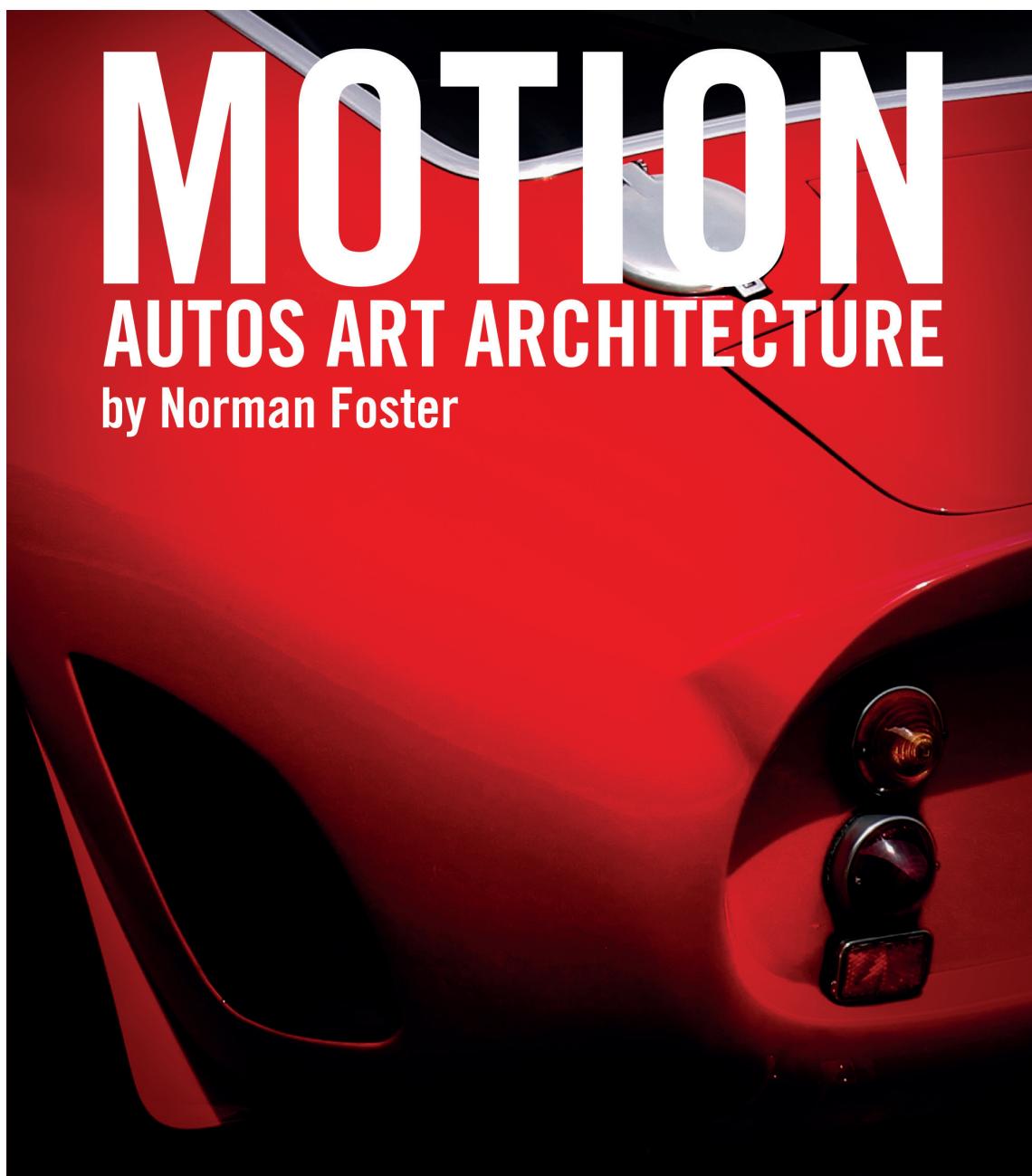


25 GUGGENHEIM BILBAO

Press release



Sponsored by



VOLKSWAGEN
AKTIENGESELLSCHAFT



The exhibition *Motion. Autos, Art, Architecture* covers over a century's worth of automotive creation, exploring its multiple connections with the visual arts and architecture. The impressive selection of vehicles, works of art and architectural documents that it comprises covers the main technological achievements in the sector and melds them with their enormous social and cultural implications.

