# THE BODYWORK AS CONTAINER

Simplicity rather than complexity, purity instead of artificiality, through modifications reductive in form but incremental in substance. Reduction is an aptitude that develops in the simplification of products, functions, behaviors, and components. A simplicity that increasingly veers towards authenticity, as the true parameter for evaluation and choice: removing to obtain, which coincides with enriching.

| | | |
|---|---|---|
| 1980 | RONALD REAGAN WINS PRESIDENTIAL ELECTIONS | |
| 1980 | AUDI QUATTRO |  |
| 1980 | DISCOVERY OF BOTS | |
| 1980 | SOLIDARITY UNION IS BORN IN POLAND | |
| 1980 | FIAT PANDA |  |
| 1980 | JAPANESE AUTO PRODUCTION SURPASSES USA | |
| 1980 | JOHN LENNON IS ASSASSINATED | |
| 1980 | POST-IT NOTES ON THE MARKET | |
| 1980 | MTV TELEVISION CHANNEL IS BORN | |
| 1980 | “WM-2”, SONY (WALKMAN) | |
| 1981 | CARLTON, MEMPHIS (BOOKCASE) | |
| 1981 | DE LOREAN DMC-12 |  |
| 1981 | “MODEL 5150”, IBM (THE FIRST PC) | |
| 1981 | PRINCE CHARLES MARRIES LADY DIANA | |
| 1981 | ANSWERING MACHINE | |
| 1982 | FIAT UNO |  |

# 1980s

| | |
|---|---|
| 1982 | VIDEO RECORDER |
| 1982 | FALKLANDS WAR |
| 1982 | AUDI 100 |
| 1982 | ELECTRONIC TRACTION CONTROL |
| 1982 | RED REAR FOG LIGHT |
| 1982 | FIRST EXAMPLES OF “SPACE FRAME” |
| 1982 | MERCEDES-BENZ 190 |
| 1982 | GIORGIO ARMANI IN THE “TIME” COVER |
| 1982 | “COMMODORE 64”, THE FIRST HOME COMPUTER |
| 1982 | “DURABEAM”, DURACELL (FLASHLIGHT) |
| 1983 | “KETTLE WITH MELODIC WHISTLE”, ALESSI |
| 1983 | SWATCH, SMH (WRISTWATCH) |
| 1983 | THE PERSONAL COMPUTER IN THE MAGAZINE “TIME” |
| 1983 | ACTIVE SUSPENSION |
| 1983 | CASH REGISTER IN SHOPS |
| 1983 | EXHIBITION “DAL CUCCHIAIO ALLA CITTÀ” |

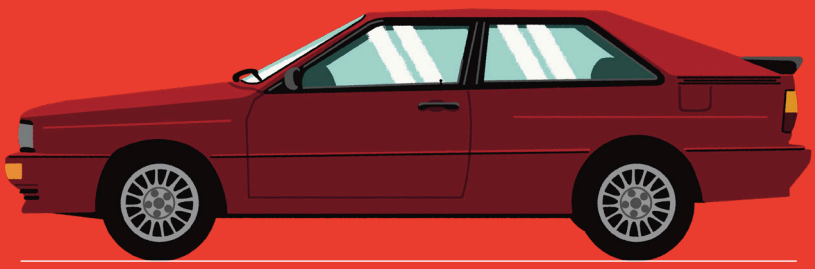
# THE BODYWORK AS CONTAINER

| | | |
|---|---|---|
| 1984 | RENAULT ESPACE |  |
| 1984 | LAUNCH OF SPACE SHUTTLE DISCOVERY | |
| 1984 | THE INTERNET TAKES OFF IN THE UNITED STATES | |
| 1984 | “STUDIO 54”, MANHATTAN DISCO | |
| 1984 | BODYBUILDING CULTURE | |
| 1984 | FERRARI TESTAROSSA |  |
| 1984 | “MACINTOSH 128K”, APPLE | |
| 1985 | THE RAMPANT YOUNG “YUPPIES” | |
| 1985 | WEMBLEY HOSTS FIRST LIVE AID CONCERT | |
| 1985 | HALLEY’S COMET | |
| 1985 | FOUR-WHEEL STEERING | |
| 1985 | EXPLOSION OF MODERN ANTIQUES | |
| 1986 | FIRST SATELLITE SYSTEMS | |
| 1986 | THE ERA OF THE SINGER MADONNA IS BORN | |
| 1986 | CENTENARY OF THE INVENTION OF THE AUTOMOBILE | |
| 1986 | CHERNOBYL NUCLEAR POWER PLANT EXPLODES | |
| 1987 | FERRARI F40 |  |
| 1987 | GORBACHEV’S GLASNOST AND PERESTROIKA | |

# 1980s

| | |
|---|---|
| 1987 | ANDY WARHOL DIES |
| 1987 | “TOLOMEO”, ARTEMIDE (DESK LAMP) |
| 1987 | “DYNATAC 8000X”, MOTOROLA |
| 1988 | HP DESKJET, THE FIRST INKJET PRINTER |
| 1988 | LANCIA DELTA HF INTEGRALE |
| 1989 | RUSSIAN AND SOVIET ART |
| 1989 | ZOOMORPHIC OBJECTS |
| 1989 | LOUVRE PYRAMID LECH MING PEI |
| 1989 | JANE FONDA’S AEROBIC GYMNASTICS |
| 1989 | COMPUTER VIRUS |
| 1989 | TIANANMEN SQUARE MASSACRE IN CHINA |
| 1989 | ON NOVEMBER 9, THE BERLIN WALL IS TORN DOWN |

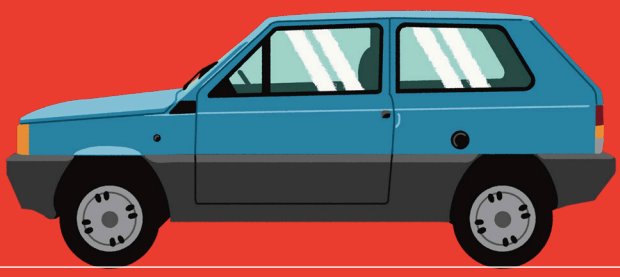
# 1980



## AUDI QUATTRO

Designed by Martin Smith and Ferdinand Piëch, this three-door fastback coupé with a front-mounted engine was produced from 1980 to 1991. The line is characterized by squared and decidedly flared fenders and by the wide spoiler concluding the rear of the car. It is the first large-series European car to adopt four-wheel drive and to win the World Rally Championship for Manufacturers in 1982.

