

MAGNATE

taly

AUGUST 2025



The Pantheon
Scuderia Ferrari
Throughout the Years

Fabrizio Romano
The Art of Football Journalism

HOROLOGICAL ANALYSIS
& BRAND HIGHLIGHTS

from the editor

W elcome to our first issue!

This is a product of over ten minds coming together, to show their enthusiasm in different topics. With one thing in common, **Italy**. We present the theme of Italy for the very first publication, and as the first of our country series.

I hope our August issue brings you entertainment, joy and enthusiasm towards the incredible wonders of Italy in 4 different ways. Please do not hesitate to contact us for any matter regarding the magazine or this specific publishing.

Yours sincerely,

Ahmet Ağırbaş
Founding President

Issue 1 - August 2025

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THE PANTHEON ELATUNG

Introduction

One of the most amazing examples of ancient architecture and culture is the Pantheon in Rome. Originally constructed as a temple honoring all of the Roman gods, the Pantheon is known for its huge dome, complex engineering, and ongoing architectural impact. It is one of the best-preserved monuments of ancient Rome, having survived for almost two thousand years after being converted from a pagan temple to a Christian church. This writing will examine the Pantheon's historical context, architectural excellence, cultural significance, and its ongoing role in modern times.

Historical Background

Built by Marcus Vipsanius Agrippa, a prominent Roman statesman and close friend of Emperor Augustus, between 25 and 27 BC, the Pantheon was a temple dedicated to the twelve Gods and to the living Sovran. Traditionally, it is believed that the current structure is the result of the extensive reconstruction by Hadrian between 118 and 125 AD, after being destroyed by fire twice. It is the only Roman structure from antiquity that has largely survived the ages. The remains of numerous martyrs were taken from the Christian catacombs and interred in the Pantheon by Pope Boniface IV in 608.

Thereafter, the temple was officially converted to Christianity and named Saint Maria ad Martyres. The Pantheon was an inspiration to one of the greatest Renaissance architects, Raphael, and he requested to be buried there forever.

The name Pantheon combines the word 'pan', meaning 'all', and the word 'theion', which refers to the gods. Together, Pantheon means 'all of the gods'. However, it's unclear if the Pantheon was a temple dedicated to all of the Roman gods. It's possible that this might have been an informal nickname the ancient Romans gave to their temple, in reference to various statues of different gods around the temple.

Architectural Features

The Pantheon is remarkable for its size, its construction, and its design. Until modern times, the dome was the largest built, measuring 43 meters in diameter and a height of 22 meters above its base. There is no evidence of the exact method of how the construction was made because it was never specifically determined. Two factors, are known to have been behind its success: the excellent quality of the mortar used in the concrete and the careful selection and grading of the aggregate material, which ranges from heavy basalt in the foundations of the building and the lower part of the walls, through brick and tufa, a stone formed from volcanic dust, to the lightest of pumice toward the center of the vault.

Furthermore, when viewed from the exterior, the top third of the walls' drum lines up with the interior of the dome, which aids in containing the thrust through internal brick arches. Inside the walls, which are 6 meters thick, the drum itself is reinforced by enormous brick arches and piers positioned above one another.

The porch has a traditional design, but the building's body, which is a huge circular area illuminated only by the light streaming through the 8 meter "eye", or oculus, that opens at the center of the dome, was revolutionary. In contrast to the plain appearance of the outside, the interior of the building is lined with colored marble, and the walls are marked by seven deep recesses, screened by pairs of columns whose modest size gives scale to the rotunda's immense size. Probably beneath Severus, rectangular coffers, or indentations, were carved out of the ceiling and embellished with molding and bronze rosettes.

Cultural and Religious Significance

The Pantheon has been a Catholic Church since 609 AD and is a sacred and highly respected place of worship, welcoming all people in for a moment of solitude and reflection. The Pantheon was one of the first temples built for ordinary people to visit and worship, a not-so-common concept in Ancient Rome, when usually only priests could go to temples. It represents the evolution of the culture in Rome, from ancient eras, through the Middle Ages and now to modern day Rome. The building has lasted over the years and remains one of the world's most historical and fascinating structures. It is visited by millions of local people and travellers every year.

Conclusion

In summary, Rome's architectural innovation, religious shifts, and cultural endurance are all demonstrated through the Pantheon. It represents every aspect of Rome's history, from its beginnings as a temple dedicated to all Roman gods to its current existence as a Christian church. Numerous architects have been influenced by its engineering, and how it is still used as a place of worship demonstrates the importance of preservation in safeguarding history. The Pantheon is a reminder of humanity's capacity to produce beauty and architecture that endures for centuries in addition to connecting us to the past of Rome.

Battle of the Giants



Sometimes people find themselves in such a competitive environment that, while trying to surpass their rivals, they struggle to use their potential to the fullest, and this situation causes them to lose sight of the beauty of the works they have produced so far. In these times we stare at them and get fascinated by what they've created. Rome, one of Italy's most popular cities, also hosts such a competition and offers us a wonderful viewing experience. Whose competition are we talking about? We are talking about two giants who have mastered the Baroque style as if they were virtuosos commanding notes and ears with their instruments: Francesco Borromini and Lorenzo Bernini!

We can start from the melancholic guy Borromini. Francesco Borromini was born on September 25, 1599, in Bissone, Duchy of Lombardy, Switzerland, to Giovanni Domenico Castelli and Anastasia Garogo. His first encounter with craftsmanship in the field of architecture began when his father sent him to Milan to learn stone carving. After that he went to Rome without informing his parents. He started working as a drawer and stonemason with his relative Carlo Maderno in his office. Maderno was the most important architect in that time and now he is known as the father of Baroque Architecture. Maderno realized Borromini's talent and gave him the opportunity to work on important projects. Borromini's inner world was complicated. He was an introvert and bad-tempered guy. His relationships with people were always bumpy. For this reason he dedicated himself to architecture and he created works which had been never seen before. The elements that made him take action were that he was overshadowed by Bernini and he was appreciated enough. In addition, one of his main focuses was to deviate from traditional architectural forms and incorporate his own unique interpretation in the most beautiful way possible. The most outstanding aspects of his works can be listed as follows: he used a lot of geometric shapes, especially the circular ones. He liked wavy surfaces. Even though he presented works with lots of details, rich and far from simplicity, he could make them using cheap materials such as terra-cotta. If you are confused by what I said, don't because you'll see one of his precious works.

Up next, we've got Bernini on the line. Gian Lorenzo Bernini -who is the sixth thirteen children- was the son of Pietro Bernini and Angelica Galante, born on 17 December 1598 in Napoli, Italy. His father Pietro was a famous sculptor and he recognized the talent in his kid when Bernini was little and he trained him in the best way. Even Pope V. Paul said when he saw the talent he got "He will be the Michelangelo of his period." Then, in 1606, he continued his life in Rome after his father was invited by the Pope to work at the Basilica of Santa Maria Maggiore. Maybe little Bernini was unaware that he would be one of the architects that shaped Rome when he was eight. In his youth, he made sculptures for churches with his father, and later began working on his own. He carved sculptures with such skill that people called him the man who turned marble into flesh. This mastery brought him great fame. Leaving his professional life aside, Bernini was the opposite of Borromini in that he was an extrovert. In addition he was passionate, emotional and sometimes angry. So much so that Bernini had an affair with Costanza Bonarelli, the wife of Matteo Bonarelli, a sculptor working in his workshop. However, Bernini's brother Luigi also had an unexpected relationship with Costanza, and as a result, today's sources tell violent details such as Bernini sending his servant to cut off his lover's face. He was motivated by his respect for powerful popes and his religion, and his goal was to transform Rome into the center of Christianity. And, as you might expect, trying to live up to expectations and be the best he could be was one of the main things that drove him. When designing his structures, Bernini always tried to prioritize the transmission of emotion. He used light in the spaces he worked on to create a theatrical stage, placing his sculptures as if they were masterful actors. Unlike Borromini, he preferred expensive materials such as marble, bronze, and gold. Now that we know a little about our architects, we can move on to their works.

One of the works they collaborated on, St. Peter's Basilica is of great value to Bernini because he will study at another university here. In 1629, following the death of Carlo Maderno, people thought that Borromini would be appointed chief architect of St. Peter's Basilica, but despite the objections of master architects, Bernini was appointed instead of Borromini. Why did architects object? Because Bernini had received almost no training in architecture up to that point. So how was he appointed? The answer is very telling: he had connections in high places. Pope Urbanus VIII had no hesitation in appointing Bernini, whom he considered his favorite and the "Michelangelo of his age," as chief architect, thereby bypassing Borromini's claim to the position. For years, Borromini worked as Bernini's apprentice, despite Bernini's limited knowledge of architecture. This situation naturally fueled Borromini's competitive spirit. But when we return to Bernini, working with Borromini was a great opportunity for him because he learned the architectural education he did not receive academically from Borromini. Anyway, let's move on to the structural features of St. Peter's Basilica. The basilica was first built in 315 AD on the orders of Constantine I. Later, in 1505, Pope Julius II decided to completely tear down the old basilica and build a new, larger one. Fifteen architects worked on the construction of the basilica, but we are focusing on our giants and looking at the Baldacchino above St. Peter's tomb, because both of them played a major role in the construction of the Baldacchino.

