almost manipulate it into doing what you want.

I've always been interested in various **cultures**. Exploring different cultures around the world, allows you to understand core values behind them and how this effects the design in an international environment. This allows you to adapt your products and designs to the cultural needs of every country. No culture is the same and this will change the User Experience for everyone.

Looking at the world through multiple lenses is a great way to understand what other people's **values** and **perceptions** are of the world. We all see the world through our own values and own preference, being **empathetic** and **open minded** can allow us to consider other people's perspectives. I find that, putting yourself in the shoes of the client or user, is a great way to navigate towards a truly effective solution. **Experiencing** what they go through and live with day to day allows you to put together an accurate opinion of ways to come up with a solution to your design problem. It also allows you to collect information on your target audience and how they would interact with your product you're designing.

Curiosity is a big part of **solving the problem**. Asking questions to find the core problem before creating the art. Always asking **Why**. Finding the direct cause before designing is a solution, exploring different **sub-causes**, such as **People, Processes, Equipment and Materials** creates clarity when solving the problem or outcome. Not just solving problems but **enhancing established Solutions** to make them more effective.

Human Necessity

Abraham Maslow was a psychologist who studied Human Necessity, and created a theory called the **Maslow's Hierarchy of Needs**. There is a strong relationship between Human Necessity and Design, especially how different Human needs reflects **interaction and creativity** within Design. Maslow's theory teaches us the link between the categories of Human Needs and Motivation. His Theory can be applied to Design, reflecting the original Needs.

In Maslow's Theory the first Human Necessity I think is important, is **(Physiological) Earning a Living**. It's something we are almost born into understanding, that we need to work hard to earn a living. This can inflict quite a negative portrayal into people's lives as it slowly becomes the main focal point the older you get. I've always seen it from a point of doing something you enjoy and figuring out how to make money from it. A lot of the time, this is the soul reason for employers to stay in their job. There is no level of **passion or interest**. It's simply to 'pay the bills'. In the Design Industry, I feel like this is a lot less the case, as we are all proactive thinkers, doing something we enjoy. We have an enhanced job satisfaction and opportunity creation because we aren't focused on money.

Belonging and Social Interaction plays a big role in Design, especially working as a team. There should be a level of encouragement within the workplace to allow every member of the team to succeed, leading to a better Design outcome overall. **Building stronger relationships**, rather than leaving an organization, creates better opportunities for everyone, and ultimately allows the company to grow stronger. Increasing **Inclusiveness, Collaboration** and **Morale** plays a big part in Team Design and can affect the overall outcome.

Being Highly Engaged in your job, company, and work, plays a huge part in Design. A Self-Actualised person who has an authentic passion in their career, taking pride in their work learning, and sharing, is much more attractive to employers than someone who can't justify

what their doing. Many disciplines in Life are connected through Self-Actualization. A good example for me, is Training and Design. There are quite a lot of similarities between the two, the biggest one is the connection between the Body and Mind, and Consistency. Never resting and always growing and innovating. You gain a sense of discipline, and structural routine.

Functionality. How does it work? Creating value to your product, instead of creating something Valueless. There's no point in a beautiful looking glass if you can't drink from it. You simply own a sculpture. I find that Functionality is the Number 1 Fundamental Design Criteria. It effects every other sub-category of design. Form follows Function, giving a purpose to your Art. Invisible Design is good design. When users start to question of Why, they start to notice the flaws in your design, effectively creating a bad design. It's when people like or enjoy a particular product then Design becomes Invisible. They know they Like It, but they don't know Why.

Reliability. Do people trust the product? Japanese, and German Automotive Manufacturers are a good example of Reliable Design. It's primarily the reason you see a lot of people driving these cars, because they trust that every time, they get in their car it starts up, and they can go long periods of time without having to change car. Why would customers want to invest in your design if they can't trust it? Testing is a key part of creating a reliable product. Knowing and understanding what works and what doesn't, testing the boundaries and limits, as well as testing consistently in varied conditions, to cover all basis.

Usability. Is it Intuitive? Pleasing people with Ease. Procreate for example, is an incredibly intuitive product/software, any average person can use it and you don't have to spend hundreds of hours to get the most out of the software. If users find the functions of a product unintuitive and confusing, they may not want to invest in your product. Essentially

improving the User-Friendliness of your design, will increase customer satisfaction.

