FAST & FURIOUS™

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Build the Legendary
DODGE CHARGER R/T



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FAST & FURIOUS

Build the Legendary DODGE CHARGER R/T



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LONDON: SPEEDING THROUGH THE CITY

After passing through places like Tokyo and Río de Janeiro, the *Fast & Furious* franchise continued on its international journey for the sixth movie, moving the action to an amazing city: London. As you might expect, its main monuments became privileged witnesses to a spectacular race.

After the success of the Río de Janeiro heist seen in *Fast Five*, our heroes have scattered all over the world to enjoy some well-deserved vacations. However, after Luke Hobbs tells Toretto that Letty is alive and working with a group of mercenaries led by ex-soldier Owen Shaw, the team goes back into action. And the meeting place is London, the capital of the United Kingdom.

With over eight million inhabitants, the city of Big Ben had not previously been used as a backdrop to the franchise. However, in the sixth movie in the series it played a prominent part. In the film, London becomes the centre of operations for Dom's team and the scene of breathtaking chases, some on foot and others on wheels.

THE MOST OLYMPIC SHOOT

"After *Fast Five*, I travelled all over the world looking for a new city to explore in our series," said the film's director Justin Lin. "And as soon as I landed in London I thought it was the perfect place. London is a huge very multiethnic city. There's a lot of diversity and it has a long history. It's something that really struck me. Just strolling around Piccadilly Circus, I remember thinking: 'Isn't this great?'"

The filming of *Fast & Furious 6* began halfway through the summer of 2012, coinciding with the start of the Olympic Games that were held in London. This meant that for the first four weeks the film plans had to be prepared down to the last second, in order not to overlap with the sporting event.

The great city of London became one of the major locations for *Fast & Furious 6* and saw Dom Toretto racing through its historic streets.

DAVID O'REILLY

Vietnam, Thailand, Mexico, Spain, Hong Kong and the Maldives are some of the places where this tireless film locations scout has worked. With a degree in literature, David O'Reilly worked for the London Film Commission before working as locations assistant for the movie *Lara Croft: Tomb Raider* (2001). He found the experience so gratifying that from then on he decided to give himself heart and soul to this profession. And he immediately found himself facing great challenges when he began working, for example, in location scouting teams for films like *Harry Potter and the Prisoner of Azkaban* (2004) and *Charlie and the Chocolate Factory* (2005). With this experience, David began working as a locations scout on major blockbusters. *Inception* (2010), *Pirates of the Caribbean: On Stranger Tides* (2011), *X-Men: First Class* (2011), *The Dark Knight: The Legend Reborn* (2012), and *Fast & Furious 6*, enabled him to forge a great reputation for himself in the industry. After taking part in the preparations for *Mission: Impossible – Rogue Nation* (2015) and *Miss Peregrine's Home for Peculiar Children*, he joined the *Star Wars* franchise, finding the most unexpected locations for *Rogue One: A Star Wars Story* (2016), *Solo: A Star Wars Story* (2018), and *Star Wars: Episode IX - The Rise of Skywalker* (2019).

"What will probably go down in history" says Vin Diesel jokingly, "will be that while in the daytime the best athletes in the world were competing in the Olympic Games, at night we were racing through the streets of London."

However, the second unit under Spiro Razatos got away from the Olympic fervor and began working in the outskirts of Ipswich, one hour north of London. An old Royal Air Force landing strip would be doubling as the exceptional setting for the spectacular plane chase, known among the team simply as the "Antonov sequence".

In the film *Fast & Furious 6*, Tej Parker goes to a sophisticated auction of luxury cars being held in London, where he shows off his new-found wealth.



A FANTASTIC TOURIST ROUTE

Right from the start, the film crew wanted to get the most out of the scenes in the city. Thus, they took advantage of every scene, action or otherwise, to find outstanding natural locations, like Wembley Stadium, Lambeth Bridge, Canary Wharf, Waterloo Station, the city's old coal depot, where the original Coal Drop Yard shopping centre would later be built, very close to King's Cross Station.

"We filmed in several very interesting sites," says locations scout David O'Reilly, "like Old Battersea House; the magnificent Old Billingsgate building, on the banks of the River Thames; and in several streets. We scoured the city in search of places that would be right for the franchise, but we also found some very glamorous places in London."

Without a doubt, one of the most glamorous locations was the inner courtyard at the HM Treasury building, which for one night became the venue for a very cool car drivers' party, at which the car lovers take the opportunity to show off their tuned vehicles.

"I loved discovering the Treasury building," Lin admits. "I was able to do something a bit different. Normally, in this series we are more urban, but on this occasion we went for something more sophisticated, we had to surpass ourselves. The truth is that we had some great experiences filming in London."

SKIDDING AROUND PICCADILLY CIRCUS

The striking scene of the party serves as an introduction to one of the best sequences in the film. Dom Toretto attends with the intention of finding Letty Ortiz, who still

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can't remember their past together. In the hope that it will serve as therapy, Dominic challenges her to a race through the streets of the city. She accepts. In a matter of minutes, both of them are driving at top speed around Piccadilly Circus, the commercial and cultural heart of the city. The race becomes even riskier when several police cars start chasing them.