The Baldacchino, which cost approximately 200,000 Roman scudos to build, is now worth around \$8 million in today's currency, with an additional 770,000 spent on its restoration. As you might guess, its legendary design is the work of Bernini. The columns, which are the elements that keep the structure standing, are large versions of the columns believed to have been brought from Solomon's Temple in Jerusalem to the old basilica, and those columns can now be seen on the second floor crossing piers when viewed from the Baldacchino. Bernini designed the Baldacchino to be quite large so that it would not be dwarfed by the basilica, but design alone is not enough to create a structure. This is where Borromini came in. Unlike Bernini, Borromini had a high level of architectural training, which enabled him to correctly adjust the dimensions of the structure and build it. One thing worth mentioning about the construction of the basilica is the bell towers that were never built. According to Maderno's design, there should have been two bell towers on the exterior. However, since he died before construction began, this task fell to Bernini. Bernini was not an architect, so he miscalculated the weight of the towers, and shortly after the south tower was completed, cracks began to appear in both the substructure and the facade, so it was demolished. This mistake was one of the major blows to Bernini's career. I would like to add one more thing: A research team is being formed to investigate why the bell tower was demolished, and who do you think is being put in charge of this team? Yes, Borromini is being assigned to evaluate the failure of his greatest rival. Since it would be impossible to finish describing such a huge and marvelous work as St. Peter's Basilica, it would be best to move on to other works.

Next up is the cherry of Borromini's chick, San Carlo alle Quattro Fontane, also known as San Carlino. What makes San Carlino so important is that it is considered one of the starting points of Italian Baroque architecture. Borromini built the church, which takes its name from the four fountains nearby, as a sign of his respect for the Trinitarians, working for free and using inexpensive materials on a limited budget to create something truly remarkable. -If you ask who the Trinitarians are, they are Catholics who defended the rights of Christian slaves and fought for their liberation.- Since the space available to him was limited, the church was placed in the limited space in such a way that it would fit perfectly with Borromini's masterful design. This gave rise to the saying, "St. Peter's is beautiful for its grandeur, and San Carlino for its smallness." As I mentioned when talking about Borromini, he loved mathematics and geometry. We can see evidence of this love in San Carlino. I want you to draw two triangles with their bases touching each other. You should have a diamond shape. Then draw a circle in each triangle and connect the circles with an oval. What you have now is a plan showing how the church was built. Another unique feature of Borromini's distinctive architecture is the concave and convex exterior facade, which can be seen even before entering the church. What I mean by this is that the church is constructed from a combination of sloping shapes, creating the impression that it is in motion. The interior of the church is designed to be less luxurious than Bernini's works, but this does not detract from the church in any way. The most memorable of the works inside is the white dove in the golden triangle positioned within the dome of the church. When you look at the dome with the dove representing the three Persons of the Most Holy Trinity centered in the middle, an illusion of light is created and it becomes bright. The dome is surrounded by intertwined crosses, hexagons, and octagons. When viewed as a whole, it is one of the most beautiful Baroque works not only in Rome but in the world, and one of Borromini's most impressive works.

And finally, we will examine a work by Bernini. Here is the Fontana dei Quattro Fiumi. Pope Innocenti X wanted to beautify Piazza Novano and convey the generosity of the papal family to the public in this way. To this end, the Pope held a competition to decide who would build the fountain. You may ask why they did not go directly to Bernini. Let me explain: Bernini had a close relationship with the Barberini family, the ex-pope's family, but when Pope Innocenti X took his place, he fell out of favor. This way, he remained in the background. So how did this man build the fountain? Dear readers, we realize once again that there is nothing you cannot do when you know someone in a high position. With the intervention of Prince Niccolò Ludovisi, the husband of the Pope's niece, Bernini's design model was secretly placed in a room in the Palazzo Pamphili, which the Pope would pass through. When the Pope saw this "fabulous" design, he was so impressed that he stated, "The only way to avoid employing Bernini was not to see his designs." Moving on to the structure itself, Bernini built this fountain as a structure symbolizing the authority of the papacy and the church over the entire world. Four gods representing each continent stand out in the fountain. These gods are, in order, the Nile representing Africa, the Ganges representing Asia, the Danube representing Europe, and the Rio de la Plata representing the Americas. Bernini carved the Nile god with his eyes blindfolded. Some say that this is because the god is facing Borromini's Church of Sant'Agnese and does not look towards it, but others claim that Bernini made this choice because the source of the Nile River is unknown at that time. One more thing to add is that the figure of the Danube also covers his face with one hand so as not to see the church. It is also said that Borromini did not stand idly by and turned the faces of the statues on the side of the church facing the fountain. Rumors aside, this fountain is the signature Bernini put on the contract promising to serve Rome for the rest of his life.

Thus, we witnessed the battle between two giants on the bloodiest front of the Baroque Architecture Wars. If you ask who won this war, fingers will point to Bernini. After leaving behind a long life and a family filled with love, Gian Lorenzo Bernini passed away on November 28, 1680, at the age of 81, as a result of a stroke. Until approximately two weeks before his death, he remained physically and mentally fit and active in his profession. He was always respected by those around him and received praise. He was buried in a simple, humble family tomb in the Basilica of Santa Maria Maggiore, next to his mother and father, in a public ceremony. The case of Borromini, however, was very different. Francesco Borromini suffered from depression, hypochondria, and hallucinations in the last years of his life. On another melancholic day, he could no longer bear it and cut himself with a sword. He lived for another 24 hours after his injury and repented one last time during that time. He left behind neither a family nor a loved one. Just extraordinary works and a legacy. On the one hand, a charmer who was supported by people in high positions throughout his life, and on the other, the silent child of the class that did not receive the recognition he deserved. However, in terms of their works, I believe both produced incredible pieces, and it would not be right to say that one is better than the other. In conclusion, we have gotten to know Borromini and Bernini a little and have looked at their works. I hope you will go to Rome and see these works and more for yourselves and be amazed.

Alameddin Emin Özkan

for

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Other than the Colosseum or the Leaning Tower Of Pisa

Ege Demirkapı

In our daily life, during a conversation about Italy's architecture, everyone thinks about the Colosseum or the leaning tower of Pisa, which are the two iconic structures that everyone knows during these conversations. But during these types of conversations, no one even thinks about the two underrated architectural masterpieces that have played a significant role in Italy's history. From the Palladian villas of the Veneto, which are designed by the famous architect Andrea Palladio, to Alberobello's Trulli houses. Join us as we uncover Italy's hidden architectures and dive into the country's past.

Hidden Structures of Italy

Hidden away in the streets of small towns and villages are two lesser known architectural masterpieces that have played an essential role in Italy's rich history. People are often blinded because of popular culture. They fail to see these magnificent structures. From the Veneto's Palladian Villas to the small, white and charming houses of Alberobello's Trulli, these structures have shaped Italy's history and have stories which are hidden away because of the popular culture still waiting to be revealed. Join us as we explore Italy's secret architectural stories and the history behind them.



Why These Hidden Masterpieces Matter

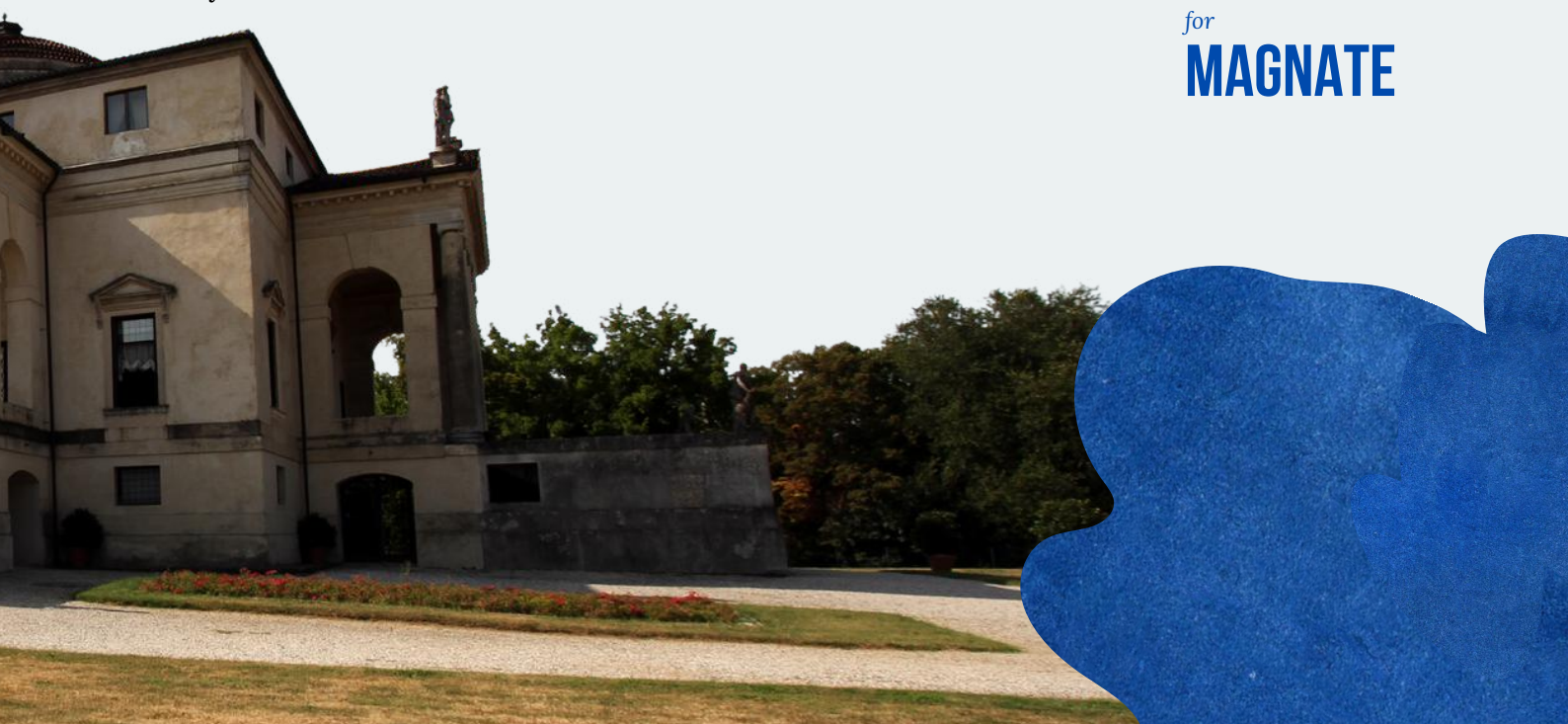
Firstly, these structures deserve attention for their beauty and significance in Italy's history. Whether it's lesser known or more well known, all these structures are really important since they have affected the cultures of many. Even though both Alberobello's Trulli houses and Veneto's Palladian Villas are listed by UNESCO, they still fail to get the attention they deserve. Italian architecture combines practicality and symbolism, which highly reflects the nation's rich cultural heritage. When you visit Italy, you can see this in everything from the ancient ruins in Rome to some designs in Milan. Every building contributes to Italy's architectural story. Italy invites tourists to discover its hidden tales. From Venice's picturesque streets to Tuscany's rolling hills, Italian architecture always reflects its history and culture. Utilizing certain materials and detailed craftsmanship all define Italy's unique style in architecture. Every visitor who comes to Italy can't help but be fascinated by the craftsmanship behind Italian architecture.

