

Digital Art LIVE

'FUTURE VEHICLES' ISSUE



SYD MEAD



ADAM CONNOLLY



VADIM MOTOV



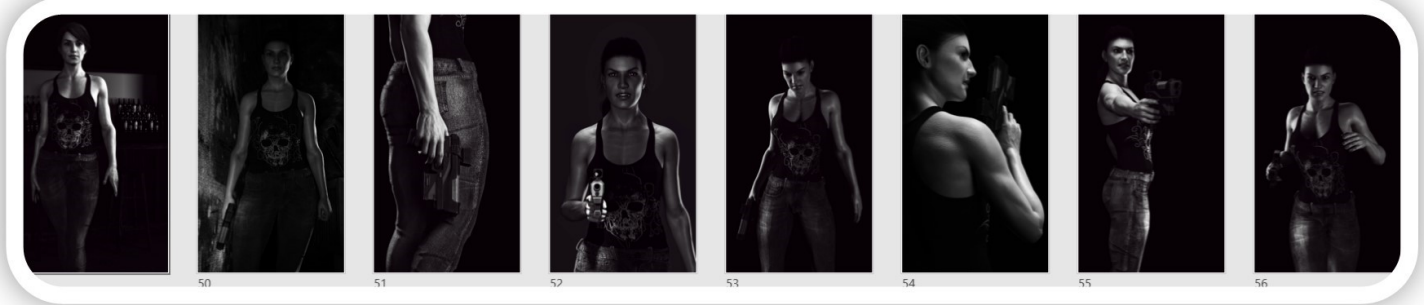
ISSUE SIXTEEN
FEBRUARY 2017

VISUAL STORYTELLING

For Comics, Graphic Novels & Illustrated Narratives
using DAZ STUDIO

Saturday 18th/25th March

22:00 GMT (London)/15:00 PDT (Los Angeles) /18:00 EDT (New York)



REGISTER NOW!

<http://digitalartlive.com/event/>

Have you desired to take advantage of today's modern story telling tools but need awareness of what can be done with these? Have you wondered about basic story telling theory and how to do the groundwork for creating an amazing story with visuals?

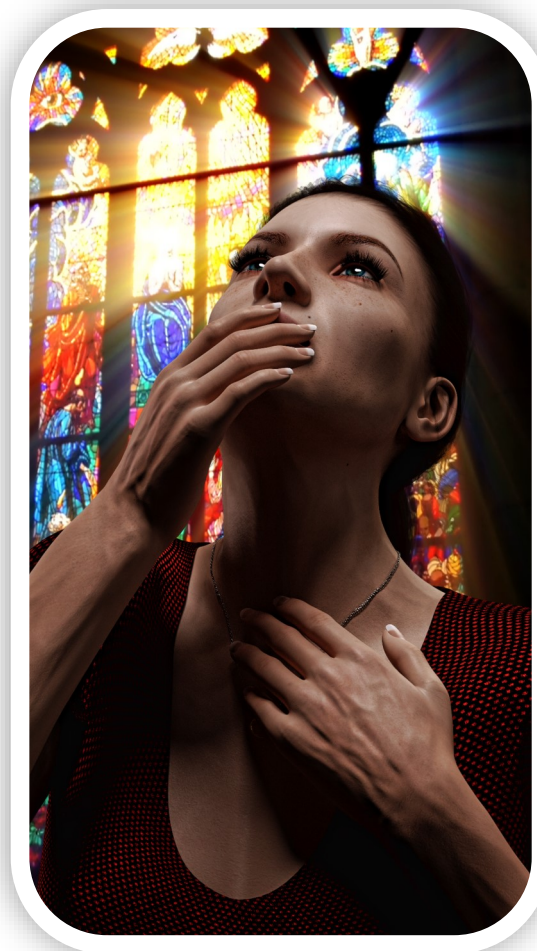
These two sessions are for you if you have wanted to tell a story visually. The first session teaches you the solid foundation principles of story telling and a further session to exclusively explore the "studio set" - utilising the power of DAZ Studio to be your own virtual movie director, where we cover scene building, camera angles, lighting and composition. We'll go over a series of resources that will put you in good stead for collecting the tools you need for building and publishing your story.

Join us for these three hours of tutorials to help you become a visual story teller.

Session 1 : Build the Foundations of Visual Story Telling

Duration : 1.5 hours

- Introduction
The power of visual story telling
New tools and devices for creation and delivery of stories
Some influential examples of motion stories
- What do we Mean by "storytelling"
The definition of storytelling
The changing nature of storytelling
Visual storytelling with single images
Visual storytelling with sequential art
- Narrative Principles Overview
Narrative structures
The pillars of Story Structure: stages and resources
Digging deeper into story structure
- Visual Design Principles for Sequential Art
The single image vs a visual sequence
Creating a story in three images!
The "grammar" building blocks of visual storytelling
Web comic examples
- Mention on Visual Storytelling Software Tools
Adobe Spark example
- Mentions on Self-publication Platform Resources



Session 2 : Maximize and Utilize DAZ Studio for Visual Story Telling

Duration : 1.5 hours

- Using the Reality plugin
- Essential Lighting tips
- Preset cameras
- Composition skills and camera placement
- Long shots and close ups
- Mastershots
- Abstraction - simplify your set
- Establish the scene



Presented by Peter Von Stackelberg
and Esther Mann

DAZ Studio

Easy Character Creation

with FaceGen

By John Haverkamp

Saturday March 11th

22:00 GMT London/14:00 PST Los Angeles/17:00 EST New York



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Interested in learning how to easily create new characters for DAZ Studio, having complete control over age, gender and race?

Learn the complete workflow of how to create a new character head mesh for DAZ Studio. With the use of FaceGen software, you can create a 3D face and head easily. You can do this from a photograph or from scratch, with the choice of selecting 150 attributes. Including age, race and gender.

We show you how to go even further. We reveal how to adapt and perfect the texturing and bring in the new character's face to integrate with the character's body. To complete the journey, we demonstrate how to make the new textures work in Iray.

Recommended software knowledge. Basic to moderate knowledge of DAZ Studio, Photoshop and ZBrush/ZBrush Core.

1. How to generate a mesh from photos or from renders of digital sculpts.
2. Step by step adjustment of the auto-generated face with Facegen's shaping controls.
3. How to Export from Facegen to either a Genesis 1,2, or 3 morph.
4. How to use, adapt and improve the texturing starting with Facegen and adding finesse with Photoshop.

- a. Adjusting with Facegen's own texturing controls.
- b. Exporting textures from Facegen – where are my files?!
- c. Blending the Facegen textures in Photoshop with existing UV maps.
- d. Bring in additional details from photo textures.
- e. Face and body texture integration. How to adjust the character's body tones to match.
- f. Building custom bump and spec maps in photoshop and x-normal.

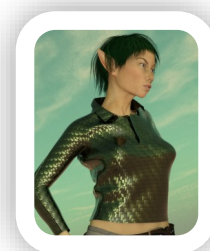


Presneted by John Haverkamp

5. Iray – make the new textures work with an Iray shader.
6. Improving the face in Zbrush or Zbrush core and improving the Facegen generated morphs. How to create pleasing variations for iterative design.

BONUS TUTORIALS

- Pre-recorded videos including sculpting the face -with anatomy, ethnicity, age, and gender considerations.
- How to use Shadermap3 to automatically generate normal maps from the final color map.



SHARE YOUR EXPERIENCE

SHARE YOUR CREATIVE STORY



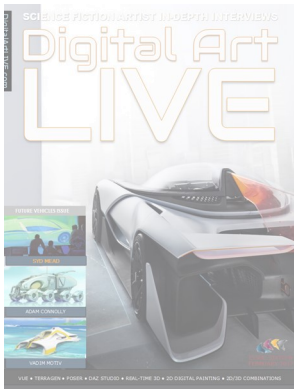
We are actively looking for artists or content creators that would enjoy the opportunity of teaching other artists in a live setting.

Would you like to work with Digital Art Live as a partner in presenting some of our live webinars? We're particularly looking for artists and content creators with especially DAZ Studio and/or Poser in mind. We've also presented sessions on Vue, Terragen, ZBrush and Photoshop.

Use the link below to submit your application and we'll get in touch!

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Front Cover:
Rear-view detail of Faraday Future's amazing FFZERO1 car, a 2016 built-concept vision of the future of the electric car — as recently shown at the 2016 CES Los Angeles.
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"VROOM!!" : VEHICLE DESIGN ISSUE

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SYD MEAD

We're very pleased to have an in-depth interview with the great master of sci-fi art, visual futurist Syd Mead.

2D | VISUAL FUTURIST

"Hang out with (creative) people who don't do what you do. That gives you a broader insight into problem solving, a broadened appreciation of difference and inspiration ..."



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ADAM CONNOLLY

Adam talks about what insects can teach vehicle designers, and his love of riding real-life speed machines in the desert.

SKETCHUP | PHOTOSHOP

"For me, it's actually therapeutic using SketchUp's tools. Sure they might not be the most efficient or crafted, but they get the job done and can be learned by child or adult alike."



— 42

VADIM MOTOV

Vadim uses Photoshop and a Wacom pad — and his vivid imagination — to visualise very appealing future vehicles.

PHOTOSHOP | WACOM

"... The book-cover assignments are a win-win for me, I love painting science fiction themed illustrations and for some reason I always get better ideas through other people's works."



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Credits for pictures, from top left: detail from "Intercontinental Wings" by Vadim Motov; detail from "Mammoet Salvage DWRS" by Marrekie; "Horizon: Airport Towers" by Vadim Motov.



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EDITOR'S LETTER

WELCOME...

// This month we have an eye on “future vehicles” and we have a wide range of designs that should help inspire you if you’re struggling for ideas if you happen to be designing your next future mega-car, or indeed any futuristic vehicle that gets you from A to B.

We are very pleased to talk to Syd Mead, THE visual futurist who has had a long-time love for automotive design and has recently received the Lifetime Design Achievement award at the EyesOn Design automotive exhibition, one of the largest car shows in the United States. Syd designed a special poster for the event which we’ve included in the interview, showing the concept of a car show set way into the future. Besides his illustrations of cars, Mead has been recognized by the motion picture industry for his conceptual contributions to such movies as “Blade Runner,” “Aliens,” “Star Trek: The Motion Picture,” “Time Cop,” “Elysium” and “Tomorrowland.”. We are grateful for his example on approaching design and influencing how our future may look through some of his work.

How about approaching vehicle design from insect forms? Adam Connolly talks about what bugs can teach vehicle designers, and

his love of riding real-life speed machines in the desert. We’ve also enjoyed interviewing Vadim Motov who uses Photoshop and a Wacom pad — and his high powered imagination — to visualise very appealing future vehicles. Finally we have Mark Roosien (‘Marrekie’) using SketchUp to design nuclear trains, steampunk walkers and planet explorers

Do we have a 1000 MPH car yet? We’re close. The British BLOODHOUND Project is a global Engineering Adventure, using a 1000mph world land speed record attempt to inspire the next generation to enjoy, explore and get involved in science, technology, engineering and mathematics. We check in on the project and the appealing visuals showing the design of what should be completed in the next few years.

“What I especially liked was the fact that Syd Mead's future seemed to be well grounded in logic, and that's what I wanted for Blade Runner.” — Ridley Scott, recalling the pre-production for Blade Runner.

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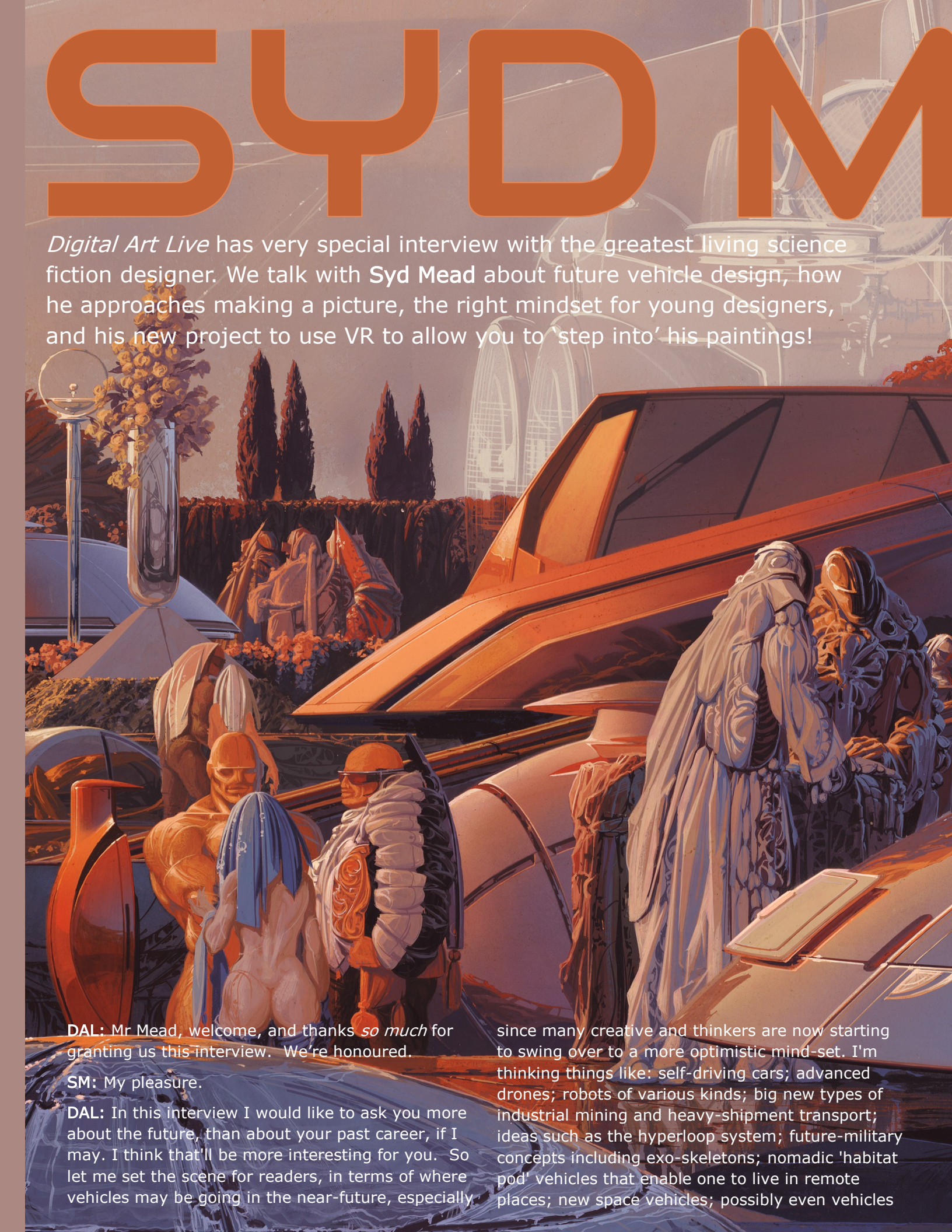


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SYD MEAD



Digital Art Live has very special interview with the greatest living science fiction designer. We talk with **Syd Mead** about future vehicle design, how he approaches making a picture, the right mindset for young designers, and his new project to use VR to allow you to 'step into' his paintings!

DAL: Mr Mead, welcome, and thanks *so much* for granting us this interview. We're honoured.

SM: My pleasure.

DAL: In this interview I would like to ask you more about the future, than about your past career, if I may. I think that'll be more interesting for you. So let me set the scene for readers, in terms of where vehicles may be going in the near-future, especially

since many creative and thinkers are now starting to swing over to a more optimistic mind-set. I'm thinking things like: self-driving cars; advanced drones; robots of various kinds; big new types of industrial mining and heavy-shipment transport; ideas such as the hyperloop system; future-military concepts including exo-skeletons; nomadic 'habitat pod' vehicles that enable one to live in remote places; new space vehicles; possibly even vehicles



LEAD

Picture: "Pebble-Beach"
mural panel #3 (2000).



SYD MEAD

PASADENA, USA

2D RENDERING |
VISUAL FUTURISM

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for undersea and long-term ocean surface bases and new high Arctic bases; moon and Mars bases. But let's start with the automotive industry where it is now. Especially cars which can 'drive themselves'. Will that sector push artificial intelligence forward, or will they just implement existing AI's well and in a real-world environment?

SM: Automobiles originated as an evolutionary

emergence from horse-drawn carriages. In fact, vehicle body styles — even those used today — still use the carriage designations of Landaulet, brougham, etc...

DAL: Those are names for the old style carriages, of the general type that readers will be somewhat familiar with from historical TV dramas and perhaps from watching the UK's royal weddings.

SM: Those carriages were drawn by horses, an intelligent beast that 'knew' where it was and could take you home without further prompting. In effect, that would constitute an automatic and sentient occurrence. Our modern AI advances, as applied to the automobile, will — in a strange 'closing the loop' way — end up with a sentient entity again. One that takes you places and brings you back, only needing a prompt. It is a sentient creature.

The mechanics of AI as applied to the format called 'automobile' is separate from how they *will look*. That is a function of design matching the format requirements. Two seats? Single seat? Four place seating? These are all separate discussion items, apart from technological advancements.

DAL: I see. And then, I guess there are also design changes that will come with new materials, both in the roads — such as embedded solar cells — and in the cars themselves, and the need to make vehicles more recyclable at their end of their working lives. Then there's also all the travel datasets that will help us to optimise future cities and change their layout and spaces radically. But what do you think about the current "cutesy" designs we've seen for robo-cars, which seem meant to reassure the general public that they won't be dangerous?

SM: The Google car, in particular, is a placeholder for simple testing of the parameters for a driverless automobile. It is a minimal 'styling' exercise, as is the Apple car. They are simply placeholders to test the technology.

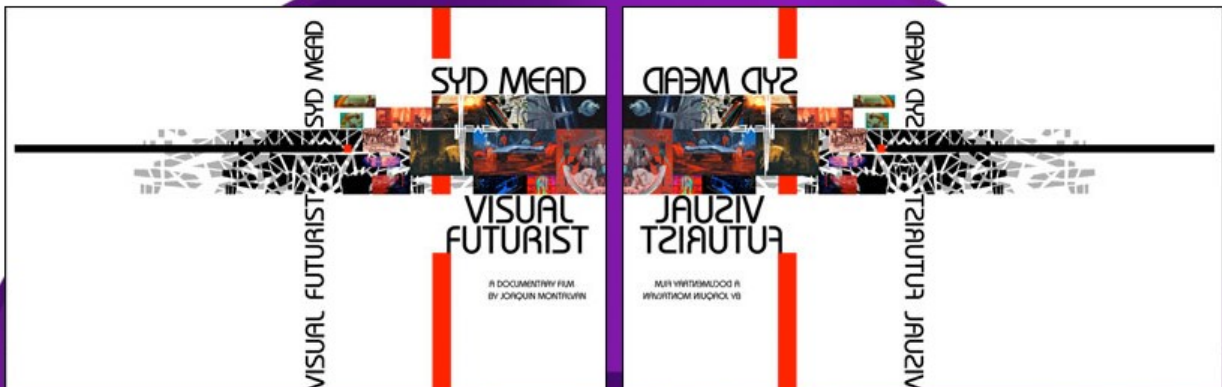
Even the Mercedes entry is a four-seat cabinet on wheels, that is stylistically simple — with odd glowing wheels and front vent.

DAL: How constrained are industry car designers at the moment, in terms of having to stick to tradition and "what works"? We see concept cars and bikes, a few, which look lovely and 'Syd Mead like' in the press and on the screen. But somehow they never quite make it into the car showrooms as production vehicles.

SM: You've got to give car designers a lot of credit, for matching a slick design and overlaying it onto the Dept. of Transport / government specifications for structural integrity, interior 'crash' inertia limits, etc. Concept cars and bikes serve as a 'halo' promotion which enhances a specific vehicle brand. Once the concept ideas are matched to the required specifications, they change a lot. This is not for lack of imagination, it is a constriction which is required by the parameters. This applies only to mass-market vehicle design. Specialty cars priced into the stratospheric dollar amounts are a totally different set of circumstance.

DAL: Yes, and luxury yachts and no doubt soon other sorts of advanced designs — just this week brings news that Uber is recruiting top talent from NASA for their 'flying car' project. That could be, as you say, a move that's intended to provide a "halo" — for Uber in that case — as it overcomes certain market and trust hurdles. But I like to think we'll see a man-lifting 'flying car' prototype in the test hangar, in the near-future.

Picture: Cover of the DVD for the feature documentary *Syd Mead: Visual Futurist*.



ABOUT SYD MEAD:

The name Syd Mead will need no introduction to many of our readers. But, for the benefit of younger readers, we feel we should give a brief summary of his life and work. Syd Mead describes himself as a visual futurist, and his magnificent artworks have inspired generations of vehicle designers and science fiction artists alike.

Syd was born in 1933 and he came of age in Colorado Springs, Colorado, in 1951 — a now-distant time and place whose emotional texture is perhaps best enshrined in classic books such as Ray Bradbury's *Dandelion Wine*. The early 1950s was a time of the first space rocket tests, huge technological leaps, and saw the birth of the boundless "can-do" optimism of the post-war decades. Syd served for three years with the U.S. Army, before entering art school in Los Angeles. After graduating in 1959, Syd was recruited by the Ford Motor Company's Advanced Styling Studio under Elwood Engel. Syd left the Ford studio after two years, to set up on his own. Throughout the 1960s he created his famous landmark commercial picture series for corporations such as U.S. Steel, Celanese, Atlas Cement and Allis-Chalmers. In 1970 he launched Syd Mead, Inc., his very own corporation, through which he undertook vehicle and architectural design work for many major international clients in the USA and Japan.

His early work of the 1960s and 70s continues to feel very fresh and fascinating today and it can currently be found collected in print form in the artbooks: *Steel Couture* (aka *Sentinel*) (1978); *Oblagon: Concepts of Syd Mead* (1985); *Sentinel II: Steel Couture* (1987); *Future Concepts: the World of Syd Mead* (1992). His more recent and more obtainable books are *Syd Mead's Sentury* (2001) and *Sentury II* (2010).

Syd has also been a major name in feature film production, famous among movie fans for his work on classics such as *Blade Runner*, *Tron*, *2010*, *Aliens*, and *Mission to Mars*. More recently he provided concepts for *Mission: Impossible III*, *Elysium* and *Tomorrowland*.

In 2007 Syd was the subject of a feature-length documentary film by director Joaquin Montalvan entitled *Visual Futurist: The Art & Life of Syd Mead*. Syd has also worked with Gnomon Workshop to devise a four-DVD video tutorial series, *Techniques of Syd Mead*, which — over several hours — carefully steps the viewer through the creation of a large fully-rendered science-fiction canvas.



Pictures, from top: Cover of *Sentinel II: Steel Couture*. Syd Mead at work in his studio. Cover of *Oblagon: Concepts of Syd Mead*.





Picture: "Eyes on Design" (2017), poster created for the 30th annual EyesOn Design Automotive Design Exhibition.



But let's turn now to your own magnificent design work, and specifically to the example of the new "Eyes on Design" poster which our readers can see in all its glory on the previous pages. When starting out with a complex design and composition painting project like this, what approaches and steps do you take?

SM: With "Eyes" the idea was to memorialise the automobile by depicting a *concourse d'elegance* in an imaginative tiered setting. The realistic ambience is paired with a graphic layout, and colour contributes to this cross-over with a pink sky, the image of a 'brass era' light fixture alongside an original Packard crest and the Marmon *marque* logo.

DAL: And the two classic vehicles in the middle distance?

SM: Those are two Duisenberg cars, at right, which are serving as a bridge from the 'brass era' homage to the present/future — as shown in the rest of the vehicles on display. The two featured vehicles are a 'futurized' depiction of the classic body style called Landaulet. The people, foliage, the *au fresco* restaurant with sculpture and waterfall produce a lush social ambience. While the aerial space craft push way into the 'future' of transport and add a pure fantasy element.

I started the poster design for "Eyes" after mentally composing the picture idea. The first sketch was a rough version of the finished and refined line drawing, ready for trace-down and

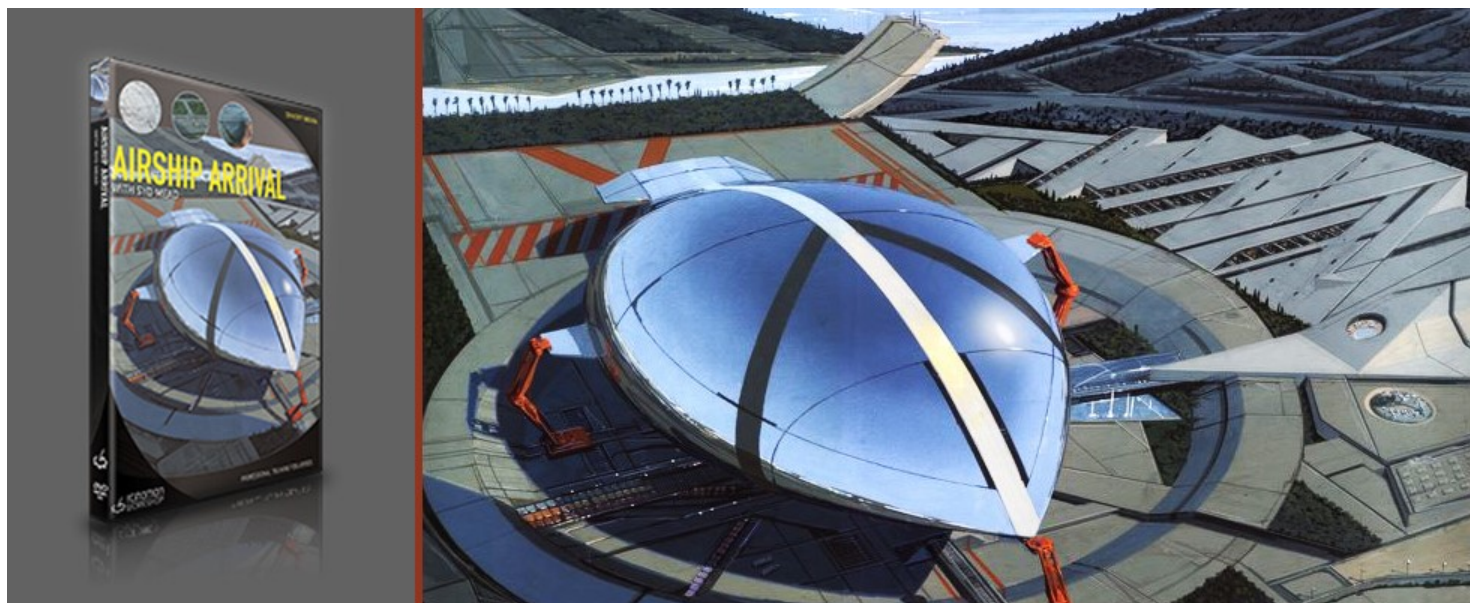
paint. I refined the design of the various future vehicles as single sketches, later scanned and placed in the final layout overlaid on the original layout sketch. The classical homage items were downloaded via Google Search, like the historic logos and the two Duisenberg's.

DAL: Fascinating, thanks for taking us through the picture. Readers interested in seeing a Syd Mead painting being made step-by-step should buy one or both of the the tutorial DVD sets from Syd's website. Digital artists can learn there the meaning of draughtsmanship terms such as "trace-down" and a great deal more.

Which design — one where you have felt led more by the form, the art — led to the function being re-engineered to fit your design? Was it a project where you had to press hard to keep the form, the aesthetics in place?

SM: I designed two eateries located in a new mixed-use building in New York City. The architects were fans of mine, and some of the specific building construction plans were changed to accommodate my design. The final result was a 'floating' stairway supported by embedment into the cast concrete wall, and specific elements that had to do with sculptural wall elements and layered glass feature partitions.

DAL: Interesting, a stairway rather than a vehicle. Where can people best see your 2D painted work? Is there any chance of that people will be able to see originals touring to galleries in the near future?



SM: Google "Syd Mead" and you can see stuff I've done, going back into the sixties and seventies. We do have a formatted 50-piece exhibition of highly detailed gouache illustrations, which is now being prepped for the next venue with corporate sponsorship. Announcement of venue will appear on our website www.sydmead.com when the event goes 'live.'

DAL: Wonderful, we'll be sure to look out for that and feature it in our 'Imaginarium' section of the magazine, in a future issue. And are there any plans for a reprinting or collection of your four or five main artbooks? They seem to be becoming rather expensive to obtain, these days? Not impossible to get, but increasingly costly — they tend to go for around \$100 or more used, each.

SM: Our latest book, *Sentury II* is available at a retail price on our website.

DAL: That's good to hear. Going back to future car design for a moment, I forgot to ask about inspiration from nature. I notice that there are nearly always natural elements in your pictures, often foliage, to balance and contrast the vehicle's exterior and the architectural surfaces. There's a lot of talk among designers about bio-mimicry, and the lessons that nature can give to design. What are your thoughts on that approach?

SM: Bio mimicry is a valid way to approach design problems. Nature uses time to develop best-case results. Some of nature's 'design'

solutions are fascinating, dynamically functional and brilliant. I am inspired by natural solutions for design configuration, motif and logical solution. Designers across the spectrum are now duplicating 'natural' phenomena with combinations of chemical, electronic and mechanical material developments.

DAL: Yes, it seems it must be an exciting time to be a designer, not least because there are also so many more means by which one can *realise* one's design. Crowd-funding, open fabrication labs, for instance. Plus all the TV series production that also gives scope for props and VFX. In terms of budding visual futurists who are reading or hearing this, what's the one commercial tip you would like to pass on?

SM: One way to inspire is to hang out with (creative) people who don't do what you do. That gives you a broader insight into problem solving, a broadened appreciation of difference and inspiration — all of which is going to be applicable to your current professional challenges. You never want to have a 'linear career' limited to one stream of problem solving.