Practically since the invention of the automobile, both its fabulous appearance and its association with speed, a sense of adventure, autonomy, modernity and progress seduced artists and architects to the point of quickly becoming a constant in their creations. Likewise, ideas and forms originating in the artistic avant-garde impregnated automobile design, giving rise to the important collaborations of figures from art and architecture that we all know.

In addition to proposing a complete review of the nearly two hundred years of creation, the exhibition addresses the unstoppable trend towards electrification that the automobile shares with so many other productive sectors and even ventures to sketch out future scenarios for this industry. Scenarios that, according to the experts, share three major axes: the use of new digital technologies, innovation in design, and maximisation of care for the environment through renewable energies and the circular economy.

The car was born mainly to solve the problems of pollution and traffic jams caused by horse-drawn carriages in the emerging big cities. At the time, internal combustion vehicles were considered the more sustainable option. Nearly two centuries later, we find ourselves at a similar crossroads, which, thanks to technological progress, leads us to the adoption of the electric vehicle as the most efficient and environmentally responsible solution.

In reality, electricity has always been present in the history of automotive invention. Right from the beginning, propulsion by means of an electric motor competed with prototypes based on steam and gasoline, and, in the 1830s, Robert Anderson developed the first fully electric car, which Sibrandus Stratingh designed and manufactured on a small scale.

This major exhibition of the Guggenheim Museum Bilbao, curated by Norman Foster, affords us a splendid opportunity to contemplate the past and present of this sector. And also to imagine a future in which the automobile goes even further in contributing to social progress and sustainable development—both of which are hallmarks of Iberdrola—while it continues to be the best example of industry's capacity to combine aesthetics, function and technology.

Ignacio S. Galán
Chairman and CEO of Iberdrola

Individual mobility is a major driver of our freedom. The most emotional and most used mode of transport is the car. And the car is here to stay. By 2030, the world of mobility will have undergone the greatest transformation since the transition from horse-drawn carriages to automobiles at the beginning of the twentieth century.

The journey of individual mobility is exciting and greatly reflected in automobiles, art and architecture; and is being turned into an extraordinary experience in one of the most remarkable museums in the world: with *Motion. Autos, Art, Architecture* the Guggenheim Museum Bilbao will feature a unique exhibition that explores mobility, virtuosity and ingenuity from a variety of angles.

The curator of the exhibition is Lord Norman Foster, whose exceptional work exemplifies the importance of understanding the needs of people today and tomorrow. His architecture will provide living and working spaces for decades and even centuries to come. Volkswagen is honoured to support the perfect combination of engineering and design reflected in his work.

Being a true car enthusiast, Lord Foster has always been interested in the development of mobility solutions for people around the world. We share this passion, taking mobility to the next level and providing people with new, sustainable forms of individual transportation. Volkswagen is undergoing a tremendous transformation with its NEW AUTO strategy. Mobility will become sustainable, safer and much more comfortable in the coming years.

Brands, design and user experience will play an even more important role in the future world of mobility as cars are becoming new living spaces. Creativity and innovation are key drivers for transformation. Therefore, a fundamental element of Volkswagen's corporate responsibility is to be a trusted partner of artists, institutions and educational projects in different parts of the world.

We would like to thank the Guggenheim Museum Bilbao and the Norman Foster Foundation teams for their impressive work, and we hope all visitors have a joyful and inspiring journey through the eras of individual mobility, contemporary design, ingenious construction and modern art.

Herbert Diess
CEO Volkswagen Group

Motion

Autos, Art, Architecture

- Dates: April 8 – September 18, 2022
 - Concept and Design by Norman Foster, curated with Lekha Hileman Waitoller and Manuel Cirauqui of Guggenheim Museum Bilbao and a team from the Norman Foster Foundation and its collaborators.
 - Exhibition organized by the Guggenheim Museum Bilbao and the Norman Foster Foundation
 - Sponsored by Iberdrola and Volkswagen Group.
 - Collaborators: AIC-Automotive Intelligence Center in *Future*, Cadillac in *Clay Modelling Studio* and Sennheiser in the immersive sound experience.
 - Benefactor: Gestamp
- *Beginnings, Sculptures, Popularising, Sporting, Visionaries, Americana, and Future*, are the thematic titles of the galleries that guide the chronological structure of the exhibition.
- Each gallery in this unique exhibition addresses a particular historical moment or theme in which the intersection of industrial design, art, and architecture are visible.
- *Clay Modelling Studio*, presented by Cadillac brings a replica of a clay modelling studio featuring the brand's first all-electric vehicle LYRIQ, to illustrate both original and contemporary production techniques.
- For *Future* sixteen schools of design and architecture from around the globe consider today's problems of urban congestion, resource scarcity, and pollution and present visions for the future of mobility by a new global generation of architects, designers and artists. This gallery has received the support of AIC-Automotive Intelligence Center.

