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FROM STYLE TO DESIGN

Since its inception, the automobile has always prioritized a decidedly design-oriented connotation and, therefore, a stylistic formalization based on aesthetics. The automobile has also revolutionized man's way of living, and it is likely that future historians will point to the automobile as the fulcrum of contemporary evolution: the development of the motor vehicle is, in fact, the result of visionary dreams, infinite work, and experimentation. But the history of the automobile is also economic history, as well as a history of social clashes and transformations, exchanges with arts and customs, in addition to being a history of technology and science.

It is in America that the automobile, as a social phenomenon, developed rapidly from the early years of the Twentieth century: the Ford T, in fact, gave Americans the chance to expand their horizons, overcoming great distances between inhabited centers and the lack of an adequate public transport service. Designing an automobile with the objective of solving a social problem necessarily led to considering technical-production elements more than formal ones, thus satisfying only the need of a generation. The situation was different in Europe, where the automobile assumed a voluptuous and elitist character: it was designed and built primarily for a wealthy public, where dual-tone bodies determined their status. It is therefore important to underline the distinct diversity in the automobile/society relationship which, however convergent today, still renders the European reality quite different from the American one.

Nor should we overlook how the automobile has always been watched in its evolution with great interest by most artists: Filippo Tommaso Marinetti, in the first Futurist manifesto published in *Le Figaro* in 1909, exalted the machine's dynamism and activism, the cult of audacity, the thirst for speed and power. In the manifesto titled "Wireless Imagination" (*Immagine senza fili*) of 1913, Marinetti writes of a "complete renewal of sensibility" that new technological discoveries—see the automobile—have made possible.

Later, in the United States, "Styling" was born when, in an already saturated market, manufacturers competed in a climate of absolute rivalry on themes of formal preciousness and continuous aesthetic renewal. Styling did not seek to psychologically condition public taste with the help of advertising, but interpreted moods and aspirations, taking them into account in design to the extent that consumers could recognize themselves in some way. Styling thus became an instrument of design reorganization of the product, realized starting not only from the top—that is, from the designer—but also from the bottom, that is, from consumer moods profiled with increasingly sophisticated means of investigation. After all, no other product represents our time better than the automobile: the automobile, therefore, as an icon of our time, which has concentrated the interest of artists and designers: from a symbol of progress for the Futurists to the role played in 1930s America (from its speed line assumed as an attribute of modernity extended to a whole world of stationary objects), as a medium full of meanings and as a yardstick on the evolution of technology through the search for aerodynamics which finds its most natural essence in the geometry of the tail.

It is precisely the Thirties and Forties that represent an important point for the development of the automobile, not only for the line but also for the integration, at the design level, between bodywork and structure; quite different revolutions were to occur when the adoption of the monocoque became possible in all production processes. The first thing that surprises in the boldest cars is the complete revision of proportions; the engine hood descends below the fender line, revolutionizing the formal importance that the engine compartment had in cars of the time and, consequently, the radiator as a differentiating element. But work was also done on the theme of the continuous flank, where fenders are merely hinted at, emphasizing that idea of speed implicit in the sweep of the lines and the very gentle connection of volumes.

In these years, it is the bodywork that undergoes substantial modifications through its moderation: these are the eras in which the "Italian Line" takes over, but it is also the era in which fashion binds itself inseparably to design and the professional figure called into question is no longer the stylist, but precisely the designer. Design, in fact, is not an autonomous activity but a system within which a series of variables interact with each other, connoting the entire design process not only through identification with the formal and technological aspect but also through the inseparable relation-

ship that binds the different phases of the creative cycle. Moreover, the definition of Industrial Design adopted by the ICSID (International Council of Societies of Industrial Design) in 1961 supported the importance of carrying out one's task within a process whose ultimate goal is the concretization of a technical individual. The designer's task is therefore to represent the unrepresentable, to see the invisible, to feel the non-sensible. The great influence exercised on design by technology, which allowed unthinkable results to be obtained, is evident; in this context: not invention, but the ideas and thoughts accompanying it are the main proponents of both the constructive and aesthetic renewal of the automobile. Thus, the creative phase of an automobile project becomes the fulcrum of the sedimentation of a new design culture operating in parallel with the culture of style in its most diverse components, up until the Sixties, often in full autonomy with respect to what was then considered the European culture of Good Design re-read with the critical tools provided by Functionalism.

Indeed, it was only after World War II that major manufacturers understood the advantages that the mass-series use of the load-bearing body could guarantee to car production, such as: weight reduction, increased torsional stiffness, greater production speed, and a significant reduction in costs. Conversely, automotive production planning was destined to change: designing a shell meant defining the stylistic characteristics of the automobile from the start, which could not be modified except at the cost of great reinvestment. The use of the monocoque allowed designers to perfect the design methodology, which thus assumed an integral character. In this way, the passenger compartment becomes one with the bodywork, which in turn remains perfectly integrated with the mechanical organs. Sheet metal stamping techniques made possible the execution of very blended, rounded, enveloping lines—even if still massive—typical of 1950s automobiles.

While it is true that in the Fifties and Sixties European style adopted first American Streamlining and then the squared-off line, deriving them from trends already in vogue in America, it is also true that with 1973, the year of the oil crisis, the stylistic trend reversed abruptly: Americans began to copy the European and Japanese product in an attempt to produce smaller, human-scale automobiles characterized by increasingly sober lines. Over the years, the evolution of technologies applied to the automotive sector would bring notable changes in all fields of design, as much in methodologies as in materials used. All this required advanced design methodologies and greater precision in tolerances between separate components, forcing

a review of the methods of joining these to the body shell. We witness an ever-increasing use of plastic materials determined above all by their characteristics such as: reduced weight which translates into fuel savings and corrosion resistance, with a consequent lower cost of production and maintenance, dimensional stability regarding temperature, sound and heat absorbing capacities, ample creative freedom of forms, and finally the economy of the production process which equates to a lower component cost. Furthermore, the use of plastic materials in the bodywork allows for frequent variations on the same theme with faster and less expensive face-lifts compared to sheet metal.

A life cycle that went from eight or ten years to four signifies a more rapid design evolution with the possibility of homogenizing a manufacturer's production by studying cars identified with a "family feeling" no longer reduced only to the grille but also to other elements of the bodywork such as headlights and hood and door cuts. At the same time, the search for new occasions of use has led to radical range diversifications: in every market segment, one no longer finds only those brands that were historically specialists in it, but cars from the majority of manufacturers. The orientation is precisely that of strong product diversification, in which the automobile can increasingly indulge different aspirations, guaranteeing the concept of "tailor-made." There is indeed great room for variations in colors, trim levels, and vehicle setups: in short, we are proceeding towards the disappearance of the multi-purpose automobile in favor of vehicles suitable for specific purposes.

