

My Garage of Elegance

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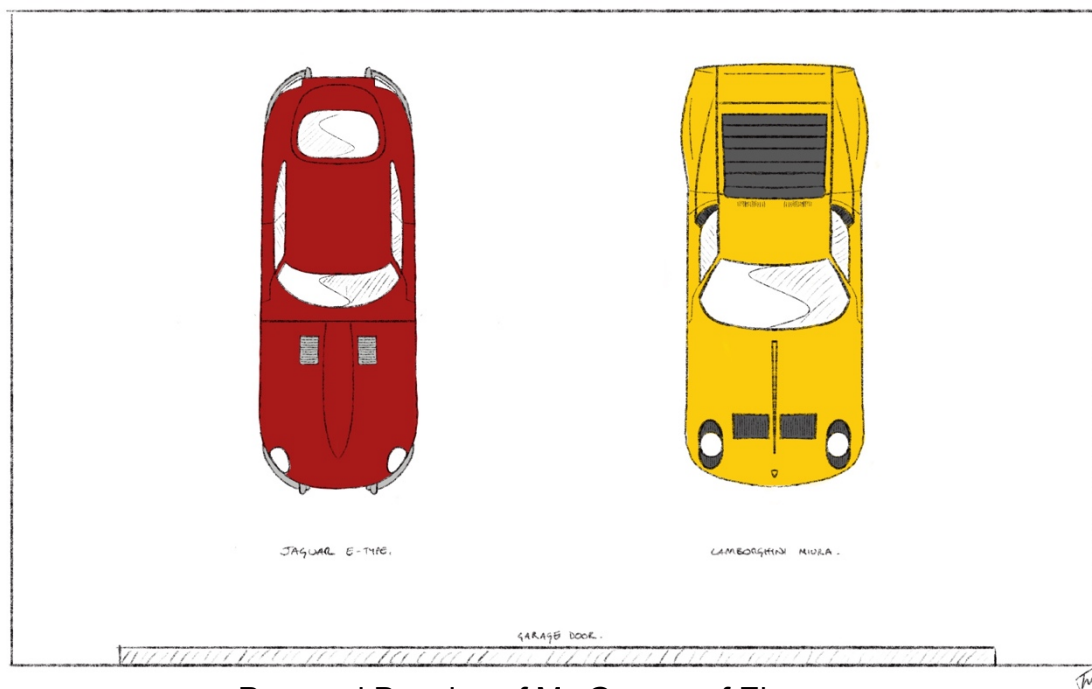
Automotive and Transport Design

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My Garage of Elegance

As a designer it's important to always be surrounded by inspiration. Below is a plan view sketch of my dream car garage containing two unique cars. The purpose of the garage is to enter a space to inspire my designs, whilst relishing the environment through my senses...the cars scent, sound, vibration of the engine and pure aesthetic beauty. The garage contains my two favourite cars based on their beauty, the allurements of the senses when sitting within the car, but also the story behind the design process holding their sentimental value.



Personal Drawing of My Garage of Elegance

The cars situated beside each other are the 1961 Jaguar E-Type (Noakes, 2007, p. 90) and the 1966 Lamborghini Miura (Noakes, 2007, p. 124). They are parked within a rectangular garage painted white, white floor, walls and ceiling. Embedded in the ceiling are white LED bar lights focusing down onto the cars, highlighting the

contours of the cars' body shape. A reason the cars are parked within the completely white room, is to exaggerate the presence and character of the cars by situating them in a sterile, open space, attracting all focus onto the cars with no surrounding distractions. It is important that the focus on the cars is not disrupted in order to analyse the detail effusively.



<http://www.zercustoms.com/news/Jaguar-E-Type-Carmen-Red-Series.html>

As a personal opinion, the 1961 Jaguar E-Type is one of the most aesthetically appealing cars ever created, broadly considered too by motoring enthusiasts as the most beautiful car of all time (Roach, 2015, p, 40). The E-Type is recognised for its long bonnet and curvaceous features. Live Science (2010) stated that Evolutionary psychologists suggest we usually prefer curves — not only on women and in nature, but also in fashion and design. The purpose of the curvaceous design was to not only attract but to also provide aerodynamic function, informed by the cars' designer Malcolm Sayers. Being a meticulous aerodynamicist, to design the shape of the car Sayers' used a wind tunnel for one of the first times in sports car history (Roach,

2015, p, 40). Not only is the cars appearance game changing, but the cars performance was too. Complemented by its aerodynamic design, the Jaguar was able to reach 150mph. Not only was the design influenced by Jaguars' Le Mans winning D-Type, its structure was similar too. With a monocoque central tub and tubular front section carrying the engine and front wheels, it provided excellent handling (Noakes, 2007, p. 90). But disregarding the cars performance and looks, my fixation for this car first came when I sat in a Carmen Red Jaguar E-Type (see above) at the age of 9. The sound and vibration of the engine through the seats attached to the central steel monocoque (Roach, 2015, p, 40) cultivated my love of cars. My admiration for this car is not just a result of its beauty, but also a result of the personal experience being sat in a car that was so animated. This is why the 1961 Jaguar E-Type is one of the two favourite cars.



