

Student Name: William Pickance

P Number: 1900530

Programme of Study: Automotive and Transport Design

Module: ADAD4019

Word Count: 1436

Tutor Name: Julia

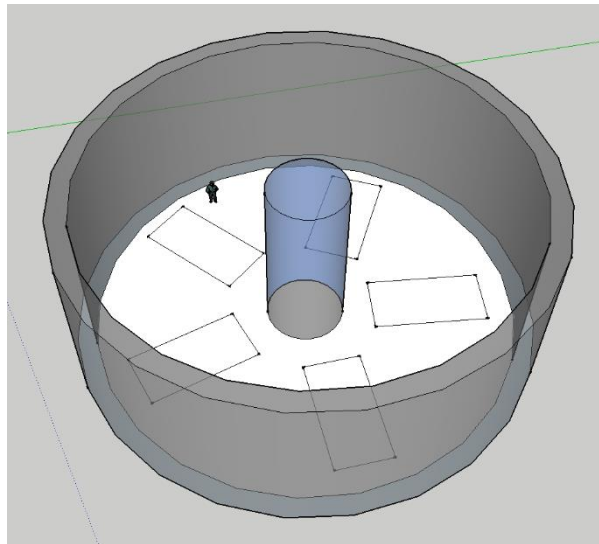
Five most innovative Formula 1 cars

Formula 1 is the epitome of adrenaline. High speed and risk make for one of the most exciting sports of this time. F1 drivers are said to be another breed, *'I am not designed to come second or third, I am designed to win'* (Senna). The pure passion that drivers have and the risk they expose themselves to is what draws me to this incredible sport. Innovation is one of the key elements in the sport 'Advanced technologies developed in Formula 1 have long benefited the wider world – no matter how restrictive the rules are' (Symonds, 2020). Therefore, I will be assessing the spatial aspects of my specific exhibition.

My exhibition will hold the five of the most innovative Formula 1 cars ever, they will be placed in a cylindrical glass room with a central glass elevator. The five cars will be spread around the room on a shiny white tile floor. It will have very white lighting to enable the cars to be well lit. The five cars will be, 'The Six Wheeled - Tyrrell P34, Ground effect - Lotus 78, Active suspension – Williams FW14B, Double diffuser – Brawn BGP 001 and the F-Ducts

– McLaren MP4-25.’ (Stuart, 2020). All of these cars pushed the boundaries of the sport and most were eventually banned due to the fact that they were loopholes found within the rules.

In the picture below is a diagram of my exhibition layout, the five boxes are where the cars will be placed. It is a double floor height and there is a person to show the scale.



Layout of my exhibition created in SketchUp.

Looking at my exhibition from a Spatial Perspective point of view it shows that ‘we perceive the object from a perspective’ (Green and Schellenberg, 2017). This is very important to my exhibition as it means the shape of my room allows certain perspectives of the cars. The circle allows you to be focused looking at a certain car on one side while you have a perspective of a car on the other side across the exhibition showing the importance of the car you are looking at. As the people enter the exhibition the lift will first go above the level of the cars giving them a perspective from above. This changes the ‘appearance properties’ (Green and Schellenberg, 2017) which therefore ‘appeals to the fact that as a perceiver shifts perspective on an object, the object’s distance and slant will change relative to the perceiver’ (Green and Schellenberg, 2017) this can create a sense of depth and shows people a perspective they would not otherwise have seen. The glass walls can show the

surrounding area from a height at the top of a building, this creates a feeling of power as the cars are raised high up above the surrounding world. This helps the viewers to understand how special the vehicles they are looking at are and the incredible feats of engineering that have been created. The cars will be evenly spread therefore ensuring that they seem equal and that they are all special. The distance also allows full movement around the cars enabling viewers to get a deep view at the incredible parts on these famous works of art.

In my exhibition there will be a distinct smell, this smell will represent the hot engines and burning fuel and rubber to help the audience to visualise the cars in a race. Using smell can 'have the ability to evoke both positive and negative psychological states of mind' (Bergland, 2015). I can use this spatial aspect to enhance the immersive experience which can be very important to ensure the audience feel involved. In order to create the smell, the cars will each be started before the exhibition, the exhaust fumes will be filtered out, but the hot engine smell will still remain. The Museum of Art and Design had an exhibition called 'The art of Scent (1889-2012)', it was conducted in 'a nearly empty gallery by an invisible art form' (Stamp, 2013). This very successful exhibition shows me that by using this very powerful form of art in which multiple senses are stimulated, that I may even be able to have a dark gallery with just smell and allowing touch. However, I feel that the exhibits need to be seen as they would prior to just being exhibits. The smell will create the perception of the cars being used in contrast to the fact that they are still. The impact of something that is designed to travel extremely fast but in that moment is completely still in silent can be very powerful. 'In an age of constant movement, nothing is more urgent than sitting still.' (Iyer, 2014, p.66) This quote backs up the idea that occasionally being still can create deep feelings as it is very rare to come across stillness. Hopefully using this concept in my exhibition will cause the audience to experience this perspective. Although most exhibitions

are static, I feel having exhibits that essentially breathe speed will be impressive to see it at rest.