Today, in the production of an automobile, a new type of collaboration is realized between designers and stylists, producers and suppliers, in a sort of co-design, where trends are interpreted in parallel, increasingly advanced solutions are experimented with, forecasts are made, new concepts are verified; ultimately, new styles are produced. But it is certainly the themes of graphics and design that sanction the new role assumed by the automobile, seen no longer merely as a particularly functional object, but elevated to something that effectively completes the daily way of conceiving life and confronting others. The automobile thus proposes itself in a new guise through a vast offering of car bodies created in multiple shapes, with ever-changing chassis, body structures, and stamped sheet metal. Attention to forms, lines, and surfaces focuses on the tactile quality of the material at points of contact, as well as on the visual aspect of the material itself, through its transparency, opacity, surface finish, and color. The detail thus becomes a

quality plus; a plus not only because it is in tune with the oscillations of taste and the design trends of the moment but, rather, because it configures itself in the panorama of lived experience as a new presence, capable at once of stimulating curiosity. All of this as a synonym for a perfect mix of suggestion and communication, but also art and elegance, in the continuous search for a balance between desire and the need to express ever-different identities, electing the automobile as a symbol. Therefore: style and design, understood as symbolism, as valid reasons for choice, as an expression of quality, as an enhancement of brand identity. In summary, this volume aims to investigate how the automobile can be looked at not only—as is usually done—from a historical-technological perspective, but also in a decidedly different manner: emphasizing its aesthetic-symbolic character.

THE AUTOMOBILES

The selection of automobiles proposed is a journey in which the reader can continuously rework their own experience, considering memory not just as a storehouse of recollections but also as terrain to be rediscovered, projecting oneself toward the future. The automobile is placed at the center of everything: the evolution of the World between history and contemporaneity through the stylization of 130 cars ranging from the early 1900s to today, with technical/stylistic profiles for each vehicle. The illustrated journey is divided into 12 particularly characterizing moments:

**THE ARCHITECTURE
OF THE VEHICLE** **1900s**

**THE AUTOMOBILE
TAKES SHAPE** **1910s**

**THE LINE
OF MECHANICS** **1920s**

**THE AERODYNAMIC
STYLE** **1930s**

**THE MODELING
OF THE PROJECT** **1940s**

THE FIGURATION OF THE INDUSTRIAL PRODUCT **1950s**

THE ESTABLISHMENT OF DESIGN **1960s**

THE SQUARED VOLUMES **1970s**

THE BODYWORK AS CONTAINER **1980s**

FORM AS SYNTHESIS **1990s**



RENEWED DESIGN **2000s**

THE FUTURE OF NOVELTIES **2010s**

The cars illustrated in this overview are profiled following a uniform criterion: car name, manufacturer, designer, production year, technical/stylistic notes. Their characteristics make them moments of exceptional importance in the history and evolution of the automobile product, serving as pivots upon which the evolution of taste and custom hinges.

THE ARCHITECTURE OF THE VEHICLE

A cross-pollination from different fields: this corresponds to an evolution of taste that incessantly modifies, above all, the terms and characteristics of products that did not exist before. It is not just a matter of technological innovation, but of widespread progress modifying daily life, transforming our idea of history and science into memory and social identity, as well as evolving the very way of thinking and experiencing time.

1900	MERCEDES 35 HP	
1900	END OF THE VICTORIAN AGE	
1900	PARIS WORLD EXPOSITION	
1900	FIRST CONVENTIONAL TELEPHONE SYSTEM	
1900	ZEPPELIN AIRSHIP	
1900	KODAK BROWNIE CAMERA	
1901	OLDSMOBILE CURVED DASH	
1902	DRUM BRAKES	
1902	BIRTH OF ART NOUVEAU	
1903	INVENTION OF THE AIRPLANE	
1903	FIRST ASSEMBLY LINE	
1903	INVENTION OF BAKELITE	
1904	DIODE LAMP	
1905	MARKET INTRODUCTION OF ASPIRIN	
1905	SITZMASCHINE, KOHN (RECLINING CHAIR)	
1905	BIRTH OF FAUVISM	

1900s

1906 MILAN UNIVERSAL EXPOSITION

1907 ROLLS-ROYCE 40/50 CV "SILVER GHOST"



1907 BIRTH OF CUBISM

1907 FOUNDING OF THE "WERKBUND" IN GERMANY

1907 "SOCIÉTÉ DES ARTISTES DECORATEURS"

1908 INVENTION OF CELLOPHANE

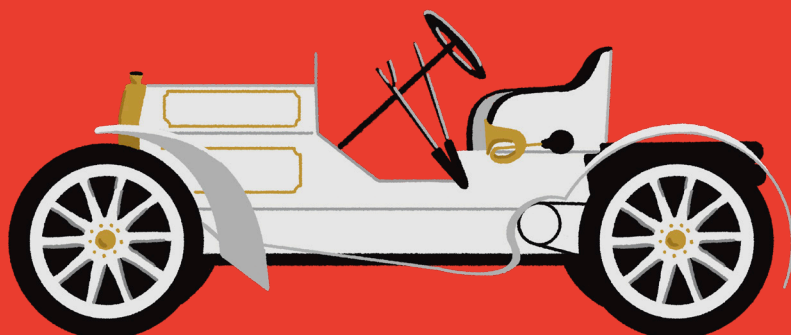
1908 NITRALAMPE, AEG (LAMP)

1908 FORD T



1909 BIRTH OF FUTURISM

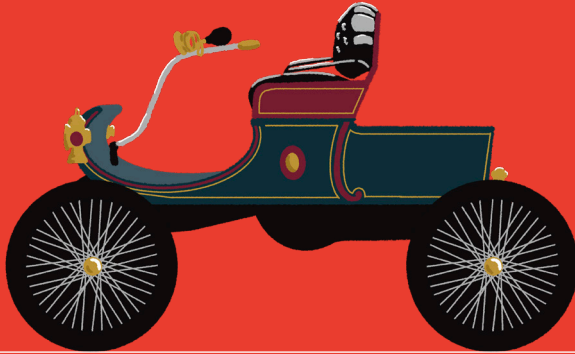
1900



MERCEDES 35 HP

Designed by Emil Jellinek and Wilhelm Maybach, this open-body car with a front-mounted engine was produced from 1900 to 1901. A car with an innovative architecture, it departs notably from the archetype of the carriage: it features a lowered stamped-steel frame. The form is characterized by fully curved lines and well-proportioned volumes; it is a benchmark for all manufacturers, both European and American. About 36 units were produced.

