

Ultimate
**FERRARI
365 GTB/4
DAYTONA**

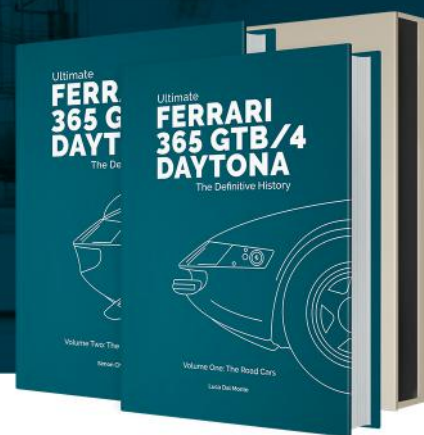
The Definitive History

Part Three

The Daytona Legacy

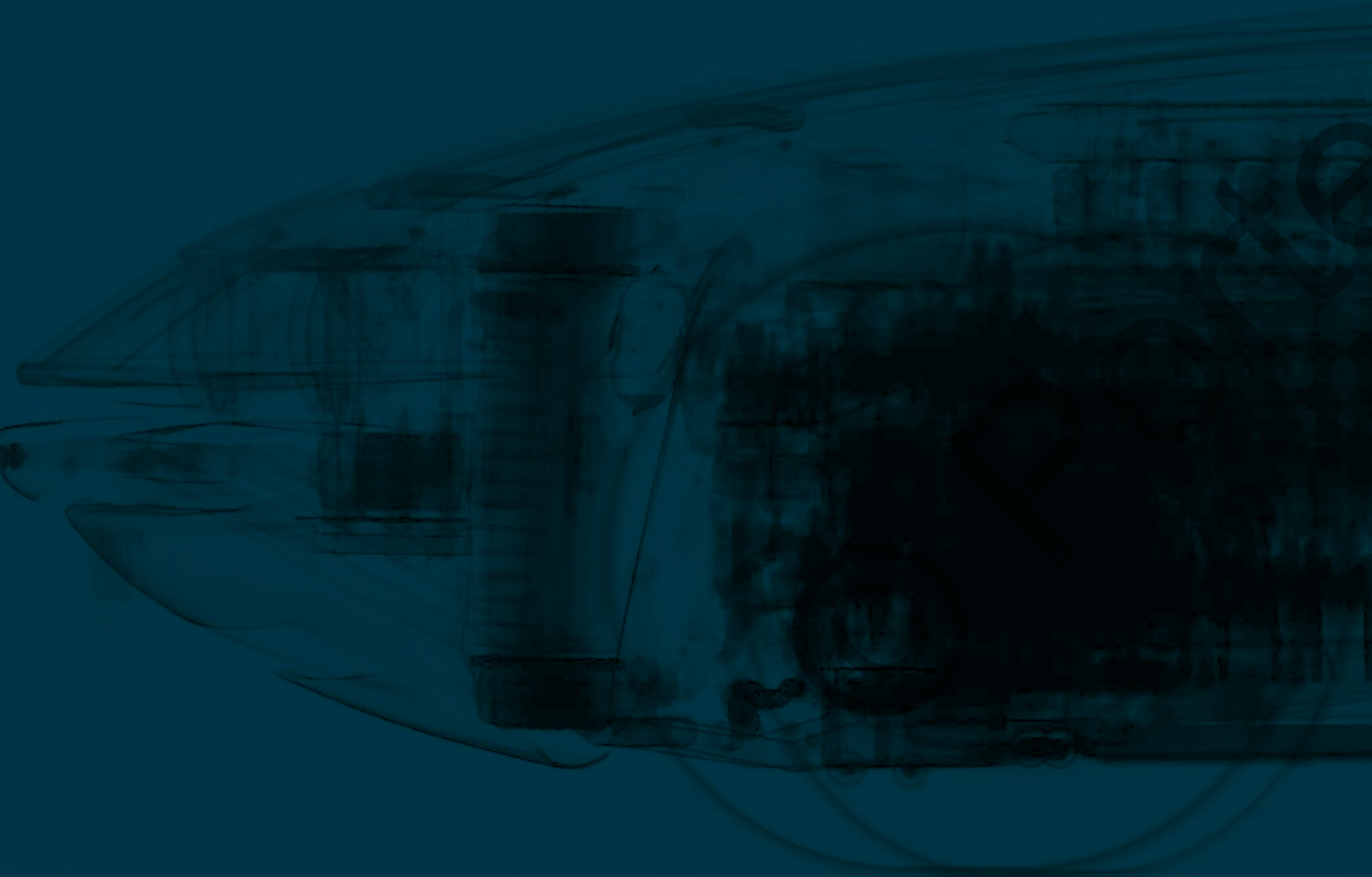
Ferrari's 365 GTB/4 Daytona is an instantly recognisable icon of the world's most compelling car brand. Launched in 1968 this landmark car introduced a modern, aerodynamic style to Ferrari's road cars and remains, for many enthusiasts, the finest GT car the company has ever built. Now the complete, fascinating story of the Daytona is revealed in extraordinary detail in this two-volume limited edition, through extensive original research, interviews with key figures and expert analysis.

