

BLENDING MAGAZINE

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ART & DESIGN | COMMUNITY | FOOD & WINE | TRAVEL | FASHION | STUDENT VOICE | ALUMNI

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Infografica di p.71 / Infographic on page 71
Alyssandra Romero
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**Team di Studenti /
Student Magazine Teams**
Advanced Fashion Photography
Magazine Editing and Publishing II
Art, Fashion, Food, and Wine Journalism
Critical Writing
The Italian-American Experience
Neapolitan Novels: Elena Ferrante's Southern Italy
Art, Food, Fashion, and Wine: Creative Advertising
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The most beautiful thing about writing is it is truly a timeless art form. Whether taking your pen to paper or generating text through your computer screen, the goal has always been the same. Create engaging content. The landscape of writing is ever-changing, especially with the boom of social media, trending videos, ai-generated content and clickbait headlines. In saying that, the art of magazine writing has never been more important. Longer-form content is less appreciated in today's modern society, but when done right, it can stand the test of time against this new age we live in. Not many things withstand this test of time. In fact, in this new issue of Blending Magazine, students at Florence University of the Arts - The American University of Florence were tasked to focus on the timeless Italian car brand, FIAT, which is currently celebrating its 125th year of car production. Each article in this issue was carefully chosen to accurately illustrate the history of the Torino-based car brand. From daring ad campaigns, to groundbreaking inventions, and connections to the film and fashion industries, students delved into the rich history of FIAT. Who would have thought an entire Food & Wine section could be dedicated to a car brand? FIAT's influence on Italian culture runs deep, which is illustrated beautifully in the following pages. It has truly been a pleasure to work with students to craft this magazine into what it is today. From front to back, each page of this magazine tells the unique story of FIAT, from the perspective of AUF/FUA-AUF's student body. So please, jump right in and buckle up. Get ready for a joyride through the history of Italy's most beloved car brand and discover what it really means to be a timeless icon.

*Happy Reading,
The Blending Staff*

LETTER
from the
EDITOR

TABLE OF CONTENTS

“I don’t like to look back, I’m always looking forward.”

Giovanni Agnelli

1 2 3 4 5 6 7 8



INTRODUCTION

- 3. Letter from the Editor**
- 6. Final Student Exhibit**
photos by Robert Thompson, Sean Donnelly, Anmol Rattan Singh Sandhu, Jessica Scholzen, Anna Herth, Katerina Kallopoulos, Maria Elena Kalas



ART & DESIGN

- 12. Celebrating 125 Years of FIAT** by Madelyn LaCasse, Julia McCarthy, Grace Makinney, Olivia Chisholm, Julia Goldenson / photos by Robert Thompson
- 16. Are Grey Cars Out?** by Meghan Barnes / photos by Robert Thompson
- 18. The FIAT 500 Offshore** by Kayla Ripp, Jocelyn Widulski, Emma Davey, Alexa Matera, Elizabeth Mix, Aslyn Ray



COMMUNITY

- 22. The Other Half of the Factory** by Jennifer Bortner
- 24. Ferrante's FIAT** by Emmaline Biggs
- 26. New Holland Tractor & FIAT** by Delaney Drucquer, Aiden Leahy, Olivia Drugotch, Emma Zinn



FOOD & WINE

- 30. The FIAT Phenomenon on Italian Culture** by Mateus Nardi
- 33. Car Brand Turned Chocolate Factory** by Kayla Buckman and Silvia Dipaola
- 34. A Love Story of Dairy and Cars** by Angela Aquilio / photo by Catherine Scarantino



TRAVEL

- 38. Travel Made Easier with FIAT** by Connor Mclaughlin, Katrina Prancevic, Margaret Gillam, Anton Licamele, Josie Pool
- 40. From Gas to Green** by Sarah Ball, Alexa Gay, Alexa Timchuk, Colyn Barnes, Jenny Bodel



FASHION

- 44. The Timeless Icon** by David Andre Weiss / photos by Catherine Scarantino, Sarah Thomas and Kaitlyn Kantor
- 52. The Grand Eye of Marelia Agnelli** by Maeve Malenock
- 56. FIAT's Intertwined Role In Italian Fashion** by Cara Setzer / photos by Robert Thompson



STUDENT VOICE

- 62. Shaping a Cultural Icon** by Isla Herring, Sophia Koch
- 64. FIAT in Film** by Molly Schlosstein / photos by Catherine Scarantino
- 68. FIAT's Inspiration In Manga And Anime** by Yurong Tang



ALUMNI

- 70. The Chocolate Chef** by Gabby Burdick / photo by the Author
- 71. Infographic** by Alyssandra Romero and Carly Frommer

Final Student Exhibit

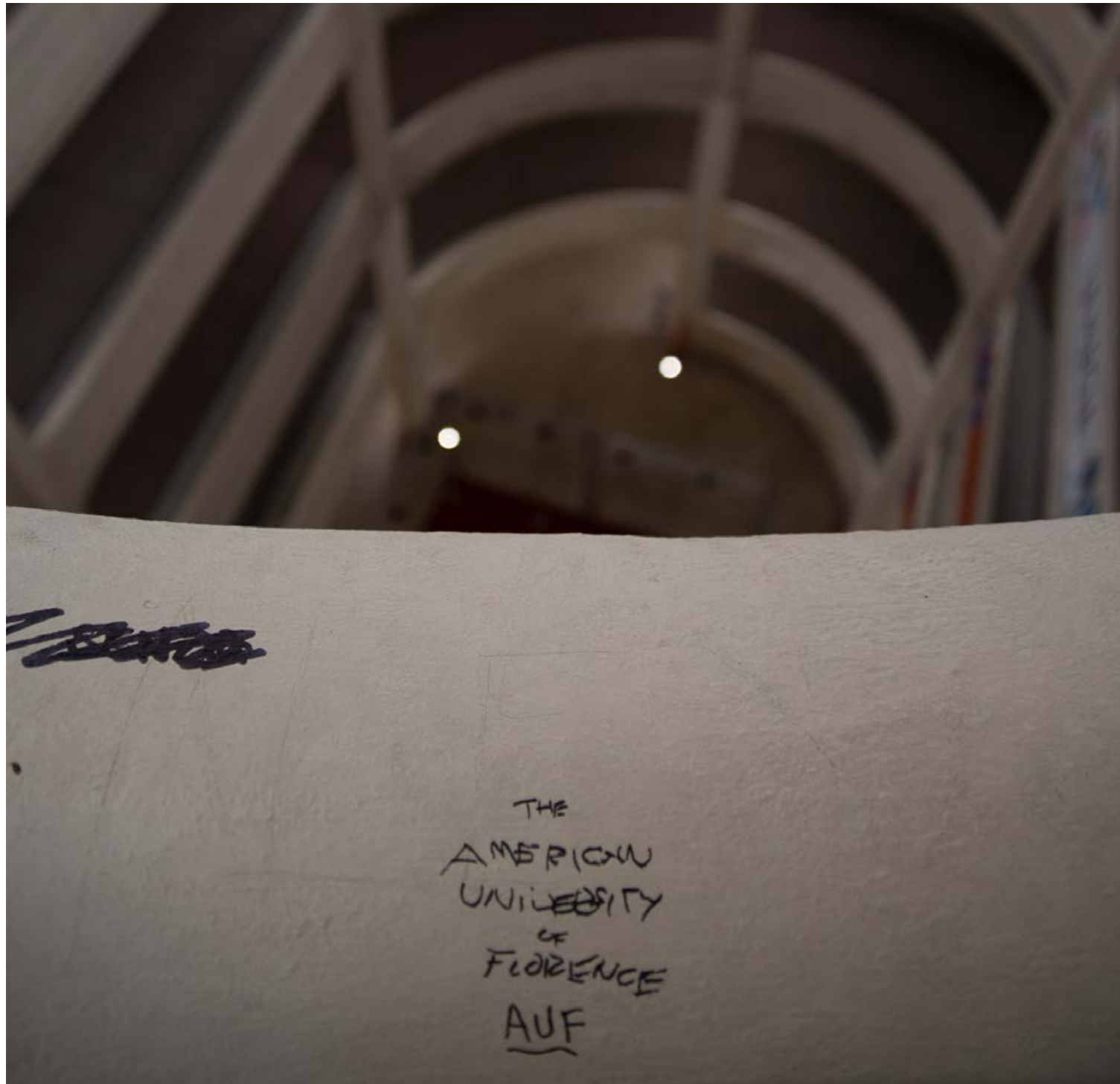
photos by Robert Thompson, Sean Donnelly, Anmol Rattan Singh Sandhu, Jessica Scholzen, Anna Herth, Katerina Kallopoulos, Maria Elena Kalas

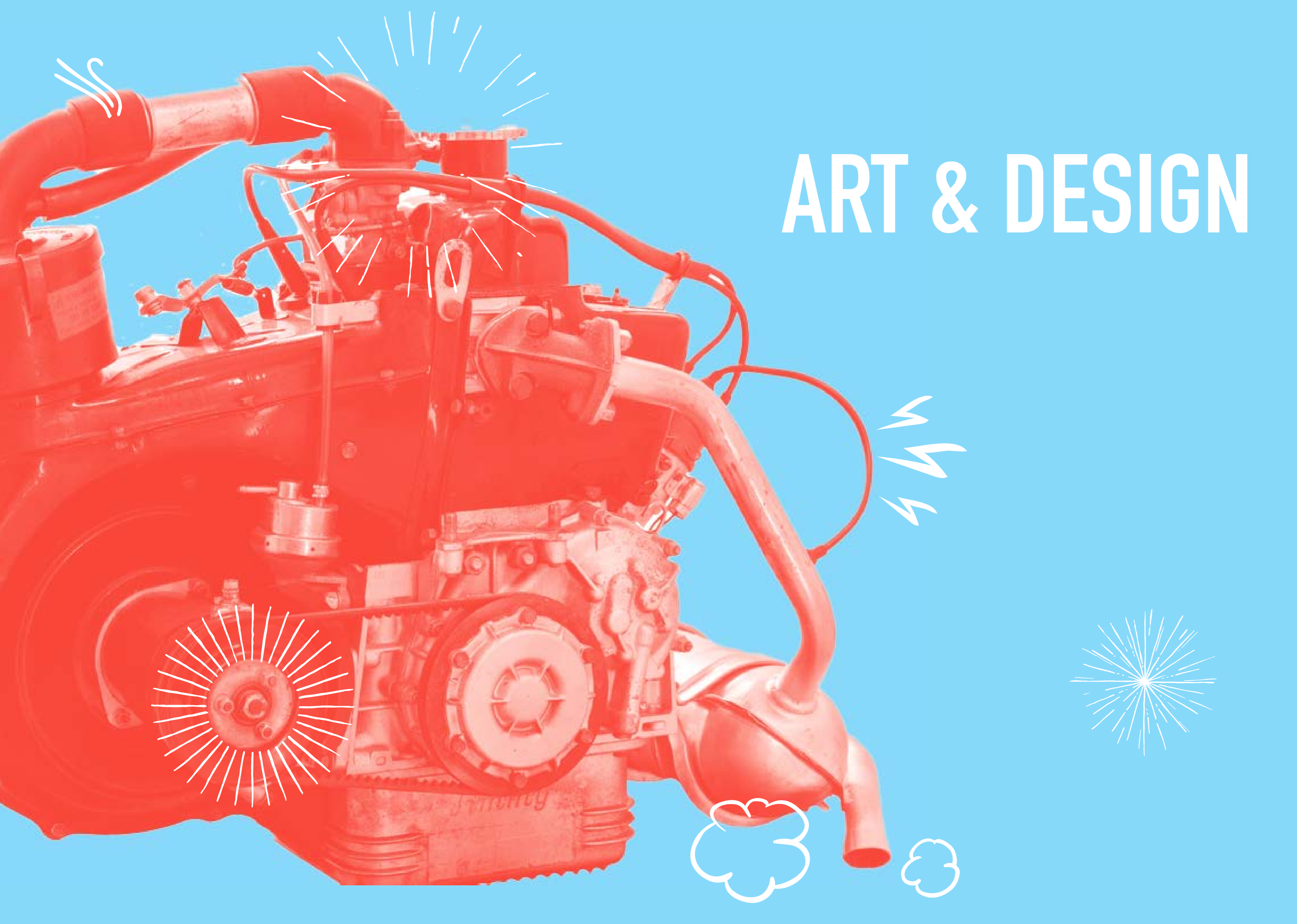


Coinciding with Blending Magazine's celebration of FIAT, this year's final student exhibit adds even more depth to the story of the timeless car brand. The exhibition features a wide range of mediums, including photography, digital art and mixed media installations, showcasing the versatility and talent of the AUF/FUA-AUF's student body. With a focus on FIAT's creative influence, the exhibit encourages the viewer to experience the vastness of Italian culture.

Altogether, immersed in a visual journey that celebrates FIAT's legacy, the students' work illustrates the intersection of art, culture and automotive history. The curation of this exhibition was executed by students and instructors from the institution, participating in experiential learning programs. This immersive opportunity allowed students to delve into Italian art culture and engage with the Florentine community, leaving them with tangible, practical skills and experiences.







ART & DESIGN



Celebrating 125 Years of FIAT

ICONIC DESIGN PRESERVED AS ART AROUND THE WORLD: THE OVERLAPPING OF TECHNICAL ARCHITECTURE, AND ARTISTIC INFLUENCE ON GLOBAL CULTURE.

by Madelyn LaCasse, Julia McCarthy, Grace Makinney, Olivia Chisholm, Julia Goldenson
photos by Robert Thompson / AUF Senior Degree Student

Fabbrica Italiana Automobili Torino (FIAT) founded in Turin, Italy in 1899, is widely known for its iconic innovation and versatility, which quickly made a name for itself in the automotive industry. Founded by a group of investors, FIAT disrupted the industry with new, inventive technologies and designs. The brand continues to be known worldwide throughout the years for their timeless craftsmanship while maintaining contemporary relevance with their progressive manufacturing. Giovanni Agnelli, the lead founder of the Italian automobile manufacturer, was a visionary leader in the progression of the company and played a pivotal role in FIAT's success over the years. Italy's global reputation, economic growth, and accessibility to automobiles can be greatly attributed to FIAT's mass production and worldwide influence. Taking a closer look at the evolution of their design is important to understand the cultural, economic and artistic influence FIAT has on society.

The design of the FIAT logo goes all the way back to the early 1900s. There have been eight different logos since the initial design.

