Audi re-bel

by Sebastian - Mihai Dragu
AUDI REBEL  I  AESTHETIC EFFICIENCY

A sporty exterior design that achieves maximum of aesthetic by using minimum amount of elements. An aesthetic efficient design that will appeal to Generation Z - the rebels with a cause.
To see far is one thing, going there is another.

Constantin Brâncusi
Thank you

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ABSTRACT

Nowadays, the use of Internet and smart technology on a daily basis is not just for being faster and more efficient in communication. It became a way of living that changed the way people think, read, play, shop, spend free time, meet people etc.

Having many choices and greater access to a large online information pool, one became diligent researchers, always considering what a good investment is. Since there are many different products offering more or less the same functional benefits, a design-based or aesthetic differentiation decision is strong.

Due to a variety of innovative electronic devices, grew the need for multifunctional devices with designs that are both simple and interactive. Being constantly connected to the world around us, people tend to be more realistic, in the search for reliable, long term value products.

In this context, sporty car brands confront a new challenge: HOW TO EXPRESS SPORTY ATTITUDE IN A SIMPLE, CLEAN DESIGN LANGUAGE? Audi brand has an impressive history in minimalistic sporty exterior design that I reinterpreted in my project in a modern way.
INTRODUCTION

PROLOGUE

I was born in Bucharest - capital and the biggest city of Romania - in a family of artists. Father & mother are church painters and my sister is concept artist and illustrator, working and living in Japan.

A big part of my life I lived, studied, and worked in my home country, Romania.

My passion for Automotive Design started when I was very young and took me to study industrial design for the bachelor. Back then, for about three years, I had the opportunity to follow a Renault workshop led by Stephan Barral. It was the most important training period and that experience opened my way to study transportation design in Sweden.

My passion for design led me to several unique places where I learned and developed a lot.

I lived outside my home country for about 2.5 years. During that time, I have seen several unique places and learned / developed a lot as a designer. Of course, I met wonderful people who became my friends.
FIRST THOUGHT

When I started to think about this degree project, I challenged myself to create my own way of doing things. I chose Audi as collaborating partner after a 6 months internship there. It was a great experience that gave me a powerful insight on today's way of designing and manufacturing cars.

First, I took a closer look on the design process: the industry is dominated by compromise. Few dare to innovate and assume the risk of failing. There is too much incertitude guiding big decisions: a seat is conceived in 4 years, a toothbrush in one. So, as Steve Jobs once said:

“You can’t just ask customers what they want and then try to give that to them. By the time you get it built, they’ll want something new (...). The best way to predict the future is to create it.”

My desire was to find out what makes the design desirable for a lifetime. I envisioned a new design process that would involve more the client and his passions in the creative act. Adding to the core values of a brand the essence of a person, one would create a unique DNA that could result into a lifetime desirable vehicle.

I was inspired by art and sculpture and searched a way to mix them with design. I had the idea of transforming the design process into an artistic moment, a performance act. The designer and the customer become a team that creates a unique custom made design.

I let go after a month this direction, since I realised that a car as a work of art would be too expensive for most of the people due to the current technology. Also, from the industry point of view, seemed a less realistic scenario.

Still, I do believe that an art inspired design may inspire change, and dares to depict the future.
Here’s to the crazy ones. The misfits. The rebels. (...) About the only thing you can’t do is ignore them. Because they change things.

They push the human race forward. And while some may see them as the crazy ones, we see genius. Because the people who are crazy enough to think they can change the world are the ones who do.

Steve Jobs
GOALS AND WISHES

I chose to develop my thesis project in collaboration with Audi brand after the 6 months internship I had with them.

My objective with this project is to express Audi’s sporty attitude and personality through an exterior design that achieves maximum of aesthetic by using minimum amount of elements.

An aesthetic efficient design that will appeal to Generation Z through minimalism, beautiful and harmonious proportions, balance and symmetry.