Proficiency. How to maximise Product Potential? Adobe Software's have a nice system where they provide tutorials and suggestions on aspects of the app to help you improve and understand the full range of functions. The goal of proficiency is to help users become better at using that product. If a product is always expanding and moving forward, allows the designer to have a visual idea of the future potential of that product.

Creativity. Is the Product Visually Stimulating? The other 4 pillars of Design Needs are reflective in a Visually Stimulating Design. The product needs to satisfy the market, to create a profit. The creative part of the design is about pushing the boundaries and looking for new ways to appease customers.



Maslow's theory is reflected in
**Design through Functionality,
Reliability, Usability,
Proficiency and Creativity.**

Concept & Design

Every project has a context. It's important to study it before you start. To create the concept, you need to be a **visionary** and an **executor**. Constantly coming up with new ideas and then implementing steps to execute the **concept into a reality**. A concept is about understanding how an idea could evolve and building a pitch as to why it's a project worth spending time on. It's the foundation for any project. Conceptualising is a tool to convey a **specific vision**, whether it's a future vision or a current vision. I find this is the part of any project where you can be free, and don't have strict requirements for technical limitations. Concept design is designing with the goal of the final product being as close to the original concept as possible, with nothing being lost in translation.

Before designing, there's a process I like to stick to when defining my process. The journey in a project fluctuates up and down. You start quite broad, starting with a topic, usually relevant to a **personal interest**.

Then, defining a problem. Designers are **problem-solvers**. Good design solves problems. Identifying a specific problem, and what you want to solve. Conducting **primary** and **secondary** research allows the project to broaden out and open opportunities to explore a deeper understanding of your Topic. Learning about the **Target Audience**, their needs and wants, **Brand History and Ethos**, Materials. Research influences the design. Organising these thoughts and ideas allows the designer to have a clear concept in mind.

Visual Ideation is the final stage in the conceptual process. Sketching, Rendering, Modelling, are all mediums I use to help portray my ideas, comparing side by side, to come to a final design.

Art with Purpose

Creating a purpose is more so focused on the **emotional connection** with art, rather than the functionality and vision of it. Art has no function. It isn't necessary. It hasn't got to do with anyone, or anything. The work generates itself, as ideas progress, and you learn what works and what doesn't. Art tends to **provoke emotion**. Art should **encourage** and **delight**. You can't create design for everyone. That's why we have a target audience. Pick who you aim to succeed in pleasing and then please them.

Art with purpose to me, is about evaluating a story you want to tell, and how you **reflect yourself** in your design, and the type of **clientele you attract**.

Historically, aesthetic in art was portrayed in **Fine Art**, or in the extraordinary in nature such as **colosseums** and **architecture**. Art was a form of aesthetic experience, fit for no purpose but to please the viewer. Art is a shareable impression of the artists interior. Design is problem solving. It has a defined purpose. Design is scientific, measurable and provable. Design can be visual or non-visual. The shape of a car or the plan for a city. These are all examples of design, not art, Aimed at a purpose. Design is a solution to a problem. Art is a question to a problem.

Both **artists and designers** study art methods to convey their ideas. **Design** needs to be **functional** where as **art** can just **exist**. Art is **perceptual**, while a design is **rational**. Design is for others, art is for oneself. Some principles however are the same. For example they share the same **visual principles, shape, colour, line, contrast, balance and rhythm**. Both designs and artworks can be **visually attractive**.

Art and Design coherently work towards a final image or goals but are **perceived differently**.

C h a p t e r F i v e

Users, not Designers

Typically we design for the **general public** or for a specific type of clientele. When designing for a company, Designers cannot make decisions based on their own perceptions. We must go and gather research and observe the **users behaviour**.

Users sometimes don't know what they want, and a part of being a designer is to be able to **envision** the product they want to create. Users are typically unaware of the **standards and principles** of design that have been established for decades. Designers should design whilst observing users to remind whether the product is **innovative and usable**.

I find that knowing your audience, is a big part of **designing for users**, not designers or developers. There's a difference in terminology when working with users vs designers. You can't assume knowledge, so you really have to make it "**idiot proof**".