The first logo featured the word "FIAT" in all capital letters with the "A" being abnormally shaped. This carried on throughout most of the designs. The next design was specifically made for the world of racing. Ten years later, the logo underwent a big change to adjust with the times and to fit with the uprising of architecture. The next two logo designs were very different from what they'd done in the past, and one of the designs did not contain the word "FIAT." For the 100th anniversary of the company, they changed the logo back to one of its original designs, only tweaking minor details. The recent two logos are what we know today.

FIAT models have been put in museums to preserve the iconic design of the vehicle. The aim was to make known and enhance the history of the car that allowed the first economic and recreational activities to occur in the mountainous territory of the Nebrodi in the '60s and '70s. The compact design of the FIAT 500 was way ahead of its time and many enthusiasts appreciate the historical significance dedicated to this automotive invention. It was said that "FIAT



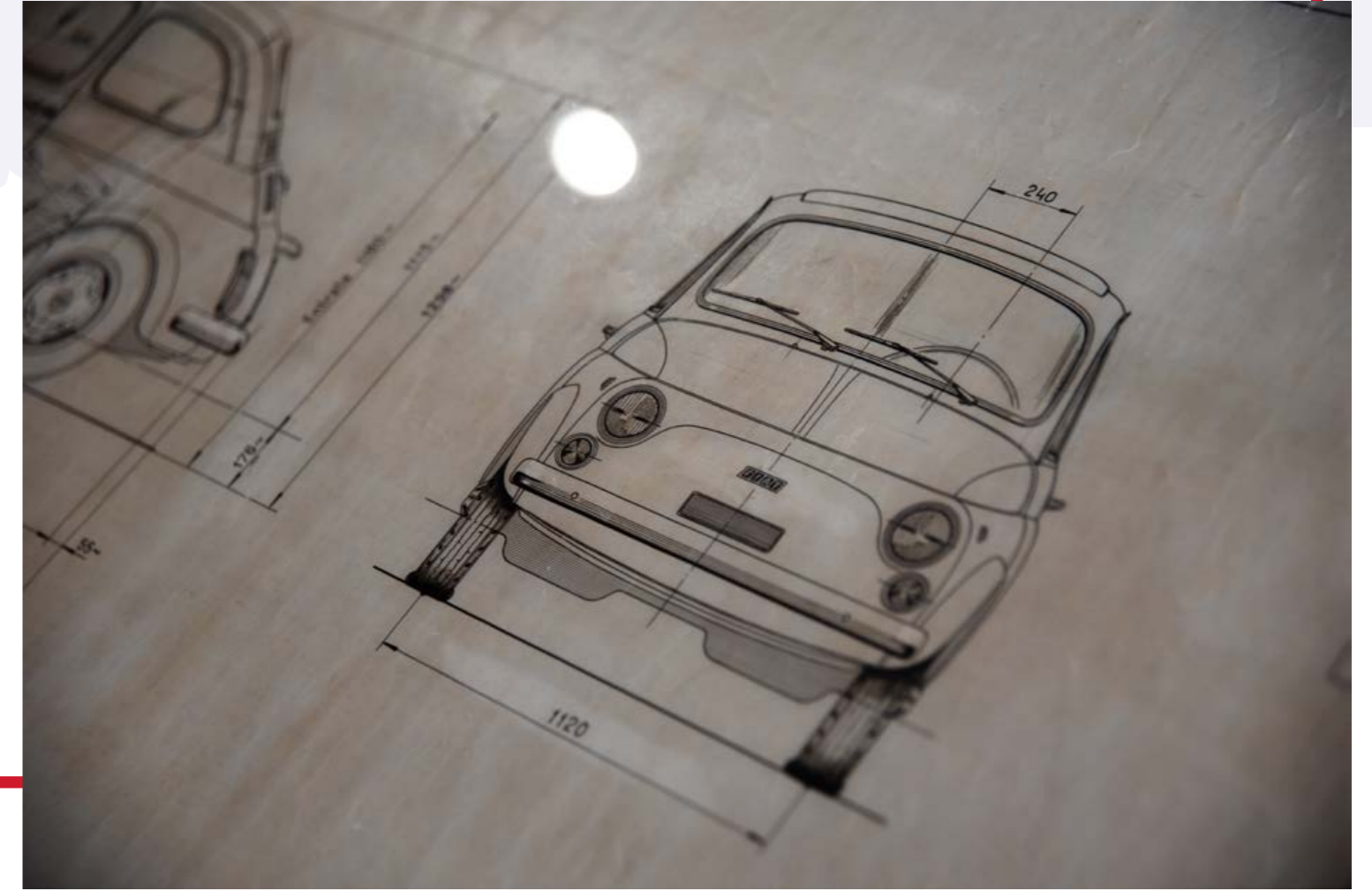
500 is being celebrated as more than a way to get from Point A to Point B," with a display at New York City's Museum of Modern Art. The model on display, the Series F model, is one of the most recognizable car designs in the world. The museum's aim is to celebrate European history, as the compact design was built for the narrow streets of Italy and the rest of Europe. The legacy of FIAT designs extends far beyond the automotive industry, celebrated proudly as an art form in museums worldwide. The first preservation of their iconic designs appeared during FIAT's explosive growth during the 1960s in the birthplace of the company. The Centro Storico FIAT, located in Turin inside the Art Nouveau building, is home to 300 cars that FIAT archives on display as historic art pieces.

Following FIAT's foreign competition crisis of the '80s and '90s and the American introduction of the FIAT 500 in the early

2000s, an abstract representation of the brand first appeared internationally in Ron Arad's 2013 "In Reverse" exhibition in the Design Museum of Holon in Tel Aviv. With New York's Museum of Modern Art's 2017 acquisition of the FIAT 500 F Series model, the Italian design icon became globally recognized as a work of modern art as a permanent feature in the 2019 "Value of Good Design" Exhibition.

After the pandemic, the brand became proudly featured in design museums across Italy, first in 2021 at the ADI Design Museum in the heart of Milan. The museum features two FIAT 500 models, two-time winners of the most prestigious world design award, Compasso d'Oro in 1959 and 2011.

Most recently, the foundations and futures of the 125-year-old brand are reflected in the 2021 integration of "Casa 500" in the Pinacoteca Agnelli Museum. This exhibit



is dedicated to the brand's heritage and influence in Italy as well as its iconic designs. Diving further into the highlights of the exhibits previously mentioned, we begin with the first FIAT in a museum outside of Italy. The "In Reverse" exhibit at the Design Museum of Holon contains many compressed FIATs by Ron Arad, one which is called 'Pressed Flower Blue'. This artist gained inspiration from his father who was in a FIAT accident. His father survived, mainly because the FIAT he drove was made of wood. Arad was fascinated by what a FIAT made of metals would look like compressed, which inspired his artwork. The focus of 'Pressed Flower Blue' is to showcase the process of creating these cars by being able to see every detail clearly on the flattened car. Another highlight is 'The

Casa 500' exhibition at the Pinacoteca Agnelli Museum located above FIAT's first factory in Turin's Lingotto Building. It offers a glimpse into the iconic FIAT 500's cultural significance and design evolution while greatly appealing to visitors with its timelessness and charm of the iconic Italian car brand. The exhibit celebrates the FIAT 500's journey from a post-war creation in the 1950's to a culturally iconic design in today's time. This art installation also dives into the engineering behind the FIAT 500, highlighting its very compact yet versatile design which later influenced automotive design trends. Overall, the FIAT brand represents a pinnacle of Italian heritage and culture that surpasses the automotive industry, revealing an iconic symbol of art celebrated in museums worldwide.

Are Grey Cars Out?

FIAT THINKS SO

by Meghan Barnes / photos by Robert Thompson

In June 2023, FIAT released a campaign titled "Operation No Grey," in which they announced they would no longer produce grey cars. Unsurprisingly, this caught media attention for its bold claim and even bolder visuals. "The world doesn't need another grey car," says FIAT's CEO as his grey vehicle is submerged in a vat of orange paint. Though FIAT stands by this statement, the average driver may disagree. CarVertical found that 25.9% of European drivers prefer grey vehicles, second only to white vehicles. Seemingly ignoring consumer data, FIAT fulfilled their promise, offering an Italian-inspired palette for their 2024 vehicles with shades like Sicilia Orange and Venezia Blue. Selling colorful cars to a monochromatic market is not a challenge the typical automobile company would be willing to embrace, but FIAT is not a typical company. The "Operation No Grey" campaign, though it ignores consumer data, is ultimately successful in establishing FIAT's commitment to their Italian heritage and continuing a longstanding tradition of distinctive, personalized marketing strategies. The two minute video features CEO Olivier Francois walking through the sunny, highly



saturated square of Lerici, Italy, remarking on the oversaturation of grey cars in today's market. He reminds the audience of one of FIAT's key marketing points: their Italian heritage. "Italy is joy, optimism, love, passion, life," declares Francois, "And what has grey got to do with all that? Nothing!" To prove this point even further, he gets into a grey FIAT, the new 600e Crossover, to be exact, which is then dunked in a giant bucket of orange

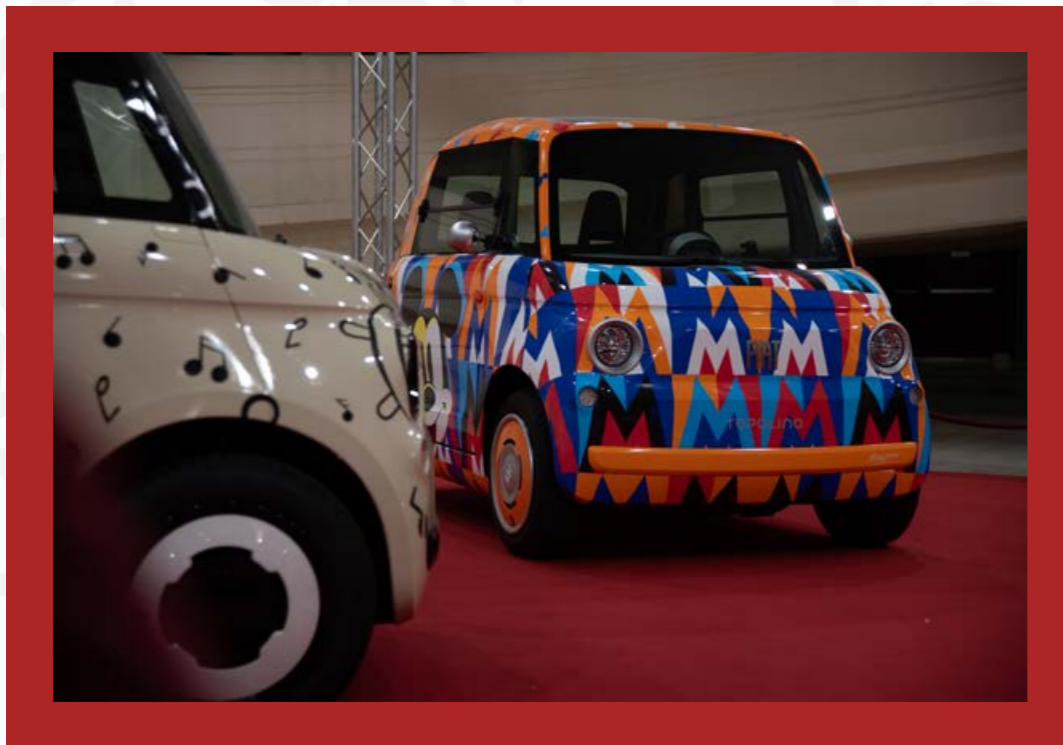
paint. The now-orange car is lifted from the paint as Francois rolls down the window, smiling. "Italy, the land of colors. FIAT, the brand of colors," flashes across the screen as the camera pans to the bright buildings of the surrounding square. The striking claim alongside the vivid visuals makes for a successful ad, but is it a successful business strategy? Monochromatic (white, black, and grey) cars consistently remain the most popular colors among drivers worldwide according to a study by

CarVertical. Monochromatic vehicles also tend to be easier to maintain and fade less over time, likely contributing to their popularity. Other car manufacturers have picked up on these consumer trends and offer their vehicles in limited palettes. In the video, Francois dubs grey "the carmaker's favorite color," calling out German, Japanese, and French carmakers for their long standing use of grey in their products. "But hey, we're not talking about Germany, Japan, or France. We're talking about Italy," says Francois as he walks through the picturesque Italian piazza full of orange buildings, red umbrellas and laundry fluttering in the wind.

FIAT's Italian heritage is the primary component of their brand identity, serving as a consistent reminder of their emphasis on quality, authenticity and personality. The elimination of grey from their product lineup further highlights these qualities. The idea itself is quirky, daring and distinctively Italian. To a typical consumer, Italy brings to mind a country of pastel-colored piazzas, honest ingredients, and rich history. FIAT draws on this association for the Operation No Grey campaign with the highly saturated, stereotypically Italian setting. The location alone immediately demonstrates FIAT's claim that grey is un-Italian, but if you need further proof, the car-sized bucket of orange paint should do the trick. With no special effects or greenscreen, the brand makes an honest commitment to the campaign and shows that they are genuinely invested in it. Another component of FIAT's marketing strategy utilizes the brand's unique personality. FIAT has a longstanding history of using playful and creative ideas in their advertising and products. A practice that feels fitting for an Italian company. Some campaigns are more successful than others, like the disastrous 1994 love letter idea, but "Operation No Grey" delivers a fresh, fun concept that personalizes the brand. Hearing FIAT's promise to eliminate grey directly from the CEO gives a face to the company and establishes a rapport between the brand and its audience. Immediately, the claim feels trustworthy and genuine, and not like just another marketing gimmick. While "Operation No Grey" at first seems unreasonable and ill-informed, its creative



approach and visual appeal are difficult to deny. Upon analyzing FIAT's brand history and identity, the campaign holds its ground among the company's unique marketing strategies. No longer producing grey cars may go against existing data, but FIAT is demonstrably invested in their idea. The company is willing to take a risk to ignore the known consumer preference for monochromatic cars, shifting the focus away from the vehicle itself to what it represents. Even if the majority of viewers aren't immediately convinced to buy a new brightly colored FIAT, they'll likely remember the association between FIAT and Italy and the accompanying colorful visuals. FIAT is playing the long game, not pushing for sales or statistics but laying the groundwork of a fresh, modern brand identity. Ultimately, the campaign is a surprising success. FIAT has set themselves apart in the automotive industry with an unconventional concept and attention-grabbing visuals that bypass the stereotypical car ad. There are no rugged landscapes or twinkling city streets in sight, no highlight reels of swanky interior features or confusing statistics. At the core of FIAT's identity is Italy, a country known for its creativity, innovation, and unique lifestyle. The ad exemplifies these qualities and promotes the Italian lifestyle all while making a memorable claim - that grey is simply un-Italian.