"For one whole night we were the lords of Piccadilly Circus, taking bends at top speed and doing incredible skids," says the second unit stunt coordinator Andy Gill.

Justin Lin gave a real lesson on how action scenes are approached in the franchise. In any other movie, it would have been just another car chase. But in *Fast & Furious 6* it became the big encounter between Letty and Dom. While both of them race through the centre of London, the audience can see a new sparkle appearing in her eyes.

"We were the third film in history that could afford the luxury of filming in Piccadilly Circus," the director says proudly, "and that meant a lot to me."

The city authorities agreed to stop the traffic for a night so that the crew could film the scene of the race through Whitehall and Piccadilly Circus. The surrounding streets were cordoned off so that any onlookers going there in the early morning, wondering what was going on, could not spill over onto the road. On the asphalt, the stunt performers' cars burnt the rubber for hours causing fans to shout and applaud.

OUTSIDE LONDON

But a film like *Fast & Furious 6*, in which everything changes very quickly and scenes of chases and explosions come thick and fast, cannot be filmed only in the crowded streets of London. Shepperton Studios became the crew's main centre of operations and some important sets were built there, such as the NATO military base and the Interpol offices.

The crew also travelled to the streets of Glasgow and Liverpool where, for example, the first chase between Hobbs's and Shaw's teams was filmed, and where the surprising Flip Car went into action, zigzagging over the asphalt at top speed when it was not flipping a police car into the air.

At the same time, at Longcross Studios, the special effects supervisor Joss Williams and his crew had the job of preparing and trialling many of the major effects that were used in the film.

"I'm fanatical about trying to keep things as realistic as possible when I work on a film. My work in *Fast & Furious 6* was a constant juggling act. I can honestly say that any normal action film would be more than satisfied with just one of our sequences, and we have four. And I was really proud of each of them."

One of the most vibrant sequences in *Fast & Furious 6* took place in Picadilly Circus, where Letty and Dom Toretto challenged each other in an exciting car race.

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DODGE SUPER 8 HEMI® CONCEPT

In 2001, the Dodge brand surprised everybody with the presentation, at the Detroit Auto Show, of a concept car with an evidently retro look to announce its idea of competing once again in the large saloon car segment. That concept car, which was never mass-produced, was called the Dodge Super 8 HEMI®.

The imposing front of the Dodge Super 8 HEMI® and the peculiar curved forward-canted wraparound windshield were the most peculiar characteristics of this concept car.

The brand's idea when it presented the Dodge Super 8 HEMI® Concept was to anticipate the possible design of a full-size saloon car and, at the same time, remember a golden age in the history of American cars, the 1950's, inspired by the expansion of the aeronautic industry.



The design of the interior was clearly retro. The closet-style door opening system, without B-pillars, made it easier to get in and out.

The Dodge Super 8 HEMI® was, therefore, a large car and it made some design nods to the past, like the curved, forward-canted wraparound windshield or the side strakes that evoked the large Town & Country family models. But its chief characteristic was the aggressive front, with a grille divided into four by a huge cross that seemed to have been taken from one of the brand's old pick-ups.

The Super 8 HEMI® was equipped with a V8 engine producing 353hp. According to the brand, if it had been mass-produced, it would have been able to travel at 250km/h and accelerate from 0 to 100km/h in under six seconds. Transmission was automatic and forward and reverse were operated with buttons. The interior design was another nod to that of the futuristic concept cars of the 1950's, with numerous features in the form of a turbine.

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INSTALLING THE REAR QUARTER WINDOWS (II)

In this assembly session you will start installing the rear right quarter window. Please follow our instructions and the accompanying illustrations carefully.

PIECES FOR THIS STAGE

69A



69B



69C



MP



69A Chrome profile 1 for the rear right quarter window

69B Rear right quarter glass

69C Chrome profile 2 for the rear right quarter window

MP Screws 1.7 × 3.5 mm, (x 4)*

* Some of the parts are spares.

Editor's note: The parts shown here may differ slightly from the parts supplied with this issue. This does not affect the quality or the assembly instructions in any way.