From there I like to summarise the brief, **reinterpretation** of the brief can show a deeper understanding of why you are doing the work. Sometimes briefs are badly worded. This works in both aspects of **shortening or lengthening** the brief. If someone simply says "Can you improve this?" you could summarise it to "Improve the creative design referring to the target audience to increase brand and market appeal". This gives you 3 points to branch off and improve. On the contrary you can also shorten longer briefs. A longer brief can sometimes be quite **overwhelming** and hard to envision. Shortening it allows you to pick out the key words and summarise, whilst still giving you the depth to create a thorough project.

Research, is a vital part of any project. This can allow you to share your insights with the user or client. Outline your findings, and gather feedback based on their opinions. From here you can start to focus on the design. Always try to tell a story. When presenting work, you want to create an **emotional appeal** and describe the vision. Rather than mentioning stats and figures, create a understanding of what you have created.

When talking to a client you want to state the design intent. Every project follows a goal. To solve a solution. It's important to have awareness of this. **Sell your design.**

Finally, good design in my opinion is created through copying, collaborating, and competing with other people. Users although may not understand design principles can offer a **unique perspective**. In many ways they hold a new vision of creativity because they can offer fresh eyes.

I think **Porsche** are a perfect example of a company who have **implemented good design** across all their products. The **911** for me, is the **perfect car**. What makes it so special is that the 911 isn't designed for the market. It's designed for **you**. The individual customer. **Naturally Aspirated, Turbocharged, Manual Transmission, Dual Clutch Gearbox, FWD, RWD, relaxed**, and always **outrageous**. The 911 can be what you want it to be. New generations bring **better technology, crazier aero, revised styling**, and more **powerful engines**. Yet the 911 has carried out one trait throughout its entire existence. It's **familiarity**. There's no **mistaking** a 911 for anything else. Or any Porsche for that matter. And you can't compare a 911 to anything else, or any Porsches. They're **truly unparalleled**. The 911 isn't a sports car. It's **the** sports car. And that was for me, makes it the **perfect example of designing** for the **user** and not the **designer**.

Porsche are the perfect example of **'if it ain't broke, don't fix it'**. For years they have evolved but ultimately remained the same. And it's why customers keep coming back. **Implementing a vision, standards and principles** into their work, whilst **reinterpreting** the market and the **evolution of technology**, creating that **emotional appeal**.



C h a p t e r S i x

Encourage & Delight

There are multiple ways I have previously mentioned that you can **encourage and delight** through design. Appealing to **Human Needs**, creating a **story**. But a lot of companies miss the trick of **listening to their customers**. Companies today care so much about money and marketing boosts they forget that the one thing holding their company together is the **people who use their product**. Empathising, Interviewing and Listening are clever ways of understanding what motivates them. I find this quite common in Gaming. A lot of gaming companies have become subject to mass companies, where their only goal is to make money at the expense of their **customer base**. There is always a case of never doing or adding additional features or improvements because of “limitations” A lot of design thinkers are more in love with their customers problems more than their own products.

I find that 9 times out of 10 I am attracted to products that focus on every detail. They include all the touch points. It does not matter how well you sell a story if you do not focus on the details, you are not mapping the entire **customers journey** from seeing the **product to the experience**. Daring to dream, making your best even better. Always ask questions from within. **What can you take away? What is missing? What do the customers want that they are not getting?** Get inside of the customers mind and rearrange their journey.

The most taught principle, **less is more**. The end goal should be to reduce the number of steps in the user's journey of the product. **How quickly can the customer reach delight, whilst enjoying the journey?**

Always delivery delight. Once you become a design thinker, you will always be a design thinker. You will see the world in a unique way. Customers are always kept in the dark. And I can never understand why. Why do companies want to hide the truth from their customers? Is it because they know that if they tell the truth, it will be so detrimental to their financial gain they choose not to? It is wrong. There should be **100% transparency**

between the design, product, and customer. Invite **customers' feedback**. **Test, optimise, and improve** the journey creating something they will **fall in love with**.

What kind of brands appeal to my human needs? And make me happy whilst doing so?

Carhartt was founded in 1889 and has been supplying work wear to the working-class people, alongside companies like Levi's and Dickies for many years. Carhartt are a timeless brand and was seen being styled fashionably by hip-hop artists in the 90s. Although their clothing may be a bit more expensive than other brands, but their customers are always proud wearing their clothes.

The **timeless designs** that Carhartt creates have allowed them to fit a variety of lifestyles and appeal to even more consumers over the decades. The long-lasting quality allows products to be passed on between generations, which creates a story behind each individual product as well as empathising with their customers by supporting charities and listening to customer feedback.