Other Hidden Masterpieces

Other underrated masterpieces that show Italy's land of art and history, which are waiting to be discovered. From forgotten Renaissance masterpieces to hidden structures from the Baroque times, these structures reflect the innovation and creativity of Italian architects through these iconic times. Let's reveal the hidden stories of these lesser known wonders, shining the light on the genius minds and historical forces that brought them into existence. Prepare to be fascinated by the beauty and significance of these incredible Italian architectural wonders.

When you think of Italian architecture, images of the Colosseum or Florence's Duomo might show up in your mind. But scattered between these famous sights are some structures that deserve just as much attention. From the elegance of Villa Malaparte on Capri to Rome's BNL Arch, these structures showcase Italy's rich architectural heritage. You may discover the next legendary classic that inspires you for years to come.

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Why Every Italian City Has A Team They Are Willing To Die For

AHMET HASAN YURTCU

Without a doubt Italian people, by nature, are very patriotic, not just towards their country but more so towards their hometown, whether it be Bologna, Florence or Naples. This strong patriotism is clearly reflected in their sports which you may know from their passionate chants, crowded stadiums and celebrations lasting days, seemingly with no end. Although football is the one we hear about the most, other sports such as volleyball, motorsports and fencing, among many others, are not safe from the vivid patriotism of the Italian people. In this article, we will be diving into Italian history to explain the reason **why every Italian city has a team they are willing to die for**.

It's impossible to talk about Italian history without mentioning the Roman Empire, an empire so significant that its remnants are still shaping the very world we live in. You see, the Roman Empire was so vast that it was impossible for the central government to run every individual city on its own, which is why the local governments held the primary authority over the city states, called civitates, that they ruled. In time, this, along with Italy's diverse geography, led the Italian civitates to diversify, becoming their own separate entities, each with their own customs, culture and identity. Even then, there was fierce competition among these civitates for influence, trade and prestige and even today many Italian cities still have their own dialects, traditions and cuisine.

After the Roman conquest of Greece, the Romans brought with themselves wealth, slaves and perhaps most importantly, the Olympic games. Greatly inspired by what they saw in Greece, the violence-and-festival-loving Romans wasted no time integrating the Olympic games to their own culture, and for the first time in history, the competition between Italian civitates was bolstered through sports, in a series of sporting events called the "Ludi Romani".



Ludi Romani

After the fall of Rome, the Italian cities remained ununified for centuries, a patchwork of republics, duchies and kingdoms. This only reinforced the cultural and societal separation of Italian cities, as now each city was their own nation, each with their own forms of government, economy and laws. Furthermore, with the regional cross-city sport contests festivals gone, political and economic disputes between cities were now solved on the battlefield rather than the colosseum. It was also during this time that the Italian people started to see themselves as citizens of their city state rather than Italians, losing their greater sense of belonging to Italy. With time, the world also started to refer to Italians by the name of their respective city states, and what was once "Italians" became Venetians, Milanese, Savoyard and so on.

In the early 19th century, although the Risorgimento was successful in uniting Italy politically, it was unable to unite Italy culturally, as the cultural and social division between cities were simply too deep after the millennia long separation. As the cultural differences persisted, the Industrial revolution only added another, this time economic, layer of division to the nation, which was especially visible when comparing the industrialized north and the agrarian based south, also known as the Mezzogiorno. Most Italians still identified more with their city compared to Italy, and the sports clubs that emerged during this period only reflected that. Clubs like Juventus and AC Milan became symbols of the northern industrial elite, while clubs like Napoli represented the poverty-ridden southern working class as these clubs became more than mere sports organizations and expressions of local pride and nation-wide differences. Many sports clubs also came out of worker unions and social organizations, carrying political ideas and social issues like class separation and income inequality into the fields.



Ultras at an Italian Football Derby

After the Second World War, Italy was in ruin, and sports became a way to restore morale, community and hope towards a better future. Sports like football, motorsports, volleyball, fencing and so on became the Italian people's way of healing, and restoring their national spirit, which fueled the nation's rebuilding efforts, tying the Italian people ever closer to sports.

What we see now in the current day is no mere loyalty or patriotism, the graffiti covering the walls of cities, the banners hanging from the walls of stadiums filled to the brim with enthusiastic fans and the view of the flooded streets after a hard-won victory are things that transcend sports, encompassing everything that made Italian culture and history so rich. They are the amalgamation of everything that makes Italy, Italy, a reflection of the nation's politics, economy, society and the differences between Italian cities, all unique in their own way, forged in the flames of a history thousands of years old, flames that can be seen in the eyes of every patriotic fan, representing identity, honour and dignity.

for
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Fabrizio ROMANO

THE ART OF FOOTBALL JOURNALISM

Ömer Emin Özkan

All football fans around the world know that they can trust the phrase “Here we go!” without doubt while searching for transfer news. The iconic 32 year old behind this comprehensive network of information is Fabrizio Romano, an Italian who came from humble beginnings and ended up becoming one of the most respected football journalists. With over 80 million followers across social media platforms and numerous prestigious awards, this article recounts the story of his formidable career and briefly examines his methods.

Born and raised in Napoli, Fabrizio Romano discovered his passion for sports journalism in high school and began working for TuttoMercatoWeb. His job entailed writing football articles, but his career track diverted when he gained a golden opportunity. An Italian agent in Barcelona contacted him and asked him to write articles about two prospects from La Masia, Barcelona’s renowned football academy. The players were Gerard Deulofeu and Mauro Icardi. The latter would completely change Fabrizio’s future.

The same agent later provided him with intel on Icardi’s future transfers, first to Sampdoria and then Inter Milan. These transfers assisted Romano’s initial ascent to fame and introduced him to the charm of transfer reporting. He joined Sky Sport Italia and expanded his network, coming into contact with numerous club officials, agents, and players. Fabrizio has been reporting gradual advancements on football transfers for years, and he rarely fails. He is revered in the football world as a trustworthy source of information and was declared “Best Football Journalist” in 2022 at the Globe Soccer Awards. He works individually while also partnering with organizations such as the Guardian and CBS Sports.





Perhaps the most interesting and important aspect of Fabrizio's success is his method of work and dedication. His profound connections in the football industry lead him to crucial, but more importantly, true information and details before other reporters. Romano is known for sleeping for only five hours per night while averaging around 17 hours on screen. On average, he takes 50 phone calls a day and sends thousands of texts. By contacting players, agents, directors, owners, and fellow journalists, he collects intel and issues statements that are nearly impossible to refute. His charming and energetic personality gains the trust of the fans and the football world in general.

The key to Fabrizio Romano's infallibility is a method called "slow journalism". Instead of issuing uncertain news whenever new intel arrives, he posts information gradually before publishing an illustrious "Here we go!" post. This method reduces risk and captivates his audience by sharing the journey in small steps. The process can be likened to serialization, where new developments are shared separately instead of as a complete post.

In some cases, his intel has proved more valuable and reliable than the announcements of the clubs involved. In 2015, he attracted the attention of the football world by issuing a bold statement: the Montenegrin striker Stefan Jovetic was about to leave Manchester City and join Inter Milan. Manchester City denied this in a public statement, and the Guardian doubted his intel, but in the end, the sale went through. A more recent example is when he predicted the sale of Marc Cucurella to Chelsea in 2022. Brighton Hove & Albion also explicitly rejected the news, but by August, the Spaniard left-back was sold.

Fabrizio Romano is still at the height of his career, his audience keeps growing, and he continues to gain recognition. He is a symbol of Italian football culture and acts as an independent authority when it comes to reaching definitive results on transfer news.