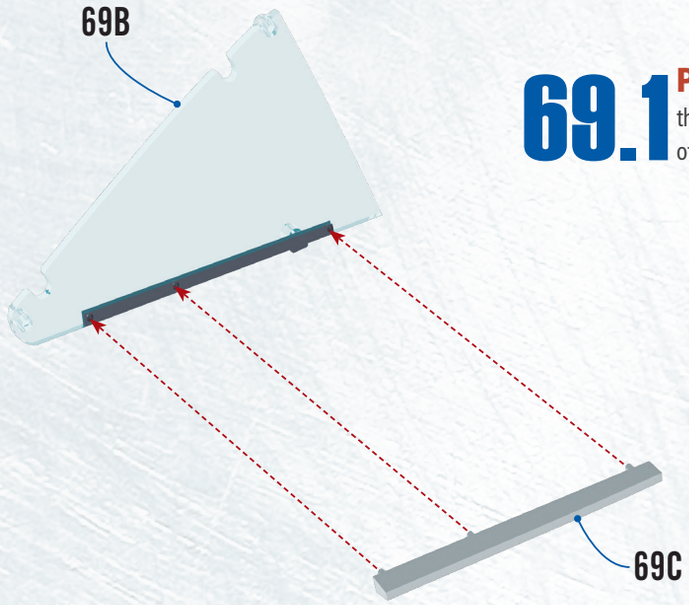
ASSEMBLY AREA



VENTANILLAS TRASERAS

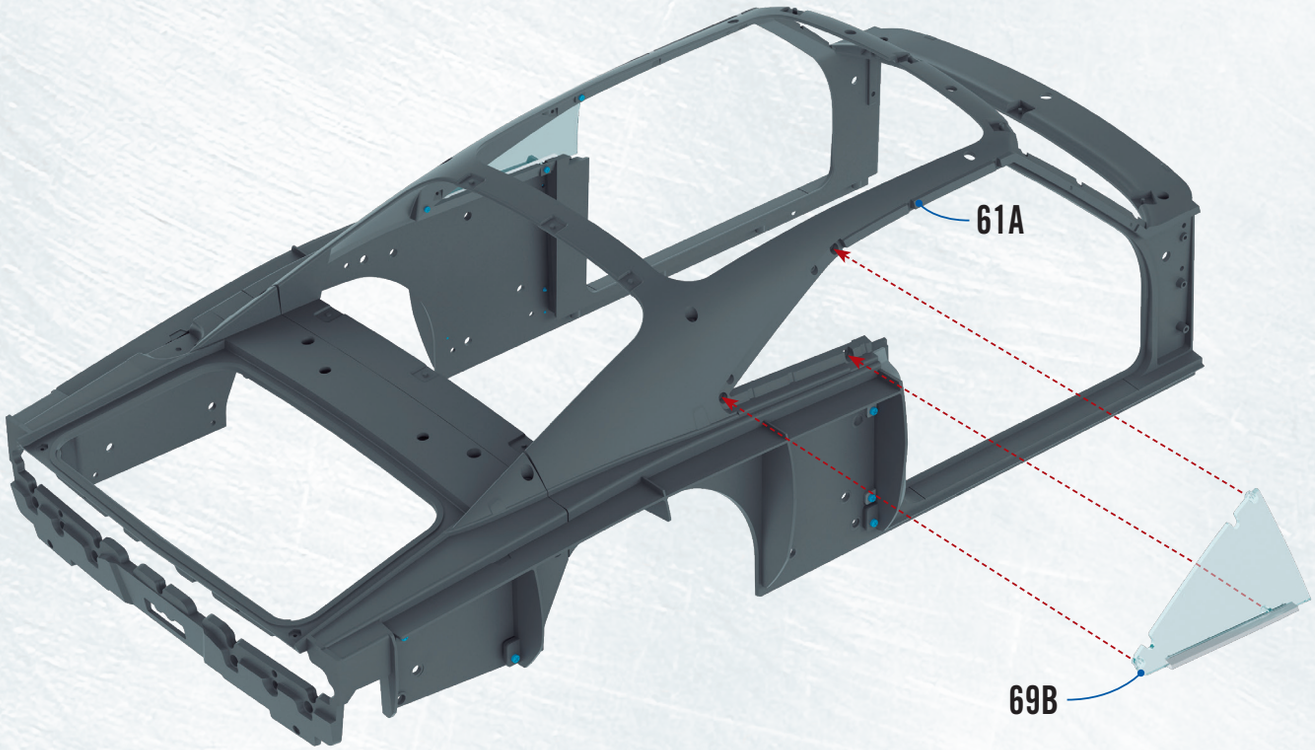
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Installing the rear quarter windows (II)



69.1 **POSITION** the pins on the chrome profile 2 **69C** as shown in the illustration. Attach the piece to the black strip on the outside of the rear right quarter glass **69B**. ◀

69.2 **PUT** the rear left quarter glass **69B** into its housing on the right side of the middle section of the car body **61A**. ▼