The Guggenheim Museum Bilbao presents *Motion. Autos, Art, Architecture*, sponsored by Iberdrola and Volkswagen Group. The exhibition celebrates the artistic dimension of the automobile and links it to the parallel worlds of painting, sculpture, architecture, photography, and film. Taking a holistic approach, the exhibition challenges the separate silos of these disciplines and explores how they are visually and culturally linked.

The exhibition considers the affinities between technology and art, showing for example how use of the wind tunnel helped to aerodynamically shape the automobile to go faster with more economic use of power. This streamlining revolution was echoed in works of the Futurist movement and by other artists of the period. It was also reflected in the industrial design of everything from household appliances to locomotives.

The exhibition brings together around forty automobiles – each the best of its kind in such terms as beauty, rarity, technical progress and a vision of the future. These are placed centre stage in the galleries and surrounded by significant works of art and architecture. Many of these have never before left their homes in private collections and public institutions, and as such, are being presented to a wider audience for the first time.

The exhibition is spread over ten spaces in the museum. Each of seven galleries is themed in a roughly chronological order. These start with *Beginnings* and continue as *Sculptures, Popularising, Sporting, Visionaries* and *Americana* and close with a gallery dedicated to what the future of mobility may hold.

Future shows the work of a younger generation of students from sixteen schools of design and architecture on four continents, who were invited by the Norman Foster Foundation to imagine what mobility might be at the end of the century, coinciding roughly with the 200th anniversary of the birth of the automobile.

The remaining four spaces comprise a corridor containing a timeline and immersive sound experience, a live clay-modelling studio and an area devoted to models.

Unlike any other single invention, the automobile has completely transformed the urban and rural landscape of our planet and in turn our lifestyle. We are on the edge of a new revolution of electric power, so this exhibition could be seen as a requiem for the last days of combustion.

A summary of each of these galleries and spaces is as follows.

TOUR THROUGH THE EXHIBITION

Beginnings

This gallery traces the birth of the automobile from the customised horseless carriage through to its mass-production – a process viewed within the concept of motion in the late 19th century using new technologies of photography and film. The automobile evolved from box-like angularity to sleek aerodynamic shapes, influenced by utilisation of the wind tunnel. This streamlined form was anticipated by the work of artists and architects in the first decades of the 20th century, and in the automobile, it became the very symbol of modernity.

In the beginning, the automobile rescued cities from the stench, disease and pollution caused by horse-drawn vehicles. In an era of climate change the automobile has now become the polluting urban villain.

However, battery power was also a dominant force from the earliest days of motoring. Included in the show is an example of the Porsche Phaeton of 1900 with electric motors embedded in the wheel hubs – a concept considered revolutionary when it drove NASA's first buggy on the moon.

History has come full circle as we are on the edge of a new revolution with electric propulsion coupled with “mobility as a service” such as ride hailing and sharing, along with the prospect of self-driving vehicles.

Sculptures

The description of automobiles as “hollow rolling sculptures” was made by the late Arthur Drexler in the early 1950’s. That proposition is affirmed by juxtaposing four of the most beautiful automobiles of the twentieth century with sculptures by two of the greatest artists of the same period - the soft curves of Henry Moore’s *Reclining Figure* and the restlessly fluid motions of Alexander Calder’s monumental mobile *31st January*.

Each of the automobiles stand as examples of technical excellence – two of them laid claim to being the fastest production vehicles on the road – but it is the beauty of their flowing lines that are celebrated here.

