

WOR(L)D

PEOPLE, INNOVATION, TECHNOLOGY & LIFE

A PIRELLI MAGAZINE
SPECIAL EDITION
150-YEAR ANNIVERSARY

150

YEARS



WOR(L)D

WORLD

PEOPLE, INNOVATION, TECHNOLOGY & LIFE
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PIRELLI

750

YEARS

THE PHILO- SOPHICAL VALUE “POWER IS NOTHING WITHOUT CONTROL”

*Language needs clarity
and the Pirelli slogan
is a perfect example*

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Human history changes all the time, like the landscape of a journey. Of course, there are constants and repetitions, seasonal patterns, recurring events, periodical celebrations. Yet every experience is like no other; no moment is the same. Our language tries to capture this mix of sameness and diversity by adapting through and with time, that is, “diachronically”, to use a more precise concept introduced by Ferdinand de Saussure, the founding father of linguistics. So, language never sleeps; it is constantly changing.

Linguistic transformations affect both the structure (syntax), meaning (semantics) and available words (lexicon) of a language. I used to correct every split infinitive in my students’ essays because “to boldly go” is incorrect in British English, even if the journey is *Star Trek*’s. But it is perfectly fine in American English and, nowadays, Oxford students enjoy much more stylistic freedom and no longer have “to go boldly”. A long time ago, my secretary at the time finally confessed to me that she did not understand why I insisted on making sure the hotel room would have a radio. I was astonished. But then I realised that she belonged to another generation, for which “wireless” did not mean “internet service” but “radio”. It reminded me of the word “computer”, which, before Turing, referred to a person who did calculations. Job advertisements for such “computers” were still available in the 1970s. I am glad I never asked my old secretary to buy me a “computer”. Goodness knows what she would have thought of me.

Language changes more visibly when we introduce new phrases, slogans or ways of speaking. Philosophy is often remembered in terms of catchphrases: “know yourself”, “I think therefore I am”, and so forth. Advertisement can be as formidable. I recall explaining to my logic class the crucial importance of using precise and clear language to express any ideas, no matter how wonderful and complex, by relying on Pirelli’s famous slogan “Power is Nothing Without Control”. I compared so-called Continental philosophy, often very deep and rich in suggestions yet obscure and confusing in its language, to power without control; and Analytic philosophy, so logical and yet often devoid of interesting or relevant content, to control without power. I told my students to follow Pirelli’s advice: power and control. The picture of Carl Lewis wearing stilettoes on the starting blocks brought the concept home as vividly as I could hope.

Sometimes the meanings of words change, but this has little effect in everyday life, if it is a matter of scientific terminology. The concept behind “inertia” is very different before and after Newton or Einstein, but we still use the same word. And no matter what astronomy teaches us, we still say that “the sun rises” in the morning as if it moved around the earth. Things are very different with a cultural revolution, like the digital one. Then the linguistic transformations are felt by everybody. We did not have “apps” in the 1980s, and a “tablet” was a very different thing from what we have in our hands. With it, we can “google” and “zoom”, “skype” or “tweet”, all verbs that would have made

no sense only a few decades ago, when “Amazon” was either a river or a legendary female warrior.

Language does not merely follow our experiences and their intricate journeys; it also shapes them by making it possible to understand them and even design them differently. Because the presence or lack of words and expressions is also a limit in our ways of perceiving differences, conveying exact meanings and creating new realities. Before the invention of the word “utopia”, it was less easy to talk about an ideal society, even if philosophers like Plato or Augustine had done so. And it was certainly way more difficult to dismiss a project as merely “utopistic”, something that can happen today to the wrong presentation of a future “smart city”. As Wittgenstein once wrote, “the limits of my language mean the limits of my world”.

A Latin phrase states that “*nomina sunt consequentia rerum*”, “words are consequences of facts”. True, but the opposite can also be the case. One can plan to watch television for hours non-stop also because Netflix has a category called “Binge-worthy TV Programmes”. And there are more significant cases in which we literally do things with words. We establish that something will happen through an oath or a promise. We name newborns through a verbal ceremony. There are countries where you could be sentenced to death for blasphemy. Contracts, wills, game rules, laws and court judgments are all everyday cases of facts being consequences of words. This use of language is called “performative”: words do not merely describe the world; they change it. We find it relatively intuitive. And yet, in some cultures, this performative role can go too far. It is the magic use of formulae, believing that if only one can say the right words in the correct order, things will change or happen. “Abracadabra”, or “bibbidi-bobbidi-boo”, and the pumpkin turns into a coach. Allegedly.

Today, such a transformative role of language is everywhere. It is called code, and it runs the world, as this is increasingly becoming an “infosphere”. From tiny “scripts” (small pieces of code) to immense and complicated programs, formal languages indicate what can happen and how to a digital world where we operate like minor gods, who only need to say “fiat lux” to turn on the light, thanks to a digital assistant. Logic, mathematics and statistics help us build our realities, not just describe or interpret them. Today “Open, sesame” could actually be a password. No wonder it all seems rather magic.

We need old words to understand and create new ones. And we need all sorts of words to understand and shape reality. This is why education is mostly about learning how to read and write in the languages of information, from one’s natural language to foreign languages, from the language of music to programming, from the language of architecture to that of chemistry and biology, from mathematics and statistics to the language of history. Languages are the most powerful tools for our minds. The trick with languages is that they muster those who do not master them.

A

26 words that define Pirelli. While also having so much meaning for the wider world. On the left you will find interpretations according to Pirelli; on the right are essays, stories, quotes and illustrations that give a new way of looking at words we might take for granted.
A new Wor(l)d from A to Z.

NEW

ALPHABET

A for Art

For Pirelli, creativity is a way of going beyond the product and connecting with the wider world. This has happened throughout Pirelli's history thanks to artists, designers and illustrators including Renato Guttuso, Riccardo Manzi and Bruno Munari, whose works – along with those of many others – are now kept at the Pirelli Foundation. More recently artists including Stefan Glerum, Liza Donnelly, Johanna Goodman and Emiliano Ponzi have contributed artwork for Pirelli's annual reports. Today Pirelli is associated with art and creativity with Pirelli HangarBicocca as a dynamic location for experimentation and research.

*I see art as a key that opens
the doors of rooms we never thought
or even imagined were there.
What art does is expand the world, expand
our knowledge, in all fields. Years ago I
was asked what the use of art is and I
replied that nothing is impossible in the
imagination or in art. The only limitation
the artist faces is a physical limitation, but
art has no limits and this must be our
starting point. Art is an example of
innovation, and it can and must inspire us
to create and imagine beyond our limits; it's
also an engine in many other disciplines
and areas, from engineering
to enterprise.*

Vicente Todolí

That distinctive symbol, the elongated “P” – or “P lunga” – has come to represent the company, evoking a host of values as it appears in texts and illustrations. In sport, it inspires sailing enthusiasts following the Luna Rossa, as well as the fans of Formula 1® and for many years Inter Milan. While in communications, when people see the phrase “Power is Nothing Without Control”, they read “Pirelli”.

Why brands will always be important

*We’ve been getting brands wrong in the digital age.
Their real value lies not in love, but in trust*

Advertising and marketing people generally defend brands on the wrong premise. They like to talk about “added value”. But there is no such thing as “added value”. There is only value. And value resides not in the factory or in the supply chain, but in the mind of the person making the purchase.

You can produce the cheapest, safest and best performing tyre in the world, but until someone trusts it enough to put it on a car, it is essentially worthless.

A distinctive, ownable identity – a brand – is an essential component of this trust. After all, if you are not trying to own, build and widen a reputation for quality among the people who use your product, who are you trying to impress? How likely is it that your product is any good? And what incentive do you have to make your product or service better?

The reason brands command a price premium is because consumers know, through instinct and experience, that unbranded products are much more likely to be rubbish.

If you do not trouble yourself to make sure that satisfied customers can easily recognise you and buy from you again (or can boycott you in the event of disappointment), how likely is it that you have confidence in what you are selling?

Someone selling a branded good inevitably cares about the customer’s propensity to buy from them again. Someone selling an anonymous commodity does not.

The main value of a brand, then, is not in the creation of love, or even fanatical loyalty, but in the reduction of doubt. Contrary to the recent fad for building cult brands and the idea of “lovemarks” (an aspiration to create fanatical brand devotion which is much more appealing in theory than it is attainable in practice), a very large part of the value of a brand is not the passionate enthusiasm which the brand arouses in the purchaser, but the level of unconcerned, blasé indifference.

When people buy famous, familiar and trusted brands, their

brains do not register more mental activity when making the purchase decision than when they buy unfamiliar products – they register much less. What the brand is doing is ticking at the subconscious level a whole series of boxes which the conscious brain no longer needs to tick.

Tyre merchant: “I’ve got a set of new Pirellis for you.” Customer: “Yeah, that’ll be fine. They make all the tyres for Formula 1® cars, so it’s pretty likely they’ll know how to make the tyres for my car.”

Contrast that with the conversation which will ensue if a merchant tries to sell an unfamiliar brand. “Who the hell are they?” “Where do they come from?” “Is there a guarantee?” “How do I even know they are safe?” “Have you got anything else?” “Are you just trying to foist worthless rubbish on me?” We instinctively feel comfortable buying famous-name goods – it’s something the advertising guru and self-styled “brand architect” Robin Wight calls “the reputation reflex”.

Now it takes time to build this kind of trust, and the kind of marketing activity which builds it is distinct from the kind of promotional focus which drives short-term immediate sales. We sensibly trust people who seem to be investing in their long-term reputation more than people interested only in making a quick buck with a single isolated transaction. This is not irrational – it is highly intelligent.