The result should be a statement for the rebels of Generation Z - a two seater with strong attitude yet refined design language.

Personal goal

I like a lot art, sculpture, painting, I want to create my own style of designing. My personal wish is to develop my own creative method that will help me reach the essence of things, generate ideas in a short period of time and transform these ideas into a design direction.
REBELIOUS ATTITUDE

MINIMALISM, ESSENCE & BEAUTY
03_ METHOD

I started exploring different visual expressions of sporty attitude through experimental photography in motion. My goal was to catch the essence of movement, so a lot of shape exploration followed.

In the same time, I started the theoretical research with art inspired design, since this idea offered the freedom I wanted for my project. The sporty attitude, the speed, the elegant style would find the visual expression through experiment. Also, I felt that an art inspired design would give my concept a plus of emotion and help me better understand the users in order to improve communication with him.

A workshop with my colleagues followed, to find out other people vision upon Audi brand and sporty attitude. After making traditional sketches - a train load of them -, taking decision after decision, after one change of plans, I finally decided that my concept should search for a new design language based on aesthetic efficiency. An exterior design that breaks the stereotype of sportive vehicle design with a balanced and clean one, with an artistic sculptural look. Equally energetic and rebellious, with added elegance and style, a powerful statement for young Generation Z.

The most difficult part of the process was to decide the level of minimalism I choose to best express the efficiency side of my concept and yet to keep the design beautiful, intriguing, surprising. For this I let go some crazy design ideas. I had to avoid not to let stolen by design and keep a keen eye on the chosen concept - less is more.

All in all, the clay and 3D model helped me to refine my design and gave the dimensional aspect. In the end, the physical 1/4 scale model will best illustrate my vision.
They are imbeciles who call my work abstract.

That which they call abstract is the most realistic, because what is real is not the exterior but the idea, the essence of things.

Constantin Brâncusi
PROCESS

Here is the route that I followed, starting with brainstorming workshop, moodboard and Inspiration, design creative process, to the final result.

“What is real is not the external form, but the essence of things... it is impossible for anyone to express anything essentially real by imitating its exterior surface”

Constantin Brâncusi
RESEARCH

Art, Design, Industry

It is possible for the automotive industry to get closer to the users? To understand them better, to inspire change, to dare to depict the future? Art may have the solution. Why art?

A possible answer to this question gave fashion designer Vivienne Westwood: “Art is a form of understanding the World around us”. Thinking about this, one may reach the conclusion that apart utility, design should encourage reflection, should communicate not only with our bodies, but to our mind also.

Wikipedia defines art: “Art is something that stimulates an individual’s thoughts, emotions, beliefs, or ideas through the senses (...). Art has been defined as a vehicle for the expression or communication of emotions and ideas, a means for exploring and appreciating elements“

Goethe defined art as our second nature and Leo Tolstoy identified art as a use of indirect means to communicate from one person to another. The same way, design inspired art would communicate better with the user. Would go further, beyond utility, as being something that humans already have in their nature and do - a natural extension of our body, the seventh sense.

Now, with the help of new technologies like 3D printing, oled swarm lightning etc, the era of an emotional design, inspired by art, seems to start and give back what industrialisation took away - emotion.
Where ends art and begin the design process? And how much should one influence the other?

These days there is no clear border between them. Marc Hohmann, branding expert at global design Lippincott states that modern art is an important resource for design inspiration.

“We need to be careful not to design for designers, but for all people, and we owe it to our clients to do so. This means we need to objectively step outside society and understand how culture manifests itself. That’s when art comes in. If we make the mistake of bringing ideas into the same pool that we look to for inspiration, we will lose touch.”

British artist Conrad Shawcross (specialized in mechanical sculptures based on philosophical and scientific ideas) demonstrates with his work that science, art and design can merge – ex: Nervous System (Inverted) installation (2009-2010), exhibited in the Sculpture Gallery, 590 Madison Avenue, New York.