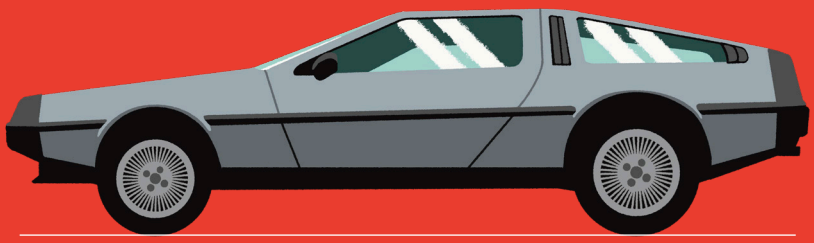
# 1980



## FIAT PANDA

Designed by Giorgetto Giugiaro, this two-box car with a front-mounted engine was produced from 1980 to 2003. The car body consists of elements that are easy to stamp, such as smooth sheet metal and flat glass: the line is decidedly squared and clean and is distinguished by the protective black plastic strip running along the flank, optically reducing the height of the sheet metal to the full advantage of proportions. It won the Compasso d'Oro in 1981.

# 1981



## DE LOREAN DMC-12

Designed by Giorgetto Giugiaro, this coupé with a rear-mounted engine was produced from 1981 to 1983. Characterized by gull-wing doors and an unpainted stainless steel body, it uses the chassis of the Lotus Esprit on which a reinforced fiberglass monocoque is mounted, to which the stainless steel panels are attached. The car is famous for the film Back to the Future. About 6,500 units were produced.

# 1982

## FIAT UNO

Designed by Giorgetto Giugiaro, this two-box car with a front-mounted engine was produced from 1982 to 1989. A symbol of Fiat's renewal in the Eighties, it introduces new concepts for medium-small cars that set a standard. Made with a tall cabin and truncated tail and wheels positioned at the extremities, it has a very inclined windshield and a roof devoid of rain gutters. More than six million units were produced.

# 1982

## AUDI 100

Designed by Hartmut Warkuss, this three-box sedan with a front-mounted overhanging engine was produced from 1982 to 1990. It is a milestone in the application of aerodynamic research: it has a decidedly innovative profile for a sedan, in which the very wide and very inclined glass surface makes the line light. For the first time, the windshield is glued directly to the bodywork, thus without rubber gaskets. Attention to detail is highlighted by the various moldings which are reduced to the essential. With this model, Audi introduces a new stylistic concept that will lead up to the present day.

# 1982

## MERCEDES-BENZ 190

Designed by Bruno Sacco, this three-box sedan with a front-mounted engine was produced from 1982 to 1993. A car with contained dimensions and a total absence of chrome and moldings that introduces a new style for Mercedes-Benz. Characterized at the front by the wide A-pillar framing the windshield and roof, at the rear it has a very high trunk lid which is connected to the oblique lines of the flank.

# 1984

## RENAULT ESPACE

Designed by Aimé Saugues, this one-box car with a front-mounted engine was produced from 1984 to 1996. It is characterized by a new architectural layout where the passenger compartment occupies the entire volume of the vehicle. An accentuated wedge shape results, which will in fact be imitated by many other manufacturers. The bodywork, in plastic material, associates a large glass surface and a windshield that continues the line of the engine hood without interruption.

# 1984

## FERRARI TESTAROSSA

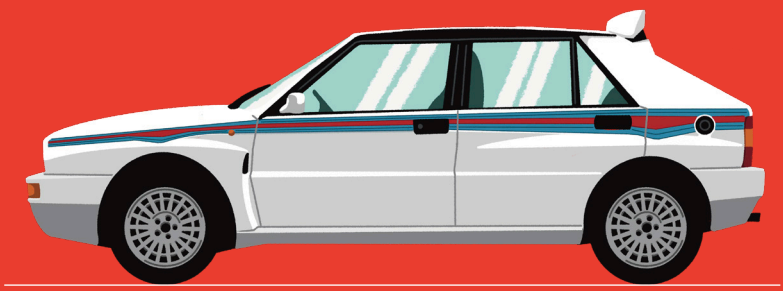
Designed by Leonardo Fioravanti (Pininfarina), this mid-engine coupé was produced from 1984 to 1992. The line stands out for the widened tail and for the large side grille that emphasizes the entire flank in body color and which is also repeated on the rear, in matte black. In the first examples, the car was equipped with a single rearview mirror mounted halfway up the A-pillar. About 1,070 units were produced.

# 1987

## FERRARI F40

Designed by Pininfarina, this berlinetta with a rear-mounted engine was produced from 1987 to 1992. Assembled on a tubular steel chassis and a shell reinforced with Kevlar, it has a fiberglass body. The line is composed of a very wide front end incorporating fenders and retractable headlights and a transparent rear engine hood ending with a large wing. It was the last road-going Ferrari overseen by Enzo Ferrari. More than 1,300 units were produced.

# 1988



## LANCIA DELTA HF INTEGRALE

Designed by Giorgetto Giugiaro, this two-box car with a front-mounted engine was produced from 1988 to 1993. A car designed for rallying, it is the sports version of the Delta presented in 1979. A car of compact dimensions, it has a flow with taut lines tracing the entire flank marked by widened fenders aligned at the top. It won 5 Manufacturers' Championships and 3 Drivers' Championships. Its Martini Racing livery is an icon of Motorsport.