Carhartt are a top product which for many years have appealed to a wide array of customers, from rappers to cold-climate hunters. They have an ability to appeal to a wide range of audiences, through different genres of utility. The brand was very much popularised by rap culture, which is always willing to support another Detroit brand. In the 2000s **Kanye West, Jamie Foxx and Rihanna** are very much accredited to bringing them back into style, after the classic 'baggy era' ended between the 90s and early 2000s. The brand is very commonly found amongst Hollywood too. Jason Momoa, Matthew McConaughey, Dwayne Johnson has all been seen sporting the Carhartt brand which fits their outdoorsy, and free-spirited life.

Carhartt to me is a perfect example of a company that **encourages and delights**. They make clothing to move, kneel, squat, and bend with ease. They preserve their customer base, where you can send your products to their company to get repaired, support charities such as '**One Warm Coat**,' which gives back by giving warm clothing to those who need it.

They truly encapsulate the most taught principle of **'less is more.'** Part of what gives Carhartt products that signature look is the simplicity of the design. It does what it is. It is **functional, practical, and stylish.** Their logo is always located somewhere that is easy for onlookers to see. People can familiarise and associate a type of person with the brand. Associating oneself with a brand's design or name, allows them to use you as free advertisement. In recent years, many years after branding themselves as the 'everyday man's perfect line of products' they began to appeal to the anti-fashion movement, which involves moving away from brands like Gucci and Supreme for example and purchasing clothing that is not meant to be fashionable. This also depends on whether you're talking about the brand ethos or the consumer/user. The brand ethos hasn't changed, and they still produce workwear, however the user has adapted their clothing to be more than just what it is.

Carhartt always deliver **delight.** I always feel warm and comfortable in their products and have never had the problem with their quality. There are a company you can justify the price of, which I do not think is too expensive. It is still **affordable clothing,** appealing to the working class.

Apple are another product which I find to **encourage and delight.** The reason behind Apples success is that the devices are beautiful, sleek, minimal and a pleasure to use. They are incredibly **intuitive and convenient.** That is why the company has such a powerful brand. It is the quality of their products which drives their success. Also, the 'iEcosystem' which makes it easier to stay with them and again, how convenient it is to link your products together.

Their focus on the **elegance** and **user experience** began with the iMac. The iPod killed the MP3 player, and the iPhone dominated the smartphone market. Android users justify why it is better, but once you migrate to Apple, whether it is because of the design, simplicity, or practicality within most industries, it is the **integration with your content that keeps you there.**

Apples market capitalisation in 2020, really set new goals for the future. With the release of all new products such as the **Apple Watch, AirPods, and Apple Pay** which all adds to the integration of content, and accessibility which keeps you with them.



EXAMPLE OF CARHARTT
IN THE 90S

Why would you buy an iMac when you can buy a PC which is more powerful for a fraction of the price? Nowadays Apple iMac are slowly but surely catching up transitioning away from Intel processors to their own custom-designed chips. Apples new processors are more energy-efficient, increased battery life, and more processing power than some PC's. Apple are starting to make some modifications to macOS so that iOS and iPadOS apps can run on Mac without modifications, which will directly make them more competitive with PCs.

Even their prices you can justify. They are quite smart in the way they market their products to stop 'over consumerisation', some may argue their products are too expensive, but it's the same as if they lowered the price of McDonald's chips, if you lower the price of McDonalds chips you would have some people just buy loads, theoretically, which would mean they wouldn't be able to supply and produce as much, creating less profit.

Mercedes combines **luxury, efficiency precision** and **German engineering**, whilst providing customers with the ultimate driving experience. They have a diverse portfolio of users from track enthusiasts to corporate businesspersons. Sometimes even appealing to a track enthusiast in a rush for a corporate meeting. The 190E Cosworth is the perfect example of a car created for the **user experience, to encourage and delight**. The perfect homologation in an era full of them. The 190E was very iconic in the sense that it changed the automotive landscape. It was the first "corporate" premium-subcompact car.

Most people will steer you towards a BMW if your looking for a 90s sports car. Considering it was the **golden era for BMW**, I can very much see why. Sometimes however, you need to get to work. Sometimes you need to enjoy the back roads, which is what has pushed BMWs to get heavier, more dull and less involving. If you look past the additional spoiler and the Recaro seats , the 190E is a **comfortable and welcoming escape pod**. There is no **sacrifice or compromise**. It is a **excellent choice**.