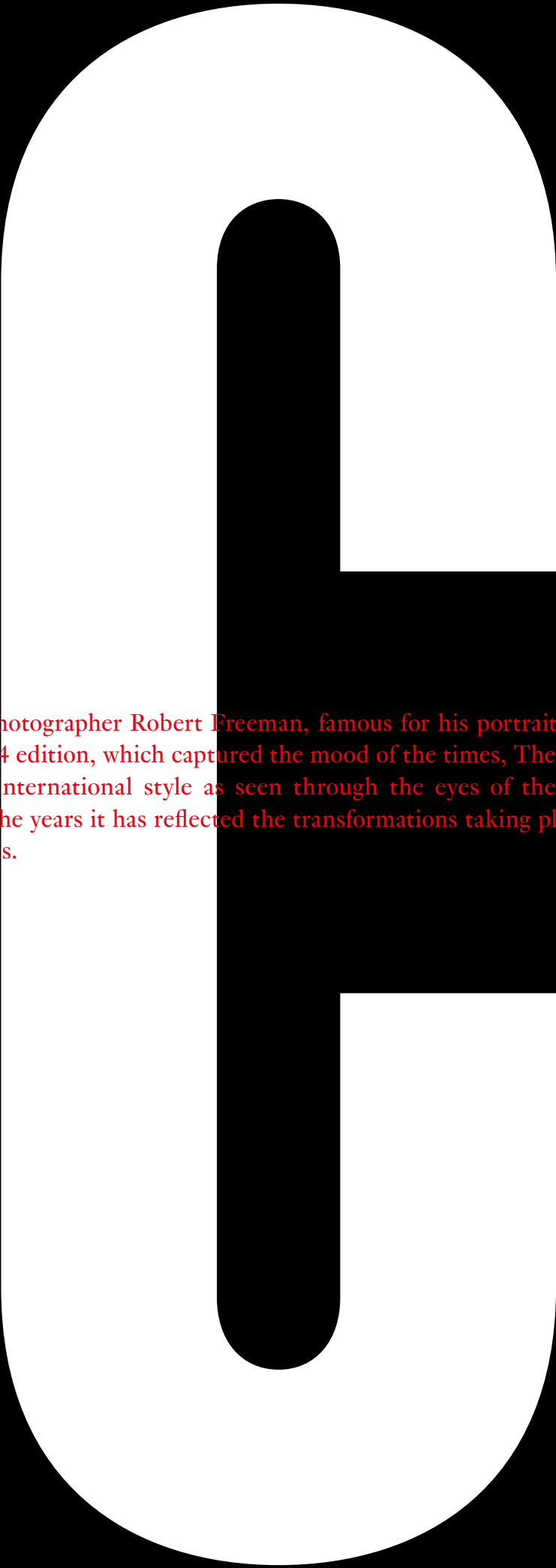
Yet when we use digital media we are prone to neglect this simple insight. Because digital media allows you to measure short-term effects very precisely, we tend to prioritise making a quick sale in a one-off transaction at the expense of longer-term brand-building investment. This has been good news for tech companies, but bad news for the longer-term health of brands.

Over the next 10 years we shall slowly realise that it’s time for the pendulum to swing back.

An essay by

Rory Sutherland

C for Calendar



At its birth was the photographer Robert Freeman, famous for his portraits of The Beatles. Ever since that historic 1964 edition, which captured the mood of the times, The Cal has always offered an interpretation of international style as seen through the eyes of the world's most famous photographers. Over the years it has reflected the transformations taking place in society, sensing and interpreting trends.



For me photography is an important expressive means to tell stories of daily life, trying to capture traits of the people I meet. The Pirelli Calendar I shot portrays beauty, culture, the bustling life of Rio, along with the human element: ordinary people as well as purposeful and idealistic models with a strong commitment to foundations, humanitarian projects and non-governmental organisations. You can photograph nudes anywhere, but through my lens I told the stories of people contributing to make the world a better place.

Steve McCurry

D for Driving

The true essence of Pirelli is driving. Whether by car, motorbike or bicycle, it is by making a journey that we connect with each other and go further. From the arrival of mobility in the post-war years to the use of sensors that create a dialogue between the vehicle and the road to offer new possibilities, driving has been an experience in which technology is placed at the service of safety and of adrenaline, whatever the season or the road to be travelled... or the destination to be reached.

Getting back on the road
Is all I've ever known
It was written in the stars
One-night stands, guitars and bars

On the road again
Since I can't remember when
It's back to the music
Where I know I can lose it

On the road, on the road
I'm ready to explode
I feel a heavy, heavy load
On the road, on the road

Through the wind and the rain
Through a wild hurricane
There's nothin' we can't do
When I'm on the road with you

Set my sails and make my plans
Yeah, the whole damn thing is in my hands
'Cause life is long and it takes its toll
So turn the lights down low and let the good times roll

On the road, on the road
I'm ready to explode
I feel a heavy, heavy load
On the road, on the road

Yeah, through the wind and the rain
Through a wild hurricane
There's nothin' we can't do
When I'm on the road with you

Don't wanna be Batman, the president, or Tarzan
Chairman, or the milkman, a stranger, or the mailman
I'm just me

On the road, on the road
I am ready to explode
I feel a heavy, heavy load
On the road, on the road

On the Road

Lyrics written by Matt Lange with music by

Bryan Adams

E for Environment

For Pirelli, environment signifies responsibility and commitment. It is a priority that has always been foremost in the creation of the company's products, which are increasingly sustainable. Pirelli signed off on the first Forest Stewardship Council (FSC)-certified tyre (made using natural rubber and rayon sourced from FSC-certified plantations), for example, and is supporting the BirdLife International project to protect the ecosystem, animals and people in forest areas where natural rubber is cultivated. This consideration for the environment extends to the entire production chain, from the company's commitment to carbon neutrality by 2030, to efficiencies in the use of environmental and energy resources, through to the circular economy. It is for these and other reasons that Pirelli has for many years headed the most important global sustainability indices, such as the S&P Global.

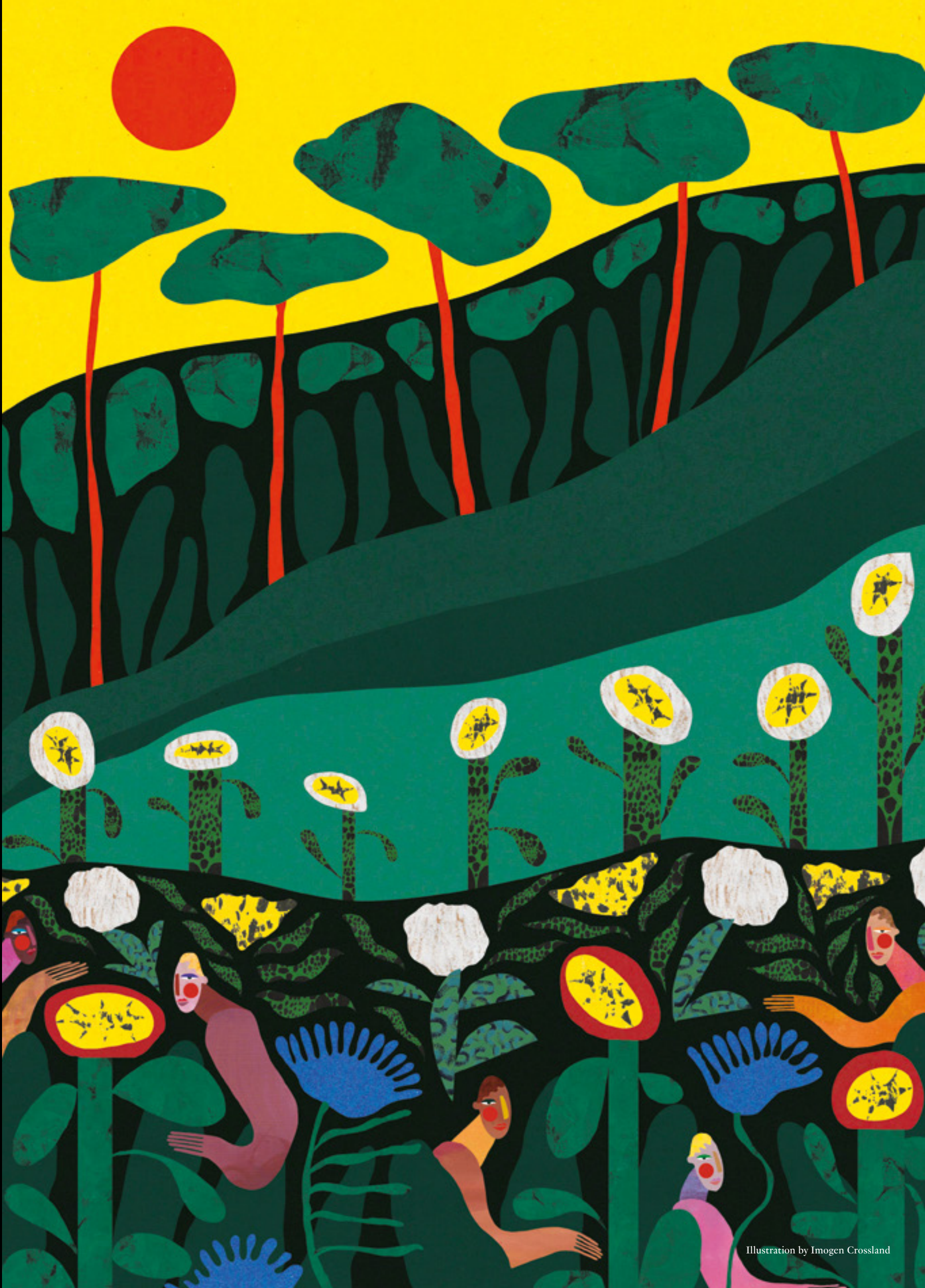


Illustration by Imogen Crossland

F for Factory

When Giovanni Battista Pirelli opened his first factory for processing elastic rubber in 1873, it employed 40 workers and five clerks. In a single manufacturing plant of 1,000 square metres in Milan’s Via Ponte Seveso, they made belts, valves and hoses from rubber. From this was born an international company that has always had the factory at its heart. Today Pirelli has 18 plants that prioritise the environment, sustainability and wellbeing, including Settimo Torinese in Italy, Silao in Mexico, Campinas in Brazil, Slatina in Romania and Yanzhou in China. Industrial sites where the digital revolution is generating new predictive abilities thanks to Big Data, automated manufacturing processes and new organisational models that mark the birth of Industry 4.0.