# FORM AS SYNTHESIS

Building a system based on knowledge and creativity through continuous exchange. Indeed, the desire to continuously rework one's experience is inherent in people, considering memory not just as an archive of recollections but above all as fertile ground to be rediscovered, both in terms of stimulation and inspiration and in terms of creativity and innovation.

| | |
|---|---|
| 1989 | BMW Z1 ROADSTER |
| 1990 | ANTI-SMOG MEASURES |
| 1990 | BIODYNAMIC AGRICULTURE |
| 1990 | THE IKEA PHENOMENON SPREADS WORLDWIDE |
| 1990 | "JUICY SALIF", ALESSI (CITRUS SQUEEZER) |
| 1990 | THE GULF WAR BEGINS |
| 1990 | JAPANESE DESIGN BOOM |
| 1990 | EXHIBITION "CIVILTÀ DELLE MACCHINE" IN TURIN |
| 1990 | GLOBALIZATION OF MARKETS |
| 1990 | THE MOBILE PHONE ON THE MARKET |
| 1990 | AMUSEMENT PARKS BECOME ESTABLISHED IN EU |
| 1991 | THE "FAB FIVE" SHOWS FOR GIANNI VERSACE |
| 1991 | END OF THE BUBBLE ECONOMY IN JAPAN |
| 1991 | ON AUGUST 6, THE "WORLD WIDE WEB" IS BORN |
| 1992 | NISSAN MICRA |
| 1992 | BILL CLINTON WINS THE ELECTION |

# 1990s

| | |
|---|---|
| 1992 | RENAULT TWINGO |
| 1993 | "DESIGN, MIROIR DU SIECLE" IN PARIS |
| 1993 | OPENING OF BORDERS IN EUROPE |
| 1993 | MCLAREN F1 |
| 1994 | AYRTON SENNA DIES |
| 1994 | SONY PLAYSTATION ELECTRONIC GAME |
| 1994 | CHANNEL TUNNEL INAUGURATED |
| 1996 | SEQUENTIAL GEARBOX ON MASS-PRODUCTION CARS |
| 1996 | NITERÓI MUSEUM, OSCAR NIEMEYER |
| 1997 | MERCEDES-BENZ CLASSE A |
| 1997 | BILBAO GUGGENHEIM, FRANK GEHRY |
| 1997 | END OF BRITISH RULE IN HONG KONG |
| 1997 | ASIAN FINANCIAL CRISIS |
| 1997 | LADY DIANA DIES IN A CAR ACCIDENT |
| 1997 | KYOTO PROTOCOL SIGNED IN JAPAN |
| 1998 | VOLKSWAGEN NEW BEETLE |
| 1998 | ON SEPTEMBER 27, "GOOGLE" IS BORN |
| 1999 | PAGANI ZONDA C12 |
| 1999 | SMART |
| 1999 | ANXIETY OVER THE "MILLENNIUM BUG" |

# 1989

## BMW Z1 ROADSTER

Designed by Harm Lagaay, this roadster with a front-mounted engine was produced from 1989 to 1991. A car with a self-supporting steel sheet monocoque structure with a synthetic floorpan glued in a sandwich. The bodywork is made of completely removable thermoplastic technopolymers and is distinguished by a wide windshield functioning as a roll-bar and doors that descend downwards.

# 1992

## NISSAN MICRA

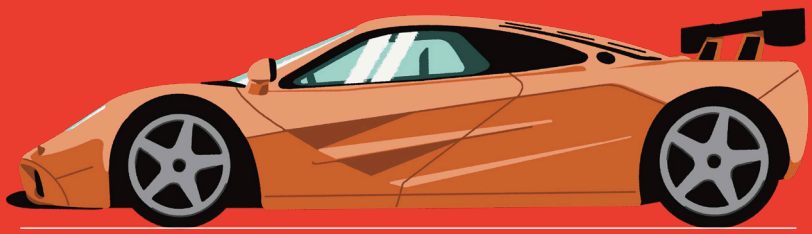
Designed by Ryoichi Kuraoka, this two-box car with a transverse engine was produced from 1992 to 2002. Its bulbous flank shape, the almost horizontal beltline, the arched C-pillar incorporating the second window, and the not very inclined windshield are all volumetric concepts that may recall the Morris Mini Minor designed by Alec Issigonis, especially in architecture and the proportionate engine hood and cabin.

# 1992

## RENAULT TWINGO

Designed by Patrick Le Quément, this one-box car with a front-mounted engine was produced from 1992 to 2007. A small-sized MPV replacing the Renault 4, it has an element in the front that determines its personality, with two "half-moon" headlights protruding from the hood line and three small air intakes on the right. More than 2.4 million units were produced.

# 1993



## MCLAREN F1

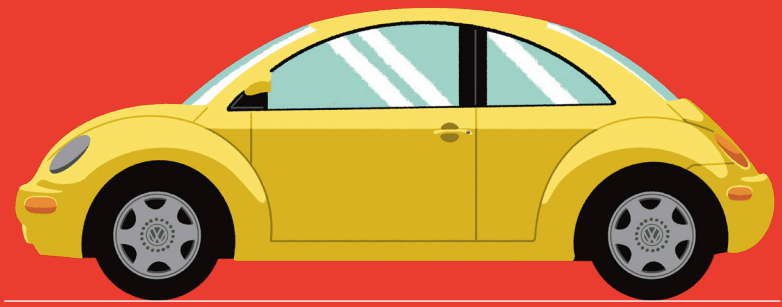
Designed by Gordon Murray, this coupé with a mid-rear engine was produced from 1993 to 1998. It is the first road car equipped with a carbon fiber monocoque and the first road car with ground effect. The cabin has three seats with the driving position in the center, while the very simple bodywork features oblique lines on the flanks highlighting the large air extractors. This car is the progenitor of modern hypercars. 64 units were produced.

# 1997

## MERCEDES-BENZ CLASSE A

Designed by Bruno Sacco, this one-box car with an underfloor engine was produced from 1997 to 2012. A small-sized MPV, 3.6 m long, with a particular architecture in which the cabin is raised with the engine underneath: it is the first front-wheel drive Mercedes-Benz. The bodywork has an evident rear pillar inclined backward which determines an unusual line with a panoramic rear window and a flank with an oblique beltline.

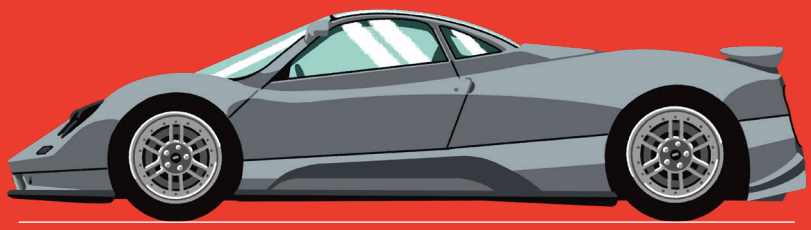
# 1998



## VOLKSWAGEN NEW BEETLE

Designed by Hartmut Warkuss, this sedan with a front-mounted engine has been produced since 1998. A striking example of a "Revival Car", it retraces, albeit with completely different architecture, the classic stylistic elements of the Beetle (fenders, front and rear headlights, smooth door, running board). It is characterized by a very rounded roof and circular lines intersecting with lines perpendicular to each other.

