

MAUTO: THE COLLECTION

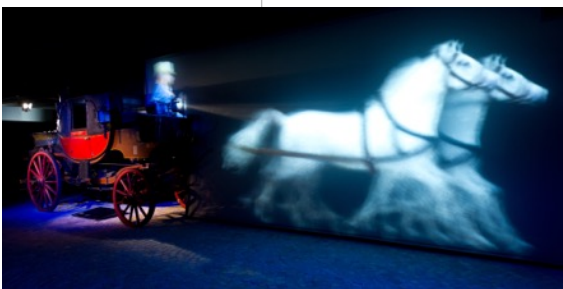
From carriages to Formula 1: when cars tell the story of the evolution of modern society

The importance of the collection that occupies the 19,000 sq. metres of space of the National Automobile Museum of Turin lies not only in the value of the vintage vehicles, but goes beyond the object as such to touch the history of the companies, nations and cultures that have crossed two centuries which have been crucial to the progress of mankind. Designed by the Franco-Swiss set designer François Confino, the original layout was created to give the museum's 200 vehicles, from over 80 different car brands, the best possible exposure, through an itinerary divided into 30 sections, making it possible to precisely define themes and specific historical period, offering visitors a clear narrative sequence, with enchanting staging and titles, from the very beginning to the present day. The journey begins on the second floor, where the starring role is played by the vehicles that have become symbols of the 20th century, descending to the grand Piazza, where today's relationship between the world, all of us, and the automobile, is examined in further detail. For Piedmont's major city, in particular, this isn't merely a matter of manufacturing, it is a cultural and social phenomenon, enhanced and expressed in the transformation of the Museum, which celebrates Turin as Italy's automobile capital, from industry to design, from planning to engineering, from the research centres to production.

GENESIS

From man to machine: the history of a dream.

A tribute to the many pioneers who for the last five centuries have been looking for a way of moving and transporting things without depending on the physical strength of animals. Some of the many early works that preceded and made the creation of cars possible are exhibited on the shelves of the great Genesis library.



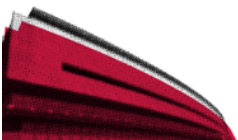
Displayed vehicles include the reconstruction of the self-propelled cart invented by Leonardo da Vinci in 1478 and the reconstruction of the steam-powered vehicle by the French inventor Nicolas Cugnot, the first self-moving vehicle in history dating back to 1769. During the final phase of the completion work, Genesis was enriched with an improved graphics using images to describe the link between the past and the future and connecting the beginning and the end of the second floor's chronological

tour. From pioneers to today's' creative talents who, with the help of advanced technologies, work to realize the dream of an automobile that is the symbol of its own time. A new platform hosts solar cars, which are icons of a clean forthcoming future for everyone.

HORSES BECOME GHOSTS

Engines replace horses: the automobile is coming into the world.

The first vehicles, like Bordino's steam-powered carriage, were only experiments but



everything is about to change: horses give way to engines, the coachman is replaced by the chauffeur and progress starts its unstoppable march. Inventions, discoveries and ideas will then create the automobile. The vehicle exhibited in this section is the steam carriage built in Turin in 1854 by Virginio Brodino: the steam engine replaces the traditional animal in these first experiments, anticipating the birth of the automobile.

AT FULL SPEED

Beyond the 100 km/h barrier with an electrical motor.

An incredible speed, unthinkable with a horse or any other means of transportation: only railways were able to challenge this supremacy. This section presents new shapes such as the torpedo, which reached the incredible speed of over 100 km per hour, like the record set by the *Jamais Contente* on the 29th of April 1899. Speed becomes a part of life, it transforms the concept of space, time and distance, changing the relationship between people, exchanges and trading activities. The exhibited vehicle is indeed the reconstruction of the *Jamais Contente*, built by the Belgian Camille Jenatzy. Equipped with an electric motor, this was the first vehicle in the world to overcome the 100 km/h barrier (105 km/h on the 29th of April 1899). A new projection screen is placed behind the prototype to give the entire setting a sense of speed.

THE BIG GARAGE OF THE FUTURE

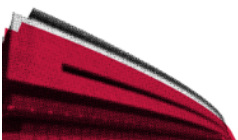
The automotive industry is born. Turin is its capital.

A big garage where cars take shape, are designed and built. Whether they are first attempts, the result of the work of small builders, or the beginning of industries to come, the four-wheel world develops quickly and with enthusiasm, finding different shapes and solutions.