Like great works of art, the Bugatti Type 57SC Atlantic, Hispano-Suiza H6B Dubonnet Xenia and Pegaso Z-102 Cúpula hold rare value as limited editions for connoisseurs. Even the mass-produced Bentley R-Type Continental numbered only around 200 examples. In another link with the artist’s studio, the body shells of these automobiles were individually shaped by craftsmen, coaxing the metal by hand to create the compound curves.

The Atlantic, created by Jean Bugatti, was linked to a family immersed in the world of art and architecture over several generations. Here alongside the automobile is the sculpture *Walking Panther* by the uncle, artist Rembrandt Bugatti, each redolent of motion.

Popularising

This gallery shows how attempts to produce a reliable and affordable modern “people’s car” marked the next step in the evolution of the automobile. The process started in the nineteen thirties with the deployment of national scale industries, often with political overtones. After the second World War, during a period of economic recovery and shortages, the automobile became a symbol of national pride and regeneration.

Post war austerity-imposed limitations of size, cost and availability of materials but did not inhibit the creativity of designers – on the contrary they were spurs to encourage innovation and ingenuity – to do more with less.

The art and fashion of the period fused with the mass appeal of mobility. For example, the Austin Mini and the mini skirt – Op Art and the logo by Victor Vasarely for Renault. Displayed automobiles like the Beetle and the VW Microbus are examples of how companies like Volkswagen have contributed to the democratization of the automobile.

During this period the proliferation of compact cars in Europe and their bigger relatives in the United States magnified the imprint of the automobile on the urban and rural landscape of both continents.

Sporting

In the post war economic boom years of the 1950s and 60s the technical demands of competitive racing – particularly Formula 1 – saw racing and road automotive design diverge further into separate design disciplines. The market for fast sports cars expanded and drew on the technology of their racing counterparts.

The five examples selected are each in their own way a delight to behold, quite aside from their racing pedigrees on roads and closed circuits. They merge art and fashion to satisfy the fantasy of speed and adventure – glamorous and desirable as objects of contemporary culture. The most emblematic examples became powerful images on the big screen, emulating the Hollywood stars in their degree of celebrity.

These automobiles were portrayed as cult objects by artists and designers such as Andy Warhol and Ken Adams. In his lifetime, Frank Lloyd Wright owned more than eighty cars – many of which are classics and are featured in this exhibition. His unbuilt project in 1925, for Gordon Strong, the “Automobile Objective” shown here, was the first use of a central spiralling ramp which would later be the central feature of his Solomon R. Guggenheim Museum, New York.

Visionaries

Visionaries starts in the mid-20th century when the stage was set for utopian vehicles, and artists and designers explored radical new forms on the themes of speed and motion. Many anticipated possibilities for the future of driving that were decades ahead of their time. Automobiles inspired by the desire to go ever faster pushed the limits of engine technology and aerodynamic forms, inspired by the new technologies of turbine, jet, nuclear, and automation.

This space celebrates a diverse range of visionary vehicles and their designers and contemplates the beauty of their fluid forms and aerodynamic achievements. These are exhibited alongside works from the Futurist Movement and its obsession with motion and speed, notably Umberto Boccioni's *Unique Forms of Continuity in Space* (1913), with its bronze robes flowing as if in a wind tunnel.

There are visual affinities between the futurist paintings of Giacomo Balla and the one-off concept cars such as the three examples from General Motors—exhibited here together for the first time in Europe—from the nineteen-fifties. This period also saw depictions of driverless cars – a science fiction vision that is close to the reality of today. The utopian vision of automobile design is mirrored in the art and architecture of Eero Saarinen's modernist masterpiece the General Motors Technical Center – described as an “industrial Versailles”.

Americana

Nowhere has felt the impact of the automobile as fully as the United States. It has shaped the American economy, landscape, urban and suburban spaces as well as popular culture to a degree unseen anywhere else. It was the first country to feel the benefits of mass ownership – and the first to have to confront the environmental consequences of an auto-based society, with its energy consuming commutes and social isolation.

The romance of the road, the transcontinental trip across the “big country” and its endless horizon, is emblematic of American culture with its enroute diners and filling stations. The storied road trip has been the subject of photographs, paintings, music, and literary tracts from the 1930’s new deal era through the present. Here, we can view through the camera lens of Dorothea Lange, Marion Post Wolcott, O. Winston Link, as well as the paintings of Ed Ruscha and Robert Indiana. As a backdrop to the automobiles, we can experience the precision of a sculpture by Donald Judd and compare it with the crushed relics of the automobile in a work by John Chamberlain.