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Part Three

The Daytona Legacy





Chapter 8

THE DAYTONA'S DNA LIVES ON

The Ferrari 365 GTB/4 was a sensational car from the very beginning, embodying the perfect combination of style, proportions, glamour, performance, and sound. The automotive world recognised that, despite its outstanding qualities, it was destined to be the last of its kind – the final front-engine Ferrari. Bill Warner, founder and chairman of the Amelia Island Concours d'Elegance, once remarked, 'The Daytona is the last of the true "Enzo" Ferraris created before the Fiat influence arrived in Maranello in 1969. The howl of that big V12 should be part of 'Il Canto degli Italiani', the Italian national anthem. The Daytona is a car, a name, and a legacy worth celebrating in grand style.'

As is well known, Enzo Ferrari was rarely involved in the industrial production side of his factory. His interest in passenger cars famously extended only as far as their sales, which were indispensable for financing his Scuderia racing

■ The Ferrari 456 GT subtly echoes the Daytona's grand-touring spirit: long bonnet, commanding profile, and a clean, purposeful silhouette – a respectful, modern take on Ferrari's front-engine tradition.

Getty Images

■ Its wheels recall the Daytona's classic star pattern, with similar proportions and an unmistakable mix of elegance and strength.

Getty Images



THE DAYTONA'S DNA LIVES ON



■ The 456 GT combines elegance with power. Its V12 delivers effortless pace, whilst Pininfarina's pure lines give the car timeless, understated authority.

Getty Images

■ The rear of the 456 GT echoes the Daytona's rear taper and low profile, reinterpreting the same GT confidence.

Getty Images



exploits. Although, the Daytona was an exception – something few other models achieved.

‘The Ferrari Daytona can’t necessarily be considered an instant classic,’ Paolo Pininfarina once remarked. ‘But it became one very quickly.’ The car may have divided public opinion at the time – ‘which is quite normal whenever a model that is, so to speak, ground-breaking is introduced,’ continued Pininfarina. ‘By all means, the Daytona quickly became one of those Ferraris that not only defined an era but also entered the collective imagination of generations of car enthusiasts. And I’m not talking just about Ferrari enthusiasts.’

‘The beauty of the Ferrari Daytona is that you can almost talk about two distinct cars,’ said Luca di Montezemolo, who had not yet joined Ferrari when the 365 GTB/4 was unveiled but had a great passion for cars, particularly sports cars. ‘On the one hand, there is the berlinetta, a true sports car that embodies the finest traditions of the Prancing Horse. On the other, there is the open-top model, which stands amongst the most sensual cars ever produced. The result is that, today, both versions remain highly sought after by enthusiasts the world over.’

Luca di Montezemolo had been Ferrari’s president for only a few months when the first car inspired by the Daytona was launched. Incidentally, it was also the first Ferrari introduced during his tenure. However, the car had, for the most part, been conceived, designed, and approved during what is now regarded as a sort of interregnum – the period between the passing of Enzo Ferrari and the arrival of the man who would go on to lead the Maranello company for nearly a quarter of a century, solidifying its legacy whilst guiding it into the 21st century. Evidence suggests that Pininfarina first sketched the earliest designs of what would become the Ferrari 456 GT in 1985.

‘The 1992 Ferrari 456 is very reminiscent of the Daytona from more than 20 years earlier,’ said Lorenzo Ramaciotti, who, with the 456, signed off his first Ferrari as chief designer at Pininfarina. ‘At the time, the concept of building cars that were, so to speak, “tributes” to previous models, did not exist,’ he continued. ‘This is a much later concept, more a product of a particular marketing approach than something that would naturally arise from the world of automobile designers. But when we shaped the design of the new 2+2 Ferrari, we drew significant inspiration not only from the lines but also from the proportions of the Daytona.’ By then, Fioravanti was no longer at Pininfarina, but his Daytona remained one of the real major milestones – not only in Ferrari’s history but also in the limitless creativity résumé of the famed Turin coachbuilder.

‘When we shaped the design of the new 2+2 Ferrari, we drew significant inspiration not only from the lines but also from the proportions of the Daytona.’