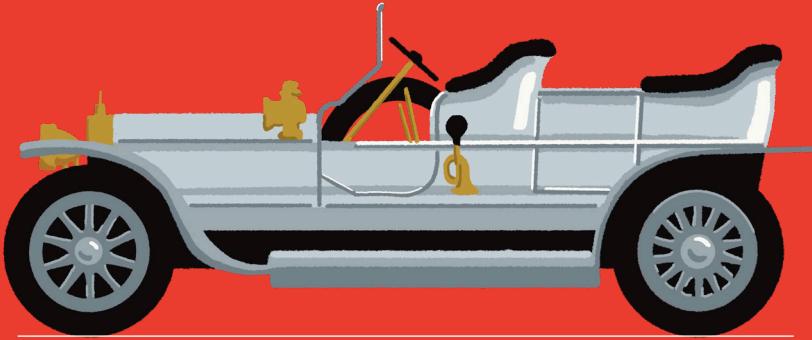
1901



OLDSMOBILE CURVED DASH

Designed by Ransom Eli Olds, this open-body car with a wooden structure and single-cylinder engine was produced from 1901 to 1905. A small runabout and the first automobile built in large series. A direct descendant of the carriage and still lacking a steering wheel, it has an almost complete body and a rounded "swan neck" profile, characterized by two wide front fenders and by the central, raised position of the seat. In 1903, about 4,000 units were produced.

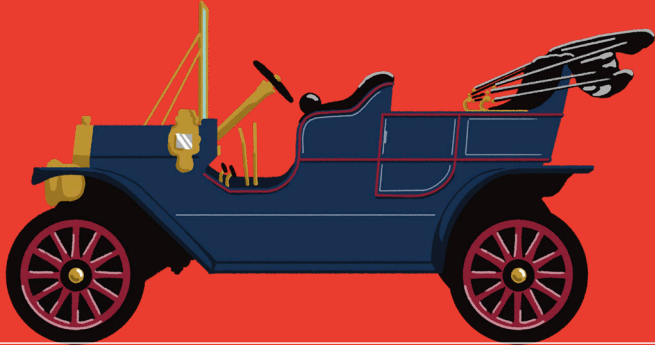
1907



ROLLS-ROYCE 40/50 CV “SILVER GHOST”

Designed by Claude Johnson, this open-body car with a front-mounted engine was produced from 1907 to 1925. A car with an elegant and squared line, it features a very silent engine fixed to the chassis in an innovative way. The low engine hood with a Doric temple-style radiator is entirely riveted, while the side is supported by a high running board incorporating a tool compartment and by thick, shaped fenders. About 6,173 units were produced.

1908





FORD T



Designed by Henry Ford, this two-box car with a front-mounted engine was produced from 1908 to 1927. It is the first car to be assembled on an assembly line; it has a wooden body frame and body panels stamped with presses for the first time, and they are black. Characterized by maximum simplicity, the line reflects a decomposition of its parts. More than 15 million units were produced.

THE AUTOMOBILE TAKES SHAPE

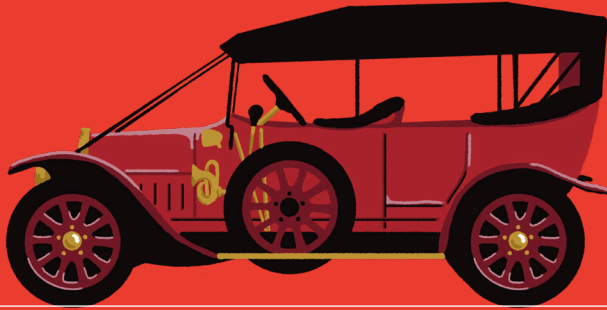
Speed of communication and speed in innovating: the world has known extraordinary evolution and acceleration that have led to a challenge against time against which everyone inevitably ends up measuring themselves. New desires evolving into new needs: it is a process aimed at the continuous search for the improvement of quality levels and the optimization of contents to build ever greater value in products.

1910	MASS PRODUCTION	
1910	FIRST CHASSIS WITH PRE-MOUNTED BODYWORK	
1910	DEVELOPMENT OF THE STREAMLINED TORPEDO LINE	
1910	BIRTH OF ABSTRACT ART	
1911	BIRTH OF EXPRESSIONISM	
1911	1° CAR AIR CONDITIONING SYSTEM	
1911	“M1”, OLIVETTI (TYPEWRITER)	
1912	FIAT ZERO 12-15 HP	
1912	PARIS AIR SHOW	
1912	SINKING OF THE TITANIC	
1913	BIRTH OF ART DECO	
1913	THE BOTTLE, COCA-COLA	
1913	FIRST DOMESTIC REFRIGERATOR	
1913	ALFA ROMEO AERODINAMICA 40/60 HP	
1914	FIRST TRAFFIC LIGHT, OHIO	
1914	FIRST CHARLIE CHAPLIN COMEDIES	

1910s

1914	OUTBREAK OF WORLD WAR I	
1915	BIRTH OF CONSTRUCTIVISM	
1915	BIRTH OF DADAISM	
1915	PRODUCTION OF A SINGLE STANDARDIZED MODEL	
1916	FIRST DAZZLE SHIP PUT INTO OPERATION	
1917	BIRTH OF JUGENDSTIL	
1917	BIRTH OF DE STIJL	
1917	BIRTH OF NEOPLASTICISM	
1917	“RED AND BLUE”, CASSINA (CHAIR)	
1918	END OF WORLD WAR I	
1918	BIRTH OF RATIONALISM	
1919	HISPANO-SUIZA H6 B	
1919	ZEPPELIN BODENSEE LZ120	
1919	BIRTH OF L'ESPRIT NOUVEAU	
1919	WALTER GROPIUS FOUNDS THE BAUHAUS IN WEIMAR	
1920	ISOTTA FRASCHINI TIPO 8	
1920	BEGINNING OF PROHIBITION IN AMERICA	