French artist Xavier Veilhan took as inspiration design and technical progress. Art historian Benedicte Ramade states about his work: “From stereotype to prototype, the artist has clouded the issue and covered his tracks by playing with the standards: bicycles, a motor scooter, and more recently, a Swiss cuckoo clock (...).”

In the end, we can conclude that art inspired design is essential for understanding and truly relate with the consumer, they complete one another and, as Marc Hofmann states: “After all, traditionally graphic, industrial, interior design falls into the definition of applied arts, which literally says it all.”
RESEARCH

Minimalism

How simple is simple enough to be aesthetic efficient? When to say - stop? How to reach the perfect balance between simplicity and beauty? What about aesthetics? Is this level of simplicity beautiful? Does it communicate emotion, rebellious attitude, tension, is it surprising and intriguing?

These were just a few of the questions that guided my design ideation and helped me take decisions during the creative process. Being in the search of the sporty essence of Audi, I had to reach minimalism - to reduce my design to its necessary elements, to strip it down to its essential quality and achieve simplicity.

As I briefly mentioned above, was quite difficult not to let myself stolen by design aesthetics and loose efficiency. I let go beautiful design ideas for not being efficient enough. I needed to reach the border between minimalism and aesthetics - a step further in either direction would mean loosing the other half and the whole concept.

For Kant “enjoyment” is the result of beautiful aesthetics. In order to evaluate something to be beautiful, that something must rise pleasure and engage reflective contemplation. Judgments of beauty are sensory, emotional and intellectual all at once.

„The idea is not completely without ornamentation, but that all parts, details and joinery are considered as reduced to a stage where no one can remove anything further to improve the design...Design elements convey the message of simplicity. The basic geometric forms, elements without decoration, simple materials and the repetitions of structures represent a sense of order and essential quality„, - Wikipedia, about Minimalism.

In general efficiency is translated into a specific outcome by using a minimum amount of material, expense and effort.
SEEKING
ESSENCE

AND
BEAUTY
RESEARCH

Aesthetic efficient design and Bauhaus

What is aestheticism? What is an efficient design? How are them related to Bauhaus?

Oscar Wilde gave a beautiful definition of aestheticism that makes the connection: “Aestheticism is a search after the signs of the beautiful. It is the science of the beautiful through which men seek the correlation of the arts.”

Endeed, Bauhaus was founded with the idea of creating things as “total” works of art. For this purpose, they brought together all arts, including architecture.

Bauhaus design may be considered an example of aesthetic efficiency. The volumes are reduced to their primary geometric expression, searching for a functional yet simple and beautiful design. Their work was focused around aesthetic considerations such as symmetry and simplicity.

Symmetry was a key element of the design for its vague sense of harmonious and balance. Efficiency was yet another Bauhaus design purpose. In general, it describes the extent to which time, effort or cost is well used for the intended task or purpose.

In addition to all this, Bauhaus concept and principles are stongly related to Audi’s design heritage so a closer look was needed for inspiration.
RESEARCH

Audi brand history

The Audi emblem of the four rings symbolizes the merger in 1932 of four previously independent motor vehicle manufacturers: Audi, DKW, Horch and Wanderer. These companies are at the foundation of the present-day AUDI AG company. The company emblem, with four interlinked rings, symbolized the inseparable unity of the four founder-companies. After the end of the Second World War a new company was founded in Ingolstadt in 1949 under the name of Auto Union GmbH.

1974 is the year in which Audi became a highly innovative manufacturer and a new positioning for the Audi brand. The five cylinder engine (1976), turbocharging (1979) and quattro four-wheel drive (1980) are the main innovations that made Audi a innovative brand.