In ancient mythology Cupid was the god of love, always seeking ways to make romance blossom. But it’s fair to believe that as the world’s population grew, Cupid needed a little help in his task: in fact, the help of a whole factory...

Welcome! I’m delighted you could all make it. Let’s get this tour started, shall we? We are so pleased to show you *exactly* what we can do here. Come this way, mind that gondola. Watch out, turtle doves. Oh, and look out for those roses. Lovely colour, aren’t they? I think that’s the most beautiful scarlet.

Now, where should we begin? As you can see, there are four production lines. Serendipity, that’s over on the left. Then there’s Romance and ACR, that’s Across a Crowded Room. Then there’s, um, Lust, of course... Sorry, do you have a question, lady at the back? Put your hand up whenever you want. We’re very informal here. Oh, I beg your pardon, I thought it ~~had been explained~~ already. This building is the Cupid Factory. What we do is a key part of, well, everything, I suppose. All over the world, every day, there are millions of people looking for love, and our job is to help them find it.

Gosh, I completely forgot to introduce myself. I’m Mr Amor, Director of Meet Cutes and Special Projects, EMEA. That means I’m responsible for everything from passion in Paris to yearning in Yerevan...

How do we do it? Excellent question. We start with the Designers, that’s this group over here. They’re key to the whole factory, to everything we do. The best way of putting it is that they brainstorm new ways of falling in love. Everything from tripping over your shoelaces and into the arms of Mr – or indeed Ms – Right, to finding that your new desk in your new office just happens to be next to someone who shares your interest in amateur dramatics, fishing, home renovations, you name it. Sorry? Yes, Covid made things tricky. Very tricky, indeed. Anyway, these designers are so creative. They get their inspiration from all over the place. They’ll be coming up with something connected to a tour group right this moment, I bet you.

Right, so after the Designers have come up with their idea, it goes through to Concept Development. That’s the people sitting over there. They go through every aspect of the idea, make sure it will work in real life. The Health and Safety team operate alongside them. No point in something being a brilliant idea if it leads to disaster, is there? We had one set-up right on the edge of the Grand Canyon at sunset. Stunning, you know, and so photogenic. But then... well, that one had to go back to the drawing board, let me tell you. Where was I? Oh yes. Well, of course, then we work up some prototypes. Iron out any little glitches. We had a certain Celtic Love Knot necklace which kept ending up with people being Friendzoned, which was disappointing for everyone. We had to scrap the whole line eventually. Could never fathom why it wasn’t working, to be honest, although Market Research suggested people might have thought the whole Love Knot thing a bit... overdone.

Right. Now, on to the production lines themselves. Aren’t they wonderful? These are absolutely cutting-edge. Mind that cobot! Yes, this line can do 20,000 love affairs in less than 24 hours. It’s just *remarkable*.

But what do they actually do? Well, they make the props. So instead of your usual dog leash, for example, we’ll substitute a different one for a day or so. Just sneak it into your house while you’re asleep. And then, as if by magic, at exactly the right moment, one of the team in Remote Activation presses a button and the dog leash – or whatever it may be – deploys. Suddenly you’ll find you are out on a walk and your Dalmatian’s leash is all entwined with that of another dog. And the next moment, you’ll be sitting in a scenic café, enjoying a hot chocolate, with the owner of a rather dashing Schnauzer.

Back in the day, we had teams and teams of people, working away on these production lines, but now it’s almost all done by these machines. Technology has been so helpful. Apps too. I don’t know where we’d be without Tinder, for example, although you don’t want to get too dependent on it, do you?

Then finally, there’s Sales and Marketing, in those offices up there. Whisper it, but those teams have quite an easy time of it. It’s not exactly hard selling *love*, is it? Of course, they’ll always moan about being rushed off their feet come February 14, but the rest of the year, they have it pretty easy, if you ask me.

Well, that’s that then. Thank you so much for coming round. I must dash now, so sorry, I’ve just had a wonderful idea about a balcony...

Dedicated to love

A story by
Holly Watt

While Pirelli began in Italy, it always had an eye on the world. It used resources that came from across the globe and was at the forefront of a new international industry. Multinational by vocation, then, the Group has developed a global footprint that reaches across five continents and 160 countries. Its multiculturalism is seen in its many different identities, which make it an integral part of the social and cultural fabric of the countries where it operates; not least by providing jobs to more than 30,000 employees.

Weathering the same storm

*Every day, we find ourselves living in an increasingly connected and global reality.
To understand this better we need to consider three different concepts*

Knowing the meaning of a word is very different to internalising it – and the word ‘global’ is no exception. We often hear it in connection with two monumental modern-day issues: global warming and the global Covid-19 pandemic.

My favourite definition of global is very simple: “involving the entire world”.

I first came to understand – internalise – the real meaning of global on the morning of April 1986 when news reports broke about the Chernobyl nuclear disaster. What struck me the most was that the authorities urged us all to stay at home. “How could a problem at a nuclear power plant some 1,600 kilometres away impact me?” I asked myself.

Unfortunately, within a few days we all started to understand the ramifications of such a disaster. It impacted everyone. We sat in our homes, worried; at just 1,600 kilometres away, Chernobyl was really close. This changed the concept of distance for each and every one of us.

The word global forces us to change our mental attitudes, which can be summed up in three considerations: the first is ‘cognitive’, the second is ‘relational’ and the third is ‘ethical’.

Let us examine them more closely.

The first consideration, cognitive, is the principle of ‘system thinking’, in other words, the need for a systematic approach to understand the interconnections between the various parts of a complex system. This idea and approach was developed by Peter Senge, who I had the honour of working with at the World Bank, in his book *The Fifth Discipline*. An example for better comprehending what this means is: what are the consequences of increased life expectancy on demographics, healthcare, pensions, the labour market and urbanisation?

The second element is relational in nature: the problems we need to solve are not only complicated, but also complex – this is not semantics, the difference is substantial. A complicated problem requires a specific skillset in a given field or subject area. Global issues are complicated *and* complex. Solving them requires technical skill but this is not sufficient on its own.

The Covid-19 pandemic is a glaring example. To solve this problem we need an efficient healthcare system; pharmaceutical companies that can develop vaccines; governments that make appropriate laws; a clear communication system; and citizens who understand that collective interests must prevail over individual egotism. For this to occur – and this is where the relational element comes in – we need to build a system of mutual trust. A trust that leads to collaboration and the concept of sitting around a table to solve these problems, together.

The third element is ethical. With global issues, you often hear people say: “We are all in the same boat.” Personally, I would say: “We are all weathering the same storm”, but we are certainly not all in the same boat. These global phenomena have not reduced differences between people, they have increased them. An extremely powerful minority has amassed an enormous amount of wealth, while the majority have been left out of the picture. In fact, according to the World Bank there are still two billion people who have to survive on less than two dollars a day.

Consequently, the real meaning of the word global is something that impacts everyone. To understand the complexities, we need to ‘connect the dots’, establish relationships of trust with the people who are a part of the system and rebuild a distributional system based on fairness.

As the Bob Marley song goes: “There’s no peace where there’s no justice.”

An essay by

Paolo Gallo

The human dimension is at the heart of Pirelli. The company embraces diversity, inclusion, passion, tradition and a set of values that have always focused on trust, dialogue and mutual respect between employees. The company knows that its strength lies in its people. To help them achieve their full potential it supports their professional development with a process of continual training, while promoting close collaboration and the exchange of expertise between departments and countries.

Isn't being human all about making memories?

To be human is to be part of something bigger. It is to belong to the collective of humankind, to connect with other people and share our experiences and joy with others. Because without connection, the colour starts to fade to grey