The FIAT 500 Offshore

A MASTERPIECE OF AUTOMOTIVE AND BOATING FUSION

by Kayla Ripp, Jocelyn Widulski, Emma Davey, Alexa Matera, Elizabeth Mix, Aslyn Ray

courtesy of www.thetimes.co.uk

In the world of automotive design, few cars evoke the same level of affection and nostalgia as the FIAT 500. With its popularity, iconic silhouette, and timeless charm, the FIAT 500 has captured the hearts of enthusiasts around the globe for generations. However, recently the automobile company has stepped up the design of the legendary FIAT 500, and made it possible for it to transcend its terrestrial origins and set sail on the open seas. The FIAT 500 is an invention that seamlessly merges automotive design with boating engineering to create a watercraft unlike any other. It is a collaboration between two iconic Italian brands: FIAT, renowned for its iconic cars, and Riva, a legendary name in luxury yacht manufacturing. Together, these two brands have joined forces to create a truly unique and innovative boat that defies conventional categorization. In essence, the FIAT 500 Offshore is a luxury speedboat that

pays homage to the classic FIAT 500 in both form and function. Nonetheless, the creation is much more than just a boat. The FIAT 500 is a work of art, an exemplification of human creativity, and most importantly a symbol of Italian craftsmanship. Fabbrica Italiana Automobili Torino (FIAT) was founded in 1899, aimed to offer accessible mobility to their audience. FIAT has been a growing company for over 120 years now and originated in Italy. It has become one of the most well-known automobile manufacturing companies in the world. The first ever car that FIAT created was the FIAT3 and a half HP, and its design now could be compared to a horse-drawn carriage. It had large thin wheels with wooden rims, and quilted leather seats, and was designed to fit around two to three people in it. This was a sophisticated design at the time because it was one of the first transitions from the traditional horse and

carriage. FIAT's main focus was for all of its designs to be original, creative and outside of the box. Based on the design of the successful FIAT 500, the company wanted a new superior and unique style and that sparked their idea of the FIAT 500 Offshore. This design shows FIAT's evolution and growth as a company. The boat has a single 40-horsepower mercury outboard motor to enhance speed and power. FIAT is always looking to improve their designs towards customers' best interest. FIAT models have come a long way from the first model produced in 1899 to what they offer today. This brand has demonstrated commitment to innovation, quality and affordability, leading to a prominent presence in the global automotive industry. Throughout the 20th century, FIAT expanded its product line and manufacturing capabilities by introducing a range of models for many market segments. This brand has shown resilience through various economic challenges, classifying its significance to Italian culture.

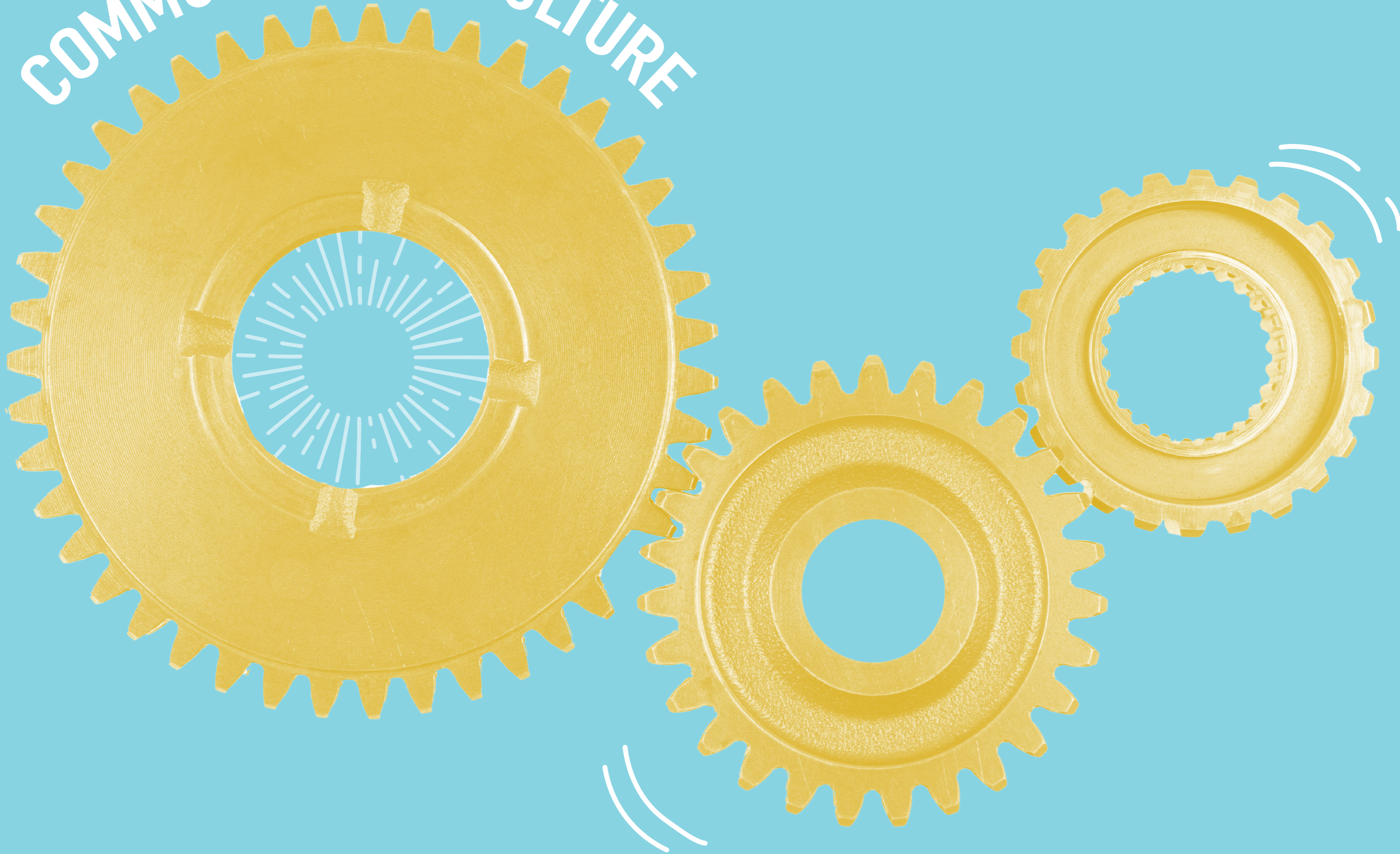
FIAT has been focusing on the development of electric and sustainable vehicles. Their journey from manufacturing cars to boats proves to show their ability in adapting and diversifying its offerings to meet evolving market demands and exploring new opportunities for growth. FIAT aims to continuously grow and rapidly change automotive landscapes while staying true to its heritage of Italian design. The marketing strategy for the FIAT 500 Offshore boat is a bit different because they aren't being mass produced and are limited edition. The boat was unveiled in Italy in 2023. Seeing as the FIAT 500 was already such an iconic and classic car, the success was immediate. The FIAT 500 Offshore was offered as a rental on the Amalfi coast in Positano shortly after its debut, a marketing and advertising strategy, aimed at those interested

"The FIAT 500 Offshore represents the fusion of automotive and boating"

in seeing this iconic boat-car hybrid in action. They also brought the boat international, debuting it in Miami, Florida, with 33 of them there. Not much marketing is going on for the FIAT 500 Offshore assumedly because it is limited edition. Mostly because of the icon that is the FIAT 500, there was no need to create much hype. That being said, this product is still so new and experimental, more could be added to the marketing mix in time. The FIAT 500 Offshore is a limited edition boat with only 500 models made. It is 4.7 meters long and 1.7 meters wide. This boat is made for sailing coastlines and lakes with a trimaran hull with 3 V-shaped hulls.

It aims to enhance the FIAT 500. The mirrors are identical to those of the classic road-going 500, as well as the light clusters, with the seats being quilted chaise lounges. This vessel can have a maximum of 70 liters of fuel, 45 for water, and a displacement of 550 kilograms. A maximum of five people can fit on board at a time. The vessel can be upgraded from the basic outboard motor with a 40-horsepower Mercury, with top speeds around 30 knots, to an engine with up to 115 horsepower to exceed the maximum of 35 knots. The FIAT 500 Offshore represents the fusion of automotive and boating engineering. It is a testament to the legacy of FIAT's commitment to innovation and Italian craftsmanship. FIAT has consistently changed its designs to meet changing needs and desires of consumers. From making cars like the FIAT 3 ½ HP to the popular 500 model, FIAT has always tried new things to keep their consumers happy. The FIAT 500 Offshore stands as a symbol of exclusivity. This boat blends the classic FIAT 500 with the luxury and performance of a speedboat. It is more than just a boat, it is a piece of art that mixes Italian car style with boat technology. It is like having a bit of Italy on the water.

COMMUNITY AND CULTURE





The Other Half of the Factory

art and story by Jennifer Bortner

In the Lingotto district of Turin, FIAT built a factory which took on the name of the district. In addition to being a pivotal location for FIAT, throughout the 1970s and into the '80s, Turin was a center for the women's labor movement in Italy. There, women joined trade unions and advocated for equalities in the hiring process. One of these women's groups was called the "Intercategoriale Donne" — a women's-only trade union formed in 1975. It aimed, among other goals, to reveal and discuss women's perspectives in the labor movement. In 1977, the "Equality Law" was passed by the Italian Parliament leading FIAT to hire more female employees. However, only a few years later, many of these newly hired women were laid off due to a plan for reorganization at FIAT. This plan was openly denounced in a worker/ delegate journal "The Other Half of the Factory."

TURIN 1980 — It was early. The constant splashing of the tin basin was the only thing keeping Andrea awake as she hung her father's boxers from the clothesline. It was one of the few times she ever wondered about her mother's age. Her raw, wrinkled hands reddened with each item dipped into the basin. "Idiot girl." She ripped the sweater Andrea had been hanging and smoothed it out. Just then, Andrea thought she was gorgeous, her mother's eyes dark with anger. A fierce beauty. "So you're just going to stand here?" Andrea shook her head. "The first Ambrogio daughter to work and you can't do one decent load of laundry?" Her mother sighed. "Go get ready." With that, Andrea began to walk upstairs. She turned one last time, to see her mother

yawning beside the basin. Andrea kissed her sleeping father on the forehead on her way out the door. She considered the irony of her long walk to work manufacturing automobiles. Andrea had been at FIAT for a little under two years. She spent most of her time working the assembly line, thinking about the latest discussions of the Intercategoriale Donne. Andrea's childhood friend Laura worked for the group, and pushed Andrea to talk to them when her father got sick. The trade union included a group of women from Lingotto, all of them deliciously thoughtful. Despite working for FIAT, few of them could drive and instead they huddled together on their way to meetings. Andrea wondered what these women thought of her, being oblivious to women's

labor issues until she was hired. The others seemed all-knowing to her. As she approached the factory, Andrea tucked a dark curl behind her ear, still intimidated by the enormity of the building. It was a breathtaking site. Lingotto may have had its problems, but it was still a manufacturing behemoth, and Andrea was still impressed. The factory floor was full of broad-shouldered men elbow to elbow like a flock of pigeons. Andrea pushed her way to her work station, waving to Sofia from afar. Lingotto was the first place Andrea truly felt independent. While the work was tiring, it was her own. She manned the assembly line, repeating motions she had memorized by heart, feeling the smooth steel between her fingers. The rhythms of Lingotto dulled in her ears to a soft, static background.

It was dark the next time Andrea stepped outside. She impatiently waited for Sofia by the gate, an article for *The Other Half of the Factory* tucked inside her jacket. "Hey," Sofia called. "You ready?" The girls walked arm and arm to the meeting, the sound of their heels on the wooden steps punctuating their entry. Andrea's hands ran cold. She wanted so badly to contribute to this cause, understanding how transformative her employment had been for her family. Handing the article to Laura, she was horrified by how measly it seemed compared to the other projects from the union. "What'd you end up writing?" Laura asked. "Just a small thing about why this job is important to me." "I promise it's no small thing - especially now." Andrea knew that her job was in a precarious position. It was an open secret that many of the newly hired female employees were being laid off. She could be next. Andrea looked around at the room full of women and felt that she could never do enough.

"Finally, Andrea. It's so late," her mother scolded as Andrea arrived home. "Sorry, Mama." "Your father slept all day today. The house is so quiet." "Did the doctor come today?" "Yes, but what can he do?" Her mother said solemnly, placing a plate of pasta in front of Andrea. The two women sat in silence, listening to Andrea's father snoring from the upstairs bedroom. "Did you ever think about working?" "What kind of a question is that?" Andrea's mother sighed. "Only during the war." Andrea pushed her pasta around with a fork. "Is my job okay?" "Of course. Who else could put food on the table with your father like this?" "I mean, do you think it's good for me?" "It suits you better than the laundry, if that's what you're asking." When Andrea arrived at Lingotto the next morning, she searched for Sofia's blonde hair among the crowd. It was a sea of brunettes. Andrea straightened her sweater and started on the assembly line. The air felt thick and cold. She guessed at what happened but didn't want to believe it. Andrea thought about her mother, the woman who had never known any choice outside of her home. She wondered if that was the life Sofia was destined for, if that was the life she was destined for. That night, Andrea stopped at Sofia's house. There she was, yawning beside a tin basin. "Hey," Sofia called. "Need any help?" Andrea crossed the room and began hanging clothes. The two sat in silence for a moment. "After FIAT told me, I picked up your article from the union." Andrea held her breath. "Thank you."



