

MANIFEST

VOLUME 7

CREATIVE RESEARCH GALLERY AND DRAWING CENTER

T R A N S *transportation design*



T R A N S *transportation design*

MANIFEST VOLUME 7

cover details_squid dozer by david dotson; alias rendering by gary ragle

MANIFEST VOLUME 7

©2005 *manifest press*

all rights reserved. no part of this
publication may be reproduced in
any way without written permission
from the publisher. all rights in each
work of art reproduced herein are
retained by the artist.

manifest creative research gallery and drawing center

2727 woodburn avenue

cincinnati, ohio 45206

513 861 3638

www.manifestgallery.org

first printing november 2005, edition of 75

printed by *printpelican* (riviera beach, florida)

printing funded by a grant from



UNIVERSITY OF
Cincinnati

project support provided by a grant from



sponsorship by



tri-state visual products, inc.

T R A N S *transportation design*

MANIFEST VOLUME 7

CURATED BY BRIGID O'KANE

NOVEMBER 11 - DECEMBER 9, 2005

JIM BALLOU
cincinnati, ohio

BRANDON BARGER
oxford, ohio

KEVIN BELL
durango, colorado

T R A N S *transportation design*

MATTHEW BOARD
cincinnati, ohio

CURATED BY BRIGID O'KANE

CHRISTIANE CORCELLE-LIPPEVELD
belmont, massachusetts

Human civilization is built upon the transformation of resources into modes and devices of

DAVID DOTSON
oxford, ohio

transportation. Today cars are everywhere, and even in the most remote places on earth jets glint

JENNY HERSHEY
cincinnati, ohio

in the sunlit sky. The industrial revolution has bequeathed humanity a new self-image – one where

JONATHAN HILS
norman, oklahoma

man is merged with machine. Manifest presents this competitive juried exhibit in an effort to

KRIS HUNDT
dallas, texas

investigate the conceptual and aesthetic issues surrounding mankind's modes of transportation

DAVID KIRKWOOD
dayton, ohio

from the fine artist's point of view.

E. BRADY ROBINSON
orlando, florida

BROOKE WHITE
university, mississippi



JIM BALLOU

michael andretti, long beach grand prix | photograph | 10" x 14" | 1981



KEVIN BELL *dust devil* | oil on canvas | 28" x 25" x 4" | 2005



MATTHEW BOARD

making beetle juice | oil and acrylic on canvas | 36" x 60" | 2005



CHRISTIANE CORCELLE-LIPPEVELD

spring in paris | solar etching | 8" x 10" | 2005



BROOKE WHITE *passing through* | video | 3'55" | 2005



JONATHAN HILS *gleam* | chromed polished brass | 8" x 28" x 2.5" | 2005



DAVID DOTSON *squid dozer* | steel | 11" x 18" x 28" | 2004



JENNY HERSHEY *one motorcycle left* | acrylic on panel | 39" x 36" x 2" | 2004



E. BRADY ROBINSON *traces #1* | digital print | 12" x 16" | 2005

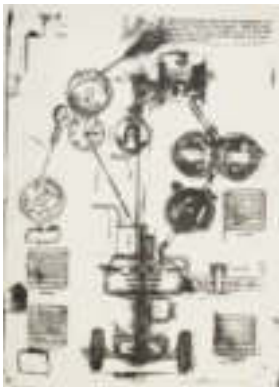


CHRISTIANE CORCELLE-LIPPEVELD

deux chevaux orange a l'aubier | solar etching | 8" x 10" | 2005



KRIS HUNDT *fog plane* | photograph | 16" x 20"



DAVID KIRKWOOD *remedy* | lithograph | 14" x 10" | 2004



BRANDON BARGER

reflections on omniscience | mixed media on panel | 33" x 51" | 2005

BEN DAVIDSON
honda

KEVIN DOHN
puma

ROBIN KRIEG
general motors

T R A N S *transportation design*

JOSEPH PALERMO
eisen

GARY RAGLE
mitsubishi

SUNG PAK
general motors

NICK WOMELDORFF
4sight

CURATED BY BRIGID O'KANE

Automotive Design is one of the most ubiquitous forms of expression of art and design principles.

Cars are everywhere, and we associate our identity with the cars we drive (or wear). They are in fact

a fashion statement, a cultural proclamation. But how many people know what really goes into the process of designing a car? How many people are aware that drawing plays a fundamental role in the conceptualization, and realization, of a design plan or how drawing as a means of perception affects a designer's decisions? In an effort to reveal the design process to the general public, Manifest presents this exhibit of works documenting the stages of Transportation Design, from sketches to scale models, by students and professional industrial designers.