Several vehicles are the stars of this section: the 1893 *Benz Victoria*, the 1892 *Peugeot Tipo 3*, the first car to be purchased in Italy; the 1896 *Bernardi 3,5 HP*, the first three wheel car to be built in Italy; the 1899 *Benz Break*, almost a cab ahead of its time; the 1903 *De Dion & Bouton 8 HP*; the 1899 *Panhard Levassor B1*; the 1899 *Renault 3,5 HP*; the 1901 *Ceirano*; the 1902 *Darracq 5HP*; the 1903 *Florentia*, today the only existing model of this brand; the 1904 *Oldsmobile Curved Dash*, the first vehicle with the characteristics of an economy car; the 1899 *Fiat 4 HP*, the first model launched by the manufacturer from Turin; the 1901 *Fiat 8 HP* that raced in the first "Giro d'Italia"; the 1902 *Fiat 12/16 HP*, the first Fiat model to be exported; the 1903 *Fiat 16/20 HP* (turismo).

With the renovation of the museum, this area has become a place to observe the many components of vehicles from different standpoints thanks to a number of

big mirrors placed on the back wall and to the large-size photograph of a mechanic's workshop of the time on the opposite wall. The whole area recreates the atmosphere of a mechanic's workshop, where cars are built and completed and where we can still see them disassembled and incomplete. Finally, there is the lab, the "wizard's lab" with new drawings, projects, various pieces, parts and forms. This section deals with two different professional figures, the designer and the workman, working side by side and plunges us into the atmosphere of these frenzied years of car pioneers.



THE 1900s MECHANICAL FERVOR

The automobile: more beautiful than the Nike of Samotracia.

The modern automobile takes shape: the mechanics and shapes of bodywork are outlined. Forgetting doubts and skepticism, progress becomes the new idol, speed becomes a beauty element. The big colorful background image of the area recalls the artworks of Futurism. This is one of the rare moments in history in which art and industry make up a tight union. The recent renovation works completed the space with a new background for the exhibited vehicles. Screens project images of leading futurist intellectuals who, at the beginning of the 1900s, chose the automobile, the plane, the motorcycle, the thrill of speed, the love for risk and hazard as symbols of their movement – which was striving for the future and for modernity. A suggestive multimedia installation represents these years' mechanical fervor and carefully examines the history of one of the most interesting cultural movements of the 1900s. The protagonists of Futurism themselves come to life on the screen to express their point of view, as in an extensive interview.



UNTIL TO THE CENTRE OF THE WORLD

A timeless challenge. And yet another obstacle overcome.

From theory to practice: with its speed, the automobile seems to shorten distances. But it also represents a testing ground for men, means and inventions, paving the way to technical knowledge and idealizing progress. The automobile becomes a way of measuring oneself with the impossible: in 1907 a race through Asia and Europe was launched, from Beijing to Paris, in areas with neither roads nor supplies. A modern Marco Polo, the Italian Itala defeated the other cars, completing this

incredible journey in 60 days. The Italian car manufacturing industry regarded this as a triumph. The very same 1907 *Itala Beijing-Paris* is the vehicle exhibited in this section.

THE LUXURY OF THE CAR

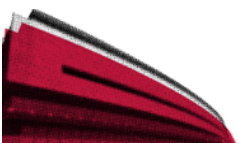
Portrait of an era, mirror of society.

In the same period, the automobile becomes not only a testing ground, but also a synonym of luxury and, as such, bearer of a value and therefore desirable. This section presents vehicles that were considered "moving parlors" in their day and used by aristocratic and royal families as showcases of their power and splendor. Just as luxurious were car "shopping windows", that is, the first Motor Shows, organized in Paris, London, Turin, Milan and in the main European cities. The car in this section is the 1909 *Itala* owned by Queen Regina Margherita, who named it "Palombella".

WAR MUDDLES THINGS UP

From elegant living-rooms to muddy foxholes. The automobile in uniform.