DAL: Yes, a lot of young degree students have to find their way out of that narrow approach. They just want to focus on one fairly narrow niche, which will let them enter a tightly defined profession. We've all been there. And there's something to be said for that, in terms of getting one's "foot in the door" with a first job or internship.



Picture: Syd's "Airship Arrival" training DVD and limited edition jigsaw puzzles of his paintings.



Picture: "Palm Springs" (2006), created for Syd's solo show at the MModern Gallery in Palm Springs, 2006.



But they need to at learn 'how to widen their inputs', and to find methods that allow them to do that consistently and productively.

SM: You learn to think as a *technique*, rather than learn a dedicated subject with intellectual value. Learn to be observant. I've always said that *sophistication* is essentially having a very good memory furnished with continuous observation. An 'authentic' niche? I don't know what that means, really. Your 'first go-round' in terms of training will suit you for entry into whatever professional field you first go into. You will branch out into adjacent fields, of both practice and abilities, that may be totally different to the title on your graduation certificate — but you still have the problem analysis and solution skills intact.

DAL: Very true, thanks for that advice. What science fiction have you found most enjoyable or been most inspired by?

SM: My parents gave me a book by Chesley Bonestell, which I found magical.

DAL: Ah yes, the early space artist, active from the mid 1940s and very influential. Well, an entire generation of science fiction art fans can thank your parents for starting you on the right path with that book! Perhaps our readers can 'return the favour' with their own kids today, by giving them a book of works by Syd Mead. Or by showing them some of the many great movies you have worked on. You've mentioned previously — elsewhere — that the most enjoyable movie you've worked on is the film adaptation of *2010*. Were there any of your concepts that didn't make it into the final movie?

SM: No. I worked very closely with Peter Hyams, the director. As an interesting side note, I was 'grandfathered' into the Matte Painters' Guild, as MGM was a 'closed shop' studio.

DAL: Right. 'Closed shop' being a 20th century industrial term meaning 'join the union or else you can't work here'. I do look at the free Art Director's Guild magazine *Perspective*, and so I get a faint sense from that of the film industry's complex structure of trades union and guilds. It all looks complicated! Let's not go there... / *Laughter*

Now, you may not be able to answer this next question, because of a studio publicity contact, but... were you involved in the new *Blade Runner* movie in terms of concept design? If so, was it challenging to make the technology look like it was 30 years more advanced than from the first story?

SM: You are correct.

DAL: Ah, ok... enough said... But then what about your own stories — given all of the future designs you have pondered about, have you ended up writing down any story ideas to create your own science-fiction / futurist movie or book? Or do you prefer that people weave their own stories around your pictures?

"One way to inspire is to hang out with (creative) people who don't do what you do. That gives you a broader insight into problem solving, a broadened appreciation of difference and inspiration — all of which is going to be applicable to your current professional challenges."

SM: I started to write a story years ago, about the ultimate (now quantum, which I didn't know about at the time) computer-driven alternate reality. The featured facility was called the Orbital La Grange point Operation Node. The acronym OBLAGON became the name of our retail and licensing corporation.

DAL: And what new directions would you like to see science fiction go in, to make itself fresh and sparkily optimistic again, and also to keep pace with the technology which seems to keep trumping it every day?

SM: Technology is indeed catching up with what used to be called 'science fiction.' This pushes

the pretence of 'future' toward more intra-personal drama, with the science fiction as background, much as William Gibson's style in *Burning Chrome*, *Mona Lisa Overdrive* ... where he writes a fascinating adventure with hi tech as background rather than as the 'star' of the story. Or, you can go into pure fantasy and set the story at 3000AD, which is so far beyond prediction that it can be literally anything.

DAL: Yes, I think we're only just starting to glimpse the outlines of where we go from here as a civilization, as the groundless 20th century pessimisms fall away one-by-one — or just get solved — and we start to realise what vast horizons humanity has ahead.

Well, thanks so much for the interview, Mr. Mead. We're very honoured to have been able to talk with such an all-time great science-fiction artist in our magazine. Finally, is there a major project you're working on at present, which you're able to tell us and our readers about?

SM: We are currently putting together a combination of VR technology and a 50 piece collection of Syd Mead paintings, using the paintings as the subject/descriptive portal into a VR experience that 'illustrates the illustration' as a 3D environment. Projects come along as inquiries and we assess the funding, the type of presentation parameter and the release breadth of the idea. Then, we settle on contract details of use and duration of the project's proposed visibility life.

DAL: Wow... the ability to step *inside* a Syd Mead painting, using VR! That would be worth buying a good pair of VR goggles for and a high-end graphics card. Well, that's certainly a high-point idea to leave the readers with. Syd Mead, thanks so much for granting this long interview, and we wish you well in the future. Thank you.

SM: Thank you.

Syd Mead is online at:

<http://www.sydmead.com>

Syd Mead through the years:

"Syd Mead is an exceptional young man; a gifted designer, an accomplished artist, and the source of a seemingly endless succession of arresting and exciting ideas." — *Automobile Quarterly*, 1967.

"It was a coup to have the juxtaposition of Syd Mead's powerful technical work in opposition to Moebius's soulful, lyrical design work." — Steven Lisberger, writer and director of the original *Tron* movie.

"What fascinates about Syd Mead is that he is both a fully-fledged industrial designer and a highly respected visualiser in the film industry; he has succeeded to a rare degree in bridging the gap between present and future." — *Design* magazine, 1982.

"What I especially liked was the fact that Syd Mead's future seemed to be well grounded in logic, and that's what I wanted for *Blade Runner*." — Ridley Scott, recalling the pre-production for *Blade Runner*.

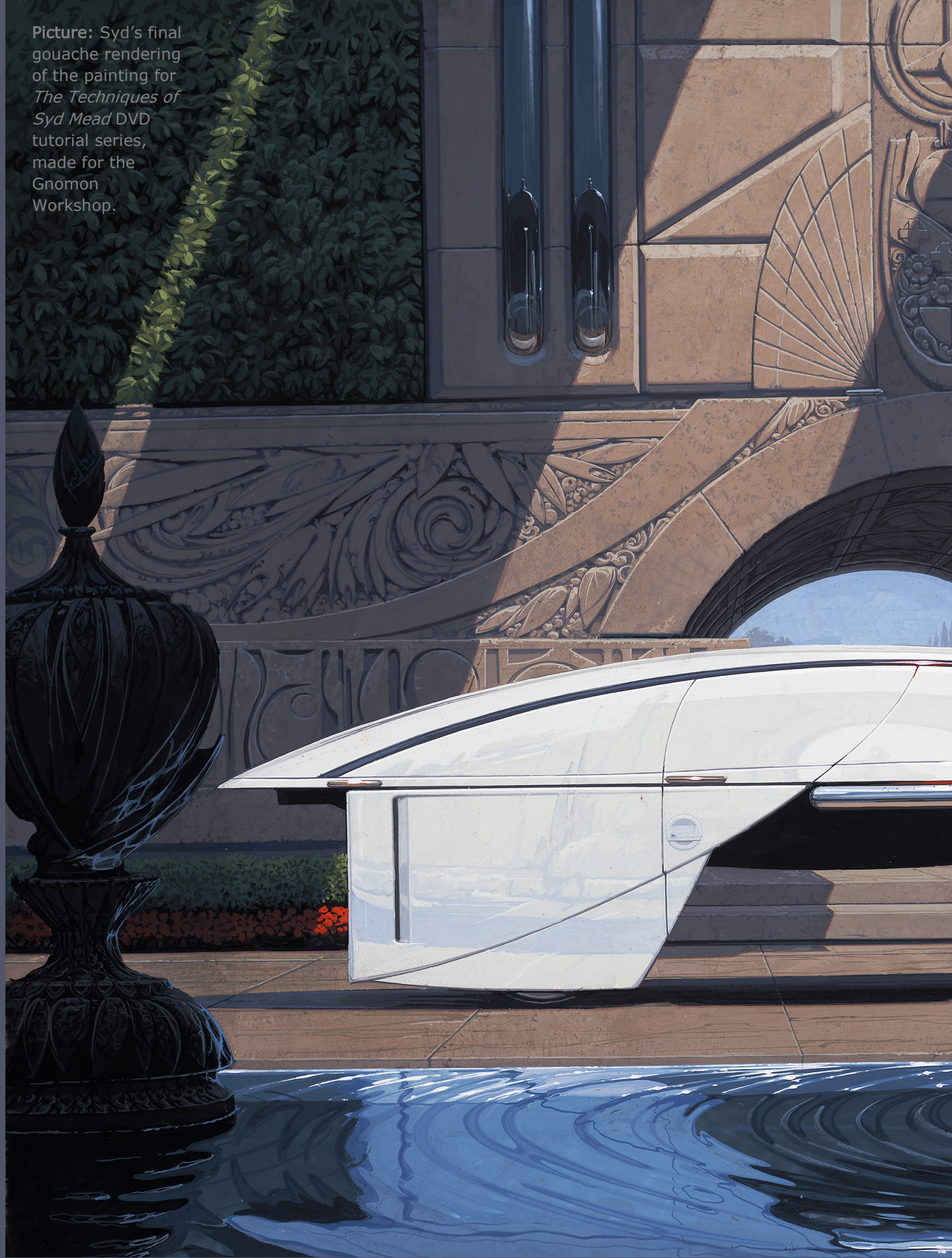
"The world of *Blade Runner*, designed by the 'visual futurist' for the film, Syd Mead, set the style for the whole cyberpunk genre." — from *Cyberculture: the Key Concepts*, 2004.

"I doubt if there was anybody much more important to the project than Syd in terms of the design concept for the film" — Peter Hyams speaking to *Cinefex* magazine about the major sci-fi movie *2010*, in 1985.

[Cameron] "I chose two designers who are among the very best at what they do in the world. Syd Mead was brought in first..." [for *Aliens*, 1986]. — from *Dreaming Aloud: The Life and Films of James Cameron*, 1997.

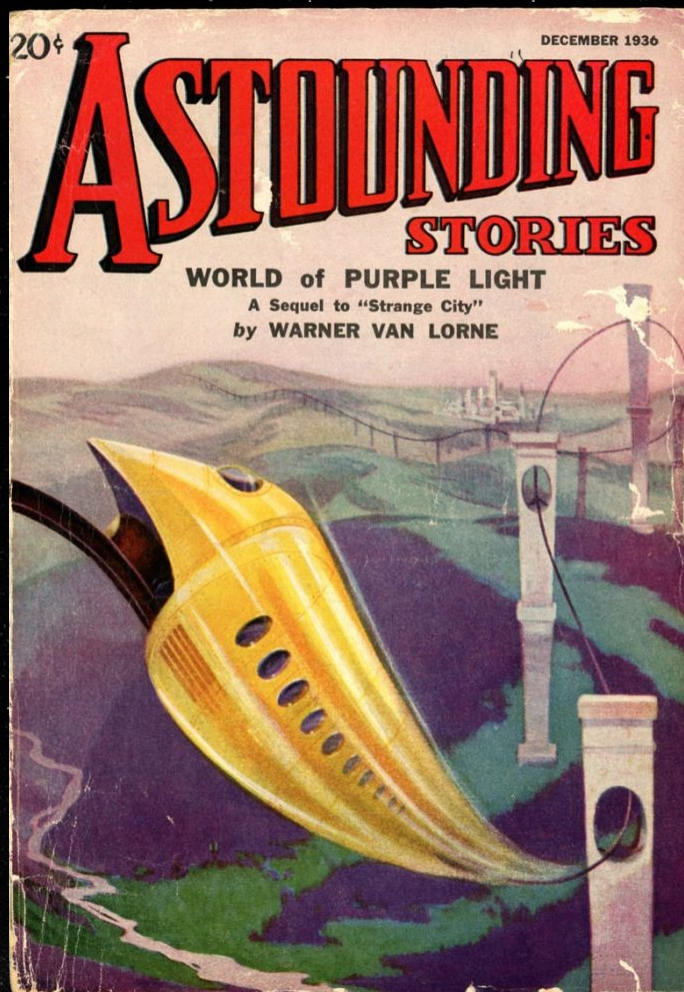
"For over 40 years, Syd Mead's hyper-futuristic vision has remained remarkably intact." — *Dwell* magazine, 2002.

Picture: Syd's final gouache rendering of the painting for *The Techniques of Syd Mead* DVD tutorial series, made for the Gnomon Workshop.

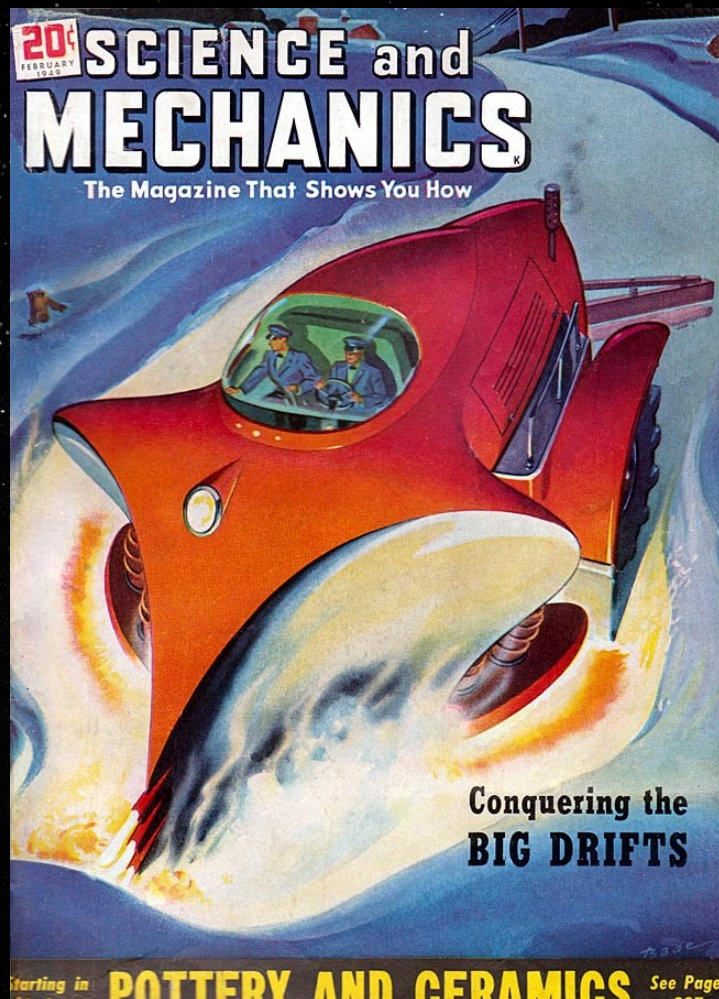




CREATIVE IDEA: the track loops away into the distance.



CREATIVE IDEA: vehicle interacts with natural phenomena.



VEHICLES IN THE SCI-FI PULPS

Astounding Stories

December 1936.

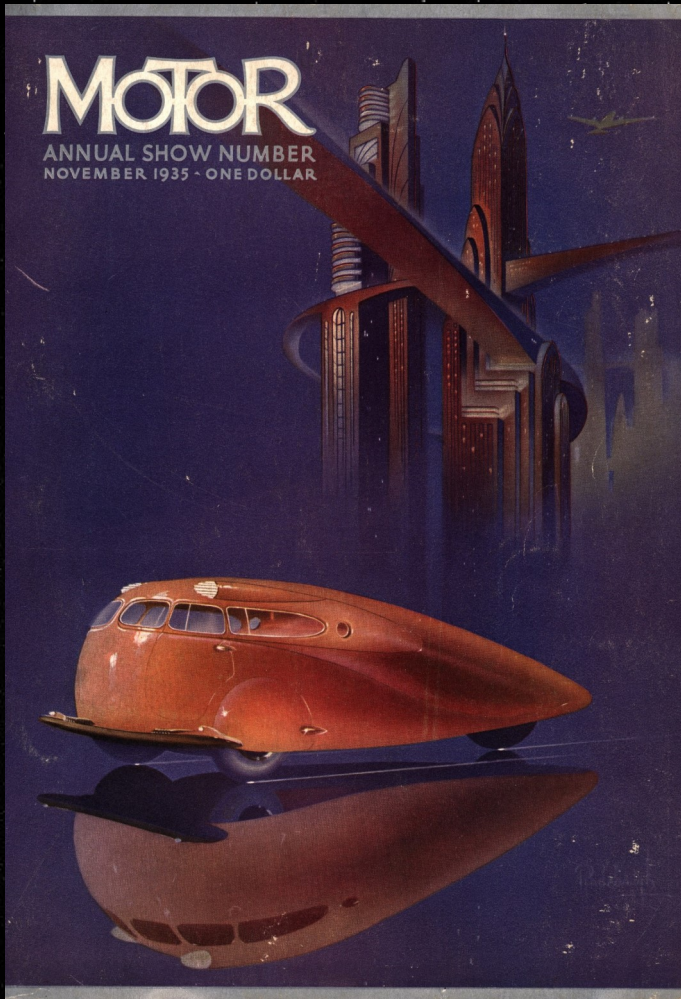
This dynamic bird-like train swings like a roller-coaster along a looped wire. Either the future was deemed to have invented a cure for motion-sickness, or else the artist was jazzing up what later became the rather more basic monorail concept. The cover is by **Howard V. Brown** (1878-1945) who was a veteran pulp artist who had been designing and illustrating future vehicles since the days of the Munsey proto-pulp magazines. Like many great pulp artists he studied at the famous Art Institute of Chicago. He moved to New York City where he became a teacher at the Fawcett School of Industrial Arts, while continuing to work from a Manhattan studio for the likes of *Astounding Stories* and *Thrilling Wonder Stories*.

Science and Mechanics

February 1949.

This seasonal winter magazine cover anticipated American boys' desire to have a better way of clearing heavy snow than a simple shovel or snow-board. The cover artist obliged them with this delightfully streamlined super-heated snow-clearer. Presumably it was intended to carry an atomic battery or two in the rear, providing the power! The cover artist was **Arthur C. Bade**, originally of Park Ridge in Illinois, later a staff illustrator for *Science and Mechanics* from 1944 to 1955. Bade specialised in future car design, and also created designs for skeeter boats and other forms of advanced transport such as this snow-clearing truck. He appears to have later done regular illustration work for farm magazines, but little else can now be discovered about him.

CREATIVE IDEA: city rising from mists, behind the car.



Motor : Annual Show brochure

November 1935.

The artist **Arthur Radebaugh** (1906-1974) trained at the famous Chicago Art Institute where he doggedly championed the then-unfashionable use of the airbrush. He painted every cover of the *Motor* annual from 1935-1957 — with the exception of the war years from 1941-46, when he was leading a secret U.S. Army design and visualization division. His success with the *Motor* covers drew in commissions from big name clients such as the *Saturday Evening Post*, *Fortune*, Coca-Cola, and United Airlines. In his old age, with demand for his work declining, he invented a popular syndicated illustrated strip "Closer Than We Think!". From 1958-1963 his strip brought thought-provoking predictions about the future to 19 million ordinary newspaper readers across America.

CREATIVE IDEA: tracked vehicle segmented like an insect.



Modern Mechanix and Inventions

November 1934.

This startlingly original 'centipede train' is labelled as a "crewless freight train" on the cover, and is depicted complete with two TV like electronic antenna. Before the era of heavy-lift airplanes, the train was presumably designed especially to negotiated especially difficult and mountainous terrain.

The magazine's cover artist is uncertain, but many of the 1934 covers were by one artist and this cover also seems likely to have been by **George Rozen** (1895-1973). He had trained at the famous Chicago Art Institute and was able to earn a good living from pulp covers in the 1930s and 40s.

Rozen also painted some of the most dramatic covers for the popular *The Shadow* mystery/ crime magazine in the 1940s.

ADAM CONNOLLY

Digital Art Live talks with expert SketchUp designer **Adam Connolly** about his future vehicle creations, what insects can teach designers, and his love of riding fast on real-life speed machines in the Australian desert!



DAL: Hi Adam, many thanks for agreeing to this in-depth interview with *Digital Art Live*.

AC: Not a problem at all, I'm honoured.

DAL: We saw your work online and we thought "wow, there's a fine sci-fi vehicle designer". And so beautifully presented in the final artwork.

AC: Thanks for the kind words!

DAL: How did you first become interested in vehicle design? Was it something that was encouraged, or which developed early on in your life?

AC: Ever since I can remember, perhaps 4 or 5

years old, I was always obsessed with cars. I used to take a stack of blank paper, a handful of lead pencils, and I would use a "Mathaid 4". That was something that my older sisters had for high school. It's like a see-through stencil with all these mathematical shapes and curves on it. I would start by making two round circles for the wheels, and use all the shapes and curves in it to draw a detailed 2D side view of a car design. I would do this for hours at a time and when I didn't like where it was going, I'd chuck that piece of paper away and start again.

DAL: Fascinating, yes I think the best of that sort of 'drawing office' equipment will become

Picture: "Snow
Goer (rearshot)".



ADAM CONNOLLY
PERTH, AUSTRALIA
SKETCHUP | VRAY |
PHOTOSHOP |

[WEB](#)



quite collectable in time. Now, in terms of location you're based in Perth, Western Australia. Tell us about that, please. For instance, I was recently amazed to learn that much of Australia doesn't yet have fast broadband and is still being wired, or even services such as Amazon. I assume you're in a much more wired-up place? Also, what's the creative scene line there these days, in Perth?

AC: Actually, Perth is known as the most isolated capital city in the world. We have close to two million people sprawled along a pristine coast line easily stretching 100km from top to bottom. It's a beautiful and quiet place. The city

can be known as "a large country town" and I'm not sure if you know what I mean there but it has its quirks. It's a city where trends take a while to arrive.

DAL: Wow, that sounds superb. Like a sort of tropical Stoke-on-Trent! */Laughter/*

AC: Regarding broadband, I would say that a massive percentage of the overall population — as most Aussies live in main coastal cities — would be on broadband. The non-coastal areas of inland Australia are certainly isolated in many places. Amazon is arriving soon, haha!

The creative scene in Perth I would say is alive

and well! My highlight is a really cool annual sculpture exhibition I usually go to, on the famous Cottesloe beach during March of each year, called "Sculpture by the Sea". That is spectacular!

DAL: Great. Now, you design and make your fabulous vehicles and their renders in SketchUp, the very popular free 3D construction tool which was formerly from Google. Many of our readers won't be familiar with the software as they often use Poser and DAZ Studio and Vue and Blender and similar, or are 2D digital painters. Could you walk them through why you like SketchUp for modelling and then talk about your workflow from SketchUp to Vray to Photoshop?

AC: Sure thing. As I mentioned before, growing up in the 1980's and 90's I typically used traditional art media to design cars. Around the mid to late 90's I got my first PC – a 486 DX2/66. I found a program at a shop one day that was called CAD-3D by Expert Software. It was a consumer or hobbyist version of a CAD program, but was a steep learning curve for me at the time. I persisted and really found it amazing designing in a virtual 3D space.

DAL: Yes, learning a CAD package back then was not the easiest thing in the world.

AC: Fast forward many years later, where early adult life had got the better of me. Partying, chasing women and what not. I hadn't "been creative" for some time and I was yearning to get back into doing something creative. I stumbled across the Russian artist "ixlrxi" (or 600v as he is now known) on DeviantArt and was instantly thrown into his world! The chord struck so deep, when I saw the types of vehicles he was producing. I was so inspired to try my hand at the same tools he was using — to see if I could birth something a fraction of his quality.

I watched *every* video and looked at every tutorial he was kind enough to post. Although he didn't speak English I would painstakingly pause the video and see what tools and techniques he used to create shapes. It took me six months of frustration. But after getting comfortable modelling with SketchUp, I then started to expose myself to Vray and Photoshop.

DAL: What's the basic workflow on that?

AC: In terms of workflow, I have a detailed tutorial in my DeviantArt gallery called "Bomber workflow". This shows how I start with basic shapes and chip and chisel the shape into its final design. From there I pick a perspective and save that as an Animation view, so I can go back to the same viewpoint.

Once I finish the model, I then start to lay Vray material onto the model, start modifying the properties to get shiny effects for example and produce partial renders to check lighting.

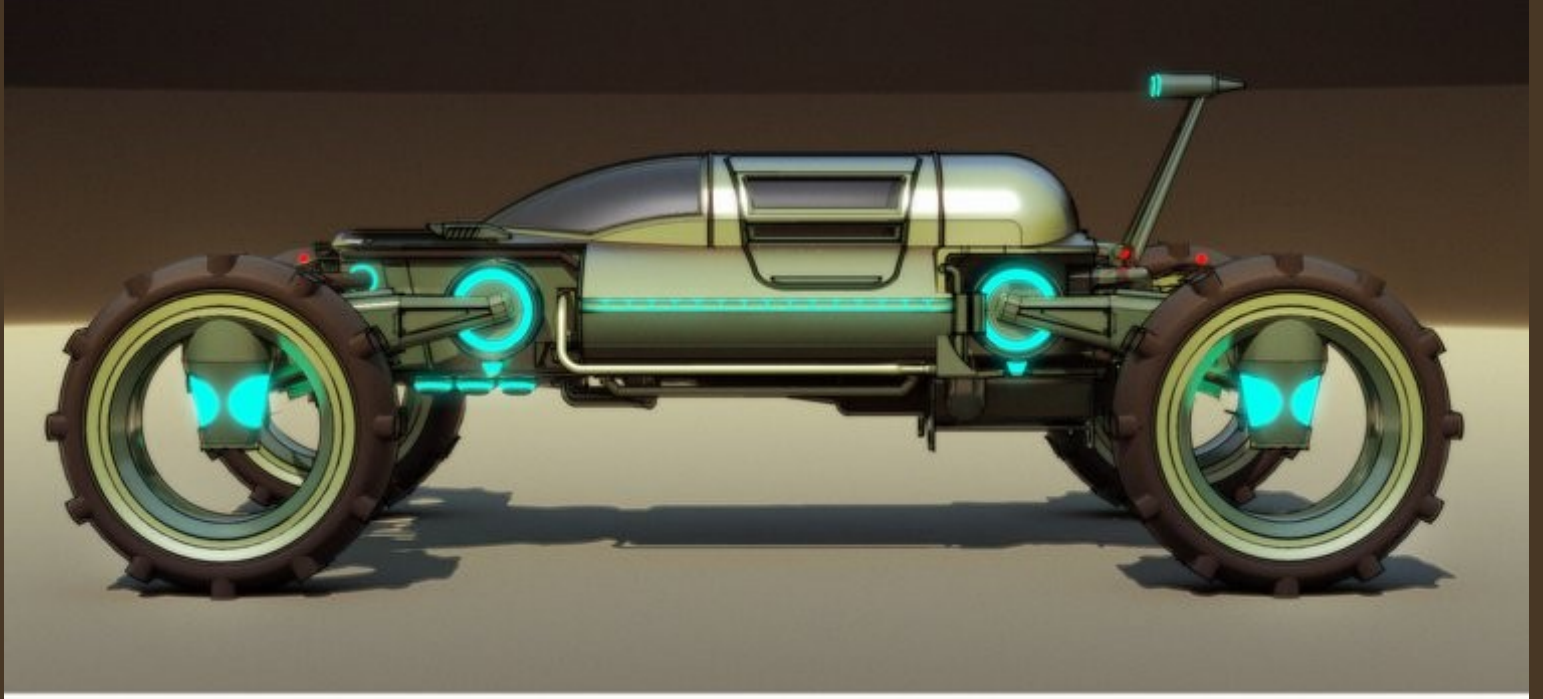
Once I'm happy with the materials and lighting, I will perform a full render and open it in Photoshop. I then export the Engineering Style 2D view in SketchUp – a simple monochrome weighted outline – and layer it over the Vray render with the Multiply style in Photoshop. From there it's just personal tweaks of light blurs, enhancing contrast, overlaying other images, layer masks, gradients, etc. That is where the personal creative flare can come out. I'm no Photoshop expert, but grasping the concept of layers and what you can do with them is where you need to focus if you are a beginner.

DAL: Yes, I'd agree on that. Is there anything you'd like to see added to SketchUp in future? Or a plugin developed for?

AC: I have a bit of an 'old school' approach to most things of 'if it ain't broke, don't fix it'. What SketchUp provides natively, and what talented people that have extended SketchUp's ability via plug-ins have done, is more than enough to satisfy me. Some might not agree, but in my opinion the process of creation is more important than the final display. For me, it's actually therapeutic using the SketchUp tools. Sure they might not be the most efficient or crafted, but they get the job done in a straight forward way that can be learned by child or adult alike.

DAL: You also mention that you use Artisan? Is that a SketchUp plugin? How does that help your work with vehicle design?

AC: Artisan is a great 3rd party tool, as it can



Picture: "Future Buggy".



bring an organic feel over the default man-made look normally produced by SketchUp. I typically like designing harder edged retro-future style shapes with uniform curved edges but sometimes I like to use Artisan to give a different feel completely for example the “Grey Nurse Prototype”. SubD is another such organic plug-in but most likely is for the more experienced SketchUp user being that it is optimised for quad-based workflows.

DAL: Fascinating. I’d not heard of Artisan before. You have a very pleasing semi toon-line style in your final artwork, which is sort of

comicbook but more sophisticated than that. More of a draughtsman ‘drawing-board’ style, but with vivid comic-style colours. I assume you apply a Sketch style in SketchUp for the lines, or do you find a way to add that later in Photoshop?

AC: I touched on this above, describing the workflow, but it’s Sketchup *and* Photoshop that create this effect. The SketchUp Engineering style provides a few settings (Profile set to 3 and Depth set to 1) that are able to create this awesome combination of weighted curves and thin lines in a simple monochrome 2D view. I



then export this as a larger 2D image than the final render resolution. When I'm touching up the render in Photoshop, I then resize that black and white 2D export to the render size and perform a bit of smoothing. That layer is then multiplied on the render and voila – the cool semi toon-line effect over the render.