Ferrante's FIAT

A LASTING SYMBOL FOR ITALIAN PROSPERITY

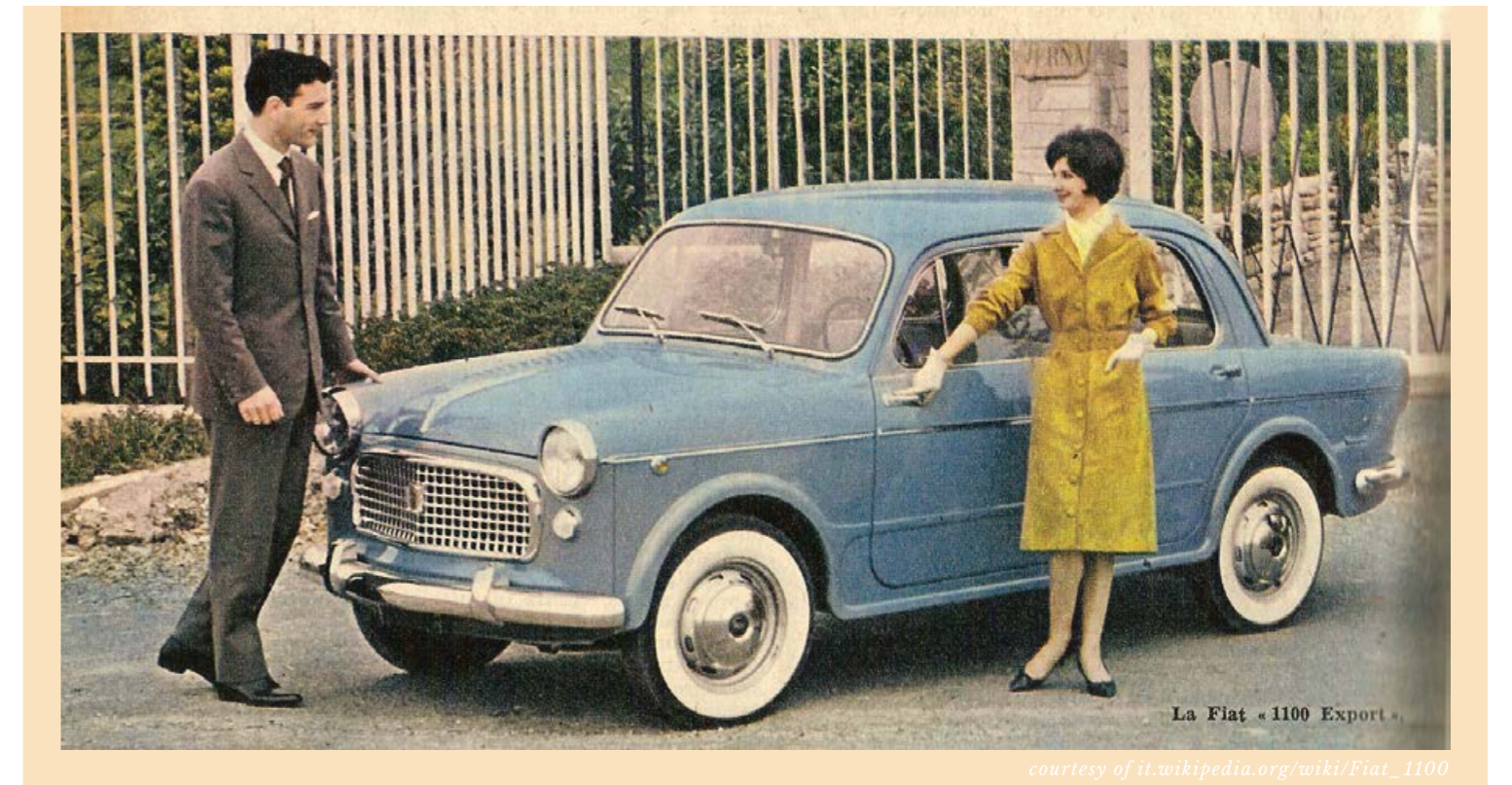
by Emmaline Biggs

My Brilliant Friend by Elena Ferrante paints a painfully clear picture of post-war Naples. She describes her small town from the point of view of her child self, Lenú. As Lenú grows out of childhood and into adolescence, she comes to recognize how lasting violence, corruption, and economic disaster have disparaged her family and community. While portraying her community's period of economic revival, Lenú often references the FIAT owned by a particularly well-off family. By assessing Ferrante's remarks about the car and its relevance to her community, we can begin to understand the influence and repercussions of FIAT's innovations over the years.

During Lenú's childhood, her environment is tainted with violence and corruption. There's the Camorra-affiliated loan shark, Don Achille, casting a black shadow over the community while bankrupting its inhabitants. Some neighbors are still affiliated with the fascist party, and others are simply haunted by the memory of the previous decade—and constantly, everyone in the neighborhood is struggling without money. By Lenú's pre-teen years, however, her community unexpectedly experiences a period of economic development—shops begin to expand, people work more, and the residents spend more than they ever have. Her neighborhood was changing for the better—it was spilling beyond its previous confines into a picture of relative abundance and a new, brighter era. At this very moment, the Solara brothers, the sons of one of the most successful business owners in the story, buy a FIAT 1100. FIAT, the brand once exclusively producing luxury cars, transitioned for the purpose of matching and fulfilling

people's needs post-war. The war and the fascist regime ruined whatever infrastructure and financial prosperity Italy once enjoyed, so the company rebranded itself to become the "car of the people." Suddenly, in this particular community, a FIAT appears at the moment of financial prosperity, making the car a symbol of growth, of power and of financial freedom given back to the people.

While the appearance of FIAT in the novel indicates its role in building the community up, there is a clear divide. The car is referenced many times throughout her adolescence. The brothers are often portrayed joyriding through their small town, flaunting their father's wealth to their neighbors, portraying the dominance that wealth gives its citizens. Today, the different levels of FIAT's models and the wealth their ownership indicates creates a class divide. FIAT can therefore be seen as a mechanism to separate the haves from have nots. Additionally, it is hinted that the boys' father is involved as well with the Camorra, calling attention to modern corruption and its ability to produce such nice resources exclusively for those involved. Though meant to be a car of the people, it can be used as a mechanism to place dangerous criminals in a position of power—or in this case, mobility. Moreover, the brothers are pictured harassing girls from their vehicle, going so far as to use the vehicle to kidnap an attractive, vulnerable teenager. Here, the FIAT and the mobility it provides signals a power imbalance between men and women in Italian society. Today, a patriarchal structure still haunts Italy, giving the country one of the highest rates of domestic violence, stalking, and harassment in Europe. The final divide the FIAT represents is regional. The



courtesy of it.wikipedia.org/wiki/Fiat_1100

fact that only one family could afford such a car that was meant for all of Italy highlights the unique poverty in Lenú's town. All of Naples was left in a poor condition by the retreating Germans. Most of the city was damaged or in ruins, and the Neopolitans had to work to rebuild it themselves. The fact that the commoner's car is luxurious to this community highlights the disparity between the infrastructure and resources that exist in different regions of Italy. Once again, this is a problem the country is still burdened with today, as the South is grossly under-resourced compared to the industrialized North. Ferrante brilliantly contextualized FIAT's history and its unique characteristics to

call attention to the problems Italy faced in the 1950s, many of which echo into today's political sphere. Her choice to trust this particular car to this level of symbolism speaks to how embedded this car is in every aspect—good and bad—of Italian culture. Its innovation throughout the last century has not only been to support its people, bringing them a sense of prosperity and confidence; it can also be used as a framework to address problems to further provide power and mobility to all Italian citizens. This attention it brings, more than anything, is what makes it a car for the people, a product for the common good, and a shining symbol for the continuously improving Italian society.



New Holland Tractor *and* FIAT

AN ITALIAN-PENNSYLVANIAN CONNECTION

by Delaney Drucquer, Aiden Leahy, Olivia Drugotch, Emma Zinn

New Holland Agriculture was founded in 1895 in New Holland, Pennsylvania by Abe Zimmerman. They pioneered efficient machinery for farmers and eventually became the largest name in the United States for agricultural machinery. The Italian agricultural revolution began in the 1920s, and by the 1930s, tractors evolved to be of higher demand around the world.

New Holland Agriculture wasn't getting the exposure that they needed in order to compete globally. This is where FIAT came in, taking a strong interest in New Holland, investing and collaborating with them. FIAT had the resources and New Holland had the product. Together, they started a legacy of agricultural machinery that is used globally to this day. FIAT saved New Holland Agriculture by giving them a larger platform and providing them with an endless supply of resources and

labor. They capitalized on an opportunity to leverage their presence into new industries and regions, diversifying their portfolio and expanding into new areas. Being an Italian car brand, FIAT had no presence in Pennsylvania before joining forces with New Holland, but through this partnership, FIAT was given the opportunity to build their overall brand by adjusting their products to fit the customer's needs. Italy's boom in tourism is due, in part, to FIAT. The company created employment opportunities, developed infrastructure, maintained a global presence, and contributed economically, and culturally to the local and global market. FIAT's establishment and major growth as an automatic manufacturer in Italy led to significant industrial expansion globally. The company has opened and operated numerous factories and production facilities



across both countries from their collaboration with New Holland Agriculture. This created an abundance of job opportunities and attracted workers from other regions, leading to urbanization and demographic shifts. This resulted in population growth and increased economic activity in the cities and towns near FIAT's manufacturing sites, all of this being a major appeal to tourists. FIAT and New Holland have established manufacturing facilities and production factories across the globe, allowing them to serve diverse markets efficiently. This global manufacturing presence allows FIAT and New Holland Agriculture to expand globally, but also meet the demands stemming from two very different regions. This contributes to both corporations' global visibility and accessibility to many different cultures. Vast investments in infrastructure, transportation networks, utilities, and telecommunications were added by FIAT because of the company's rise. The improvement and expansion of roads,

highways, and public transportation is all thanks to FIAT, in order to support supply and demand. This in turn has encouraged travel within Italy for locals and tourists alike due to the newly created ways of traveling that FIAT played a hand in. FIAT's contributions to Italy's economy, infrastructure and culture have directly supported the growth of tourism. Through its industrial presence, cultural significance, and promotional efforts, FIAT has played a role in showcasing Italy's diverse attractions and encouraging visitors to explore the country's rich heritage and automotive legacy. FIAT's collaboration with New Holland Agriculture in the 19th Century created opportunities for this small American brand that would've never succeeded otherwise. Still today, there are huge waves of FIAT employees immigrating to the United States to work for New Holland Agriculture. Together, the two companies were able to create a reliable product that people from all over the world can trust and appreciate.

FOOD & WINE



The FIAT Phenomenon *on* Italian Culture

by Mateus Nardi

The black and white screening just seems to increase all the drama from this scene: “Cosa ti ho fatto io per essere trattata in questo modo?! Neanche un cane ti fa soffrire così.” The drama unfolding in this Italian movie, directed by Federico Fellini, transcends the mere personal turmoil of its characters to reflect the societal and cultural turmoil of Italy in the 1960s. The film navigates through the eyes of Marcello Rubini, a journalist caught between the enticement of Rome's elite nightlife and the search for a more meaningful existence. *La Dolce Vita's* big fight scene happens at night, and there are only 3 characters present: Rubini, Emma and by no coincidence, an English car, the Triumph TR3A. There is no FIAT, or at least none that serves as a protagonist. The famous Italian brand is only minimally seen in the movie, in a shot of the paparazzi fleet. On the other hand, driven by Tom

Cruise, the face of Hollywood, the FIAT 500 acts as the protagonist of the most remarkable stunt in *Mission: Impossible - Fallout*. What's the difference? The point of view. While *La Dolce Vita* is a product of Italy's 60s, Tom Cruise's action-packed Hollywood product is set in Italy, constructed through the romantic lens of the Big Apple. Both movies, in fact, romanticize this country. *La Dolce Vita*, however, comes from a period of prosperity: the Italian Economic's Miracle. Amid this up-curve, there was a general feeling of hope, growth, and satisfaction within Italy. Under this optimistic lens - that soon changed - the scenery was idyllic. Nowadays, however, after consecutive crises, Italy has found itself in economic stagnation. Still, the constructed image of this country built around romance remains, especially for outsiders. The Italian charm sells. Amidst global trade, there is a targeted marketing towards Americans where traditional Italian products, or at least what is thought to be Italian, gains value when it is perceived in this exotic, luxurious way. Culture in Italy, in this sense, has been “repackaged” outside of the country, both literally and metaphorically. Analyzing FIAT's website, the version of the site shown in Italy has a front page that is dominated by the latest models, focusing on their individual technical selling points. The “.com” American site advertises the same product to be viewed in different ways by different people. FIAT, in this regard, is more Italian than Italy itself. This constructed perception, however, is not only present in the material culture, but also in the immaterial one. “It is great for tourism,” one could argue, and I wouldn't disagree. Yet, this greatly leads to



courtesy of www.lacucinaitaliana.it

the depletion of what constitutes a country's identity. Trapped in a circular conveyor, after being processed over and over again, the product becomes unidentifiable, or better: superidentifiable. What is Italian becomes more like itself, rounder, simpler: more sellable, more palatable. Perhaps, what could be said to be one of the most important fields of culture, food is not immune to this complex phenomenon of “FIATzation.” Food in Italy has always been constantly changing. Ingredients now present throughout all different kinds of preparations and easily identifiable as “Italian” have only arrived there slowly, some very recently, building what would be perceived as this cuisine. Rice - Risotto, Tomatoes - Pasta and Pizza, Corn - Polenta, Potatoes - Gnocchi all only arrived around the invasion of the Americas. Later, the notion of Italy itself only came to be in the XIX century, and it took even longer for an Italian identity to be built. One of the tools used was the notion of a unified cuisine, in which “Pellegrino Artusi” played a central role in “*La scienza in cucina e l'arte di mangiar bene*.” Through this, recipes from all over the country were compiled, creating a distinct identity. More recently, with the advent of modern mass-communication technology, these recipes that have slowly developed over assimilation are now even more susceptible to assimilation: the cultural fabric keeps getting woven, although this time, not by Italians. Traveling across the world, one could easily

spot a “Trattoria.” No other single cuisine was capable of such mass exportation. That, however, couldn't happen without easily identifiable symbols, which is maybe why it succeeded. Rustic ambience, “antique” furniture, wine bottles, olive groves, stereotyped accents, forced use of Italian terms, “Italianization” of non-Italian words: the country was exceeded by its own culture, its food “FIATfied.” This company today can serve as a symbol to analyze how Italian culture is viewed internationally. Italy has become an unrealistic place, and instead a land of images, symbols and postcards; pasta, pizza and fast cars.

After much consideration, we've decided to use the recipe section for the “*pasta dei cornuti*” - with a funny name and an antiquated story. It's a well-known pasta, which, according to a somewhat sexist tradition, was made when the “casalinga” did not have enough time to cook because they were busy with someone else. It is better known as ‘fettuccine alfredo.’ Like many things Italian, the legend says this recipe was born in the South, executed for an American couple on their honeymoon in Roma by “*Alfredo alla Scrofa*” and brought to the US after that. This preparation consists of 3 simple things: pasta, butter, and parmigiano. When it was popularized in Hollywood, however, some cream was probably added because the emulsion was hard to achieve without technique.