The range of vehicles contrasts the extravagant tail fins of a giant luxury Sedan with a typical muscle car next to a flamboyantly painted hot-rod and the stripped-down utility of a wartime jeep.

Future

The exhibition’s finale is devoted to works by a young generation of students who were invited to imagine what mobility may be like at the end of this century, which coincidentally marks the 200th Anniversary of the birth of the automobile. The exhibition’s journey comes full circle by considering the same problems that auto inventors faced more than a hundred years ago – urban congestion, resource scarcity, and pollution – all exaggerated by climate change and now projected onto the future.

Sixteen selected international schools of design and architecture from four continents were given complete freedom to share their visions for the future of mobility. The proposals on display in this gallery reflect collaborations between students and industry partners, designers, artists, architects, through a variety of models, films, renderings, drawings and manifestos.

This gallery has received the support of AIC-Automotive Intelligence Center.

Clay Modelling Studio

This mock-up of a section of an active studio shows the production of full-size clay models as part of the automotive design process and was pioneered during the 1930’s by Harley Earl, the legendary Chief of Design of General Motors. This important process cannot be replicated and persists today across the industry despite advances in computer technology and virtual reality. General Motors’ Cadillac brand has enabled a working replica of the clay modelling studio featuring LYRIQ EV to be a live element of the exhibition. There are parallels with the studios of artists – today and in the past.

Model cars

This area shows that the cultural significance of the automobile extends beyond the vehicles themselves to encompass the world of models and toys. With the help of the Hans-Peter Porsche Traumwerk collection a selection of clockwork toys provides fascinating artefacts from an era that celebrated mechanical objects. These are complimented by scale replica model automobiles that exhibit the same artistry found in miniature paintings, figurines, or jewellery.

NORMAN FOSTER FOUNDATION

The Norman Foster Foundation promotes interdisciplinary thinking and research to help new generations of architects, designers and urbanists anticipate the future. The Foundation believes in the importance of connecting architecture, design, technology, and the arts to better serve society, and in the value of a holistic education that encourages experimentation through research and projects. The Norman Foster Foundation holds the Norman Foster Archive and Library, which provide a window into the larger narrative and history of our built environment. The Norman Foster Foundation is based in Madrid and operates globally. It has been recognised by the United Nations as a Centre of Excellence.

Norman Foster BIO

After graduating from Manchester University School of Architecture and City Planning in 1961, Norman Foster received a Henry Fellowship to Yale University, where he was a fellow of Jonathan Edwards College and gained a Master's Degree in Architecture. In 1967 he established Foster Associates, which has since evolved into Foster + Partners, where he continues as Executive Chairman.

He became the 21st Pritzker Architecture Prize Laureate in 1999 and was awarded the Praemium Imperiale Award for Architecture in Tokyo in 2002. In 2009, he became the 29th Laureate of the prestigious Prince of Asturias Award for the Arts and was awarded the Knight Commander's Cross of the Order of Merit of the Federal Republic of Germany. In 1997, he was appointed by the Queen of the United Kingdom to the Order of Merit and in 1999 was honoured with a peerage, taking the title of Lord Foster of Thames Bank. He acts for the United Nations leading out their Forum of Mayors.

DIDAKTIKA

As part of the Didaktika project, the Museum designs educational spaces, online content and special activities that complement each exhibition, providing tools and resources to facilitate the appreciation of the works on display.

On this occasion, the corridor of the Didaktika leads from the *Americana* gallery to the *Future* gallery and contains an overview of the autos shown in the exhibition and they are displayed as minimalist silhouettes along a linear timeline. The evolution of the automobile is celebrated and brought to life in a sound experience conceptualised by Nick Mason of Pink Floyd and developed in close collaboration with Ten Tents and Sennheiser with AMBEO immersive sound technology. Selected automobiles from the exhibition have been recorded in motion and are driven acoustically up the length of the corridor.

Public Programs:

Talk by Norman Foster (April 7)

An introduction to the exhibition and the history of the automobile, its aesthetic and technological evolution, and its connections to painting, sculpture, architecture, photography, and film in an exceptional installation design. Hosted by Lekha Hileman Waitoller, one of the Museum's and the exhibition's curators, with Norman Foster as main speaker, as well as some of the most relevant lenders to the show.