Ömer Emin Özkan

for

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Couture & COMPETIZIONE

nehirNazYilmaz

*I*t's the 1970s. On the famous tennis tournament of Wimbledon, the spotlights are on the Swedish superstar named Björn Borg. But it isn't just his dominant performance that's capturing the world's attention. It's the stylish, striped polo shirt he wears. The creation is not from a traditional English outfitter, but from an Italian brand called Fila. What made Fila's collection and unique design of polo shirts capture worldwide attention was the perceptive collaboration they executed. This was more than just sportswear supporting an athlete; it was a quiet revolution. This was the crucial first step in a long last collaboration between Italy's top fashion brands and the world wide famous athletes; a connection that would permanently reshape what we call 'style'.



Italian brands have an undeniable influence on the rise of Sportwear's to fashion. However, it wasn't an overnight phenomenon. Strategic collaborations and bold advertisement ignited trends, creating the distinctive style. The first spark was ignited when Björn Borg introduced the iconic "White Line" collection of Fila. This alliance that turned Borg into an icon while Fila became a world wide phenomenon, impressed upon the fashion world that sportswear is not only functional but can also be fashionable. In the 1980s, the influence of Italian sportswear brands grew far beyond the athletic areas. Italy's deep passion for sports, especially football, was providing a fertile ground for the upcoming ventures. While Fila continued its legacy, brands like Diadora and Kappa seized the opportunity to enter the market and made significant contributions to the link between performance clothing and everyday style, through their partnerships with football and tennis stars. For instance, Kappa made history in 1979 and became the first Italian company to put its logo on the iconic jerseys of Juventus FC. This prescient advertisement wasn't just a sponsorship arrangement, it was also a bold movement in order to turn those jerseys into a fashion item and make the brand unforgettable. The other significant breakthrough was the "Paninaro" movement in Milan. This youth subculture, named after the bar called 'Al panino,' which combines American fast food culture with Italian luxury. The aim was turning young people's fondness for the American lifestyle into an advantage. The brand Diadora reinterpreted the idea of performance clothes and created street style. Once their branded Diadora sneakers started the trend they paired those with designer jeans, puffer jackets, and Timberland boots, transforming athletic footwear from purely functional items into undeniable status symbols. This wasn't about what athletes wore on the field, this was about how the new generation has embraced these outfits and identified with them. Hence, style became popular among every teenager, although they weren't into sports.

In the 1990s and 2000s after some brands embraced the vibrant energy of youth culture and street style, brands such as Dolce & Gabbana took to the stage, transforming footballers from mere athletes into true fashion icons. Dolce & Gabbana's campaigns with well known clubs such as the Italian national team and AC Milan, as well as global athletes such as David Beckham and Fabio Cannavaro, have opened a whole new chapter in men's fashion. By idolizing healthy, body-conscious sportsmen, they became the pioneers of the 'metrosexual' male aesthetic in Italy. Brand's album covers, resembling "Calcio" (football) magazine, presented them as album cover stars. It was a revolutionary step that broke down the boundaries between sports and fashion, chaining perspectives on athletes and perceptions of masculinity.

Moving into the 2000s and beyond, as some Italian brands continued to capitalise on the appeal of sports stars, Giorgio Armani offered a compelling alternative. His vision for athletes was less about bold statements and more about effortless sophistication. Armani, build an image that prioritizes elegance and minimalism. Starting with the 2012 London Olympic, Armani became the official designer for the Italian Olympic Team. Armani's designs highlighted its "powerful but casual" aesthetic. Armani's unique approach went beyond simply dressing athletes; it aimed to bring basic and stylish clothing to formal events and everyday life. By blending the dynamic nature of the sports world with his own vision, elevating Dolce & Gabbana's "album cover stars" to a new level. By harmonizing elegance and comfort, he also added prestige to Italy's sports image. At a time when Armani's collaboration with the Olympic team was making a big impact, Versace brought its signature luxury aesthetic to conceptual jerseys. Decorated with Versace's iconic baroque patterns and Medusa logo, these designs set an example for luxury brands' interaction with sports, transforming sportswear into fashion items.

Today, the relationship between Italian fashion and sports has gone far beyond a few sponsorship agreements and has become a lifestyle that influences everyone. Brands are now entering into a 'co-creation' process with specific athletes, producing collections that are not only brand-based but also define a style unique to the athlete and their fan base. This new approach views athletes not just as models but as genuine creative partners with a unique influence. This trend is seen in high-tech collaborations, like Prada's work with the Luna Rossa sailing team, and exclusive lines from brands like Ermenegildo Zegna with athletes in niche sports. From tennis courts to catwalks, this symbiotic relationship remains a source of innovation for Italian fashion, ensuring athletes stay at the forefront of style.

Nehir Naz Yılmaz

for

MAGNATE



Italy

HOROLOGICAL ANALYSIS:

Historical Overview

Watchmaking has been the art of precision for a long time in Italy, going as far back as the Renaissance period. The renaissance period saw the emergence of numerous technological and artistic innovations, and watchmaking wasn't an outlier. The early mechanical watches that were produced in Italy, were meant to be installed on bell towers, making it possible to track the time in a more accurate way than an hourly basis, indicated by the chime of the bells. Some carried it even further (e.g. like the Torre dell'Orologio in Venice) by including astrological indicators to the timepieces, presenting the time as well as the month to the viewer.

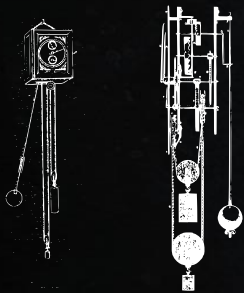


The Torre dell'Orologio, 1430

In the history of watchmaking, Italians come up in many instances with their advancements and contribution to the cause. For instance, the Italian astronomer and mathematician Galileo Galilei was also a pivotal figure in horology. He was the first to study pendulum for timekeeping, and although he was not able to build an operating pendulum clock in his lifetime, his son finished the timepiece after Galileo's untimely death. Also, his ideas later inspired many, like the great mathematician Christiaan Huygens. Huygens was first to patent the invention in 1657.



Pendulum clock designed by Galileo in 1642 and made by his son in 1649



Patent Sketches by Christiaan Huygens of his pendulum clock, 1657

Although the pendulum clock was truly luxurious in its time, clocks weren't foreign to the masses. With publicly available tower clocks in cities like Florence, Venice, and Milan reflect a long standing Italian tradition of timekeeping for communal regulation and religious practices.



for
MAGNATE

Modern Contributions to the Cause



Bulgari Serpenti

Design and Aesthetics

Every watch nerd knows that the Swiss are masters of precision in the history of horology. While Switzerland perfected precision in watchmaking, Italians became the masters of design. With their bold and brave designs which are drastically different from the industry norms, they stood out, influencing the market with originality.

Straps

Although on many quality brands, the label says "SWISS MADE", many brands rely on Italian leather for their straps. So much so, Italian has become the industry standard in the world of luxury. Today, Italian is synonymous with supreme design, high fashion, craftsmanship, and luxury.

Competition

When Italians first came into the watch scene, they were truly inferior to their Swiss counterparts. In every way except design, they lacked the qualifications that made a watch truly valuable. Fortunately, they took notes and improved in a thunderous manner. Besides their dominance in design, they have made world class innovations in many shapes and forms. Some of these engineering marvels have gained international recognition, some even breaking world records.

Brand Highlights

BVLGARI

Founded in Rome in 1884, Bulgari is celebrated for combining its unique aesthetics, coming from its jeweler roots, with the precision of Swiss craftsmanship. In the last few decades, they have put out wondrous timepieces in terms of style and artistry, showing the industry that a watch brand can be both a fashion icon and a world renowned artisan.

The brand emerged in Florence in 1860, and gained recognition through the luminous scuba watches they had put out for the Italian Navy in the Second World War. Later becoming renowned among collectors with their bold, cushion shaped Luminor and Radiomir models.

Born on the Island of Elba in 1986, Locman stands out for its sporty, modern designs crafted from lightweight materials like titanium and carbon fiber, offering vibrant, distinctive watches such as the Montecristo.



Worlds Thinnest Watch:
Bulgari Octo Finissimo
Ultra Mark 2

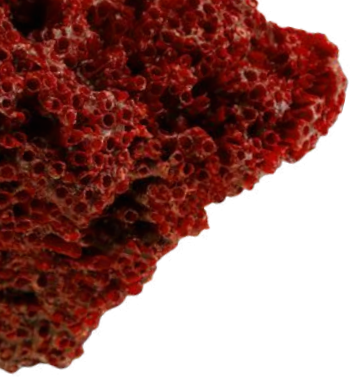


PANERAI

LOCMAN ITALY



for
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ENEZIANICO

Nereide Corallo

Mehmet Akif Demirel



he heart of horology beats in the story a watch carries. It is the tale behind its creation, and the reason it was brought to life, that gives meaning to its journey from the workshop to the wearer's wrist. In this issue of Manmade Italy, we turn our attention to a model from Venezianico, a relatively young brand that has quickly made a name for itself in the watch world: the Nereide Corallo.