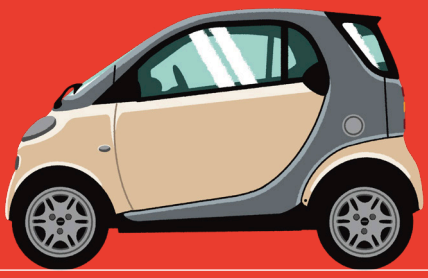
# 1999



## PAGANI ZONDA C12

Designed by Horacio Pagani, this coupé with a mid-rear engine was produced from 1999 to 2011. With a monocoque made entirely of carbon, it has a low line with a forward cabin and an elongated tail. This model introduces the design guidelines for subsequent models: the distinctive rearview mirrors and the four clustered exhausts. In its dozen different versions, more than 210 units were produced.

# 1999



## SMART

Designed by Johann Tomforde, this one-box car with an underfloor engine has been produced since 1998. The cabin is mounted on a sandwich structure, engine and mechanics below and passengers above; the bodywork, instead, is made of interchangeable plastic panels. Only 250 cm long, it takes up various structural and stylistic concepts of the Mercedes-Benz A-Class: it is characterized by simplicity of assembly, a reduced number of parts, and two-tone coloring.

# RENEWED DESIGN

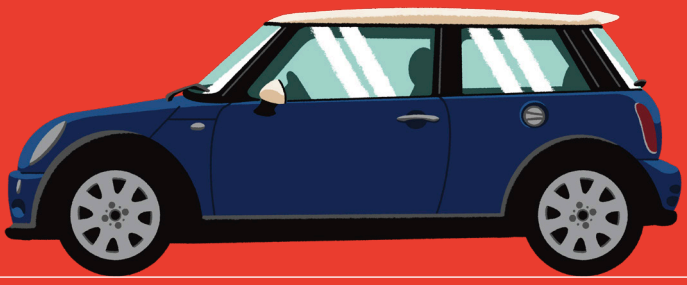
The innovative process takes over new fields of application, with references to less tangible themes, through the applications of the new-digital: moving towards an understanding of the authentic, where values shift, tending towards new modes of enjoyment. New scientific visions, technological opportunities, and aesthetic creations are increasingly founded on a process of generating the new.

| | | |
|---|---|---|
| 2000 | TOMTOM CAR GPS NAVIGATOR | |
| 2000 | NEW ECONOMY CRISIS | |
| 2000 | THE "MILLENNIUM BUG" PROVE UNFOUNDED | |
| 2000 | "MAD COW" DISEASE SPREADS IN EUROPE | |
| 2001 | MINI ONE | |
| 2001 | SUCCESS OF THE HARRY POTTER LITERARY SAGA | |
| 2001 | ON JANUARY 15, "WIKIPEDIA" IS BORN | |
| 2001 | THE "TWIN TOWERS" IN NEW YORK COLLAPSE | |
| 2002 | ONLY UNLEADED "GREEN" PETROL IN EUROPE | |
| 2002 | BMW Z4 | |
| 2002 | EURO CURRENCY CIRCULATION BEGINS | |
| 2003 | ROLLS-ROYCE PHANTOM | |
| 2003 | THE UNITED STATES INVADES IRAQ | |
| 2003 | THE SPACE SHUTTLE COLUMBIA DISINTEGRATES | |
| 2003 | BENTLEY CONTINENTAL GT | |
| 2004 | THE SOCIAL NETWORK "FACEBOOK" IS BORN | |

# 2000s

| | |
|---|---|
| 2004 | “THE GHERKIN” IN LONDON, NORMAN FOSTER |
| 2005 | POPE JOHN PAUL II DIES |
| 2005 | ON FEBRUARY 14, YOUTUBE IS BORN |
| 2006 | SADDAM HUSSEIN IS SENTENCED TO DEATH |
| 2006 | NINTENDO WII VIDEO GAME |
| 2007 | LAMBORGHINI REVENTON |
| 2007 | SMARTPHONE APPLE IPHONE |
| 2007 | ALFA ROMEO 8C COMPETIZIONE |
| 2007 | AIRBUS A380 |
| 2007 | FIAT 500 |
| 2007 | AUDI A5 COUPÉ |
| 2008 | BEGINNING OF THE GLOBAL ECONOMIC CRISIS |
| 2008 | BARACK OBAMA 44TH PRESIDENT OF THE USA |
| 2009 | MICHAEL JACKSON DIES |
| 2009 | THE SOCIAL NETWORK “WHATSAPP” IS BORN |

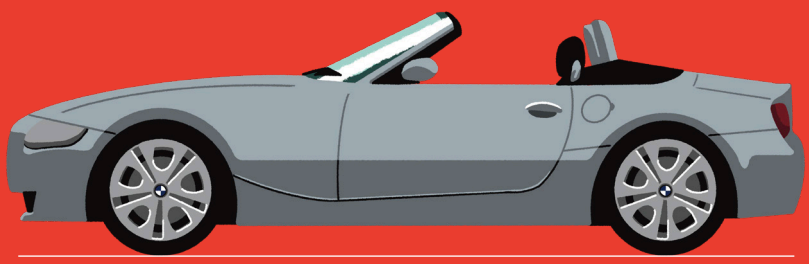
# 2001



## MINI

Designed by Frank Stephenson, this two-box sedan with a front-mounted engine has been produced since 2001 in multiple series. The line is characterized by lines that decidedly recall the Mini Minor by Alec Issigonis, with updated proportions and dimensions, in addition to the possibility of a wide variety of customization. It is offered in various versions: One, Cooper, Clubman, Station wagon, Countryman, etc.