INGREDIENTS FOR 1 PERSON

100g pasta
30g butter
parmesan
salt and pepper

The secret is to use pasta water and butter for what is called “mantecatura” - which has no direct translation - but refers to the process of creaming the pasta in the end. First, cook any pasta of choice, preferably spaghetti, in a pot with a lot of salt. Don't forget to time it properly for a proper bite, and to salt it like the sea. For most pasta recipes, it is vital to save some of that pasta water to achieve a perfectly creamy texture, and you can do that by either scooping some out before draining, or by taking just the pasta out of the water, keeping the pot on the side. Pour the pasta into a pan with a bit of pasta water, I really mean a bit, and toss it with a good chunk of butter (about 2 generous tablespoons per portion - 100g of pasta). Jump it, mix it. The butter has to melt and emulsify with the pasta water, which is rich in starches that will thicken everything. Don't be scared to adjust it! If it looks dry, add a scoop of water or butter. If it's too liquidy, turn up the heat to let that evaporate a bit before turning it off again. It does take practice. After the pasta

looks coated and glossy, add a good handful of grated parmesan and make sure the pan isn't too hot, or it will get stringy. Then mix it to create that perfect creamy texture. Add salt and pepper. Serve. When examining how Italian culture is perceived through the lens of the two cinematic perspectives - La Dolce Vita's and Hollywood's - we distinguish a change from internal cultural celebration to external commodification, a phenomenon coined in the term 'FIATzation'. Through this metaphor, we understand how cultural identity, much like cuisine, adapts and evolves, often in a movement to become more palatable to an international audience. If simplified, that version of itself appeals to a global market. In this sense, 'fettuccine alfredo,' or 'pasta dei cornuti,' serves as the pinnacle of this process: from a dish deeply rooted in tradition, repackaged, and sold back to the world as the symbol of Italian heritage. From cars to cuisine, these national icons shape and often distort our understanding of cultural identity.



photo courtesy of www.foodandroad.com

Car Brand *Turned* Chocolate Factory

by Kayla Buckman & Silvia Dipaola

In 1911, FIAT announced a chocolate-making competition to celebrate and promote their newest model, the FIAT Tipo 4. This competition was a way for Italian chocolate makers to use their creativity and ingenuity to create a new type of chocolate. All throughout, Italy chocolate makers were trying to develop a new style, but the winning one came from a chocolate brand based in Bologna called "Majani". What they created was based off of the classic Italian chocolate cremino. They created a 4 layer chocolate cube with hazelnut and almond flavoring, and FIAT began exclusively selling the chocolates for 2 years before Majani got the rights to sell and patent them. Majani's control over the chocolates have allowed them to make several different varieties of the cremino, like pistachio and coffee, as well as a variety of other products including a FIAT chocolate spread, bars, and even FIAT-shaped chocolates.

The FIAT cremino was originally based on a three layer chocolate created by pastry chefs Ferdinando Baratti and Edoardo Milano in Piazza Castello. The cremino itself is a bonbon in the shape of a cube and dates back to the first half of the 19th Century. The winning chocolate was shaped as a blue circle, lined with horizontal golden stripes with FIAT written in the center. The blue and gold color choice was executed with careful intentions, as it is a reference to the FIAT brand logo of the early 1900s. Despite them winning the competition, there is no "Majani"

name inscribed on the chocolate. There are even holiday reinterpretations of the Majani chocolates - with the Dolce FIAT for Christmas time, as well as milk chocolate eggs stuffed with FIAT cream for Easter, and vegan options as well. The FIAT cremino remains the only third party product that FIAT will allow to use their brand and likeness to this day! The Majani brand was around well before their victory. They date back to 1796 with their small shop in the center of Bologna, making them the oldest family of Italian chocolatiers. Their passion for innovation and creativity allowed them to make the first chocolate bar produced in Italy in 1832. Their chocolate "scorza" (named after a tree bark) is still produced today with a machine designed specifically for the production of it. In 1878, the Mariani family participated in a variety of exhibitions, becoming the official supplier of the House of Savoy, receiving the royal coat of arms up on their store, which is still visible today in the current logo. They continued to succeed in their business and commissioned their "Majani Palazzina," which housed a cafe and the company's offices before they won the competition with their wonder of the FIAT cremino chocolate. The Majani chocolate brand is still alive and well today and even follows the traditional production methods and original recipes from their roots to create their quality products that can still be bought throughout Italy today.



photo courtesy of www.mole24.it



A Love Story of Dairy *and* Cars

photo by Catherine Scarantino

THE CONNECTION BETWEEN GELATO, PANNA DA PASSEGGIO, AND FIAT AT LATTERIA BERA

by Angela Aquilio

Gelato: from the first bite, it is an explosion of creaminess, rich chocolate and delicate fruit flavors that overwhelm the senses in the best possible way. For many people all over the world, including myself, gelato is so much more than just a dessert or snack. Savoring this delicacy is, in fact, a lifestyle. It provides a sense of satisfaction like no other, and supports the Italian artisanal tradition and food culture. Feasting on this sweet treat creates communal bonds, leads to opportunities for socializing, fosters memories with others and provides a sense of relief from the hot summer of Italy. Even if those who travel to Italy do not remember all of the art and beauty around them, they will surely remember their first experience tasting gelato.

In Florence, where I am currently studying abroad at Florence University of the Arts - The American University of Florence, I often am

very picky with my choice of gelato and only choose artisanal locations recommended by other Florentine locals. I never stop at the places that sell the fake, large mounds of gelato. For example, one of my favorite gelaterias in Florence is Amorino, and even though this isn't an Italian-based company, the thoughtful and artistic execution of serving their gelato in the shape of a flower with a macaron on top elevates eating gelato to an aesthetic art form. Their ingredients are also extremely high quality, as they directly source their vanilla from Madagascar and their pistachios from Sicily. However, if I am looking for a place that is more heavily frequented by locals, I usually turn to *Sbrino - Gelatificio Contadino* on the Santo Spirito side of the river. Sbrino sets itself apart from others in Florence by using one hundred percent all-natural ingredients and cow milk that is locally sourced from Italian farmers.

It was through my personal love of gelato that I stumbled upon the creation of "Panna da Passeggio" and its connection to the FIAT automobile group. FIAT is intimately linked to the Turin culinary tradition of "Panna da Passeggio," typically taken away to eat in a FIAT car, or during a stroll around town. Panna da Passeggio is a type of whipped cream that is produced in Turin, Italy, specifically produced at Latteria Bera, which is a historical creamery that is located only three minutes from the center of Turin, in Piazza Castello. There, they produce traditional Italian gastronomic products that are specific to the Piedmont region. The shop has been open for over 60 years and focuses on producing cream and dairy products that are simple, yet artisanal and of high quality. The latteria's rich and storied history began in 1958, with three women, Romola, Marta and Bruna. At the end of the 1980s, the latteria opened in the famous district of Contrada dei Guardinfanti of Turin. Here, they expanded their offerings to include tastings of cheese and salami based on the needs and wants of their clients. Today, the current owner, Chiara Franzoso continues the family tradition of showcasing the taste of Piedmont by directly preparing cream with marron glacé or candied chestnuts and meringue.

The products of the shop include Panna da Passeggio, Panna Montata, and fresh cheeses. Additionally, the latteria uses sugar and vanilla to produce the best tasting cream. In fact, the outstanding taste of the latteria's cream and cheeses have won numerous awards in Italy, including the "Impresa Storica d'Italia" and "Maestri del Gusto." Latteria Bera takes pride in the fact that they are unique, and for being a gathering place for the neighborhood where people from all walks of life can be found enjoying the famous panna for a snack or dessert. The reason why Latteria Bera's panna is so famous is that it is made to order, and it perfectly complements their other pastry offerings such as their chocolate croissants.

Even though I have sadly not personally visited Latteria Bera, after researching it in further detail, I discovered that many customers on trusted travel websites such as Tripadvisor rave about the creamery. Customers love how the shop perfectly pairs flavors of their panna with their pastry selection and how the staff describes, in detail, the background of each of their products and flavors if needed. In addition, people love how the spot is not touristy or for newcomers looking for a food photo opportunity. Rather, it is an authentic place that focuses solely on serving high quality food products, providing generous samples, hiring friendly staff members and charging reasonable prices. Due to all of these reasons, Latteria Bera is a must for an authentic taste of the FIAT-influenced culinary culture of Turin, and I look forward to visiting the latteria in the future.



photo by Carlos Gilbert from Unsplash



TRAVEL

Travel Made Easier with FIAT

by Connor McLaughlin, Katrina Prancevic, Margaret Gillam, Josie Pool, Anton Licamele
photo courtesy of www.focus.it

The Autostrada del Sole, running from Milan to Naples, was constructed from 1956 to 1964, marking a crucial advancement of Italian infrastructure. Public and commercial sectors worked together to develop the highway, representing a time of economic expansion. Once finished, the popularity of classic Italian vehicles like the FIAT 500 increased, indicating a larger movement in society toward an appreciation of automobile culture. Furthermore, the Autostrada del Sole rose to prominence in Italian film as a representation of both sorrow and progress. Despite changes made to it over time, the highway remains crucial for transportation. Its evolution shows ongoing discussions about updating old structures while preserving history. This highway serves as an example of how to balance tradition and modern needs in managing big infrastructure projects as transportation methods evolve.

One factor that makes FIAT synonymous with the Italian tradition of roadtrips is how long they have been around. They have also played a large role in the growth of tourism. Rental cars and driving tours provide locals and tourists with the ability to explore the beautiful landscapes, historic sites, and charming villages in new ways, making many parts of Italy more accessible in general. Since its beginning, FIAT has promoted Italian culture, design and history through the company's deeply rooted Italian legacy, which spans over a century. Tourists often find interest in exploring this heritage, visiting museums and exhibitions dedicated to FIAT's history. While in Italy, visitors have access to many experiences involving FIAT, which showcase the evolution



of the Italian automotive industry. This, along with its stimulation of the local economy in its areas of production, attract tourists from all over the world who are interested in learning about and experiencing the international and Italian automotive industry. As the largest automotive manufacturer in Italy, FIAT has undoubtedly been a driving force in facilitating tourism in the country by providing accessible transportation, supporting rental car services, contributing to cultural and historical tours, and promoting Italian culture. The widespread use of FIAT cars has certainly played an important role in enhancing the overall travel experience for both locals and visitors in Italy, and will continue to do so far beyond the future.

The FIAT 500 was initially introduced into car markets in 1957. At this point in history, Italy was experiencing economic growth and societal change. These changes were most

apparent in Italian cities. The FIAT 500 was seen as an affordable and practical Italian-made vehicle. The affordability aspect of the FIAT 500 is also an essential part of why it became an urban icon in Italy. In the time period that this vehicle was introduced into Italian markets, the middle class was growing. This meant more people were looking for affordable vehicles to purchase for transportation. Italy's cities (especially older historic ones such as Rome, Venice, and Florence) are famously known for their narrow roads and small parking spaces. The FIAT 500 is designed to thrive in these types of environments because of its slim and short design. This vehicle is able to both navigate through the small streets,



and find tight parking spots in dense urban environments. Another key aspect to FIAT's icon is the cultural significance it had in Italian culture. Throughout history the FIAT 500 has been featured in thousands of movies, tv shows and of course advertisements. According to imcdb.org, the FIAT 500 has been spotted in over 5,000 movies and TV series episodes. Finally, on a more personal level, many Italians have fond memories of the car they used to travel through their country, or simply had as a child growing up and learning how to drive. FIAT has not only revolutionized the way Italians travel but has also left a great mark on the global automotive landscape. With a legacy spanning over a century, FIAT's influence extends far beyond Italy's borders, shaping the way people around the world experience mobility. FIAT has consistently pushed the boundaries of what's possible in the automotive industry. As a pioneer in compact and efficient vehicles, FIAT has set the standard for urban mobility, inspiring countless manufacturers and drivers alike. The impact on the way we move is undeniable, cementing its place as a true automotive powerhouse on the world stage as FIAT still remains a trusted companion.



From Gas *to* Green

INTRODUCING AN ELECTRIC ERA

by Sarah Ball, Alexa Gay, Alexa Timchuk, Colyn Barnes, Jenny Bodel

After more than 40 years of developing the electric car, FIAT has added to its inventory sustainable options such as the 500e. The electric car continues to reflect the classic style being practical, durable, compact and efficient. Surpassing Tesla sales in Europe, the 500e proved to be a trailblazer in the car industry. FIAT proved to make an impact internationally in terms of sustainability, reflected through the brand earning awards, such as the 2024 Urban Green Car of the Year in America, by the Green Car Journal. Despite its European success, the transition to electric cars has been less motivated and somewhat reluctant from Italian citizens. Due to the lack of support from Italian citizens, FIAT's identity is becoming increasingly international and has a risk of straying from tradition. In contrast to FIAT's strive for sustainability, Italy as a country is lacking the infrastructure support for electric cars. Italy's notorious resistance to modernization has led the country to fall behind their neighbors in the EU who have vowed to make the switch to electric vehicles. The Netherlands has 90,000 electric car stations, whereas Italy only has 36,000, with 3 times the amount of inhabitants. Another cause of resistance to switching to electric cars in Italy is the expensive costs to go electric. There is no doubt that switching to electricity would benefit the air quality and environment, but Italian citizens are also concerned about the range of electric vehicles, warning they may not be sufficient for the average driver. Incentives by electric car companies have

been made to try to persuade Italians to think about electricity, with benefits like an exemption from the annual ownership tax for a 5 year period. There are also smaller perks to going electric, such as free parking in most urban cities. From an infrastructural standpoint, it is going to be costly to go completely electric, however there is the long term stance to also look at. Italy has to decide where its priorities stand in regards to reducing greenhouse gas emissions from transport. Italians are loyal to their beloved FIATs, but with FIAT's green future on the horizon, how far will their loyalty extend? Although the Italian brand is attempting to combat the local hesitancy to go electric within Italy, FIAT are simultaneously making international efforts and promoting sustainability worldwide. The car, which was initially inspired by Italian style and infrastructure, has proven itself to be a useful mode of transportation within any urban environment. The useful and compact size of a FIAT, as well as their mission for sustainability has led to the rapid popularity of the car and the brand in many countries. Since the launch of FIAT 500e, the brand has earned 43 international awards proving itself to be a crucial part in promoting zero-emission vehicles, and therefore playing a role in promoting and creating a more sustainable world. With the global success of FIAT's green mission, it is a hopeful step for our future that brands will follow this trend and make the shift to manufacturing and producing goods in safer, cleaner and healthier ways. The rise

of this brand on an international level can also hopefully encourage the Italian public to embrace the green mission of their beloved brand and do their part by purchasing their own FIAT 500e. There is still hope for FIAT to make an environmental impact with their electric cars. For one, the 500e has essentially the same design as its gas-engine counterparts, therefore keeping the traditional look. Given the historic roots FIAT has in Italy, and how much Italians value their culture, giving their electric car the same look as the gas-engine vehicles is very important. The FIAT 500e is not only the same look as the original 500,

but it is also relatively the same size as well. One thing that makes the FIAT cars special is how easy it is to travel around in them in crowded cities. FIAT cars make driving and parking in these conditions much easier. The 500e has the same size and shape, making it just as attractive to gas engine FIAT cars in that regard. The FIAT 500e also comes in at affordable prices. You can find the FIAT 500e for under €35,000. This may seem like a lot, but most electric vehicles are more in the €40,000-60,000 range. Although there is a long road ahead for FIAT's electric vehicle, it is certainly not impossible for the FIAT 500e to become popular around Italy.