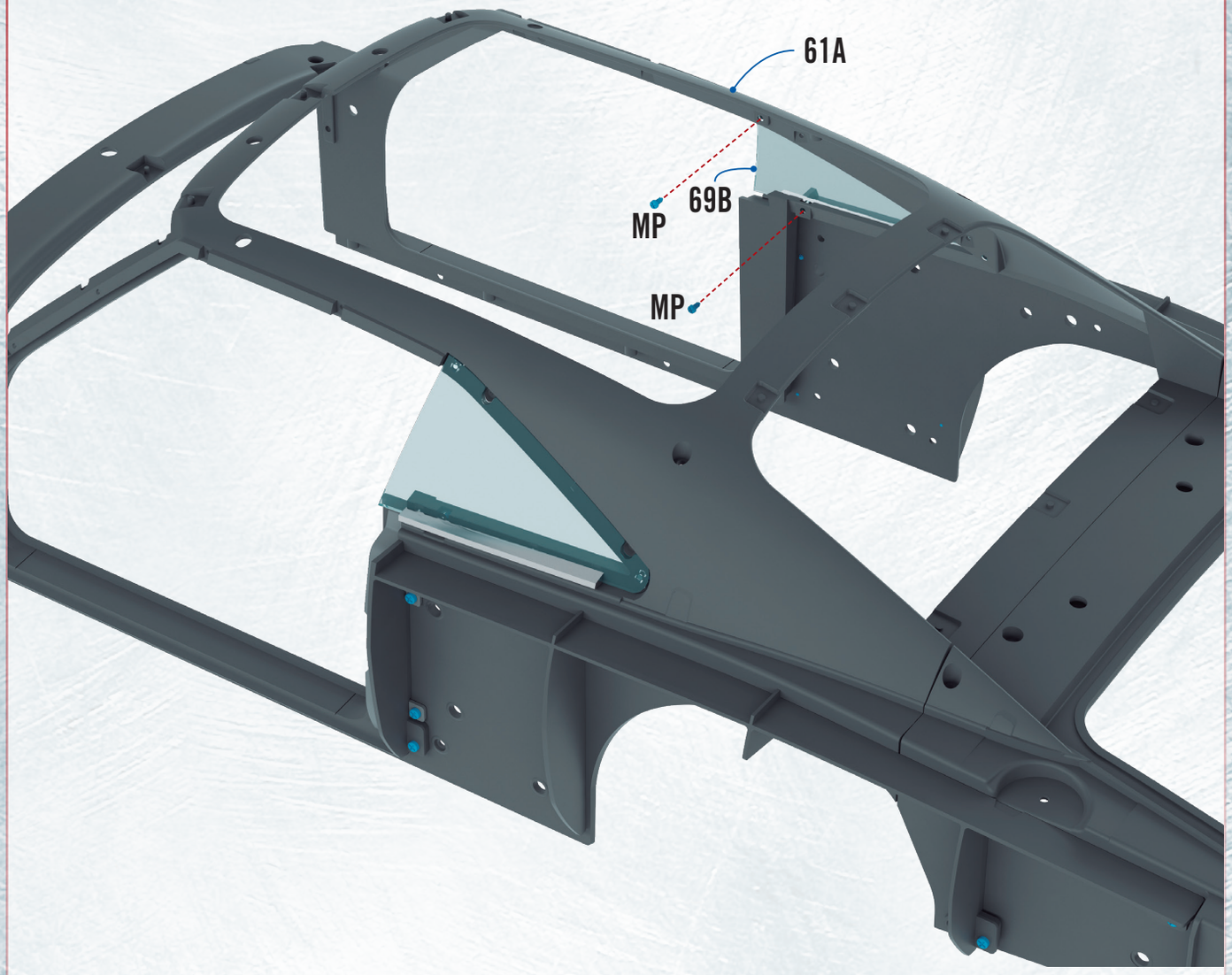


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69.3

START attaching the piece to the car body section **61A** by inserting – from the inside – two **MP** screws into the holes in the front of the rear right quarter glass **69B**. ▼

