

Ways of Perceiving Writing Task

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Introduction:

Although the automotive design industry is driven by a functional purpose, that of providing various ways of transport to the mass population, it has provided some of the most passionate artistic projects in recent time. In order to narrow down the pool of cars deemed adequate for display, I chose to focus on a trend in the car industry called “Modern Classic”, which started during the mid-1990s (DeMuro, 2019). Most car companies do not implement the passion, dedication, and at times nostalgia that is behind the success of the works that will be discussed throughout this essay because it is costly, time consuming, and generally deemed unnecessary. Those reasons make the examples displayed all the more special. The purpose of having them be displayed in an art-gallery-style is to shed light on the artistic, emotional and intrinsic value of these works and argue the similarity between those cars and a conventional piece of art.

Context:

The predominant theme which will tie the works discussed throughout this essay is the one of “Modern Classic” however, this will not be the only focus of the exhibition. Themes such as nostalgia will also be touched upon, and involve queues deemed retro and old-fashioned being implemented into the modern world with the purpose of paying homage to the legacy of certain works and people from distant times. Car manufacturers do not have to take into consideration all the factors and details discussed today, and the vast majority don’t. That is because, to the regular customer, heritage and classic traits are not a major factor when purchasing a car, and more often than not, are completely overlooked. Thus, for most target audiences, the lack of these elements in a new car will go unnoticed. Car companies do notice this and are aware that not implementing them will save vast amounts of time and resources throughout the processes of bringing a new car to the market. Some brands however, are not able to overlook these factors, as they make up their very identity, their history being the deciding factor for both their current success, and the path they will follow in the future. These are the types of brands and cars discussed throughout this paper.

The “Modern Classic” movement emphasized the aforementioned deep connection of the past to the present when it comes to car design. While early examples of this movement were more mass produced (like the VW Beetle and Chrysler PT Cruiser) than the works displayed throughout this exhibition (DeMuro, 2019), it is the models that appeared in the last decade of the movement that made the most impact. The modern Ford Mustang, Chevrolet Camaro, Dodge Challenger, Dodge Charger, Mini Cooper and Fiat 500 are some of the most successful cars on the market, and they were all born at the peak of the “Modern Classic” movement (Nate Martinez, 2009), revitalizing retro designs and ideas. Currently, this theme is considered to have long passed, with the Dodge family of “Modern Classics” and the Fiat 500 being the only true survivors (DeMuro, 2019). This exhibition will focus on some of the very best examples of the movement. In order to quantify the selection process in a more objective manner, a few requirements were set in place. The biggest factor was appearance and design ingenuity, as this is what most viewers will focus on. Another factor taken into consideration involves a combination of brand reputation and importance of the work displayed. Lastly, the cars have to be attainable. They must come from smaller production runs, and thus, more expensive, but still within reach for those who are determined to save up towards owning one, as the possibility of having one is more likely to create a deeper connection with the viewer. The five works chosen come from Aston-Martin, Lamborghini, Chevrolet, Dodge and BMW, all respectable and popular brands.

The exhibition is designed to function like a story and take the viewer on a journey involving the works presented, with key elements interconnecting all of them. The Chevrolet C2 was chosen as it is a true classic and does not belong to the “Modern Classic” movement. This may seem counter-intuitive at first but it is meant to provide an example of a classic which the viewers can keep in mind when examining the other 3 cars on display, as it shares characteristics, design queues and ideologies with all three, even though it is more than 40 years older than the second oldest car on display. The second car on display is also the newest work in the exhibition, the Dodge SRT Viper. It was chosen to be placed after the corvette because they share the most similarities, despite the age gap. They have the same layout, same body style, same side exhaust type and the same philosophy behind both how they should look and how they should drive. They were also designed to resemble wild animals (the Dodge Viper representing a pit viper, and the Corvette C2 representing a stingray). The next car to be exposed is a Lamborghini