MERCEDES 190E COSWORTH
- 'DRIVEN TO DELIGHT'

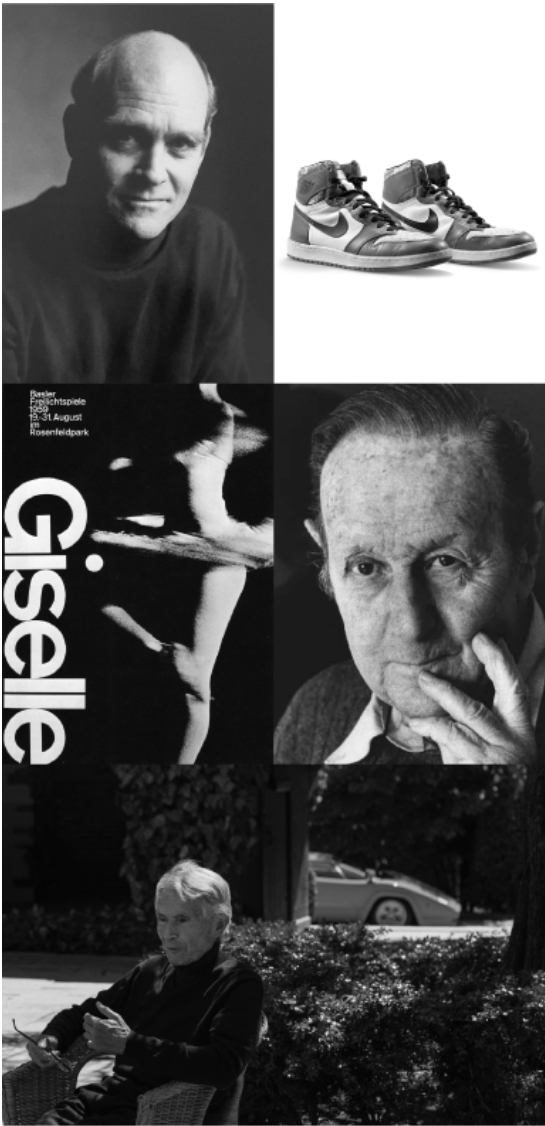
Commerce & Culture

One of my personal values mentioned was about my interest in **Cultures** and why it is important in design. Both personal and user orientated culture effects the user experience. I love culture. Not just globally but design culture. I find so much **attractive**, and there is a such a beautiful world to explore full of culture and taste.

Design creates culture. Culture shapes values. And values are what determines the future. Every time we buy a product, we are investing in that company's culture. The designer is responsible for creating a **brand ethos, responsible** for the messages and visuals we see every day.

Some of my favourite creators, **Peter Moore** (designer of the Nike Jordan and Dunk silhouette), **Armin Hofmann** (Swiss Graphic Designer) and **Marcelo Gandini**, all have inspired culture through design in their own way. The way they have influenced entire generations of design, this is shown through the values they possessed and determined the future for so many companies. Peter Moores **iconic Jordan and Dunk silhouette** and “**jumpman**” creation, Hofmanns fundamentals of **Graphic Form** and reinvention of **Swiss Design**, Gandini and “**One Line Forever**”.

How does this effect **Commerce**? There is a fine line between culture and commerce in design. Prominently in today's world, we must be careful when exploring culture and utilising it for commercial use. It must be done in a way that does **not channel personal behaviours** but instead **inspires them**. Every culture is different and if you are building a product for international use, then there must be a real depth of understanding behind every culture. Getting it wrong can heavily influence your **commercial use of the product**.



C h a p t e r E i g h t

My Inspirations

Inspirations is a broad topic and can really mean anything. Inspiration is intrinsically linked to motivation and in many ways, your inspiration is often why you do the things you do. **Motivation** is found in the **consistency** of doing that specific thing. To be creative you must be motivated and consistent to find the inspiration to generate the out of the box ideas. Inspiration can lead to an **energised, optimistic, and engaged** outlook on work, and life in general. To be inspired by everything is quite inspiring in itself.