True to its name, this piece draws on a rich maritime heritage. In Greek mythology, "Nereide" is the name given to the fifty daughters of the sea god Nereus and Doris. Known as sea nymphs, they were believed to live in silver-lit caves beneath the waves. Yet the more direct inspiration comes from one of the triumphs of Venetian naval engineering, the Nereide submarine. With a diver's bezel and water resistance up to 200 meters, this timepiece is well equipped for both diving and water sports, living up to its nautical title. The second part of the name, "Corallo," points to the vivid orange Venetian coral, a natural treasure long admired for its rarity and captivating beauty. For thousands of years, coral has travelled the waters of the Mediterranean, its story woven into trade routes and cultural exchanges. Red coral from the shores of Sardinia, Tunisia, and Spain was carried by merchant ships to distant ports, gaining a reputation as a symbol of wealth and protection along the way. On this watch, that heritage appears in the dial itself, which features a mosaic made from genuine coral. The surface calls to mind the elegance of Italian marble, perfectly echoing the Nereide Corallo name. Every fragment of coral is placed by hand, transforming each dial into something entirely its own. The artistry not only preserves the coral's natural variations but also gives the watch a distinct character that sets it well apart from the ordinary.



Technically, the dial uses madreporic coral from Venice, arranged in a mosaic pattern that turns it into a miniature work of art. At twelve o'clock sits a linear index coated with Super-Luminova, matched by similar indexes at the other cardinal points. On the bezel, linear markers appear at five-minute intervals. The case is made from 316L stainless steel, prized for its strength and used by many luxury brands. With a 42 mm diameter and a 49 mm lug-to-lug length, the watch offers refined proportions for most wrists. The sapphire crystal is treated to reduce reflections, ensuring clarity in any light, while its 20 ATM water resistance is reinforced by a tungsten bezel chosen for its toughness and longevity. The bezel's precise two-click-per-minute action makes it a dependable companion for divers. Through the exhibition case back, the automatic Sellita SW200-1 calibre is revealed, finished with radial Côtes de Genève and a custom 3N gold galvanic rotor. Well-regarded in Swiss watchmaking circles for its dependable accuracy, it is an excellent choice for this timepiece. A screw-down crown allows time and date adjustments while keeping the case sealed against the pressures of the deep. The watch is finished with an Italian-made rubber strap, a classic feature of professional dive watches, providing lightweight comfort both on land and underwater.

As Venezianico's founding brothers have said, wearing a coral dial watch is not just about style. It is a way of carrying a fragment of the sea's spirit and a piece of Venice's heritage, which has made coral one of its most celebrated emblems. Each glance at the wrist invites the wearer into a journey through centuries, from coral slowly taking shape in the ocean depths to the skilled hands that turn it into art. The delicate veins and natural tones running through the coral quietly speak of old traditions, ancient sea lanes, and the enduring balance between nature and human craftsmanship.

for
MAGNATE





SCUDERIA FERRARI

Demir Faruk Keleş

"...Everybody is a Ferrari fan. Even if they are not, they are Ferrari fans. Even if you go to the Mercedes guys, even if they say that Mercedes is the greatest brand in the world, they are Ferrari fans."

These words, spoken by four-time world champion Sebastian Vettel after Formula 1's 2016 visit to Canada, were conveyed in a joking manner, but their truth has been proven time and again throughout history. Let's take a look at what has helped Ferrari become the brand it is today and, as legendary driver Niki Lauda put it, sit at the top of the pinnacle of motorsports. Buckle up, Magnate's Formula 1 corner is about to begin.



Young Enzo Ferrari on his first race 1919

Under normal circumstances, it makes sense for an automobile company to be established first, followed by participation in Formula 1 or other racing organizations, right? Ferrari is an exception to this rule, as nothing about Ferrari is ordinary or routine. Enzo Ferrari, born in the winter of 1898 to the middle-class couple Alfredo and Adalgisa in the Modena region of northern Italy, entered the world in an environment where industrialization and craftsmanship were on the rise. Growing up alongside his father, who owned a metalworking workshop, Enzo spent his childhood immersed in machinery at his father's workshop. Enzo, who worked in construction sites in his youth, was called up to the army when Italy entered World War I during a turbulent political period, but was discharged due to serious illnesses he had suffered. Ferrari lost his brother and father to similar epidemics in the same year, but perhaps the most significant memory of his youth was a race his father took him to in 1908. According to legend, 10-year-old Enzo said, "This is my place," as he left the race track. This period, which saw the beginnings of his interest in motorsports, had a significant influence on his decision to found Scuderia Ferrari, an Italian team that used Alfa Romeo cars, in 1929.

The phrase "using Alfa Romeo cars" may have caught your attention, as the automobile manufacturer Ferrari, known today for its prestigious models such as the SF90, Purosangue, Roma, and LaFerrari, had not yet been established. The future of Scuderia Ferrari, which operated as Alfa Romeo's racing division in the 1930s, would be reshaped by a disagreement between Enzo Ferrari and Alfa Romeo management and another war. With Italy entering World War II under Mussolini's rule, Ferrari, who was known for his engineering work and tasked with manufacturing war machinery, was forced to suspend his racing activities. Enzo Ferrari, whose partnership with Alfa Romeo had been damaged before the war, chose to forge his own path and established the Ferrari brand we know today by producing the first Ferrari car, the 125 S, in 1947. This vehicle, which symbolized Ferrari's emergence as an independent brand, was the first product of the production center in Maranello, where today's Ferrari cars are manufactured.



Ferrari
125 S

A year before Ferrari's emergence as a brand, various initiatives were underway in other parts of Europe to revive the races that had been held before World War II. The World Manufacturers' Championship held between 1925 and 1930 and the European Drivers' Championship held between 1931 and 1939 had established themselves as pioneers in single-seater car racing, particularly across Europe, but with the outbreak of World War II, all motorsports in Europe were suspended. In the post-war period, efforts began to establish a championship that followed a standardized set of rules. In this context, the "Formula 1" formula, developed under new technical regulations by the FIA (Fédération Internationale de l'Automobile), was adopted in 1946 and officially implemented in 1947. The term "Formula" refers to the set of technical rules that all participating vehicles must adhere to. The first race event held in accordance with the new regulations, the first Grand Prix, was the 1946 Torino Grand Prix, which marked the unofficial beginning of the modern Formula 1 era. However, the first official Formula 1 season, which was truly points-based and championship-oriented, began in 1950. The concept of the World Championship evolved into a universal racing platform that brought Europe back together after the Second World War, which had caused some of the greatest atrocities in human history, combining engineering and speed.

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The Scuderia Ferrari racing team, led by Enzo Ferrari, registered to participate in its first Formula 1 season after applying to the FIA. The team, bearing the Prancing Horse (il Cavallino) emblem, did not participate in the first race in Formula 1 history, the British Grand Prix held on May 13, 1950, at the Silverstone circuit in England, as their cars were not fully ready. However, they officially launched the Ferrari era in Formula 1, which has continued uninterrupted to this day, by participating in the Monaco Grand Prix held the following week.



The Prancing Horse Emblem

Following José Froilán González's victory at the 1951 British Grand Prix, which marked Scuderia Ferrari's first race win, Enzo Ferrari, who had spent years with Alfa Romeo, remarked, *"I feel like I've killed my own mother"*, and the legend of the Ferrari racing team was born.

Scuderia Ferrari, the record holder for a more than a dozen of Formula One Records, with these records including:

- Most Constructors' Championships – 16
- Most Drivers' Championships – 15
- Most Grands Prix Participated – 1,114
- Most Grands Prix Started – 1,112
- Most Wins – 248
- Most Podium Finishes – 834
- Most 1-2 Finishes – 87
- Most Pole Positions – 254
- Most Fastest Laps – 263
- Most Laps Led – 16,051
- Most Constructors' Championship Points – 10,584
- Most Drivers' Championship Points – 10,485.77



Scuderia Ferrari's first ever victory at the 1951 British Grand Prix

The team has had a total of 9 drivers that have won a title with them. Over 75 years of Formula 1, the team has had different eras, and for the purposes of this edition, let's take a deeper look at them, separated by decades.

1950's was an era in which the World Championship and the team was newly established. In this decade, the team won 4 drivers titles with Alberto Ascari winning in 1952 and 1953, Juan Manuel Fangio in 1956 and Mike Hawthorn in 1958. Constructor Title in Formula 1 was also started to be given in 1958, however it was until 1961 that Ferrari triumphed for the first time as a team. 1961 also saw Phil Hill winning the drivers title with the team, which was then followed by John Surtees in 1964 who also helped Ferrari bring home the Constructors title once again.

By the year 1964, Ferrari had won a total of 6 Drivers Titles, and 2 Constructors Titles. However, what followed was a total sequence of disastrous events for the team. The team went 11 whole years with a title drought, as they were not able to catch up to their competitors in terms of groundbreaking technology and engineering as teams such as Brabham, Lotus and Tyrrell broke ahead. In 1973, it all came crashing down as the team endured their hardest season to date with no wins, and a lowly 6th place finish in the Constructors standings.



Niki Lauda's Ferrari 312T

After failure, the allure of Ferrari brand help the team to be able to attract one of the hottest up and coming prospects in Formula 1, Niki Lauda. Finishing on the podium in his debut race with the team, Lauda was always totally honest with feedback regarding the car and incredibly effective in bringing glory back to Maranello, as in his second year with the team, in 1975, the team returned to the top of Formula One world championship, with team winning the constructors title after 11 years, and Lauda taking the championship trophy home.



The following year, while enjoying a dominant display, Lauda and Ferrari looked to be defending their title, however, that was until tragedy nearly struck. In 1976 German Grand Prix in Nurburgring, Niki Lauda had a near fatal accident where his car caught flames after a heavy crash. He barely escaped, but sustained massive burn on his head and hands and inhaled toxic gases which gave him lung damage. Although Lauda remarkably returned after just 3 rounds, the damage for his title charge had been done and he lost it to his rival, James Hunt. Despite Lauda's unfortunate accident, the team defended their title. 1977 also was a consistent showing for the team, as Lauda became a 2 time world champion, and the team won its 3rd consecutive constructors title. After this season, Lauda left the team, and two years later, South African driver Jody Scheckter brought home the drivers title and the team won the constructors title.