There's a hashtag on Instagram that you might have heard of, called #makingmemories. It's a trend that has caught on for people posting selfies with loved ones or snaps from a special occasion, a family gathering, a picturesque setting, a famous landmark or a memorable life event. Many of the pictures make great pull-on-the-heartstrings material: think a child's first experience of snow, four generations gathered for a milestone birthday, bucket-list trips and sunset dips in a cold sea. At the time of writing, a search for the hashtag brings up more than 13.5 million posts. While for some, this trend may come across as a little bit over-the-top, part of a faux-perfect front in a world of oversharing, to me it is a far more innocent sign of our deep desire to connect. Few things are as oft-cited among the keys to happiness as gratitude and the habit of focusing on what you have – and in capturing moments of joy and sharing them with others, aren't we doing just that? Quite literally, we're bringing our attention to all the things in life we should be grateful for. We capture these moments, naturally, to cling to what is otherwise fleeting and temporary – to share them with others to somehow prevent them from getting away. We're making memories – bottling the good vibes and telling the people we love: Look at this – isn't life just beautiful? Neuroscientists have been saying it for a long time: isolation isn't good for us. Simply speaking, we need each other to stay sane. In the elderly, loneliness is a risk factor for both dementia and Alzheimer's, and early research suggests that even those with otherwise exceptional memory have been struggling with brain fog and forgetfulness since the pandemic forced them into isolation. There's a reason for this, of course. For a start, even mundane conversations like those you might have at the office coffee machine help to solidify memories and make sense of things we've been through. In sharing our experiences with others, we bring these moments back to life and make them

more memorable. But it's not just that; interaction with other people also has a generally stimulating effect and helps our brains wake up. Some researchers are convinced that an increase in social interactions and fulfilling relationships can help protect against cognitive decline. Human connection is good for our health in very real, very tangible ways. If you look up the word 'human' in a dictionary, you'll find that it is by definition about relating to humankind. 'Humankind', meanwhile, is simply human beings considered collectively. It seems impossible, then, to know what it is to be human without connection. Think about the age-old thought experiment of the tree that falls in the forest. Does it make a sound even if no one is around to hear it? Perhaps we, as humans, can have all sorts of experiences on our own – but can we make sense of them and make memories if no one is around to share them with us? As a Swede, I've written a lot about happiness from a Nordic perspective and it strikes me that the collective is central to much of what characterises Swedish society. With neighbourhood spring cleans and potluck Midsummer feasts being among the most quintessentially Swedish events you could possibly experience, neighbourliness and community spirit are no doubt central to this nation of happy, healthy and contented people. I think it's telling that, across Scandinavia, the nations that top the global happiness indices year after year also tend to score very highly when it comes to trust in public institutions as well as fellow citizens. Reinforcing the idea that happiness is not about the individual – it's something we create together, something we share. To be human is to seek connection and to connect with others is to make the colours brighter, to make memories and switch the lights on, cognitively as well as emotionally. In the short term, this endeavour to connect might be the recipe for happiness. And as time goes by, it is likely to make for many more and far brighter memories.

An essay by

Linnea Dunne

“*Adess gbe capissarem on quaicoss: andemm a guardagh denter,*” is a phrase in Milanese dialect that was often repeated by Luigi Emanuelli, the engineer who signed off many of the 6,700 patents registered for Pirelli during its 150 years, “Now we will be able to understand something, let’s look into the matter.” And it was by looking inside a tyre to understand what materials and technologies could provide the safest and most sustainable mobility that innovation was possible. Indeed, innovation is the true driving force of Pirelli, which has given life to the Superflex, the first radial tyre – the Cinturato, P Zero, Scorpion and the futuristic Cyber Tyre.

Beyond the drawing board

Innovation doesn’t come from a flash of brilliance, but is about hard work and perseverance

In 1978, the British design engineer and inventor James Dyson sought to make vacuuming more efficient and came up with the idea of a cleaner that did not require bags. This is creativity. However, it took him five years and 5,127 design attempts to develop a properly working bagless vacuum cleaner. This is **innovation**. Creativity is coming up with a new idea. Anybody can do this. By contrast, innovation requires the development and implementation of the raw idea into something useful that creates value in society. Some innovations are more radical or more

disruptive or more valuable than others. But they all require much more than inspiration – hard work, perseverance, the willingness to take risks and the tenacity to keep trying even when things go against you. And whereas creativity is more of an individual attribute, innovation is increasingly becoming a “team sport”. We usually celebrate and honour inventors and their creative ideas. But it is the innovators among us who deserve the praise. They are the ones who go beyond the drawing board and change the world.

An essay by
Costas Markides

In its 150 years Pirelli has completed many journeys. In the early days, when it made insulation for cables, it connected entire cities, such as Buenos Aires, New York and São Paulo. Subsequently, with its tyres for bicycles, motorbikes and cars, it made its way along the roads of Italy, Europe and the world. Today, Pirelli continues to forge ahead, enabling others to travel whatever the season, whatever the purpose, whatever the destination; to complete the journeys of their lives.

Pushing borders

*Lessons from Baja,
Steinbeck and staying closer to home*

When we arrived at the border to Mexico that morning I don't think either of us were aware of just how much we were secretly asking the Baja Peninsula to do for us. It had been an unprecedented year and a half – for our world, for the rest of the world – and like everyone else, we were tired. Unlike everyone else, or anyone else I know of anyway, when the world shut down we were still a newly formed couple, just a year and change old, taking slow, delicate steps to blend our lives together. We had what felt like endless optimism and possibilities ahead of us, and all the time and space in the universe to explore. But when everything stopped in March 2020, our ability to travel physically was only one of the ways we were forced to stop moving. It felt as though even our thought lives, our imaginations, our hopes for the future were thrown into suspended animation while we tried to grasp the new reality that had settled across the globe. Dreaming gave way to surviving, any future gaze was redirected to the very demanding right here right now, and the pillowy space between the two of us was absorbed by uncertainty and exhaustion.

We crossed over into Mexico needing more than any one place would ever be able to give us. But the Baja Peninsula is special, a straight shot south from our Los Angeles home, and historically it has always been a place where people have gone searching.

In 1941 John Steinbeck sailed around the peninsula with a friend, a trip that formed the basis for his book *The Log From the Sea of Cortez*. In it he says the peninsula inexplicably exerts on people a “positive drive to go back again. If it were lush and rich, one could understand the pull, but it is fierce and hostile and sullen.” He's not wrong. We crossed the border, skirting around Tijuana, on our way to the Punta Banda Peninsula, a ribbon of barely populated land with beautiful sea views. Following the coastline south, the dry jagged earth on the left clashed with the cerulean and turquoise water of the Pacific to our right. Clouds hung low and in layers, blocking out any blue sky and muffling the sun. Ensenada, the rusty port town we had to drive through to get to the house we were staying in, was a lively loudspeaker of a place relentlessly reminding us at every chaotic intersection and with every glimpse down a side street and with all the mysterious billboards and storefronts and the music that bombarded our truck whenever we slowed down enough to catch it, that we were no longer in the United States. It's a feeling we both live for – being far from home and not so in control of everything – and in normal times it's something we get on a somewhat regular basis. But these weren't normal times, and it hadn't occurred to us that this feeling of being

a little on edge in a new place was one of the things we came to Mexico looking for. “The very air here is miraculous, and outlines of reality change with the moment,” wrote Steinbeck. “A dream hangs over the whole region, a brooding kind of hallucination.” By the time we reached the house, I understood. The clouds had broken up and moved on and the sun was spreading out over the bay. I looked at my running watch and noticed my heartrate had dropped by 20 beats per minute compared to where it hovers back in Los Angeles. I thought it must be off, but every time I checked it, it told me the same thing: that something tight was shaking loose, that the possibility of rest could be more than just an illusion.

The next day we set out on a narrow hiking trail that lined the inside of a cove like a crease in a piece of fabric, leading us gradually down to the deep, blue-green water. In all the hours we were out on the hike we didn't see a single person, just each other. When we got down to the tide pools we melted into children. Bright purple star fish, neon orange and green anemones, and scuttling crustaceans all dotted the black rock bottom. Climbing from pool to pool our focus was dialed in to just a couple of feet in front of our faces, hoping to catch a glimpse of the next creature that moved and caught the sun. High tide announcing itself in sets of thunderous waves was the only force powerful enough to get us back to the trail headed home. Even on the uphill climb out of the cove, my heartrate was still low. Steinbeck wrote about the profound feeling that comes with knowing “that all things are one thing and that one thing is all things,” from the tiniest sea creatures to the expanding universe of space and planets above us “all bound together by the elastic string of time.” These were the thoughts he had and wrote down along the rough edges of the Baja Peninsula. “It is advisable,” he writes, “to look from the tide pool to the stars and then back to the tide pool again.”

We'd been stuck in Los Angeles for over 18 months before we took that drive down to Mexico. It had been decades since either of us had gone that long without travelling, without that feeling of being confounded by a new place, the sense of our smallness in relation to the rest of the giant world. In our individual experiences of travelling, those feelings are greater the farther from home you go. But this time we were together. This time we were only a few hours south of our front door. This time we were only gone for three nights, no airports involved, no time zones crossed. We didn't need to go so far to have our personal outlines of reality changed. In fact, by staying nearer and looking a bit closer, we found our whole little universe opened up.

An essay by

Erin Ruffin

K for Knowledge

It is “shared knowledge” – the management know-how derived from practices, habits and snippets of information which arise every day – that gives life to Pirelli and which makes it grow and improve. A transfer of knowledge that is handed down from generation to generation, just as a teacher does with their pupils. For years Pirelli has paid extremely close attention to the training of its teams: from the Istituto Piero Pirelli to today’s digital platforms, such as the Learning Lab.

“If a man does not know what a thing is, it is at least an increase in knowledge if he knows what it is not.”
C.G. Jung

The ‘What Am I?’ game works like this: someone puts a Post-It note with the name of something on your forehead and you have to guess what it is. But how? They mime what it is in front of you so you can work it out. It all started like this: my sister looked me in the eye, puffed out her cheeks and stretched out her arms, repeatedly touching her temples and squinting her eyes, shaking her head at me whenever I got the answer wrong: “Am I a frog?” “No... Ah, am I the wind?” “No of course not, how silly of me: I’m a bagpipe!” When the game was over I removed the note from my forehead.

“Knowledge!” – I heard her cry – “Knowledge! How come you don’t get it!”

We were at a party. I poured myself a drink. I remained silent but that question stayed with me forever.

“Knowledge! How come you don’t get it?” “Why can’t you understand what knowledge is?” “Because I don’t understand it.”

During my university days my girlfriend used to send me a love letter every day – in carbon copy. That is, the first recipient was not me, it was her mother. But just before she sent it she would cc me in. At first I thought how lovely, then I left her. Is this knowledge? A carbon copy of love? Another time, a friend of mine, who now works for Google – he works in artificial intelligence; I like to call him ‘the Mind’ – opened his patio doors and started stroking his cat, named Why, then hurled it out of the window. The sound of Why’s meeeeeeooooooooowww is still impressed in my mind even today.