Used by officials deployed on the frontline or to transport troops, even the automobile joins the Army. During the First World War it evolves and improves, and forever loses that air of exclusive modernity. Thanks to its fundamental role during the conflict, the world soon notices how important its contribution can be. Just like the heat engine, which becomes more and more important for the air force. Two are the protagonists of this section: the 1910 Renault AG- Fiacre Paris, used as a taxi service taking French soldiers to the Marne front, thus saving Paris from the German



invasion, and the 1911 Fiat 4, used by the Italian Army in its military version. Today, a reference to the aeronautical industry has been added, for it was thanks to this industry that research on the automobile was boosted to meet military needs. The world of aircraft and cars started to intertwine in a continuous transmission of know-how, men, technologies that stimulated an increasingly intense development in both sectors. A renewed graphics covering the entire wall intersects with the model of a biplane fighter from the First World War creating a suggestive air duel. At the same time, a video shows the relationship between automotive manufacturer brands and air force production, with a particular focus on Turin, capital of the automobile and more.

THE CRAZY TWENTIES AND THIRTIES

Once the clouds of war had gone, the spotlights came back on.

The music, myths and colors of a new period: races start again and transform pilots into heroes, technical evolution is unstoppable and bodywork production sets aside timeless masterpieces. In the meantime, across the Atlantic, the four wheels are already the full-grown fruit of a great industry. The cars exhibited here are the 1914 *Rolls Royce 40-50 Hp*; the 1931 *Cord L-29* and the 1929 *Isotta Fraschini 8A* (one model was even purchased by Rodolfo Valentino); the 1922 *Spa 23 S*; the 1928 *Diatto 30*; the 1922 *Citroen C3*, called "citron" due to its bright color.

AERODYNAMICS

The wind sculpts shapes, molds metal.

In a period in which art and culture are revolutionized and buildings and cities reinvented, even the automobile is being rethought: the keyword is "aerodynamics". Thanks to this science, performances and road grip improve and features are revolutionized, as the many models that almost "fly" in the skyline of the city designed by aeronautic engineer Gabriel Voisin show. The 1948 *Lancia Aprilia*, one of Vincenzo Lancia's masterpieces, is exhibited here. The set design on the opposite wall is enriched with references to the still-current dream of flying cars and to Le Corbusier's modern concept of vertical cities.

EVERYTHING CHANGES

The automobile wants to become "for everyone". But it is still too early.

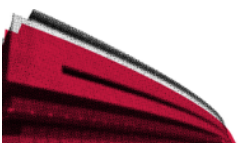
Society is still divided in two, and cars are still elite goods. With the 1929 crisis certainties crumble, politics changes its course and cars for everyone become an imperative. But there is still a long way to go and the sky is full of dark clouds. This

section presents: the 1936 *Mercedes Benz 540 K*, a classic model owned by Nazi party leaders; the 1932 *Fiat 508 "Balilla"*, the 1932 *Austin Seven*, one of the very first economy cars; the 1937 *Packard Super-Eight 1501*, the remains of a disappearing world; the Buick 41 C Special Berlina; the 1934 *Citroen Traction Avant*, a revolutionary car; the 1936 *Fiat 500*, the world's smallest car ever built in series production; the 1941 *Ford Jeep*, the "General Purpose" car created in the US for military purposes.

THE ITALIAN REVOLUTION

The automobile revives. Art and industry merge.

War ends and everything needs to be reconstructed: the artisanal excellence that created the myth of an Italy on four wheels is confronted with a new industrial dimension. Technical process explores new ways and design



will never be the same. Italian bodywork industry experienced one of its most productive periods, teaching and setting trends in worldwide automobile design. This was a real Italian Revolution, as testified by the two exhibited cars: the 1948 *Cisitalia 202*, the century's "self-moving sculpture" and the 1954 *Fiat Turbina*, a test prototype equipped with a gas turbine and a body that is the result of a cutting-edge aerodynamic study.

THE FRENCH REVOLUTION

Flaminio Bertoni challenges car design: a goddess is born.

It is unlike any other model, even mechanically speaking. It was not designed following the rigid rules of car design, but modeling lines on clay. We are talking about the 1955 Citroen DS 19 (Déesse), presented at the Paris Motor show and since then always in the foreground in automotive industry thanks to its extraordinary characteristics, which made it different from any other model produced at the time and made it look at least ten years ahead of its time. Enhanced at the 1957 Triennale in Milan by the exhibition setting, its line was designed by Italian Flaminio Bertoni, one of the most renowned car designers. Here the model is presented as it was originally: suspended in the air, without wheels. It's a revolution, and a commercial success.

THE YEARS OF ECONOMIC UPTURN

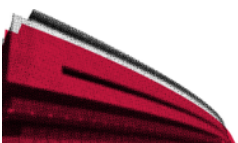
Italians experience the economic "boom" and factory becomes industry.

