

Expositional design of the Audi museum in Ingolstadt: representation of the brand's characteristics in automobile industry history

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Modern automotive brand museums belong to the corporate museum class; thus, they are versatile in that they perform multiple tasks. They not only satisfy the visitors' desire to receive new information, but also realise the business goals of brand representation, both increasing loyalty to it, and developing corporate culture. The current trend in automotive brand museums' design is that the artistic solutions for the exhibition environment form associations among visitors that reflect the personality of a particular brand. This article analyses the scenario-design organisation of the museum exhibition of the Audi brand, which, during over 100 years in the automotive market, has formed its unique and inimitable image. Here we reveal the design means of exposition construction, where the exhibits are integrated into the economic and social conditions of their existence, forming an idea of important milestones in the history of the twentieth century.

Keywords: museum, car, Audi brand, design, museum exhibition, corporate style

The leading mission of museums is to preserve the achievements of humanity and broadcast them to future generations. Traditionally, the museum acts as one of the most important institutes of social and cultural spheres, and is based on the principles of preserving and spreading cultural values. It occupies a special place in the system of development and distribution of socially oriented values. The museum researcher M. Miistrovskaya notes that the museum, as a socially important object, "retains the status of a synthetic and prestigious cultural institution in modern society. It unites the progressive and innovative areas of architecture and design,

research results, fundamental and applied sciences, achievements in engineering and cutting-edge technologies”¹.

Among the various museum facilities, there are automobile brand museums which are of interest for study. According to the specifics of their organisation and appointment, these are categorised as corporate museums. In our publication, we refer to this term as “corporate facility with tangible objects and/or exhibits ... that communicates the history, operations, and/or interests of a company to employees, guests, customers, and/or the public”². Today, as an institution, the corporate museum has become a fashionable entertainment venue, popular among visitors³.

The peculiarity of the corporate museum is that it not only satisfies visitors’ aspirations to receive new information, but also fulfils the business objectives of brand representation, increasing brand loyalty, and development of corporate culture. The undeniable advantages of this innovative way of using a museum institution for commercial purposes include the benefits it creates for both corporations and local socioeconomic structures. In particular:

- Enhancement of the cultural potential of the space in which the museums are built;
- Expansion of tourist and cultural offers in the city;
- Creation of a recognisable element of the city’s marketing image⁴.

By fulfilling its main function of preservation and documentation, the corporate museum influences the formation and development of corporate culture with regard to the history and traditions of the company. The main goals of corporate museums are:

- Preservation and display of the company’s history;
- Development of pride and identity for company employees;
- Informing guests and clients about the company and its product lines and / or services;
- Influencing public opinion about the company⁵.

The main features of corporate museums are that they are usually located inside corporate objects, near the company headquarters, or near the factories where the products are manufactured; they are usually managed by the companies themselves, or sometimes by dedicated foundations, to which companies donate their collections for exhibition⁶. Such a museum actively helps to form a positive public opinion and maintain the image of the enterprise. “Corporate museums are not passive collections of organisational artifacts but are a type of organisational memory that is used strategically by the firm—for identity and image development”⁷. Today, such a museum institution plays not only an institutional role, but is also

¹ MAYSTROVSKAYA, Mariya. Muzeynaya ekspozitsiya: tendentsii razvitiya. [Museum exposition; development trends]. In: *Muzeynaya ekspozitsiya. Teoriya i praktika. Iskustvo ekspozitsii. Novyye stsennarii i kontseptsii (Na puti k muzeyu XXI veka)*. Sb. nauch. trudov. Moskva: RIK, 1997, pp. 7–23. [In Russian].

² DANILOV, Victor. *A planning guide for corporate museums, galleries, and visitor centers*. New York: Greenwood Press, 1992, p. 4.

³ GRIFFITHS, John. In Good Company? Do Company Museums Serve the Company, its Marketing Department, its Employees or the Public? In: *Museum News*, Vol. 10, 1999, pp. 35–38.

⁴ PIATKOWSKA, Ksenia. The Corporate Museum: A New Type of Museum Created as a Component of Marketing Company. In: *The International Journal of The Inclusive Museum*. 6 (II), 2014, pp. 29–37.