Creative Session Clay Modelling Workshop (April 9)

Real-scale clay modelling is one of the techniques involved in automotive design. Coinciding with the exhibition *Motion. Autos, Art, Architecture*, where Cadillac is a Collaborator, several of the brand's Detroit based sculptors will be doing a live modelling session in Gallery 204 on the exhibition's opening day. In addition, they will offer an extraordinary clay modelling workshop for adults and will discuss the importance of clay modelling in car design, combining practice and technical details.

Talk: An Introduction to the Miguel de la Vía Car Collection (Torre Loizaga) (April 26)

In this talk, María López-Tapia and Patricio Careaga will unveil the secrets of the origin and development of Europe's largest private collection of vintage and classic cars, belonging to industrialist Miguel de la Vía and located at the Loizaga Tower in Galdames, Biscay. Activity organized to mark the exhibition Motion. Autos, Art, Architecture, to which Torre Loizaga has contributed one of its iconic cars, the iconic Ford Model T (1914), on display in gallery 202 at the Museum.

Shared Reflections*

On site visits led by the Museum professionals offering different views on the exhibition:

- Curatorial Vision (May 4): Lekha Hileman Waitoller, curator of the Museum, will guide this tour of the main sections of the show.
- Key Concepts (May 18): Luz Maguregui, Education Coordinator, will share the general and educational keys to the works in the exhibition.

* Sponsored by Fundación Vizcaína Aguirre

Motion projection cycle (1-2-3 July)

An occasion to enjoy film afternoons at the Museum with a programme linked to this exhibition in homage to the automobile. The journey starts with the first cars, the new member of the family; it will continue on Saturday with iconic films starring young people from various generations, and will finish on Sunday by putting the pedal to the metal. Auteur films and some emblematic, more commercial titles can be enjoyed on the big screen of the Auditorium.

Catalogue

A comprehensive and lavishly illustrated catalogue published by Ivorypress in collaboration with the Guggenheim Museum Bilbao accompanies the exhibition. The 273-page volume includes 38 short essays by expert contributors to provide readers with further insight into the themes and content presented in the exhibition.

MOTION

AUTOS ART ARCHITECTURE

Sponsored by:



Collaborators:



Benefactor:



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Online press image service

In the press area of the Museum's website (prensa.guggenheim-bilbao.eus), you may register to download high-resolution images and videos of both the exhibitions and the building. If you do not yet have an account, you can register and download the material you need. If you are already a user, enter your username and password and you can access images directly.

- The images provided must be used solely for editorial advertising related to *Motion. Autos, Art, Architecture* exhibition, which is open to the public at the Guggenheim Museum Bilbao from April 8 through September 18, 2022.
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For more information, you can get in touch with the Guggenheim Museum Bilbao press area at tel. +34 944 359 008 or email media@guggenheim-bilbao.eus

R. Buckminster Fuller

Dymaxion #4, 2010 (based on #1-3, 1933-34)

Foster Family Collection

© Norman Foster Foundation



Jean Bugatti

Bugatti Type 57SC Atlantic, 1936

Merle & Peter Mullin, Melani & Rob Walton and the Mullin

Automotive Museum Foundation

© Photograph by Michael Furman



Wifredo Ricart

Pegaso Z-102 Cúpula, 1952

Louwman Museum

© Louwman Museum



Franco Scaglione

Alfa Romeo BAT Car 7, 1954

Rob and Melanie Walton Collection

© Photograph by Michael Furman



Giotto Bizzarrini

Ferrari 250 GTO, 1962

Ten Tents

© Ben de Chair



Harley Earl

General Motors, Firebirds I, II and III, 1954-1958

General Motors

General Motors / Photograph by Rodney Morr



Andreas Gursky

F1 Pit Stop I (F1Boxenstopp I), 2007, from the series Pit Stop

(Boxenstopp), 2007

Chromogenic colour print on Diasec

178 x 497 cm

Fondation Louis Vuitton, Paris, France

© Andreas Gursky / Courtesy Sprüth Magers / VEGAP, 2022

Photo: © Fondation Louis Vuitton / Marc Domage



John Owen (Lead designer)