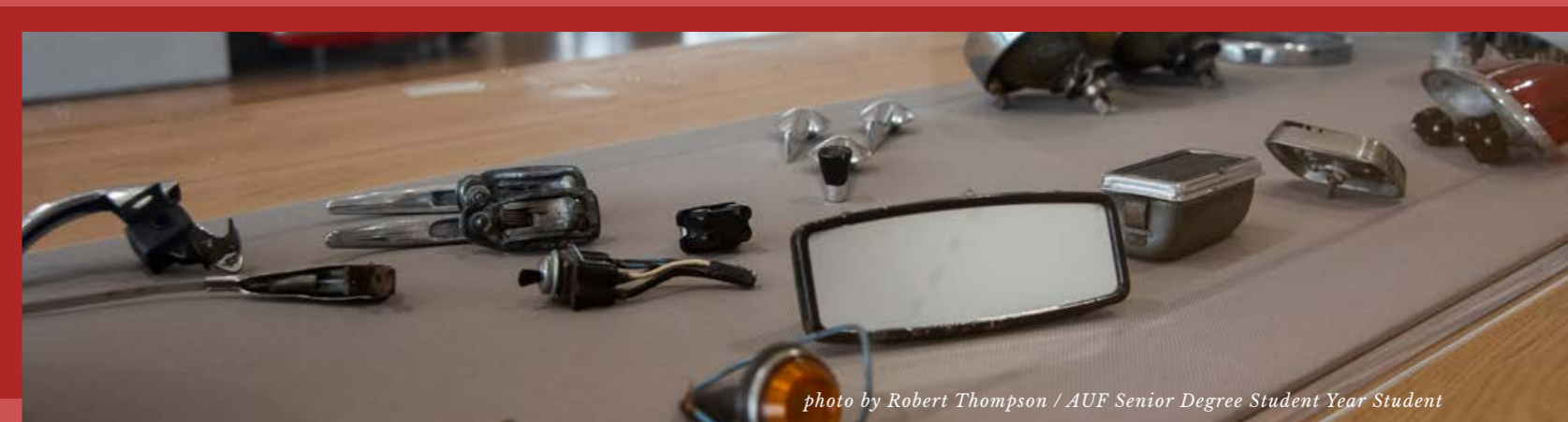
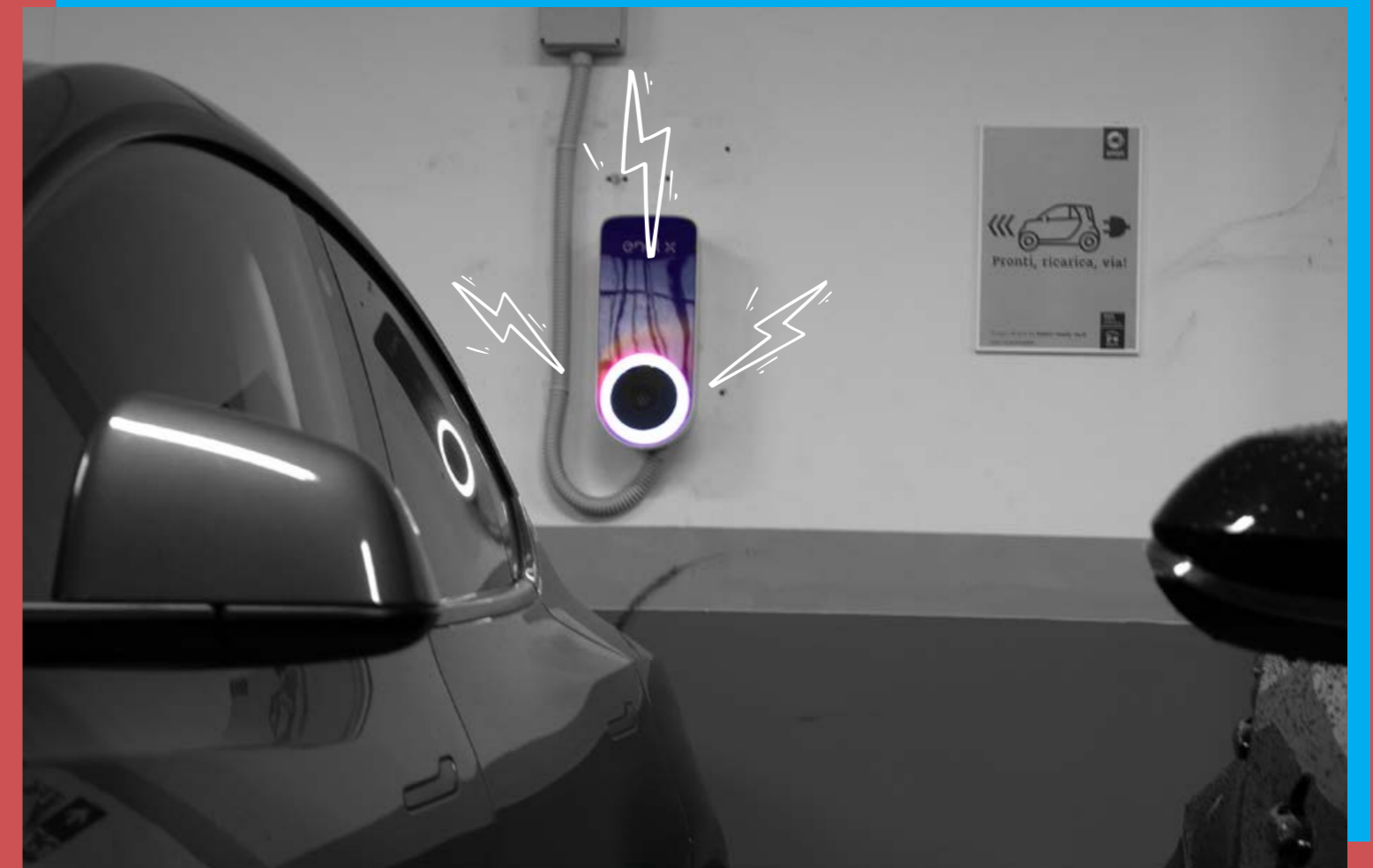


photo by Robert Thompson / AUF Senior Degree Student Year Student



photo courtesy of www.vogue.it

FASHION

The Timeless Icon

REVIVING THE CINQUECENTO AS THE FASHION INDUSTRY'S ENDURING MUSE

by David Andre Weiss

photos by Catherine Scarantino, Sarah Thomas and Kaitlyn Kantor

models: Berenice Cadet, Hajar El Mahdy, Colby Jackson-Parise and Taylor Henderson

The iconic "Cinquecento" is adaptable to many themes making it ideal for fashion photo shoots either as a backdrop, protagonist, accoutrement or simply as an artist's canvas.

This enduring symbol of simplicity, combined with a certain chicness and style, as well as with her soft and iconic lines - all the

while remaining faithful to her essence - has become a cult object allowing for self-expression as it does freedom and mobility. After decades, we continue to immortalize her, photographing, filming, designing, and ultimately desiring, no better, aspiring to align ourselves with its iconic design in an ever-evolving era of self-expression.











The Grand Eye of Marella Agnelli

BY MAEVE MALENOCK



photo courtesy of www.vogue.it

The car lovers have FIAT while the fashion lovers have Marella Agnelli. Born Donna Marella Caracciolo di Castagneto in Florence on May 4, 1927, she is known for her roles as an Italian noblewoman, art collector, socialite, photographer, textile designer, style icon and widow of FIAT chairman Gianni Agnelli. Despite passing in February of 2019, Marella stays with us through her impeccable taste and timeless Italian style.

Marella's influence spawned from being the daughter of a Neapolitan aristocratic family. Her father was the eighth Prince of Castagneto and third Duke of Melito, and her mother was a whiskey distiller's daughter from Illinois. She grew up with her two brothers in an unconventional environment, very exposed to adulthood's art, culture, artisanship and interior decor. Her early interest continued to grow as Marella studied art at the Julian School in Paris and then moved to New York City to pursue a

photography assistant position, modeling and editing. Although comfortable standing alone, Marella's luxury lifestyle took off after marrying the heir to the FIAT fortune in 1953.

Being half of one of Italy's most influential couples came naturally. She was nicknamed "The Swan" for her beauty by US photographer Richard Avedon and a member of Truman Capote's famous club 'The Swans' which included other high society women such as Babe Paley and Gloria Guinness. Marella was also often photographed by Andy Warhol, vacationed with the Kennedys, and was one of Valentino's earliest customers.

One of her greatest passions in life was designing their family's many residences. For instance, Marella partnered with some of the world's best architects, decorators, and landscape designers to work on 15



photo courtesy of www.vogue.it



different homes. Whether it was a Park Avenue apartment or a villa in the French Riviera, Marella made her mark. She was known for using a lot of wicker, indoor as outdoor, mixing pinks and reds and her great love of textiles, particularly French floral fabrics. In 1977, she told the New York Times, "I've been fixing up houses all my life." She helped her mother through their many moves from Florence to Rome to Austria, Turkey, Switzerland and France. She added that her mother was extremely skilled and how American women expressed themselves more with their home design, unlike Europeans, who were expected to keep their homes how they found them. Marella did a brilliant job of combining these approaches into a classic yet distinguishable style of her own.

Then, when it comes to fashion, you can find Marella in Vanity Fair's International Best Dressed List Hall of Fame for a reason. Like her lifestyle, her looks can be described as true elegant Italian style, specifically unrestricted, chic, and colorful. She was not only a curated woman, but one ready to move, work, and create. She wears the clothes, they do not wear her. Marella's effortless, yet effortful style is completely Italian as it emphasizes quality over quantity and the "Made in Italy" mindset. Most of her iconic looks even remain timeless today.

Marella went on to open an art gallery with her husband entitled, the Pinacoteca Agnelli, within a 1920s former FIAT factory in Turin. She also supported many famous cultural and artistic initiatives, including restoring historic landmarks and promoting Italian art and culture. In her 2014 autobiography she said, "Certain people like to observe gardens, I like to live them. Gardens are alive, they grow and evolve, they are an extraordinary experience." In every category of her interest, Marella lived it. She made every room hers, and you could tell even if she was not there. Similar to her impact now, she remains a notable aesthetic in the interior decoration, art, fashion and philanthropy worlds.

photo courtesy of www.artribune.com



"One is never really done with a garden, just as one is never done with life"