DAL: I see, thanks. Let's talk about artists now. I assume you're somewhat influenced by the great futurist and future-vehicle designer Syd Mead, who we're interviewing in this issue. Are there other such major influences in the vehicle design world, which our interested readers

should look up for inspiration?

AC: I might sound really uneducated here, but until just a few years I didn't even know who Syd Mead was as a name. My subconscious must have known him for a long time though, as when I had discovered where his influence had touched, *everything* was instantly so familiar to me. *Aliens* and *Tron* are two such favourites of mine.

I tend to be a person that looks inwards and out at my environment, rather than studying other artists/designers, so I don't really have anyone else to mention. The sole artist who brought me

[ADKECO][THE THIRSTY CAMEL ON A FOGGY NIGHTRUN][2016]



to this SketchUp space though was ixlrxi/600v on Deviantart. It was like a light bulb of my own flicked on brightly, when I saw his creations and I felt like so much was inside that needed to come out through this medium.

DAL: Do you have any favourite science fiction artists? Non-vehicle, I mean.

AC: I'm probably an odd-ball but I don't intentionally set out to discover other artists and don't particularly have any favourite sci-fi artists. If I see something I like, I will be inspired by it

but I tend to not focus on the individual that created it, more so the effect it has on me to amplify my spark.

DAL: What's your level of engagement with real cars and vehicles, in the real world? Are you someone who owns three or four awesome vehicles, and tears up the local highways?

AC: Ha, ha absolutely! I ride a motorcycle daily to and from work, usually at least 30km/h over the speed limit, and duck in and out of traffic like I'm inside some computer game. I'm a total



speed junky. I tend to like older more stylish models of cars, from back when designers weren't accountants and where they cared less about safety. At the moment I am just finishing off putting in a 3.0 litre V6 engine from a 1998 Nissan Maxima into a smaller 1994 Nissan Pulsar (that originally had a 1.6 litre), so you can see I also like engineering in the real world. It will mean this car will have a 100% increase in power. This engine conversion was very interesting because I had to change/customise a lot including suspension, brakes, custom weld an

engine cross-member design, weld my own complete custom exhaust system etc.

DAL: Wow. Did SketchUp help you plan any of that?

AC: Yes, SketchUp was there for me all the way. Allowing me to model whatever my approach was before touching the screwdriver, the hammer or the welder.

My wife owns a rare 600hp GTS Monaro coupe made by Holden Special Vehicles that she occasionally drag races. It's a rare Australian



designed car, that is an amazing beast sporting a modified 6.2 litre V8, so I'm glad she shares the same passion ha ha!

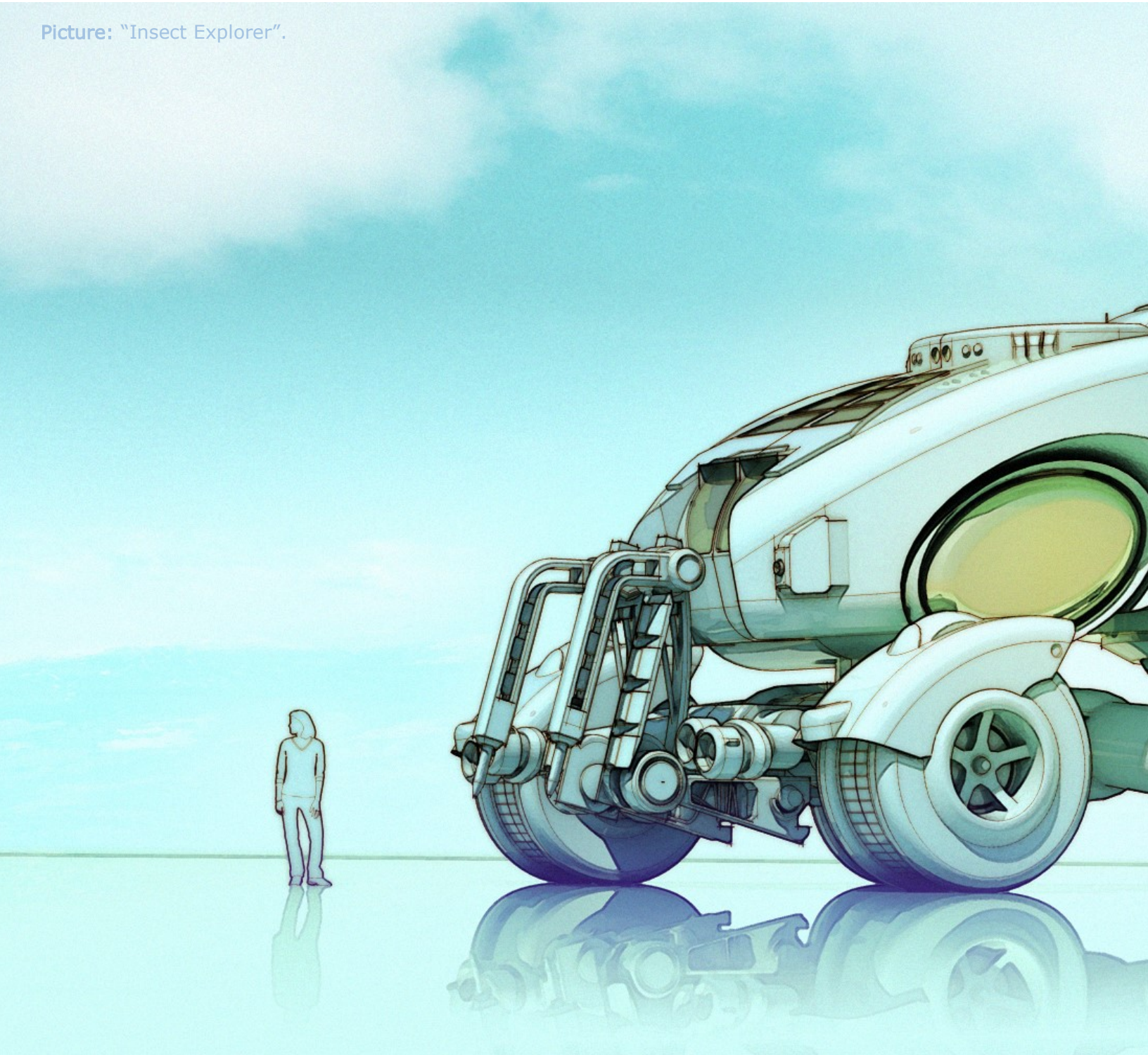
DAL: Brilliant. Now, Beetles. There's a strong beetle element running through some of your more sci-fi looking designs. What aspects of beetle shape and natural-design especially fascinate you?

AC: You know consciously I think it's just coincidental, but I suppose if I were to delve deep into my subconscious thoughts, insects on this planet seem to fair pretty well in all sorts of environments and throughout history's major

events. Cockroaches for example seem to have this notion of 'surviving a nuclear war'. So perhaps it's some subconscious influence of constructing these vehicles to be "beetle-like", giving them the best chance in an unexplored and dangerous world.

DAL: Can beetles actually teach us bio-mimicry lessons about mechanical designs that will survive on another planet? In terms of the design science? I mean, I guess they have been around billions of years — if you count trilobites — and are superbly adapted to survive in rough places like deserts. I believe scientists even

Picture: "Insect Explorer".



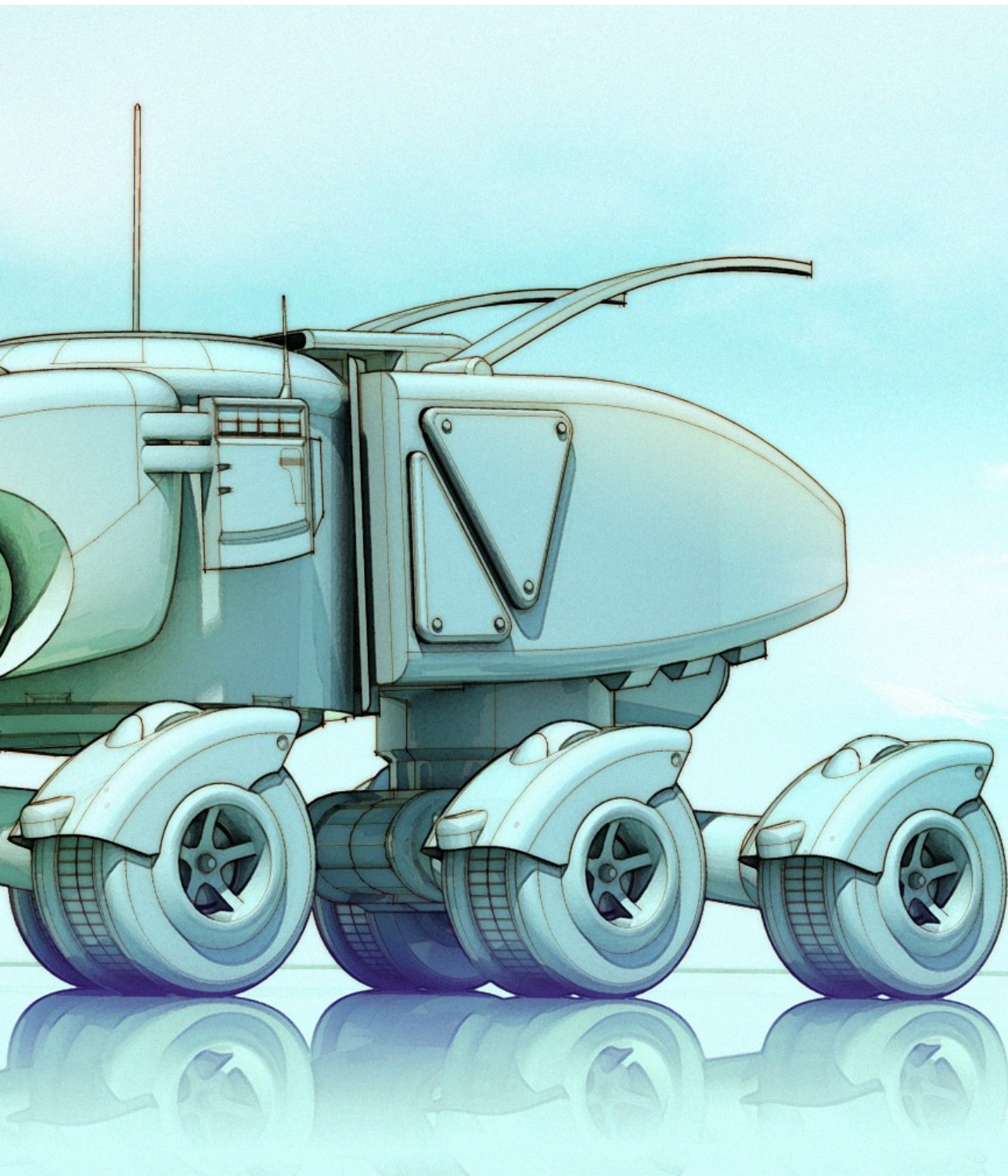
recently found some living in Antarctica, which wasn't expected, for instance.

AC: Precisely! Studying evolution of species with design in mind is almost like cheating. Mutation and adaption means that everything has been tried a million times over a long period and when success has ensued; it has been honed and fine-tuned in its environment. Looking at what thrives in harsh environments through the natural course of time could provide us clues on how to high-level design successful machines for sure.

DAL: Could you talk us through the whole

process of designing a vehicle such as "Insect Explorer"? Which readers can see below and overleaf.

AC: Initially I wanted to design something completely different to what I was regularly creating at the time – a vehicle with many wheels. I was going over in my head how vehicles with more than four wheels operate; how they turn and navigate terrain. I came up with an idea of wanting a central pivoting structure that would hold together front and rear sections. As I was constructing this, it was clearly transforming into something insect-like.



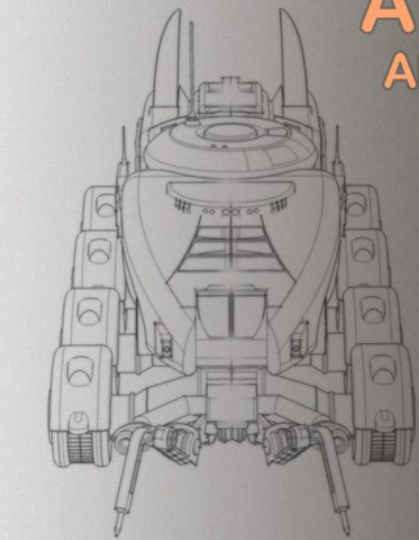
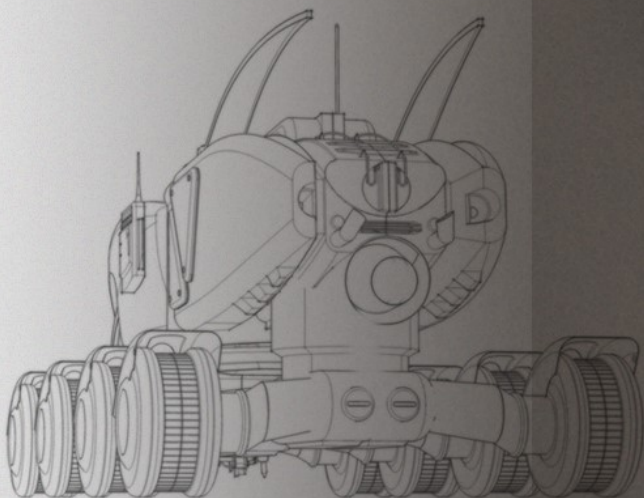
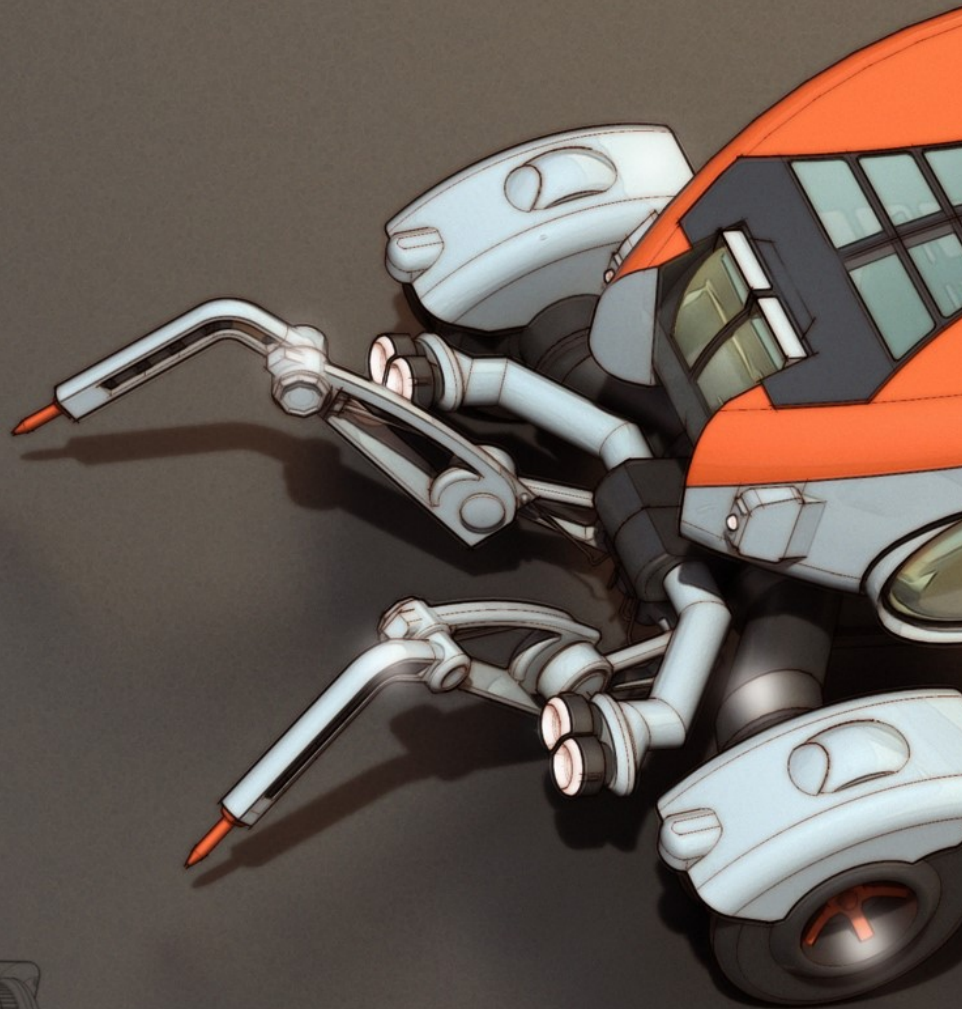
I didn't consciously think of it in the beginning but as it was taking form, my conscious went with it. I started to accentuate the front viewing windows to be large and reflective like the eye of a fly. I wanted some sort of specialised front legs for either inspecting or causing damage. I then created some pseudo wing type component at the rear to give the feeling that it can reveal a part of its function that is normally hidden.

DAL: A lot of your designs look like they would work in deserts? Some even have desert names like "The Thirsty Camel". Does the Australian desert inspire your creativity, in that sense?

AC: Again not consciously, but I think sci-fi/unexplored/unknown environments is certainly reminiscent of the harsh Australian desert. I had driven from Perth to Sydney many years ago from one coast of Australia to another — approximately 2,800 miles over four and a half days — and some of the places you go through... put it this way, you wouldn't want your car to break down there ha ha! There are road signs that state "no fuel for the next 250 miles". I think living on an enormous, desolate island at the bottom of the world does inspire deep thoughts of exploration.

AIE-1

All-Terrain Exploration Vehicle

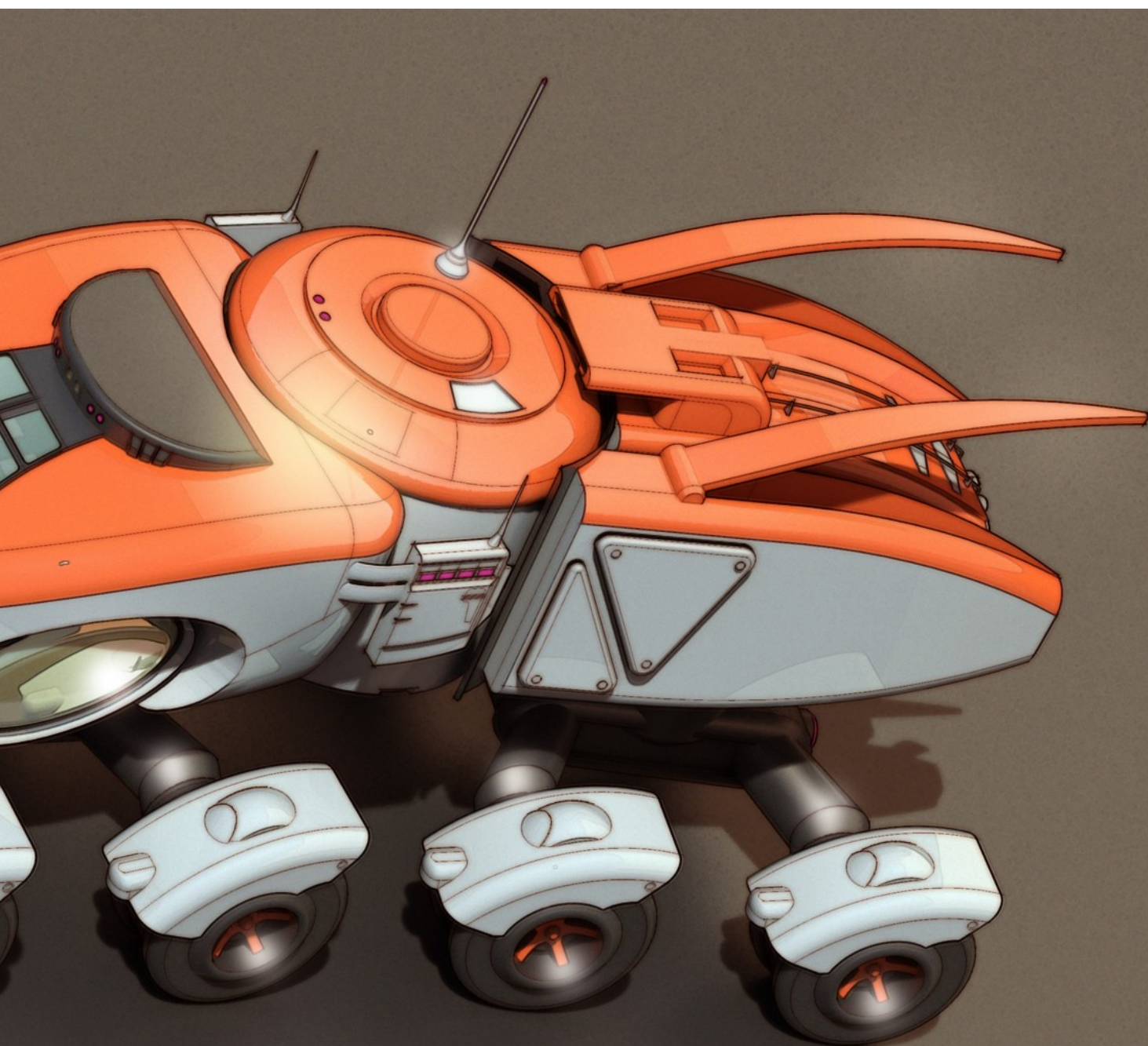


DAL: Being in Perth — which as you say is on the ocean — are you ever tempted to try your hand at designing future watercraft, or underwater craft? I think there's going to be a growing trend toward 'seasteading' and 'ocean living' near-future visualisations in the next decade or so. And I imagine Australia will have a good shot at making that real, along with parts of the vast mostly-empty west African coast.

AC: The Perth lifestyle is very much oriented around the beach and ocean activities. I have been forced onto boats all of my life, even from when I was a young child — and have always

suffered from sea sickness. The ocean waters off Perth are usually rough, because Perth is a windy city. I enjoy the beach and snorkelling, but I don't particularly like the deep ocean and consider myself more of a land dweller who just enjoys the beach and sunbaking ha ha! We do have a high number of Great White sharks that call Perth home, during certain times of the year, and do sporadically take swimmers. With that in mind, I've never been that interested in designing ocean going structures, but my mind might change one day.

DAL: Yes, I can see how a big white fin cutting



through the water might be offputting! Perhaps one could design some sort of giant hi-tech floating anti-shark box that people can swim inside? Like the usual boxes you see divers using, but football-field sized.

Talking of boxes, I also especially like some of your more boxy vehicles. Such as "Big just got...", "Dare Devil", "Snow Goer". Do you have a set of starting points that you work up a vehicle from — box, insect, roadster — or is your initial design process more complex than that?

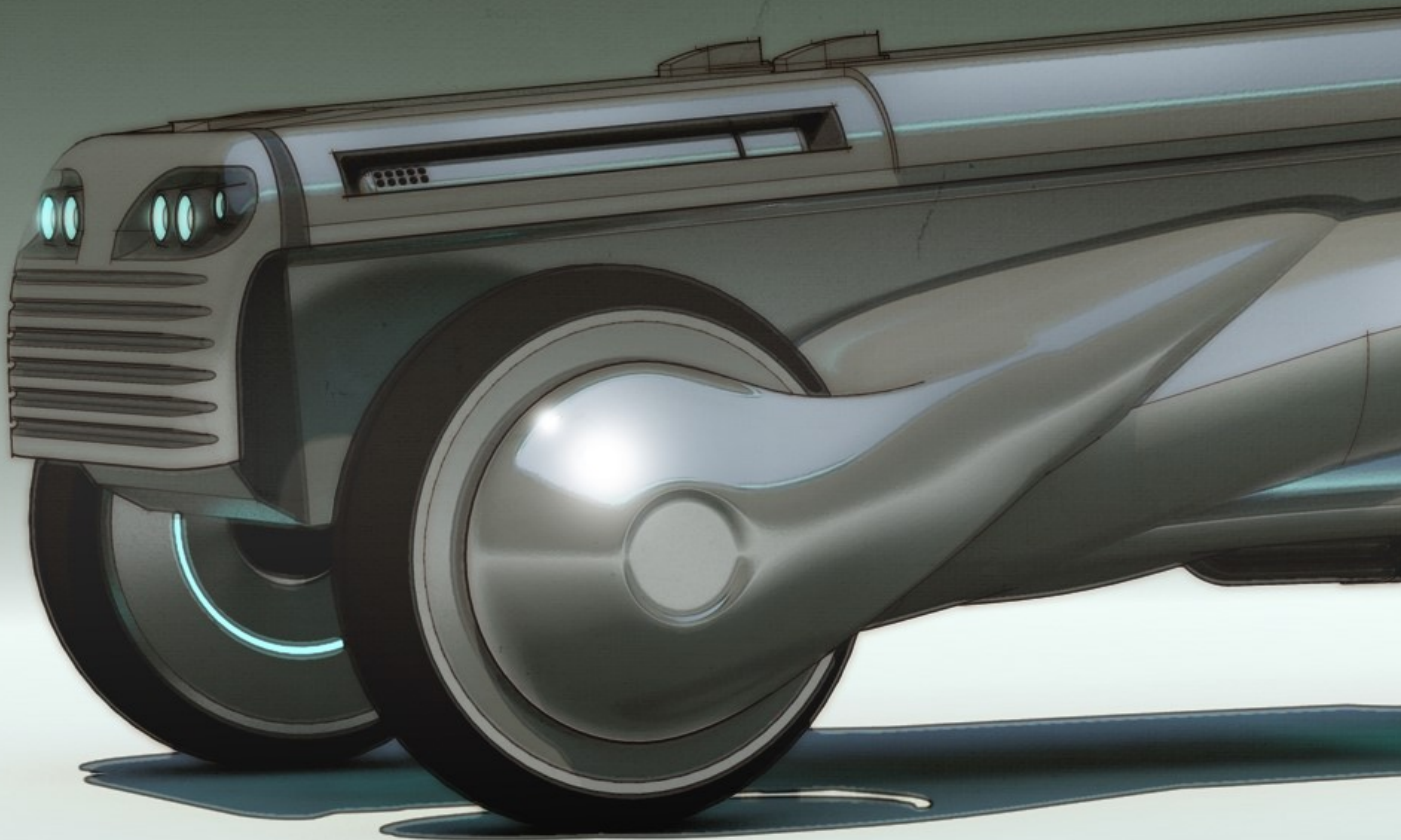
AC: My initial design process is really quite loose. With those boxy designs, I tend to get the

high-level form in place first. Just carving boxes into rough shapes I'm thinking of. Moving them around, resizing them until I can envisage the right proportions I'm thinking of. Then I got into "detail" mode, carving out detail of the basic shape by intersecting other shapes with the model. I can do that part without concentrating and sometimes just watch TV while I "detail out" the model.

DAL: What science fiction do you enjoy?

AC: I have a passion for time related sci-fi. For some reason, time fascinates me and the way in which we model our reality on a linear timescale.

Picture: "Roadster".

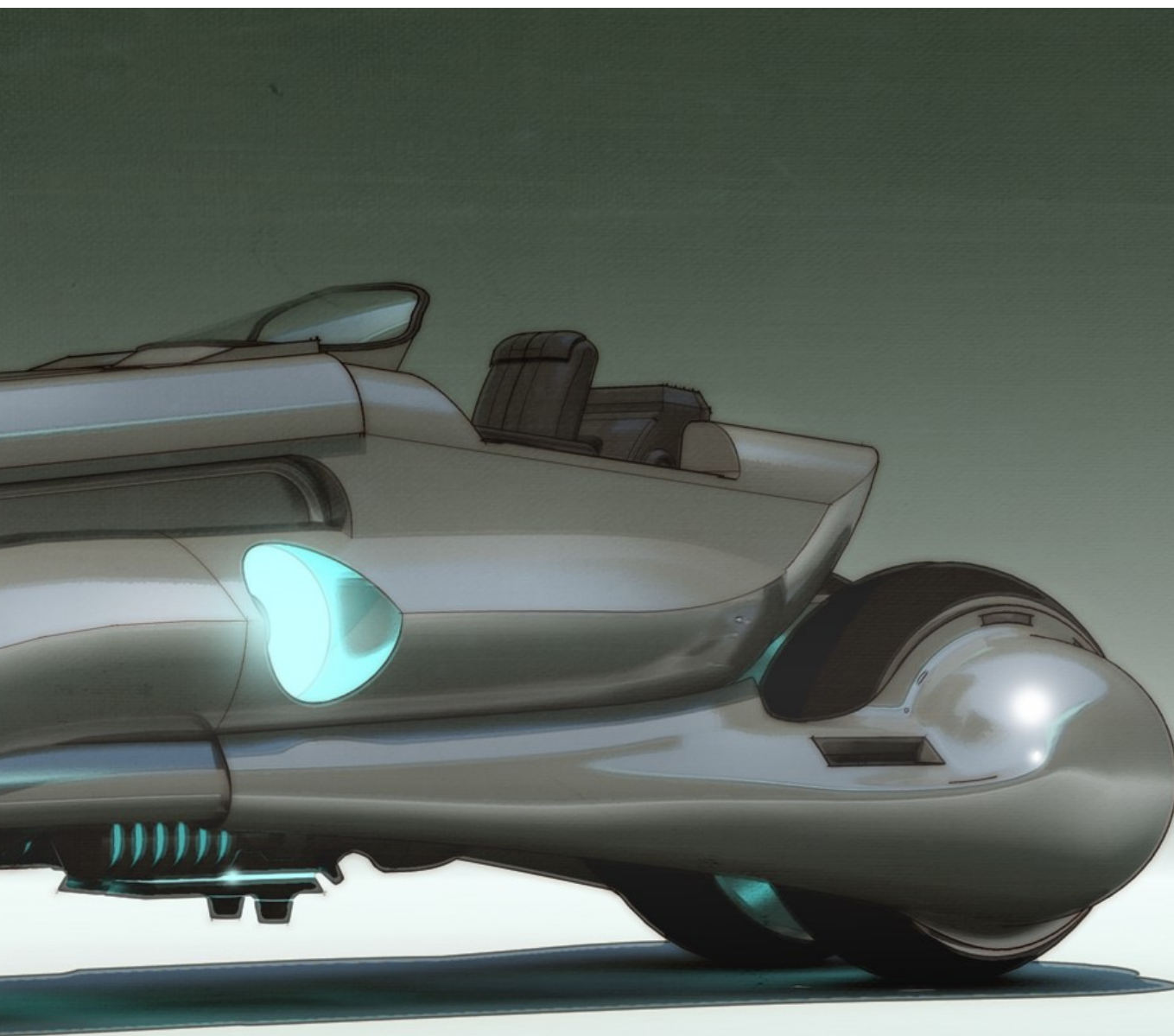


Growing up, *Back To The Future* was my favourite film and probably still is. I have a deep seated feeling that the human race has “done this” a few times before. What I mean by that is, become infinitely complex over time in our civilisation and then shrink back to being super-simple. Whether that means we previously evolved to the next phase or were wiped out, who knows — but certainly time could reveal all if we could tap into it somehow. I feel that humans don’t seem to learn easily and make the same mistakes over and over again — so for me, time related fantasies really get my juices flowing as I’d like to have confirmation that

humans will be “making it”.

