

Ferrari: Under the Skin

Tour proposal



FERRARI: UNDER THE SKIN, DESIGN MUSEUM, 2017, PHOTOGRAPHY BY LUKE HAYES



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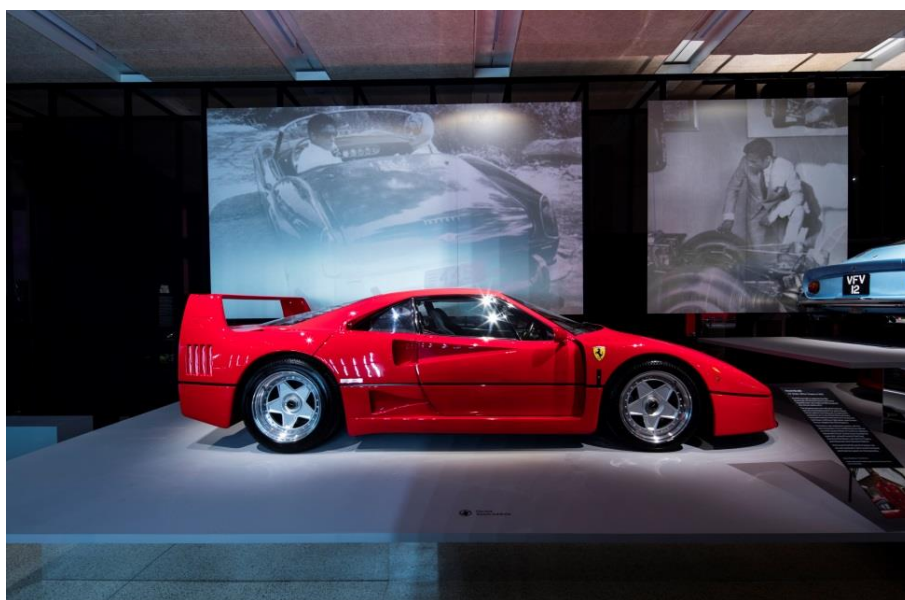
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The Design Museum Touring Programme

The Design Museum Touring Exhibitions Programme was set up in 2002 with an aim to bring design exhibitions to audiences around the UK and internationally. Since then, the Museum has toured more than 120 exhibitions to 99 venues in 27 countries worldwide.

In May 2018, The Design Museum was awarded the title of European Museum of the Year and commended by the panel for its effort in developing ‘an important democratic and multi-layered intercultural dialogue, with a significant social impact in the community’.

The Design Museum touring exhibitions range in size from 150 to 1000 square metres and cover all areas of design – architecture, fashion, furniture, graphics, product, and more.



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Exhibition summary

What makes a myth? How does a car acquire an immortal name? What makes its creator an enigma and a legend? Today, building a brand is a calculated and knowing process, but Ferrari arose from far more subtle and organic processes that matched different times.

In an Italy ravaged by the Second World War, Enzo Ferrari and a small team decided to create the perfect racing machine. The exhibition, developed together with Ferrari, explores its powerful personality, the seldom-seen design process, manufacturing, its racing history, and the way Ferrari's famous clientele helped establish its reputation. The exhibition also looks at the present and the future of the luxury car brand.

From the very first Ferrari to Michael Schumacher's winning Formula One car and the newest hybrid model, the exhibits include cars chosen for their particular significance – but it also includes full-size wooden 'masters' from the bodywork designers, components which illustrate Ferrari engineering technique, engineering drawings and styling sketches, as well as a wealth of memorabilia, documents, and personal items displayed in public for the first time.



ENZO FERRARI AT THE ENTRANCE OF THE FERRARI FACTORY, 1957

Exhibition structure

ENZO FERRARI AND HIS CARS

There is no doubt that Ferrari would have been a great man, whatever field he had chosen. But he attributed his path to chance and the times he grew up in – an age when the motor car was new, extraordinarily compelling, and when the top drivers were stars. His life, it seems, was not driven by ambition for wealth or luxury but in pursuit of performance and an obsession to win with the cars he built.

The exhibition reveals the intimate Enzo Ferrari - the human being with dreams, tragedies and a heart, but also the other man, the race car maestro - 'Ferrari the performance'. His life and spirit is traced through extraordinary personal relics, personal letters, bills, awards, drawings and keepsakes.