I am naturally attracted to work and designers who have an **optimistic outlook** in life and find the **energy and engagement** in their work. I have previously written about **Peter Moore, Armin Hofmann, and Marcelo Gandini**. They are iconic in their own way, influencing many cultures. Let us start with them.

I came across **Peter Moore** a couple of years ago, when studying Graphic Design, when I started to develop an interest in “**sneakers**” and different collaborations within the sneaker community. One thing I discovered about him was how much he **disliked corporate environments**, and how he was just a true passionate designer who did not want to do anything but create. A lot of corporations want to limit the designer’s creativity at the expense of monetary gain, so I can really get behind his way of thinking here. Also being an **enthusiastic fan of basketball** and Chicago Bulls as a child, gave me a feeling of nostalgia, and excitement when I found out he designed the original Jordan 1, that made me even more fond of him. I also like his **humble approach** to the industry and his name surrounding it. He was happy to be in the background. He was never known as a recognisable figure who helped shape the industry into what it is today. Most people look at **Tinker Hatfield** as the more iconic Air Jordan designer, whose been put on a pedestal for his fantastic designs. Tinker Hatfield himself is another inspiration, as he was the one who really gave the Jordan brand the shining light. He truly gave birth to the **modern athletic footwear industry**.

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ts,



“No one knows Peter Moore, that is the sad of it. Why? Because he was the most congenial, loveable person, and bright person, in the business” – Sonny Vaccaro

Tinker Hatfield was the **successor** to Peter Moore. Tinker Hatfield was an **Architecture** by trade, but soon began to realise in the 80s, that his **skills were transferrable**, and could be utilised in other areas of design. Hatfield designed the **Air Max 1 in 1987** and reinvented the **cross-trainer “multi-sport”** shoe. He also done a lot of film work, designing Michael Keaton’s **Bat Boot** and Michael J. Fox’s, **Air Mag** from Back to the Future. I first became initially inspired by Tinker Hatfield when watching the Netflix Documentary ‘**Abstract; The Art of Design**’. This is also where my interest for Automotive Design became apparent. I’m inspired by Tinker Hatfield, not because of how much of an iconic designer he is, but because of how he changed the shoe game, and **pushed the boundaries** within this. And the way he doesn’t limit himself to one Industry and one vocation. His exploration into different professions, is what allowed him to get to a stage of creating something the **entire world is going to use**. Hatfield is a true icon of the Design Industry and helped shaped a large part of shoe culture for what will be decades.

Armin Hofmann is a **Swiss Graphic Designer**, most noticeably famous for his posters. Most people won’t ever recognise Hofmann’s work, but most people would have most likely seen it, or liked it. Armin Hoffman **revolutionised** the **Swiss styling**, and his philosophy of relying on the **fundamentals of Graphic form. Point, Line and Shape**. I picked up on Hoffman in College, where my work was influenced heavily by Swiss Design, and find that it still is today. To be able to convey a **simplistic, but deep and complex design**, is incredibly fascinating and truly unique in the way every designer does this. Armin Hoffman speciality lied in expressing communication through posters. I like to feel that I resonate with Hoffmans philosophies in simplicity and conveying a deep message. This is one of the hardest things to consistently achieve in design, but when it is achieved it always pays off. **“Reduction is not a method: it’s an Attitude”**

The poster presented on the previous page (p.28) ‘**Giselle**’ in **Basel’s Rosenfeld Park**, reflects his ability to convey a **sense of dynamic harmony**. The **organic, fast movement** of the ballet dancer contrasts with the stationary ‘parked’ typographic forms. The lack of colour creates a dramatic contrast between black and white. The poster to the right (p.34) is a representation of a collection of Herman Miller Chairs, presented on the page simply and abstractly. The communication is representative through the silhouette of the dominant black shapes on the page.

Some of my **personal work** inspired by Armin Hoffman and the Swiss style is shown on Page 33. Using Travel cards to create typographic imagery created by a lamp. My main aim was to stretch and thin the typographic shapes so that the are still readable through



ARMIN HOFMAN, 1962
INSPIRED BY HERMAN MILLER

“As a human being he is simple and unassuming. As a teacher, he has few equals. As a practitioner, he ranks among the best” “He is a rare bird, a daredevil driver, a mountain climber, a teacher par excellence, and a guru. Yet it is difficult, really, to pin him down.”– Paul Rand on Hofmann



PERSONAL WORK
INSPIRED BY HOFFMAN
CREATED BY LIGHT AND TRAVEL

their silhouette but create a **deep, complex graphical composition** which reinterprets traditional lettering. Being inspired by Swiss Design, I decided on using German as my focus of language to truly capture the essence of Swiss Design.