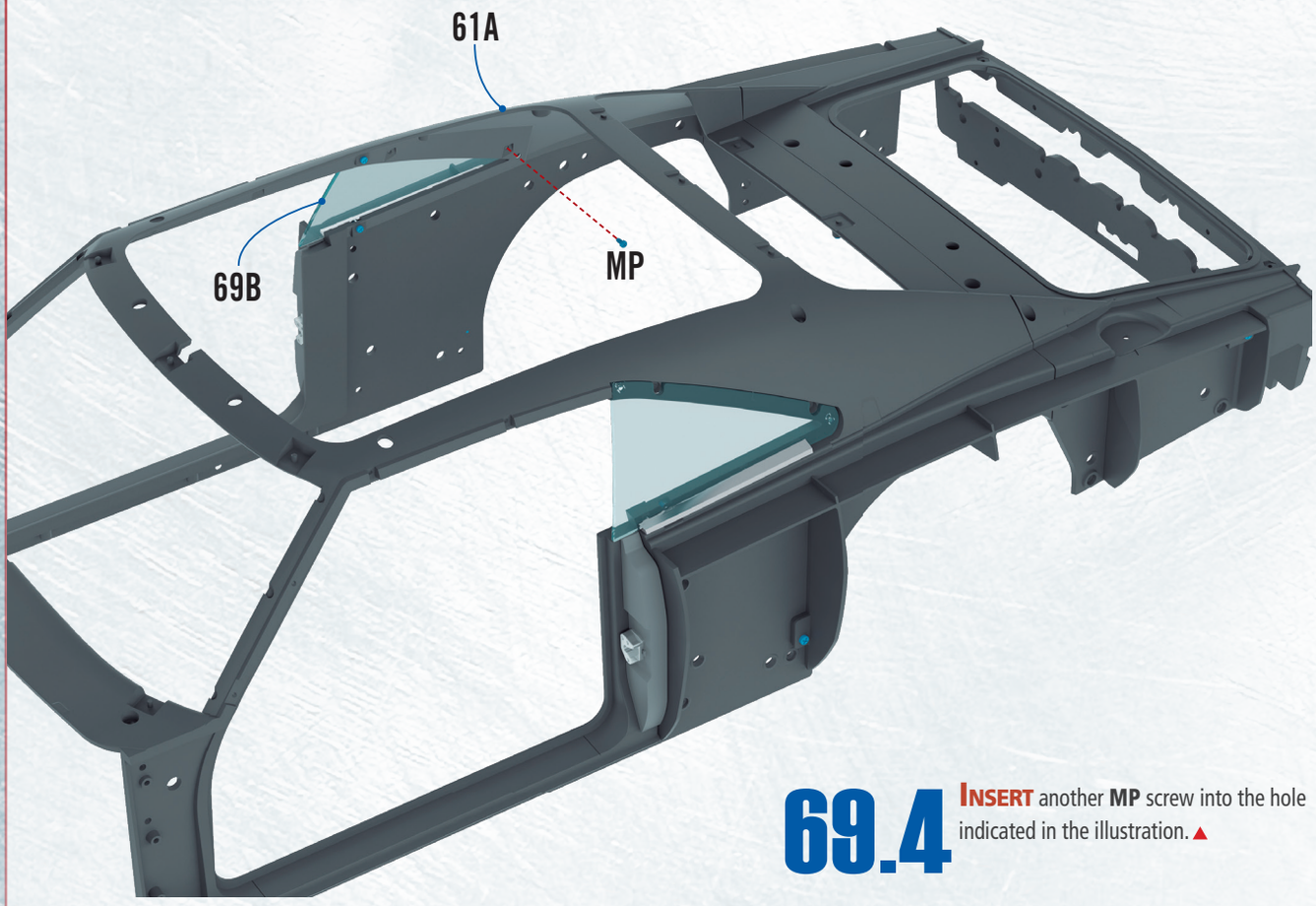


USEFUL TIP

When assembling the body parts, you need to take some precautions to protect the paint and avoid any scratches. The trick is to work on a clean, stable work surface. The best way to ensure this is to use a cutting mat, a piece of cardboard, or a cloth. However, this is not enough, because painted or lacquered pieces, and generally all those with smooth, shiny surfaces – like the car body and windows in this assembly session – have a tendency to attract dust, particles, or fluff. To keep them clean, you can use a soft, slightly damp cloth, so as not scratch the surfaces and ruin the car's appearance.

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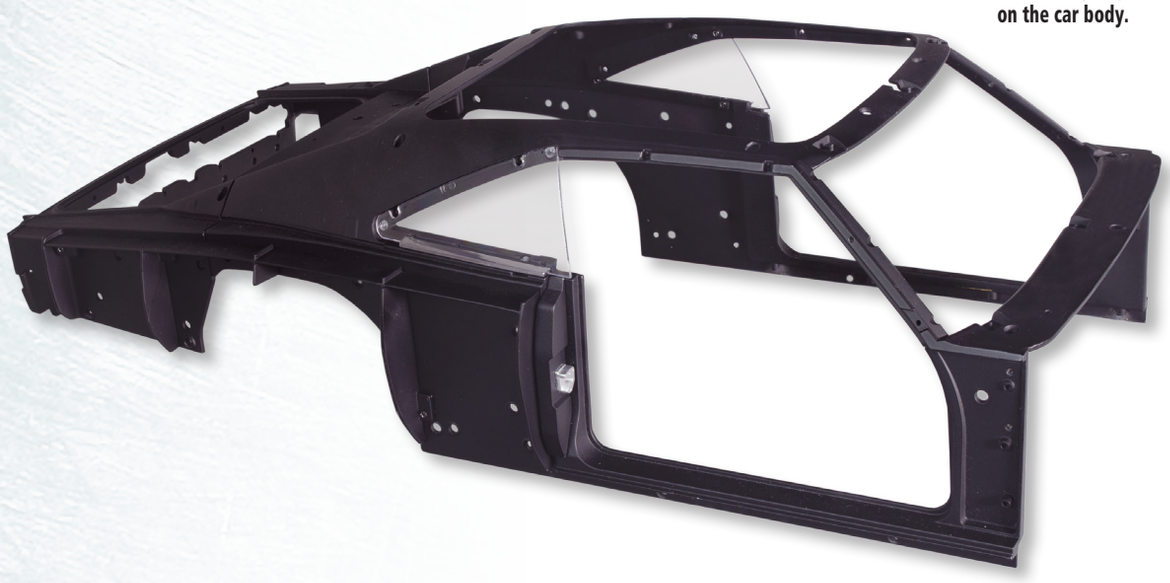
Installing the rear quarter windows (II)