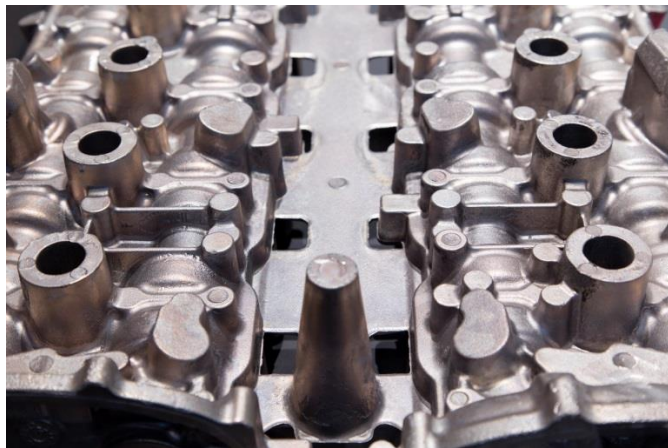
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BONES

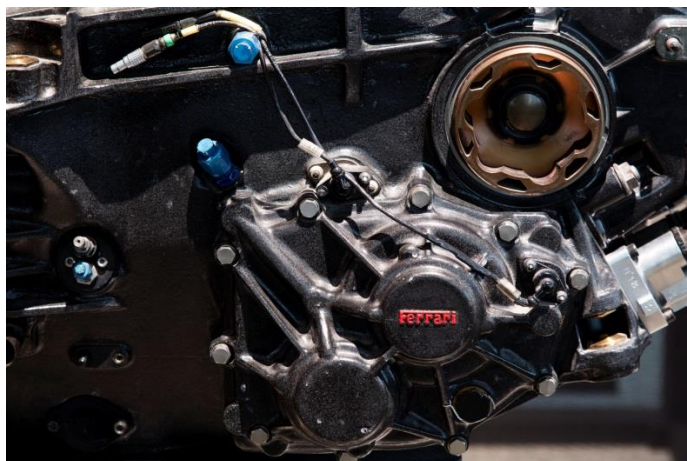
Traditionally, sculptors studied anatomy because the human form is best understood when the skeleton, the inner armature beneath the skin, is intuitively appreciated. A Ferrari is the same. The relationship of the engine, gearbox, axles, chassis members and so on comes first in the design process. It is this layout, optimised for performance, weight distribution and mechanical purity, that sets the fundamental geometry of the car. The beauty of a Ferrari is not skin-deep.

Of course, the Ferrari must always be clad in a harmonious, aerodynamic way, and the special processes for this kind of body design and production form another part of the exhibition.

But in this section the mechanical laws which underpin the architecture of the cars are explored through naked chassis, factory drawings and individual components. They show that, beneath the skin, even the most functional items have absorbing anthropomorphic forms and organic lines.



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THE FORM OF A FERRARI

Enzo's Ferraris were not built like the mass market cars of today. Even in their own time the processes used for the design and the crafting of the bodywork were special.

By an accident of history and of culture, northern Italy was famed for fine metal work. Copper and iron were both mined around Modena and across northern Italy. Local smiths were expert in creating arms, armour, and more homely things from sheet metal – but always with exquisite detailing and beautiful contours.

In the early days, the team cars were built in tiny numbers as works entries for races and these would be bodied in Modena by a classical Italian artisanal method. There may have been a few sketches, but, in effect, the model was the car itself, created by Sergio Scaglietti in a workshop close by in Modena.

For private clients, bodies that were a little more finished, and trimmed internally to suit the price, were built by a number of Italy's famous *carrozzerie*, including Touring, Zagato and Bertone.

Then, from 1951, Pininfarina in Turin gave a more consistent and considered look to Ferrari. Pininfarina was, by then, the pre-eminent force in European auto design providing both individual cars and a design identity to a wide range of mass market makers like Peugeot and Austin. But the imaginative and the sporting side was also strong and, every year at the Turin motor show, Pininfarina competed with the other design houses to display the maximum imagination and to reinvent the form of the automobile.



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I CLIENTI

As Ferrari cars started to win both Italian and international races, discerning clients found their way to the factory. Many early customers were affluent local enthusiasts, like Giannino Marzotto, an expert driver and heir to a textile fortune. Marzotto noticed the growing potential of Ferrari cars and won the gruelling 1950 Mille Miglia (1,000 mile) endurance race in a Ferrari 166.

Impressed by successes like this, film stars, directors, artists, businessmen, committed professional and amateur racers started to come to Maranello.

They found Enzo Ferrari enigmatic – perhaps intentionally so. Sometimes he was engaging and charming, sometimes aloof and sometimes simply unavailable. Nevertheless, he was a brilliant communicator and advocate for his cars, always able to talk persuasively to the press. When asked which his favourite Ferrari was, he replied ‘The one that I still have to build’.



DIOR AUTUMN COLLECTION, 1964 (LEFT) AND ZSA ZSA GABOR IN PORFIRIO RUBIROSÁ'S 375MM BEFORE THE START OF THE LE MANS 24-HOUR RACE, 1954 (RIGHT)



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RACING

Over its 70 years of history, the production of Ferrari road cars has far outnumbered the firm's manufacture of racing machines. But it is racing that has always been at the heart of the legend, those decades of image-building triumph that persuade customers to part with hundreds of thousands of pounds, euros, dollars or yen for cars bearing the badge of the *cavallino rampante* - the prancing horse.