DAL: Your “Roadster” design — seen below — is very elegant, it reminds me bit of the designs of the comics artist Mobieus in his famous *Airtight Garage* graphic novel. Do comics have any influence on you?

AC: I had a friend that read comics when I was young but I never seemed to be interested much in them. I found books and feature film triggered my imagination the most. I have worked with some comic artists of late though, as modelling their 3D scenes greatly enhances their productivity, not having to draw the background



in so many perspectives with each frame. They are able to rotate the scene into the perspective they want, take a snapshot and start adding characters straight away. Have a look at Draconian Comics.



Picture: Draconian Comics' *Tolypeutes* is an educational adventure for all ages, focused on a group of kids living in a futuristic sea-steading seaship. www.draconiancomics.com

DAL: Right thanks, we will. What are your thoughts on making your vehicles real? I mean, SketchUp works well with 3D printing or so I hear? So have you ever been tempted to create a working scale-model of one of your designs?

AC: I have never personally created scale models of my designs, but other people around the world have made attempts with good outcomes. It's something I'd be interested in doing but simply haven't found the time yet.

DAL: If a reader wanted to start out in making Syd Mead like stylish "future vehicle" designs, what are the three things they should do? And the three things they should avoid doing?

AC: Well the first thing is to get immersed in inspiring content, to get your creative juices flowing. Starting to look at a lot of vehicle images, get to learn what you like and don't like. Perhaps the second thing is to try and replicate some existing creations and decide how you would modify it to give it more of your own identity. Eventually you will be able to create something from scratch.

Lastly, I used to model things like coffee machines and other gadgets and would then incorporate features of those into car design to

make for a unique and interesting retro-futuristic feel.

The first thing to avoid is to not give up if it's just not happening for you straight away. Believe me, I still go through massive drought periods where you are unable to be inspired and create anything, then it will all just come to you in a burst.

Secondly, don't constrain yourself too much in a world with set rules. It's your imagination and reality; you make the rules and design accordingly!

Lastly, don't listen to anyone but yourself, only you know the key to unlocking your potential.

DAL: Which digital artist communities would be of special use to a beginner in vehicle design?

AC: I only really go on DeviantArt.com as that's where I started and have never fled far from the nest. I have gained quite a few friends and have always been given encouragement by the community. There are a lot of beginners on there.

DAL: What are your plans for the future?

AC: I'm not really a "planning" kind of person, as I believe we are all destined for a purpose but can make our own choices along the way. I tend to go with the flow through life seeing what is presented to me and ask myself why. In the short term I still see myself in the SketchUp space and perhaps branching out to other machinery design.

Long term, I'd like to move out of programming/software design as a day job and perhaps be employed using my skills in some capacity.

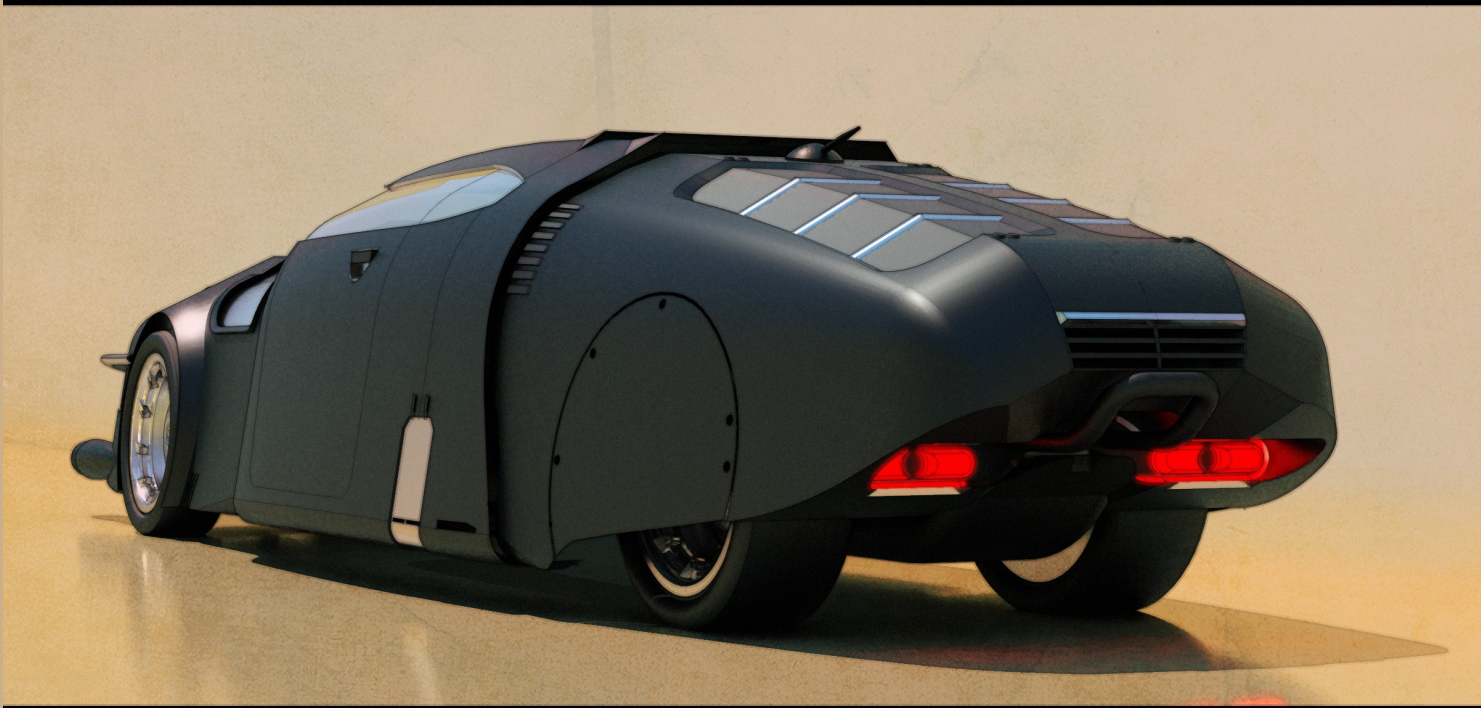
DAL: Great, well we wish you well with that. It's been fascinating talking with you. Thank you.

AC: No, thank you, for probing my brain! Ha ha It's been a blast. Cheers.

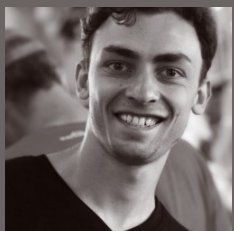
Adam Connolly is online at:

<http://aconnoll.deviantart.com/>

Picture: "Long Beetle".



VADIM MOTOV



VADIM MOTOV
BERLIN, GERMANY
PHOTOSHOP |
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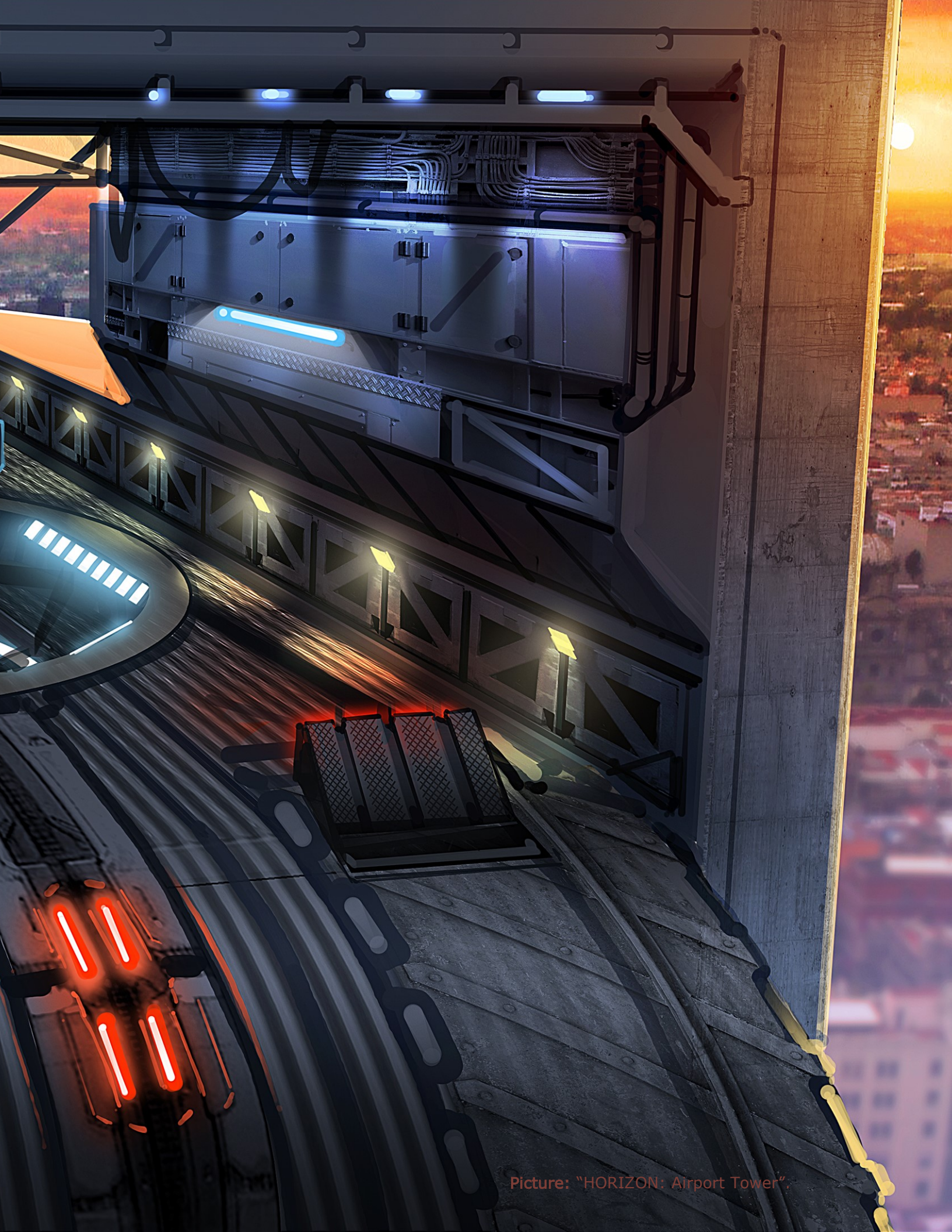
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DAL: Vadim, welcome to *Digital Art Live* magazine, and our special issue on future vehicle design. As soon as we saw your superb visions of future vehicles we knew we had to interview you. So thanks very much for agreeing.

VM: Thanks and... it's my pleasure!

DAL: Was creativity and art something that emerged in you at a young age? What forms did it take?

VM: I set my aim to become a professional artist quite late, actually. Maybe when I was around 16 years old. As a child I lived my first six years in Russia with almost no toys, so I liked to arrange all kind of stuff like chairs and pillows together and imagined myself being a pilot in a fantastic machine, haha! I only actually started drawing anything only from eight years old, onwards. In primary school my art-class grades were always good and I began to think maybe this is what I want to do in the future. But even though I started to draw with passion years later, I remember always being a day-dreamer, wandering in self-created worlds.



Picture: "HORIZON: Airport Tower".

DAL: It's great that you found your way through to creativity and freedom. Then how did you first become interested in vehicles and vehicle design? I imagine such an interest pre dates your online first digital paintings?

VM: That definitely also relates to growing up in Russia. I was fascinated by the massive industrial machines like snow-plowers, chain vehicles, cargo trains, trucks and planes. Their appearance, their sounds, their sturdy and simple builds, always somewhere dented/damaged yet they keep running and running. I tried to imagine how and where those machines were assembled, how it would feel like to operate them, how the mechanism would look like inside.... When I emigrated to Germany I first learned of *Super Cars* and *Star Wars*, from that point I also become heavily interested in design — oh and I played with Lego day in and day out, haha!

DAL: And then you trained formally at a college? That was Berlin? How did that work out for you?

VM: The graphic design education at Lette Verein in Berlin. That was in fact my second choice. I tried to apply to Berlin Weibensee university to study industrial design but failed the qualifying test. In the end that loss was a good thing, because through the education at Lette Verein I learned the core fundamentals and basics for good 2D graphical design, and I gained time to think about my future plans/goals and also reached a solid understanding of aesthetics. All things that I could use for my early vehicle sketches.

DAL: What are your opinions of the German art school system, having been through it? I hear that it takes some different approaches, compared to other nations?

VM: I did not attend a regular art-school as they are or were in the US and the UK. In fact the only schools we have here in Germany which teach you digital art/ digital painting directly are private/semi-private videogame art academies. But these were out of the question for me from the beginning, since they are expensive and mostly you end up learning only a fraction of the whole design spectrum. I really recommend

going for a industrial/automotive design university, you will open doors to many different fields of work instead of just videogame art. So basically if you want to work with character designs and traditional paintings, then yes you have to go to a classical art school. But if you are more on a technical side then a product/automotive design study is definitely best for you. By the way Daniel Simon also studied Automotive Design at Pforzheim University in Germany.

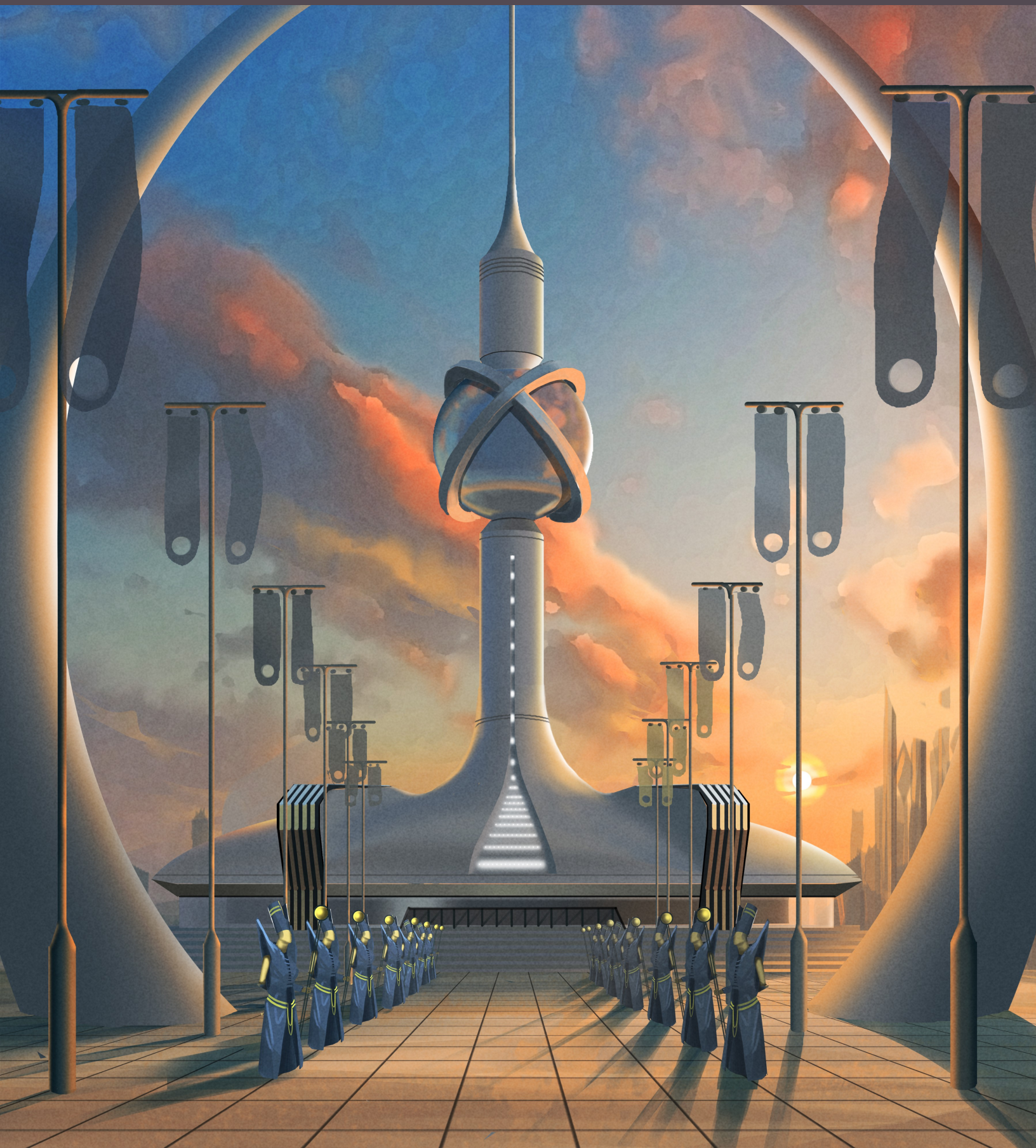
DAL: Your first speeding vehicle picture on your gallery is from 2011, made with a Photoshop CS4 and a Wacom Intuos 4 tablet. Was that one of the first paintings you made with those tools, or was there a lot of practice work leading up to those pictures?

VM: Haha, there is no way I will ever show you the *very first* attempts of me figuring out how to paint with a tablet on a digital canvas, they are *absolutely horrible*. Honestly the Ultrasonic Stratos vehicle concept you are referring to was probably the first digital artwork ever I was proud of — and it took ages to achieve a passable quality due to zero work? Ow, haha. When it comes to digital painting on a tablet I am a 100% self-learner. with the help of renowned YouTube channels like FZD. It was hard, it was ugly — but the passion to create cool looking vehicles kept me going (or driving) forward.

DAL: Are you still happy with Photoshop and a Wacom tablet, these days? What version of Photoshop are you using, and are you tempted to get a later version?

VM: Currently I am using the latest version of Photoshop CC together with a Wacom Intuos Pro M tablet. There are some tools and workflow helpers in this version of PS that I just cannot miss today. Although I am very used to my 24" FHD dual-monitor setup I am tempted to switch to a Wacom Mobile Studio Pro 13 (as secondary monitor for precise 1:1 works) and a primary 27" QHD monitor + Intuos (for the daily workflow stuff) arrangement.

DAL: I especially like your design sketches; they're very dynamic and fresh and fun.



Picture: "The Worship".

Such as your robot creature "Sketches 10" (Red Ribbon), and "Mudstar". I think what I like about RR is, it's not just a dog, it's also half a pond-skater beetle, but looks like it could quite feasibly be built. And I like how the front module detaches. How many prototype sketches do you make and how do you then choose the best to work up as a full picture?

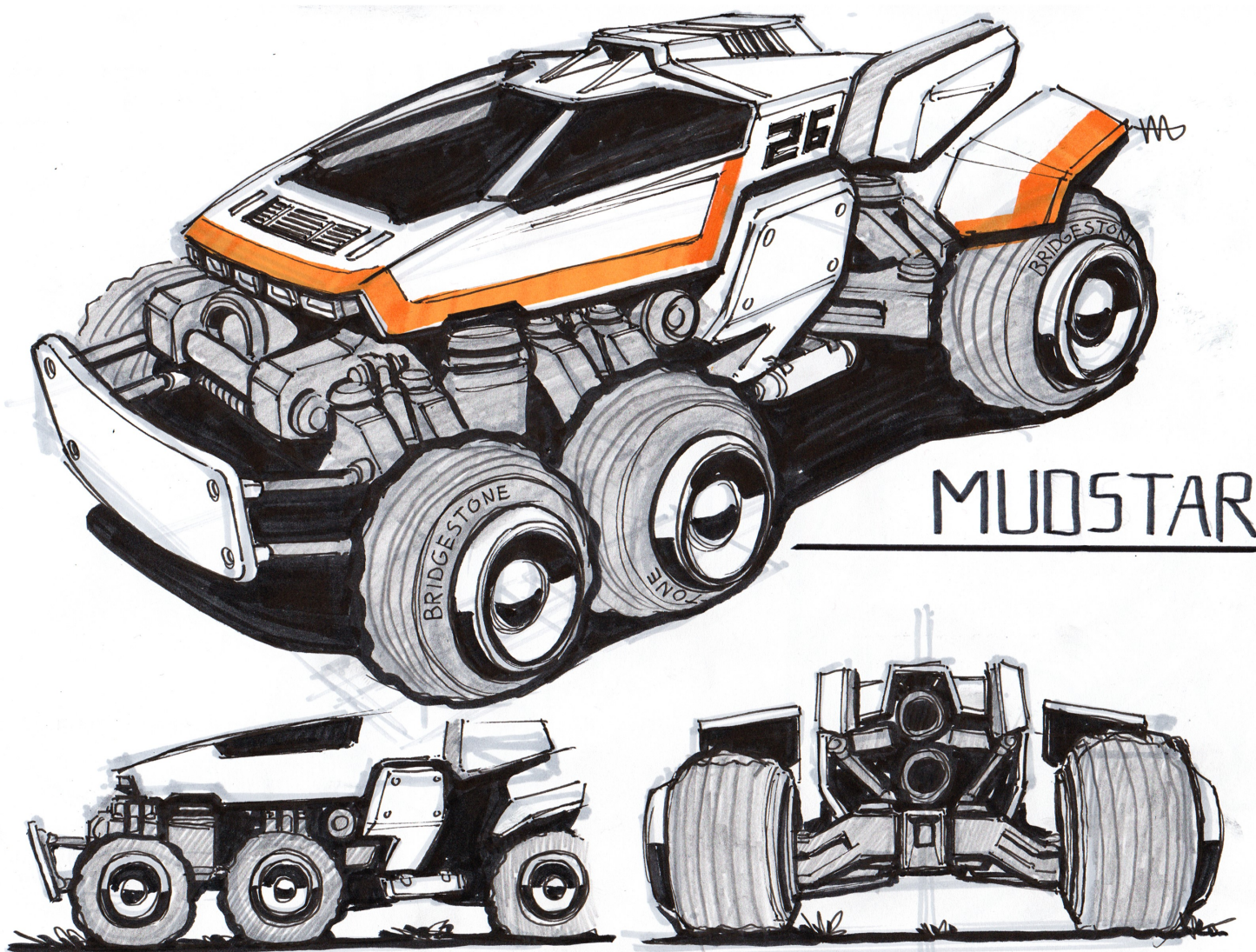
VM: Thanks! It is often a cumulative process. My colleagues still laugh about it, but I believe self-inspiration is a thing. Meaning while you work on something you constantly think of a better solution for the current task. That also applies to design/ideation sketches, you draw them fast with a lot of intuition and forecast, then you look at the loose sketch and you already see a next, a better version in it. Even if I draw a building I could end up being inspired seeing a interesting space-ship design in it. At least this is how it is in my case. But it varies greatly, sometime a idea just pops in my head, another time I need to sketch-crawl to it, haha.

In the end it is the knowledge of design and aesthetics that decide what to choose for a final detailed illustration.

DAL: Then there's your very impressive Mars vehicle, the ATV Horizon. Could you take us though the workflow on making that, from start to completed renderings?

VM: It is not only a Mars vehicle but a general highly reliable exploration vehicle that can be deployed of space ships on new and unknown terrains to, well... explore them. It is a small part of the final Bachelor of Arts in Industrial Design unique IP project: HORIZON.

In this case I started by sketching tons of side views to get self-inspired (like explained in the last question) and only thinking about cool shapes with a general idea in mind. Then I picked the best approaches and created nine more detailed side views digitally already thinking about functionality, usability and so on. Finally I choose a favourite and also ask other

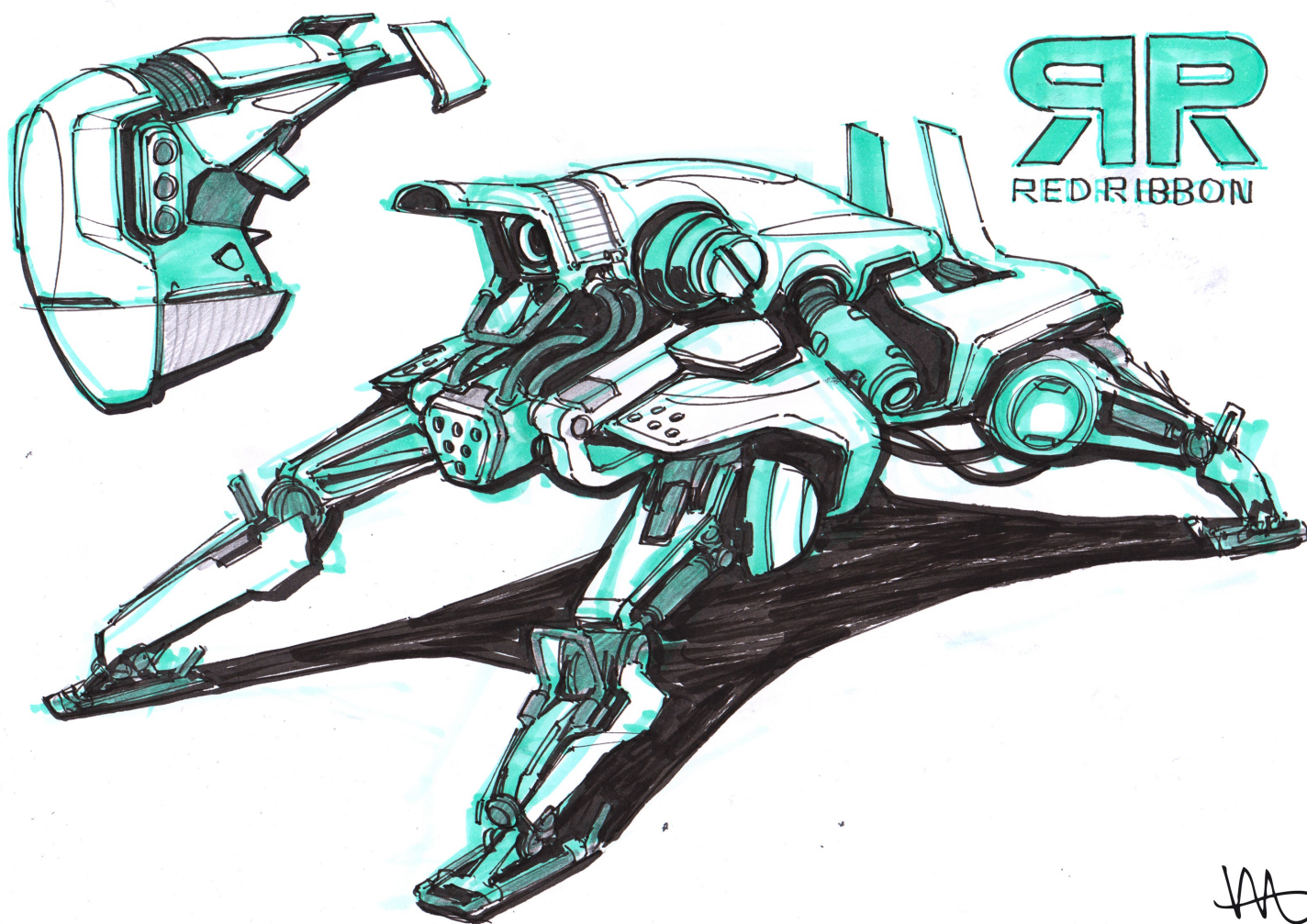


people about their favourites without telling them what it actually is. For more complex structures as in this case I like to build quick and simple 3D mock-ups with SketchUp Make, snap a fitting perspective, decide the direction of the light source, paint it over in grayscale, add details, then colour it, add textures and finish with a touch of weathering. So basically I used a standard workflow-pipeline method for game development that I learned during an internship at the Deepsilver Fischlabs game developer company in Hamburg: 1st step. Thumbnailing (quick ideation sketches); 2nd step. Drafting (from here I start searching the web for references and information); 3rd step. Final detailed rendering (with textures and all the tricks you know to make it look awesome and sell it).