69.4 **INSERT** another **MP** screw into the hole indicated in the illustration. ▲

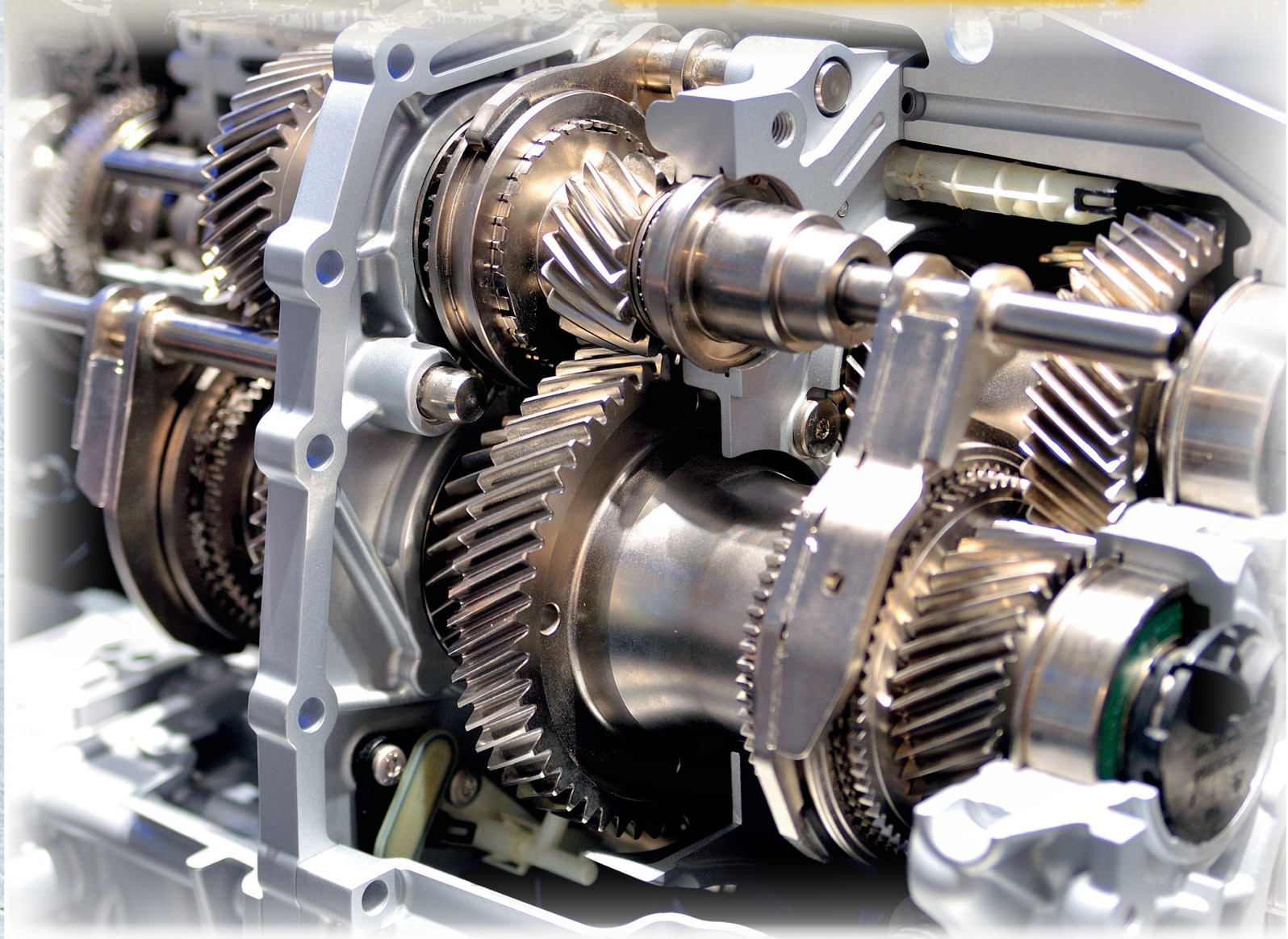
RESULTS OF STAGE 69

You have now finished the first stage of installing the rear right quarter window on the car body.



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AUTOMATIC OR MANUAL ?



Purists want it manual, while city drivers prefer automatic… we are obviously talking about the gearbox! Mechanical, electro-actuated, sequential, front-wheel drive, continuously variable or double clutch - there are many types of gearboxes used on cars these days. In this edition, we discover the differences together.

In simplistic terms, a typical automotive gearbox comprises an aluminium box inside which two shafts are housed: one for input from the engine and one for output to the wheels. Toothed gear wheels are mounted in pairs, one on each shaft. Each pair represents a different transmission ratio, in other words, a different gear. When the gearbox is in neutral, one of the two toothed gear wheels from each pair spins freely on the output shaft while the other rotates with the input shaft. Therefore, because one gearwheel is rotating freely, no pair of gears transmits motion from the input shaft to the output shaft, and the car does not move, no matter how hard you accelerate. When the driver selects a gear, one of the freewheeling output gearwheels locks

Conventional Automatic transmissions, i.e. with a torque converter, appeared in the 1930s. Since then, technological evolution has resulted in increasingly effective solutions with extremely rapid ratio changes.