In my exhibition the lighting will be very similar to that of the modern car factories. There will be white LED strips above the cars to help the colours used in the liveries on the cars really pop. The glass walls will allow natural light in which is very important as it gives a realistic colour to it. The white lighting will reflect off the white floor which will be highly polished large tiles, helping the colour of the cars stick out in contrast. The reason I have chosen LED lights is because it 'mimics the appearance of sunlight' (Samardzija, 2017). It also helps because it is 'unfiltered, making it brighter.' (Samardzija, 2017). By having bright light, it enables the audience to have complete perfect light with minimal shadows. The strips will create very symmetrical reflections which will line up with the room. I want to have minimal shadow so that most of the car can be seen, that way the audience will not miss any detail of the car and can see every small detail that enables them to be such incredible cars. I feel that the lighting in my exhibition is one of the more important aspects as it enables the audience to see the cars, although other aspects improve the overall experience. The cars will not be cleaned since they were used in real races, this means they will have old rubber and dirt over the bodywork as well as damage inflicted during the races. This will make viewers more aware of the history surrounding the cars and the incredible things that took place in them.

Throughout putting my exhibition together, I have shown how non-art related objects can be shown as a piece of art. Before I started designing the exhibition, I looked for inspiration from works such as the exploded F1 car shown at Mercedes-Benz World by Paul Veroude, Schumacher stripped bare (Daily Mail, 2011). This gave me some ideas on how cars could be

shown, and I then went on to develop the circular shape. The reason behind the circle was because all formula one tracks are circuits, therefore they are all continuous. The idea of my exhibition is that it would be placed in a penthouse/skyscraper type setting, however the exhibition is open to the public but could become a private collection later on. In my exhibition viewers can walk around looking at the cars and will not find the end of an exhibition. I feel as though I have produced a successful exhibition that shows the vehicles in a powerful perspective, for me this exhibition is very important as I am studying Automotive Design and these machines are the perfect example of successful design as they have fully achieved the intentions set out by the designers and engineers; To win in Formula 1.

During this project I have learnt how placing objects in certain places can change the way they are viewed; I have also learnt that aspects such as lighting smells and angles can completely change the way objects are perceived. I feel this has really helped me in my chosen subject because I can use the knowledge I have gained, when designing cars or other transport methods such as lighting on the vehicle and the angle at which it is drawn to change the appeal. This could also be used in areas such as boat interiors when the placement of things and lighting can completely change the mood and experience people have in that space, therefore making it fit the client's specifications.

Reference List

Bergland, C. (2015) *How Does Scent Drive Human Behavior?* Psychology Today. Available at: <https://www.psychologytoday.com/us/blog/the-athletes-way/201506/how-does-scent-drive-human-behavior>

(Accessed 7 May 2020).

Daily Mail (2011) *Schumacher Stripped Bare* Available at:
<https://www.dailymail.co.uk/sciencetech/article-1364230/Michael-Schumachers-F1-car-stripped-apart-hung-art-gallery.html>

(Accessed 9 May 2020)

Green, E.J. and Schellenberg, S. (2017) '*Spatial Perception: The perspectival aspect of perception*', Available at:

https://www.researchgate.net/publication/321749762_Spatial_perception_The_perspectival_aspect_of_perception

(Accessed 6 May 2020).

Iyer, P. (2014) *The Art of Stillness*. London: Simon & Schuster UK Ltd.

Samardzija, E. (2017) *Is It Better To Have A Yellow Or Whiter Light On The Road?* Available at: <https://www.powerbulbs.com/us/blog/2017/09/yellow-or-whiter-light>

(Accessed 8 May 2020).

Stamp, J. (2013) *The First Major Museum Show To Focus On Smell*. Smithsonian Magazine. Available at: <https://www.smithsonianmag.com/arts-culture/the-first-major-museum-show-to-focus-on-smell-1787124/>

(Accessed 7 May 2020).

Stuart, G. (2020) *5 F1 Innovations That Caught Rival Teams Napping | Formula 1®*. [online] Formula1.com. Available at: <https://www.formula1.com/en/latest/article.5-f1-innovations-that-caught-rival-teams-napping.2xbXomVUAOVtpEyYpW9ata.html>

(Accessed 5 May 2020).

Symonds, P. (2020) *Why Innovation Matters In F1 - And Always Should* - Motor Sport Magazine. [online] Available at:

<https://www.motorsportmagazine.com/archive/article/february-2011/81/why-innovation-matters-f1-and-always-should>

(Accessed 4 May 2020).