Anyone who has any slight interest in the Automotive world, knows of **Marcelo Gandini**. One of the most iconic designers ever to grace the Automotive Industry. His most notable work being the **Countach, Diablo, and the Muira**. Diablo being my favourite of the three. As well as his invention of 'One Line Forever' and bringing the debut of the **"Lambo doors" or "Scissor Doors"**. Gandini's design interests are focused on **"vehicle architecture, construction, assembly, and mechanism – not appearance"**. Appearance doesn't make good design but is the result of being functional. Good Design inherits beauty. I've always loved Gandini. Most people do. The Countach was the car to have on your wall as a child. Gandini in my eyes was never the best sketcher or best render, but his way to tell a story behind his work, and **envision** what he wants to create, that's what gets me.

Gandini's father was an **orchestral director**, and his **grandmother** introduced the French composer Claude Debussy to Italy. His **musical background** speaks volumes about his work. It's the equivalent of an **orchestral composition**. Not only beauty to the eye, but beauty to the ears. Although his family was **deeply steeped in arts and culture**, his passion was the **art of mechanics and engineering, machines, and forms**. Similarly, to **Tinker Hatfield** he has also explored a variety of **trades, such as interior, furniture and objects**. This becomes quite common amongst some of the best designers in the world. Their ability to **conquer multiple design disciplines**. His philosophy of making every project different from the last one. It's quite hard to truly dissect Gandini's philosophy, in an interview given by Forbes, he mentions how a project which truly represents his philosophy isn't public. I guess that's what makes him one of the greats. **Knowledge is power, truly secluded by secrecy**.

The **Lamborghini Diablo**, had big shoes to fill when it launched in **1990**. Lamborghini had started to develop a reputation for some of the **craziest supercars** on the market, so the Diablo needed to fit that **philosophy**. Infused with **character, styling, and impressive driving dynamics**. Much more practical than a Countach in my opinion. Well as **practical** as a supercar can get. The Lamborghini Diablo owes its **unique** design to **Marcello Gandini**. The stand-out design elements include a **steeply-raked windshield** and **slant**

end. From a supercar platform perspective, the Diablo is just an **evolution of the Countach**. The same underpinnings. The **spaceframe chassis, transmission layout, and aluminium body**. The only difference being extra length, width and wheelbase. Gandini's innovation of the **scissor doors** is quite rather the **unorthodox remedy to the older Lamborghini models poor visibility**.

One of my inspirations growing up, who I haven't mentioned is **Gordon Murray**. People may argue whether he's a designer or not, because of his **engineering background**, but I truly think he is the definition of the word. Yes you could argue that most of his life was dominated by engineering **Formula 1 cars**, but you only have to look as far as the **McLaren F1**, and in recent years, the **T.50 and T.33** to tell he's a designer. I think what sets him apart is his logic behind everything he creates. The depth and thought behind everything truly can be bewildering. Marcelo Gandini was known for creating art, and yes, so is Gordon Murray, but his **technical ability and logic** backed by his philosophy of **timeless design, beauty, function and simplicity**. Very much something that comes naturally to the most iconic cars. Below is one of my favourite sketches of his ever, it truly shows his link between his engineering and design backgrounds.

'The perfect package drawing'.



T.50 SUPERCAR - 2019 - 3.9L V12 - 980KG
GORDON MURRAY AUTOMOTIVE





LAMBORGHINI DIABLO
CREATED BY MARCELO GANDINI

**“Addition is not difficult to achieve but,
creating the same function with fewer
elements is the challenge of the future”**