By 1979, the team had won 9 Drivers Titles and 6 Constructors Titles, with hopes for more with the exciting new duo of Didier Pironi and Gilles Villeneuve. However, the early 1980s would bring heartbreak instead of glory. The promising partnership of Pironi and Villeneuve was shattered in the 1982 season, as Villeneuve tragically lost his life in a qualifying accident at Zolder, while Pironi's career-ending crash at Hockenheim left the team without its promising star drivers. Despite producing a competitive car, internal turmoil and these devastating events meant Ferrari's championship hopes slipped away, marking the beginning of a long drought without a Drivers' title.

The era had changed. Formula 1 was moving away from the Ford and Ferrari engine dominated era, and moving onto the era of two other massive car brands and their powertrains: Honda and Renault. Honda powered McLaren, first with Niki Lauda-Alain Prost partnership, then with the iconic Ayrton Senna - Alain Prost partnership and Williams, another iconic team -that also used Honda engine and also Renault- with highly respected drivers such as Nigel Mansell, Damon Hill and Prost himself. Scuderia's glory days had been seen long gone as inconsistency in car development and internal instability and politics of the team kept them from sustaining a title challenge. While McLaren-Honda, Williams-Renault, and later Benetton were setting new performance benchmarks, Ferrari's efforts were often hampered by reliability issues, strategic missteps, and the lack of a cohesive long-term plan. This is evident as between 1988 and 1993, the team cycled through a total of 4 team principles, leaving them without a clear direction, and a culture changing leadership, both within the drivers and the administration.

However, as I have stated many times during this text, the name and the brand of Ferrari always had, and always will have incredible gravity. In 1993, the team hired Jean Todt, a frenchman with solid experience in running racing teams to take the team principle duties, aiming for him to bring the glory days back to Maranello. Approximately a year after he took over, Gerhard Berger won the German Grand Prix, as he captured Ferrari's first win over 4 whole years, ending a reign that had been associated with political instability within the team, rather than on track success.

During this time, in the year 1991, a young german driver, by the name of Michael Schumacher entered the sport. For the Belgian Grand Prix of the year 1991, team Jordan needed a driver to drive in their second seat after their driver, Bertrand Gachot was poisoned. Michael Schumacher, who was a Mercedes-Benz junior, was signed in an unofficial contract that would see him drive for the team for the remainder of the season. In his debut qualifying, Schumacher qualified a shock 7th in a mediocre car, in a circuit he had never driven a Formula 1 machinery before, and outqualified his teammate by a large margin of 7 tenths, who finished 11th. He unfortunately retired from the race on Sunday due to a clutch issue, but his qualifying performance was able to interest other teams and team principles, as Benetton team boss Flavio Briatore lured the rookie to sign with his team.

This partnership of Schumacher - Benetton turned out to be highly successful, as in 1994 and 1995, Schumacher won two world championships with relatively less F1 experience, relatively weak car, especially in 1994, and demonstrated incredible racecraft and raw pace during his tenure. Regarded as the greatest talent the sport has seen after Senna at that point of his F1 career, he was interested in moving to the struggling Scuderia Ferrari at the peak of his powers in 1996, as the world champion the past 2 years. Team Boss Jean Todt then recruited him, and the Schumacher - Ferrari era officially began.



Schumacher with Ferrari

When Schumacher joined, the landscape of Formula 1 had massively shifted as it steered away from Ferrari's dominance, as the team had won their last Drivers title 17 years ago, in 1979 and last Constructors title 13 years ago, in 1983. With him, Schumacher brought Ross Brawn (technical director) and Rory Byrne (car designer), two people that would be integral for Ferrari's climb back to top. In 1996, the car was problematic especially from a chassis and durability standpoint, however, Schumacher wrestled the car for an incredible 3 wins throughout the season, in a 16 race season where he had to retire from 7 of them. His 3 wins were more than teams total tally between 1991 and 1995. In 1997, he was again given an inferior car, often seen as the third or fourth fastest car, but still, Schumacher delivered a title fight with the Williams' Jacques Villeneuve. In the infamous season finale, while leading and in a position to secure the championship, Schumacher car had lost its performance due to a coolant leak, and he started losing his lead to Villeneuve who was already in a much superior car. On lap 48, while Villeneuve attempted a move past him, Schumacher turned on him, leading him to retire from the race, as Villeneuve triumphed and won the title.

2 weeks after the event, the FIA deemed the move made by Schumacher deliberate, and disqualified him from the Drivers Championship. In 1998 and 1999, Schumacher got in a rivalry with the driver that he most respected, Mika Hakkinen, driving a McLaren Mercedes. In 1998, while still driving an inferior car, Schumacher led the championship for a while, but still was hit with bad luck, causing him to eventually fall short. In 1999 however, he broke his leg after a brake failure in British Grand Prix, and was forced to miss a long amount of time. The team's second driver Eddie Irvine sustained a title charge, however fell short to Mika Hakkinen of McLaren. The team, however, ended their title drought as they won the 1999 Constructors Title.

After he fully recovered and returned from his injury, and Ferrari had built a competitive car, although still slower than the McLaren, Schumacher finally won his first championship with the Prancing Horse. Between the years 2000 and 2004, the partnership of Schumacher - Barrichello won the team 5 consecutive Constructors Titles, with Schumacher also winning the drivers title in every one of those years. In 2005 and 2006 however, another rival emerged, by the name of Fernando Alonso, driving a Renault. As Ferrari's performance declined and Renault had built an aerodynamic rocketship, although Schumacher challenged for the title, especially in 2006, Ferrari fell short. In 2006, 7 time World Champion Michael Schumacher announced that he would be departing the team and retire from the sport, causing a shock wave around the paddock. With that, the golden Ferrari-Schumacher era had come to an end.

Before the 2007 season, Ferrari recruited one of the drivers that challenged Schumacher for the Drivers Title, but was hit by incredibly poor luck, Kimi Raikkonen to replace him. Alongside him, the Brazilian Felipe Massa was going to drive for the season, as the team had replaced a departing Barichello with him after the 2005 season. For the 2007 season, McLaren was seen as the fastest car on the grid with their star studded partnership of former GP2 champion rookie, Lewis Hamilton, and the reigning double world champion of the past 2 years, Fernando Alonso. The season was overshadowed by the infamous "Spygate" scandal, in which McLaren was found to possess confidential technical data belonging to Ferrari. The controversy began when a 780-page Ferrari dossier was discovered in the possession of McLaren's chief designer, leading to an FIA investigation that uncovered internal communications between McLaren personnel discussing the material. As a result, McLaren was excluded from the Constructors' Championship and fined a record \$100 million, while their drivers were allowed to continue in the Drivers' title race. With McLaren removed from contention, Ferrari clinched the Constructors' Championship at the Belgian Grand Prix.

Driving the superior car, McLaren drivers expected to win the drivers title for the team. At the final round, the Brazilian Grand Prix, Kimi Räikkönen began the race third in the championship, seven points behind the championship leader Lewis Hamilton and three behind Fernando Alonso, but a dramatic turn of events unfolded. Hamilton's poor start dropped him to eighth, and a gearbox glitch soon after cost him more positions, while Ferrari and the Ice-Man nicknamed Raikkonen kept it cool and under control, as he went on to win the race ahead of Massa and Alonso, while Hamilton could recover only to seventh. In the end, Raikkonen finished the season of all the controversy as the Drivers Champion by one point, ahead of both McLaren drivers, with the end result being 110, 109 and 109.



Raikkonen at the Brazilian Grand Prix, pushing ahead of both McLaren drivers

In 2008, the other Ferrari driver, Felipe Massa made a title charge, as he was consistently quick throughout the season, he battled McLaren's Lewis Hamilton in a tense, title fight, coming back from a number of setbacks, including a disastrous luck in pitstops, especially in Singapore. Arriving at the season finale in Brazil, Massa needed a victory combined with Hamilton finishing sixth or lower to take the crown. He did his part perfectly as he dominated the race and crossed the line first and Hamilton was heading sixth into the final corner, sparking brief celebrations in the Ferrari garage. However, in the final corner of the last lap, Hamilton overtook Toyota's Timo Glock for fifth place, clinching the title by a single point, as Massa's home crowd and him was left devastated. The team had clinched the Constructors Title, ahead of McLaren.

After the year 2008, the team had won 16 Constructors Titles, and 15 Drivers Titles. For the 2009 season, Ferrari was unable to produce a competitive car, as new title favorites, such as Brawn GP and Red Bull Racing emerged. In the Hungarian Grand Prix, Felipe Massa experienced a horrendous crash in which he saw debris coming off another car spear into his helmet, as he crashed into tyre barriers unconsciously. The season also marked World Champion Kimi Raikkonen's final season with the team, as he was set to be replaced by another World Champion, someone who also took the challenge to Ferrari in the past, Fernando Alonso for the 2010 season onwards.