“What on earth are you doing?!” I cried. “It’s the thirst for knowledge!” he replied. He just wanted to see what would happen.

But Why didn’t fall to the ground right away: he managed to catch hold of the branches of a tree, which broke his fall. In fact, the cat came through the ordeal with barely a scratch. Is this what knowledge is? My sister with puffed out cheeks? A friend who has a penchant for throwing cats out of windows? If someone way out in the depths of the cosmos could send me a clue to help me understand... I swear, I’m groping in the dark. I don’t understand.

I once read somewhere that we have no knowledge of our lives before the age of three. Basically, there is a fraction of our lives that lasts for almost 1,000 days of which we have not only no memories, but no knowledge at all. I think it’s probably true, but that’s not what interests me. What interests me is my son. He’s three years old. If you think about it, this means that until now, or for the moment, he has no knowledge of his entire life.

I don’t mean consciousness: of course, something of that time will obviously remain in his consciousness, a trace, a sensation, like the hidden part of an iceberg, but there is no knowledge. Nothing.

Essentially, not only do I not know what knowledge is, but I also know that it does not exist at the start of life. That it begins in chaos. For my son, that certain things end up lost in the black hole of his consciousness is probably not a bad thing.

He will not have any knowledge of that time he tripped and cracked his eyebrow open on the corner of the kitchen sideboard. How old was he, two? Yes, he was two. He also won’t remember the mad dash to the hospital, while his mother kept his wound closed with make-up remover pads. What an ingenious idea! His mother saved his eye. And he will never know. Ever.

He won’t even be aware of those months, Four? Six? Eight? – I’m having trouble remembering myself – when he only saw his grandparents from the head up. Pale, flat, bodiless, disconnected yet connected faces. Digital smiles composed of bytes. I can see you, but I can’t hear you; I can hear you now, but I can’t see you. Christmas dinner with the iPad at the head of the table. A feeling of solitude that he will not remember. That’s a good thing. Of course, wherever these things go is also where his first 1,000 days of parental love, first steps and words will end up. The first time you were held in someone’s arms: the naps on a shoulder.

It’s the same thing every evening: “Can you tell me the story about the Big Bad Wolf?” But if I ask him: “Do you remember the story of the Big Bad Wolf?” he says he’s never heard it before. Or that time when I tried to persuade him not to poo in his nappy by promising him a toy car for every poo he did on the toilet. He won a hundred of them. And then I won an important writing award and I dedicated it to him. He took the plaque, stood on stage and in front of the audience he said: “Daddy, did you win that with poos as well?”

At what point will my son’s knowledge, that thing that we base our entire lives upon, even though we do not really know what it is, actually begin? Could it have been just 10 minutes ago when I said: “Sorry, my love, I can’t play with you right now, I have to write an article,” and I watched him walk off with a ball in his hand? How sad. Is this how his knowledge of the world will begin? With me writing these lines? I make mistakes – parents always do – but every day I look at my son and I tell him that I love him. Then I tell him how much, in terms of a distance. “I love you from here to grandma’s house.” The next day I take it even further : “I love you from here all the way to the end of grandma’s street,” “I love you from here to New York and back again,” I will tell him. And again, later, from here to Honolulu. Just because I do not know what knowledge is, it doesn’t stop me from knowing that one day it will begin. And then everything changes. It will happen soon. And I want his, my son’s, knowledge to start with me telling him that I love him. And I hope one day he will say to me: “Yes, I know, Daddy: from here to Timbuktu.”

Or many thousands of miles and kilometres of love, in the hope that this will be the baggage he carries until that day when knowledge will become an unfathomable flying cat or some other mystery of life.

When does knowledge start?

An essay by

Alessandro Barbaglia

L for Lifestyle

Can a company represent a lifestyle? For many years artists, writers, designers have described Pirelli as something more than a tyre manufacturer. It's become identified with a style, an elegance, a way of interpreting the times, absorbing and understanding their spirit, season after season, while also taking the time to have fun, pursue passions, and be ready for a challenge.



For many, the strong ties between Pirelli and Milan can be explained by a century-and-a-half of interconnected life, made up of constant change, continuous transformation and a sense of the future. A dialogue that has allowed both to grow and evolve together. It is no coincidence, perhaps, that the Pirellone, the skyscraper designed by Gio Ponti, and the company's headquarters for so many years, is one of the city's most iconic symbols. Or that, during the 1980s, a new neighbourhood of Milan with university premises, research centres and the world headquarters of Pirelli, was built in Bicocca, on one of the company's early sites, and transformed into a true "company campus".

Pirellians in Milan

Many cities acquire a certain charm when deserted, but Milan is one of those that gains colour and energy from its people, renewing itself over the decades thanks to this superpower

There are cities that are simply made to be empty (like Rome, which is so beautiful when deserted) and others that make no sense at all without any people in them, like Milan. The pandemic has proven this to us: Milan is at its best when it is busy welcoming people, rising to the occasion when queues are forming, into what in today's social distancing times are referred to as "gatherings". Rest assured, arriving in Milan used to be somewhat frightening. It was a grey metropolis (grey because of the fog, before global warming); and it was full of people, busy people to be exact, who came to Milan filled with hopes and dreams, people who were in quite a hurry. The "Pirellone" (the Pirelli skyscraper) towering in front of the Central Railway Station welcomed the new arrivals like an Egyptian or Assyrian-Babylonian temple and it has always been a beacon: a beacon and a landmark for the newcomers needing to find their bearings in the city of progress when it was still foggy. A winning combination that constitutes an ode to Lombardy. The Pirellone also became a huge showcase for Pirelli products. A beacon, a showcase and dreams: this is Milan in a nutshell. Milan is no New York, but its sheer flow of human beings is quite similar, and someone may remember that when the city was advancing and enterprising before Covid-19, young people were rushing to go there, Rome was a little resentful and many Italians were in two minds whether to admire or envy the city which the Expo had helped to recover economically, but which appeared to be "bullying" the rest of Italy somewhat. This was also due to that particular attitude, that touch of presumptuous self-confidence that the Milanese tend to exude when everything is going well. After all, "Power is nothing without control" is a claim that would work just as well for all the Milanese.

An excerpt from the 2020 Annual Report by

Michele Masneri

It is good always to have an eye on the future, to anticipate change, to try to imagine that which does not already exist and to succeed in making it thanks to an overall vision. This is what has allowed Pirelli to adapt to changes in society and the needs of future generations. The next challenge is to imagine the mobility of the future which must be smart, sustainable and technological.

As she walked under the arcades, Anna passed other figures, all rushing along alone or in pairs towards an underground entrance or disappearing behind her. Her nose was running and, despite the lights and jingle of a nearby merry-go-round, she felt joyless as she hurried on her way.

Yet, she should have rejoiced. She was on her way to meet Pierre, this guy she had been chatting with non-stop for almost a week. But, for once, she wasn't experiencing that sort of delighted fear that comes with a first date. She felt jaded. She told herself that love no longer had its place.

Admittedly, Anna had been on dating sites for months now, which perhaps explained her sense of weariness. In another life she'd had friends and time, but now she was working 50 hours a week and had no time for anything.

That's why she ended up creating an account on this app, where other people like her were swiping, looking for something and wanting it fast. There, all you had to do was scroll through the profiles, and when someone liked her who she liked in return, the little app immediately connected the two singles, who could then communicate as they wished.

She'd soon got into the game and was chatting for hours on end with strangers who, in real life, turned out to be much less attractive than in their pictures. There was Marco the quality engineer, Corentin the eternal intern who made electro music, Rodrigue and his dark eyes that looked like they were made up, Michka the bearded web designer, along with various others. Some dates had taken place in the summer, on crowded terraces. Others in the winter in cosy little restaurants, a table for two in a quiet corner, and the bill vaguely fought over at the end, for the sake of it. She had known a few brief crushes with no consequences, suckers who struggled to understand that they were no longer wanted. She had grown bored, had tried with girls for a change. Almost always, the story ended after one shot, followed swiftly by another flirtation. The offer was so vast, the possibilities so numerous that it was almost impossible to resist the temptation to try again. Another coin in the jukebox of bodies and emotions; one more dance, the last, you promise, but then on to the next.

That evening, she was the first to arrive in the café where she and Pierre had planned to meet. She waited a good quarter of an hour before he appeared. Immediately her sullen mood was swept aside.

They ordered wine but didn't need to drink much. Everything between them, their gestures, the words they exchanged, the looks, created a kind of comforting and gentle buzz. They felt like teenagers, savouring the moment for as long as possible; by closing time the waiter was almost forced to sweep them away.

Pierre offered to walk her home and they walked back up from Hôtel de Ville to Belleville. During the seemingly timeless journey, they barely spoke. They wanted to touch each other but didn't dare. Then, beneath the old brick building where the young woman lived, they kissed. Pierre held her against him. She wanted him to come upstairs straight away and sleep with her, but he preferred to go home. No doubt this refusal was a good sign. As soon as she got into the lift, she wrote to tell him how much she had enjoyed the evening. And the words began to flow on WhatsApp, late into the night.

When she woke up, Anna was exhausted but happy. Immediately she picked up her phone and found a little message embellished with a heart. This tiny detail filled her with reassurance. Then, while having a coffee, she went through her emails, checked trends on Twitter, opened her employer's accounts to see if any clients had contacted them. Out of habit, she opened the dating app through which she had met Pierre. She scrolled through a few profiles, telling herself that she was done with this bullshit. Just one or two more faces and she would uninstall the app. A notification alerted her to another message from Pierre but, rather than reading it, she saved it for later. With her index finger, she continued perusing the names, the smiles, the lies, absorbed by the flow of images, the subtle hypnosis of variety. After all, it didn't matter. She just wanted to see who would be next. And then the next...