After 1985, when the name of the brand was changed from Audi NSU Auto Union AG to Audi Ag was also a milestone for the company. In this period Audi become a premium brand because of innovations like fully galvanised bodies, the most aerodynamic volume-built saloon of its time, the extensive use of turbocharged petrol engines, the development of economical direct-injection diesel engines, the aluminium body, the first hybrid vehicles, direct petrol injection and the manufacture of luxury-class cars with eight and twelve-cylinder engines.
RESEARCH

Audi design

Design proportions for grille, body and silhouette

Driver oriented design, dynamic theme
RESEARCH

Audi E-tron possible evolution

For next generation Audi E-tron I envisioned a future possible design language with this project. This research is about discovering the sporty essence of E-tron subbrand and translate it into a flagship car. A vision of E-tron brand, that has own distinct character, keeping Audi brand, history identity but adding a new distinct element that will communicate E-tron in a stronger way.

The name comes from:

“Electron” = a stable subatomic particle with a charge of negative electricity, found in all atoms and acting as the primary carrier of electricity in solids.
“-tron” comes from the Greek, and means “device, tool, or instrument”. The first “-tron” word is supposed to have been “electron”.

RESEARCH

Audi E-tron strategy

Racing Heritage
Efficient Aesthetic
Innovations
RESEARCH

Audi E-tron market positioning
Market opportunity for Audi in the EV market

- Sporty
  - BMW i8
  - Tesla Roadster

- Premium
  - E-Tron Rebel

- Mainstream
  - Nissan Leaf

- Commuter
  - Toyota Prius
  - Audi A3 E-tron
RESEARCH

User - Generation Z

Generation Z is the generation that is born after year 2000. There is not an actual name for this generations so are used different names like: iGeneration, Gen Tech, Gen Wii, Net Gen, Digital Natives, Gen Next, Post Gen or Millennials.

The majority of this generation is well connected to the internet, mobile phone systems, social networks, is using instant messaging, text messaging. Gen Z is going for products that are reflecting reality, rather for the products that are showing an aspirational life.

“Zs will want brands to show their long-term value and make them feel safe. Despite the frightening times they’ve faced, only 6% of Zs are fearful about the future. Having grown up amid major innovation and social change, Zs are inquisitive and globally aware. They’re already offering suggestions, solving problems, and proving their savvy, demonstrating how prepared they are for stressful and uncertain times.” - Emily Anatole, a trends writer at The Intelligence Group.

“The youngsters tended to be bored with very modern car design, saying they cared more about simple, minimal and honest designs.”

Mamoru Aoki,
Nissan executive design director
- Interior Motives Magazine
INNOVATORS

INQUISITIVE & GLOBALLY AWARE

Rebels with a cause
INSPIRATION

In order to reach my objective, I started the research with art - as a form of understanding the World around us. The vision of modern Romanian sculptor Constantin Brâncusi inspired me to search for the essence of things, to follow and catch a flash of movement - the sporty spirit of Audi.

The search for the essence of things brought my research to minimalism: a stage where no one can remove anything further to improve the design. This was a big challenge since my design had to add beauty to minimalism in order to reach aesthetic efficiency. It led me to study aestheticism in the search for signs of the beautiful: harmony, symmetry and balance.

In addition, Audi racing heritage was also a great source of inspiration. 1939 and 1956 models are great examples of minimalist design that encouraged me to explore a more organic approach also.

Technology and material innovation was an important area where I was inspired by ferrofluid – a sensitive magnetic interactive material, electrochromic glass, swarm oled lightning etc.
RESEARCH

Technology

There are some contemporary technologies and materials that inspired my design with their properties. Among them 3D printing, swarm oled technology, aluminium foam sandwich.

3d printing
Is a process of making three-dimensional objects from a virtual digital model. From 2010 until now the 3d printing machine are becoming more and more popular. Using this technology is possible to build almost all shapes, organic or geometric.