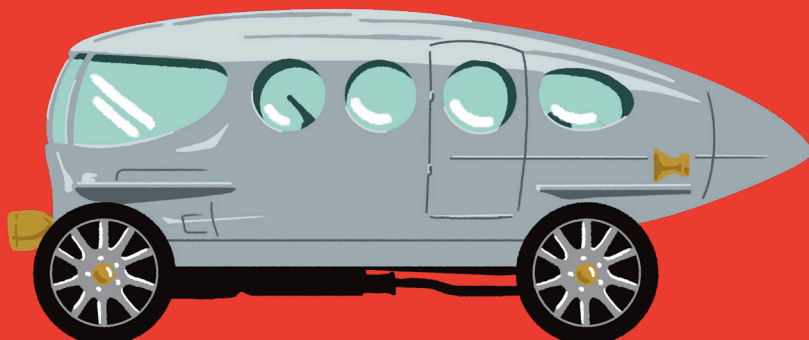
1912



FIAT ZERO 12-15 HP

Designed by Giovan Battista Farina, this torpedo tourer with a front-mounted engine was produced from 1912 to 1915. It is the first form of car that breaks the molds of the horse-drawn carriage; The primary volume of the engine compartment is perfectly connected to the passenger compartment, which ends with a tapered tail with carefully designed curvature. The very sinuous black fenders determine a dynamic flow of the car.

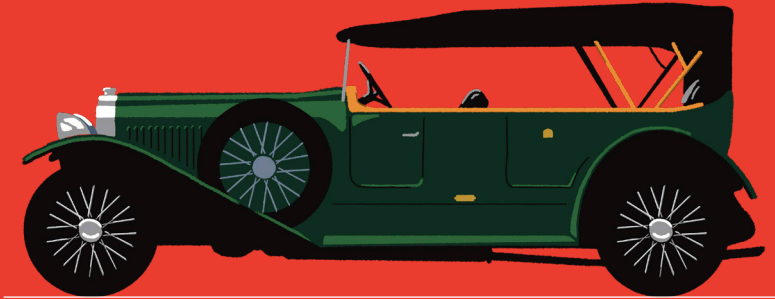
1913



ALFA ROMEO AERODINAMICA 40/60 HP

Designed by Ercole Castagna, this one-box car with a front-mounted engine was produced in 1913. Named "Siluro Ricotti" (Ricotti Torpedo), it is the first car to address the "form-habitability-aerodynamics" relationship, inaugurating a primordial one-box shape. Although featuring a traditional chassis and mechanical layout, it has a profile similar to that of an airship with a wide wraparound windshield following the teardrop shape.

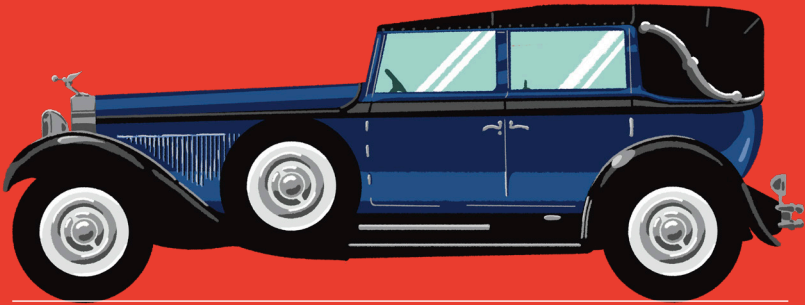
1919



HISPANO-SUIZA H6 B

Designed by Marc Birkigt, this two-box sedan with a front-mounted engine was produced from 1919 to 1930. A direct competitor to Rolls-Royce, it is a large-sized car where the bodywork is characterized by high sides and a front end with two large headlights and a honeycomb radiator. The chassis was supplied in four different lengths.

1920








ISOTTA FRASCHINI TIPO 8




Designed by Giustino Cattaneo (Castagna), this open-body car with a front-mounted inline engine was produced from 1920 to 1924. Bodied by Castagna, it remains one of the most classic cars for elegance, distinguished by solid construction, meticulous execution, and sobriety of line; a line that is emphasized on the side by a thick running board and particularly fluid fenders.

THE LINE OF MECHANICS

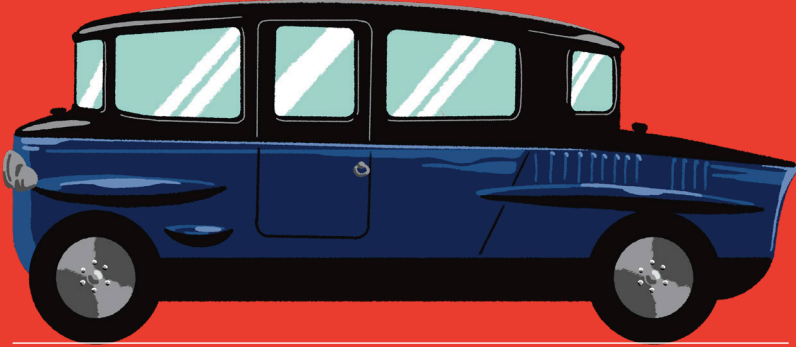
The stylistic element rises to a distinctive and differentiating role in the eyes of the public, even in sectors far removed from the traditional realm of fashion: style and design act as co-protagonists in the application of aesthetic innovation. It is, in fact, the study of the detail—a decidedly representative symbol and a differentiating element—that is easily and quickly perceived.

1920	MASS PRODUCTION FOR DIFFERENTIATED MODELS	
1920	MONUMENT FOR THE THIRD INTERNATIONAL	
1921	TROPHEN-AUTO	
1922	INVENTION OF FORMICA	
1922	NYC FIFTH AVENUE TRAFFIC TOWER IN NEW YORK	
1922	AUSTIN SEVEN	
1922	1° LOAD-BEARING BODY CAR: LANCIA LAMBDA	
1922	LANCIA LAMBDA	
1923	FIAT LINGOTTO FACTORY IN TURIN	
1924	FIRST KLEENEX TISSUES ON THE MARKET	
1924	INVENTION OF PLEXIGLASS	
1924	BUGATTI T35	
1924	EXPO DES ARTS DÉCORATIFS ET INDUSTRIELS, PARIS	
1924	BIRTH OF SURREALISM	
1925	RELOCATION OF THE BAUHAUS TO DESSAU	
1926	HANOMAG 2/10 CV	