# 2002



## BMW Z4

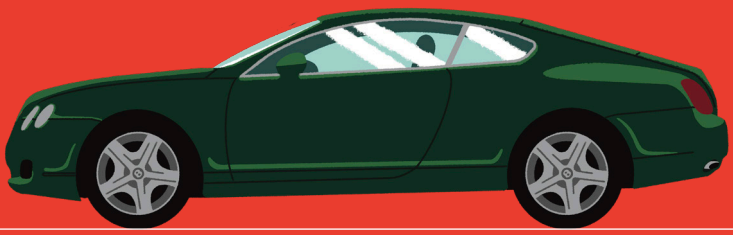
Designed by Anders Warming under the supervision of Chris Bangle, this spider with a front-mounted engine was produced from 2002 to 2008. The body style reinterprets the long-hood and set-back cabin layout of the 507 in a modern key, with a high level of experimentation in the treatment of surfaces characterized by the alternation between taut and sinuous lines. The most distinctive element is the flank which stylistically evokes the Z and the 4.

# 2003

## ROLLS-ROYCE PHANTOM

Designed by Ian Cameron, this sedan with a front-mounted engine was produced from 2003 to 2016. This car, also named Phantom VII, is the progenitor of the new BMW era and effectively introduces the new Rolls-Royce family feeling. The body shell is characterized by a traditional yet extremely recognizable line. The reverse-opening rear doors with large handles give a very strong mark to the flank.

# 2003



## BENTLEY CONTINENTAL GT

Designed by Dirk van Braeckel, this 2+2 grand tourer coupé with a front-mounted engine has been produced since 2003. It is the first model of the Volkswagen era in which Bentley's stylistic canons are skillfully redefined to clearly detach from Rolls-Royce. Despite having a large mass, it is characterized by a skillful balance of proportions, a wide mesh grille, and a flank with two large creases that determine the muscles of the fenders.

# 2007

## LAMBORGHINI REVENTON

Designed by Filippo Perini, this two-seater coupé with a rear-mounted engine was produced from 2007 to 2010. The bodywork is made of a carbon fiber-based composite material with a particularly angular and squared line that determines its aeronautical character, accentuated by the opaque gray color of the body and the metal inserts. 20 units were produced.

# 2007

## ALFA ROMEO 8C COMPETIZIONE

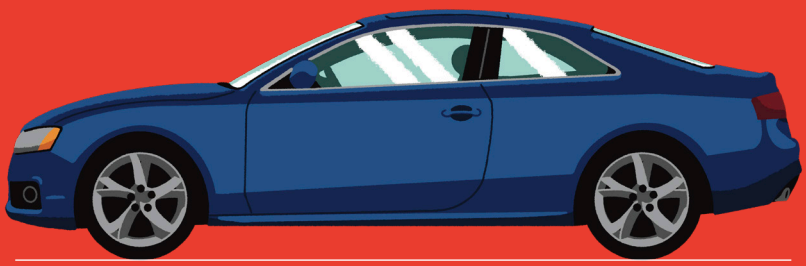
Designed by Wolfgang Egger, this two-seater coupé with a front-mounted engine was produced from 2007 to 2010. The particularly soft line takes inspiration from the Alfa Romeo 33 Stradale of 1967 and is characterized by very wide and radiused glass surfaces. The chassis, of the "dual frame" type, is made of multi-material, while the bodywork, like part of the cabin, is made of carbon fiber. 500 units were produced.

# 2007

## FIAT 500

Designed by Roberto Giolito, this two-box sedan with a front-mounted engine has been produced since 2007. It picks up the stylistic traits of its 1957 progenitor, updating dimensions, proportions, style, and technology. The bodywork indeed remains decidedly rounded; the front end keeps the double circular headlights well in evidence, while the flank is marked by the four bulbous and prominent wheel arches.

# 2007



## AUDI A5 COUPÉ

Designed by Walter de Silva, this coupé with a front-mounted engine has been produced since 2007. It is characterized by a low and sporty line; the expressive front with the typical "single frame" grille and the equally incisive tail give rise to an extremely elegant coupé. Daughter of the "Nuvolari" concept car presented at the Geneva Motor Show in 2003, it has a body that fuses Italian style with German dynamism into one.

# THE FUTURE OF NOVELTIES

The aim is towards a simplification and elevation of design through continuous research in selecting the most suitable materials, with a particular balance between matter and finishes, textures and colors, so as to enhance sensory performance. We are witnessing an increasing engagement of design stylistic elements with those of fashion, which are effectively generating new exchanges and opportunities for increasingly diverse product sectors.

| | |
|---|---|
| 2010 | ISS AFTER UNDOCKING OF STS-132 |
| 2010 | "IPAD", APPLE (THE FIRST MODERN TABLET) |
| 2010 | "BURJ KHALIFA" IN DUBAI |
| 2010 | "BIKE SHARING" SPREADS IN MAJOR EU CITIES |
| 2011 | STEVE JOBS DIES |
| 2011 | RENAULT TWIZY |
| 2011 | THE KING'S SPEECH BY TOM HOOPER IS RELEASED |
| 2011 | SINGER AMY WINEHOUSE DIES |
| 2012 | BCE: ANTI-SPREAD SHIELD APPROVED |
| 2012 | TESLA MODEL S |
| 2013 | LIBERALIZATION OF CAR SALES IN CUBA |
| 2013 | POPE FRANCIS IS THE NEW POPE |
| 2014 | SOLAR IMPULSE II |
| 2014 | "BOSCO VERTICALE" IN MILAN, STEFANO BOERI |
| 2014 | THE FCA GROUP IS BORN, FIAT AND CHRYSLER |
| 2015 | EXPO MILANO |

# 2010s

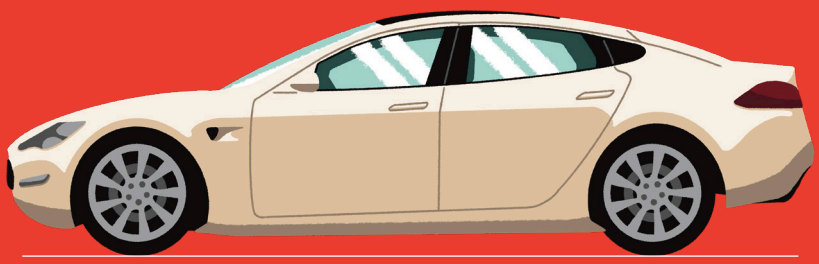
| | | |
|---|---|---|
| 2015 | BMW I8 |  |
| 2016 | THE BREXIT REFERENDUM PASSES IN UK | |
| 2016 | DONALD TRUMP 45TH PRESIDENT OF THE USA | |
| 2016 | EYE ROBOT VACUUM 360 DYSON | |
| 2018 | FACEBOOK'S TERRIBLE YEAR | |
| 2019 | PORSCHE TAYCAN |  |
| 2019 | COVID-19 VIRUS IDENTIFIED IN WUHAN | |
| 2019 | LAND ROVER DEFENDER |  |
| 2020 | BREXIT RUNS ITS COURSE | |
| 2022 | RUSSIAN INVASION OF UKRAINE | |
| 2022 | FERRARI PUROSANGUE |  |
| 2022 | ELIZABETH II DIES | |