⁵ DANILOV, *A planning guide ...*, p. 5

⁶ BONTI, Mariacristina. The corporate museums and their social function: some evidence from Italy. In: *European Scientific Journal*. 1, 2014, pp. 141–151.

⁷ NISSLEY, Nick; CASEY, Andrea. Viewing corporate museums through the paradigmatic lens of organizational memory: the politics of the exhibition. In: *British Journal of Management*. 13 (2), 2002, p. 8.

used as an instrument in the promotion strategy, creating benefits in the corporate market⁸.

It promotes successful business development, by presenting the brand and helping to establish contact with both the consumer and partners. Developing this idea, the Russian researcher N. Serbin notes that the space of the corporate museum is able to convey the atmosphere of the company, thus affecting the visitor.⁹

In turn, the corporate museum is not only a company business card; it is an integral part of the company's image, and it contributes to the forming of both corporate values and consumer and employee loyalty. According to the German historian and journalist Ursula Kampmann, "with their museums, the marketing teams have a magnificent tool to connect the visitor to the celebrated brand on an emotional level, to make the visitor become part of the greater whole, to transport him to a parallel universe where everything revolves around the brand"¹⁰. Therefore, the design of corporate museums correlates to their companies' corporate style. People buy goods made by specific brands because they can relate to the style those brands represent. So, it is indisputable that large automakers have realised that the architecture and design of their corporate museums, offices, and salons have a valuable impact on the successful sales of their products. We should note that in the architecture of modern buildings created for the automotive industry and commerce, it is becoming more important not only to build a recognisable image, but also to visually represent the brand and its values¹¹. The visual expression of the corporate spirit—the corporate style—helps visitors to associate the museum with that particular company. Brilliant examples of such institutions are the museums of world-famous automotive companies (Mercedes, BMW, Porsche, Ferrari) which have already become examples of innovative museum design. These museums play the role of symbols of national achievements; they show the greatness of technology, emphasising the special significance of the museum for the development of society. Automotive brand museums show the history of development and technical achievements during the evolution of a particular car brand.

But simultaneously, every automobile brand has, during its existence, produced certain values that become the basis for the creation of new generations of cars. "In regard to the Corporate Museum, the most important step is to formulate the message—as explicit as possible, as catchy as possible"¹². Therefore, the designers who form the exhibition face the difficult task of creating conditions not only for the display of technology, but also for the development of such a medium that shows the content of the philosophy of a particular automotive brand. "Museum design is the art of creating an inspiring space that is preserving and interpreting the physical culture for better functional efficiency based on the museum message. The Museum Message is defined as the Museum Mission, which is the cultural [and] historical potentials,

⁸ PIATKOWSKA, The Corporate Museum ..., p. 30

⁹ SERBINA, Natal'ya. Rossiyskiye korporativnyye muzei: perspektivy razvitiya i prodvizheniya. [Russian Corporate Museums: Prospects for Development and Promotion]. In: *Elektronnyy nauchnyy zhurnal Apriori. Seriya: gumanitarnyye nauki*, 6, 2014, p. 3. [In Russian].

¹⁰ KAMPMANN, Ursula. *Corporate Museums. How to Use History as a Tool for Branding*. <https://coinsweekly.com/corporate-museums-how-to-use-history-as-a-tool-for-branding/> (accessed 2 March 2018)

¹¹ BONDARENKO, Bohdan. Ekspozytsiya muzeyu kontsernu Mercedes-Benz: innovatsiyi v dizayni ta zasoby predstavleniya tsinnostey brendu. [Mercedes-Benz Museum Exposition: Innovations in Design and Branding Tools]. In: *Visnyk Khar'kivs'koyi derzhavnoyi akademiyi dizaynu i mystetstv*. Kharkiv. KHDADM, 2014, 6 (14), pp. 8–12. [In Ukrainian].

¹² KAMPMANN, *Corporate Museums ...*

and the museum identity that is translated into a set [of] aims and objectives displayed in the exhibition space and its collections”¹³.

Globalisation and integration processes in society require modern museums to review and update their methods and means of action. The culture of postmodernism, which focuses on mass communication, has influenced the formation of a communication approach in the museum business with an emphasis on interaction with the visitor. Therefore, corporate museums are becoming a means of participation in social responsibility; a place for the meeting of the company, and the public¹⁴. In this sense, the the museum’s architectural construction and environmental design are of particular importance, acting as carriers for specific content and channels for its communication.