Next

A story by

Nicolas Mathieu

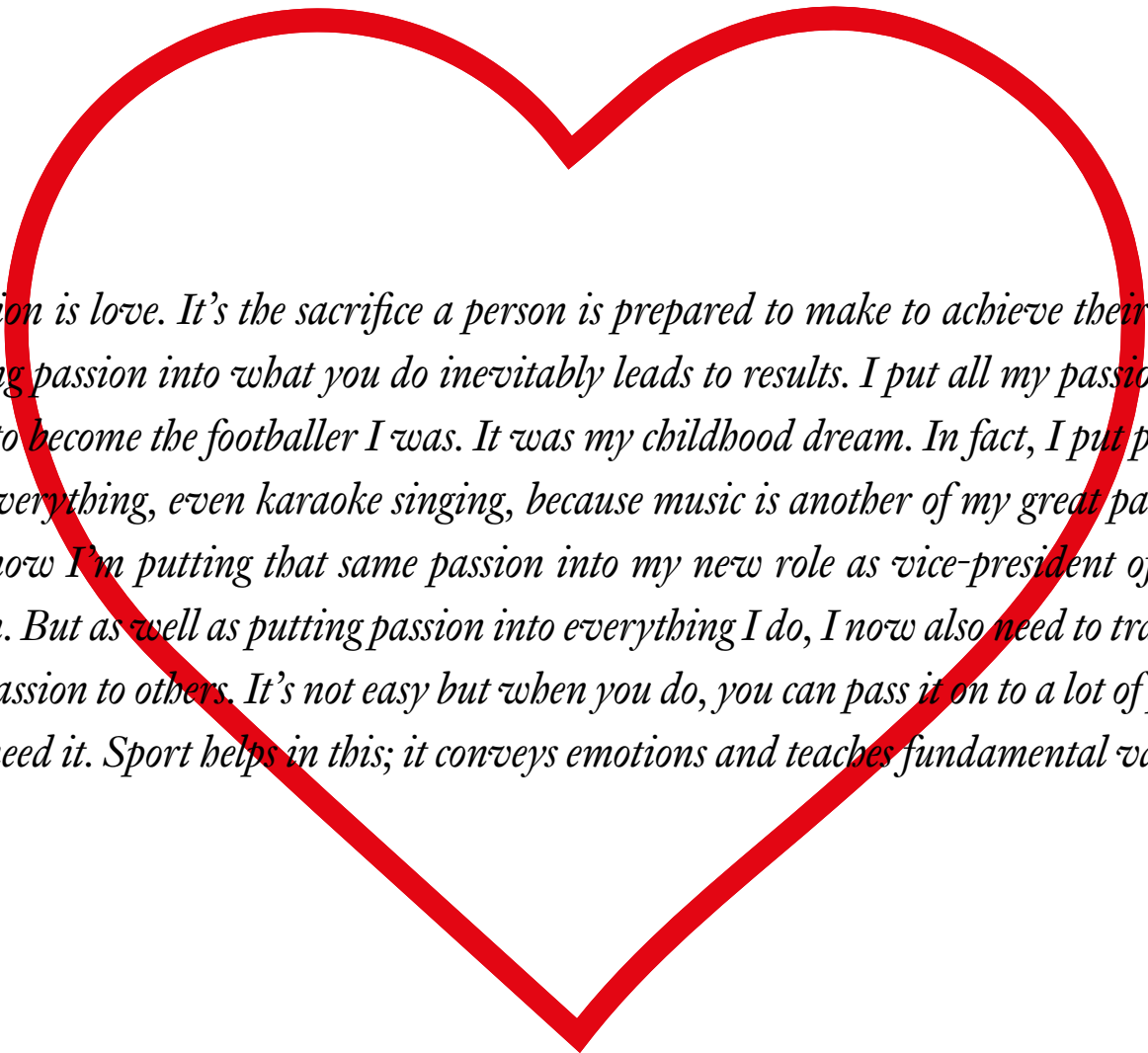
O for Off-road

Moving away from traditional pathways to drive yourself towards unexplored ones: this is how you discover new things; this is how you succeed in innovating. Pirelli's technology derives from this attitude, as well as from its experiences in motorsport. To tackle the challenges of off-road driving, it created products fit for competition, where experimentation becomes a showcase: from 1970s world champion rally driver Sandro Munari in his Lancia Stratos with Pirelli P7 tyres to the comprehensive range of tyres supporting the rally champions of today.



P for Passion

One of humanity’s deepest emotions, passion has been key to Pirelli since its foundation. It is the same emotion that drives those who choose its products. They are enthusiasts who are passionate about cars, motorbikes and bicycles; lovers of sport and of motorsport, both on and off the racetrack. By following hearts and passions, adrenaline and excellence, Pirelli has always been a major player in sports with its support of Formula 1®, the Luna Rossa and Inter Milan. A link that goes far back, notably to the 1907 Beijing to Paris motor race in which Pirelli was a winner.



“Passion is love. It’s the sacrifice a person is prepared to make to achieve their goals. Putting passion into what you do inevitably leads to results. I put all my passion into sport to become the footballer I was. It was my childhood dream. In fact, I put passion into everything, even karaoke singing, because music is another of my great passions. And now I’m putting that same passion into my new role as vice-president of Inter Milan. But as well as putting passion into everything I do, I now also need to transmit that passion to others. It’s not easy but when you do, you can pass it on to a lot of people who need it. Sport helps in this; it conveys emotions and teaches fundamental values.”

Javier Zanetti

The pursuit of excellence. Continuous development. Attention to detail. Pirelli's goal is to create tyres that are chosen by the world's leading car manufacturers because they offer drivers performance, pleasure and safety, anticipating and satisfying expectations. But above all, quality in Pirelli is a value, one created on a daily basis thanks to the contributions of everyone who works in the company.

Acts of devotion

*From a smooth Chianti to a fine violin,
quality is born from love*

It speaks a language of universal truth, stirring us in a place of deep-rooted recognition. Infinite in its forms, quality transcends all boundaries, all limits of time and place. It knows no age, nor era; it lives both in the past and in the future. It has no need of announcements, for its presence cannot be mistaken.

To encounter quality is to be suffused with a warm glow of safety and love, to feel the embrace of a mother or father, the reassuring touch of our oldest friend. It cradles us in the knowledge that we are cared for, considered, our needs perceived and met; it soothes our restive hearts with the comforting sense of home.

It is immutable, quality – it calms us with its certainty, carving a solid path through a shifting, uncertain world. No fleeting indulgence or frippery, it is lasting, timeless. It is steel pressing into our palm, smooth and weighty, crystalline strength running deep within. It is a finely honed blade, slicing clean along lines mapped expertly in the holder's eye. It is the facets of a diamond flawlessly cut. It is precision – it is perfection.

It courses through the veins of our world, the pursuit of such perfection. It is in the broad oak where we rest our backs, its branches reaching for the sky in a Fibonacci spiral; in the delicate petals patterned exquisitely to nature's universal rule. It is within us, too: the desire to strive, endlessly, even restlessly, for the best in what we love.

Quality is craftsmanship, not showmanship; it is an exacting attention to detail, it is dedication in all its purity. It is the

curve beneath the sculptor's chisel, the exquisite carvings of a carpenter's hand, the golden ratio hidden within the artist's brushstrokes. It is the tailor's stitch dancing invisibly through the finest weave. It is the heft of velvet, the cool threads of crisp cotton, the garment that follows our every contour. It may be handcrafted, precision-engineered, sourced by the dedicated; it is in the deftness of the artisan's touch, the technician's unrelenting focus.

It is sensory, somehow: we can hear it in the lingering resonance of a master's violin, feel it in the movements of a finely calibrated machine. We can taste it in the smooth velvet of Chianti gliding on the tongue or the smoky tones of a well-aged whisky.

Quality lives in the kitchens of the passionate, from the renowned and celebrated to the secrets nestled like treasure in the Italian hills or the backstreets of Japan. It graces the fingertips of the chef who cooks with their soul, pressing love into dough, conjuring joy through soups and sauces, inspiring wonder with harmonies of flavour. It need not be elaborate, though – its essence lies not in lavish display. It may be found in the sumptuous ooze of burrata or the nutty depth of virgin oil, in the rich flesh of tomatoes grown from volcanic earth, in the succulence of slow-cooked meat falling from the bone.

Quality is excellence – an excellence that those who receive it feel as an offering of love. Because quality is born from love, from devotion, from the desire to create perfectly. And, ultimately, to give.

An essay by

Hannah Strange

Hevea brasiliensis is the rubber tree that provides the extraordinary white-coloured material, similar to milk, that has been central to Pirelli's operations over the years. The extreme flexibility and malleability of this latex have provided the company with the scope to create a multitude of products that have made Pirelli what it is today. In return for this precious natural commodity, Pirelli has created a Sustainable Natural Rubber Policy to preserve forests and biodiversity, and to allow long-lasting development for local communities and economies.

Into the forest

An interview with BirdLife's Patricia Zurita, the first woman from a developing country (Ecuador) to become CEO of an international conservation organisation

Can you tell us a little about BirdLife and the community around this project?

BirdLife is actually the world's oldest, and largest, nature conservation organisation – we'll celebrate our 100th anniversary in 2022. BirdLife International and the Global Platform for Sustainable Natural Rubber have a new plan to safeguard the Indonesian forest of Hutan Harapan, created to protect the ecosystem, the animals and the people who live in that environment. One of our unique attributes is that although we're global, we're truly rooted in over 117 countries and their local communities around the earth. And one of the really exciting elements present in BirdLife is how global partners team up to work on a given conservation project.

A sustainable use of natural rubber helps to preserve the planet, but also the life of indigenous peoples. How?