“3D printing is achieved using additive processes, where an object is created by laying down successive layers of material. 3D printing is usually performed by a materials printer using digital technology. Since the start of the twenty-first century there has been a large growth in the sales of these machines, and their price dropped substantially.” - mashable.com

Aluminium foam sandwich
(AF) is a sandwich panel product which is made of two metallic dense face sheets and a metal foam core made of an aluminium alloy. It is an engineering structural material owing to its stiffness-to-mass ratio and energy absorption capacity.

A aluminium foam is a cellular structure consisting of a solid large volume fraction of gas-filled pores. The pores can be sealed (closed-cell foam), or they can form an interconnected network (open-cell foam). The defining characteristic of metal foams is a very high porosity: typically 75–95% of the volume consists of void spaces making these ultralight materials. The strength of foamed metal possesses a power law relationship to its density, a 20% dense material is more than twice as strong as a 10% dense material.
I also investigated some propulsion system options, in order to choose the most suitable one for my design.

**Lithium air batteries**
IBM started working on “lithium air” from 2009 and the concept is based on the electricity when the metal reacts with oxygen in atmosphere. It is a technology expected to be reasonably commercialised in five to ten years.

**Aluminium-air battery**
Phinergy company of Israel is working on a recyclable aluminium air battery that is capable of about 1.606 km autonomy. Al-air battery is using aluminium as fuel. This process creates an energy density that goes further than conventional batteries. This battery is targeted for a long range electric vehicle. The main addition compared with other batteries is the prevention of corrosion damage. The second difference is the use of aluminum as fuel, turning the aluminum into aluminum oxide. This battery has 50 plates, after 1000 miles the plates need to be changed.
Downs: changing the battery after 1000 miles, the price of the battery.
Pros: the aluminium oxide can be recycled back into aluminium (expensive process)

There are also Zinc-air battery, Sodium-air battery.
In all this cases the air component makes this batteries more lightweight

**Hydrogen Fuel cell engine**
Fuel cell converts hydrogen to electricity, and the result is water and heat. Pros: fuel-efficient, eco-friendly, green driving.
Downs: still a developing technology that is very expensive right now.
Battery 500

The Battery 500 technology is an open system using common air as a reactant which upon recharge releases oxygen back into the environment.

Stream of Air

- Carbon
- Cathode
- Anode
- Electrolyte 1
- Lithium-ion transport membrane
- Electrolyte 2
- Lithium metal
- Oxygen Molecule
- Oxygen molecules are absorbed through the carbon layer
- Oxygen and lithium ions most chemically generate electrical energy and form lithium peroxide
- Lithium ions dissolved in electrolyte 1 permeate the carbon layer
- The transport membrane prevents contamination of the different layers
- Lithium metal releases lithium in the electrolyte 2

Turbines

- Power: Similar to dynamic plug-in hybrid electric vehicles, power provides 800km of electric assistance range

Plug & Go

- Battery Pack: Lithium-ion battery pack can be charged either from the mains or via the turbines
- 145kW electric motor in each wheel provide torque-restricted all-wheel drive

Track Mode

- In track mode the turbines provide power directly to the motors for a 200mph top speed
WORKSHOP

I decided that I will research a new design language for Audi. I made this workshop about ecology, e-tron, electric cars and how are perceived by possible customers. The goal of this workshop was to find different views on the sporty image of Audi Brand.

The main questions were:

1. How do you perceive Audi as a brand?
2. What is ecology for you?
3. Visually how do you define ecology?
4. What kind of superhero is Audi?
5. Who could be a hero for Audi E-tron?
6. What defines a hero?
7. What means a sport car for you?
WORKSHOP CONCLUSIONS

Audi brand is seen as a masculine brand, very precise, german and iconic. The main character element is the grille so I had to take into consideration that it should really express Audi personality in my concept.

Audi E-tron was associated with superheros like STORM which inspired me to search a design language that reflects energy and power into a subtle way.

The ecology related answers inspired me to look for an honest design, one that uses just the right amount of materials, production processes and technology.