The researcher A. Chugunova confirmed this opinion, noting that today the architectural image of the museum building has become as important as its content; the architecture is often equated with the exhibit¹⁵. According to M. Maistrovskaya, the creation of an exhibition in modern conditions is the creativity of building a ‘conceptually’ conditioned environment. It is the conceptual-visual.

The exhibition is formed as a subject-spatial, emotional and creative environment by the unity of plot and visual conceptual lines.

During the development of an exhibition, its formation and style are also guided by the leading trends and criteria of contemporary art: in the avant-garde search exposures, the influence of contemporary art—examples found within postmodernism being collage, assembly, and kinetic art—is observed¹⁶.

To date, as defined by researchers A. Tortika and M. Tortika (Lobanova), there are two concepts in the formation of a museum exposition. The first should be defined as the traditional (conservative) or ‘counter-reformational’, which is the academic approach to the creation of an exhibition, when the object of the exhibition is traditionally the main focus and all other aspects are organised so as not to interfere with its perception or distract from its contemplation. Contrary to this position, the ‘reformational’ concept is associated with the dominant development of scenic and artistic means in the creation of an exposition. The main thing in such an exposition is not the series of primary sources, but the artistic and technical methods, the exact scenario and the exact set of ideas, and the artistic and emotional images that the author has invested in it¹⁷. Such an approach to the creation of a museum exposition is entirely within the postmodern style, oriented towards the scenario of addressing the design of the environment. This reformational concept becomes especially important at the present stage of the development of museum affairs, when a rapidly changing historical and cultural situation

¹³ NOURAN, Morsi; YASSER, Mansour; SHAIMAA, Kamel; AYMAN, Farid. The Interpretation of cultural identities within the physical context of the corporate museums. In: *ICMAH Annual Conference. Corporate museums*. Istanbul, Turkey, 10-12 October 2018.

¹⁴ BONTI, The corporate museums ...

¹⁵ CHUGUNOVA, Anastasiya. Muzeynaya arkhitektura v kontekste sovremennoy kul'tury. [Museum architecture in the context of modern culture]. In: *Voprosy muzeologii. Sankt-Peterburg: Sankt-Peterburgskiy gosudarstvennyy universitet*, № 1, 2010, pp. 34–43. [In Russian].

¹⁶ MAYSTROVSKAYA, Muzeynaya ekspozitsiya... pp. 7–23.

¹⁷ TORTYKA (Lobanova), Maryya; TORTYKA, Aleksandr. Teoriya kommunykatsyy kak metodolohycheskaya osnova sovremennoy muzeynoy deyatel'nosti. [Communication Theory as a Methodological Basis of Museum Activities] In: *Problemy muzeoznavstva, zberezhennya ta vidnovlennya istorichnoyi pamyati (do 85-richchya Kharkivs'koyi derzhavnoyi akademiyi kull'tury ta 25-richchya vidkryttya pershoho v Ukraini muzeynobo viddilennya KHD.AK)*, Materialy vseukr. nauk.-teoret. konferentsiyi. Kharkiv: Kharkivs'ka derzhavna. akademiya kul'tury, 2014, pp. 4–5. [In Russian].

requires new concepts in addressing the museum's expositional tasks. As M. Chesnokova points out in her dissertation research, in the modern world with its technocracy and urbanism, the personal necessity for emotions becomes especially urgent. This need stimulates the active development of the entertainment industry, which satisfies it at a rather primitive level. A person, being both the creator of culture and its creation, finds fullness of existence only by being simultaneously 'connected' to both the culture of values and their own internal source of culture. The 'museum boom' which began in the middle of the twentieth century and continues in the twenty-first century makes this clear. Against the background of the described processes, the need to determine the internal patterns and guidelines for the development of the museum exposition, which implements the central sociocultural function of the museum, becomes evident¹⁸.

The most accurate definition of exposition design in contemporary literature is the following: "Exposition design is defined as an integrative process that combines architecture, interior design, graphic design of the environment, print graphics, electronic and digital media, light, sound, interactive mechanisms and other areas of design"¹⁹. The main aim of exposition designers is to bring an idea to the target audience in its most vivid and clear form. To do this, they use the powerful interpretation potential of space, in which visitors have to perceive the represented history. The exposition's design, combined with its communicative components and interior design, creates an environment that provides the deepest and most complete transfer of information.