DAL: And Horizon is a complete future-world project of rational progress and technological plenty, and the ATV was just a part of that? Atomic trains, graphene research labs, radical

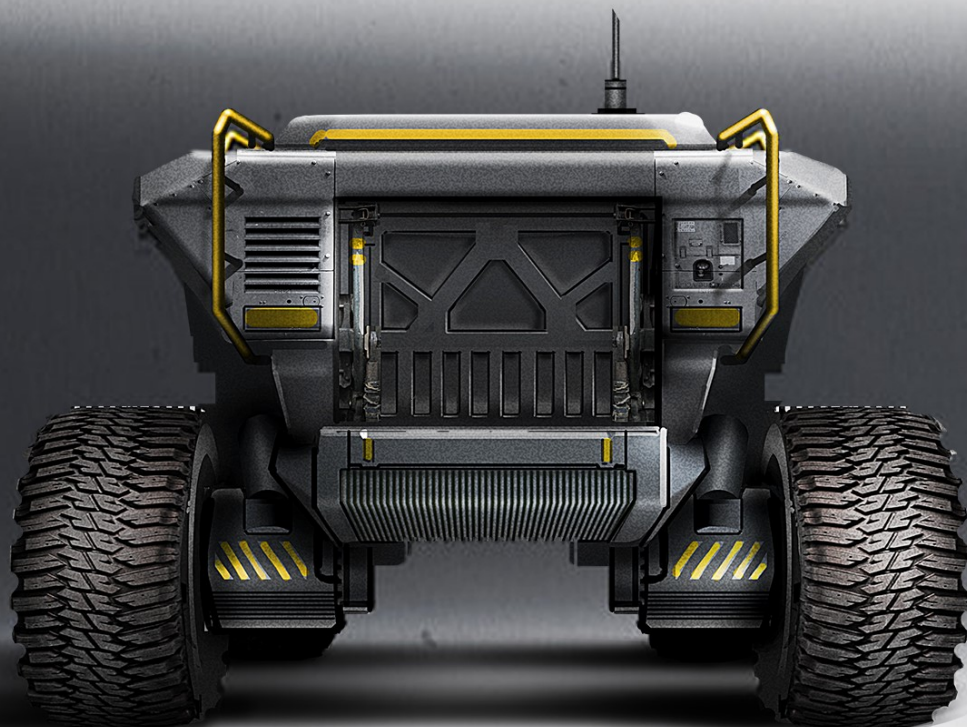
new types of airport, and much more. Can you tell us more about the concepts behind your optimistic future in Horizon?

VM: That is a long story to tell, haha. The HORIZON project is a huge 'brain egg' that grew in my head for a long period of time and just recently hatched in the form of my bachelor thesis yet it is still in constant development and growing process. To make it short: The centre of attention in this project is the giga-corporation HORIZON — here it is important to point out that the company and the whole future scenario around it is a very positive one. I get bored, even annoyed with all the negative and pessimistic future visions out there. Horizon is inspired by real companies like 3M, IBM, GE, Tesla or Google but also fictional ones like Weyland Corp., Toha Heavy Industries or Sarif Industries. The company started by researching the new carbon-based material graphene and here begins the fiction: they develop trailblazing new technologies out of it and expand very



rapidly into other fields of the economy, quickly becoming the biggest global corporation on earth by far. Further they build the first space-elevator, start colonizing moon and mars and begin to harvest Helium³ from the moon's surface and by doing so also becoming the world's biggest provider of cheap and eco-friendly energy.

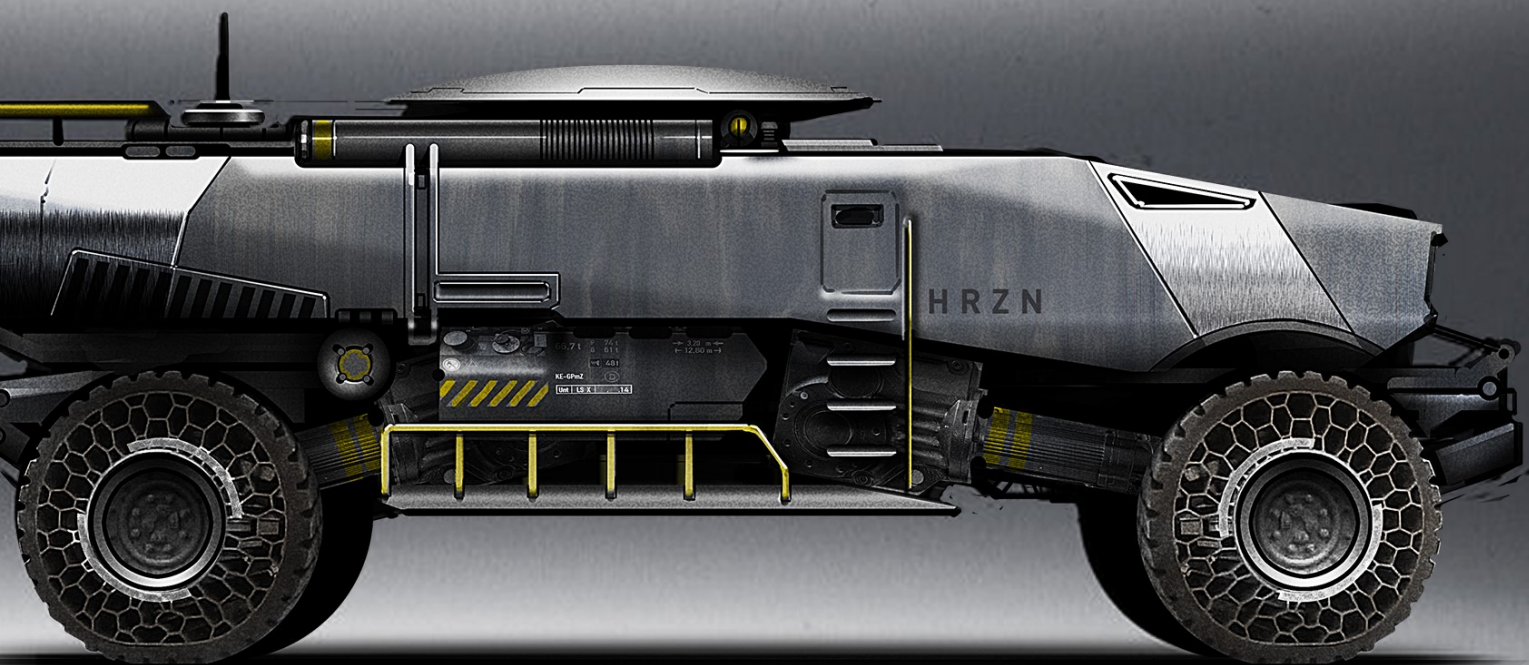
I choose the Bachelors' thesis environment as the first corner stone for this project ? That way I was able to show everything I learned so far throughout my education, from corporate-graphics, fashion design and philosophy to digital scenery paintings, vehicle concepts, product and automotive designs. I have more big plans for HORIZON but I would like to keep that a secret for now.



DAL: You obviously put a lot of time into materials studies, sketches (for Inktober for instance), and thumbnails. And it's great that you show those, because it shows the power of someone's imagination. And that's something that's now bringing you book cover work, judging by your gallery. Tell us more about your most recent work for book cover clients, please?

VM: These book-cover assignments are a win-win for me, I love painting sci-fi themed illustrations and for some reason I always get better ideas/imaginations through other people's works. And of course a book-cover format is ideal to bring out both of my skillset of graphic design and digital art!

DAL: Do you do everything in 2D paint and ink,



or does 3D sometimes play a role in planning a picture? It really depends on the complexity of the subject. When I want to paint a detailed city in bird-view I just have to build some 3D mock-ups first, likewise with organic/dynamic vehicle designs.

DAL: Do you find yourself influenced by other artists? If so, whom? I imagine the great future vehicle designer Syd Mead would be an influence?

VM: Absolutely, Syd Mead is an idol. In the early days I got heavily influenced by Feng Zhu, Andree Wallin, Doug Chiang, Daniel Simon, Dan Luvisi and Shinichiro Watanabe with his masterpiece anime series *Cowboy Bebop*. Later I learned of Khang Lee, Darren Quach, John Liberto, Aaron Beck to name a few. Today I like for example the art of Simon Stalenhag, Sparth Bouvier and Kim Jung-Gi. I am and always will be an undying fan of Tsutomu Niheis manga-opus works like *Blame!* And Biomega.

DAL: What sorts of sci-fi do you most enjoy?

VM: In general all kinds of sci-fi that appeals unique to me. I like hard-faceted and the physically more realistic types of sci-fi like the *Aliens* saga, *Avatar*, *Gravity*, *Interstellar*, *Ex-Machina*, *Ghost In The Shell*, *Oblivion* and *Elysium*? But on the contrary also just plain cool sci-fi like *Star Wars*, *Akira*, *Tron*, *Edge Of Tomorrow*, *Cowboy Bebop* and so on...

DAL: Tell us about your studio set up, and also the view from your studio window?

VM: I am a bit of a order-junkie, haha. I want my desk and work environment always to be organized and tidy, everything unimportant for work should be in the background and be as undistracting as possible to the work environment, that is the dual monitor setup. Good sounding headphones and pulsing music is a must! I tend to be a minimalist in terms of the overall workspace but maybe this is a side-effect of primarily being a designer instead on an artist. The view out of my office window is highly unspectacular, really nothing special, a typical inner-city street.

DAL: Ah, right. I once say Hayao Miyazaki look at such a bland view, and his imagination made

it come alive in a few seconds. There was a story wrapped around it — “what if that building came alive, and what if there was a girl on that balcony...” Is Berlin still a highly creative city these days? It had a very hot creative reputation about 15 years ago, but is it still as hot today?

VM: Yes! And yes, Berlin lost something of its reputation in being a creative city some time ago. But now it is all coming back again, especially in the field of fashion design. You know our famous city-motto? ‘Berlin is poor but sexy!’ Haha. It is (sadly) true.

DAL: Thanks. Where do you see your work going in the future, creatively and commercially? Where would you like to be in the year 2020?

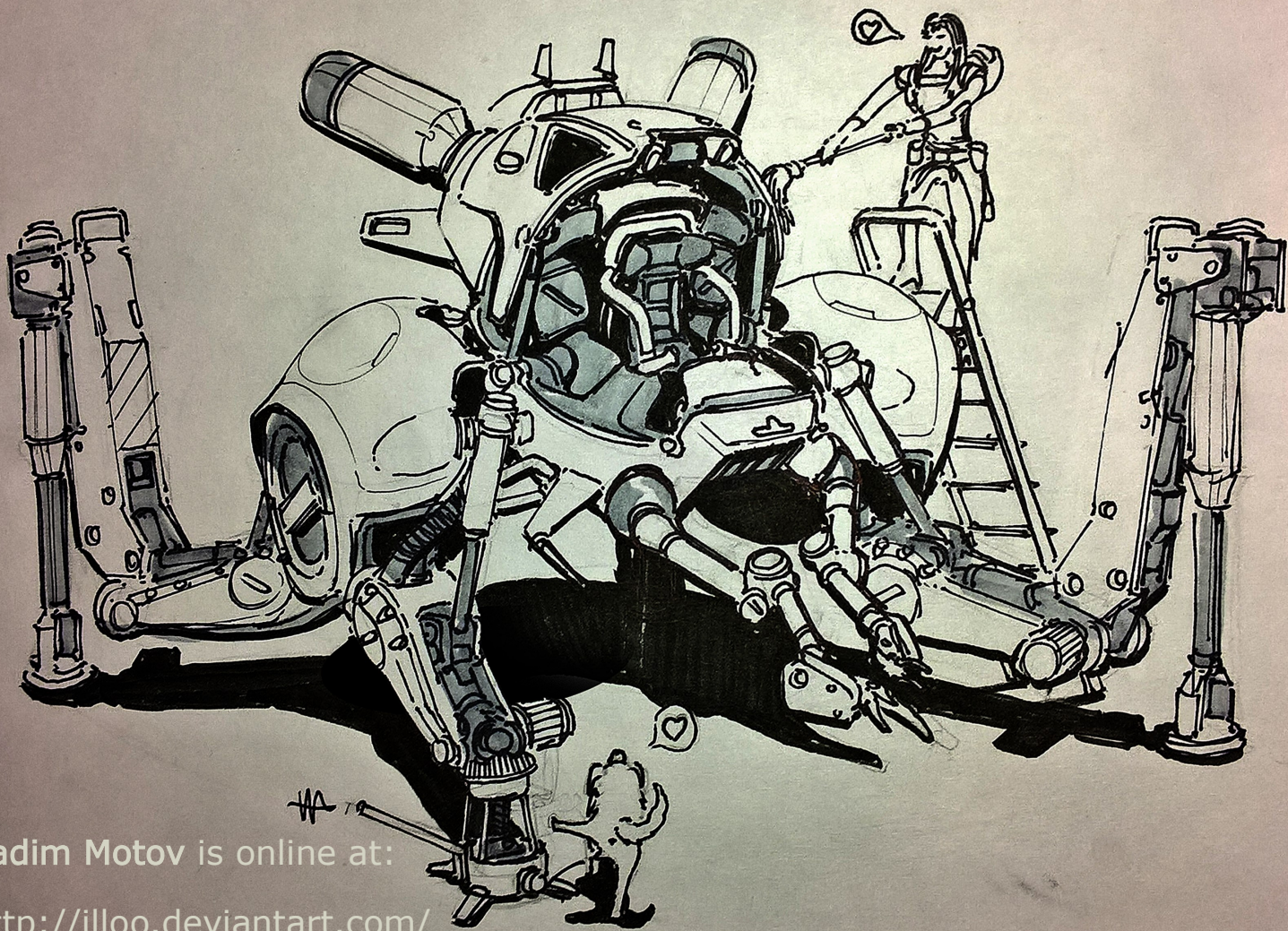
VM: I would like to see me keep on doing all kinds of cool art and design stuff on a daily basis maybe as a freelancer, a product designer or a game artist. I would like to see the passion fires still burning as bright as now and I want to see me still going forward and constantly improving and never reaching the finish line... seeing all the awesome designs and artworks from all the great artists on Behance or Artstation keeps me motivated because if I keep working hard on my skills I will eventually reach that level of mastery in 2020, haha.

DAL: And lastly, if you could design one real-world vehicle, what would be it and who would it be made for?

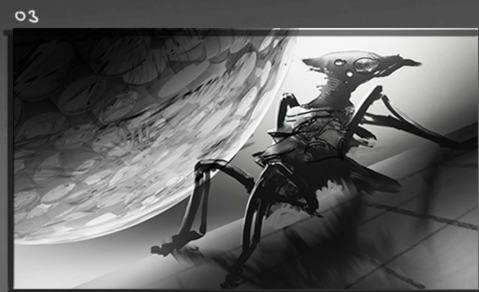
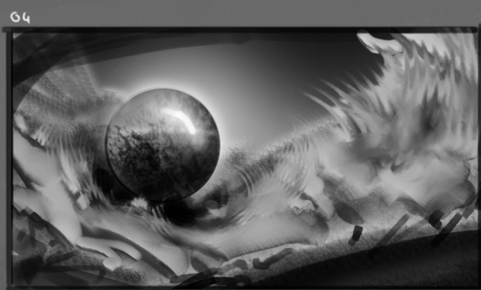
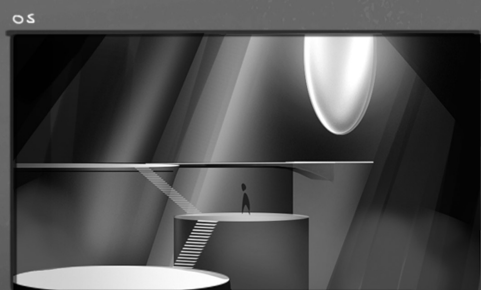
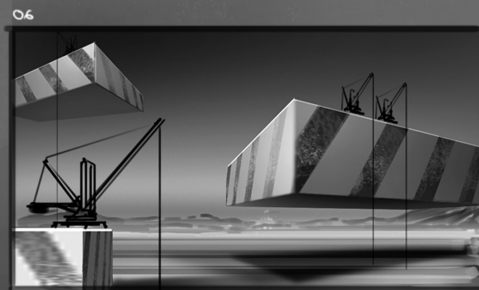
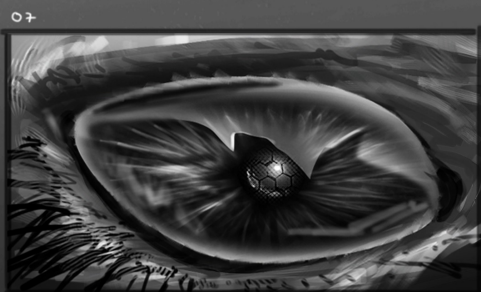
VM: That is a good question! I would really love to be able to design the next space-flight vehicle/shuttle for SpaceX or — as I am a *huuuuuge* *Wipeout* game series fan — I would absolutely love to design and help building the first real hover-racer vehicle based on the Quantum Levitation technology. Oh, and designing a personal private-flight plane for Boeing or Airbus would be a dream come true!

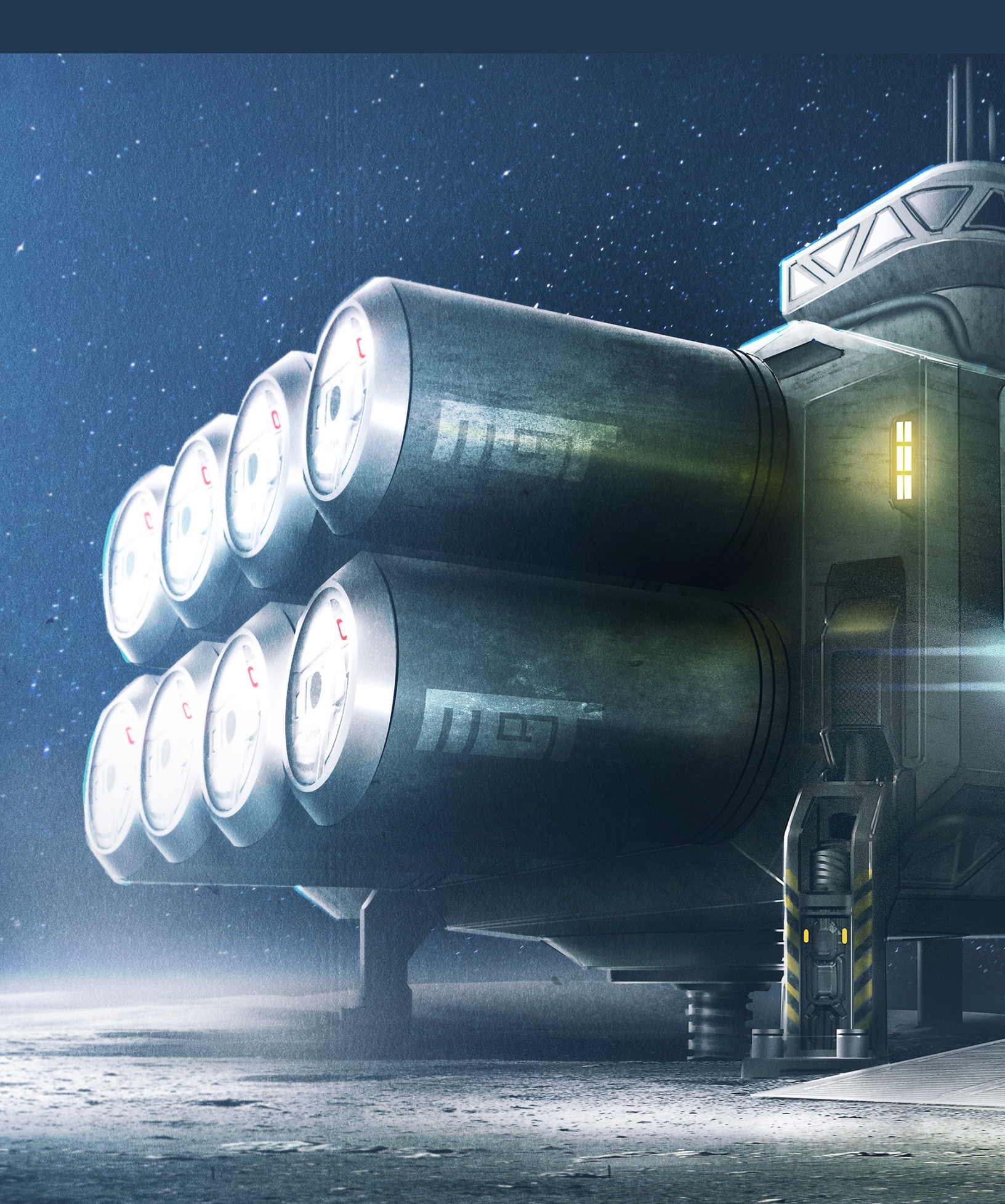
DAL: Vadim, many thanks for this in-depth interview.

VM: Thanks you and again it was my pleasure! I hope I was able to inspire and refresh some newcomer and veteran artists with this interview.



Vadim Motov is online at:
<http://illoo.deviantart.com/>





Picture: "h7001mg On Duty".





Picture: "High Society".



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Every new issue can be sent to your email address, simply by subscribing to our mailing-list...

<https://digitalartlive.com/>



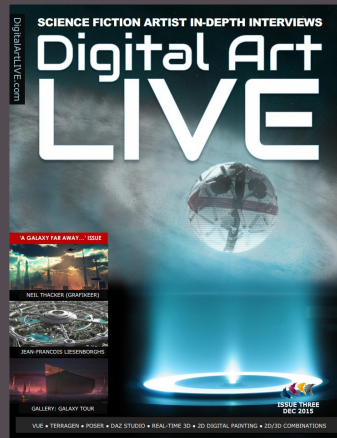
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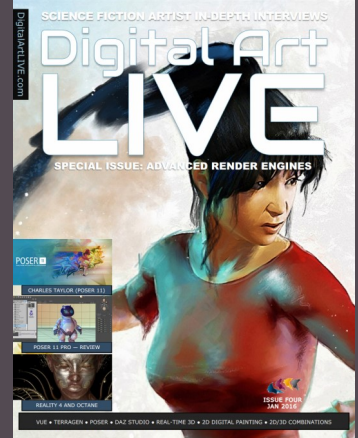
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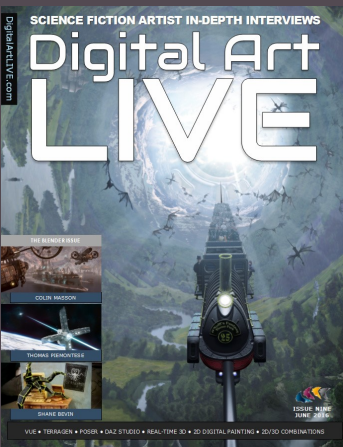
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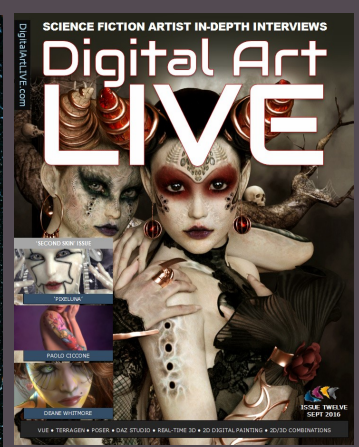
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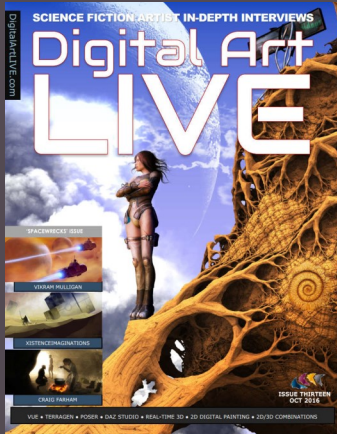
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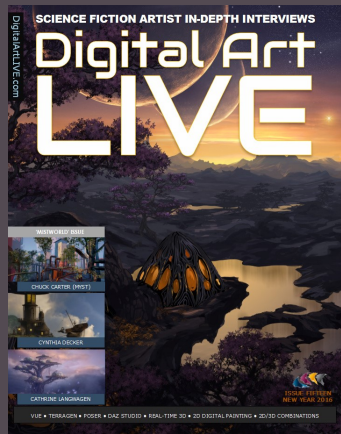
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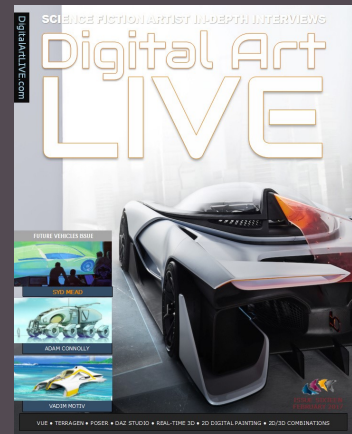
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NATIONAL SPACE SOCIETY International Student Art Contest 2017

"Roadmap to Space Settlement":

1. People Living and working in space Settlements.
- OR
2. Medicine and Medical Manufacturing in Space.

<http://www.nss.org/settlement/calendar/>



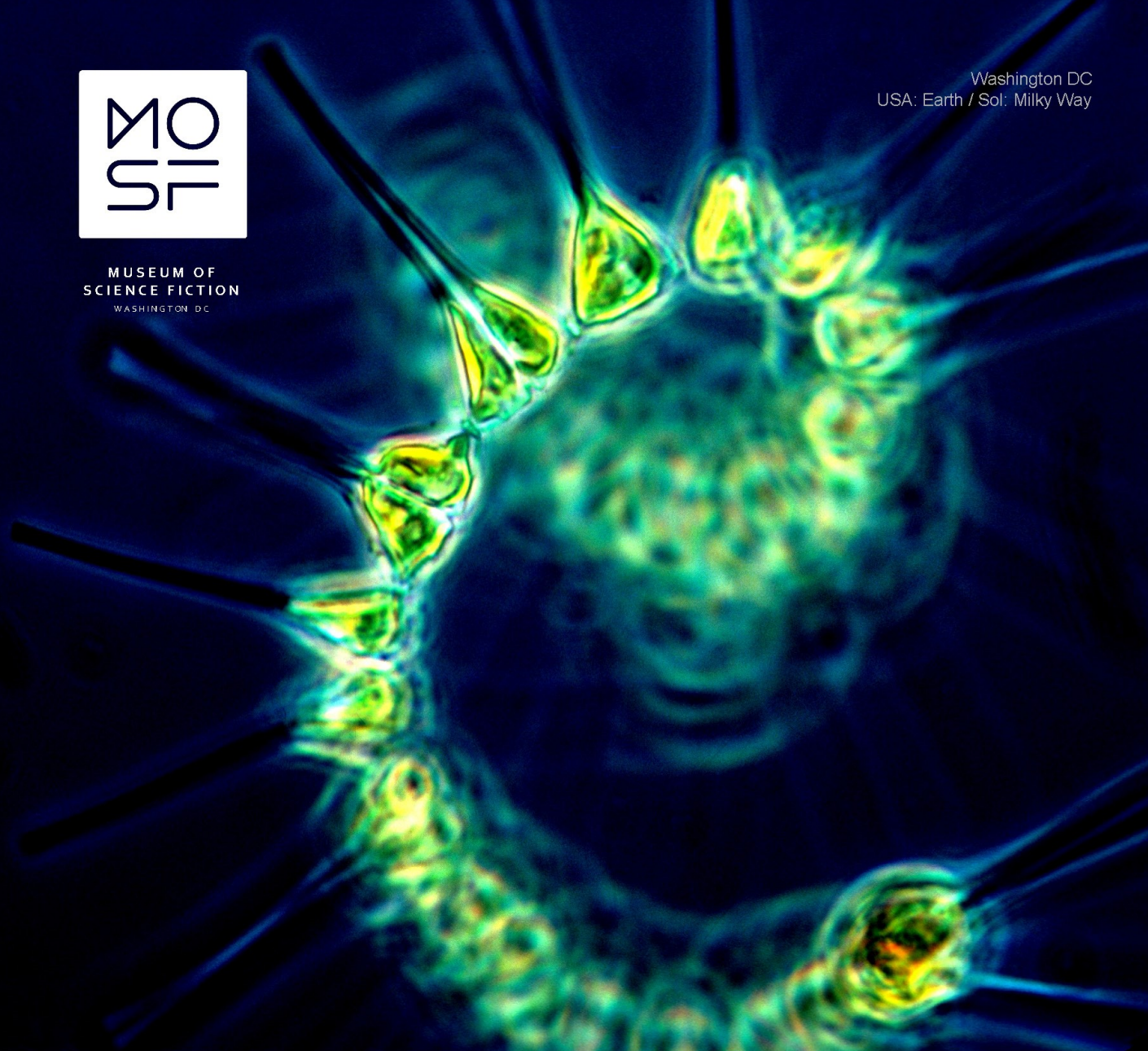
The U.S. National Space Society (NSS) is looking for student artists to create original illustrations for the NSS "Roadmap to Space Settlement". Submitted artwork should realistically illustrate one of this year's two themes. Realistic means 'as accurate as possible', both in science and

engineering. Also 'as closely as possible' to what a real space settlement would actually look like, within our own solar system. All full-time students at any grade level between the ages of 13 and 25 are eligible. Entry deadline: **16th March 2017**. [Picture by Andrew-Graphics.](#)



MUSEUM OF
SCIENCE FICTION
WASHINGTON DC

Washington DC
USA: Earth / Sol: Milky Way



Deep Ocean Research and Robotics Competition

The Museum of Science Fiction's Deep Ocean Research and Robotics Competition encourages innovative thinking within the commercial marine technology sector and is open to all high school students

The purpose of the competition will be to:

- Reward the innovation that is possible by leveraging off-the-shelf technologies, small teams, and other agile approaches to creating next-generation submersible platforms.
- Motivate the upcoming generation of explorers to reach for new heights (or new depths) and reveal the unknown, on their own terms.
- Broaden public participation in deep oceanographic exploration as part of a larger goal to commoditize marine technology and protect marine environments.
- Bring a consumer model to the business of oceanographic research, which promises to accelerate the pace of marine science.
- Break the paradigm of large-scale, expensive, government-driven science and exploration by offering successful alternatives in the form of a small-scale, revolutionary submarine demonstration.
- Infuse creativity and innovation into STEM education at the high school level.

Registration and Submission period is
November 1, 2016 — March 15, 2017 at 5 PM EST

Judging and proposal evaluations will begin on
March 15, 2017

Award notification will be made on
May 15, 2017

Award recognition will be made at Escape Velocity on
Saturday, September 2, 2017

Student teams from the United States or
abroad may participate

Learn more at: museumofsciencefiction.org/deepocean



BLOODHOUND

The daring new British supersonic car project **Bloodhound SSC** has been built to take the world record for land speed. The 1,000 miles per-hour supercar is set for its first world-record attempt in the Autumn (Fall) of 2017.