# 2011

## RENAULT TWIZY

Designed by Luciano Bove, this one-box car with an electric motor has been produced since 2011. A small quadricycle crossing the concepts of a small city car and a scooter, whose main characteristic is a car body devoid of doors and with protruding fenders, and a cabin with two seats arranged in tandem. The front also retains the nose with double single circular headlights, while the tail lacks a rear window and central light.

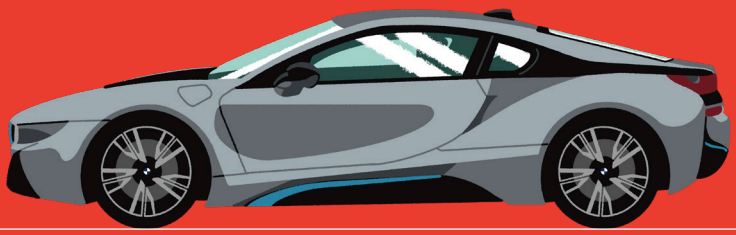
# 2012



## TESLA MODEL S

Designed by Franz von Holzhausen, this five-door sedan with a fully electric engine and all-wheel drive has been produced since 2012. The first mass-produced electric car combining high performance and electric traction, it is characterized by a grille-less front end and soft, clean lines that determine a very aerodynamic aesthetic, accentuated by polished chrome details.

# 2015



## BMW I8

Designed by Benoit Jacob, this 2+2 grand tourer coupé with a plug-in hybrid electric engine was produced from 2014 to 2020. Characterized by futuristic lines, the result of aerodynamic innovations, it has a low and wide front end determining a flat silhouette of the car body, further accentuated by gull-wing style doors. The materials used range from carbon to plastic materials and recycled materials.

# 2019

## PORSCHE TAYCAN

Designed by Mitja Borkert under the supervision of Michael Mauer, this 4-door coupé sedan with an electric modular platform has been produced since 2019. Compared to the internal combustion sedan Panamera, which shares its generous dimensions, the Taycan exploits the electric architecture to approach the proportions of the 911: short hood, forward cabin, with the unmistakable muscular hips widening towards the rear.

# 2019

# LAND ROVER DEFENDER

Designed by Gerry McGovern, this SUV with a monocoque chassis and longitudinal front engine has been produced since 2019. The off-road imprint remains thanks to the adoption of reduced overhangs, high sills, and an external spare wheel. The horizontal lines and clean surfaces give it a monolithic, refined, and modern appearance, with details destined to become iconic such as the body panel that lightens the side glazing.

# 2022

## FERRARI PUROSANGUE

Designed by Flavio Manzoni, this five-door crossover with a front-mid-mounted engine has been produced since 2022. The first high-riding car from Maranello interprets the DNA of the Prancing Horse's V12 grand tourers, proposing a long hood and a strongly set-back cabin. The rear doors with rear-hinged opening and hidden handles are dramatic, as are the thin lighting clusters, decomposed into multiple elements and levels.

# ICONICAR SERIES: AUTOMOBILE CULTURE

The ICONICAR editorial series intends to explore the diverse themes related to the "automotive system"—concerning historical, creative, stylistic, social, and economic aspects, among others—focusing attention on the contents of archival and bibliographic sources and on the importance of disseminating and networking all the knowledge present in museums, collections, and archives on the subject of the automobile.

In the first place, the ICONICAR editorial series intends to give due prominence to a cultural heritage (consisting mainly of documents, images, drawings, scale models, prototypes, and cars) that, until today, has not been fully perceived as such. Secondly, thanks to structured collaboration with key players in the sector, the aim is to achieve the sharing of this extraordinary capital.

The intent of this project is also to make known and valorize an inestimable heritage, increasing the awareness of those who possess such assets. Through the continuous implementation of research, content development, and communication, ICONICAR constitutes a privileged venue for debating the automobile theme, cementing related roles and disciplines within a unique context, while acting simultaneously as promoter and cataloger of a more systematic automotive culture.

In summary, the ICONICAR editorial series develops its projects through "method" and "interaction" fused together in six coordinated areas: research; publishing; communication; conferences; curatorship; events.

Putting automotive aesthetics at the heart of everything: the evolution of knowledge through history, modernity, and the future of the world. By exploring historical, cultural, social, technological, and artistic paths, new knowledge is constructed, enhancing and intertwining heritage and storytelling through new modalities and values.

ICONICAR represents, in every respect, a laboratory of ideas—an agile platform for testing new formats that may find further development in the future. In this context, archives are critically explored in innovative ways. Through the in-depth study of key concepts, a possible glossary of automotive style is established to analyze its history and identity.

Each entry brings together multiple projects realized from the early twentieth century to the present across various fields of action: art, cinema, dance, music, architecture, and philosophy. By publishing archival images and videos, unpublished texts, excerpts from catalogs, and press commentary, thematic paths and ideal dialogues are created between these various activities.

ICONICAR explains and illustrates the quality, culture, value, and meaning of the car in relation to the arts, fashion, design, architecture, lifestyle, economics, sociology, etc., consistently emphasizing its cultural significance.

ICONICAR serves as an itinerant narrative on the evolution of design—not just automotive—which, like an open book, interacts with the visitor's eye as an experience and a stimulus for design evolution, with the automobile always at the center of attention. Through meticulously designed graphics, a chronology is outlined, marked by key events according to an itinerary that spans several sectors: economics, technology, customs, art, design, publishing, exhibitions, and design products. This approach aims to provide a deeper understanding, suitable for both a sophisticated audience and a broader public, characterized by a graphic and descriptive language accessible to all.