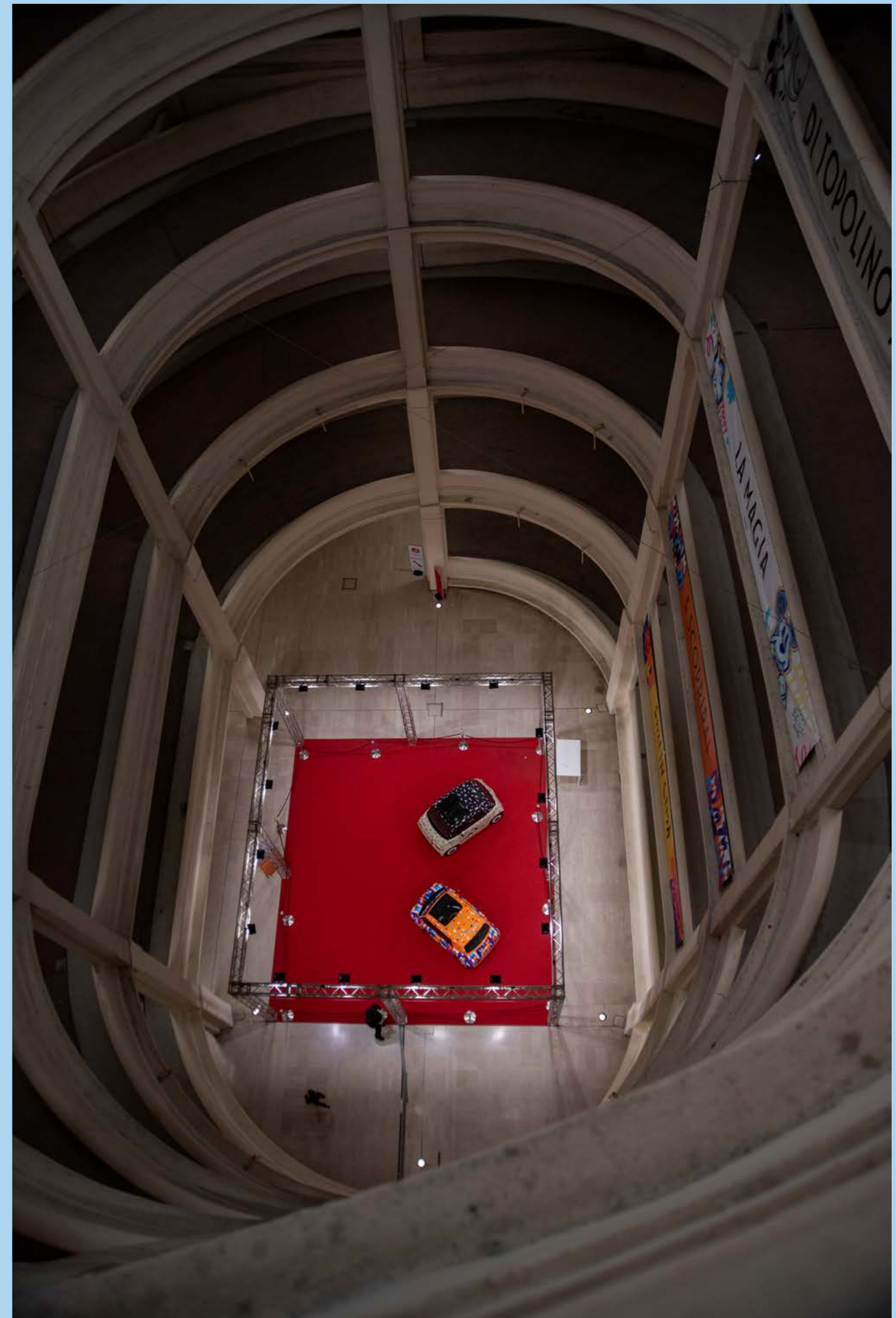
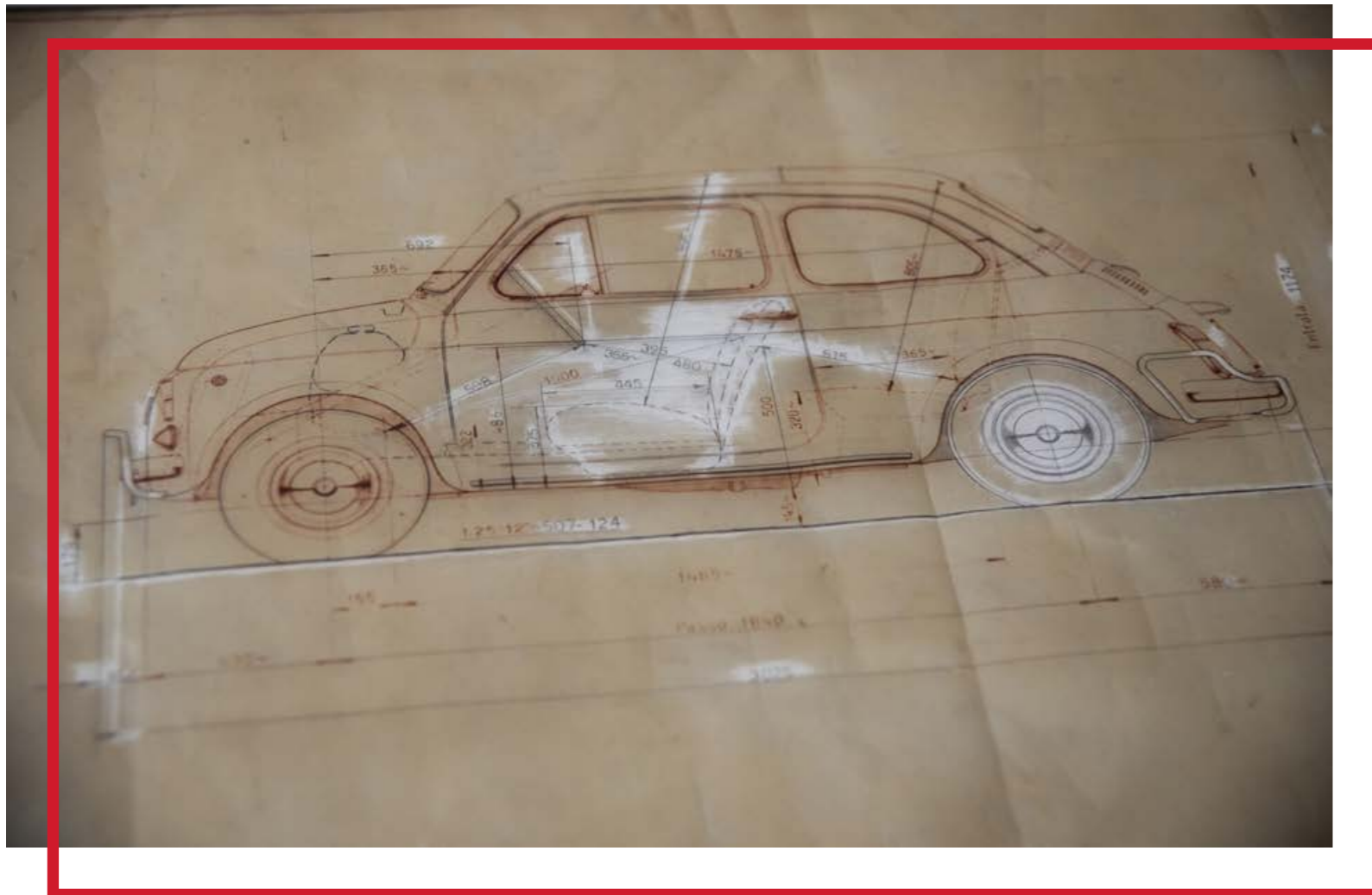
photo courtesy of www.artribune.com

FIAT's Intertwined Role in Italian Fashion

by Cara Setzer / photos by Robert Thompson AUF Senior Degree Student

Over FIAT's many years as an Italian powerhouse automobile company, it has established itself as a luxurious and fashionable car brand which showcases true Italian elegance. Recently, FIAT has been able to elevate its position in the automobile industry by intertwining themselves within the world of fashion. Over the years, the car company has established itself in the fashion world by working with many Italian fashion houses such as Gucci and Diesel, and by

sponsoring and working closely with world renowned events such as the Milan Fashion week. The FIAT 500 is the most iconic model, which dates back to the early years of the company in 1957. As the company has grown, so has the popularity of this model. It has undergone many remodels and has come out in many different styles, each fitting of a different time or occasion. As more models have been released, the company has begun to prioritize



fashion and luxury rather than its previous everyday affordable branding. The first big partnership which FIAT had with an Italian fashion label was the FIAT 500 by Diesel which was released in 2008. This model appeared in many different colors on the outside, but featured yellow stitching and muted colors on the inside. This was done in order to mimic the pattern of jeans, as the fashion brand Diesel is most well known for their high quality jeans. This partnership paved the way for many instances of FIAT and fashion to converge in the future on even bigger scales. One release of the FIAT 500 that has been especially impactful in the car brand's association with fashion and luxury in past years is the FIAT 500 by Gucci collection, which was unveiled in March of 2011 at the Geneva motor show. This marked the collaboration between two truly iconic Italian brands, celebrating the art of Italian creativity in two different industries. This style of car came out in two colors, white and black, and featured Gucci fabrics and emblems on the insides while sporting the iconic red and green Gucci stripes on the outside. This car was created as a limited edition, which added to the element of exclusivity that Gucci is known for, and therefore

raised the prices of this model. This iconic crossover was highly marketed, as it meant a lot for both brands. FIAT was advertised in various fashion magazines and fashion launch events, which helped it to create a name for itself in this new industry. This marked the change of the brand from an everyday individual's car to a luxury as it was now considered a rare and sought after commodity. FIAT was able to expand its consumer base while also shifting its target audience to one that is willing to spend more on its products. This partnership showed how FIAT had become such a big name in Italy that it could now partner with high profile luxury brands such as Gucci, which helped it to receive a new reputation. Some of the benefits of this new reputation included better marketing opportunities for the FIAT company. One of these included spots in shows, launches and sponsorships at the fashion mecca which is Milan Fashion Week. Over the years, FIAT has been given the

opportunity to provide transportation in style to some of the top participants and designers of fashion week. They have also been able to act as a sponsor for certain brands as shows, which helps them to even further reach their new target audience. Part of their other advertising methods also include pop-up events and interactive experiences at Milan Fashion Week. Allowing attendees to experience the company in person and develop a personal connection with the brand, they gain interest in purchasing their products in the future, and associate FIAT with the luxury fashion brands which they are surrounded by. By participating in social media takeovers and providing behind the scenes content of events, FIAT has also been able to market and associate themselves with the grandeur that is Milan Fashion week and its Italian fashion labels of luxury. One big moment for FIAT was the launch of



a particular FIAT 500 Collezione at the Milan Fashion Week in 2018. This special collection included inspiration and collaborations with some prominent figures in fashion such as Karl Lagerfeld and Paula Cademartori. Each designer left a little bit of their design and branding on each model. This model was made to be an emblem of fashion, which was shown by the choice for its official launch to be in the middle of Milan Fashion week. Just as the FIAT 500 by Gucci was, this special car was also sold in limited edition and was therefore highly sought after. These examples and collaborations go to

show how FIAT really truly is a company which started as a small, humble family business and after many models, hard work, and collaborations, managed to establish itself as one of the most fashionable cars in Italy. FIAT is a symbol of Italian creativity and beauty which is exhibited both in cars and fashion. I anticipate that in the years to come, many more collaborations and appearances will happen between FIAT and popular fashion labels in Italy, as they both have formed very fruitful and mutually beneficial relationships that will cause business to skyrocket for the both.

STUDENT VOICE





Shaping a Cultural Icon

by Isla Herring and Sophia Koch

Italy is known for having an expensive style and taste. When walking around cities, people tend to notice extravagant logos, such as Lamborghini: The car that makes people want to stop and take a picture. However, if you really pay attention, there is a certain car brand that mostly everyone in Italy has. FIAT has been the top-selling car in Italy for years, and when the company started 125 years ago it was just a small business.

FIAT was founded in 1899, based out of Turin, Italy when Giovanni Agnelli opened the first

company with a group of local investors. In just six years, the company went into liquidation in order to be reconstituted with a wider business mission including rail transport, ships, airplanes, and of course, cars. Giovanni Agnelli became the main shareholder. The cars have been top sellers for years because of their gas mileage, price, safety, style, and ability to wind through narrow streets. What Giovanni Agnelli might not have realized is that he created a car that would soon turn globally iconic.

Over time, FIAT expanded its demographics outside of Italy and it soon became a globally known and recognized brand. The company now sells cars in over 100 countries worldwide, and over 80% of FIAT sales are outside of its originator, Italy. By 2009, after Italy, France became the number two market for the FIAT 500, and Germany became the third. Now, in 2024, FIAT has increased its global sales volume of 12%, which registers to 1.35 million units sold worldwide. The current CEO of FIAT, Oliver Francois stated, "Over the last year, we have grown globally, consolidating our position as a global player and, for the third year in a row, FIAT has proven to be the number one Stellantis Brand in volume." The company has also continued to expand and become the leading car brand in four domestic markets, particularly in South America, the Middle East and Africa. Currently, in Algeria, the company's market share is 78.6%, in Brazil, it is 21.8%, in Turkey, it is 15.7%, and in Italy, it is 12.8%, for comparison. These countries have accepted the brand into their cultures and continue to recognize it for its strengths and affordability.

In South America, in 2023, FIAT grew to become the market's leader with more than 542,000 registered units, which is 45,300 cars more than in 2022 and more than 94,600 cars ahead of its second-place competitor. Also, depending on the needs of the people in these countries and their separate cultures, different models of the brand have varying popularities. For example, in Argentina, the FIAT Cronos has been the leading car in the market since 2021. As for the Middle East and Africa, in the Turkish market, FIAT is the first automotive brand to maintain a continuous five-year leadership streak as the number one brand. In March of 2023, in Algeria, FIAT introduced six models to meet the diverse mobility needs in the country and adjust to the altering cultures and needs of individual and professional customers.

A major cause for an increase in the brand sales and also their recognition outside of Europe, is FIAT's appearances in commercials. In 1970, the FIAT 124 emerged in a commercial in Korea and this caused an uprising in FIAT productions in Asian countries. The car was

produced under the name FIAT-Kia 124 in Korea by the South Korean car company between 1970 and 1975. This collaboration for production allowed the brand to be seen as trustworthy and also increased its production volumes for the new demand from Asian countries. Korean and other Asian consumers that had been familiar with Kia relied on the blending of the two companies as they gained respect for the Italian brand. Another FIAT commercial was produced in 1972 for the newer version of the FIAT 124 because of the success that the brand had gained in the previous two years. These commercials only allowed the company to continue its growth in Asia as it continued to gain popularity and trust by non-Italian cultures.

Two huge industries known worldwide have used the FIAT 500 to appeal to people of all ages and genders. Disney Pixar used FIAT 500, TwinAir Lounge model, to help promote the "CARS 2" movie in Ireland by wrapping the car model in promotional wrap with widescreen eyes similar to those of the characters in the movie. One of the main storylines in the movie revolves around the character, Luigi, which is based on an original FIAT 500.

One of the most watched television programs, produced once a year, is the Super Bowl. Not only do people gather to watch the game, but they gather to watch the commercials. Advertising companies will spend millions just to play a 30 second ad during the Super Bowl, because they know those commercials are talked about after the game. FIAT 500, Abarth Model, was in a commercial during Super Bowl XLVI (2012), featuring Romanian supermodel Catrinel Menghia, to promote the sex appeal of owning a FIAT. The ad became a highly watched and re-watched YouTube video. Tim Kuniskis, who was head of the FIAT brand in North America, said that they had record sales in February and March and had to rebuild inventory in May. FIAT started in a small factory with a workforce of roughly 30 people, to a global industry with over 220,000 employees worldwide. FIAT has not only become an economic figure for Italy but for other countries as well, setting cultural trends globally.

FIAT *in* Film

by Molly Schlosstein

photos by Catherine Scarantino

FIAT is not only an iconic symbol of Italian culture, it is also an iconic character that has been brought to life through American films. In 1953, the film *Roman Holiday* was released, where Audrey Hepburn and Gregory Peck explore Rome together while falling in love. Hepburn is a Princess who escapes her guardians and falls in love with Peck, an American newsman. The FIAT 500 is the car driven by Peck in this film, making it an iconic piece of culture that stands out in this classic film. FIAT is more than just a car, it represents the freedom of Hepburn's character, as it allows her to break away physically and emotionally from her previous life of royalty. The car allows the pair to explore the city of Rome, encouraging spontaneity and the iconic Italian phrase "la dolce vita." FIAT allows for exploration and adventure, as Hepburn goes on a journey of self-discovery.

The charm of this little car is unmatched, and just the appearance adds so much character to the film. The contrast of Peck being over six feet tall and sitting in the tiny car is comedic, and again, FIAT proves that it is so much more than just a car - it has life. This appearance in film from 1953 has made FIAT iconic in Italian culture today, and now it is being utilized as a tourist experience.

In Rome, there are FIAT tours, where tourists can purchase a tour package. Visitors with this package are able to drive around in a vintage FIAT 500, completely inspired by the drive of Hepburn and Peck. At €140 per person, this piece of culture now

proves to have economic value for the tourism industry. FIAT extends beyond being a mode of transportation. It is synonymous with Italian elegance and style, and this experience would give tourists an authentic experience of Italian lifestyle and culture. The description of the tour itself references the film, and explains that tourists will be able to drive in the most iconic car of Italy, while feeling like they're right there with Hepburn and Peck in *Roman Holiday*. Tourism is one of the main industries in Italy, and the fact that the FIAT is now playing a role in this industry through film seems to be no surprise. The nostalgia of *Roman Holiday* and one of the first designs of the FIAT cars is something that can so easily romanticize a visit to Rome.