As a sport car, my concept should really be about amazing driving experience, emotions, bold attitude, power. To inspire selfconfidence, determination.
INITIAL IDEATION

Experimental exploration in the beginning of the project. Trying different sketches in the search for sporty essence of Audi. During the first month of the project I searched for material and technological efficiency and a new design language guided in this direction.
INITIAL IDEATION

STRUCTURAL CONTRAST
INITIAL IDEATION

ROOF = FLYING DRONE
INITIAL IDEATION

Key Sketch
FURTHER DEVELOPMENT

ORGANIC GREENHOUSE
FURTHER DEVELOPMENT

At this point of the project, during mid-review, I faced a new challenge: I realised that the type of efficiency I was searching in the first month of the project (aerodynamic, technological, material) for Audi was achieved by Volkswagen.

So, I had to return to my first key sketch and had to switch design direction and find a new type of efficiency, more related with design rather than with technology.

Followed questions like: how can be the vehicle exterior design efficient? I researched this topic in an objective way and also in a very subjective one, very emotional. The winning idea came a few weeks later.
NEW CONCEPT

Finding the Audi E-tron sporty essence and translate it into an aesthetic efficient design by using minimum amount of elements (volumes) for maximum of aesthetic.

I found inspiration in natural energy. Under pressure magma that finds the way to the surface in a powerfull and captivating way made me wonder: how can one control pure energy? How to express that energy into a seductive yet efficient design? How to inspire rebellious energy, power, freedom, and the same time full control?
DESIGN DEVELOPMENT

I found the right tension to express the rebellious attitude in the contrast between organic and geometric volumes. The question that followed was: how much organic versus geometric in order to reach beauty and balance, yet have tension? What level of complexity is just right for best expressing the aesthetic efficient design?
USER TESTING

I researched various possible interior layout. Here is a four seater one.
DESIGN DEVELOPMENT - FRONT QUARTER
DESIGN DEVELOPMENT - FRONT QUARTER
DESIGN DEVELOPMENT - FRONT QUARTER
DESIGN DEVELOPMENT - REAR DESIGN
DESIGN DEVELOPMENT - REAR DESIGN
DESIGN DEVELOPMENT - FINAL DIRECTION

In final direction I extracted the main elements from the design development. I searched to reach a level of simplicity that will not allow the extraction of any other design elements in order to improve the design.
PACKAGE
CLAY DEVELOPMENT
CLAY DEVELOPMENT
CLAY DEVELOPMENT
CAID DEVELOPMENT

3D Modelling on the scanned data
3D SCAN

CAID DEVELOPMENT

SURFACING IN ALIAS
MAGMA SURFACE DEVELOPMENT

ALIAS SKETCHOVER
MAGMA SURFACE DEVELOPMENT

GEOMETRIC REAR END

FRONT END MAGMA SURFACES
SKETCH OVER MAYA POLYGONAL MODEL
SPLIT-LINES, GRAPHICS STUDY ON THE SIDE
RIM DEVELOPMENT
FERRO FLUID IN CONTRAST WITH GEOMETRIC SURFACES

INSPIRATION
RIM DEVELOPMENT
ORGANIC VORTEX
INSPIRED VOLUMES

CONTINUING THE MAGMA
THEME ON THE WHEEL
FINAL EXTERIOR DESIGN
ORGANIC MAGMA INSPIRED VOLUMES IN CONTRAST WITH GEOMETRIC ONES
RESULT

Audi Rebel - a next gen E-tron concept car with an aesthetic efficient sporty design language. A desirable vehicle that appeals to Generation Z - the rebels with a cause, according to Forbes Magazine.

The exterior design breaks the stereotype of sportive vehicle design with an aesthetic efficient one, balanced and clean, with an artistic sculptural look.

It expresses a high level of tension through the beautiful contrast created by the tangled organic and geometric volumes. It has a sporty attitude and inspires controlled energy with its dynamic greenhouse that continues under the geometric body shell, just to be surprisingly revealed in front and in rear end in a mysterious and powerful way.