Some talk about an "economic miracle", with post-war reconstruction and full development of the industrial sector: it's the economic "boom" for everyone. The Fiat 600 was the first real Italian economy car to become accessible to sections of the population so far excluded from mobility: it was the Italian Ford T, forty years later. These are the years of the first "August exodus", which meant mass migrations towards beaches during the hottest weeks of summer. This was also the period of the *Giulietta Sprint*, an exclusive car and symbol of beautiful Italian design. Exhibited here is the 1955 *Fiat Multipla* revisited by the IDEA Institute in 1995, and the 1954 *Alfa Romeo Giulietta Sprint*, one of the most representative models of Italian style and car engineering in the '50s.

DAVID AND GOLIATH

Europe and America on four wheels: two worlds compared.

A spectacular, new setting created with models and drawings depicting one of the most famous skylines of New York - Brooklyn Bridge and the resplendent skyscrapers with their lights reflected in the river - forms the backdrop to the section dedicated to the huge American cars built from the Thirties to the Fifties, set opposite the runabouts manufactured at the same time in Europe. The *Packard Super-Eight* of 1937 and the *Cadillac mod. 62* of 1947, restored thanks to the intervention of Nicola Bulgari and the NB Centre for American Automotive Heritage, are the stars of the exhibition together with 57 scale replicas of the most iconic American cars produced between 1934 and 1967 and the four grilles of four US-made cars on a stars and stripes background. And then the dioramas through which the visitor can peep and immerse himself in the imagery of the America of the 1940s: he finds himself catapulted onto Route 66, into on-the-road mythology or the lights of Las Vegas, the noise and traffic of the



streets of New York or sitting comfortably on a wraparound seat in front of a drive-in screen. All accompanied by a film that describes American style versus European style, the economic boom that leads to the use of cars with baroque and overloaded lines, with high consumption and boundless parking lots, set against cars designed to be economical, to consume little, to work hard and allow populations exhausted by five years of war to start living again. There can be no more strident contrast between American and European design at the end of the 1950s.

HAPPINESS IS COMING

With mass motorization, the car becomes part of the "family".

Two windows inspired by those of the well-known Department Store "La Rinascente" display items that finally became available to many people during the "financial boom" (1958-1963). The first household equipments, such as washing machines and fridges, enter the households, TV spreads, advertising becomes an integral part of daily life and the Polaroid camera is a hit. In this section: the 1958 *Fiat 1900 GL*, the 1955 *Fiat 600* and the 1957 *Fiat 500*, the two economy cars that became symbols of the Turin-based manufacturer; the 1959 *Mini Morris* by the extraordinary designer Issigonis and the 1969 *Jaguar E type*, an icon of luxury. The museum completion works improved the windows behind the cars to allow the visitor to better understand the social environment of the '50s and '60s.

"YOUNG PEOPLE CONQUERING THE WORLD"

From status symbol to emblem: the car always at the forefront.

The years of student demonstrations, the hippies, the Citroen 2 HP and the Volkswagen van: universal synonyms of adventure and non-conformism. These were the symbols of a generation of young people who in the '60s left to conquer a world that was ideologically, socially and culturally different from that of adults. Exhibited here are the 1948 *Citroen 2 HP* and the 1949 minivan *Volkswagen Transporter Bulli*.

NEW TRENDS IN EUROPE AND IN THE WORLD

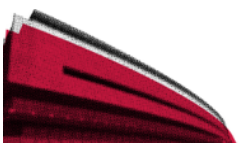
Excessive and sparkling luxury, then, harsh reality.

While high society benefits from big custom-built cars, which are the result of avant-garde technology and timeless style, the world moves towards the oil crisis, which changes the game and forces people to rethink the economy, industry and society. These are the years of the 1980 *Ferrari 308 GTB Carburatori* by Pininfarina, the 1972 *Iso Rivolta Lele F*, designed by Bertone and the *NSU R0 80*, with twin-rotor Wankel engine.

GOOD BYE LENIN

From one side of the Wall to the other. Dreams and contradictions.

Before the fall of the Berlin Wall, the world is divided in two: different societies, cultures, politics, economies. And different cars: the rational and poor economy cars admiringly look at the luxurious and shining custom-built cars just behind Check Point Charlie. On one side, small cars circulate, such as the Trabant and Syrena, two small Eastern economy cars with an old-fashioned design. On the other side, one of the gems of Western capitalism drives by: the red Ferrari. The fall of the Berlin Wall on the 9th of November 1989 finally re-unifies the German capital. In this section are displayed the 1973 *Ferrari 365 GT4*, the 1987 *Trabant 601*, the symbolic car of East Berlin and the 1957 *GAZ-M20 Pobeda*, a car produced in the URSS by GAZ. This last piece was donated to the Museum by Lapo Elkan, restored and repainted during this last phase of the museum's renovation.