Murcielago and it was chosen for the fact that it is regarded as one of the “all-time supercar greats”, and as one of the last “pure” supercars (BBC, 2010). It was also designed to resemble a bat, even its name translating as “bat” in Italian, and was driven by Christian Bale’s character in the second movie of The Batman trilogy, The Dark Knight. It also shares the same engine used in the Lamborghini Miura, considered one of the most beautiful and influential automobiles ever made. There is an over 30-year gap between the first Miura and the first Murcielago, and Lamborghini decided to carry this legacy until 2012, 46 years after the first Miura launched, when the engine finally died with the last Murcielago (BBC, 2010). It was regarded as arguably the best sounding engine ever made. The final car exposed in the gallery is a 2009 Aston Martin DBS. It was made by Aston Martin’s “Heritage Division” and revived the DBS badge for the first time in 40 years (2019). It had a classic two-door coupe body with a classic manual gearbox and analog watches and dials inside. Both the SRT Viper and the Aston Martin were hand built, a method that has long been left behind in the industry, as it is considered more costly and time consuming. This particular model is very popular amongst car enthusiasts for its old-school driving experience, attention to detail and elegant styling throughout.

Exhibits:

BMW R nine-T Racer display idea (main hall):

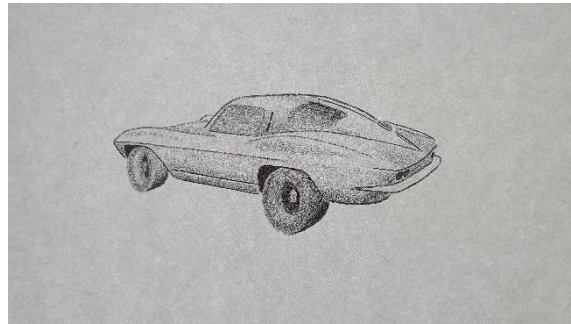


Figure 1- BMW R nine-T black (2017- 2018 BMW R nine-T Black, (2017))

The first automobile on display viewers will see as they step through the entrance will be the BMW R nine-T, which will be exposed in the main hall, facing the entrance. This bike was BMW’s way of celebrating the company’s 90-year anniversary, hence its name. It was designed after old racing bikes from the 60’s and 70’s and infused with modern technology. This bike

along with two others from Triumph and Yamaha helped start the “Modern Classic” movement in the motorcycle world and they are referred to as “Café Racers” by enthusiasts due to the retro and hand-built look. The white marble floor and the mirror-stand will help reflect the flowing silhouette of the bike creating a nice visual effect.

1960’s Corvette Stingray display idea (room 1, left):



The 1960’s Corvette Stingray was designed by Larry Shinoda, the same person behind the Mustang Boss and the Mako Shark concept (McAleer, 2019). It possessed some of the most interesting and elegant esthetics at the time, which makes it sought after in the car collecting world (Bembli, 2019). The car will be displayed in an aquarium simulating the sea bed, along with corals, vegetation, rocks and sand. Dim lights will be placed above the dome-like aquarium. The darkness in this room along with the lights will help emphasize the reflections and curve’s of the car, which, along with its silver paint, will effectively resemble a real stingray.

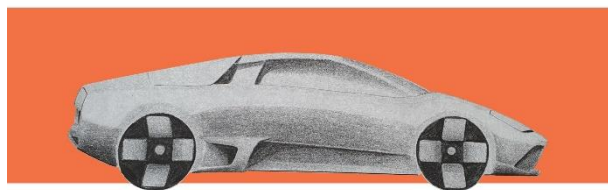
2014-2016 Dodge SRT Viper display idea (room 2, left):



Figure 2 - SRT Viper Snakeskin Edition (2016)

Room no.2 will be filled with greenery such as small trees, logs, ferns, bushes, etc. In the center of this room will be displayed a dark green 2015 SRT Viper. A gloss black path around the room will be made for viewers to follow, along which plaques with information about the car will be displayed. The reason behind the dark metallic green color and the choice of display is due to it resembling a real pit viper. It has a flowing body, with many curves, and 2/6 deep hood vents (resembling the snake's nostrils). The front airducts resemble a viper's fangs, while the headlights look like angry eyes.

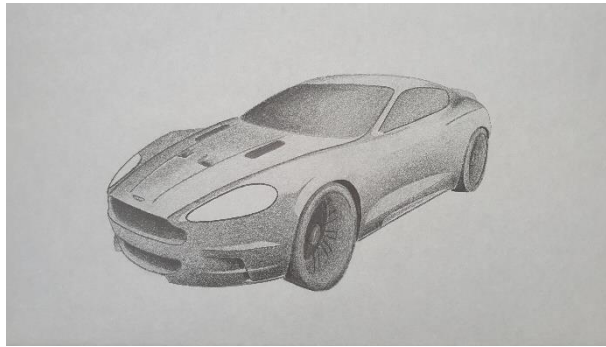
2009 Lamborghini Murcielago display idea (room 2, right):