Not only has FIAT made a classic film appearance, dating back about seventy years, but the car brand has had a recent appearance, reminding audiences that the car has the ability to steal the show whenever it's on screen. In 2023, the film *Mission Impossible - Dead Reckoning Part One* was released, and the FIAT 500 cameoed and left a lasting mark once again. The *Mission Impossible* franchise is known for action, stunts, thrilling plots of espionage, and a cinematic car chase every once in a while. The FIAT 500 was the star of an action-packed car chase in the most recent film of the franchise, and it proves to be an iconic and nostalgic part of Italian culture once again. This chase takes place in Rome, a nod to *Roman Holiday*, where Tom Cruise and Hayley Atwell escape the antagonists of the film, and a FIAT





The way the FIAT bounces as it drives makes it look like a cartoon, which is ironic, considering the FIAT brand has appeared as a cartoon itself.

FIAT 500 steals the show again, as it drives the characters down a steep and winding mountain, which proves to be a great thrill.

Even in animation, FIAT proves to be an iconic show-stopper. Its design certainly isn't built for action and a high-speed chase, like we see in this film. This is why so much character is added to the films themselves, because the FIAT defies the odds, and rather than providing a leisurely drive through Rome, it allows for an action-packed adventure. The accuracy of the car's ability may be slightly altered,

but the humor of the idea itself overwhelms practicality.

The FIAT brand is so recognizable to Italian culture, that it could not ever be missed if it was graced with screen time in a film. It is one of the many things made in Italy that gives so much life to what the country has to offer. In film, FIAT represents freedom and escape, with a cartoonish and humorous look. This appearance in film has spanned across the decades and has withstood the test of time. It is clear the legacy of the FIAT will go on, as it is still making its cameo in American films today.

is the getaway car. The car is such a character in this scene, because while audiences may have been expecting a luxurious, fast sports car to transport Cruise and Atwell to safety, it was the tiny vintage FIAT, which provided so much humor. The vibrant yellow of the car matches the excitement and vibrance of the chase itself. The small size of the FIAT actually allows for the two main protagonists in this scene to develop a relationship. The two had no desire to be together, and the compact size of the vehicle went against that wish, allowing them to become closer physically and emotionally.

Again, it's not just a car, it is part of the film and represents that same escapism and freedom, which we had seen in *Roman Holiday*.

The way the FIAT bounces as it drives makes it look like a cartoon, which is ironic, considering the FIAT brand has appeared as a cartoon itself. The car chase in *Mission: Impossible Dead Reckoning Part One* references one of the best animated car chases of all time, which is in the 1979 film, *Lupin III: The Castle of Cagliostro* (see full article on page 68). Here, a vibrant yellow



FIAT's Inspiration *in* Manga & Anime

by Yurong Tang

My first impression of the FIAT car is its small unit and round headlights. I associate it with the cars appearing in the 2007 animated film *Ponyo*, when Risa drives her small pink vehicle to escape from the tsunami. Through further research, I realized that there are many more appearances of the FIAT 500, the small Italian-made economical car, in Japanese animation history. The FIAT 500 is seen in many different shows and films including the animated series *Lupin the Third*, manga *Chainsaw Man*, and illustrations by Toriyama. After evaluating the common characteristics between these works, I discovered Japanese animators and mangaka (manga creators) use the unique design qualities of the FIAT 500, such as the small cartoon-like design and the car's historical and social context, to expand on the character developments of their stories. Since the first production of the FIAT 500 in 1957, it has been popular among car lovers.

Hayao Miyazaki, the animation director of one of the most popular animation studios, Studio Ghibli, is a small European car enthusiast who took lots of inspiration from FIAT in his animations. In his early work as an animation director for *Lupin the Third: The Castle of Cagliostro*, he insisted that Lupin's car be the classic 1957 FIAT 500. He believed the car would be better for illustration and storytelling. The main character in the series is Lupin the Third, the grandson of a well known French gentleman thief named Arsene Lupin. Arsene Lupin steals only from the wealthy who don't appreciate their art and treasure. Consequently, many of the anime's stories are set in different European cities as Lupin ventures to find things to steal. Lupin inherited some traits of his grandfather, who is ruthless and provocative. He announces the item, time and location where he will be committing his next crime, but due to his clever disguises he always escapes. He is constantly on the run from the international patrol for his exploits. His car, his primary mode of transportation, is

his most important companion as he always travels with him to places and during chases.

In the original manga, *Lupin the Third*, mangaka Monkey Punch decided the car would be the Mercedes Benz SSK, which is coincidentally also Adolf Hitler's favorite car. The animators had concerns that this would be offensive to viewers in Europe, so they decided to change Lupin's car in the animated series. The change to FIAT might not have only been for political reasons but also the artist's intention to demonstrate Lupin's transformation when he understands that fame is only superficial. In the beginning of the story, Lupin is materialistic and loves the fame that vintage and luxury cars bring him, however his luxury car breaks down during his first car chase. When he switched to the FIAT 500, he found the economical car was the right choice for him due to its small size, allowing him to move freely between cars on the road, dodge obstacles, and climb barriers. This made Lupin realize the worth of the object is not its value, but its quality.

In addition, art creators associate the FIAT 500 with specific characters, allowing viewers to have an in-depth understanding of their character. For example, Lupin's animator illustrated the car and Lupin as one. Throughout Lupin's adventure, he and his car both experience a certain amount of damage but they still manage to function and continue his mission. This synchronization allows the viewer to understand Lupin's stubbornness and his dedication to achieve his goal. Moreover, the small FIAT 500 matches with Lupin's personality because he is a wanderer who doesn't have a permanent residence and uses his small car to travel to many parts of the world for his thievery. Though the car is small, it supports his adventurous personality. Another example of this characterization is the animation, *Chainsaw Man*. Kobeni, a timid newbie to the work field of killing



monsters, saved her money to buy a brand new FIAT 500. This choice of vehicle revealed that she didn't have a wealthy background, but she can be dedicated to save up for something she likes. The small size of the car shows that she doesn't have a partner and lives alone. The overall cuteness of the FIAT 500 shows that she has a child-like side of her personality. A reference to the fact that she is a bit naive. The looks of the character's cars makes viewers easily associate them with their owners. A strategy that art creators use to reveal additional information about their character design. Design-wise, FIAT 500 has a distinctively cartoonish appearance, hence many illustrated cars are inspired by the FIAT 500. For example, since the well known mangaka for *Dragon Ball Z*, Akira Toriyama's intended audience is children, he uses round and curved lines, like the qualities from a FIAT 500, to express cuteness in the characters. He

further exaggerated the proportion of the car, to compacting the character and car together as a whole. He strategically blends the design qualities of the FIAT 500 in with his character design.

In conclusion, it's obvious that the FIAT is adored in the Japanese animation industry, but the inspiration goes both ways. FIAT car designs also took inspiration from animation. The FIAT Topolino, which means "baby mouse" in Italian, took inspiration from Disney's iconic animated character, Mickey Mouse. The curvatures of the animated Mickey Mouse are reflected in the design of the Topolino with iconic big round side mirrors resembling the two ears of Mickey Mouse. Since The FIAT 500 is the successor to Topolino, it brought many traces of traditional animated work into reality, inspiring many other animation and manga creators.



The Chocolate Chef

FAHRIYE ELIF AKŞAHIN

by Gabby Burdick

Fahriye Elif Akşahin is a chocolatier and pastry chef originally from Istanbul, Turkey. She studied baking professionally at The American University of Florence, where she now works. Akşahin has always had a passion for pastries and chocolate, since before coming to Italy to study. Although she studied economics back in Istanbul, she found a way to explore her love for desserts. “Even when I was going to school, I would always prepare some cookies and cakes for my friends. I always knew that I adored chocolate, so it was a dream for me to work with it,” Akşahin said.

Apart from eating it, Akşahin knew nothing about chocolate artistry before arriving in Florence. She’s learned almost everything she knows at AUF. AUF stood out to her because it emphasizes experiential learning, which is very important to her. Akşahin studied for three semesters and then entered a chocolate sculpting competition at AUF. She was inspired by coffee and its historical prominence in Turkey.

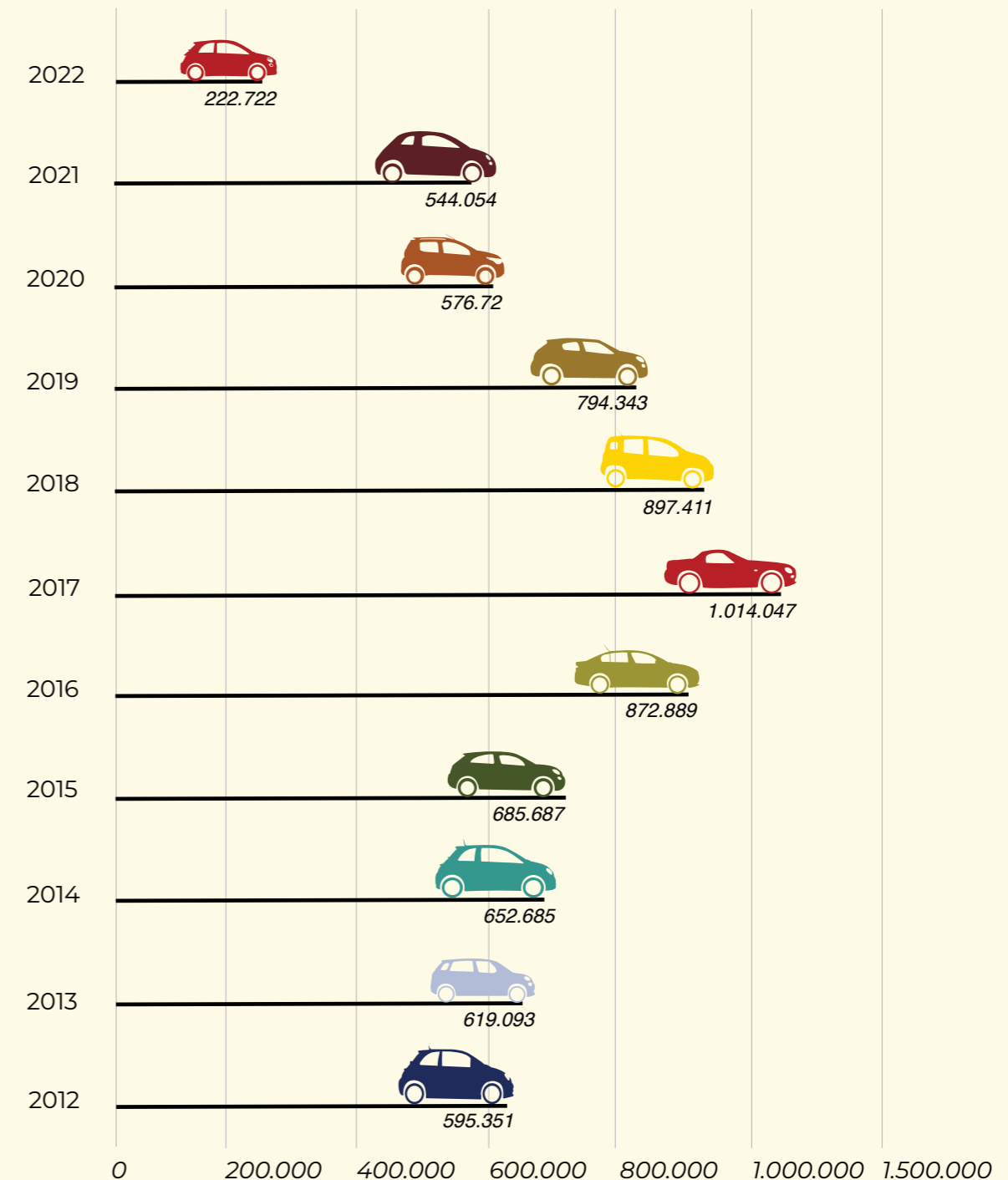
With the help of her competition partner, she created a chocolate coffee grinder with a functional turning handle, winning them the silver medal. The competition allowed Akşahin to find a love for chocolate artistry, she describes chocolate as being from “another world.” It’s special to her because of the precision and diligence that it requires. Akşahin doesn’t have any tattoos, although it’s common for chefs to use them to cover up burns and scars on their arms. She remembers when she was carrying a bowl filled with six kilos of chocolate, and she had to

stand completely still so the bowl didn’t drop. While she was standing there immobile, her colleague drew all over her arms with a marker. “Now you have some tattoos,” he said. It’s memories like these that encouraged Akşahin to continue her time at AUF as an instructor, where she now makes new memories with her students. When Akşahin decided that she wanted to teach chocolate and pastry-making, she took a specific approach to her teaching style. She wants to ensure that her students understand not only how to do something, but why. “Some people, even if they are educated, don’t know why they are doing things. They just follow the recipe and continue. But for me, you need to understand why something is important. What happens if you go over some degrees, or if you put colder water inside of the dough? I do care about this, and I always explain to others “This is the reason you should do that,” Akşahin said. Some of Akşahin’s instructors, when she studied at the university, are now her colleagues, although she still remembers and follows the advice they gave to her as a student. “No matter the problem, you need to find the solution. That’s a lifesaver for someone working in the kitchen.” She now has her own advice to give to students who want to achieve some of the accomplishments she has. “When you want something from the heart, it will find you. I advise students to follow their wishes. If they wish it from the heart, it’s going to find them.” That’s exactly what Akşahin did, and she’s now living her dream, working as a chocolatier and pastry chef with students and colleagues that she refers to as her family.

Driving Sales with FIAT

BY CARLY FROMMER AND ALYSSANDRA ROMERO

Explore FIAT's success over the past decade through this chart featuring the top-selling years for FIAT in the European market from 2012 to 2022, where each endpoint represents the number of vehicles sold in a year and a model released.



- 2012 ■ PANDA 2ND GENERATION
- 2018 ■ PANDA 3RD GENERATION
- 2013 ■ 500L
- 2019 ■ 500X SPORT
- 2014 ■ 500
- 2020 ■ PANDA HYBRID
- 2015 ■ 500X
- 2021 ■ 500C
- 2016 ■ TIPO
- 2022 ■ 500 ELECTRIC
- 2017 ■ 124 SPIDER



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