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onto the output shaft on which it is mounted. This is achieved by using sliding sleeves equipped with special coupling teeth. The sleeves are pushed into place by rods that move to predetermined positions when a gear is selected by the driver.

This is a simplified explanation, and in modern vehicles, the system is more complex. In most cases, the input and output shafts are co-axial, and the second shaft is auxiliary. In this type of gearbox, the highest gear - often fourth, fifth or sixth - is obtained by connecting the input shaft directly to the output sleeve. Of course, in this case, the output and input shafts rotate together; therefore, the ratio is 1:1, and there is no variation in speed or torque. In other gear lever positions, the input motion is transmitted to the auxiliary shaft through one of the pairs of gears. Depending on the position of the gear lever, motion is sent to the output sleeve via another pair of fixed gears. Therefore, with the sole exception of the direct-drive high gear, all the others work using pairs of gears.

HOW DO THE GEARS WORK?

The engine works most efficiently within a specific range of revolutions per minute (rpm). A good driver tries to keep it operating within that range by proper use of the gearbox. Tuned and racing engines equipped with particularly high-lift camshafts are more responsive and need more energetic use of the gearbox because their optimum rpm range is narrow compared to standard cars. Even in a relatively high-powered vehicle, if you open the throttle at medium to low revs, the response will be weak. To get the best performance, you need to run the engine hard and always try to keep it somewhere between maximum torque and maximum power.

The gearbox is a torque multiplier. In a lower gear, the engine can transmit higher torque to the final drive, and that torque will be higher than the engine produced. In so doing, the speed of rotation of the transmission output shaft is significantly lower than that of the input shaft from the engine. What is gained in torque is lost in the rotational speed of the output shaft. However,

In this photo, we can see the components of a torque converter: the toroidal chamber, pump, stator and turbine. The stator has the function of diverting the oil before it returns to the pump.



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the engine power does not change, no matter what gear is engaged.

Obviously, the lower gears (and therefore the higher torques) allow you to overcome steep inclines and get livelier acceleration.

NOT ALL GEARBOXES ARE EQUAL

When it comes to an automatic transmission, we must first distinguish between the different types currently used in the automotive sector. The most traditional type of automatic uses a torque converter. These have been used since the 1950s. They use a toroidal chamber (shaped like a donut) filled with fluid. This is usually a low-viscosity oil or some other fluid with characteristics suitable for the protection of materials from corrosion. Inside the there are three elements: a centrifugal pump (or impeller) connected to the drive shaft, which creates the fluid flow. It provides the thrust necessary to make a turbine spin. The turbine receives the spinning fluid and generates thrust that it transmits to the gearbox. Finally, there is a stator mounted between the pump and the turbine. The stator can only rotate in one sense, and it serves to change the direction of the flow of fluid returning from the turbine before it reaches the pump. The stator is the element that allows the torque converter to increase the torque of the turbine above the torque generated by the pump. These parts all have curved blades facing each other but not in contact. The pump is essentially a wheel equipped with radially arranged vanes which, when rotating, pushes the fluid outwards due to the centrifugal force. The liquid acquires angular momentum. The turbine is also made of a vaned wheel. The liquid displaced toward the outside of the toroidal chamber by the pump is forced to return toward the centre through the blades of the turbine, making it rotate. Once returned to the centre, the fluid is expelled from the turbine again, completing the cycle. When the speed of the pump and the turbine are identical, the gear change takes place, which restarts the whole operation.



Automatic or manual?