Picture: Jaguar F-type R AWD joins Bloodhound SSC. Press picture from Jaguar. With thanks also to Flock and Siemens, and all those involved in The Bloodhound Project.



One warm Autumn day in 2017 the British Royal Air Force fighter pilot Andy Green will step out of his everyday road car, and step into the fastest vehicle on earth. When he fires the cockpit ignition on the 1,000 miles-per-hour supersonic car, the resulting thrust will build to seven times the power output of all the world's Formula One cars. Once Wing Commander Green fully opens up those engines, each mile of flat South African desert will slip by him in just 3.6 seconds. Going full-blast just behind him will be a set of powerful hybrid rockets and an advanced version of the Eurofighter Typhoon jet engine.

Ten years on the making, and funded by a huge consortium of companies and organisations, Britain's supersonic Bloodhound car is currently getting its distinctive blue and orange paintwork and livery at the 3M specialist facility at Athersone, in the West Midlands of England. Then it transfers to the Hakskeen Pan desert site in South Africa, for 800 mph speed trials in Autumn 2017. That will break the current world record of 763 mph. When the 2017 runs are successful, the driver and team then plan an astounding 1,000 mph land-speed record breakthrough in 2018.



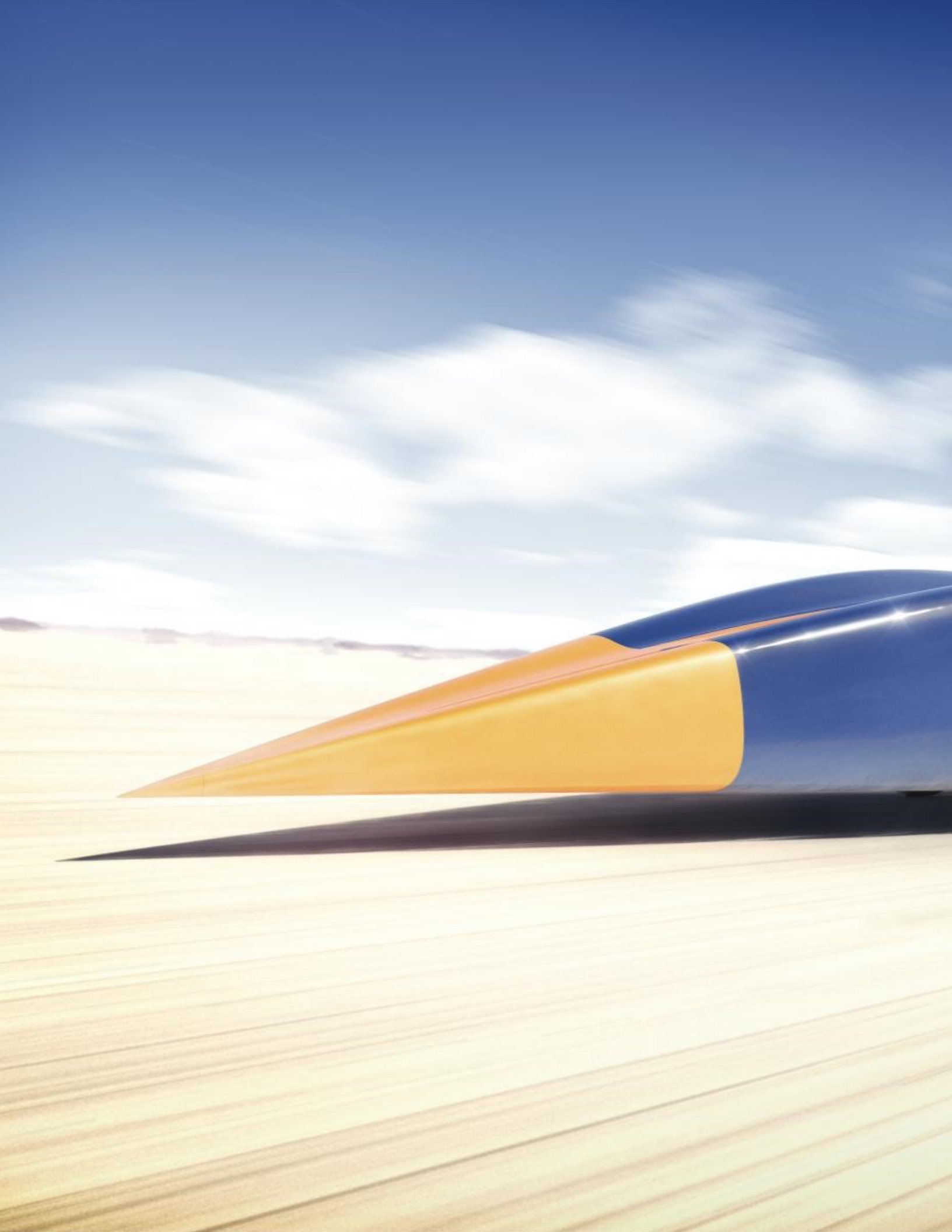
In Africa 350 local people have spent years clearing 16,000 tons of stone from the Hakskeen Pan, a remote Kalahari desert location which the project leaders found on Google Earth. Nature has now lent a hand via South Africa's current heavy flooding — the result of the end of Africa's *La Niña* induced drought — thus giving the Pan the perfect flat surface for the world-record attempt. The project will leave a legacy of the world's fastest test track.

As well as providing work for local people in the Kalahari, the project has also engaged thousands of bright children across the British Isles, with extensive use of the Bloodhound SSC to teach science and maths, technology and design solutions.

And yes, the Bloodhound really is a car — it also has a V8 engine under the hood!

<http://www.bloodhoundssc.com/>

Picture: Jaguar F-type R AWD joins Bloodhound SSC. Press picture from Jaguar. With thanks also to Flock and Siemens, and all those involved in The Bloodhound SSC Project.





Picture: Visualisation of the Bloodhound car as it breaks through the 1,000 miles per hour barrier. Press picture from Flock and Siemens, The Bloodhound Project.

MARRREKIE

Mark Roosien ('Marrekie') uses SketchUp to design nuclear trains, steampunk walkers, planet explorers, and more.

DAL: Hi Mark, many thanks for agreeing to an interview with *Digital Art Live* magazine. This is our vehicle designer issue, and we thought that you'd be perfect.

MR: Well, thank you for considering me! Designing futuristic vehicles has always been a major interest of mine, so it's really cool to be asked to contribute to a *Digital Art Live* issue centred around future vehicles. Much of my conceptual work focuses on futuristic cars, trucks, walkers, aircraft, spacecraft and the likes. I like to challenge myself to come up with concepts which are futuristic yet somehow appear functional. Given that vehicles are dynamic machines, you have to think about methods of propulsion, ground clearance, aerodynamics and so on, in order to make them visually plausible. I like pondering about such things. I have to admit though, that some of my designs are definitely more serious than others!

DAL: You work in 3D, but your work has the stylised 'technical drawing office' graphic quality about it — which SketchUp enables but which normal 3D artists often shy away from in favour of ultra-realism. Tell us about how you first started using SketchUp, please? What sort of problems did you have to overcome?

MR: It's cool you pick up on that. SketchUp indeed has that 'technical drawing feel'. It provides a visually interesting style, which somewhat sets itself apart. I liked that a lot when I started using the program and decided to embrace it. I was mainly working with traditional media and Photoshop, until a friend of mine urged me to give Trimble (then Google) Sketchup a try. I've been in love with the program ever since. For first time users of SketchUp, there are lots of online tutorials which quickly help you get a handle on the basic functions of the program.





MARK ROOSIEN

NETHERLANDS

SKETCHUP |
PHOTOSHOP

[WEB](#)

Picture: "British Steam Walker".

SketchUp allows you to get results fast. After just a few hours of fiddling, it's possible to create a basic, blocky model.

Of course it takes more time to really get a handle on all program functions. For me, it was a bit of a challenge in the first few days to figure out how to properly use sub-models called 'components'. The use of components for repetitive elements in a model works great, but it took me awhile to get my head around the way they could be manipulated in SketchUp. I have to say though, that the current version of SketchUp is more intuitive in that respect.

DAL: That's good to hear. Did you use any other 3D packages before that?

MR: I did give Blender a try, but for me it wasn't a good fit. I didn't like the user interface as much and I find SketchUp's graphic style more appealing. That's subjective though. I know lots of people enjoy the use of Blender.

DAL: And you became expert at using SketchUp, to the extent that you wrote a series of introductory tutorials on it which appeared in *Imagine FX* magazine in 2014.

MR: Yeah, it was very cool to be asked to write those articles. It was a series of eight tutorials in

which I tried to demonstrate how easy it is to get started in SketchUp. It was a nice way to share my gained insights with others. I really hope I convinced people to try the program for themselves, because it's a nice way to get started in 3D. I did get some great feedback online. For an ordinary Dutch guy like me, it was quite amazing to receive comments from people from other parts of Europe and even the U.S., saying that they had had a magazine in their hands which featured my articles.

DAL: Super. I see that you use something called Kerkythea to help you create models? Is this software that might interest our readers, if they're interested in vehicle design?

MR: If you're using, or considering to have a go at SketchUp, then you should definitely check out Kerkythea as well. It's a nice (and freely available) render program that complements SketchUp. The user interface needs some getting used to, but once you get the hang of it, you can do interesting things with it. I always like to keep the line work though, because it adds to the visual style and keeps it somewhat consistent. When I render a model in Kerkythea, I use Photoshop to overlay the line work afterwards as a separate layer.

DAL: What features or additions would you like

Pictures: "Expedition Vehicle" and "Heavy Expedition Vehicle".



to see added to SketchUp in future?

MR: SketchUp has a few useful Style presets, but lacks a proper rendering module. Using the SketchUp / Kerkythea combination works once you're used to it, but it would sure be nice if a useful rendering capability was embedded in SketchUp itself.

DAL: Yes, there does seem to be a surprising lack of SketchUp Style presets. I think I have most of the ones worth having, having hunted them all down. But there's not that many, probably 30 or so. One can roll one's own, of course, given a few hours of experimentation. Do you have a set of Sketch Styles that you've created yourself?

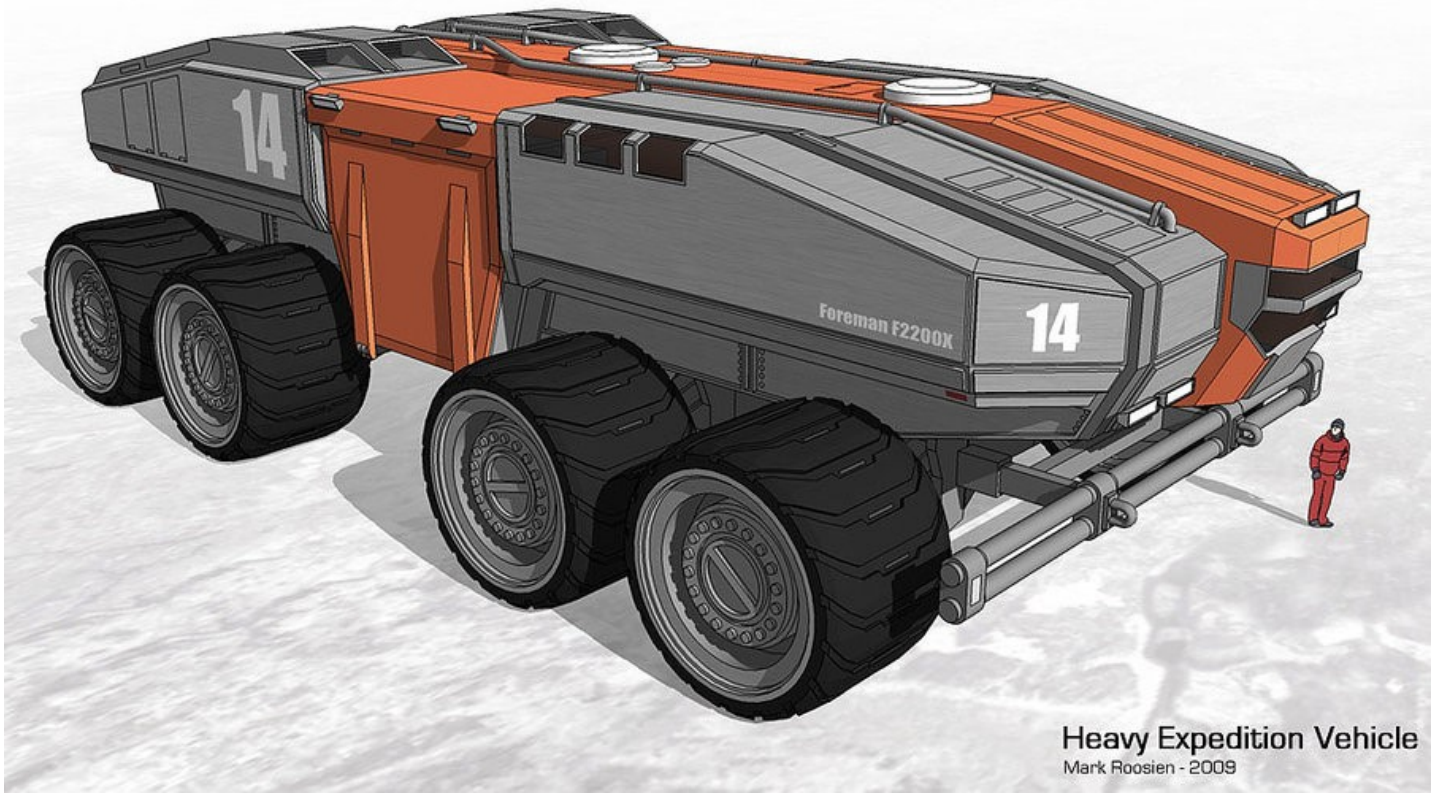
MR: A few presets are okay, but I did quickly feel the need to create some of my own as well. It's not that difficult to do and it helps in the development of your own style.

DAL: Your 2013 "Nuclear Train" is a very popular design. Could you walk us through the design process and construction workflow on a model like that?

MR: I used to play the videogame *Borderlands 2* a lot. In-game you stumble across a rather wonky looking monorail train a few times. That got me thinking about designing a monorail

myself. I wanted the thing to look big, beefy and unlike any existing monorail system. As a starting point, I used the front-end of a Police APC I designed three years earlier. That provided me with the slanted upper part of the nose. For the rest of the overall shape of the engine I looked at U.S. diesel locomotives and Dutch "Koploper" passenger trains. SketchUp allows you to experiment with shapes very easily. Given the overall size of the thing, I figured that the train should be nuclear powered. I'm not a big proponent of nuclear power, but I guessed that future societies should be able to safely install two compact and crash resistant fusion reactors on a freight-engine. On my Deviantart page I receive a few comments every now and then, about whether or not nuclear powered trains would really be sensible. Looking at aspects of our current society, I'd say it's not. I want to be optimistic about the future though!

DAL: Yes, in world where it wasn't likely to be derailed or hijacked, people might accept it. So it's a political as well as a technological problem. I see you sometimes so larger ensemble collaboration pictures such as "Kings Of Performance". And also enter competitions. Is that important to developing your art, would you say?



Heavy Expedition Vehicle
Mark Roosen - 2009

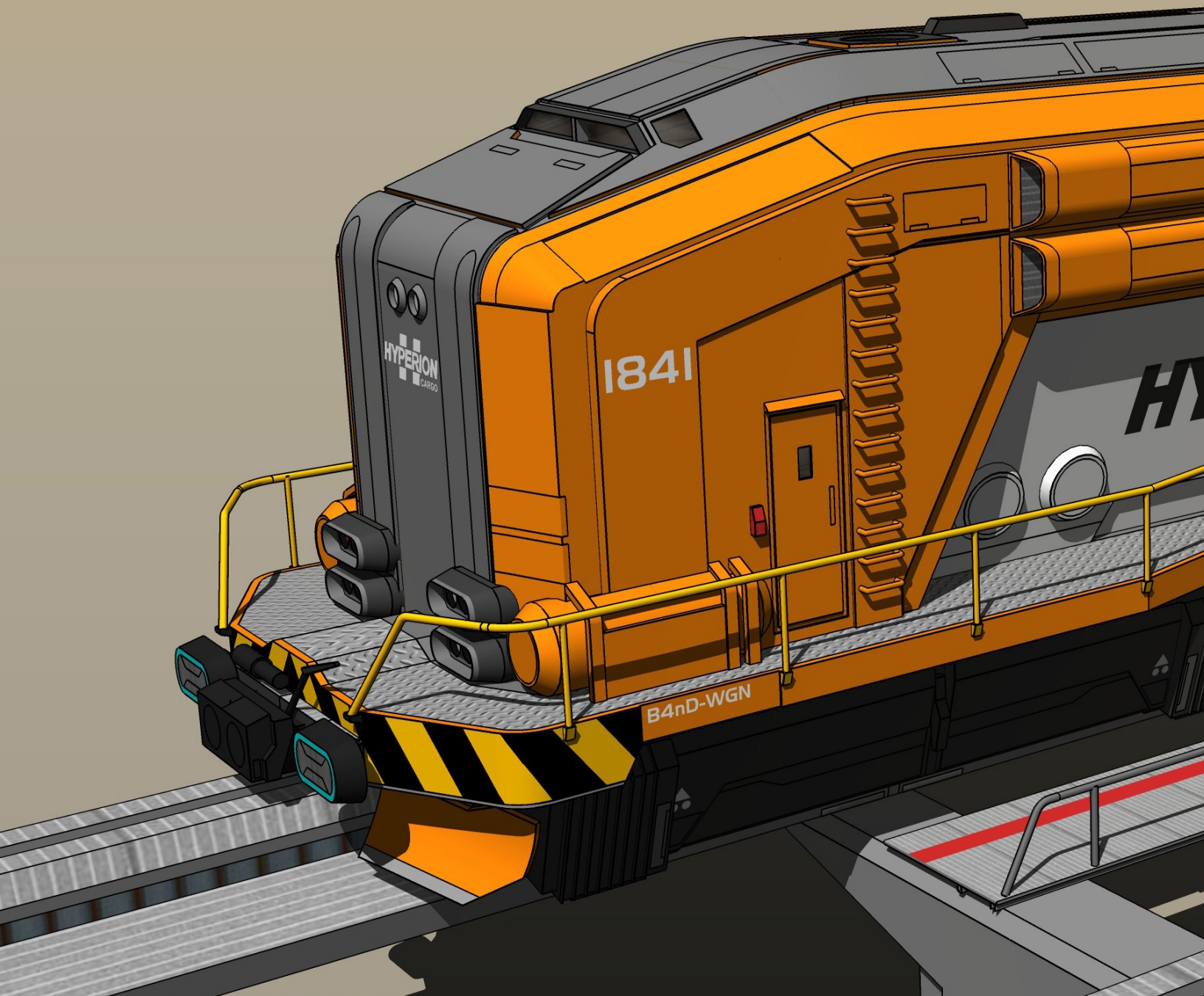
MR: "Kings of Performance" was a collaboration with a good friend of mine, just for the fun of it. It was a real blast. Doing collaborations helps you to learn to work as a design team, even if it's just a two-man effort. In some cases, commissions involving multiple artists provide the same learning experience. Competitions and group challenges are usually great fun as well and they do help develop your art. It motivates you to go the extra mile and aim for better end results. In my opinion it's always worthwhile to enter a competition, as long as you like the theme it revolves around. You won't always win, but it will always trigger you to improve your modelling skills and try new things!

DAL: I see that you tend to stay clear of fan-art. Do your models fit into your own invented future, where there's a backstory and a unified set of purposes that the machines enable?

MR: Well, I don't *entirely* stay away from fan-art. Every once in awhile I do design something that could potentially fit an existing franchise, but I never simply copy some existing design. I don't see the point of trying to create a carbon copy of the *USS Enterprise* or an X-wing. Where's the artistic challenge in that?

I always go for my own concepts, but I do sometimes make a design fit an existing game or movie-universe. For example, I once designed

Picture: "Nuclear Freight Engine".



a big six-legged mech which was intended to fit in the *Mass Effect* games-universe. The design doesn't copy any existing unit or vehicle though and it's about six times bigger than anything you come across in-game.

Not counting commissions, the vast majority of my conceptual work doesn't fit any larger universe at all. Most are 'stand alone' designs. There's no overarching storyline which connects all my designs, but I do often aim for the same future time period. My somewhat more realistic concepts are usually set 20 or 30 years from now, which (at least in my mind) represents somewhat of a sweet spot between current reality and far future 'technomagic'.

DAL: Have you ever been tempted to create 3D printed models of your SketchUp designs?

MR: A few years ago, I contacted a Dutch 3D printing company to print one of my models, but somehow we couldn't make it work. The complexity of the model caused some strange issues. In the end, it resulted in headaches. Since then, the technology has progressed spectacularly (and prices dropped significantly), so I really should give it another go!

DAL: You're familiar with the design work of the great Syd Mead I imagine? What aspects of his work do you especially like, and who else inspires you?



MR: Syd Mead has inspired many artists and I'm no exception. His unique style and aesthetics are amazing. People like Syd Mead and Ralph McQuarrie created so many iconic designs, it's just mind boggling. Their influence stretches over decades. When looking at Syd Mead's vehicle concepts, I especially like the 'robust elegance' he often seems to incorporate in his designs. What I mean is, that his vehicles often look elegant, but appear very capable at the same time.

I'm also a big fan of the iconic concept art of Aaron Kambitz (concept artist for *Homeworld*) and Daniel Simon (concept artist for *Lotus*, *Oblivion*, *Tron: Legacy*). All people to look up to.

DAL: You've also done some 'British steampunk' designs? Do you think you might explore that more in future?

MR: I think I will, although I don't have anything in the works at the moment. Steampunk is not my usual cup of tea, but it's a very appealing sub-genre. I also think my previous steampunk designs could be improved upon. Or at least I want to try.

DAL: What kinds of science-fiction do you enjoy most?

MR: When it comes to film, I'm both a *Star Trek* and a *Star Wars* fan, although design-wise I prefer the *Star Wars* universe. I'm more of a nuts & bolts kind of guy I suppose. I also really enjoy *The Expanse* TV-series, having read most of the James S.A. Corey books first. I read lots of space opera and I pick up hard sci-fi as well. Several works of Arthur C. Clarke come to mind. The most recent example would be Andy Weir's *The Martian*. The amount of science and engineering that went into that book is just incredible!

DAL: You're also interested in real-life space exploration. You recently did several pictures such as "The Big Push" visualising a manned mission to the Mars moon Phobos, which would serve as a "test run" for a manned landing on the surface of Mars. Tell us about that proposal, please, and about your interest in it.

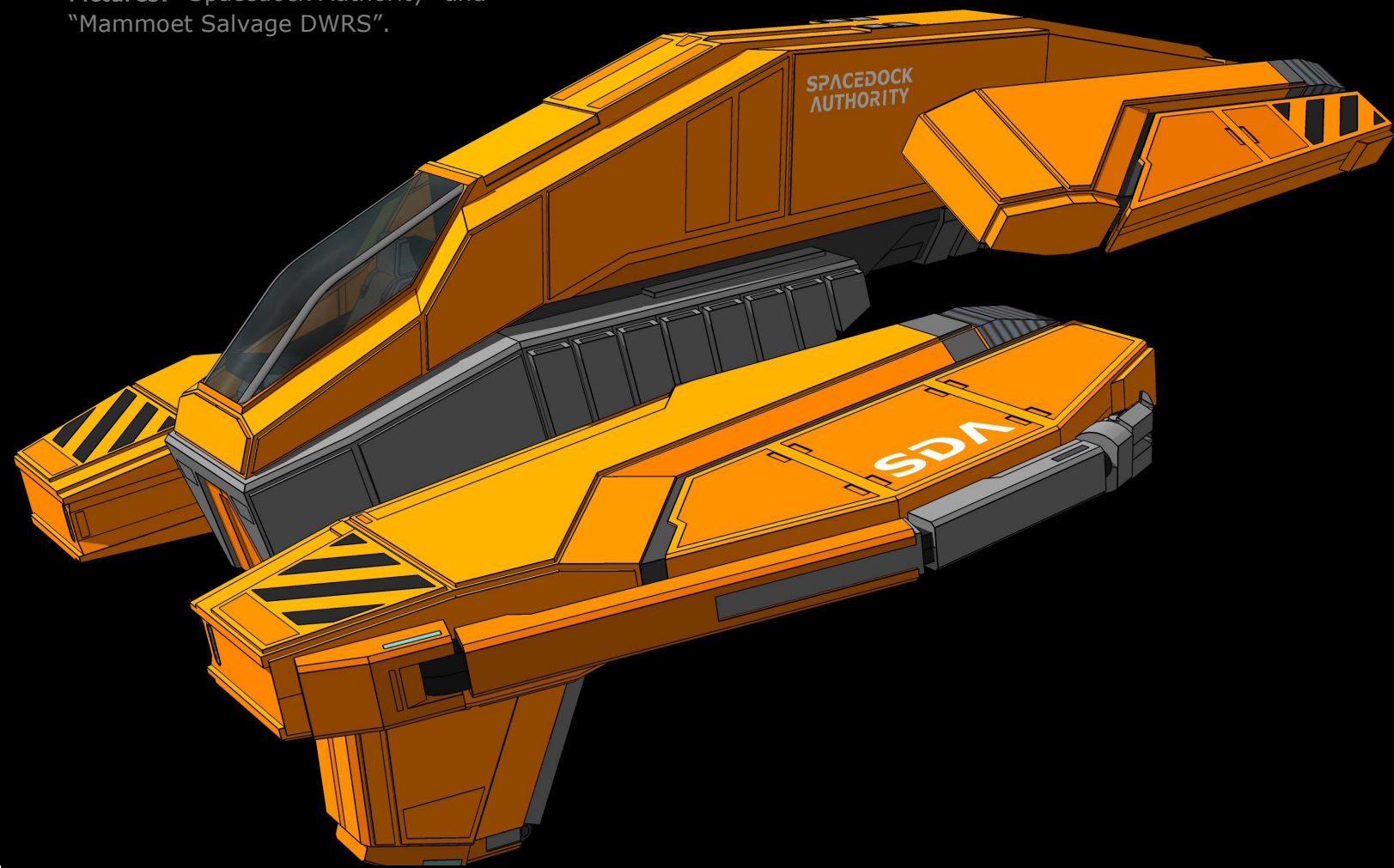
MR: I'm a big proponent of expanding our

manned and unmanned spaceflight capabilities. Doing so is a fascinating and rewarding endeavour in itself, but I also feel it makes economic sense. The Apollo program in particular has shown us how large scale commitment to a high-tech endeavour can propel a nation's overall tech-level. The technological spin-off of that project was immense. In our time, we're starting to talk seriously about going to Mars. It's been pointed out that trying to put humans on Mars, straight out of the gates is perhaps a bridge too far. Trying to land on the low-gravity moon Phobos first, provides a do-able interim goal which will nonetheless require us to seriously push our interplanetary spaceflight capabilities. The basic idea is, that skipping the actual landing on Mars on the first trip out there reduces hardware needs, launcher needs, mission duration and overall mission complexity, whilst increasing mission safety. This makes it a do-able interim mission, which would nonetheless boost tech-development and would put some incredible 'firsts' in the books, like landing on the moon of another planet and a manned Venus flyby on the way home. Just think about that for a moment. All by itself, such a mission would be the biggest push forward since the seventies!

DAL: What else excites you about our current technology, progress and achievement? Especially in transport. What are your ideas on robot vehicles, the hyperloop, drones and suchlike, subsea exploration for instance?

MR: The further development of autonomous aerial, ground and maritime vehicles is a given. The technology is here and will increasingly integrate in our daily lives. It will be interesting to see where this will take us as a society. What really excites me though, is the fact that we're actually starting to consider the development of long distance transportation tunnels, like the Hyperloop proposal. It's essentially an old idea. I own a Dutch conceptart book from the early nineties, which already includes elaborate concept drawings for an intercity vacuum tunnel system and it is even pointed out that the U.S. would be a logical candidate to first introduce it.

Pictures: "Spacedock Authority" and
"Mammoet Salvage DWRS".



Flipping through an artbook and witnessing Elon Musk actually proposing to build such a system are two entirely different things though!

In Europe it would be logical to expand on such a system by introducing zero-buoyancy subsea tunnels between the UK, Scandinavia and the rest of Europe. It will also be interesting to see where the further development of military and civilian robotic walkers will take us. The development of exo-skeletons for construction workers for instance, could eventually evolve into the creation of construction mechs, or perhaps it would be preferable to call them 'construction harnesses' or something similar. I sincerely doubt they will ever become the oversized behemoths of popular fiction though. In order to be able to actually function properly in a construction yard, they would have to remain relatively human-sized.

DAL: Is there a type of vehicle that you haven't tried to design yet, that you hope to try soon?

MR: Oh man, there's all sorts of vehicles I haven't tackled yet. At the moment I'm thinking about doing a large lunar lander. I started on some sketches, but I haven't quite figured it out yet. I want the thing to be as plausible as possible, but at the same time I'm aiming for a lander which deviates from the norm. There's a bit of a dilemma there. I also keep thinking about an autonomous bucket excavator...