Marcelo Gandini

My Automotive Design Process

Everything starts with a **sketch**. Usually a side view. Always trying to consider where I put my **lines, line weight and proportions**. The goal is to have a variety of ideas to show a deep level of **thinking and understanding** of how a brand could potentially evolve from where they are. From there, I usually start to look at **DRG, faces, mapping out** the different views to get a better understanding of the design on a whole. This is where I like to use **Alias** as a good referencing tool. It can help to build a few key lines in the right areas to help put together your **perspectives**, which is my **biggest weakness** and disruption to my workflow. At this point I try to get some feedback from my peers and colleagues. Ultimately when designing it's what **other people think of your work, not what you think**. What you think may be a bad sketch, or a bad design, may have potential in the eyes of someone else. That extra set of eyes and a **distinct perspective** can help to see what people want. I try not to get hooked too much on **constraints** and just let the **creativity flow**. I like to consider the most important things, nailing the **proportion and design**, and then adding **additional functionality** and reason as I go. Trying not to put a creative restraint to my design, which happens often in Industry. It is also good to look at what is already out there. Something I have come to learn is that whenever I create, sometimes it has **already been made** or something like it. I have been **freeing my mind** to allow myself to just **create and express**. It is one of the biggest challenges I have found in my automotive journey. The ability to **translate your inspiration** into a design that is **completely unique and original**. Not taking your inspiration too literally and having that **self-realisation** and **actualisation** to create something **beautiful and unique**.

This is a process I try to follow, whether I'm doing **product or character design**, which are two of my other main areas of Interest. Usually starting with an **initial sketch or idea**, getting feedback and then developing it further to the final product, accompanied by **renders and models** to help visualise the idea. All backed by research. I try to keep the **process simple**, because there are so many **sub-processes**, in between each stage that are so much more complex and problem-solving which takes up most of the time.

This is an industry I truly would love to **develop more into**. I am incredibly eager to learn more and understand the industry to an **elevated level**. Understanding it **inside and out**, and how it can improve my **workflow**. I sometimes must remember, excluding Covid, I am not even 2 years into my Automotive Journey, and that I have barely touched the surface. I have seen what is out there and I know my **capabilities as a person and a designer**. I am constantly in **awe** of everything I see, and always trying to learn **efficiently, and creatively**. One thing I do love about studying automotive design is the ability to transfer my skills. I think coming into this journey with some knowledge on design and the design process has helped me go a long way, but I need to continue to develop my skills for years to come.

I can do this by working in the **industry**, with companies that would **help push me**, working on **new projects, and collaborating** with **new companies**. I never really want to settle. I see my early years as a Formula 1 race, with a stint of the Softs, Mediums and Hards. **Different lengths, different compounds. Different industries**. I want to **explore, and learn**. Come my forties is when I will say to myself, "right, it's time to settle down." I want these shorter stints after university to **function as a tool to help me grow** and be where I want to be in years to come. Today, everything always feels so rushed. I need a job now. I need to be settled and earning as soon as I finish my degree. This is wrong in my opinion and I have never seen it like that. There is opportunity everywhere in the world, and I am fortunate enough to not have any responsibilities or people in place that stop me from travelling or exploring the world. I am incredibly grateful as well that my family support this and encourage it. Every company has their **own philosophy**, and it is important to **never confine yourself to one philosophy**. Take their philosophy **adapt it**, and make it work for whatever companies you continue to work for.

C h a p t e r T e n

My Creative Best

My interest in design has been a big part of my life for near upon 10 years, yet I have not even trodden into the real world of design. I am incredibly excited and motivated nearing the end of my academic journey. Although having some experience during my studies working with real world clientele, it will never compare to working every day with real companies. I have yet to achieve my creative best, and personally I do not think I ever will. Whether it be Racing drivers always chasing that perfect lap, or a designer chasing the perfect product. That is what keeps us motivated. Always chasing. Always dreaming.

McLaren, possess an optimistic view on achieving their creative best, and I like to interpret it in my own words;

“To achieve your creative best, you must take risks. Pushing boundaries, creating for the future, not just listening to research, but being proactive and listening to your intuition. Then designing with passion”

Reward your curiosity, take risks, Build Confidence, fail hard, Be Inspired by the world, challenge your own ideas, and create opportunities.

I would honestly say that Automotive Design is not my natural calling. I always knew this journey would be challenging, but if I did not believe in my skill to rise above the challenge, then ultimately, I do not deserve to. I am looking forward to what the future holds, and what I can do to continue pushing my capabilities, learning, and understanding. Trying to stay in the loop and evolve increasingly as a designer. I do not want to limit myself to Automotive Design, when I know that I can do much more, but would not turn down any Automotive jobs if I got the opportunity. There is a world out there full of design jobs. My love for cars can be appreciate in many other ways than feeling the need to design them, and I'm going to use this open mindfulness to my advantage to help me along my journey, which as a designer, never ends.

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