In Alonso's tenure with the Prancing Horse, the team was able to produce often the second or third fastest car on the grid, except the 2010 season, where the car was arguably the best on the grid alongside Red Bull Racing's challenger. 2010 season also saw McLaren produce a competitive car, which resulted in a 4 way title fight between the two Red Bull drivers, Mark Webber and Sebastian Vettel, Lewis Hamilton driving a McLaren and Alonso in the Ferrari. Coming into the final race, after 18 rounds, Alonso was the championship leader with 246 points, Webber was 2nd with 238, Vettel was 3rd with 231 and Hamilton was still mathematically in the fight with 222, in 4th place. Due to trying to cover off Mark Webber by an unnecessary early pit stop, Alonso and Ferrari threw away their chances by focusing on the wrong Red Bull, as Vettel took a comfortable win from pole and Alonso got stuck behind Renault's Vitaly Petrov, and as he was unable to pass him, Vettel snatched the title out of essentially nowhere.



In 2012, after a 2011 season which was dominated by Red Bull and Vettel, Ferrari had built a mediocre car, often seen as the 3rd fastest on the grid. Alonso dragged the Ferrari to final race with a championship chance, as he was 13 points behind a superior Red Bull. A catastrophic start for Vettel in which he was hit by Williams' Bruno Senna saw him drop to last place with heavy floor and sidepod damage. Alonso rose up to 2nd place of a fantastic start, and looked to be winning the title. Vettel also lost his communication with his team mid race, however, in mixed conditions, the young German was able to rise up to sixth place and barely clinch the title ahead of Alonso, giving him heartbreak. Although Ferrari failed to give him a highly competitive car, Alonso nearly brought the title home to Maranello.

After a lackluster performance in terms of car in 2013 and 2014, Alonso left the team. Felipe Massa also left the team after the 2013 season, and was replaced by his old teammate, Kimi Raikkonen. After Red Bull Racing also declined and Mercedes emerged as the far dominant car in the Turbo Hybrid era of F1 in 2014, now the 4 time World Champion, Sebastian Vettel, completed his childhood dream of joining Ferrari to replace the outgoing Fernando Alonso. As I stated previously, after Red Bull, Mercedes emerged as dominant car for the 2014 season, and the team needed a change. As Vettel arrived, the atmosphere within the team shifted, as he captured the first win on outright pace since the start of 2014 season in his second race with the team, in Malaysian Grand Prix. Vettel capped off his debut season in Red with 3 wins, while Raikkonen was unable to get any. 2016 saw Ferrari struggle once again for pace, as Mercedes nearly won every race, with Red Bull Drivers Max Verstappen and Daniel Ricciardo was able to capitalize off Mercedes' mistakes and close the season out with no wins to their name. In 2017 and 2018, Ferrari built competent and quick cars, especially in 2017. For the first half of the season, Vettel led the Drivers Standings and Ferrari led the Constructors Standings, however reliability issues and Mercedes' improving trajectory left Ferrari and Vettel without an answer against Hamilton and Mercedes. 2018 saw a similar pattern, as also in the second half, Vettel and Ferrari started struggling with bad luck and Mercedes' improving performance.



Kimi Raikkonen's win at the U.S. Grand Prix

This season however saw the team's final world champion Kimi Raikkonen won for the first time since he returned to Scuderia in 2014, as he won in the United States Grand Prix. In addition, Vettel made certain driver errors, especially in Japan and Germany, while also getting struck by bad luck in China and the United States. At the end of 2018 season, Raikkonen departed the team and was replaced by Sauber's young Monegasque driver, Charles Leclerc.

The 2019 season saw the team fall back to Mercedes even more, and now the Honda Powered Red Bull was challenging them often for podium spots. In first half of the season, Leclerc showcased his one lap pace by getting an unexpected pole position in Bahrain Grand Prix and dominated the race ahead of the 2 Mercedes, until he started to experience an electronic issue which saw him lose 5 to 6 seconds per lap, eventually costing him of a maiden win in Formula 1. In Canada, Sebastian Vettel took a surprise pole and led the race from the start, however in lap 48, he went off the track momentarily and came back to circuit ahead of Hamilton, but FIA deemed this illegal and gave him a 5 second penalty, causing him to finish 2nd. After a winless first half, Ferrari turned up to the Belgian Grand Prix with incredible pace, as they locked out the front row, with Charles Leclerc being nearly a second faster than Mercedes cars. He captured his first win, and then the next week in Monza, he also won from pole against the Mercedes cars. In Singapore, he took his 3rd consecutive pole, however by an undercut strategy, Vettel won the race, which eventually became his final win in Formula 1. In the next race in Russia, Vettel got an electrifying start to take the lead from 3rd place, but retired, resulting in a Mercedes win. In Japan, Vettel got the pole position, however Mercedes still beat Ferrari in terms of race pace, and won. Ferrari locked out the front row in Mexico, however, after horrendous strategy calls, they lost the win to Mercedes. From the United States onwards, a huge performance decline was seen for Ferrari as their dominant straight-line speed suddenly vanished, sparking rumors that recent FIA technical directives had closed loopholes the team may have been exploiting. Earlier in the season, rival teams, especially Red Bull had grown suspicious of Ferrari's unusually high top speeds and questioned whether their engine was bypassing the fuel flow limit set by regulations. This limit, measured by a single FIA-approved fuel flow sensor, was thought to be potentially circumvented by pulsing fuel in a way that avoided detection. The team closed out the season with Leclerc and Vettel being 4th and 5th in the championship, and 2nd place behind Mercedes.

Before the 2020 season, the team announced that Sebastian Vettel would be departing the team after 6 years with the team and would be replaced by McLaren's Carlos Sainz. In February 2020, the FIA also announced it had reached a confidential settlement with Ferrari, stating only that both parties had agreed to "a number of technical commitments" without disclosing details. This lack of transparency angered rival teams, who jointly demanded an explanation.



Ferrari's controversial car involved in the "fuel bypass" incident

Following this, Ferrari lost a lot of pace and had their worst season in the sport since 1973, capturing only 3 podiums with Leclerc in the season opener in Austria, Leclerc in Great Britain and Vettel in Turkey. In the 2021 season, Ferrari slightly bounced back from their worst season, and only captured 5 podiums, with the new addition Carlos Sainz getting 4 of them. The team also captured their first pole positions after over a year, as Leclerc got pole in his home race Monaco (was unable to start on Sunday) and the next race, Azerbaijan Grand Prix in Baku.

For the 2022 season, with the ground effect era returning to the sport, Ferrari built a challenger as they finally returned to their pre 2020 pace, as Charles Leclerc won the season opener in Bahrain, with Sainz coming in 2nd place. Ferrari in the hands of Leclerc got 6 pole positions out of the first 8, however, in the races, due to strategy mistakes and reliability hindered their chance at a title. Throughout the season, Leclerc retired from the lead a total of 4 times, losing possibly 100 points considering each win amounts for 25 points. Furthermore, the team severely struggled to match their competitor Red Bull and their race engineering. Although Leclerc got more poles on Saturdays compared to Verstappen, Red Bull often emerged victorious on Sundays, in races. In 2023 season, Red Bull opened the gap even more, and the team won all but one races for the whole season. The only non-Red Bull win? Sainz captured it in the Singapore Grand Prix.

Before the 2024 season, in shock news, it was announced that 7 Time world champion Lewis Hamilton was going to join Scuderia Ferrari at the start of 2025 season, replacing an outgoing Carlos Sainz. Once again, Ferrari's brand, luxury, and the title of being a Scuderia Ferrari driver proved to be enough to get arguably the greatest driver in the history of the sport, as Hamilton who directly battled with Ferrari drivers in 2007, 2008, 2010, 2017, 2018, was announced to join the Maranello based team. In the 2024 season, the team enjoyed a late resurgence of form and a constructors title charge, as for the first 7 races, Verstappen and Red Bull looked ever so dominant but after that period, Red Bull started struggling for pace, and McLaren and Ferrari drivers with occasional push from Mercedes drivers fighting for the wins became the story of a fascinating season. Leclerc won the home race for him in Monaco, home race for the team in Italy and also in the United States and Sainz won in Australia and Mexico. The team also improved their reliability and strategy, and narrowly missed out their first Constructors Title since 2008 in the season finale, Abu Dhabi.

In 2025, in the first year of Hamilton-Leclerc partnership, the team failed to build on their momentum from 2024, and has struggled to challenge other teams, especially McLaren drivers for the wins. Strategy mistakes, political issues and pit mistakes have hindered the team of getting a shot at title, as Charles Leclerc is believed to be one of, if not the fastest driver on the grid, and Hamilton is undoubtedly the most decorated driver in the history of the sport, however they still are not able to lead the team to the promised land. As it stands, Kimi Raikkonen is the last Ferrari drivers championship, when he won in 2007 and 2008 is the last year where the team stood on top of Formula 1.



Hamilton posing in front of Enzo Ferrari's house after signing with Scuderia Ferrari, 2025



Enzo Ferrari outside of his home with his Ferrari Testarossa, 1986

The team that once used Alfa Romeo cars to race before the 2nd World War eventually rose to the top of the pinnacle of motorsport, as well as growing as one of the most renowned car brands in the world that symbolized elegance. Sebastian Vettel, who won 4 titles with Red Bull, told that his childhood dream was to drive for Scuderia Ferrari, Fernando Alonso stated that when you drive for Ferrari, no matter what you accomplished in the sport, you will be known as a Ferrari driver. Charles Leclerc has stated that even before he knew it was called Ferrari, the red car was his obsession and anyone who has the chance to drive the Ferrari will drive the Ferrari.