1920s

1926	FIRST AMERICAN CAR RADIO	
1926	“OYSTER”, ROLEX (WRISTWATCH)	
1926	“WASSILY”, KNOLL INTERNATIONAL (ARMCHAIR)	
1927	LINDBERGH’S TRANSATLANTIC FLIGHT	
1927	MERCEDES-BENZ SS	
1927	FIRST CHARACTERS DRAWN BY WALT DISNEY	
1927	DESIGN AS A PROFESSION IN AMERICA	
1927	CLAVEAU 4 CV	
1928	OPENING OF MAJOR DESIGN STUDIOS IN US	
1928	“MEISTERSTÜCK”, MONTBLANC (FOUNTAIN PEN)	
1928	INVENTION OF PENICILLIN	
1929	1° FRONT-WHEEL DRIVE CAR: CORD L-29	
1929	RISE OF NAZISM AND FASCISM	
1929	THE NEW DEAL IN THE UNITED STATES	
1929	WALL STREET STOCK MARKET CRASH	
1929	“MR MIES”, KNOLL INTERNATIONAL (CHAIR)	
1929	FIRST TELEVISION TRANSMISSION	
1929	CONSUMERISM IS ESTABLISHED IN US	
1930	BURNEY STREAMLINE	
1930	FIRST FOOTBALL WORLD CUP	

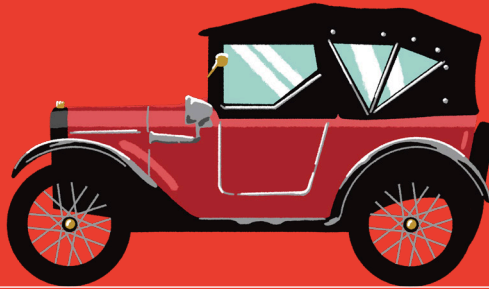
1921



TROPHEN-AUTO

Designed by Edmund Rumpler, this one-box car with a mid-mounted engine was produced from 1921 to 1922. It is the first example of a teardrop car, featuring a greenhouse with a large glass surface and a roof tapered longitudinally. The arrangement of the seats between the axles and the central driving position allow for an architecture with a completely innovative shape for those years. About 100 units were produced.

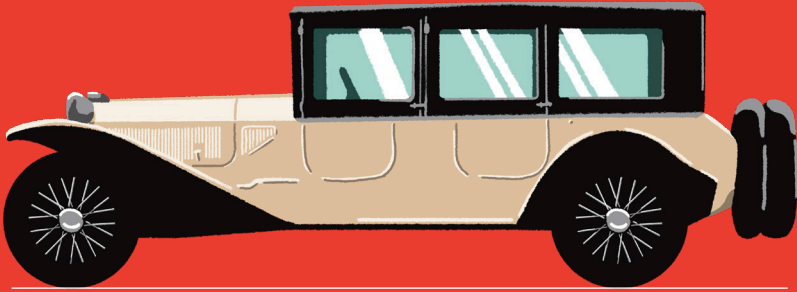
1922



AUSTIN SEVEN

Designed by Herbert Austin, this two-box car with a front-mounted engine was produced from 1922 to 1938. Nicknamed "Chummy," following the example of early cyclecars, it is characterized by very small dimensions despite having four seats. Its line is emphasized by the curve of the rounded engine hood connected to the windshield, and by the position of the headlights corresponding to the base of the windshield. About 300,000 units were produced.

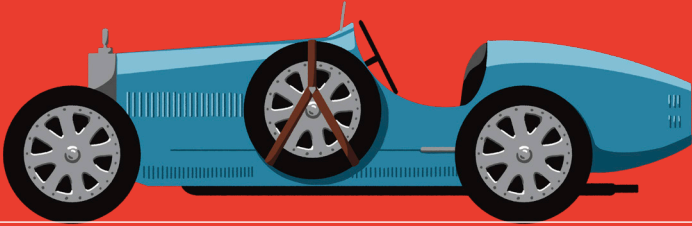
1921



LANCIA LAMBDA

Designed by Giovanni Boneschi and Vincenzo Lancia, this torpedo tourer with a front-mounted engine was produced from 1922 to 1931. It is the first car in the world with independent front suspension and a load-bearing body structure that, in addition to the floorpan, develops around the passengers. It has a very low and squared line with an extension of the rear section and large fenders embracing it. More than 13,000 units were produced.

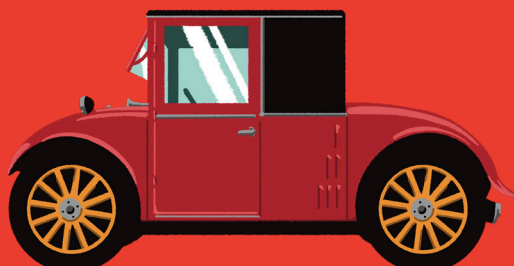
1924



BUGATTI TYPE 35

Designed by Ettore Bugatti, this two-seater with a front-mounted engine was produced from 1924 to 1931. Built on a ladder frame with aluminum panels, it is very light and has a compact line with a set-back cockpit ending in a short triangular tail. Another stylistic feature: the eight-spoke light alloy wheels, a detail that became a family feeling for Bugatti. This car holds the record for victories (over 2,000) on road and track. 343 units were produced.

1926



HANOMAG 2/10 CV

Designed by Fidelis Böhler and Karl Pollich, this three-box car with a rear-mounted engine was produced from 1926 to 1928. Characterized by an unusual line for those times, it features an extremely squared turret-style cabin inserted between the two lower volumes—the front and the rear—with decidedly rounded lines; the fenders are integrated into the bodywork, and the double-curved front end frames a single central headlight.

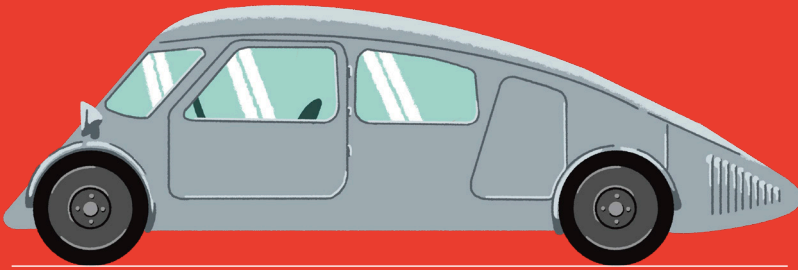
1927



MERCEDES-BENZ SS

Designed by Ferdinand Porsche, this open-body car with a front-mounted engine was produced from 1927 to 1932. While maintaining the basic dimensions of the K, it has a lowered and lightened chassis. Stylistically, it is defined by a very long engine hood, emphasized by three external exhaust pipes; the very long front fenders, which house the spare wheel on the side, extend forward relative to the radiator and headlights.