GLOBALIZATION

The world has changed, and the automobile with it. Let's sum up.

With the '90s, the world experiences a real cultural revolution: these are the years of globalization, of the dismantling of both financial and market-based borders, where a country's internal crisis could trigger disastrous consequences for the whole global economy. These are also the years of the "return to nature", a renewed attention towards the environment and the protection of the planet. Society is divided: on the one hand, an obscure and dark world made of oil, traffic, pollution and deterioration, on the other, a bright world, where energy comes from renewable energy sources and our lifestyle is not incompatible with environmental protection. With the museum's completion works, the data in this section has been brought up to date, to further highlight the change that the world of cars is going through. Thus underlining ever more concrete dynamics, needs, and dangers.

DESTINY

The beginning of a new period or the end: the two sides of the future.

Black and white: two possible destinies, both lying in the hands of the world's economy and in our hands. On the one side, alternative energy, renewable sources of energy and sustainable mobility. On the other, the decline of a world drained of its resources and suffocated by pollution. The strong message that is meant to accompany the visitor towards the end of this historical exhibition has been reinforced, in this last phase of the museum's renovation, by the introduction a video on recycling – in the middle of the bodies of old cars. Knowing how to dispose of vehicles that have reached the end of their life-cycle means owning a precious source of recyclable material and saving the planet. But waste management is not enough: we also need to rethink the whole production system and plan recycling from the moment of conception.



AUTORINO

Turin, capital of the automobile: from the center to periphery, always a protagonist.

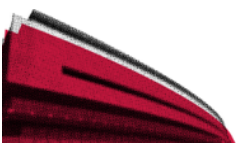
With AUTORINO the tour itinerary goes down to the first floor: over 70 car companies born in Piedmont's capital during the 20th century, over 80 coachbuilders working in the city, and, even today, Turin remains the headquarters of hubs of excellence in the field of projects and design (such as the Politecnico, the IAAD – Istituto d'Arte Applicata and Design, and the IED – Istituto Europeo di Design). With the museum's renovation, the big aerial view of Turin was revised to highlight how companies

were born in the heart of the city to then gradually move to the suburbs, following the needs of industry, society and of a continuously evolving market.

MECHANICAL SYMPHONY

Under the skin: engine, chassis, wheels. The evolution of mechanics.

The automobile is style, but most importantly, it is technology and performance. A journey through the years, the inventions, the mechanic solutions to discover secrets and admire the beating heart that, in search of perfection, is often as fascinating as a sculpture. Just like in a great symphony, this section gathers the hidden parts of cars, engines, frames and wheels that make up a car's core, as opposed to the bodywork, its external dress. A newly added section displays





radiators, the pieces that for an entire era represented the “face” of automobiles and which, later, determined front design.

METAMORPHOSIS

The production: from the first assembly line to the robot.

Mass production, which was experimented for the first time in the US by Ford's workshops for the production of the T model (15 million cars in 19 years), represents the 20th century “engine”. This process made it possible to produce and distribute millions of identical objects all over the world at increasingly affordable prices. In this room, the visitor can enter the history and evolution of production methodology. Like riding a merry-go-round, the visitor can tour among images, sounds, objects and videos showing the assembly line in different periods and the increasingly reduced use of manual labor, which was progressively replaced by robots. Four monitors have been added, in front of which the visitor can pause to observe the production process of the displayed vehicle (pressing, painting and assembly): a complete modern production cycle, accelerated and summarized in a few minutes.

ADVERTISING

Communicating the automobile: a colorful and fascinating story within the story.

Advertising is the soul of commerce and the automobile is a main industrial product. But advertising also reflects the taste of an era, its trends and languages. Seen today, severed from its main purpose, it is also a form of art. The devices along the walls of this section, the metal media totem, refer to the concept of “brain washing” that commercials are often accused of. In the contemporary industrial world, advertising communication is the core of all financial activities, and the automotive industry cannot escape this law. On the contrary, from the very beginning, cars needed advertising as much as any other complex industrial object. We complain about advertising because it is invasive and incessant, but at the same time, we cannot do without it.