The project unfolds through clear "contaminations": hypertextual pages that allow users to explore the evolution of the automobile in a different way through intersecting languages. The goal is to investigate the culture of automotive bodywork, expanding its typical scope within a social context by creating a complete model—a methodological process where stylistic creativity is the fruit of intersections, navigations, influences, and migrations.

ICONICAR presents itself as a "cultural project" supporting teaching

and research activities, fostering a sense of reciprocity between the world of museums/archives and the corporate sector.

The automobile has always prioritized a strong design-oriented connotation and, consequently, a stylistic formalization based on aesthetics. The car has also revolutionized the human way of life, and it is likely that future historians will identify the automobile as the fulcrum of contemporary evolution: the development of the motor vehicle is indeed the result of visionary dreams, infinite work, and experimentation. However, automotive history is also economic history, as well as a history of social conflicts and transformations, exchanges with the arts and customs, and a history of technology and science.

It was in America that the automobile, as a social phenomenon, developed rapidly starting in the early years of the twentieth century. The Ford Model T gave Americans the opportunity to expand their horizons, overcoming the vast distances between inhabited centers and the lack of adequate public transportation.

Designing an automobile with the goal of solving a social problem necessarily led to prioritizing technical-production elements over formal ones, thereby satisfying the needs of a single generation. The situation was different in Europe, where the automobile took on a luxury and elitist character: cars were designed and built primarily for a wealthy public, where "Two-Tone" bodywork served as a determinant of social status.

It is therefore important to emphasize the clear diversity in the car/society relationship which, although converging today, still renders American and European realities quite distinct. Later, again in the United States, "Styling" was born when, in a 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 through advertising alone; rather, it interpreted moods and aspirations, taking them into account in the design process to the extent that consumers could recognize themselves in the product. Styling thus became a tool for product re-systematization, originating not only from "above" (the designer) but also from "below" (the consumer's moods, profiled with increasingly sophisticated research tools).

Furthermore, no other product represents our time better than the automobile. The car, as an icon of our era, has focused the interest of artists and designers: from being a symbol of progress for the Futurists to its role

in 1930s America (where its "streamlined" speed lines became an attribute of modernity extended to the world of static objects). It serves as a medium full of meaning and a yardstick for judging the evolution of technology through the search for aerodynamics, which finds its most natural essence in the geometry of the tail.

The 1930s and 1940s represent a crucial point for automotive development, not only in terms of lines but also for the integration of bodywork and structure at the design level. Further revolutions were to occur when the adoption of the monocoque became possible across all production processes.

The most surprising element in the most forward-looking cars is the complete revision of proportions; the engine hood drops below the fender line, revolutionizing the formal importance the engine compartment held in the cars of that era, and consequently, the radiator as a differentiating element. Work was also done on the "envelope" body (fiancata continua), where fenders are merely hinted at, emphasizing the idea of speed implicit in the momentum of the lines and the very smooth blending of volumes.

During these years, the bodywork underwent substantial modifications through its "moderation": these are the eras in which the "Italian Line" rose to prominence, but it is also the time when fashion became inextricably linked to design. The professional figure called upon was no longer just the "stylist," but the "designer." Design, in fact, is not an autonomous activity but a system within which several variables interact, characterizing the entire design process not only through formal and technological identification but also through the inseparable relationship linking the various phases of the creative cycle.

It was only after World War II that major manufacturers understood the advantages that mass-produced unibody (load-bearing) bodywork could provide, such as weight reduction, increased torsional rigidity, faster production, and a significant reduction in costs. Conversely, automotive production planning was destined to change: designing a shell meant defining the car's stylistic characteristics from the start, which could not be modified without massive reinvestment. The use of the monocoque allowed designers to perfect an integrated design methodology. In this way, the cabin became one with the bodywork, which in turn remained perfectly integrated with the mechanical components.

Sheet metal stamping techniques made it possible to execute highly blended, rounded, and enveloping lines—even if still massive—typical of

1950s automobiles. While it is true that in the 1950s and 1960s European style adopted American "Streamlining" first and the "boxy" line later (deriving them from trends already popular in America), it is also true that with the 1973 oil crisis, the stylistic trend reversed abruptly. Americans began to copy European and Japanese products in an attempt to produce smaller, human-scaled cars characterized by increasingly sober lines.

Over the years, the evolution of technologies applied to the automotive sector would bring significant changes to all fields of design, in both methodologies and materials used. This required advanced design methods and greater precision in tolerances between separate components, forcing a revision of the methods for joining them to the shell.

There has been an increasing use of plastics, driven primarily by characteristics such as reduced weight (which translates into fuel savings), corrosion resistance, lower production and maintenance costs, dimensional stability at various temperatures, and sound and heat absorption capabilities. This provided wide creative freedom for forms and production efficiency. Furthermore, the use of plastics in bodywork allows for frequent variations on a theme with faster and less expensive "face-lifts" compared to sheet metal.

However, it is certainly the themes of graphics and design that solidify the new role assumed by the automobile—no longer seen merely as a functional object, but elevated to something that completes the daily way of conceiving life and interacting with others. The automobile presents itself in a new guise through a vast range of body styles realized in multiple forms with diverse chassis, shells, and stamped panels. Attention to shapes, lines, and surfaces focuses on the tactile quality of the material at contact points, as well as its visual aspect—its transparency, opacity, surface finish, and color.

The detail thus becomes a quality "plus"—one that exists not only because it is in tune with current shifts in taste and design trends but, rather, because it establishes itself as a new presence in the landscape of lived experience, capable of stimulating curiosity.

Experience the passion for the automobile by participating in the ICONICAR experience: a vast opportunity for activities, workshops, conferences, interviews, study days, and talks that allow for the exploration of the variety and richness of knowledge in the automotive world in new ways—a sort of ideal connection between different worlds where the aesthetics of the car and its icons define the very structure of the project.