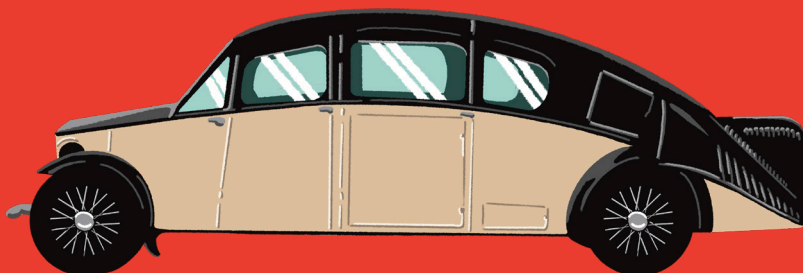
1927



CLAVEAU 4 CV

Designed by Emile Claveau, this open-body car with a rear-mounted engine was produced from 1927 to 1930. A car with a self-supporting body, it features a very low center of gravity and simple, aerodynamic shapes, with independent wheels and a cabin with good accessibility. The concentration of all mechanical components in the rear allows for good habitability as well. It did not find success because it was too modern for the times.

1930



BURNEY STREAMLINE

Designed by Dennistoun Burney, this one-box car with a rear-mounted overhanging engine was produced from 1930 to 1931. An innovative car combining studies of aerodynamics and mechanical layout. Characterized by an aerodynamic volume and independent suspension, its strengths include: operating economy, comfort, safety, and simple maintenance. Subsequently, the model was built by Crossley, which had purchased the license.

THE AERODYNAMIC STYLE

The skills typical of Italian expertise manifest through the study of different trends, cultures, craftsmanship, and ways of life, in order to derive new ideas and creativity for design: transferring ideas into a product in which a small but decisive element delivers a new dimension to the observer, who is constantly looking for objects to admire and touch.

1930 FIRST TRIENNALE IN MILAN

1930 WEIMAR REPUBLIC

1930 "VANITY FAIR", POLTRONA FRAU (ARMCHAIR)

1930 FIRST SUPERMARKET IN THE UNITED STATES

1930 SCOTCH TAPE ON THE MARKET

1931 ALFA ROMEO 6C 1750 GS "FLYING STAR"



1931 EMPIRE STATE BUILDING IN NEW YORK

1931 ADLER STANDARD 8



1932 FIRST EUROPEAN CAR RADIO

1932 ADVENT OF DETERGENTS

1932 "ZIPPO" (LIGHTER)

1932 "THE INTERNATIONAL STYLE" AT MOMA IN NY

1932 FIAT 508 BALILLA



1933 THE BAUHAUS IS CLOSED BY NAZI AUTHORITIES









1933 REPEAL OF PROHIBITION IN AMERICA

1933 WORLD ECONOMIC CONFERENCE IN LONDON

1930s

1933	INDUSTRIAL PRODUCTION OF PVC	
1933	“MOKA EXPRESS”, BIALETTI (COFFEE MAKER)	
1933	“PAIMIO”, ARTEK (ARMCHAIR)	
1934	CHRYSLER AIRFLOW	
1934	“NIGHT OF THE LONG KNIVES” IN BERLIN	
1934	TATRA 77	
1934	“COLDSPOT SUPER SIX”, SEARS (REFRIGERATOR)	
1934	BUGATTI ATLANTIC TYPE 57 SC	
1934	“COUNCIL FOR ART & INDUSTRY” FOUNDATION	
1934	DYMAXION CAR	
1934	“MACHINE ART” AT MOMA IN NEW YORK	
1934	“ZIG ZAG”, CASSINA (CHAIR)	
1934	CITROËN TRACTION AVANT 7 CV	
1935	STREAMLINE STYLE IS BORN IN THE USA	
1935	FIAT 1500 6C	
1935	POLYETHYLENE IS DISCOVERED	

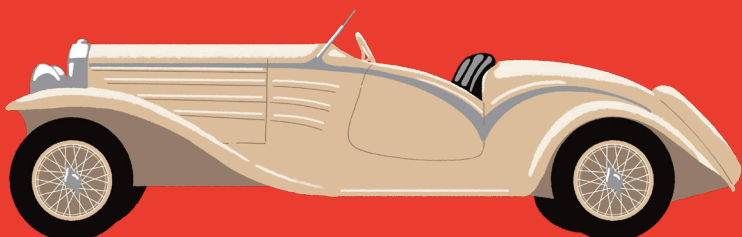
THE AERODYNAMIC STYLE

1935	VOLVO CARIOCA PV36	
1935	DC-3, THE FIRST MODERN COMMERCIAL AIRLINER	
1935	PEUGEOT 402	
1935	MASS PRODUCTION WITH SHORT LIFE CYCLES	
1935	STOUT SCARAB	
1935	DEFROSTEN ELECTRIC FOR THE WINDSHIELD	
1935	CORD 812 BEVERLY SEDAN	
1935	FIRST PARKING METER IN THE USA	
1935	MAYBACH SW 35 "JARAY"	
1936	ELEVATOR GARAGE, JOHN GUTMANN	
1936	PHANARD DYNAMIC	
1936	OLYMPIC GAMES IN BERLIN	
1936	BMW 328	
1936	EDWARD VIII OF ENGLAND ABDICATES	
1936	FIAT 500 TOPOLINO	
1937	PARIS INTERNATIONAL EXPOSITION	

1930s

1937	GOLDEN GATE BRIDGE IN SAN FRANCISCO	
1937	SEMI-AUTOMATIC TRANSMISSION ON OLDSMOBILE	
1937	LANCIA APRILIA 238	
1937	“COMBINED HANDSET”, BELL TELEPHONE CO.	
1937	“L-1”, LUXO ITALIANA (DESK LAMP)	
1937	“RAY-BAN LARGE METAL”, BAUSH&LOMB	
1938	“AGA”, SVENSKA AKYIEBOLAGET	
1938	NOBEL PRIZE IN PHYSICS TO ENRICO FERMI	
1938	PRODUCTION OF NYLON	
1938	LINCOLN ZEPHYR	
1939	FIRST PRE-COOKED FROZEN FOODS	
1939	NEW YORK WORLD’S FAIR	
1939	OUTBREAK OF WORLD WAR II	
1941	CHRYSLER TOWN & COUNTRY	
1941	“FIVE-VALVE RADIO RECEIVER”, PHONOLA (RADIO)	