The demands of modern society have led to changes in the organisation of the exposition, and brought to the museum a movement that is expressed, first of all, in the designer's dynamic interpretation of the exhibition's theme, as well as in the use of modern technical methods. In addition, as it tends towards these dynamics, the modern exposition is characterised by the versatility and complexity of its conceptual solutions and the sharpness and brightness of its expression, merging the expositional genre with the specifics of theatrical performance, via the scenographic construction of the museum environment²⁰.

The exposition is one of the main communication channels of the museum. For museums representing automobile brands, it is formed mainly by the cars themselves, and also by the surrounding spatial environment. When the latter are given form and expressiveness, this significantly communicates and 'opens' the brand to the visitor. The peculiarity of modern automotive museums, representing concrete brands, is that the car itself, as an object of exposure, acts as more than a subject showing a certain level of technical development and design. Such a museum, through the imaginative solutions used in the exhibition environment—an art form using well-known symbols—forms associations that reflect the personality of the brand. In this sense, it is interesting to study the developments in the practice of designers creating museums for certain automotive brands, where some of the leaders are German automobile manufacturers. One brand with a significant history of development and innovations is Audi.

During more than 100 years in the automotive market, the Audi brand has formed a unique image. The easy-to-understand language of the simple and functional lines in their design has

¹⁸ CHESNOKOVA, Mariya. *Evolutsiya muzeynoy ekspozitsii kak znakovoy sistemy*. [The evolution of museum exposition as a sign system]. PhD dissertation abstract, Sankt-Peterburg, 2010, pp. 3–4. [In Russian].

¹⁹ MAYSTROVSKAYA, Muzeynaya ekspozitsiya... pp. 7–23.

²⁰ SEVERYN, Viktor. *Dyzayn suchasnoyi muzeynoyi ekspozitsiyi v konteksti rozvytku innovatsiynykh tekhnolohiy*. [Design of a modern museum exhibition in the context of development of innovative technologies]. PhD dissertation. Kharkiv, 2015, pp. 39–40. [In Ukrainian].

made Audi cars a model of elegance. Their forms are the embodiment of dynamics and power combined with true sophistication.

Audi AG is characterised by its complicated history: the cars and engines were launched in the nineteenth century. Its creation is associated with the name of Augustus Horch, one of the founders of the German automotive industry, who was a talented German engineer and designer who mastered the basics of automotive engineering at Carl Benz. In August 1909, Augustus Horch founded a new automotive production line in Zwickau. Since his surname was already used in the company's name and was protected by a trademark, for the name of the new firm, Horch chose a Latin translation of his surname. So the German "horch" ("listen") became the Latin "audi".

Since the foundation of the Audi brand, its history has been associated with the tradition of sporting achievements. Because of the impressive success of the Audi cars in the Austrian mountain rally race between 1911 and 1914, Augustus Horch made the brand world-famous for several years. The most famous model of that time—the Audi C 14/35—even received the nickname 'Conqueror of the Alps'.

In 1921, Audiwerke AG surprised the automotive world by presenting the first German car with a left-handed steering wheel, showing the manufacturer's attention to driving safety and ease of operation. On June 29, 1932, the Audi, Horch and Zschopauer Motorenwerke / DKW plants merged into Auto Union AG. The new company immediately signed an agreement with Wanderer Werke to purchase the Wanderer automotive division. The symbol of the merger was the four rings which still serve as the emblem of the Audi brand. After its creation, Auto Union AG became the second-largest group in the automotive industry in Germany. To create a reputation, Auto Union participated in Grand Prix races in 1934. Over the next few years, the Auto Union's 'Silver Arrow' won in races and championships around the world, setting many world records.