Like so much of our planet, the lowland tropical forests of Hutan Harapan are under human-induced pressure resulting in deforestation and land degradation. This poses serious threats to the sustainable livelihoods and future of the 10,000 people living in and around Hutan Harapan. By ensuring that the rights and responsibilities of the local communities are identified, we can then support them in establishing guidelines for the sustainable use of their natural resources. The cultivation of jungle rubber is an age-old practice in Hutan Harapan. However, to make the rubber plantation economically viable while retaining its ecological integrity, there is a need to develop the capacities of rubber farmers in the area to benefit from plantation management that includes integrated soil and fertility management and utilisation of best harvesting practices.

How do conservation projects help women's empowerment?

Increasing indigenous women's capacity in decision-making and political participation will ensure that adequate numbers of indigenous women are placed in positions of leadership. To strengthen biodiversity protection in Hutan Harapan, community groups, women in particular, will be trained in biodiversity conservation in this project. Women need to be equally and actively involved in processes to conserve and sustainably use biodiversity because they play critical roles as primary land managers and resource users, and biodiversity loss poses a disproportionate burden for women and girls.

How are birds an indicator of the health of such a special place?

Birds are especially effective indicators for how ecosystems are doing. They are present everywhere, well-observed and studied, and are very sensitive to changes in the environment, whether that be climate change, land-use change or overall biodiversity loss. Our partners track the data on this, then together we analyse it and can feed back what we've learned to local and national governments, academics and other scientists and international bodies. Developing a project like this in the Hutan Harapan for sustainable rubber cultivation always starts with a foundation of science so that the solutions designed are credible and truly benefit the species and communities concerned. No conservation that is attempted without the input, data and feedback from the folks living locally can expect to succeed.

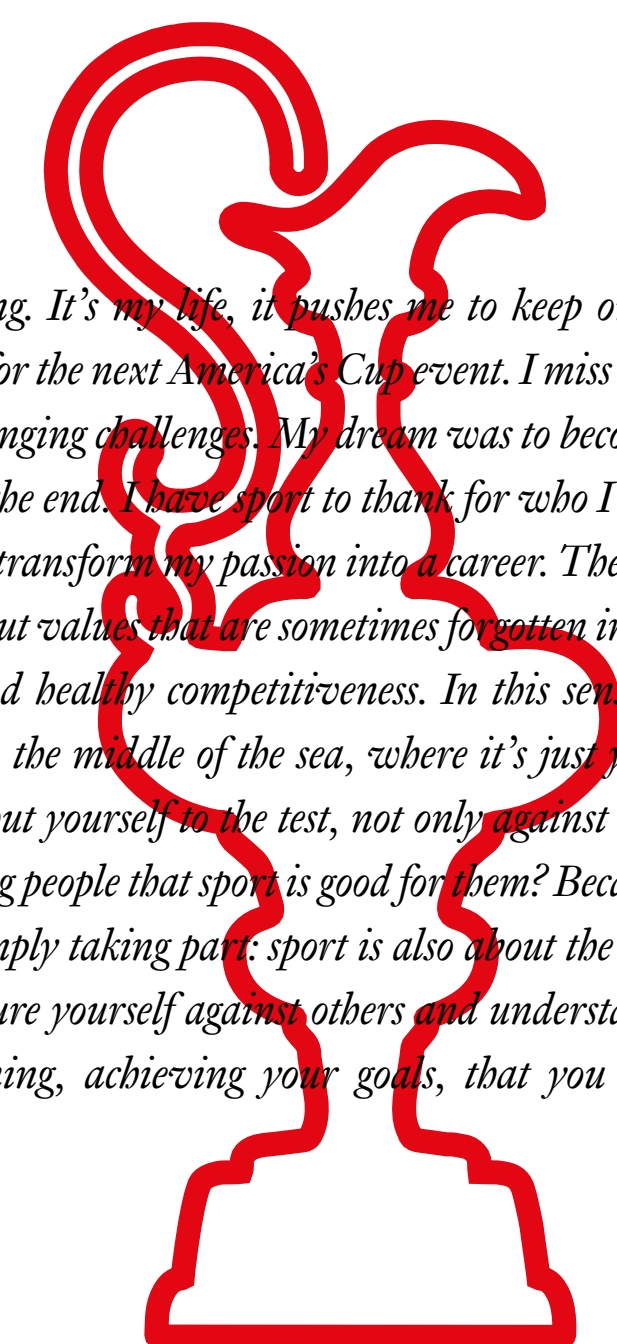
A conversation with

Patricia Zurita

S for Sport

S

Pirelli's links with sport go back a long way. With sport comes the thrill of adrenaline, competition and pushing the limits, but also the values of teamwork, respect and loyalty, which are cornerstones of the company. Whether it is motorsports, cycling, ice hockey, skiing, football or sailing, each day in sport brings a new journey.



“Sport is everything. It’s my life, it pushes me to keep on going. I get withdrawal symptoms waiting for the next America’s Cup event. I miss the routine and adrenaline rush of the ever-changing challenges. My dream was to become a yachtsman. It wasn’t easy but I did it in the end. I have sport to thank for who I am today. I was extremely lucky: I was able to transform my passion into a career. The beauty of this job, of sport, is that it can bring out values that are sometimes forgotten in modern society: reciprocal respect, sacrifice and healthy competitiveness. In this sense, sailing is really helpful because out there in the middle of the sea, where it’s just you and your boat, you get the opportunity to put yourself to the test, not only against others but also yourself. So why do we tell young people that sport is good for them? Because it’s true. But it’s much, much more than simply taking part: sport is also about the challenge. A challenge that allows you to measure yourself against others and understand your limitations. And, it is through winning, achieving your goals, that you become a better person.”

Max Sirena

T for Transformation

The ability to keep up with the times is a skill which allows Pirelli to evolve continuously. Today, in this era of digital transformation, this means seizing the opportunities offered by new technologies to improve manufacturing processes, evolve the business and utilise information in an integrated fashion. Transformation means factories connected with each other thanks to Big Data, virtual simulators for research and development departments, and pioneering products such as the Cyber Tyre.

From a blank sheet

Writers know that they need to be open to surprise in order to conjure up their stories

Where does it start, that spark that transforms a blank page into a journey of imagination? Very often it’s with something you overhear, something unsettling, something you can’t forget. It’s your own fault: you’ve been eavesdropping, again, you and nearly every writer out there. A serial offender when it comes to listening in on the lives of others, you notice too much, too. The stiffened spine. The eyes that look away. You clock fleeting gestures that hint at a stranger’s story and inspire you to write your own. So there you are, on the train, when you overhear a dazzling young woman telling her friend that, when she was growing up, her mother used to tell her that she’d never amount to anything, that she was a born loser. Born loser. You turn the phrase over in your mind, can’t kick it out, though you’d like to. But you can’t because a question has muscled in on your inner world and the question is: how could a mother be that cruel? Why would a mother say such a thing to her child? And now you need an answer and you set about finding it in the only way you know how. But there are other sparks, too, after all, writers are a motley crew, and each is called to the blank page in different, often mysterious ways. For Nobel laureate Toni Morrison, each of her books emerged from an idea, which became a question, “a question I don’t have any answers to”. How could one human being do that to another? Why did she do it? How could they forget? It’s different for American novelist Jonathan Franzen. Before he even gets as far as the blank page, he subjects himself to a process of psychic excavation to uncover his starting point. “You go deep, and report from the depths on what you find,” the author of *The Corrections* and, most recently, *Crossroads*, told American literary journal *The Atlantic*. “It is not about reporting back on what everyone else is talking about or what’s already out there on the internet. As a writer, I’m trying to pay attention to the stuff people aren’t paying attention to. I’m trying to monitor my own soul as carefully as I can and find ways to express what I find there.” “Finding ways to express what I find there,” now there’s a wonderfully understated nod to the struggle writers experience as they seek to bring unformed, inchoate ideas into being. The literary demi-god and Anglo-American poet T S Eliot famously articulated the challenge “to get the better of words” as a “raid on the inarticulate” in *Four Quartets*. Part of the horror, he tells us in this meditation on time and history, is that no sooner have you worked out how to say what you want to say but you no longer want to say it. Remember Sisyphus, pushing that rock up the mountain? He had nothing on writers. Eliot did have a particularly bleak disposition. For plenty of writers, there is an upside to the gruelling creative process. Rare as they are, there are moments where your mind hovers in a liminal space between the whisper of an idea and a sentence on the page or a fully formed image, the outside world held temporarily at bay. This is the threshold of becoming, and it’s a wonderful place to be. It’s not the *bardo*, it’s not a holding pen, it’s where anything could happen. OK, it might be the high before the low, the moment of euphoria before reality hits and you fail to say whatever it is you wanted to say. But it’s a high all the same. Besides, disappointment goes with the writing territory. “You write because you have an idea in your mind that feels so genuine, so important, so true,” Khaled Hosseini, author of *The Kite Runner*, told *The Atlantic*. “Yet, by the time this idea passes through the different filters of your mind, and into your hand, and onto the page or computer screen – it becomes distorted, and it’s been diminished. The writing you end up with is an approximation, if you’re lucky, of whatever it was you really wanted to say.” This may sound harsh, but from the reader’s point of view, who cares? If some grand idea has been transformed into a compelling, vivid or beautiful story, then we’re happy, we read on. Part of the art of writing is letting go, being open, relinquishing control. Elena Ferrante, the pseudonymous author of the Naples novels, is the first to admit that she knew the end of the whole story, and some key episodes, too. But, as she once told the *New York Times*, everything else “was a surprising and demanding gift that came from the pure storytelling pleasure”. Being open to surprise is what creativity and transformation is all about. Going back to that overheard conversation on the train, it was me who heard it. And to answer the question of why a mother would call her child a loser, I have written a story about a child who grew up to become a painter. She painted in order to find the answer to that very question, and to transform her bad memories into shimmering artworks, full of hope.