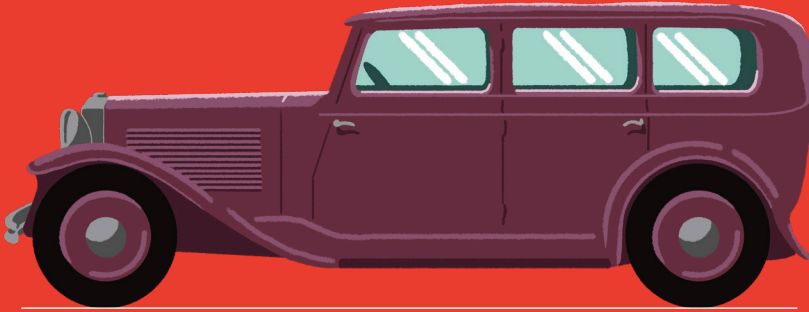
1931



ALFA ROMEO 6C 1750 GS "FLYING STAR"

Designed by Touring, this spider with a front-mounted engine was produced in 1931. Named after the comet-tail ornamental motifs, it belongs to a restricted number of cars, starting with an Isotta Fraschini Tipo 8A chassis, in which the side denotes undoubted elegance: the interruption of the beltline and the movement of the moldings, which are ornamental but not redundant in taste. It won the Concorso d'Eleganza Villa d'Este in 1931.

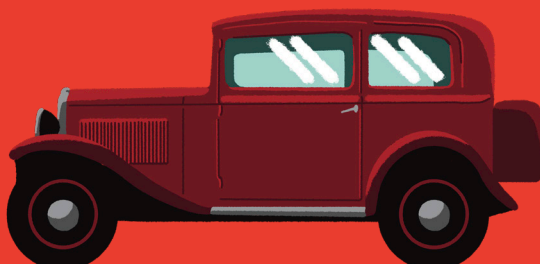
1931



ADLER STANDARD 8

Designed by Walter Gropius, this two-box sedan with a front-mounted engine was produced from 1931 to 1932. While the car body presents classic lines typical of the era, characterized by the flow of fenders surrounding a well-pronounced cabin, it is in the design of the grille with the new, well-stylized logo in the center that Gropius's work is appreciated.

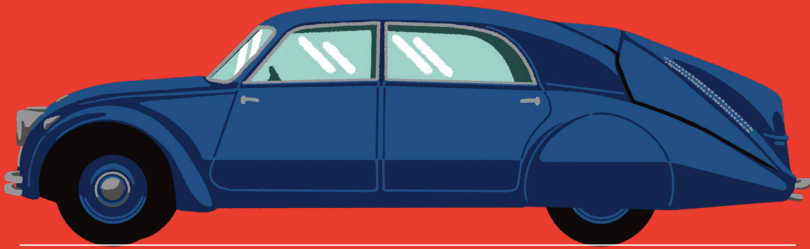
1932



FIAT 508 BALILLA

Designed by Antonio Fessia, this two-box sedan with a front-mounted engine was produced from 1932 to 1937. Despite having a wheelbase of only 240 cm, it features a spacious cabin for 4 people with easy access provided by “window” doors without a central pillar, a characteristic that distinguishes a linear and clean flank. More than 102,000 units were produced.

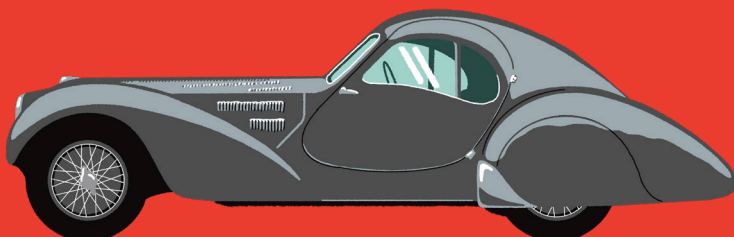
1934



TATRA 77

Designed by Paul Jaray and Hans Ledwinka, this two-box sedan with a rear-mounted engine was produced from 1934 to 1950. The first mass-produced automobile to address the theme of aerodynamics completely through the creation of a load-bearing body with a streamlined line. The forward cabin emphasizes a teardrop shape in which the absence of a rear window allows the roof profile to blend gently with the beltline.

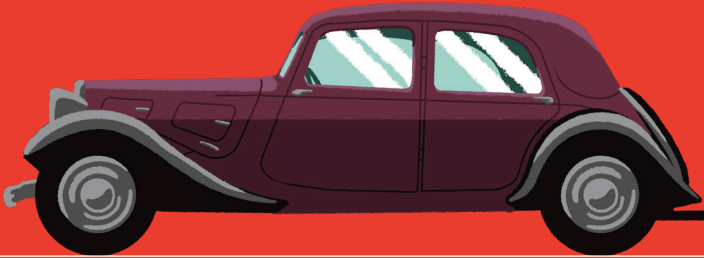
1934



BUGATTI ATLANTIC TYPE 57 SC

Designed by Jean Bugatti, this coupé with a front-mounted engine was produced from 1934 to 1939. The Atlantic model features an aluminum alloy body and a line where the long hood, at the same height as the fenders, connects to a small cabin reaching toward the tail, while the dorsal riveted seam marks the profiles of the entire bodywork. The Type 57 was the best-selling Bugatti, and about 750 units were produced.

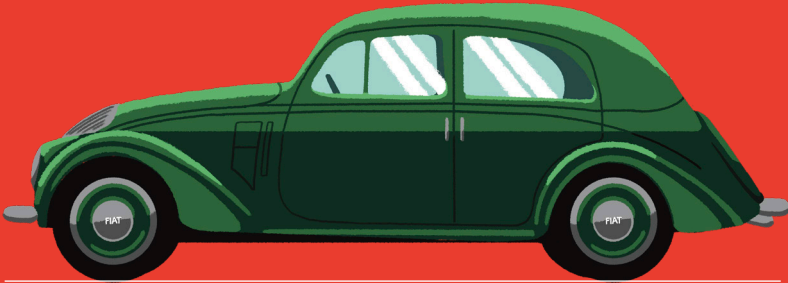
1934



CITROËN TRACTION AVANT 7 CV

Designed by Flaminio Bertoni, this two-box sedan with a front-mid-mounted engine was produced from 1934 to 1957. With a steel body, it is the first mass-produced car with front-wheel drive and a unitary monocoque body. The aerodynamic-type bodywork features voluminous fenders, protruding headlights, and presents innovations such as: a low and wide line with a rear trunk, absence of running boards, and elimination of the spare wheel. About 758,850 units were produced.

