

# MANIFEST

CREATIVE RESEARCH GALLERY  
AND DRAWING CENTER

A worksheet to accompany, *Trans* and *Transportation Design*



Monument to Levassor, Camille Lefebvre,  
Porte Maillot, Paris 1907

## **A little bit of art history...**

The *Monument to Levassor* by Camille Lefebvre was the first public sculpture to commemorate the automobile. It was dedicated to the road race of 1895 from Paris to Bordeaux and back, in which Emile Levassor, an engineer, drove the Panhard-Levassor 5 and won. The automobile, which went about as fast as the speed of a jumping frog, convinced manufacturers of the time that the future of the automobile, and road transportation in general, resided with the internal combustion engine.

## **Think about it!**

What comes to mind when you hear the word “transportation”? Make a list of these ideas or words. Look over your list. Think about the way we look at transportation? How do we look at cars? What values do we place on them?

## **Investigate!**

Take a look at Kevin Bell’s *Dust Devil*. Create a list of words you would use to describe the piece. Think about the colors, shapes, lines, values, and textures you see. Describe these “elements of design” in your list.

While you are creating this list, think about the ways these characteristics affect the composition, that is, the way the elements of design are arranged.

For example, vertical and horizontal lines create a different directional pathway for our eyes to move along than do diagonal lines. The character of these lines influences the expressive quality that comes from the piece. What type of composition do the elements of design in this piece create? What “feeling” do you get as the viewer?

## **Think About it!**

Look at Bell’s subject matter. Create a list of the objects you recognize within the piece. What do you see in the foreground? The background?

## **What does it mean?**

Now consider everything you have observed. What might Bell be telling us? How does this piece relate to the content of the show? Think about the information that is presented: the jet streamers in the sky, the empty parking lot, and the mountains in the distance. What ideas do these images bring to mind?

## **Investigate!**

Take a look at Christiane-Corcelle Lippeveld’s *Spring in Paris*. As you did earlier, create a list of words you would use to describe the piece.

## **Think About It!**

Now consider the subject matter. What do you recognize within the piece? Make a list of these things. What ideas or words do you think of when you see these images? Did you consider the different layers of the piece?

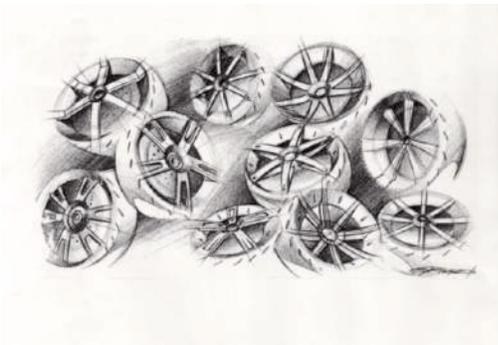


### **What does it mean?**

Look back to your observations. What might Lippeveld be saying? Everything you see is there for a reason. It is all a part of the artist's visual vocabulary. Why do you think Lippeveld chose to layer certain images? These images should be considered in the context of one another. How does the juxtaposition of these separate images create meaning? What might Lippeveld be saying about the relationship between humans and transportation? Between humans and nature? Between technology and nature?

### **Did you know? Interesting facts...**

- The standard width of the car today is based on the measurement of the width of two horses, a measurement used to design the first carriages dating back to ancient Rome.
- Drawing is the most important skill for an automotive designer to master. After that, comes understanding proportion, since proportion is the most vital principle of visual organization when drawing and designing cars.
- As with the human body, often measured in terms of head units, and the horse, measured in terms of hands, every car's design proportions can be measured by wheel units. The standard distance between the front and back wheels is three wheel units. The standard height of every automobile can also be determined by a measurement of wheels. This varies from car to car.



### **Investigate!**

Take a look at Gary Ragle's *Wheel Studies*. Every aspect of an automobile begins with a concept drawing. These concept drawings explore the design possibilities from a multitude of perspectives and approaches. Although as consumers we may only see the end result, the process is not a straight line from A to Z!

How would you describe these wheel studies? It may help to create a list, as you have done before, describing the elements of design. What is the character of the marks that are used? How does this influence the viewer? Consider the way Ragle uses line weight and shading to help the viewer understand the form of the wheels.

Look carefully. Notice the subtle differences between each wheel. As a designer you must be able to generate creative and innovative ideas. Drawing is the most fundamental and important skill to have to manifest these ideas into a reality!

### **Investigate!**

Take a look at Robin Krieg's *Alias Rendering: CUDA*. What words come to mind when you look at this design? What do you think is the significance of the way we as consumers respond to this design? Think back. What values do we place on cars. How do we use them?

### **Taking it further!**

Every concept in design begins with an idea that is made visible through a drawing. Although the focus of this show is transportation, this is true in other fields as well, such as architecture, graphic design, fashion design, film, and more. Everything we see on a daily basis, from product packaging to park benches to the tallest of skyscrapers originated in the ideas of an artist who made it possible through drawing. Drawing and the creative ideas generated by designers and artists in some way, whether direct or indirect, impact our lives everyday!