However, the last Audi car of this era was released in April 1940. After that, the production of Audi cars stopped for a quarter of a century. In 1945, after the war, the plants of Auto Union AG were dismantled. On September 3, 1949, a new company, Auto Union GmbH, was created. The company saw its main tasks as continuing the development and production of successful cars, the revival of the brand's past fame, and raising the brand to the level of luxury class. So, in the new Audi 100 model, a new technology was introduced—the all-wheel drive²¹. The new enterprise's innovative desires were embodied in a new advertising slogan in 1971, which since then has expressed the philosophy of the company: "Vorsprung durch Technik" (German), meaning "The Advantage of High Technologies". Under this motto, in particular, the first generation of the Audi 80, which was launched in batch production in 1972, was designed. The brand's history includes at least six models that not only embody this slogan in life but also become the 'icons' of the brand: the racing model Auto Union Typ D (1938), the NSU Ro 80 (1967), the Audi quattro (1980), the concept cars quattro Spyder and Avus quattro, which appeared in 1991, and the Audi A2 1999 release.

1974 was a pivotal year for Audi—Ferdinand Piech was appointed the head of the design department. The 'Era of Piech' was marked by the transformation of Audi into an innovative manufacturer that sought technical advancements. In this period there was a gradual strengthening of the Audi brand's positions. The further success of Audi is closely linked to a range of technical innovations. Among them are perfect aerodynamic design, an aluminium

²¹ Istoriya Audi. [Audi story]. <http://de-auto.ru/audi/history.html> (accessed 13 April 2018).

body, a hybrid drive, gasoline engines with direct injection technology, and super-powerful eight- and twelve-cylinder engines.

In addition, the 1980s were the blooming period for rally competitions, in which the company took an active part in order to showcase its achievements. From a technical point of view, Audi has outrun its rivals for at least two years, when it introduced the all-wheel drive model and won the World Championship. In sports competitions between 2000 and 2005, this series of five consecutive victories are unmatched by the records of other automobile brands.

Regarding modern automotive design, the Audi Group Design Center staff find a unique balance between the constructed rational idea of the designer and the emotional vision of the future car. The stylistic code of the famous German brand has undergone changes and has evolved for several decades. Today, Audi's design aims to express and emphasise the technological advantages of the company's models²².

The design of Audi cars is grounded in the technological advantages and sporty elegance of all the brand's historical models. The design approach to shaping is undertaken according to certain stylistic principles. Such basic elements as the single-frame radiator grille, the fast roofline, and the design of the rear lights can be seen today on the brand's whole range of cars. Thus, Audi's credo is to remain at the forefront of innovation, to set new standards for technical excellence, and to be a manufacturer of cars that combine refined style with innovative technological solutions²³. Enrichment with new non-standard ideas and approaches is ensured through the creativity of a group of young designers, employees of Audi Concept Design Studio, located in Munich. The distinctive design of modern Audi cars has been rewarded with various awards, including the Federal Award for Product Design Award (German Oscar for Designers) and the Good Design Award, received for the Audi A4 Avant in 1996. In 2008, the Audi A4 was judged the most beautiful Car of the Year, and in 2010, at the Detroit Auto Show, the new Audi A8 was declared the winner of the Award for Design Excellence by a panel of judges that included well-known automotive and industrial designers. Additionally, the Audi brand was awarded the title "Best Brand" in the first design contest of the magazine *Auto Zeitung*²⁴.

Nowadays, Audi's ideology can be defined as "a true leader who defines values". On this basis, Audi not only satisfies today's consumer demands, but also develops and offers the products of the future, giving the brand such characteristics as dynamism and innovation. For example, the quattro® multitronic® ASF® full drive contains several elements that characterise the progressive nature of the brand. Audi offers its cars as a product for true leaders—for people who value their independence in choosing a refined and individualistic brand²⁵. Thus, the philosophy of the brand—that is, the "advantages of high technology"—is reflected in the following values: design, quality, comfort, safety, and ecology.

²² Osnovnyye vekhi razvitiya. Prevoskhodstvo vysokikh tekhnologiy. [The main milestones of development. Excellence of high technology]. [In Russian]. <http://www.audi.ru> (accessed 23 June 2018).

²³ Marka Audi. [Audi brand]. [In Russian]. <http://www.audi.ru/ru/brand/ru/experience/perfection.html> (accessed June 20, 2018).

²⁴ Dizayn audi. [Audi design]. [In Russian]. <https://www.audi.ru/ru/web/ru/innovations/why-audi/design.htm> (accessed May 03, 2018).