‘There are times when, totally out of the blue, unexpected magic happens around a car,’ Ramaciotti continued. ‘This is the case of the 456 GT. That autumn, enthusiasts from all around the world eagerly awaited the introduction of a front-engined Ferrari, and the time felt perfect. The arrival of di Montezemolo had injected new energy into Ferrari, creating a deep sense of anticipation. Customers and car enthusiasts alike felt that a certain gap needed to be filled. There was also the somewhat controversial 412, with its 1970s stylistic excesses and hard edges, which needed replacing,’ Ramaciotti added. ‘To be clear, the 412 was a fine car with a fine design – a design, however, that had never ignited any passion and, by the early 1990s, was widely regarded as outdated.’

The car was formally introduced on 24 September 1992. A former public relations professional and a master of communication, di Montezemolo chose to unveil it to selected guests and the international press ahead of what would have been its planned debut – the Paris Motor Show in early October. A week before the Mondial de l’Automobile in the French capital, where the Daytona had been introduced nearly a quarter of a century earlier, a Ferrari-yellow curtain was theatrically lifted in one of the ballrooms of Brussels’ Parc du Cinquantenaire. The distinguished gathering assembled to celebrate the 40th anniversary of the historic and fruitful collaboration between Ferrari and Garage Francorchamps, founded by former driver-turned-Ferrari importer for Belgium, Jacques Swaters. Knowing perfectly well how to woo the people who mattered, di Montezemolo also introduced a strikingly elegant new blue colour for the livery, announcing that it would be named after Monsieur Swaters and his racing legacy – Blu Swaters. The colour is still in the Ferrari colour range today.

THE DAYTONA'S DNA LIVES ON

■ The Daytona's profile is angular and sharp, whilst the 456 offers a smoother, more fluid silhouette. Both share long bonnets, balanced proportions, and that unmistakable front-engined lineage.

The Revs Institute

■ Inside, the 456 reflects changing times: softer materials and richer detailing create a more luxurious, composed grand-touring environment.

The Revs Institute



‘What’s remarkable in our new 456 GT,’ di Montezemolo declared on the preview day, ‘is the 456’s 12-cylinder engine’s ability to pick up in sixth gear from 2,000rpm without jerks or failures – together with a thrust that seems never-ending.’ Yet what captivated the audience on that fateful Thursday afternoon in the grand hall of the immense structure the Belgians had built in 1880 to celebrate the 50th anniversary of their independence was the refined elegance of a car that marked di Montezemolo’s arrival on the scene – a subtle yet unmistakable preview of what was to come, evoking echoes of the past with effortless sophistication.

‘With the 1968 Daytona clearly in mind, the Ferrari 456 embodied a technical and stylistic character perfect for gentleman drivers – far removed from the track experience and much closer to the driveability of a refined, powerful, and very pleasant daily companion for a lucky few,’ recalled Lorenzo Ramaciotti. ‘It was a true Italian grand tourer, carrying the often-overused – if not outright abused – GT acronym with a legitimacy rarely afforded to manufacturers beyond Ferrari, which had arguably coined and certainly defined the term gran turismo, an Italian phrase that has since come to represent a specific category of cars, whether or not they bear any Italian pedigree.’





The car's appeal lay in its lines – extremely balanced and sleek, completely free from the occasional inconsistencies Pininfarina encountered when designing a Ferrari 2+2. The press noted, 'The 456 GT retained an element that was on the verge of extinction – like the retractable front headlights – whilst also embracing a mix of smooth yet dramatic surfaces and crucial touches, such as the air vents on the bonnet and sides.'

Deliberately referencing the 1968 Daytona and thus officially identifying it as the true inspiration for the new car, Ramaciotti spoke of 'a special kind of balance between the evocative extension of the bonnet and the generous volume of the passenger compartment' – precisely the qualities the Ferrari Daytona had embodied some 24 years earlier. To illustrate just how seamlessly past and present were integrated in the 456 GT, one need only note that Sergio Pininfarina eventually owned one, making it the last Ferrari he ever purchased.

The 456 GT proved to be successful. Whilst it was never expected to match that of the 1968 Daytona, it nonetheless endured a long and meaningful career. The first 1,435 units were built at the Pininfarina factory in Cambiano, on the outskirts of Turin, marking the third generation's bold contribution to the family legacy, and they remain recognisable today by the Pininfarina logo on the rear. The rest of the production of the 456 GT took place in Maranello.

The 1992 Ferrari 456 GT wasn't the only model Ferrari manufactured based on the foundations of the Daytona. In autumn 2021, Ferrari unveiled the outrageously powerful and

visually intricate Daytona SP3. Although it didn't necessarily build on the design of the 1968 Ferrari 365 GTB/4, this car was named after the iconic win at the 1967 Daytona 24 Hours.