THIS IS REBEL. AUDI REBEL.
REAR DESIGN

The rear magma is contained by the geometric shell creating a unique feel.
I chose a minimalist style because it reflects best the desired contrast. The result is a concept car with strong attitude and artistic sculptural look.
Result
AERIAL VIEW
SIDE DESIGN
DESIGN DETAILS
DESIGN DETAILS
CROSS SECTION

- Luggage area
- Air Battery
- Electric engine
Electric engine

3d printed aluminium

glass with changeable transparency

Swarm headlights
RESULT - DRIVETRAIN

first electric engine
second electric engine

air intake for cooling the engine
URBAN SCENARIO
CONCLUSION

This thesis project was the first one when I followed all the stages of a transportation design process, from the classical ideation to the digital one, clay modeling, CAD, refinement of CAD and most importantly - the physical model.

In every stage I learned new stuff that helped me to better understand the design process and the role of every step. The most important things I have learned was how important the design decision is and how much one can influence the entire process. I learned that I should always have in mind the goal of my design and every piece should follow it so to obtain the desired result. The most difficult part of the project was to change direction after a month and follow a less artistic one, a more objective and pragmatic concept. Also, for the sake of the concept, was really hard to give up to many great and inspiring ideas just because they do not fit the concept.

All in all, I believe I achieved the result I was going for: a desirable design language with an aesthetic efficient theme. I reached just the right level of minimalism and beauty I wished to express, the volume tension and overall energy.
TIME PLAN

JAN
1st 21st 25th

RESEARCH
Experiment ideation
Project kick-off
Sketch

FEB
1st 15th 28th

DEVELOPMENT
Experiment
Sketch / Workshop

MARCH
1st 15th 31th

Clay modelling
User test
3D Modelling
11th Half-way presentation

User test
3D Modelling
11th Half-way presentation
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07_ APPENDICES - WORKSHOPANSWERS

1. How do you perceive Audi as a brand?
German, solid, tough, masculin, well-made, iconic.
Has a very distinct profile on the road, is easy to recognise.
Precision - sharpness, industrial, tension. Very well designed, serious.
Masculin - interior isn’t very warm but is very well made. Has very stiff, straight lines. The key element is the grille.

2. What is ecology for you?
Reuse, recycle. Saving energy, using right amount of energy.
Use right materials and right amount cleverly or smartly.
Forest - mountain, water, tracking.
Environmental friendly - local material and production, renewable materials, little use of energy.

3. Visually, how do you define ecology?
Honest design - not covering construction with extra materials. Use the right materials and the right process and technique in the manufacturing.
A seed which has just germinated. Start of a lifecycle.
Plants. Egg. Life, generative, nature.

4. What kind of superhero is Audi?
SUPERMAN - classic (authentic), honest.
LEX LUTHOR - business, flawless, bit asshole.
SUPERMAN - sleek hair, strong, flying - like Audi does on the road.
WOLVERINE - his metal blade things are exactly the same as the Audi shoulder line.
5. Who could be a hero for Audi E-tron?

GREEN GOBLIN. SPIDERMAN. White collar, clever gadget.
STORM - HALLE BERY. Has different headlights, a storm has cool eyes. Her power is hidden, not muscles.
SONIC, video character - wild, blue, digital, always running, fighting bad people.
RAIDEN (Mortal Combat) - light, nible, agressive

6. What defines the hero?

People that keep on pursuing their belief / conviction / goal.
Determination to do good.
Trendsetter. People to look up to.
Street Gym. People who want to achieve the speed, competitive.

7. What means a sport car for you?

Minimal - down to the bare minimun, fun to drive, lightweight but not necessarily that powerfull.
The car that has the potential for an extraordinary driving experience.
Emotional, speed, luxurrious experience.
Probably exciting but I am not interested in it so much. Meaningless or useless. Exciting.
THANK YOU!