The room chosen for this object will retain the white walls and floor of the main hall. The car will be displayed in the middle of an inner orange circular wall, opened towards the entrance. The car will be facing the entrance of the room, as its intimidating and dynamic front-end will welcome the public inside. The bright color of the inner wall will create a great contrast with the

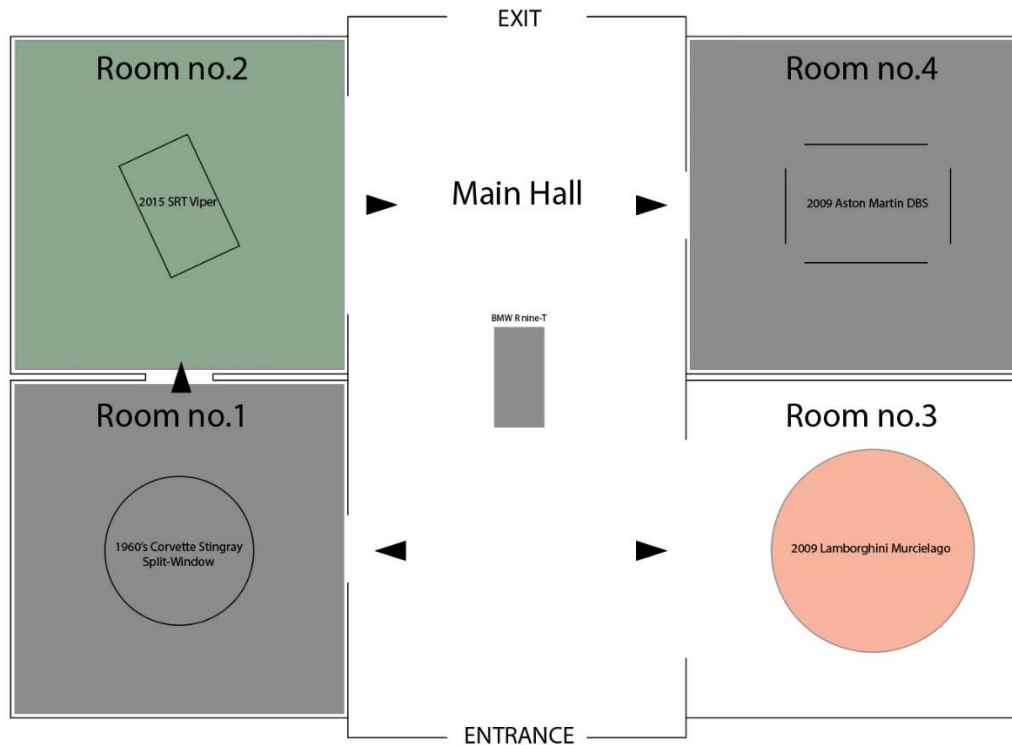
dark grey color of the car, bringing out the key lines of the design. Key pieces of information and photos will be placed along the white walls of the room

Aston Martin DBS 2009 display idea (room 4, right):



The 2000's DB9, DBS and Vantage Aston Martin Cars were designed by Henrik Fisker, a very successful designer behind the modern Tesla Styling and the Fisker Karma. This car will be displayed in a dark room. 4 rectangular sheets of glass will be placed in front, behind and to either side of the car, 2 meters away from the body. 8 lights will be placed in the room, 1 at the top and bottom of each piece of glass. The lights at the top of the glass will be pointing down on the body of the car while the ones at the bottom will be pointed straight towards it. A mirror will be placed above the car. This arrangement will allow the viewer to look through the sheets of glass and see both the car and its reflection in the sheet of glass on the opposite side. The downward orientation of the top lights will also allow for the top of the car to be reflected in the mirror above, enabling the viewer to admire it from more than just one angle at the same time. This means whenever the viewer will move, the work displayed will change, depending on where they are sitting. This emulates what Marcel Duchamp claimed in The Creative Act regarding how “a work of art is unfinished until completed by the spectator” (Duchamp, 1957).

Map of the show with the works selected in situ:



Sheets of glass through which dim light travels will be placed around rooms 1 and 4. These glass sheets will display key information about the car. The dim light traveling through the sheet of glass will light up the information displayed on it such as engraved letters and pictures.

Room 1 and 2 are connected.

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