²⁵ Spravochnik menedzhera po marketingu dilerskogo predpriyatiya AUDI AG v Rossii. [AUDI AG dealership marketing manager directory in Russia]. [In Russian]. <http://issuu.com/artv1a/docs/audi> (accessed December 10, 2018).

The location of the Audi brand museum was planned along with the production facilities in Ingolstadt (Germany). The concept of the architectural and spatial solution of the museum building, developed by the KMS team under the guidance of Michael Keller and Christoph Rohrer, implemented the company's idea of openness²⁶.

In close cooperation with the owners of the company, the German architect Professor Gunter Henn developed the architectural design of the building, the transparency of which opens up the internal content by addressing the public. This way, Audi's brand values become visible and are presented by the architectural solution.

The museum building, which was constructed between 1998 and 2000, forms the entrance to the production premises from a town-planning point of view, and, in terms of content, implements the company's ideas on transparency and mobility²⁷.

The urban area surrounding the museum is called Audi Forum Ingolstadt. It is formed by buildings which have different functional purposes and architectural solutions. They are:

- A museum that represents the last 100 years of car history and auto technology;
- A customer service center;
- A restaurant and reception;
- An office building;
- An area that serves as a venue for events, campaigns and communications.

Outwardly, the Audi Museum resembles a large glass cylinder. The central idea of the museum's exposition—movement and change—has been reflected in its architecture and the design of the exhibition space. The architectural model for the round shape of the building and its internal structure was borrowed from nature. It is based on the trunk of a tree, divided by its annual rings, which are intended to point to the evolution of the brand's technology (Figure 1).



Fig. 1: *Audi Museum building in Ingolstadt (Germany). Author: Brian Clontarf—own work Original text: selbst fotografiert, Copyrighted free use <https://commons.wikimedia.org/w/index.php?curid=6280224> (accessed Oct 1, 2018)*

²⁶ Museum mobile. http://en.wikipedia.org/wiki/Museum_mobile (accessed 23 December 2018).

²⁷ Audi Museum Mobile Ingolstadt. <http://www.henn.com> (accessed 5 November 2018).

The interior of the museum space is designed as an atrium formed by two exhibition tiers, the geometry of which is an irregular circle-like shape, with additional parts in the form of circle segments. This solution eliminates the symmetry of the composite shape, and gives the space a dynamic state. It is fundamental that the number of tiers is four (one is underground)—it is the number of rings represented on Audi's logo.

The purpose of forming an exposition is to make the concept of 'movement' tangible in the volumetric-spatial implementation of the exhibition. In a circular plan, the walls are arranged in a circular grid, unfolding clockwise. The continuous change in the pictures viewed by visitors contemplating the exposition presents a stream of new situations that open and close again.

The exposition of the museum reflects the history and development of the Audi brand, from its origins to the present day. About 60 cars and 20 motorcycles represent milestones in Audi's history.

The museum is built, like most automotive museums, according to the special concept of acquaintance with the history of the brand, and is organised as a view from the upper floor, moving downwards in a spiral.

Modern theoretical studies of the design of museum exhibits show the importance of taking into account at least three regularities in an exhibit's organisation. The first of these concerns the synthesis of at least two time-segments in the structure of the exposition.

This aspect of the design should be traced in the presence of a depiction of time. The exposition should show the time period of the museum's narrative, and the time from which this narrative is being carried out—that is, the time when the exhibition was created. The temporal ambiguity of this image in the exposition creates for the visitor a sense of its simultaneous existence at two intervals, and a sense of involvement in historical events which at the same time sharpens today's assessment of these events.

Secondly, the synthesis of architectural and exhibition spaces is extremely important for the successful design of a museum exposition. These spaces are in complex relationships that encompass their functional, stylistic and emotional connections. Functional relations are reflected in accordance with the volume-spatial construction of the museum's structure and the structure of the museum exposition. Stylistic correlations of architectural and expositional forms act as a visual expression of the synthesis of time.

They can be arranged in a way that enhances the viewer's perception of time corresponding to the exhibited artifacts. The opposite is the reception of contrast, when the perception of the time of the exhibit's creation, the connection between different times, and the dynamic of the historical process increases. Third, the interconnection of individual exhibits is of fundamental importance; it visually facilitates the perception of the structure of the museum exhibit.