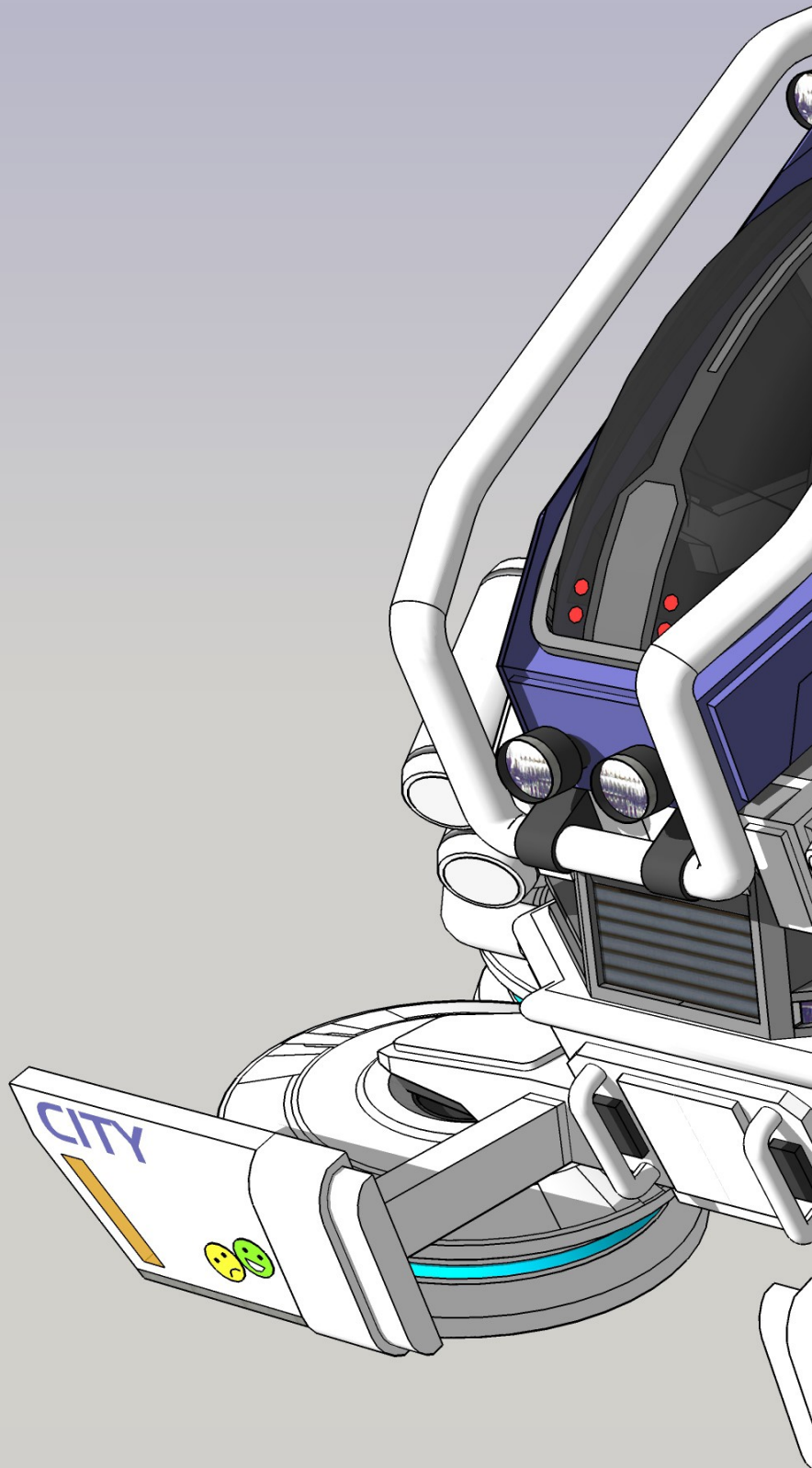
DAL: Awesome. Well, thanks for your time on this interview. We wish you well in the future.

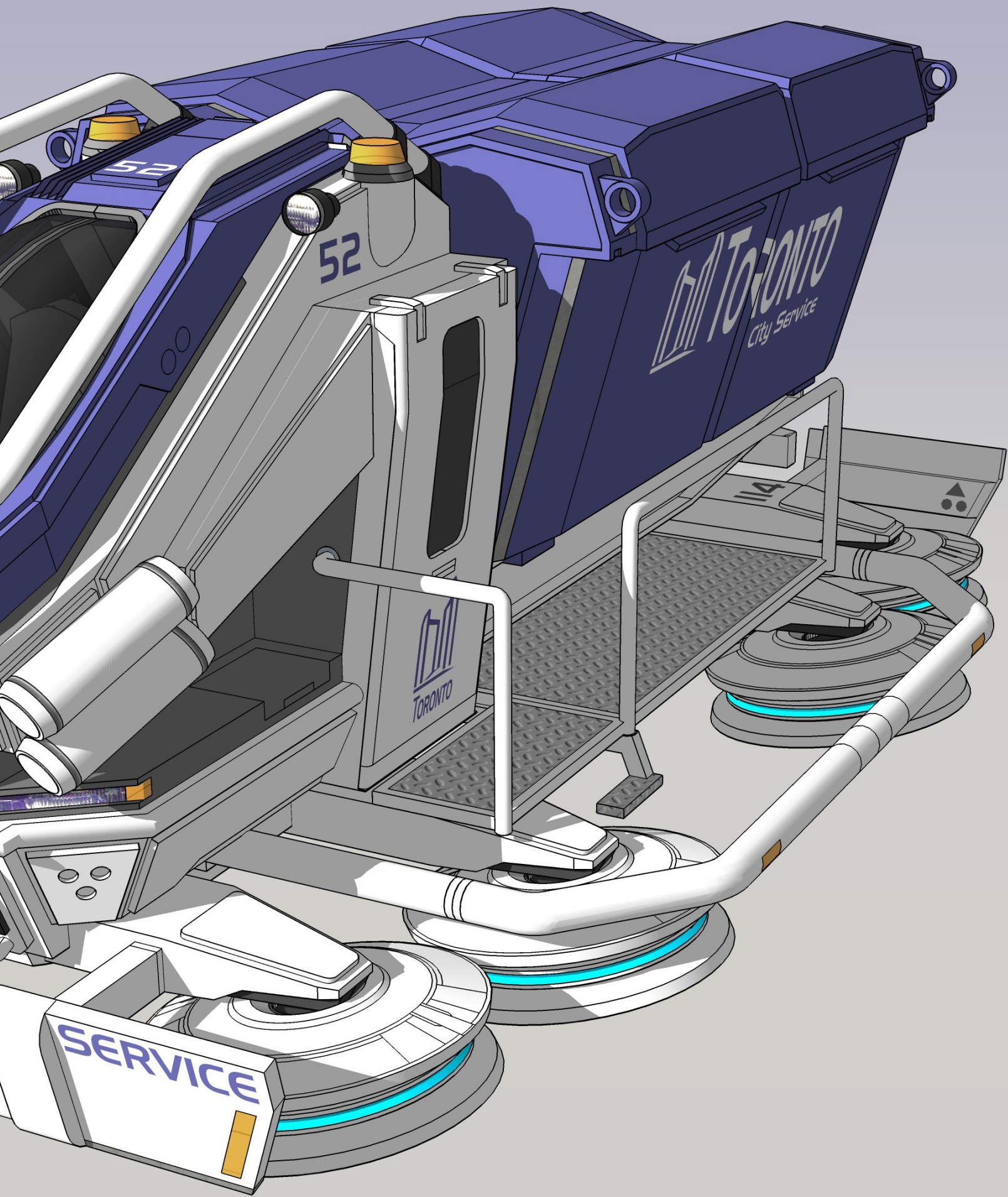
MR: My pleasure!

Mark Roosien is online at:

<http://marrekie.deviantart.com/>

Picture: "AntiGrav Garbage Truck".





GALLERY

This issue's picture gallery celebrates digital designers of futuristic vehicles and craft — from speed machines, diggers, and rovers to ocean explore-a-bots and ships, to retro-future pleasure conveyances!





Picture: "Cel V-Vi Seol" [bflynn22](#) (Bryan Flynn)



Picture: Rear-view detail of Faraday Future's amazing FFZERO1 car, a 2016 built-concept vision of the future of the electric car — as recently shown at the 2016 CES Los Angeles. www.ff.com





Pictures, from top left: Car2Project concept images by [Car2ner](#);
"Rove" by [Marc Senger](#); "Vehicle Concept" by [3dmodeling](#).

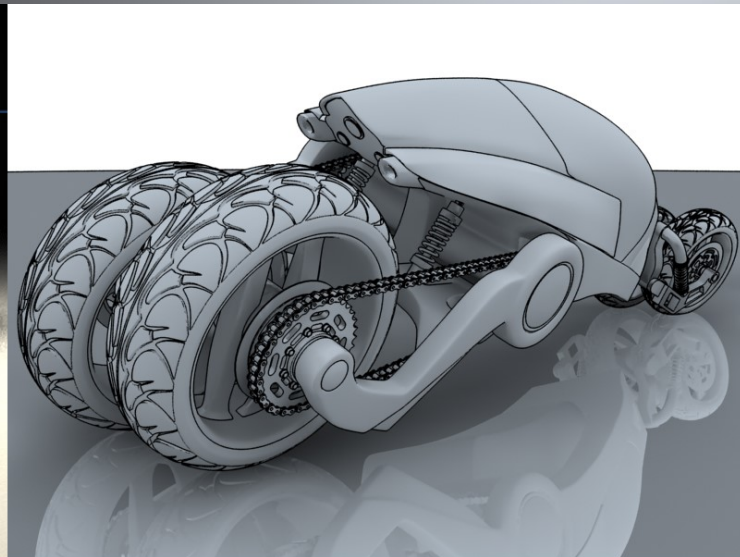
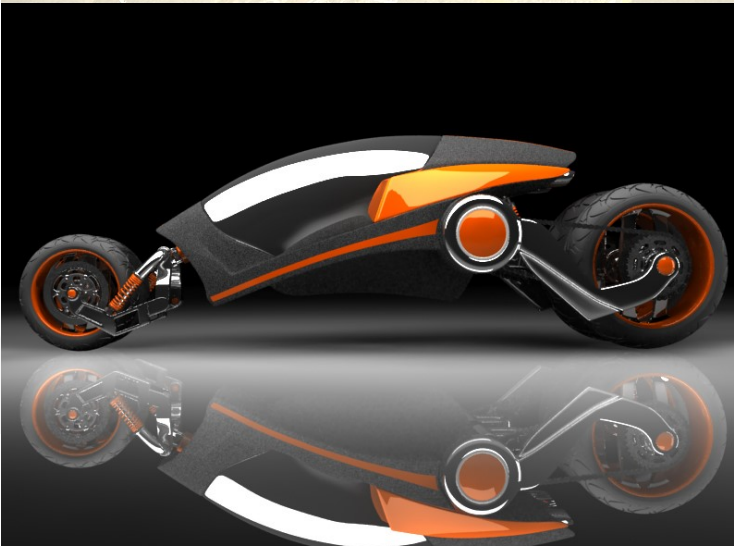
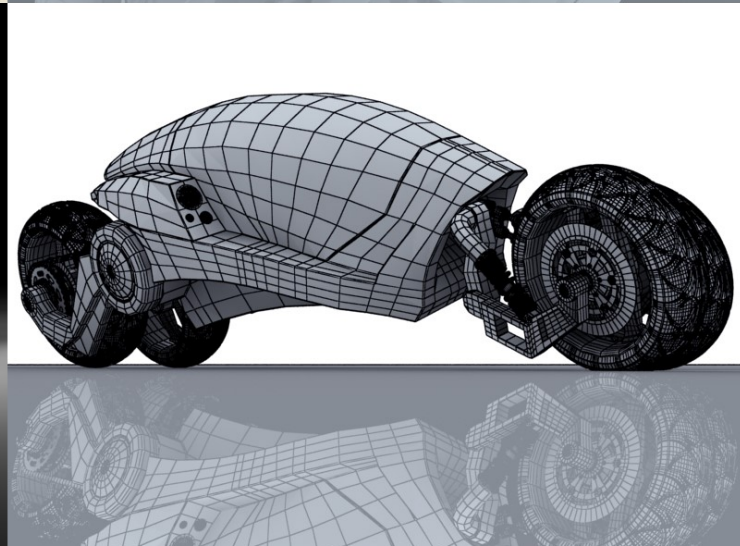


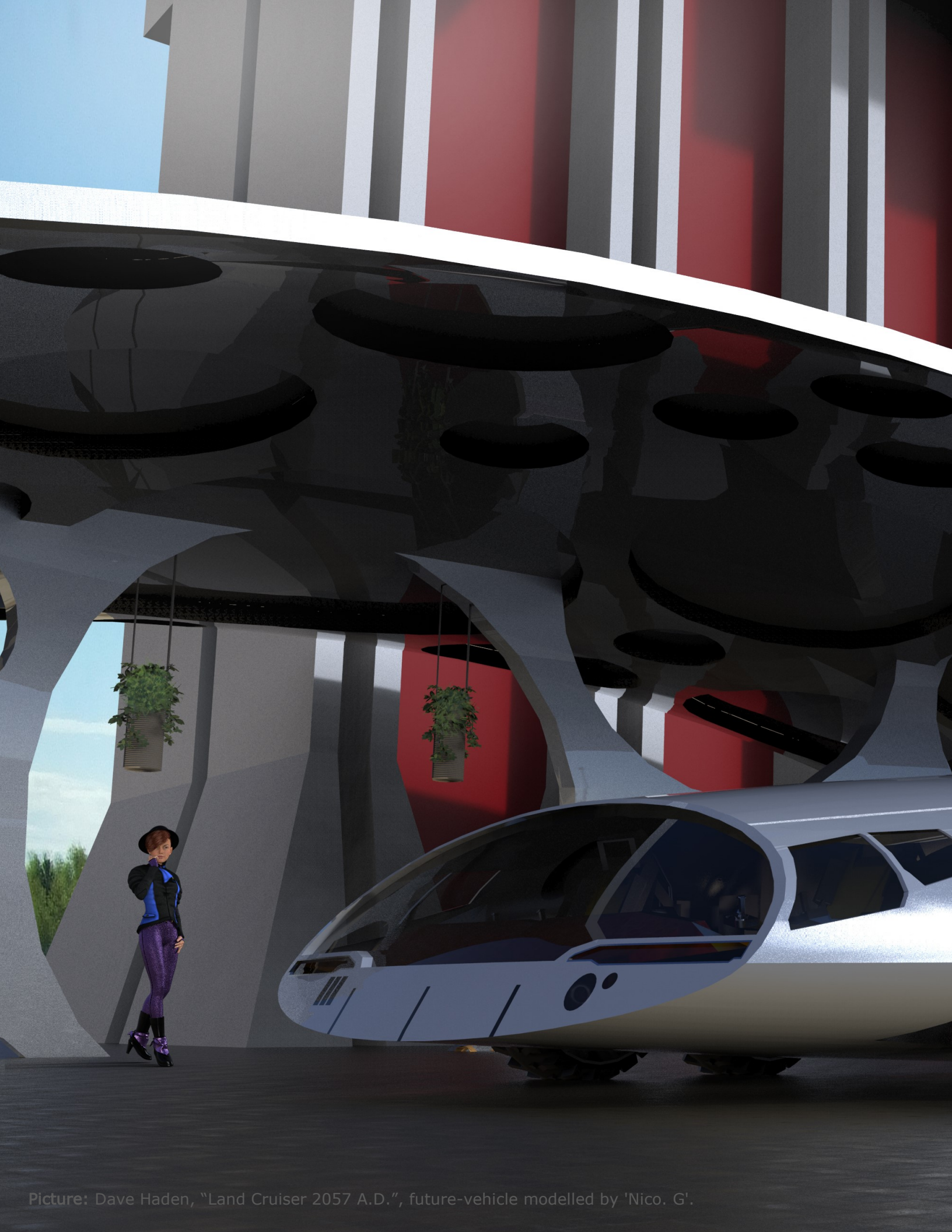
ROVE
P L A T E A

car2

© 2007 CAR2NER

car2ner.blogspot.com, www.car2ner.com
Rendered with Bunkspeed HyperShot™

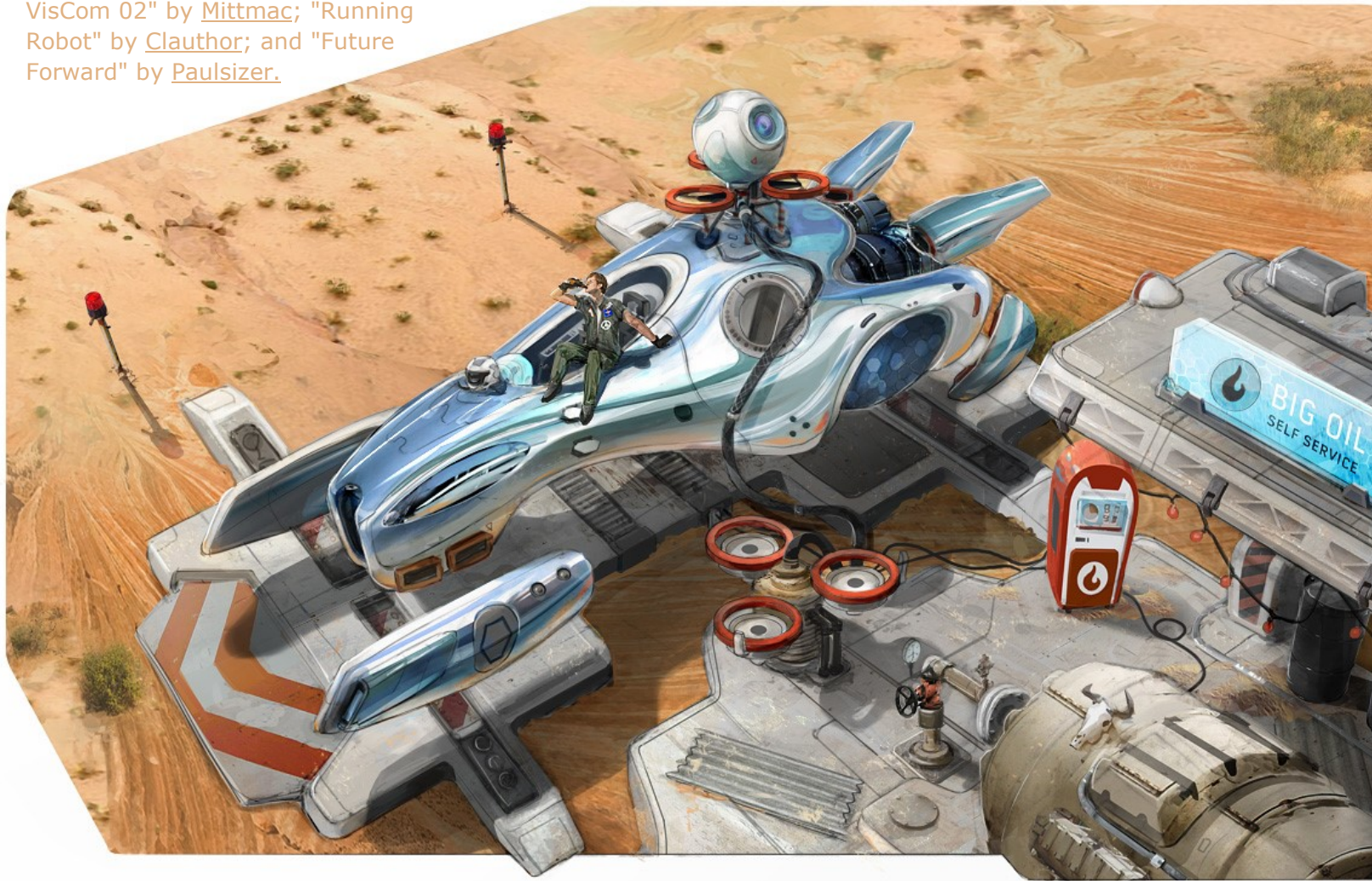




Picture: Dave Haden, "Land Cruiser 2057 A.D.", future-vehicle modelled by 'Nico. G'.



Pictures, from top left: "Advanced VisCom 02" by [Mittmac](#); "Running Robot" by [Clauthor](#); and "Future Forward" by [Paulsizer](#).





Fabio Cabrera

Pictures: "Mars Dog" render by Dave Haden, composited into a colour-processed NASA Mars colony base concept background; and "Caracol" and "Volca" by [Altocontrastestudio](#); "CSI Mars" by [xxadrx](#).

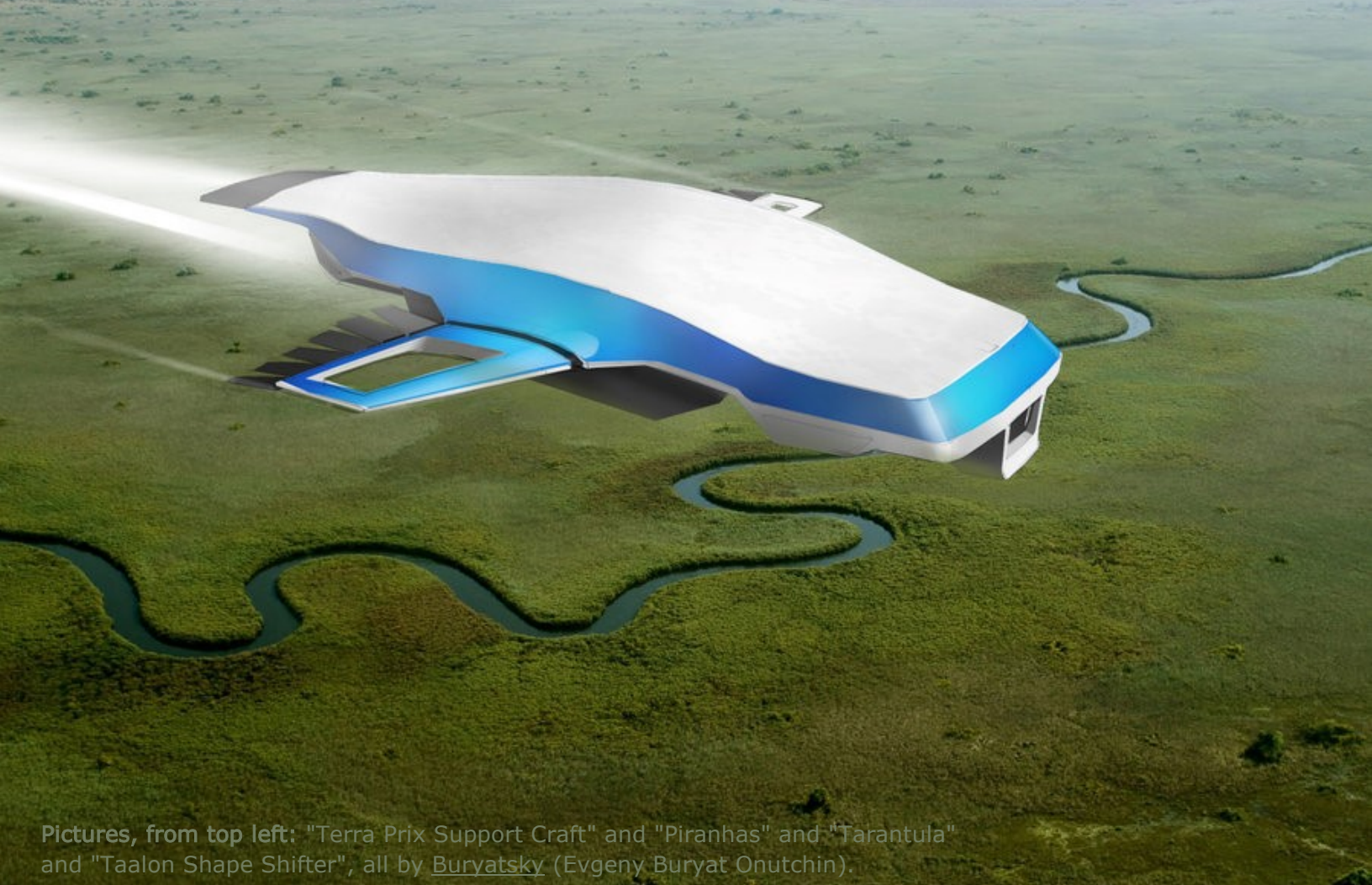




Pictures: "Workshop Facility" and "Repairs Dept." by [Twitchx7](#); "Submarine" by [Cristianci](#); "Hydropower Station" by [Sekido54](#).







Pictures, from top left: "Terra Prix Support Craft" and "Piranhas" and "Tarantula" and "Taalon Shape Shifter", all by Buryatsky (Evgeny Buryat Onutchin).





BURYAT | www.buryat.me







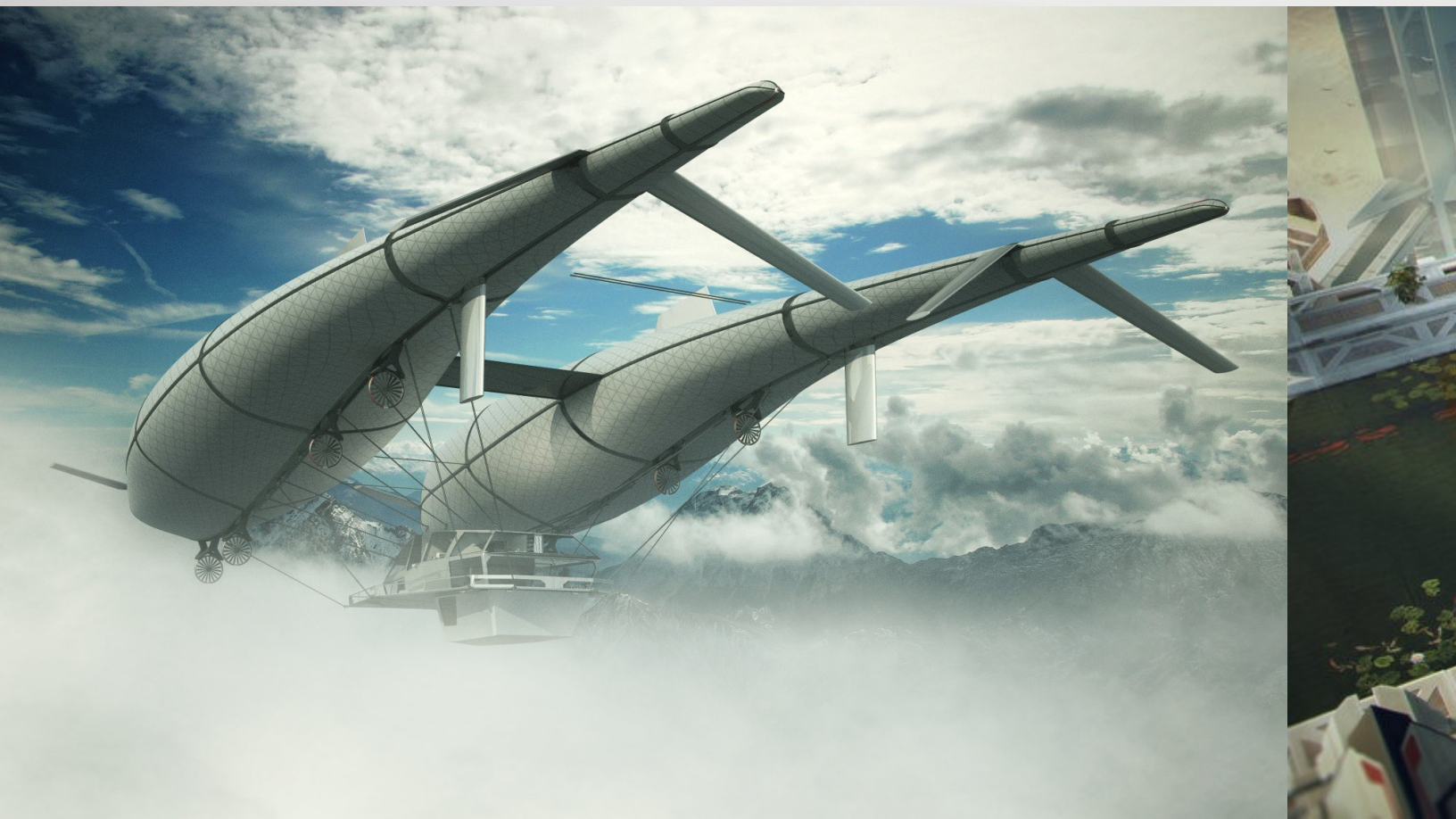
Picture, opposite: The *U.S.S. Zumwalt* stealth-ship in the Atlantic Ocean in 2016, on her final sea trials before delivery and deployment. Picture courtesy of the U.S. Navy. **This page:** Concept of the Startpoint T2050 Ops Room 1. The T2050 design envisages a

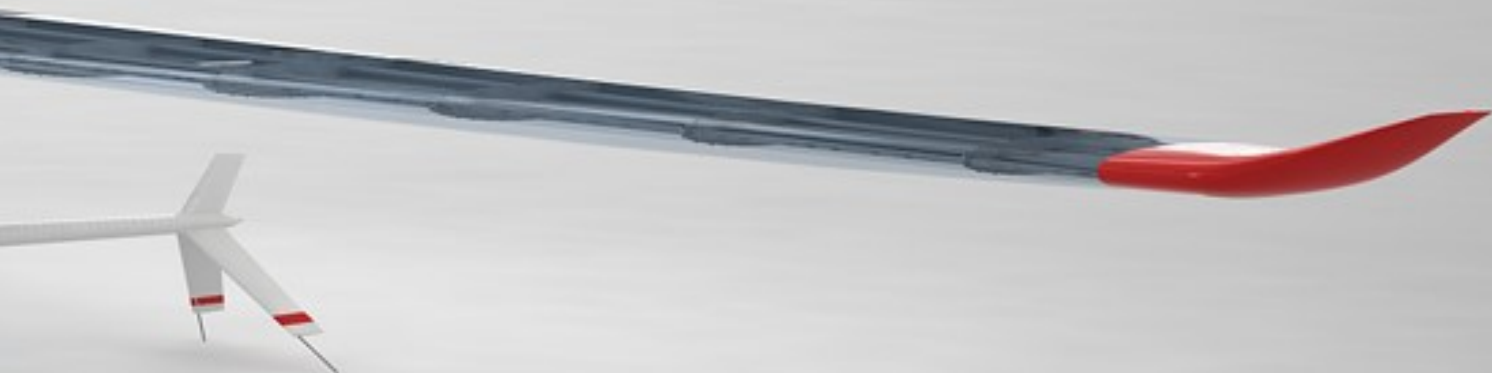
near future British laser-armed battleship that could 3d-print its own multi-purpose drones and be able to survive anti-ship missiles plummeting earthward from orbiting space attack platforms. Picture courtesy of Startpoint Group / Royal Navy.





