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Ways of Perceiving - Car Launch



Fig .1: 2020 Ferrari Roma

My space is a car launch/debut where the Ferrari Roma is first shown to potential customers and the press. Photos are released from this event to the public. This is always a big thing for me when a new car comes out and is shown for the first time, as I get to see the design of the car and how it is in keeping with the brand identity, how it incorporates aerodynamics, features new technology and the materials it uses. The way new cars look has a big impact on my course and passion as I can base my sketches and designs from them or to use a new car as a benchmark for how design trends will continue and evolve over the coming decade as that is often how long a trend will continue and evolve.

My room is designed to be big enough to comfortably house my four exhibits: Two Ferrari Roma's, a Ferrari Roma engine, and a demonstration of innovative new parts on the Roma. The room can also capacitate a large number of press photographers, journalists, potential buyers and Ferrari customers with ease for them to move about as they wish and get good photos. I wanted the overall theme of the event to be minimalist so as to bring the most attention possible to the exhibiting cars and demonstrations. I decided that I also wanted to bring in a luxurious hint and I thought that draped robes are better fitting to the brand and more minimalist approach than for example: a glitzy chandelier or other reflective, shiny surfaces.

The room is dark as darkness is not the focal point and draws attention to the exhibited Ferrari's, which in this instance is the brand-new car. Only the car is lit strongly, and the rest of the space is dimly lit with soft spotlights to keep an air of luxury and welcoming. I have weighed up different sorts of lighting that best shows off the lines, curves and design details of the car and have concluded that a low hung panel directly above each car shows the curves best, the panel has a translucent cover so as to filter out the harsh individual beams of light from each bulb. Filtering out the individual beams prevents harsh reflections that distort how viewers and cameras see the car; this is in the effort to create diffuse light. Diffuse light "produces very uniform, soft lighting, which illuminates the entire space and makes objects visible, but produces reduced shadows or reflections" (Ganslandt, Hofmann, 1992) and is perfect for use here. I am using halogen bulbs for this panel as they "resemble natural light and make all colours look more vivid." (Houselogic, [n.d.]) I think this is another aspect of lighting that really emphasises the colours of the car and further brings out its contours and lustrous curvatures. For the Ferrari Roma, its body is potentially its biggest feature as the design is clean, flowing and curved body lines, making it drop dead gorgeous and exactly what I want to show off most. In the side rooms, the dark overall theme continues, however the spotlights are stronger here with focus on the details of the engine and aerodynamic demonstration/exhibition. The lighting here is stronger than in the main room to bring emphasis to the attention that has gone into making the car what it is, the way it performs, and the quality materials that have been used. All this translates to a good image of the car, with peace of mind that it will perform well, will be reliable, and is a good-looking car from all angles; all important aspects to potential buyers and the press for a good image of the car.

In my space, I have chosen to use modern, minimal yet upper class materials and decorations, this translates to a brand new feeling to the exhibits and a fresh feeling to the brand itself, with the knowledge that they are active and producing new cars, technology and keeping up with the competition. The materials used themselves will impact

how Ferrari as a brand is seen by the press and in photos, if the materials are of good quality, they will translate to good build quality and a solid brand. I have chosen to hang curtains/robes from the high ceiling to give a plush feeling to the room so as not to be a cold and solid room, thus making it more opulent. I believe the waves and contours of the hanging robes are very graceful and give the room an extra sense of depth which "provide a reliable surface for even light distribution" (Showtex, 2018) which would otherwise bounce off of the cars making unwanted reflections distorting how viewers and cameras view the cars. I got this idea having looked at other posh events but thought about how they were used in theatre too, often, "they add depth to a stage and can turn a plain background into a lively scene when needed." (Showtex, 2018) The colour of the fabric also brings in the colour linking most to the brand for good brand identity, which in this case is vibrant red. Ferrari has arguably the biggest colour-to-brand links of any car manufacturer with the famous paint colour 'Rosso Corsa'. The colours of the robes contrast with the colour of the presented cars to tie in the colours best. I considered different colours to show the cars off in and the best ones for this instance were a dark metallic red for one and a bright metallic silver for the other. The Metallic paint helps show the lines of the car best and compliments the choice of lighting used. The car colours also tie in with the monochromic colours and collaborate well with the red robes and neither clash with each other.

With almost all car launches, the cars are static objects placed in a room, for people to walk around and view the car as it is; however, I have decided that I should look differently and look upon the car as its own art installation and have made it so a mezzanine floor is accessible around the perimeter of the room to allow attendees to view the car from new angles not usually accessible when seeing a car for the first time, and in fact, seldom ever. This would give even more photo opportunities, more ways to view the curves and lines of the car and its overall design, therefore revealing a potentially hidden and inaccessible angle of the car. My mezzanine has glass panelling all the way around which enables viewers to look upon the car freely as they wish without being hindered by railings or pillars. I researched mezzanines and found an example used in a church; it uses glass front panels which allows for "an uninterrupted view of the nave while the natural light provided by the magnificent stained glass windows is unimpeded." (ion, [n.d.]) This has been a big inspiration for my own in my space. The mezzanine would be very softly lit by spotlights, which, in turn, would be directed from the ceiling outside the mezzanine, towards its back wall to eliminate as many reflections as possible to keep the panel over the top of the car the only light source lighting the car, once again stopping all harsh light spots hitting the car.

With the design and overall atmosphere created with my room, I feel that I have shown my understanding of how to create different atmospheres. Whilst thinking about different sort of spaces, decoration, materials, lighting, etc; I understood how different combinations and configurations of each create different moods and atmospheres, but also simultaneously how they affect what I'm showing off in my space. I feel that my room provokes a feeling of anticipation and a sense of luxury. I took a lot of inspiration from modern American interior design and interpreted it into my own fashion. I believe a lot of modern big houses in Beverly hills are built to be blocky, simplistic, monochromic and softly lit, and whilst my room isn't all monochromic and blocky, I have designed it to be perfect for soft lighting and few colours like some American modern mansions. My favourite artist, Gerry Judah is a renowned sculptor and artist. He has a very distinct style that is found throughout all of his sculptures, being that they are all single colour and often either very simplistic or very intricate. I have focused upon his bigger and simpler sculptures, for example 'THE SCROLL' as it shows off its shape so well due to the material that doesn't reflect harsh light and its simplicity in its overall shape. Gerry said in an interview that "this simplicity is THE SCROLL's great strength. Your eye is taken from base to peak in one smooth journey round each soft curve. It demands your attention without ever feeling obtrusive." (Hawksley.R, 2019) This is exactly the effect I wanted to show exhibiting the Ferrari Roma and why I think Gerry was the perfect artist to look at.

Writing this, I have learned to look into how people's surroundings have a profound effect upon the overall atmosphere of a room, the moods of the people inside it and what to expect from an event such as my debut event. I have thought about how I can use highlighted colours in and around my space to signify brand identity, whilst also subliminally impacting their mood and feelings. I have also learned about diffuse light and how to achieve it, and materials and items that reflect light in ways that I want it to and how to stop light hitting and reflecting in ways and places that I don't want it to.

Bibliography

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