Michael Schumacher has told everyone that driving for Ferrari was always enjoyable, no matter if he won or not. Lewis Hamilton, the 7 time world champion that had nothing to prove in Formula 1, while joining the Maranello based team, stated that he had never felt the excitement in his life before putting on the red suit for the first time.

I've started with the quote, Everybody is a Ferrari fan by Sebastian Vettel. Let's end it with another, by Enzo Ferrari himself:

"Ask a child to draw a car, and they will definitely draw it red."

Demir Faruk Keleş
for
MAGNATE

Lamborghini

Roaring Cylinders to Hybrid Beasts



Lamborghini has been and still is a massive player in the exotic car market. The brand, like many, represents high status. However, Lamborghini has something that its Italian rival desperately lacks. Of course I'm talking about their **Unburdening Brand Image**. Imagine that you have chosen some other Italian brand for your next sports car, namely Ferrari. After a few years, your bright red beast seemingly got boring and you wanted modifications. A downpipe, a bigger spoiler and a two tone wrap, just perfect! With the comfort of finally having a more interesting automobile in your garage, you peacefully go to bed. Then your phone rings, and it's your lawyer. Just like that, you have been sued by Ferrari for ruining the brand image. Finally, you realize you should have gotten a Lamborghini instead. Jokes aside, Lamborghini would never try to hold you accountable for wanting to own your OWN car. If you had bought that Huracan, the most extreme thing Lamborghini would do is to say, "Enjoy!". That is what I love about Lambo, they are effortlessly cool, and does not try to sue you for your Alibaba downpipe, like some other Italian brand which I won't be naming once again. That is exactly why Ferruccio Lamborghini founded the brand. He was ridiculed for being a truck driver by none other than Mr. Enzo Ferrari, after stating that brakes on Ferrari vehicles sucked and he wanted to help fix them. Even then, Ferrari was too busy contemplating about how to keep their brand image absolutely perfect, they lost one of their most loyal customers, and created their own rival. Through this article, we'll be looking at two of my favorite Lamborghinis, the Huracan and the Aventador, and comparing them to their newly released hybrid counterparts.

When I was a little boy, I had a toy car. Bright green and immensely cool. It was an Aventador, with its iconic Verde Mantis colorway. Many boys around my age have similar experience with the Lamborghini brand from their childhood. Back then, the Aventador only impressed me with its eye catching aesthetics and bright color. Growing up and developing interest for the wide world of automotives, I was also amazed by what was in the engine bay. A V12 was something I had never seen and or heard before, considering that my knowledge of cars were limited by the number of car magazines I could consume. Also, due to the limitations of the Turkish tax system, even my dad's beamer was a 1.6 liter four cylinder, and more than four cylinders meant you paid extra. Even a V6 would amaze me, and a V12 was something truly extraordinary. I also met with the Huracan through its appearance in The Doctor Strange. Although I've always loved the way Aventador looked, the Huracan was definitely the more modern and attractive car. If we must get into the specifics, it had a V10 which is still a beast. On top of that, its dual clutch transmission and more compact build, actually made their 0-60 time quite close and comparable. With a 0-60 time of 3.2 seconds, compared to Aventador's 2.9.

All and all, both the Aventador and the Huracan were very special cars for me. They eventually finished their lifecycle with all the special editions released, and had to be replaced. With the new emission standards and the convenience of electric power, the Lamborghini lineup went through hybridization.





The Aventador, the most recent flagship in Lamborghini's lineup, was replaced by the Revuelto. The Revuelto still bore the same V12 but now paired with a hybrid system, in total making 1001 horsepowers, truly insane. It is truly a big jump from the Aventador's 700 horses. The Revuelto's front fascia was inspired by the Lamborghini Sian, which was an extremely limited run of only 63 cars. The Sian was based on the Aventador, but it was the first Lamborghini to use a hybrid component. From the general design and technology perspective, we can safely say that the Sian was a transition species between the Aventador and the Revuelto. Coming to the 0-60 time, it has really climbed up a league. Thanks to the new hybrid system, the Revuelto does 0-60 in 2.2 seconds, which is 0.7 seconds faster than the outgoing Aventador.

Of course, the Huracan was not spared. Like all of Lamborghini's lineup, including the newly released Lamborghini Urus SE Hybrid, Huracan had to be hybridized in order to meet the emission standards. The new compact Lambo was named Temerario, and it had mixed reactions on the design. The Huracan's lively aggressiveness was gone, and was replaced by static hexagonal elements. To make matters worse, the V10 was gone, the successor now packed a hybrid V8 making 920 horsepowers. Of course it is a huge improvement over the Huracan's 602 horsepowers, as it should be, but the package wasn't satisfactory for many people. The Temerario does 0-60 in 2.4 seconds.

As I have mentioned, the Revuelto felt like an evolution of the Aventador. It has kept the V12 and paired it with new technology and striking looks. For most, the Revuelto was a better Aventador, an Aventador on steroids if I may say. On the other hand, the Temerario was as controversial as a new BMW. Although it was criticized by a considerable amount of people, I believe the hateful crowd will get used to it. As many people did to the BMW 7 Series, which is a far more controversial design than the Temerario. Also the retirement of the V10 was the most saddening news about the new car for the most hardcore Lamborghini fans. But we must acknowledge that the times have changed, the tech have been improved and we don't need a dozen cylinders to generate large horsepower stats. It is now possible to get a vehicle to almost 2000 horsepower with the help of hybrid systems and turbochargers.

Coming to my favorite part, the Verde Mantis. The bright green color that is synonymous with Lamborghini since my early childhood. Although Lamborghini still offers the color on their new hybrids, we seem have a new iconic launch color named Viola Parsifae. It is a chromy looking purple, that is far more metallic than the Verde Mantis. As you could guess, I cannot have the same feelings for the color, since the green is connected to my childhood days. Even so, I think it is a great color. Still very striking and impressive. Still so Lamborghini.

Coming to the end of this article, I have tried to compare two of my favorite Lamborghinis with their successors, from a quite personal and subjective standpoint. I wanted to put together something that is out of the ordinary for this issue. I hope you have enjoyed this new concept.

Ahmet
AGIRBAS

for
MAGNATE



CRISIS STELLANTIS

Stellantis, the automotive giant formed in 2021 from the merger of Fiat Chrysler Automobiles and PSA Group, is now facing a pivotal moment that could decide the fate of some of Italy's most storied marques. The group's Italian stable; Fiat, Alfa Romeo, Lancia, Maserati, and Abarth. Being the 4th largest auto manufacturer Stellantis needs to uphold reputation and production, however with 14 brands has become a hassle for Stellantis. In the past the industry giant has stated about a possible kill off. Although, the retracted the statement which still didn't stop the speculations on the matter.

The remarks that ignited the speculation came directly from CEO Carlos Tavares, who made an unusually blunt statement in mid-2024, warning that any brand within Stellantis that failed to achieve profitability could be "shut down." This was a rare moment of candor in an industry where corporate leaders typically choose their words carefully to avoid controversy. Almost immediately, analysts and automotive journalists began questioning which brands might be most at risk. Given their smaller production volumes and more niche appeal, brands like Lancia, Maserati, and DS Automobiles were thrust into the spotlight as possible candidates for the chopping block. While Tavares later walked back his comments, stressing that Stellantis was committed to all 14 of its brands, the damage to public perception was done the idea that some of the company's heritage rich divisions could be endangered was now firmly planted in the minds of industry observers and brand loyalists.

The stakes are particularly high for Stellantis' Italian brands. Fiat, the everyday hero of Italy's roads, is both a cornerstone of the country's automotive identity and a volume seller that underpins Stellantis' presence in Europe. Alfa Romeo, with its racing pedigree and distinctive design language, represents a purist's dream. Yet it has struggled in recent decades to translate heritage into consistent global sales. Lancia once a rally focused beast, now survives with a single model sold in one market. Maserati a storied luxury brand that rivals other giants like Ferrari and Lamborghini, now faces backlash for repetitive designs and reliability. All the brands have lost the once glories in their respective markets and dropped sales

Compounding the challenge is the broader transformation of the global automotive industry. Stellantis must navigate a rapidly shifting market landscape defined by electrification, autonomous driving technology, and stringent environmental regulations. The cost of developing electric platforms, retooling factories, and meeting new emissions standards is immense—and when spread across so many distinct brands, the financial strain becomes even more pronounced. Larger competitors with fewer brands, like Toyota and Volkswagen, can more easily consolidate their engineering efforts, while Stellantis must find a way to adapt 14 different identities to the demands of the future without diluting their character.

As Stellantis looks ahead, the balancing act becomes ever more delicate. On one hand, the company must satisfy shareholders by maintaining profitability, streamlining operations, and making hard business decisions when necessary. On the other, it must recognize the intangible value of heritage, brand loyalty, and the emotional connection that consumers have with these marques. For some, like Fiat and Jeep, the future seems relatively secure. But for others Lancia, with its once-glorious rally past now reduced to a single city car; Maserati, struggling to find its footing in the luxury supercar market; and Alfa Romeo, fighting to stay relevant beyond its die-hard fanbase, the road ahead is anything but certain. Tavares's retraction may have calmed the headlines, but it hasn't erased the quiet conversations in boardrooms or the whispered fears among enthusiasts. In an industry defined by extreme competition and rapid change, even the most iconic names can vanish. Whether these brands will be revitalized for a new electric era or quietly written into the history books is a question only time and Stellantis's next moves will answer.

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Thank you!
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