INSANITY

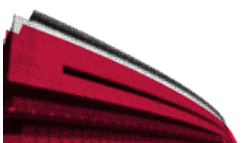
Passion, obsession, addiction: beyond the limits of reality.

If the aim of advertising is to create a desire, which sometimes turns into real passion. Or even into an irrational passion reflected by a world entirely consecrated to the four wheels, without time, boundaries or rules. Rationality does not exist in these rooms, only dreams. The protagonist of this section is an excessive and grotesque love for cars. As with every other passion, the one for cars can turn into an obsession, where there is no room for anything else, neither in the heads of the people living in this “house”, nor in the surrounding furniture.

JUNGLE

Risks, rules, and consequences: the other side of passion.

The automobile is a wonderful object. But it also represents a risk that needs to be regulated with rules and laws, education and discipline. A journey through the risks, limits and consequences of an incorrect conduct, of an uncontrolled passion. Awareness before all. Displayed here is the *1995 Fiat 500 Sporting Kit*, guilty of having used roads as a racing circuit. Some videos added in collaboration with the ACI explain the correct behavior and the risks in case of misconduct. A driving simulator for visitors over 18 with driving licenses, provided in loan for use by ACI Rome, allows visitors to test their driving capacities and encourages aware and expert driving. The risks for road users are however concrete and, as an example,



the exhibition displays a car that went through a crash-test, accompanied by the related – and shocking – video.

FORMULA

Men, cars, victories, technologies and tragedies. All the ingredients of a legend.

A dream track displays the great champions with their victories and the background work of technicians and mechanics in the pits: more than one hundred years of races, great achievements, victories, defeats, triumphs, tragedies. But also of automobiles, great projects that still move us and make us dream exactly like they excited the public sitting on the bleachers.

Visitors enter the room through a renewed gallery with pilots and trophies. On one side, they can see the outlines of the greatest champions, and on the other, the main trophies and cups that frame a video showing the highest moment of a

competition: victory. A century of champions, trophies, award ceremonies, mixes efforts, competitiveness, joy, and satisfaction.

Visitors then reach a parabolic race track that glorifies the myth of speed. As in a dreamlike and enthusiastic ride, all the racing cars of the collection from any period are racing together towards the finish line, under the visitors' eyes. The projection, which has been renewed in lights and images, suggests an idea of movement. On the other side of the track, visitors find the

reconstruction of four pit-stops illustrating four different periods in car races: a monitor in each pit-stop shows the background work. Starting from the beginning when refueling was done using buckets and wheels were changed with hammers, to today's pit-stops, lasting little more than two seconds. The exhibition guides the visitor through an era, a technological evolution and an atmosphere still under transformation. This section ends with a new multimedia installation: a year-by-year history of Formula 1 that the visitor can browse through like a book rich in information, technical details, anecdotes and images. This represents a fundamental tool in order to understand the technical evolution and challenges of the exhibited vehicles and of all the other cars that have animated decades of Grand prix.

AUTOMOBILISSIMO

Records, achievements, oddities of the four wheel world.

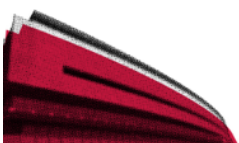
The shortest, the longest, the fastest, the most expensive and more, until the definition of a mini but very particular "Guinness World Record", describing a four wheel world made of records, oddities and often excesses. They reflect every human impulse, from standing out in any field to amazing people.

The last brick, DESIGN

Creating the automobile: form and function, from paper to the road.

The evolution of lines, the men who traced them and the brands that modeled them on plate. But also the whole process that leads to the creation of the car, its style and look: from inspiration to the first sketches, from models to the choice of fabrics and materials: the birth of a dream.

And finally comes DESIGN, the most representative word of the world of cars in this last decade. A design capacity that includes not only the definition of the exterior characteristics of an object, but also develops the functional, structural and aesthetic relations that identify an industrial product. In the last few decades design





evolved technologically, making Italy a breeding ground of ideas, talent and inspiration. This section, which occupies both the ground floor and the first floor, includes the most astonishing products of contemporary design as well as interviews with the main contemporary designers. Thanks to the museum's completion work, this section has been enriched with interactive explanations on car design and its evolution. New animations and interviews, a time-line showing the history of motorization, of car industry, society and culture period by period – the *Car Design Wave* - and a new series of monitors showing videos expressly produced for the museum.

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