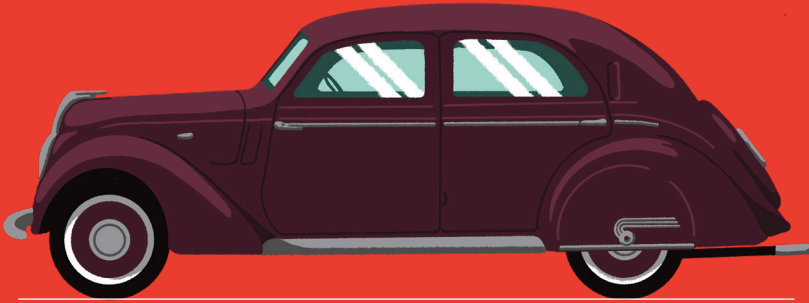
1935



FIAT 1500 6C

Designed by Mario Revelli de Beaumont, this two-box sedan with a front-mounted engine was produced from 1935 to 1948. A car that inaugurates the trend towards aerodynamic forms in Italy. Studied in the wind tunnel, it has a very low and refined shape with a set-back cabin and a sloping hood connected by a continuous line to the tail. The inclined grille enhances the front fenders which incorporate faired headlights.

1935



VOLVO CARIOCA PV36

Designed by Ivan Örnberg, this two-box sedan with a front-mounted engine was produced from 1935 to 1938. A car with an all-steel body mounted on a chassis, it is one of the most successful European examples of aerodynamic research. While referring to the Chrysler Airflow, which has a load-bearing body and overhanging engine, the Carioca presents an opening on the roof with leatherette covering and features American-style rear wheel arches.

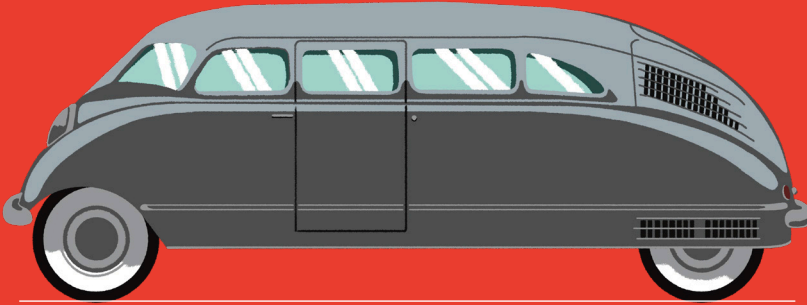
1935



PEUGEOT 402

Designed by Jean Andreau, this two-box sedan with a front-mounted engine was produced from 1935 to 1940. An aerodynamic car that refers to the Chrysler Airflow and introduces the "Fuseaux-Sochaux" line. The streamlined line presents an enveloping front end with a grille that incorporates the headlights. The side, marked by a very high beltline and three small windows, has a streamlined flow connecting the front and rear fenders.

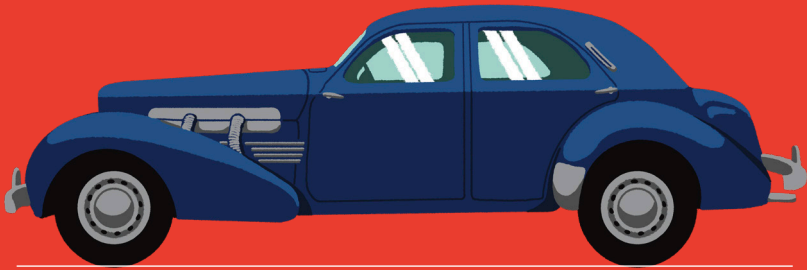
1935



STOUT SCARAB

Designed by William Bushnell Stout, this one-box car with a rear-mounted engine was produced in 1935. A vehicle consisting of a load-bearing shell with a steel tube structure, whose rounded shape offers excellent aerodynamics and good internal reliability. Compared to the same length as an American car, the Scarab has a spacious interior with the possibility of moving the seats on the flat floor of the cabin. 10 units were produced.

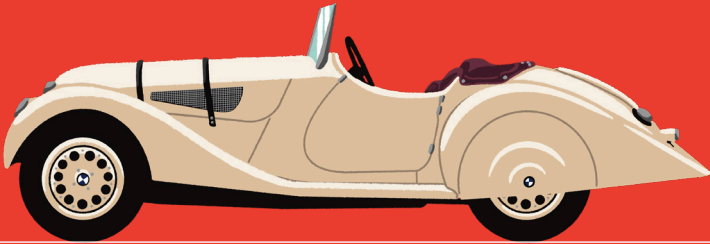
1935



CORD 812 BEVERLY SEDAN

Designed by Gordon Buehrig, this two-box sedan with a front-mounted engine was produced from 1935 to 1937. Built on a low box-section sheet metal chassis, it has a boat-shaped body and a tail ending in a point. The radiator has horizontal louvers that continue into the side of the engine hood. The doors with reduced glass surfaces, the external chrome exhausts, and the bumpers with large overriders contribute to making it one of the best examples of styling. About 2,320 units were produced.

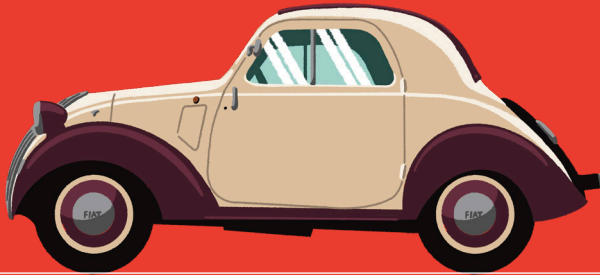
1936



BMW 328

Designed by Fritz Fiedler, this spider with a front-mounted engine was produced from 1936 to 1940. A sports car that embodies the German taste for simple lines; the shaped cut of the doors and hood highlights a modeled treatment of the surfaces. The front, narrow and inclined, is in line with the fenders that descend towards the shaped running board which ends on the rear fender. About 460 units were produced.

1936



FIAT 500 TOPOLINO

Designed by Dante Giacosa and Robert Schaeffer, this two-box car with a front-mounted engine was produced from 1936 to 1948. The metal body has a structure based on a central backbone tubular frame and stamped sides. The headlights are incorporated directly into the fender line, while the roof is canvas. The door handles are flush with the bodywork, as is the spare wheel. More than 500,000 units were produced.

1937



LANCIA APRILIA 238

Designed by Vincenzo Lancia, this two-box sedan with a front-mounted engine was produced from 1937 to 1939. With an integral steel sheet body, it is among the first European cars with an aerodynamic shape. The central crest rib that runs along the entire roof continues at the rear, cutting the rear window into two parts. The short and tapered tail accentuates the flow of a compact line. About 10,350 units were produced.