Mercedes-AMG F1 W11 EQ Performance Formula One Racing Car, 2020

Mercedes-Benz Classic

© Mercedes-Benz AG



Constantin Brancusi

Fish (Le Poisson), 1926

Polished bronze

13.5 x 42 cm

Edition 3 of 8

Courtesy Kasmin Gallery

© Succession Brancusi - All rights reserved, VEGAP, 2022



Umberto Boccioni

Unique Forms of Continuity in Space, (Forme uniche della continuità nello spazio), 1913, (cast 1972)

Bronze

117,5 x 87,6 x 36,8 cm

Tate, purchased 1972

© Tate



Andy Warhol

Benz Patent Motor Car (1886), 1986

Silkscreen, acrylic on canvas

153 x 128 cm

Acquired 1986, Mercedes-Benz Art Collection, Stuttgart / Berlin

© 2022, The Andy Warhol Foundation for the Visual Arts, Inc./VEGAP

Photograph: Uwe Seyl, Stuttgart



Christo

Wrapped Volkswagen (Project for 1961 Volkswagen Beetle Salon), 2013
(Project 1961)

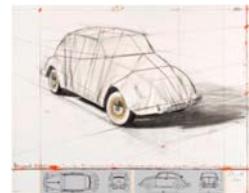
Collage graphic with original Volkswagen covered in fabric and hand-overpainting

55.8 cm x 71 cm

Ed. Nr.: L/XC + 160 + 50 AP + 15 HC

Galerie Breckner

© Christo, VEGAP, Bilbao, 2022



O. Winston Link

Hot Shot Eastbound, Laeger, West Virginia, 1956

Gelatin silver print

39.4 x 49.5 cm

Detroit Institute of Arts. Founders Society Purchase with funds from

Joy C. Emery and the Elizabeth P. Kirby Fund

Photo © Christie's Images / Bridgeman Images



Bridget Riley

Ch'i-Yün, 1974

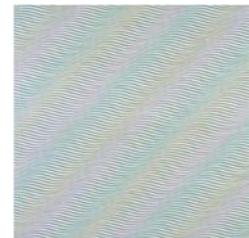
Acrylic on linen

210.5 x 211.5 x 5.7 cm

Collection Cranbrook Art Museum, Bloomfield Hills, Michigan. Gift of Rose M. Shuey, from the Collection of Dr. John and Rose M. Shuey.

© Bridget Riley, VEGAP, Bilbao, 2022

Photo: © Cranbrook Art Museum and Cranbrook Educational Community



Alexander Calder

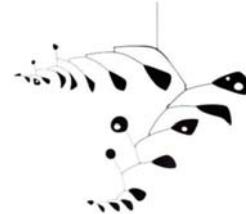
January 31 (31 Janvier), 1950

Aluminium sheet and painted steel wire

385 x 575 cm

Centre Pompidou, Musée National d'Art Moderne / Centre de creation industrielle, Paris, Francia. Purchased by the State, 1950. Attributed 1959

© 2022 Calder Foundation, New York / VEGAP, Madrid



Margaret Bourke-White

A DC-4 Flying Over New York City, 1939

Photograph

76.2 x 96.5 cm

Print number 6/40

Foster Family Collection

© Margaret Bourke-White, VEGAP, Bilbao, 2022

© LIFE Gallery of Photography



Edward Ruscha

Standard Station, 1966

7-color screenprint

65 x 101.6 cm

Artist proof

Courtesy of the artist

© Ed Ruscha



Frank Lloyd Wright

Gordon Strong Automobile Objective and Planetarium (unbuilt)

Sugarloaf Mountain, Maryland, 1924–25

Perspective

Coloured pencil on tracing paper

50.8 x 78.7 cm

The Frank Lloyd Wright Foundation Archives (The Museum of Modern Art | Avery Architectural & Fine Arts Library, Columbia University, New York)

© 2022 The Frank Lloyd Wright Foundation, Scottsdale, Arizona

© Frank Lloyd Wright, VEGAP, Bilbao, 2022



Ezra Stoller

General Motors Technical Center, 1956

Photograph

General Motors



Albert Kahn

*Ford Motor Company Highland Park Rendering bird's eye view in
1924, 1924*

Ink on paper

85.4 x 227.3 cm

Collection Cranbrook Art Museum, Bloomfield Hills, Michigan. Gift of the Estate of John Bloom