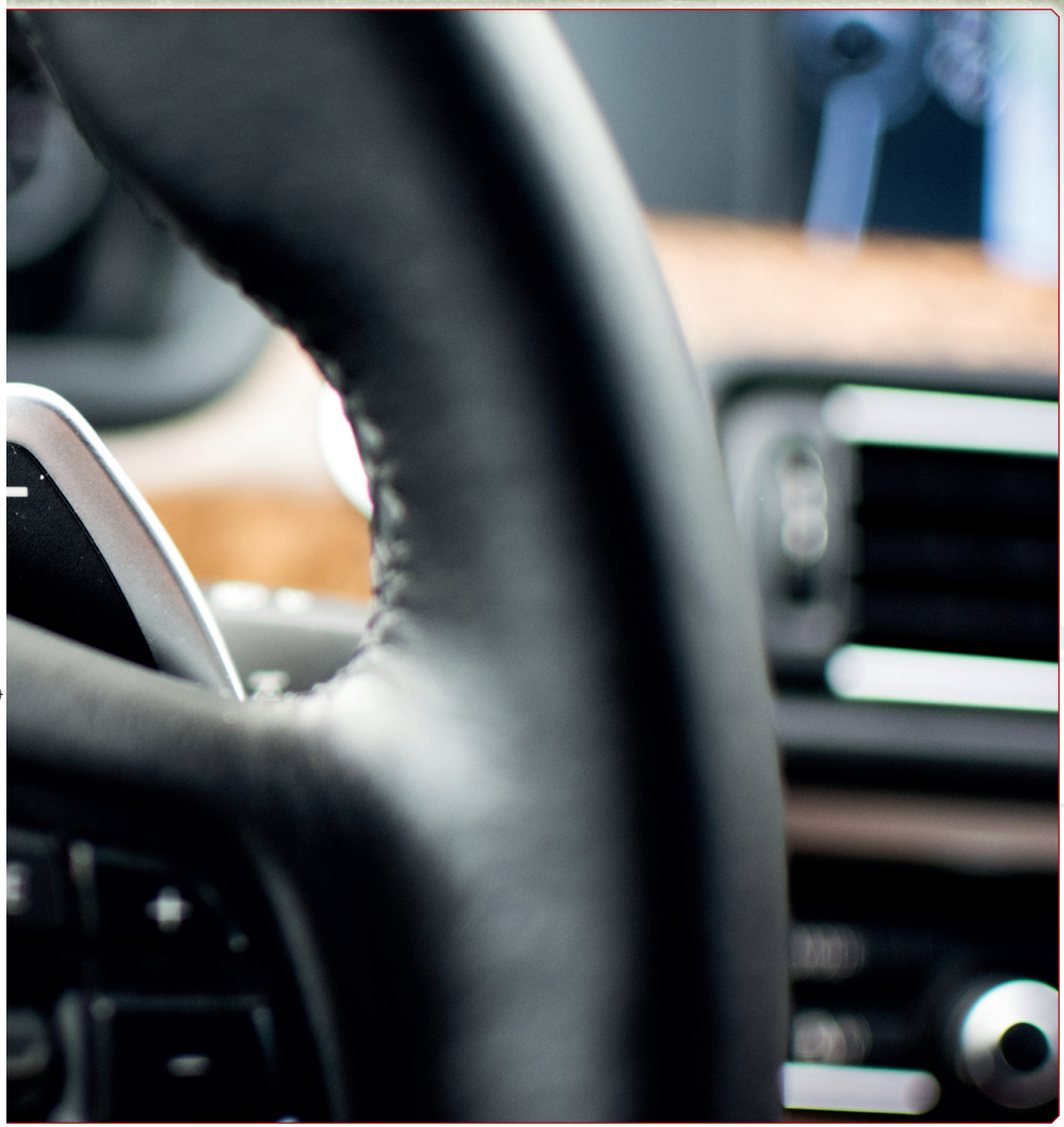
THE ELECTRO-ACTUATED GEARBOX

Also known as Automated Manual Transmission (AMT), it is, in reality, a normal manual gearbox that is "managed" by an automatic control system that takes care of "pressing the clutch" instead of the driver doing it. An AMT gearbox uses an electronic unit to control actuators that, when they reach a certain number of revolutions, engage the clutch and a suitable gear ratio. There are usually two modes: fully automatic mode, with the driver only having to worry about pressing the accelerator and brake, and manual mode. This allows the driver to select the preferred ratio by operating the gear lever (forward or backward) or by using the paddles located behind the steering wheel.

DOUBLE CLUTCH

Schematically, the AMT gearbox has two parallel input shafts, each equipped with its own clutch. Odd-numbered gears are fitted to one shaft, and even-numbered gears are fitted to the other. At any time, excluding the neutral position, two gears are engaged simultaneously. However, only one clutch is engaged and transmits motion, while the other clutch is disengaged. Consequently, only one gear is transmitting motion while the other is standing by. Gear shifting is performed by disengaging the first clutch and simultaneously engaging the other. This is possible thanks to the electronic management of the system and

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With a sequential gearbox, the driver can change gear with two paddles behind the steering wheel. With a simple fingertip touch, the gearbox can almost instantaneously switch up or down a gear. This system was first developed for Formula 1 cars in the 1990s.

the use of special actuators. The transmission can operate automatically or manually. It is obviously a complex and relatively expensive system, but it has its advantages. First, the engagement of the gears is very fast and is always smooth and silent. Secondly, thanks to the slippage of the engagement clutch of the new gear, the drop in engine revs between one gear and the next can be less than with traditional gearboxes.

CONTINUOUSLY VARIABLE

Recently, devices that allow continuous variation of the transmission ratio (CVT), a system already used on scooters, have become increasingly common in the automotive field.

Unlike other types of gearboxes, CVTs are not made up of gears that need to mesh. Instead, they use a V-belt and a single pair of pulleys. Belts of this type transmit motion thanks to the friction between the sides of the "V" and the V-shaped walls of the pulleys. One pulley in the CVT is connected to the engine, and the other directs power to the wheels. The width of these pulleys changes based on the needed power; as one gets larger, the other gets smaller, thus changing the gearing ratio continuously. This allows a CVT to deliver strong, seamless acceleration.

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