Whilst both the original Ferrari Daytona and the subsequent 456 GT were cars that were mass produced, the 2021 Daytona SP3 was a limited offering, reserved for the lucky few able to take part in Maranello's exclusive Icona programme – alongside the Monza SP1 and SP2, which evoke and pay tribute to Ferrari's legendary 1950s barchettas. As Lorenzo Ramaciotti noted, 'Times have changed.' Whereas automotive manufacturers once built cars inspired by earlier models, the modern, marketing-driven, exclusivity-oriented world favours producing sublime, very limited, high-tech examples with out-of-this-world performance – tailored for individuals who seemingly have everything and, clearly, substantial wealth to invest. With a sticker price of £2 million, production was limited to just 599 units – although, in the realm of exclusivity, that number isn't particularly small.

Introduced in November at the 2021 Finali Mondiali – the traditional end-of-year finale to the Ferrari Challenge, the Prancing Horse's racing series for today's gentlemen drivers – the Daytona SP3 was revealed on Ferrari's own Mugello circuit. A clear tribute to the legendary one-two-three finish at the 1967 Daytona classic, it simultaneously honoured Ferrari's storied sports prototypes, which, alongside its success in Formula 1, cemented the Italian marque's place in automotive history.

■ The 456 marked Ferrari's return to a true V12 front-engined GT: elegant, understated, and powerful. A bridge between classic and modern.

The Revs Institute

THE DAYTONA'S DNA LIVES ON



■ The Daytona SP3 revives Ferrari's golden sport prototype era with sculpted forms, deep air vents, and a mid-mounted V12 delivering undiluted racing character.

Ferrari/Newspress

As *Car and Driver* put it, 'The Daytona SP3 interprets a moment of Ferrari's motorsport past through a modern lens.' In fact, the Daytona SP3 drew inspiration not from the 365 GTB/4 but from the 330 P3/P4 that took first place at the 1967 Daytona 24 Hours, along with the 330 P4 that came in second and the 412 P in third. These were all cars that, in Ferrari's own words, 'Represented the pinnacle of development of the Ferrari 330 P3, a model that Chief Engineer Mauro Forghieri had significantly improved in each of the three racing car fundamentals: engine, chassis, and aerodynamics.' Ferrari's official statement that day read, 'The 330 P3/P4 perfectly encapsulated the spirit of the sports prototypes of the 1960s, a decade now considered the golden era of closed-wheel racing and an enduring reference point for generations of engineers and designers.'

The aerodynamic studies undertaken for the Daytona SP3 by the Ferrari Styling Centre team, under the direction of Chief Design Officer Flavio

Manzoni, were nothing short of remarkable. Although its design language was inspired by 1960s racing cars, the Daytona SP3 was clearly a statement of modernity. As Ferrari noted: 'In a very effective way, its sculptural power celebrates and interprets the sensual volumes of sports prototypes to wholly contemporary effect.'

'The SP3 is rolling theatre, and crowds form every time you stop. It is the kind of thing that commands phones to start recording and elicits excited noises from children,' wrote *Car and Driver*. However, whilst the design of the original 1968 Daytona was universally celebrated, reviews of the 2021 Daytona SP3 were mixed.

Former Ferrari design boss Frank Stephenson had his reservations. 'This car is definitely striking – it's brave, it's daring, it's bold,' he said. 'But is it beautiful? Are we going to look back in 50 to 100 years and say this is the epitome of Ferrari design?' Perhaps not. There are a few elements on this car that seem to detract from that simple,



beautiful design. There is almost a cacophony of different things happening all over the car.’ Stephenson continued: ‘Each element in itself is stunning, beautiful, but you need to have the sort of restraint that allows that car to speak the same language as you walk around it.’ In other words, according to the designer behind such iconic cars as the new MINI, the Maserati MC12, and the Ferrari 430, the Daytona SP3 is ‘lacking one cohesive design approach’.

‘Whilst the Daytona SP3’s underpinnings are derived from the 2015 LaFerrari Aperta, the SP3 trades that car’s hard angles for more voluptuous curves,’ wrote *Car and Driver*. ‘The SP3 works in retro styling cues with a wraparound windshield [in the words of Frank Stephenson, a windshield that ‘is really pushing the limit of glass technology’] and a series of horizontal strakes across the rear that recall the venting on the original P4. The wide and low-slung Daytona SP3 also brings its old-school mentality to the

■ The Daytona SP3’s flowing bodywork, defined by layered rear slats and interlaced surfaces, blends aerodynamic purpose with visual drama, echoing the strength of 1960s endurance triumphs.

Ferrari/Newspress

■ Inside, integrated seats, essential controls, and an immersive driving position create a focused cockpit, transmitting every vibration and heartbeat of the naturally aspirated V12.

Ferrari/Newspress