It is the application of these principles that we observe in the design decisions of the Audi brand museum's exposition. From the entrance, at the zero level, the elevator—as a 'time machine'—takes visitors back to 1899. Two levels contain permanent expositions: from 1899 to 1945 and from 1946 to 2000. These are divided into seven sections. Each zone provides an idea of the individuality of the era; texts and images represent the relationship between cars, technology and society. The purpose of the exhibition is not only to illustrate the development of technical achievements and brand design, but also to form the idea of important historical milestones in the twentieth century. Therefore, most of the exhibits are presented with a background of black and white photos that characterise the events of their specific periods. It is important to note that in interpreting these photographs, the designers have chosen to

use an enlarged scale, and as a result the environment displayed in the photograph below does not have a passive background, and each image chosen is of equal significance to the exhibit presented in front of it (Figure 2).



Fig. 2: *Design of the exhibition space of the Audi Museum. Posted by: Lothar Spurzem—own work, CC BY-SA 2.0 de, <https://commons.wikimedia.org/w/index.php?curid=14669565> (accessed Oct 1, 2018)*

A special approach was taken by designers to address the exhibit that reveals the sporting aspect of Audi's history. To convey the spirit of competitiveness, the podiums on which the exhibition automobiles are located are tilted, resulting in the perception of cars in a state of motion. To complete this association, the surfaces of some of these podiums are made using natural materials, realistically representing off-road driving. Additionally, the exhibits are positioned using a technique that supports the overall impression of movement.

In the exhibition space, cars are mostly located either along the line of moving visitors, merging with the general flow of traffic, or at an angle, as if pouring from it.

As one of the leading design tools that represents the brand, there is a comprehensive color gamut solution throughout the interior environment, based on a combination of white, silvery-grey and locally incorporated red colour accents. This choice is due to the colours of the corporate style, and it also emphasises a feature of the technical solutions of the brand—the use of aluminium in its developments. Given this, it is important to emphasise that the black and white color scheme selected for the background photographs supports the overall color scheme.

We think the most bright and vivid embodiment of the idea of motion and change is in a unique technical design—the elevator, or paternoster, with its constantly moving platforms which hold fourteen of the most important cars in the brand's history. The peculiarity of its placement is such that the process of movement can be observed not only from within the museum's space, but also from the exterior, because as a car goes down, other cars move along the facade, representing the continuity of the Audi Brand's movement to the “advantages of high technologies.”

Multimedia technologies play a significant role in the organisation of the exhibition. The important events in Audi's history, such as the merger with Auto Union in 1932, are illustrated on multimedia displays, allowing visitors to witness the brand's history. In addition,

a gallery of interactive practical exhibits gives an overview of the most important milestones of car development, in which the founders and creators describe important technical achievements²⁸.

This analysis has made it possible to argue that, in addressing the museum exposition, the corporate history of Audi AG is considered to be the technical progress of the car in the context of the events of the last century. The design of the museum exposition focuses on the disclosure of the technological progress that took place in the automotive industry during the twentieth century. The fact that the exhibits are integrated by means of design in their socially historical environment makes this museum much more than just a technical museum: familiarity with the history of the car provides an opportunity to perceive the twentieth century against the background of its radical changes.

The spacial solution of the building reflects the shape of the main logo of the brand—the four rings—and its transparency, due to the continuous glazing, visually represents one of the leading values of the brand: openness. The organisation of the space in the interior design, based on the idea of the structure of the annual rings of the tree, points to the connection between the modern brand Audi and its predecessors, and also symbolically combines the changes in history and constancy with the aspirations of the brand. The colour scheme of the interior is also based on corporate colours, led by white-grey ratios, which is connected to the use of aluminium being associated with many achievements of this brand. Red is incorporated in an identical ratio to that of the logo, where this colour emphasises the verbal marking of the brand. Thus, the architectural design decisions of the Audi Museum embody the leading values of the brand—transparency and mobility—due to the design of the overall structure as a solid glass volume, the asymmetric shaping of the exhibition tiers, and the cohesive colours of the interior. The scenario organisation of the exhibition aims to present important historical milestones in the twentieth century, which makes this museum much more than a normal static car exhibition.

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²⁸ Audi Museum. <http://www.topspeed.com> (accessed 5 May 2018).

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