Lord Foster of Thames Bank

Copyright © GA/Yukio Futagawa

Courtesy Norman Foster Foundation



ANNEX I**List of automobiles in the exhibition****BEGINNINGS**

- Benz Patent Motor Car, 1886.
- Elektrischer Phaeton, Modell Nr. 27, System Lohner -Porsche, 1900
- Rolls Royce 40/50 'Alpine Eagle', 1914
- Ford T Tourer, 1914
- Bugatti Type 35, 1924
- Voisin C7 Lumineuse, 1925
- Chrysler Airflow, 1934
- Tatra T87, 1948

SCULPTURES

- Bugatti Type 57SC Atlantic, 1936
- Delahaye 165, 1939
- Pegaso Z-102 Cúpula, 1952
- Bentley R-Type Continental, 1953

POPULARISING

- Voiture Minimum, 1936
- Volkswagen Type 1, "Beetle", 1951
- VW Type 2 Microbus Deluxe "Samba", 1962
- BMW 600, 1957
- Fiat Nuova 500, 1957
- Citroën 2CV Sahara, 1961
- The Mini, 1966
- Renault 4, 1968
- Minissima, 1972

SPORTING

- Porsche 356 Pre-A, 1950
- Mercedes-Benz 300 SL Coupe, 1955
- Ferrari 250 GTO, 1962 / Ferrari 250MM Berlinetta Carrera Panamerica, 1953
- Jaguar E-Type, 1963
- Aston Martin DB5 James Bond, 1964

VISIONARIES

- Alfa Romeo BAT 7, 1954
- Firebird I, 1954
- Firebird II, 1956
- Firebird III, 1958
- Dymaxion Car #4, 2010
- Lancia Stratos Zero, 1970
- Citroën DS, 1971
- Mercedes-AMG F1 W11 EQ Performance Formula One Racing Car, 2020

AMERICANA

- Ford Pierson Brothers Coupe, 1934
- Willys MB, 1945
- Cadillac Eldorado Biarritz, 1959
- Ford Mustang PRJCT50, 1965

ANNEX II

Collaborating Universities – *Future*

ARTCENTER COLLEGE OF DESIGN, PASADENA,
CA, UNITED STATES

Partners

Ford Motor Company, USA

Genesis, USA

Honda Motor Company, USA

Spinifex Group, EE. UU.

DELT UNIVERSITY OF TECHNOLOGY, THE
NETHERLANDS

GRAMAZIO KOHLER RESEARCH, ETH ZURICH,
SWITZERLAND

Partner

NVIDIA, Germany

Lenovo, Austria

HONGIK UNIVERSITY, SEOUL, SOUTH KOREA

Partners

Hyundai Motors, South Korea

Kilo Design, South Korea

MecaLab, South Korea

Daejin Tech Industry Co., South Korea

Keit, South Korea

Hongik Smart Mobility Center, South Korea

MASSACHUSETTS INSTITUTE OF TECHNOLOGY
(MIT), CAMBRIDGE, MA, UNITED STATES

POLITECNICO DI MILANO, ITALY

Partner

With the support of the Directorate-General for Contemporary Creativity by the Italian Ministry of Culture under the Italian Council program (2021)

ROYAL COLLEGE OF ART, LONDON, UNITED
KINGDOM

Partners

Bentley Motors Limited, UK

Lexus Europe

TECNOLÓGICO DE MONTERREY, MEXICO

Partner

Iberdrola, Spain

TSINGHUA SHENZHEN INTERNATIONAL
GRADUATE SCHOOL, CHINA

Partners

BYD Auto Co., Ltd, China

New York Institute of Technology, USA

UMEÅ INSTITUTE OF DESIGN, SWEDEN

Partners

Geely Auto, China

BMW AG, Germany

UNIVERSITY OF CAPE TOWN, SOUTH AFRICA

THE UNIVERSITY OF TOKYO, JAPAN

Partner

Chiba Manabu Architects

UNIVERSITY OF MONDRAGON, SPAIN

Partner

Construcciones y Auxiliar de Ferrocarriles
(Grupo CAF), Spain

UNIVERSITY OF NAVARRA, SPAIN

Partners

Grupo Antolin, Spain

Centro Tecnológico CEIT-BRTA, Spain

Parklex, Spain

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