As well as previously unseen documents from the early history of Ferrari's racing exploits, including the team's unique logbooks from pre-war campaigns, the exhibition incorporates priceless relics from the careers of some of the Scuderia's greatest drivers. Among them are the helmets of Tazio Nuvolari, Enzo Ferrari's great pre-war champion, and Froilan Gonzalez, who won the first victory in a world championship grand prix for the team at Silverstone in 1951. Also on display is the helmet of Alberto Ascari, who became Ferrari's first world champion in 1952 and 1953 and a series of helmets from Ferrari champions running up to the present day and including names like Villeneuve, Scheckter, Schumacher and Raikkonen.



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FERRARI TODAY

Ferrari continues as one of the world's greatest car marques and as an inimitable brand with immense value. Its cars, as they have always been, are in the very top flight of performance and engineering innovation, embodying innovative aesthetic designs which are always in the service of the dynamic qualities that are essential to a Ferrari.

Unusually today, Ferrari preserves the in-house manufacture of almost all sub-assemblies and deploys a very high proportion of skilled hand work on its cars, in spite of also having the latest machine machinery and design tools. It has, moreover, now developed its own in-house design department

In terms of technology Ferrari is also outstanding. The current LaFerrari model claims the most advanced and innovative technical solutions so far deployed by the company. Its specification includes the typical Ferrari V-12 cylinder gasoline engine but also an electric hybrid component to improve efficiency and allow unflustered city driving. In aggregate though, the whole powertrain ensemble can deliver almost 1000 horsepower - 'the most extreme performance ever achieved by a Ferrari production car'.



LAFERRARI IN PRODUCTION

What are they saying?

'The secret world of car design is laid bare'
Culture Whisperer

'This show is well worth a spin' - ★★★★★
The Times

'Intelligently curated and stunningly designed'
Forbes

'It's not the first exhibition commemorating Ferrari's 70-year history – but it may be the finest.'
Motor Sports Magazine



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Exhibition details

Curator:	Andrew Nahum
Design Museum Curator:	Gemma Curtin
Exhibition Design:	Patricia Urquiola
Graphic Design:	Pentagram
Venues:	Museo Ferrari, Maranello 26 May – 30 Sep 17 Design Museum, London 15 Nov 17 – 15 April 18
Tours:	Macau, January – May 2019
Tentative:	Australia, summer/autumn 2019
Available:	summer 2019 onward
Space:	approx. 870 sq m



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Terms and conditions

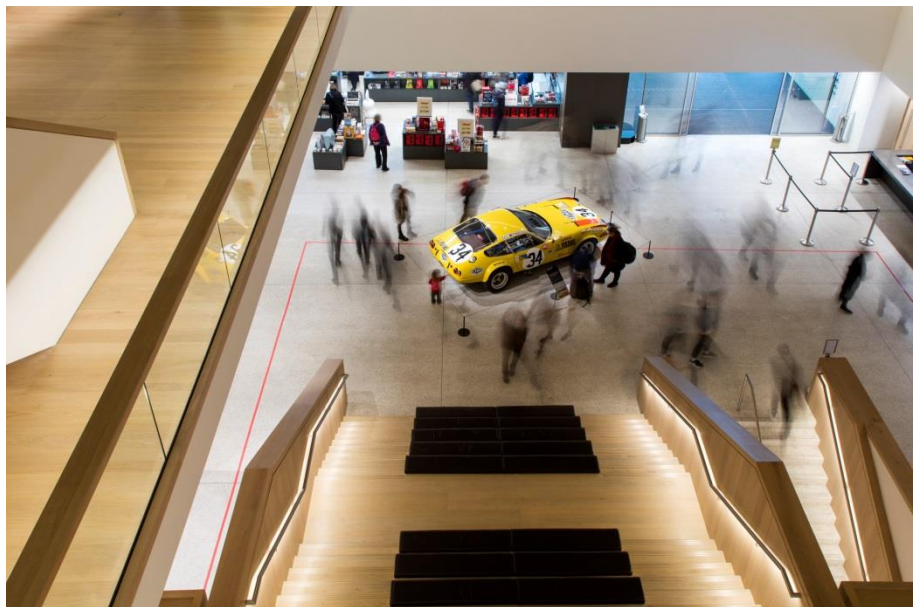
Hire Fee, on request:

INCLUDED IN THE HIRE FEE

- Curation and concept by the Design Museum
- Administration and tour management by the Design Museum
- Exhibits
- Use of images and films with rights cleared
- DM exhibition text in digital format (English only included)
- Use of DM exhibition and graphic design concept
- Use of selected DM display and AV kit to be confirmed.

COSTS PAYABLE BY THE VENUE

- Hire Fee, payable in instalments
- Fee to Exhibition Designer to adapt the exhibition for the venue's space
- Share of transport and crating, storage of empty crates
- Insurance
- Installation and de-installation costs including build, technicians, couriers and any additional staff required on site
- Provision, installation and maintenance of AV kit
- Translation and production of exhibition graphics, fee to graphic designer
- Publicity costs, press or printed materials such as private view invitation, flyer, poster, advertising
- Any other costs relating to exhibition production.



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Contact

To find out more about this exhibition and tours available, please contact:

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Touring Manager

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