<https://www.tomhartleyjnr.com/car/previously-sold/1972/lamborghini/miura-sv-rhd/lamborghini-miura-sv-rhd/>

Within this Garage of Elegance, sat beside the Jaguar E-Type, is a yellow 1966 Lamborghini Miura (see above) designed by Bertone's Marcello Gandini (Beazley, 2015, p. 10). The Lamborghini Miura acquires its name after the famous Spanish breeder of fighting bulls, Don Antonio Miura (Noakes, 2007, p. 124). Although the Miura is a highly attractive car, it is the story behind the design process that gives its sentimental value. The design of the Miura first began when Ferruccio Lamborghini decided that producing a high-performance mid-engine road car would be a useful marketing exercise since the company was just starting up (Roach, 2015, p, 61). Ferruccio handed the task to design the car to the Italian design house Bertone, who in turn gave the task to a young designer of theirs, Marcello Gandini. At the age of just 25, being an inexperienced designer with little knowledge of design constraints, meant that he could let his imagination free (Roach, 2015, p, 62). The outcome is this stunning design. Through embracing the freedom and joy of creating something without any constraints, resulted in a bold yet elegant piece of art. It is this enjoyment and freedom of creativity that Gandini experienced that spurs my love for design. That is why the Miura is so sentimental to me.

The first spatial aspect of the garage are the walls, ceiling and floor, all painted white. The purpose of presenting the two cars within an entirely white room takes inspiration from Art Galleries presenting art upon white walls – the 'White Cube'. The 'White Cube' stems back to the 1930's in the Museum of Modern Art, New York (Tate, 2011). The valorisation of hanging paintings upon white paint was also supported by the architectural discussions of the time, in which hygiene considerations played a role, since dirt would easily show (Tate, 2011). This clear identification of dirt upon white paint, is a reason why I have decided to present the

cars in a pristine white garage, in order to keep them in immaculate condition. Furthermore, the other intention of the entirely white garage regards focusing attention onto the cars. In the 1920's the colour white received connotations of infinite space (Tate, 2011). Therefore, the notion of these cars as timeless pieces of art parked within a room painted completely white, would encourage the experience of being in a large open space, despite the room being smaller than it feels. Resultant of this feeling of being within a large unadorned surrounding, all attention would concentrate upon any colourful, valiant figures – the Jaguar and the Lamborghini. Since both the cars are painted in vibrant colours, yellow and red, the contrast against the surrounding white walls will be high. Kliever (2020) says “a high colour contrast helps establish a hierarchy which attracts focus as it is emphasized as the focal point”. The hierarchy in this case are the cars within the garage. Baker (2018) states the definition of Colour Contrast is “the difference in luminance between two adjacent or overlaid colours (foreground/background)”. Therefore, to assist the colour contrast, the white LED bars within the ceiling increase the level of colour contrast by increasing the difference in luminance. The increase in colour contrast entices the focus onto the cars by aiding in eliminating surrounding distractions since the cars appear so bold.

As the purpose of the space is to inspire my designs, it is essential to view every detail of the cars. The unadorned white surroundings present no interfering shapes that would disrupt the lines of the cars. This is essential as I can easily identify key lines and features of the cars which I could implement into my own designs. To highlight and exaggerate the curvatures of the cars body, the use of LED bar lights projects strips of light onto the body work of the car, tracing over its curvatures. This

phenomenon is inspired by the work of Anish Kapoor called *Ishi's Light* (Tate, 2008). *Ishi's Light* is a tall, self-standing sculpture. Its ovoid form is cut horizontally therefore open at the top and base and has a wide opening in the structure, allowing the spectator to stand inside (Tate, 2008). The interior of the sculpture is painted a dark red with a gloss presenting a highly finished surface. Light arriving onto the work creates a strip of light which engulfs the inner shape of the sculpture. Kapoor's use of a reflective, encompassing interior surface evokes the wider use of mirrors which became a major characteristic of his work from the mid 1990's (Tate, 2008). In work such as *Her Blood* in 1998, distortions and inversions of light are created upon reflective surfaces (Tate, 2008). Similarly, strips of light reflecting off the glossy paint of the polished cars will identify the key shapes and reliefs of the body work which will aid inspire personal design work.



<https://www.tate.org.uk/art/artworks/>

kapoor-ishis-light-t12004

In conclusion, I believe I have successfully achieved the purpose of the space. The intention of the garage was to create a space to inspire my designs and focus all of my attention upon the cars. I have achieved such by parking the cars within an entirely white room, taking inspiration from the use of 'White Cubes' in art galleries. I discussed how this focused attention onto the cars since empty, plain surroundings present no distractions but also due to the phenomenon of being in a large, unadorned open space despite being smaller than it feels, concentrating any attention upon bold figures such as the cars. In addition, the use of white walls creates a high colour contrast against the cars; establishing a hierarchy within the room, hence attracting focus onto the cars. Finally, inspired by the work of Anish Kapoor such as *Ishi's Light* and *Her Blood*, the use of LED bar lights in the ceiling identifies the shapes of the bodywork. Here, I have created a space I can enter which allows me to devote my attention and analyse the details of my two favourite cars.

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