Pictures, from top: "Ava 06" and "Wolke7: out of the clouds", by [TMNSGR](#) (Timon Sager); "Well City: the red alley" by [Marc Alexandre Robbe](#).

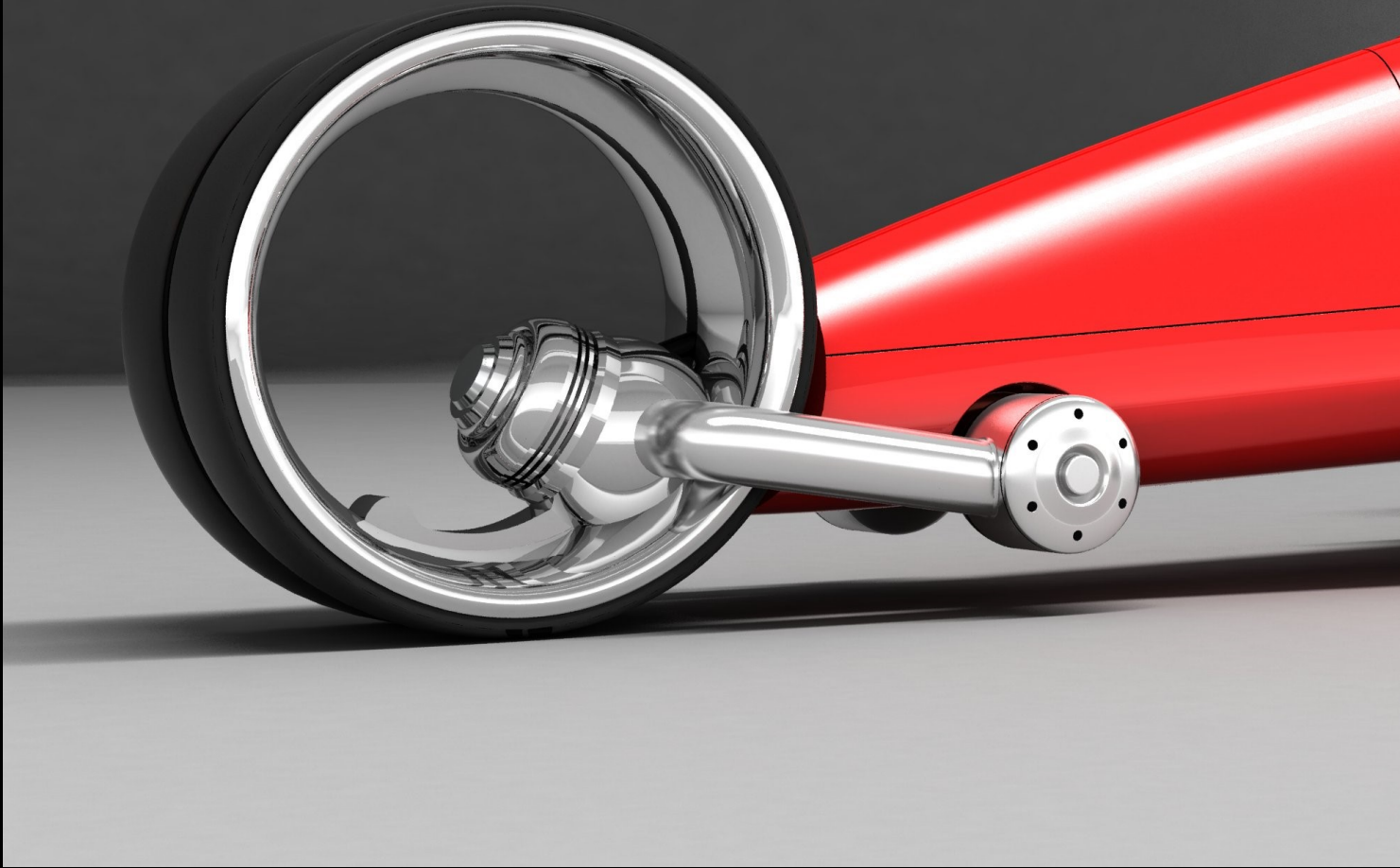




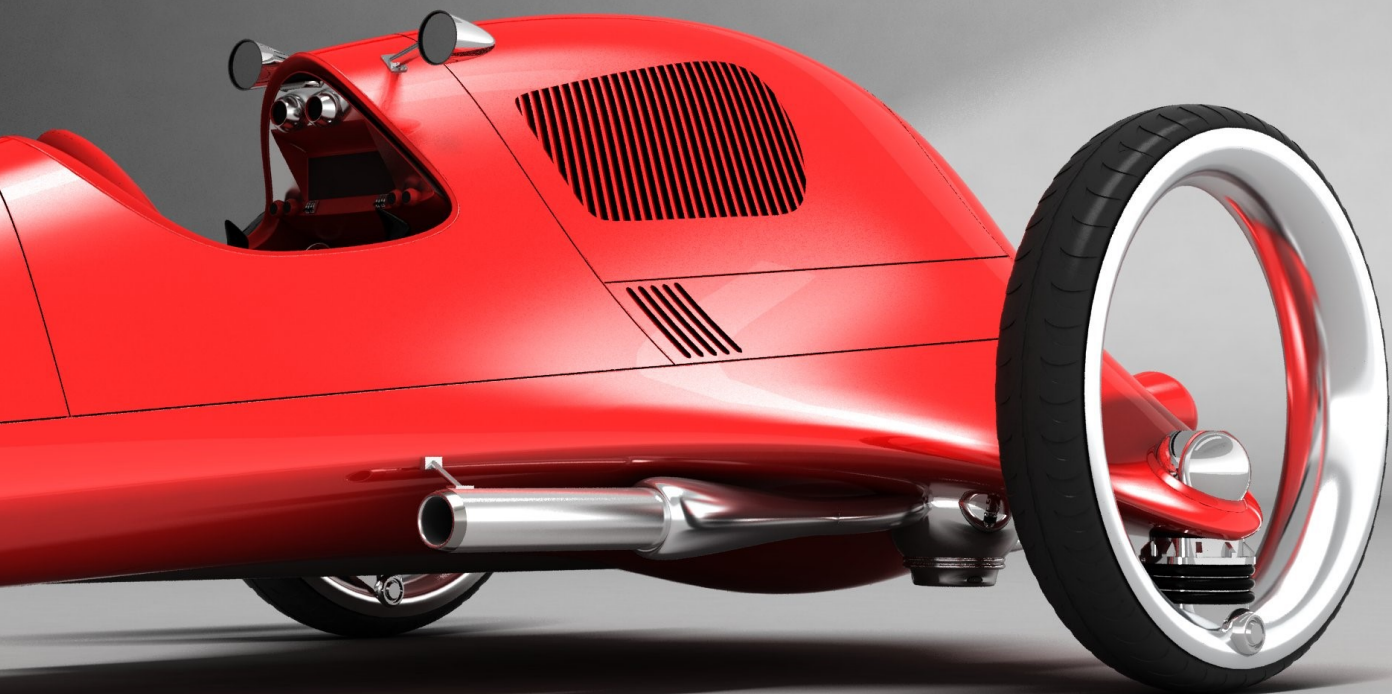
Design by Timon Sager



Pictures, from top: ""Oldtimer" by [Esquel](#); "Hoverboard concept" by [Jarrod Hasenjager](#); "The Buick Bombrunner" by [Marc Senger](#).




Hoverboard Concept
Jarrod Hasenjager



As we create increasingly open source options for personal vehicle design and fabrication, enthusiastic makers are unlikely to stay within the tight confines of industry design norms. Many will look to the past for inspiration, and may well cast an admiring eye over the more stylish examples of early vehicle designs from the 1920s and 30s.

Such ideas will be aided by new types of strong lightweight materials, more compact electric batteries, and by the AI-assisted robo cars that are on the horizon. Such cars may much reduce the traffic flow and also make the roads much safer — thus opening up the possibility of space on the roads for unconventional personal transportation.





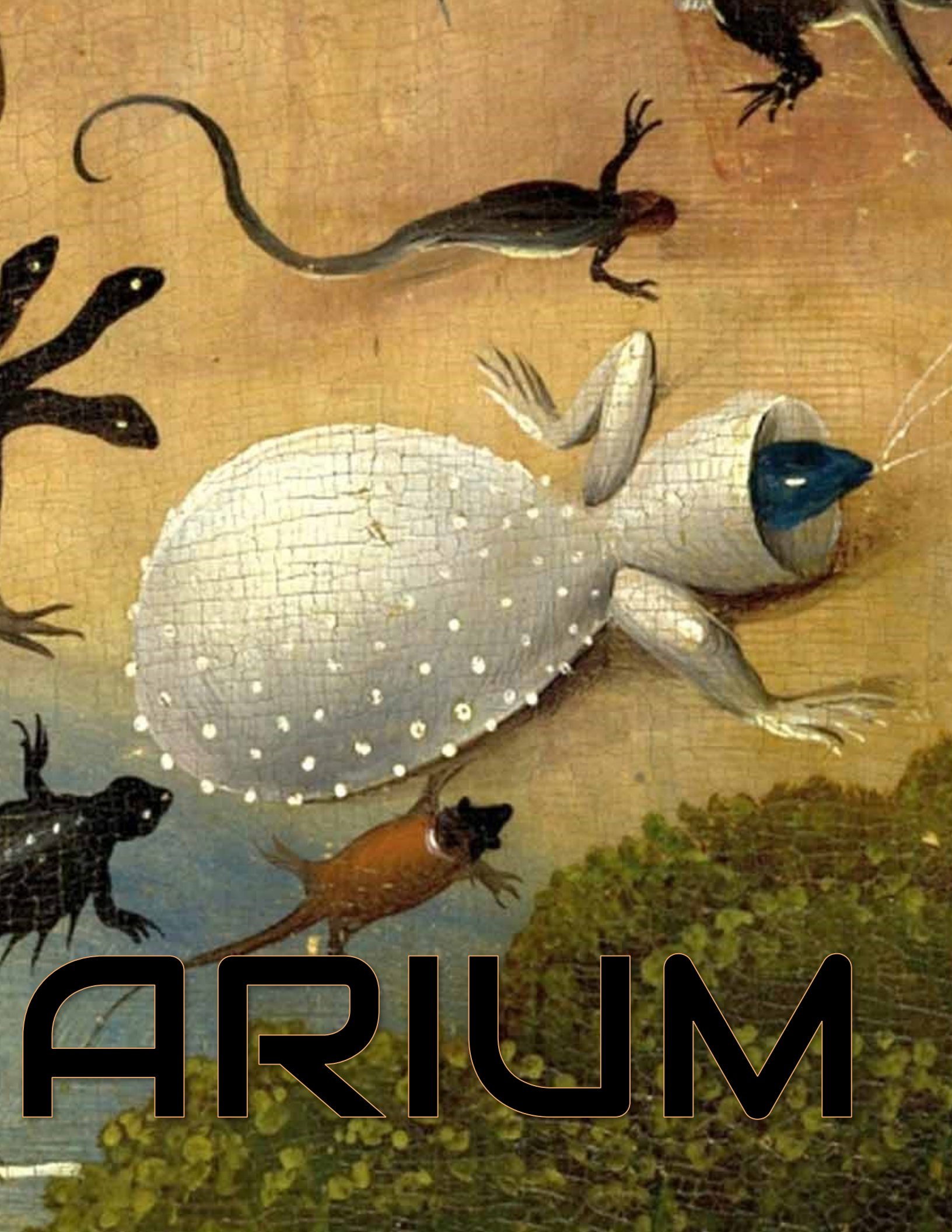
Digital Art LIVE

Documentary/exhibition: "The Curious World of Hieronymus Bosch" (2016)

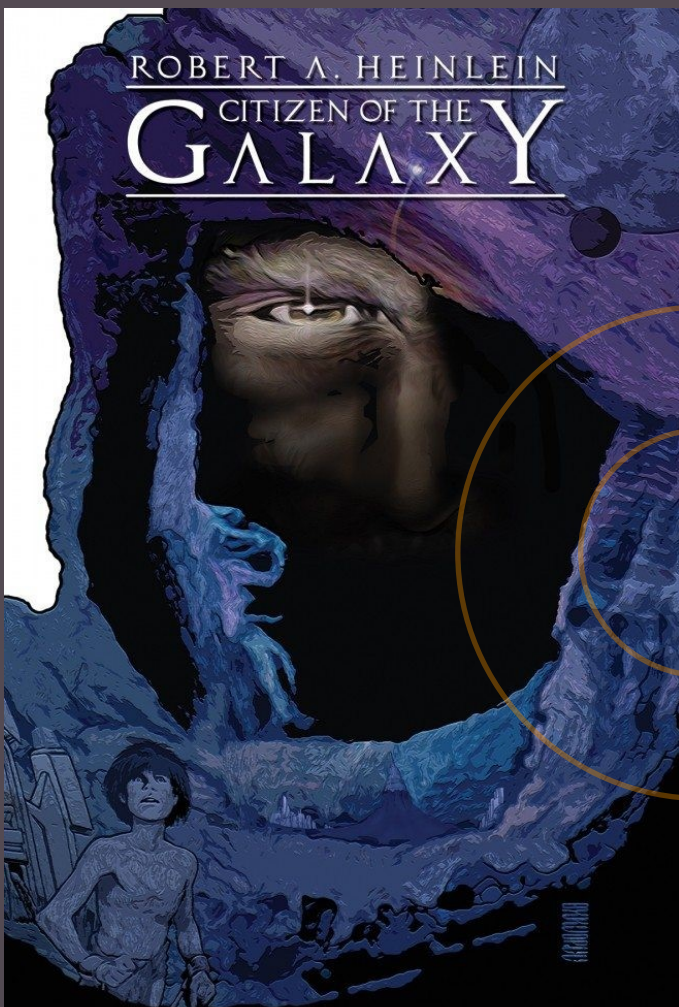
The blockbuster "Visions of a Genius" art exhibition assembled Hieronymus Bosch's most famous paintings in his home-town at the Noordbrabants Museum. The powerful exhibition drew almost half a million visitors to marvel at the fruits of Bosch's rich and strange imagination, a medieval forerunner of science-fiction and weird fantasy. Now this major "Exhibition on Screen" documentary brings this key Bosch exhibition to the cinema screen, in pin-sharp detail and without the crowds and queues. The feature-length documentary *The Curious World of Hieronymus Bosch* is directed by David Bickerstaff and is on worldwide cinema release now.

IMAGIN

Our pick of the most inspirational art and sci-fi. Make your imagination LIVE!



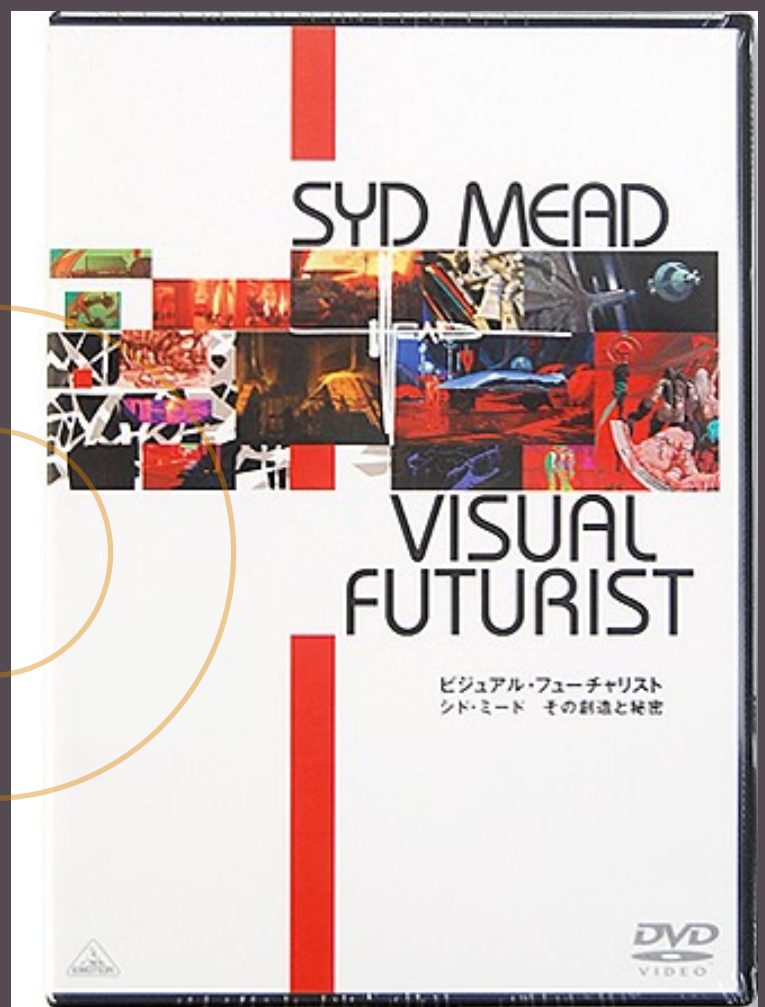
ARIUM



Comic: Citizen of The Galaxy

The Heinlein estate has had the excellent idea of publishing graphic novels based on the space-adventure novels that Robert Heinlein wrote especially for boys. Adapted by Rob Lazzaru and Eric Gignac, the graphic novel of *Citizen of the Galaxy* (1957) is a great entry point to the classic sci-fi of a master like Heinlein, especially for boys at risk of slipping into a truculent "I don't read books" attitude. The book deftly tells a galaxy-spanning action/adventure coming-of-age tale, which whisks a young slave boy from a backwater desert planet to the stars. *Citizen of the Galaxy* is the first of a series of adaptations of Heinlein's many award-winning books for juveniles, working from the authorised versions of the texts. The next adaptation is set to be *Have Space Suit Will Travel*, which by late 2016 had raised over \$15,000 on Kickstarter.

<https://thorby97.blogspot.com/>



Documentary: Syd Mead

Visual Futurist: The Art & Life of Syd Mead is a star-studded documentary, available remastered on DVD. Some of the greatest minds in design share their experiences working with Syd Mead in automotive, industrial, and film design. The feature-length documentary explores Mead's life and career, spanning the entire design spectrum from early beginnings at the Ford Motor Company, and Philips Electronics, to interior designs for private Boeing 747's and yachts. Listen to Syd Mead recall his influences and life tales of working on some of the largest projects the world has ever undertaken. Travel through the great film projects such as *Blade Runner* and *Tron*, with those who made the dream a reality behind the scenes. While the film may lack the polish a big budget would have brought, the director Joaquin Montalvan has created a well-crafted and approachable film on a low budget.

<http://sydmead.com/v/12/store/syd-mead-documentary/>



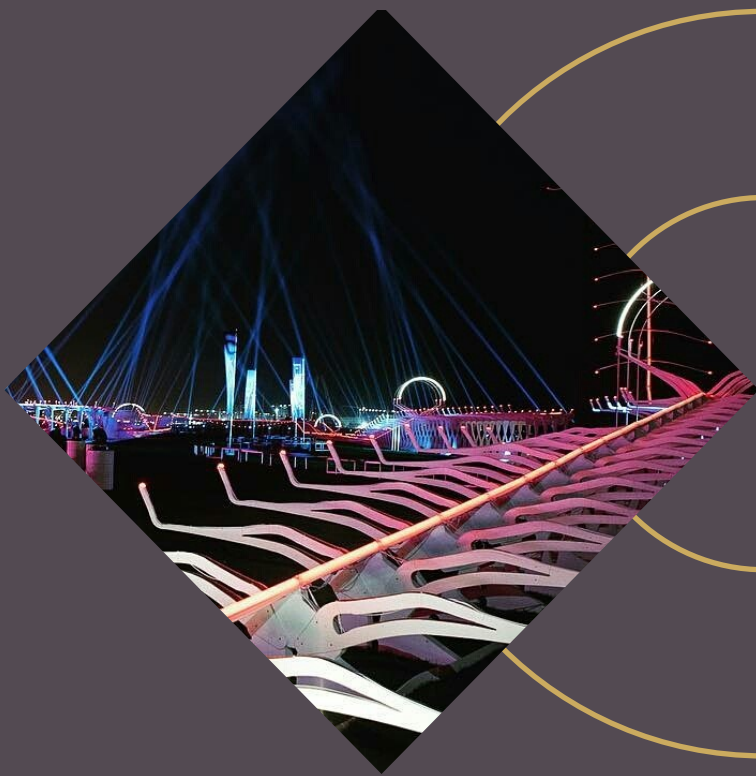
Books: Steel Couture / Sentinel II

Steel Couture (aka *Sentinel*) (1978) and *Sentinel II: Steel Couture* (1987) is a set of two beautifully produced books from Dragon's Dream. Together they form an excellent collection of work by the futurist Syd Mead. Like most Syd Mead books they are out-of-print, but can currently be picked up for £80 each on Amazon. The first book introduces Mead's famous vehicle work, and also includes rarities such as the "WonderWall" concepts for *Playboy* magazine, imagining playful club-like leisure interiors of the future. The second book focusses on his famous industrial vehicle concept designs for U.S. Steel. Syd himself introduces the reader to his 1960s methods of developing a vision of the world of 2000 A.D., and envisioning computer-aided vehicles, pod buildings, special trucks, as well as future entertainment and leisure. Also look out for *Future Concepts: the World of Syd Mead* (1992).



TV mini series: Jonathan Strange

Take a fantastic break from the future with *Jonathan Strange & Mr Norrell*, a very fine seven hour TV mini-series from 2015. It can now be picked up on DVD for a mere £7 in the UK and would make for perfect watching by a crackling winter fireside. Ignore the rather dull box-set cover and the mediocre description on Amazon (thanks, BBC marketers) — and be assured that this is actually one of the most imaginative TV fantasy series of the last 20 years, very faithfully and enjoyably adapted for adults from the best-selling novel. The vividly acted costume-drama series tells the story of a dangerous battle between two great schools of magic in an alternative early-19th century England, where use of magic can still awake powers from the dangerous realm of *faerie*. Despite the vague similarity of the basic premise to that of *Harry Potter*, the viewer should put all thoughts of Hogwarts out of one's mind before settling in for one of the most enjoyable and strangest fantasy/fairy stories ever to grace the small screen.



World Future Sports Games

Late 2017, Dubai

Riding on the success of Dubai's World Drone Grand Prix event in 2016, the *World Future Sports Games* will create an event which widens the slate of the future-sports on offer. In 2017 the drone racing will be joined by robotic athletics, enhanced cyber-humans, augmented-reality games, AI-only car driver races, manned drone-riding and other emerging future-sports.

Website not yet available.

Pictures, from left, across double-page spread:

Promotional photo for the 2016 Dubai Drone Grand Prix.

Medieval book painting of a Pheonix (ancient mythical bird that is repeatedly reborn from the ashes of its predecessor), from the collection of the British Library in London.

James Bond (Sean Connery) launches in the air with his personal jetpack, in the classic Bond movie *Thunderball*.

Detail of a U.S. postage stamp which celebrated the zany genius of Rube Goldberg.

Harry Potter: A History of Magic

From October 2017, London

Harry Potter: A History of Magic is the big autumn (fall) exhibition at the British Library in London. The exhibition will showcase a choice display of books on wizarding, curious folklore and herb-lore, and strange creatures. These items will be complemented by rare manuscripts and 'magical' objects and treasures from the collections of the British Library and British Museum. There will also be original *Potter* material from publisher Bloomsbury and from *Potter* author J.K. Rowling's own archives. The exhibition's galleries will be structured along the lines of the subjects taught at Hogwarts School of Witchcraft and Wizardry, from Potions and Herbology, to Astronomy and Care of Magical Creatures, and will explore the rich magic traditions that they draw on. The show is currently set to open on 20th October 2017 and close on 28th February 2018. It is likely to be incredibly popular at peak times and during the UK school holidays, and tickets should be booked well in advance. Tickets should be on sale from early April 2017.

<http://www.bl.uk/whats-on>



Designing 007: 50 Years of Bond

Until mid February 2017, Dubai

Designing 007: Fifty Years Of Bond Style is an exhibition of the style and design aspects of the famous James Bond films. The exhibition runs at the Burj Khalifa in Dubai (near the Dubai Aquarium & Underwater Zoo) until 13th February 2017. Celebrating 50 years of the James Bond franchise, the exhibition focuses on Bond's influence on art, music, lifestyle, automotive design, travel, technology and fashion over the course of the past five decades. On display will be items such as Scaramanga's Golden Gun from *The Man With the Golden Gun*, the Aston Martin DB10 car, Bond's famous gadgets, and much more.

The show is a travelling exhibition from the Barbican Centre, London, guest-curated by fashion historian Bronwyn Cosgrave and Oscar-winning costume designer Lindy Hemming and designed by Ab Rogers. The show's curators had unprecedented access to the Bond series production archives and wardrobes.

<http://www.007.com/>

The Art of Rube Goldberg

Museum of Popular Culture, Seattle

For more than 70 years, the American cartoonist **Rube Goldberg** drew unique worlds filled with inventive technology and commentary on those who sought to cater to our desire for progress. Equal parts clever satirist and zany mechanical designer, the Pulitzer Prizing-winning graphic artist is best known for his invention drawings — complex chain-reaction machines designed to perform simple tasks. *The Art of Rube Goldberg* is a world exclusive premiere exhibition at the MoPop museum, and it will be the first comprehensive retrospective of Goldberg's 72-year career since 1970.

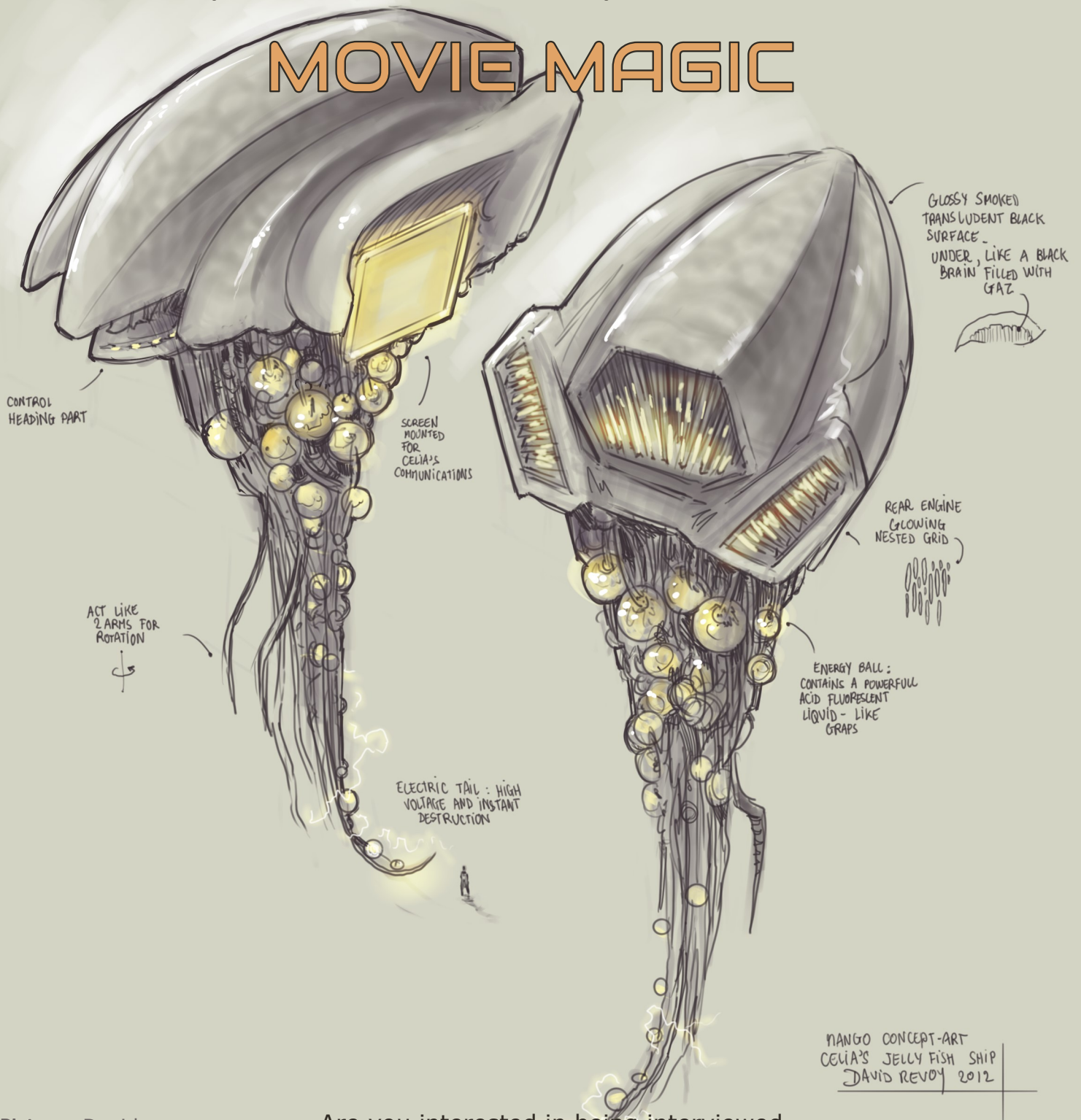
Those in the south of the UK can also visit a new museum dedicated to the British equivalent of Rube Goldberg. Yes, our own 'manic machines' cartoonist **Heath Robinson** now has his very own museum in North London!

<http://www.mopop.org/> and

<https://www.heathrobinsonmuseum.org/>

NEXT ISSUE: MAR 2017

MOVIE MAGIC



Picture: David Revoy's concept art for the Blender Foundation's open movie Project Mango.

Are you interested in being interviewed in a future issue of the magazine? Or presenting a webinar for our series? Please send the Web address of your gallery or store, and we'll visit!

paul@digitalartlive.com