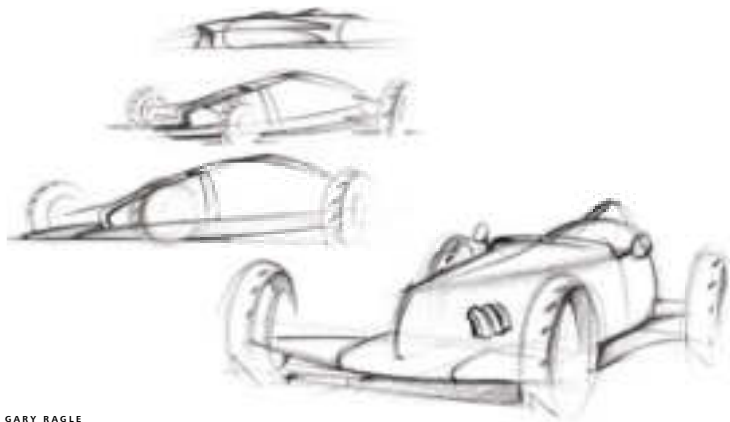


GARY RAGLE

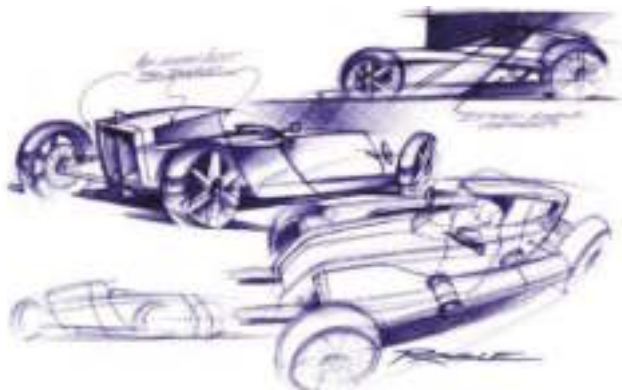
T R A N S *transportation design*

Once a designer has chosen a type of vehicle to design, or redesign, they may begin to capture their ideas by drawing on paper. This first drawing phase is sketching and ideation. Concept vehicles are probably the most difficult products for an industrial designer to draw; therefore, automotive designers must have strong drawing skills. The ideation process begins with gesture-like drawings that evoke emotion and movement, reflecting the designer's intent. One of the most important things to consider when designing vehicles is proportion. Proportion not only defines the type of vehicle being drawn, but also the relationships of the shapes and forms within the design. Once this phase is complete, a design analysis process takes place to select one final concept proposal.

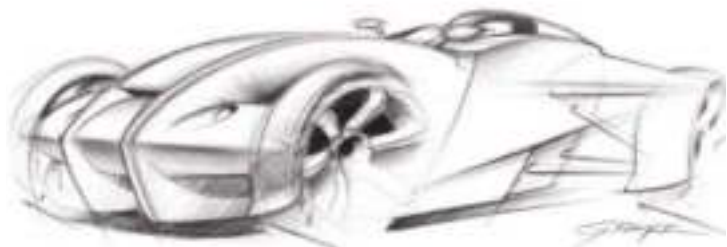
SKETCHING AND IDEATION



GARY RAGLE



GARY RAGLE



GARY RAGLE

T R A N S *transportation design*

Once a concept is chosen, designers will begin to define their idea in greater detail through the process of rendering. This process includes the clear definition of every surface of their chosen design while making sure that it reflects the initial vision for the vehicle. These renderings are used to create a three-dimensional product for production or show. For this reason renderings must accurately and clearly communicate the designer's objective.

Renderings are accomplished by more traditional techniques, which include marker, chalk, prismacolor, and gouache on velum or bond paper. Renderings may also be completed digitally by using applications such as Adobe Photoshop, Adobe Illustrator, or Corel Painter, and a Wacom tablet. A combination of the two is also an option for the designer.

2D MARKER AND DIGITAL RENDERING



SUNG PAIK



GARY RAGLE



KEVIN DOHN



GARY RAGLE



KEVIN DOHN



BEN DAVIDSON

T R A N S *transportation design*

Once the design has been finalized in two-dimensions, the process of creating a three-dimensional model begins. Traditionally this has been achieved by sculpting the design in clay, either full size or to scale. Current technology gives the designer the ability to sculpt these surfaces digitally, creating a three-dimensional math surface defining the design. Additional sketches, ideation, and renderings to refine design details expressing the designer's vision accompany this phase of the process.

3D DIGITAL RENDERING

Throughout each phase of the design process strong drawing skills are essential. When the design is final and exists in three-dimensions, either as a working vehicle or a scale model, it must still embody the essence of the designer's original impulse, and show the presence and spirit of the hand drawn sketch.



GARY RAGLE



GARY RAGLE



JOSEPH PALERMO



ROBIN KRIEG



NICK WOMELDORFF

MISSION STATEMENT

*manifest creative research
gallery and drawing center*

a not-for-profit corporation

Founded in May of 2004, the *manifest creative research gallery and drawing center* is located in East Walnut Hills in Cincinnati, Ohio, occupying the formerly vacant store-front property of 2727 Woodburn Avenue minutes away from downtown Cincinnati, Northern Kentucky University, The School for Creative and Performing Arts, University of Cincinnati, Art Academy of Cincinnati, and Xavier University.

manifest's goal as a non-profit organization is to serve as a venue for the display and experience of insightful, thought provoking art and design, as well as to function as a hub for creative research and innovation at all levels of artistic endeavor. *manifest's* location in the urban neighborhood of East Walnut Hills was chosen to take advantage of the community's own long range plan (06 *Vision 2010*) to guide the revitalization of the area, in part, by incorporating the arts. *manifest* is committed to high academic standards, and seeks to engage the community at that level.

executive director

jason franz

board of directors

kristin cullen

*assistant professor of design,
university of cincinnati*

jason franz

visual artist, professor of art and design

elizabeth kauffman

*graduate student in fine art,
university of cincinnati*

kevin muenta

*assistant professor of painting,
northern kentucky university*

brigid o'kane

*associate professor of design,
university of cincinnati*

interns

ai-ling chang

senior intern

trevor ponder

assistant to the director

jeff salter

academic gallery intern

william haigh

gallery intern

manifest creative research gallery and drawing center

2727 woodburn avenue

cincinnati, ohio 45206

513 861 3638

www.manifestgallery.org