

SCALEONE:TWO

Reflections on Creating a Formula One Artifact

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INTRODUCTION

When I began this project, I simply wanted to build a model of a car that I had considered one of the most beautiful Formula One designs ever created since I was young.

As time went on, however, I realised that something more than a model was taking shape.

Something else was emerging. Something that made me think not only about the design itself, but also about proportions, scale, the era in which the car was created, and why certain engineering objects continue to fascinate us even decades later.

This publication is not a construction manual.

It is a collection of observations and reflections that gradually emerged throughout the course of the project.

SIZE CHANGES EVERYTHING

From the very beginning, I was intrigued by the idea that a larger scale would create a completely different impression from that of conventional models.

I hoped it would, but I could never have imagined just how significant the difference would be.

I know 1:5 scale very well. It is interesting, impressive and enjoyable. Yet it is always perceived as a model.

The same is true of 1:4 scale. It can be beautifully executed, technically accurate and exceptionally detailed, but it is still a model.

Only while building this artefact did I realise that there is a peculiar boundary somewhere between these scales and a full-size car.

And it is around the 1:2 scale that remarkable things begin to happen.

The object is no longer small enough to feel like a toy.

At the same time, it is not a real car.

It exists somewhere between those two worlds.

Today, I believe that this is precisely where the distinction between a model and an artefact begins.

THE EYE MATTERS MORE THAN SCALE

At the beginning of the project, I believed that the most important thing would be to reproduce the original as accurately as possible.

Gradually, however, I discovered that the human eye does not work like a table of dimensions.

Some things can be mathematically correct and still fail to look right. Others may contain minor deviations that a purist would immediately notice, yet the overall result feels more convincing.

I stopped asking whether everything was absolutely accurate.

I began asking whether the whole looked right.

WHEN CAD IS NOT ENOUGH

As an engineer, I was accustomed to trusting drawings, dimensions and CAD models.

Only during the build did I realise that some things cannot truly be understood until they exist physically.

Certain components only made sense once they had been manufactured. Only then did it become obvious that an edge should be different, a proportion needed adjustment, or a shape did not appear as expected on the screen.

CAD is not the goal.

It is merely a tool.

CURVES THAT NEVER GROW

When I look at the artefact today, I often find myself studying the front section of the monocoque.

Particularly the area between the nose and the driver's cockpit.

The monocoque is so narrow that it challenges your perception. It seems almost impossible that a driver could fit inside such a space and that a genuine racing car could be built around it.

To me, this is one of the greatest qualities of the design.

It does not feel bulky.

It feels perfectly tailored.

A MACHINE THAT BELONGED TO ITS ERA

The longer I worked on the project, the more I realised that the uniqueness of the car lies not only in its shape.

It also lies in the era in which it was created.

The regulations, technology and freedoms available to designers made possible solutions that could never be created in the same way today.

Modern Formula One cars are faster and technically superior.

Yet I often feel that something characteristic of that era has gradually disappeared.

A certain elegance.

A certain lightness.

A certain simplicity.

And that irreplaceable character is, in my view, the greatest strength of the car that inspired this project.

A MORE COURAGEOUS ERA

Whenever I stand beside the artefact and look into the cockpit, I am struck by how small and confined the space really is.

It reminds me how extraordinary the drivers of that era must have been.

A lightweight car, immense Honda power, minimal protection and speeds that still command respect today.

The more I reflected on it, the more I appreciated the courage these drivers possessed.

Ayrton Senna was not only an exceptionally talented driver.

He embodied a time when speed was not merely a matter of technology, but also of character.

WHAT PHOTOGRAPHS CANNOT CONVEY

Photography and reality are two different experiences.

It is not that one is better than the other.

They simply reveal different things.

A photograph cannot truly convey space.

It cannot communicate actual scale.

And it cannot reproduce the way an object is perceived as you move around it.

That is why the tyres, monocoque and suspension feel different in reality than they do in photographs.

TOUCH MATTERS MORE THAN PHOTOGRAPHY

After completion, I discovered something I had never expected.

Touch.

One question kept returning whenever people viewed the artefact:

“May I touch it?”

Only then do they confirm that the tyre is a real tyre, that metal is truly metal, and that the thin edge of an aluminium panel really is as delicate as it appears.

Photography shows appearance.

Touch confirms reality.

SOLUTIONS THAT NEVER EXISTED BEFORE

During the build, I repeatedly encountered situations where it was impossible simply to copy solutions from the original car.

The rear suspension was one such example.

The artefact does not need to steer or transmit engine power. It must, however, remain strong, stable and capable of supporting its own weight for many years.

As a result, solutions emerged that would make little sense either on a real racing car or on a conventional model.

This was not about copying.

It was about finding original answers to new problems.

WHEN THE DETAILS DISAPPEAR

During construction, every component had its own story.

Every part represented a problem that needed solving.

Today, things are different.

When I stand in front of the finished artefact, I no longer think about how it was made.

I do not see 3D printing, CAD models or individual manufacturing processes.

I see the whole.

I see the object.

And perhaps that is the sign of a completed project.

The moment you stop seeing individual components and begin seeing only the whole, the journey becomes less important than the result.

WHY ONE IS NOT ENOUGH

When I began the project, I intended to build the artefact solely for myself.

Over time, however, something changed.

The closer the project came to completion, the more I felt it would be a shame if only a single example existed.

Not because of a business opportunity.

But because some things only truly make sense when they can be experienced by others.

The strongest reactions often came from children.

They are not interested in engineering details or manufacturing technologies.

They see a racing car and instantly imagine what it would be like to sit inside it.

That was the moment I realised that some objects do not need a practical purpose.

It is enough that they can inspire wonder, joy and curiosity.

And perhaps that is the true purpose of the entire SCALEONE:TWO project.