# THE COLLECTION

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| 1900 | MERCEDES 35 HP |
| 1901 | OLDSMOBILE CURVED DASH |
| 1907 | ROLLS-ROYCE 40/50 CV “SILVER GHOST” |
| 1908 | FORD T |
| 1912 | FIAT ZERO 12-15 HP |
| 1913 | ALFA ROMEO AERODINAMICA 40/60 HP |
| 1919 | HISPANO-SUIZA H6 B |
| 1920 | ISOTTA FRASCHINI TIPO 8 |
| 1921 | RUMPLER TROPHEN-AUTO |
| 1922 | AUSTIN SEVEN |
| 1922 | LANCIA LAMBDA |
| 1924 | BUGATTI TYPE 35 |
| 1926 | HANOMAG 2/10 CV |
| 1927 | MERCEDES-BENZ SS |
| 1927 | CLAVEAU 4 CV |
| 1930 | BURNEY STREAMLINE |
| 1931 | ALFA ROMEO 6C 1750 GS “FLYING STAR” |
| 1931 | ADLER STANDARD 8 |
| 1932 | FIAT 508 BALILLA |
| 1934 | CHRYSLER AIRFLOW |
| 1934 | TATRA 77 |
| 1934 | BUGATTI ATLANTIC TYPE 57 SC |
| 1934 | DYMAXION CAR |

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| 1934 | CITROËN TRACTION AVANT 7 CV |
| 1935 | FIAT 1500 6C |
| 1935 | VOLVO CARIOCA PV 36 |
| 1935 | PEUGEOT 402 |
| 1935 | STOUT SCARAB |
| 1935 | CORD 812 BEVERLY SEDAN |
| 1935 | MAYBACH SW 35 JARAY |
| 1936 | PANHARD DYNAMIC |
| 1936 | BMW 328 |
| 1936 | FIAT 500 TOPOLINO |
| 1937 | LANCIA APRILIA 238 |
| 1938 | LINCOLN ZEPHYR |
| 1941 | CHRYSLER TOWN & COUNTRY |
| 1941 | JEEP WILLYS-OVERLAND |
| 1946 | VOLKSWAGEN BEETLE |
| 1947 | CISITALIA 202 |
| 1947 | STUDEBAKER CHAMPION |
| 1948 | JAGUAR XK 120 |
| 1948 | LAND ROVER DEFENDER |
| 1948 | PORSCHE 356 A |
| 1948 | TUCKER '48 |
| 1948 | CADILLAC 62 COUPÉ |
| 1949 | SAAB 92 |
| 1949 | ALFA ROMEO 2500 SS "VILLA D'ESTE" |
| 1949 | CITROËN 2 CV |

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|---|---|
| 1950 | ALFA ROMEO 1900 |
| 1951 | NASH-HEALY |
| 1952 | BENTLEY CONTINENTAL |
| 1953 | FORD THUNDERBIRD |
| 1953 | ISO ISETTA 200 |
| 1954 | ALFA ROMEO SPRINT COUPÉ |
| 1954 | MERCEDES-BENZ 300 SL COUPÉ |
| 1954 | PANHARD DYNA |
| 1955 | BMW 507 |
| 1955 | CITROËN DS 19 |
| 1955 | LANCIA AURELIA B 24 “AMERICA” |
| 1956 | FIAT 600 MULTIPLA |
| 1957 | FIAT NUOVA 500 |
| 1957 | LANCIA FLAMINIA |
| 1957 | FORD FAIRLANE 500 SKYLINER |
| 1957 | CADILLAC ELDORADO BROUGHAM |
| 1958 | ASTON MARTIN DB 4 |
| 1959 | FERRARI 250 GT SWB |
| 1959 | MORRIS MINI MINOR |
| 1960 | FIAT ABARTH 1000 |
| 1960 | CHEVROLET CORVAIR |
| 1961 | JAGUAR E-TYPE |
| 1962 | STUDEBAKER AVANTI |
| 1962 | FERRARI 250 GTO |
| 1962 | TRIUMPH SPITFIRE 4 |

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|---|---|
| 1962 | ALPINE-RENAULT A 110 |
| 1963 | PORSCHE 911 |
| 1963 | CHEVROLET CORVETTE STING RAY |
| 1964 | FORD GT40 MK1 |
| 1964 | LAMBORGHINI 350 GT |
| 1964 | FORD MUSTANG |
| 1966 | LAMBORGHINI MIURA P 400 |
| 1966 | ALFA ROMEO 1300 JUNIOR “DUETTO” |
| 1967 | NSU RO 80 |
| 1967 | ALFA ROMEO 33 STRADALE |
| 1968 | VOLVO P 1800 |
| 1968 | FERRARI 365 GTB/4 “DAYTONA” |
| 1969 | FERRARI DINO 246 GT |
| 1969 | PORSCHE 917 K |
| 1970 | CITROËN MEHARI |
| 1970 | RANGE ROVER |
| 1970 | CITROËN SM |
| 1971 | LAMBORGHINI COUNTACH |
| 1971 | FIAT 127 |
| 1971 | ALFA ROMEO ALFASUD |
| 1972 | RENAULT R5 |
| 1972 | FIAT X1/9 |
| 1973 | LANCIA STRATOS |
| 1974 | VOLKSWAGEN GOLF |
| 1975 | AMC PACER |

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| 1978 | BMW M 1 |
| 1980 | AUDI QUATTRO |
| 1980 | FIAT PANDA |
| 1981 | DE LOREAN DMC-12 |
| 1982 | FIAT UNO |
| 1982 | AUDI 100 |
| 1982 | MERCEDES-BENZ 190 |
| 1984 | FERRARI TESTAROSSA |
| 1984 | RENAULT ESPACE |
| 1987 | FERRARI F 40 |
| 1988 | LANCIA DELTA HF INTEGRALE |
| 1989 | BMW Z1 ROADSTER |
| 1992 | NISSAN MICRA |
| 1992 | RENAULT TWINGO |
| 1993 | MCLAREN F1 |
| 1997 | MERCEDES-BENZ CLASSE A |
| 1998 | VOLKSWAGEN NEW BEETLE |
| 2001 | MINI |
| 2002 | BMW Z4 |
| 2003 | ROLLS-ROYCE PHANTOM |
| 2003 | BENTLEY CONTINENTAL GT |
| 2007 | LAMBORGHINI REVENTON |
| 2007 | ALFA ROMEO 8C COMPETIZIONE |
| 2007 | FIAT 500 |
| 2007 | AUDI A5 COUPÉ |

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|---|---|
| 2011 | RENAULT TWIZY |
| 2012 | TESLA MODEL S |
| 2015 | BMW I8 |
| 2019 | PORSCHE TAYCAN |
| 2019 | LAND ROVER DEFENDER |
| 2022 | FERRARI PUROSANGUE |