An essay by

Genevieve Fox

U for Urban

Pirelli has always been connected with the evolution of the urban fabric. Over the years transport has influenced and given shape to town planning and continues to do so now, at a time when the layout of towns is still changing. New and integrated requirements for the journeys of citizens bring together cars, motorbikes, e-bikes and bicycles, but above all services for urban strategies that render towns increasingly smart and green, and in which Pirelli continues to be present and play its part.

A new age of urban innovation

Cities may have felt left for dead in the wake of the Covid-19 pandemic, but they are transforming fast and could be approaching a golden age of participatory urban innovation

Since they emerged 10,000 years ago, cities have become a key engine of human innovation. Yet their path has been anything but linear – cities have undergone rapid bursts of radical change, turning points that have redefined their very essence. Such developments often occur as the result of technological innovations – such as the advent of the automobile – but also as a reaction to traumas — from wars to pandemics.

When Covid-19 arrived and our congested urban centres became the epicentre of the contagion, many predicted that cities would become obsolete. The theory went that people would flee to the safety of suburbs or faraway rural areas and embrace a regime of remote work. But how have things gone since? Is urbanity actually dead?

For sure, the pandemic did not leave our cities unchanged. Working from home is here to stay, at least in higher proportion than before Covid-19. More generally, a higher degree of flexibility in our work habits will probably become a staple of our daily lives. However, there has been no permanent exodus from our biggest cities – most people have already returned. Even more interestingly, the pandemic has unlocked the

potential for a renaissance – what the economist Joseph Schumpeter famously called “creative destruction” on an urban scale. The sudden crisis left municipal governments with little choice but to adopt a fast-paced, trial-and-error approach – there were no “best practices” to guide or constrain their thinking. The result of this worldwide experimentation has been extraordinary: a series of unprecedented innovations in domains such as pedestrianisation, affordable housing and dynamic zoning.

Projects that had stalled for years or decades were implemented in a matter of days or weeks. After many iterations of “feedback loops” with citizens – some more civil than others – some of the changes will become permanent, helping to shape tomorrow’s cities.

When the Covid-19 pandemic ends – although that ending will not be an all-at-once affair – our challenge will be to keep its innovative atmosphere – especially as we tackle challenges like climate change. If we keep experimenting with as many initiatives and concepts as possible, we may be able to usher in a new golden age of participatory innovation in our cities.

The urban is more alive – and kicking – than ever.

An essay by

Carlo Ratti

V for Vision



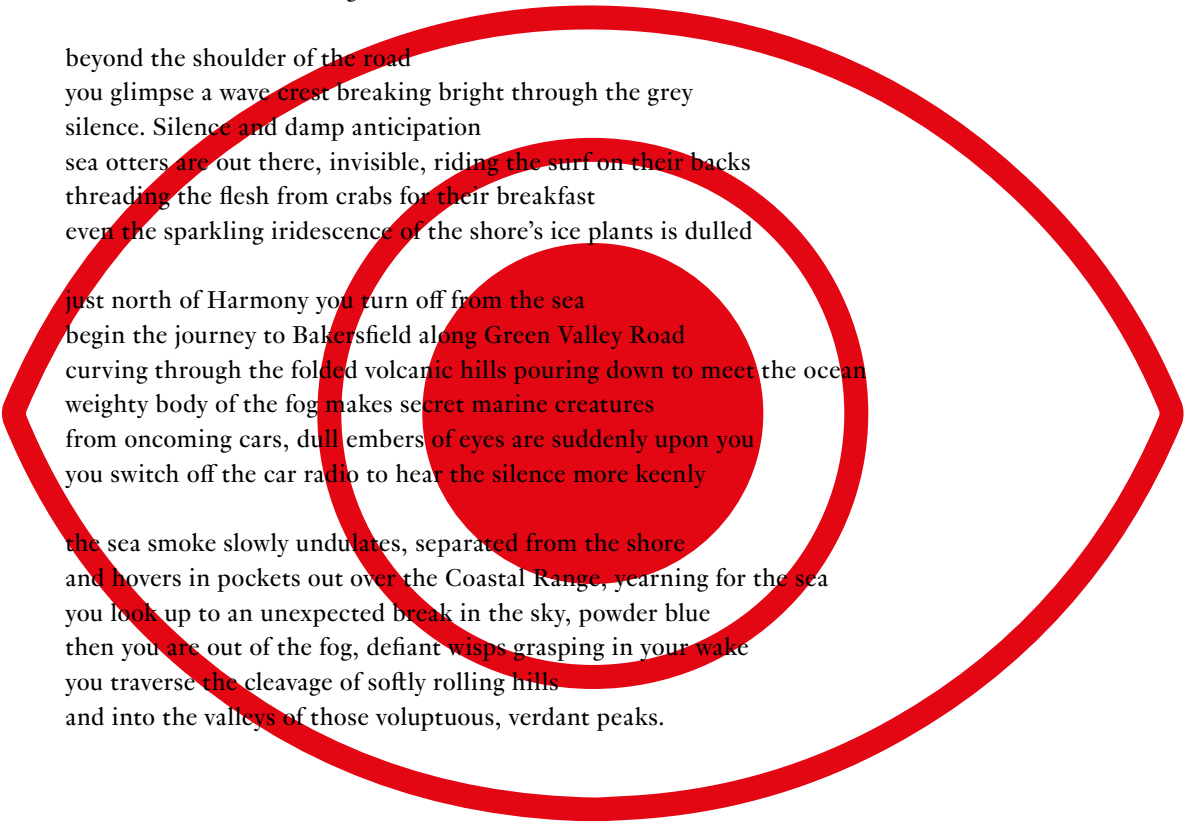
Technology, innovation, sustainability and social progress. These are the four dimensions of Pirelli’s vision. Four pillars which over the years have formed the basis of all choices, allowing the company to evolve coherently, to offer a product always at the forefront of the market, and to make its contribution to the evolution of society as it has developed over the past 150 years.

In the early morning, before the sea fog has burnt off
before the turquoise sky has influenced the colour of the ocean
you drive obfuscated up the coast highway
your hair falling damply over your forehead
from your last walk on Toro Creek beach
like red tendrils of a strange seaweed

beyond the shoulder of the road
you glimpse a wave crest breaking bright through the grey
silence. Silence and damp anticipation
sea otters are out there, invisible, riding the surf on their backs
threading the flesh from crabs for their breakfast
even the sparkling iridescence of the shore’s ice plants is dulled

just north of Harmony you turn off from the sea
begin the journey to Bakersfield along Green Valley Road
curving through the folded volcanic hills pouring down to meet the ocean
weighty body of the fog makes secret marine creatures
from oncoming cars, dull embers of eyes are suddenly upon you
you switch off the car radio to hear the silence more keenly

the sea smoke slowly undulates, separated from the shore
and hovers in pockets out over the Coastal Range, yearning for the sea
you look up to an unexpected break in the sky, powder blue
then you are out of the fog, defiant wisps grasping in your wake
you traverse the cleavage of softly rolling hills
and into the valleys of those voluptuous, verdant peaks.



Sea Smoke

A poem by

Jill Battson

The history of Pirelli also tells of polyclinics and libraries, sports centres and professional schools, training for employees' children and a commitment to cultivating and disseminating the arts. The wellbeing of people in their everyday lives is at the centre of a global company such as Pirelli and is borne out by its People Care programme, a collection of services designed to improve employees' work/life balance and to support them in their daily lives.

Make a welfare pledge to yourself

The healthier and happier we are, the more we can be there for others

It's not fleeting, or singular. The notion of 'welfare' might also be called the idea of 'going strong' because welfare is an ongoing mission. It is not about a burst of laughter or winning the lottery. It is about taking your life and individual needs seriously, and making sure you look after yourself. Organising your wardrobe. Going for a run. Practising a musical instrument. Settling down with a book. Drinking fruit juice rather than wine. Such behaviour might appear a bit egotistical, even rather selfish, but it isn't. If you commit wholeheartedly to it, it will improve your welfare immeasurably, which in turn will help your life operate a bit better, which in turn will help you to be there for others. Welfare requires a bit of self-knowledge, it's true. I know that running makes me feel good, reduces my anxiety and helps me get my thoughts and priorities in order. Not that it is all easy, even after years of practice. The hardest thing about going for a run? Lacing up your shoes. Once they are on, you are out and off. It doesn't have to be running, of course. It could be walking, or cycling, or swimming. But the best thing is if you leave any and all devices behind. No music, no phone, no social media. It's not about anything other than being alone with yourself and engaging with the feeling of your body moving through air, or

water, while your mind moves through your day. Even if it's only for 20 minutes, it has an extraordinary ability to reset you in positive mode. Welfare needs to be a constant, pleasant hum in your life. To get it to that stage, it is wise to devote a small proportion of time to dishwasher stacking, clothes sorting or diary organising. Small, crucial tasks which, once achieved, reduce anxiety and combine to make your life roll around more smoothly. This smoothness will allow you to spend time choosing to do more obviously pleasant things, things which make you happy. I am not particularly full of joy because my fridge is tidy or my wardrobe sorted, but if time spent doing those two chores enables me to sort out breakfast easily, then I will manage to leave the house on time without forgetting anything, or join that Zoom meeting unfrazzled. Being on top of my commitments might mean I will have the space to have lunch with my 90-year-old father or watch a box set with my son. That is not only good for my welfare, it is good for theirs. If we can set up these small but significant personal promises, these welfare pledges to ourselves that help us to 'go strong', we will all feel better.

An essay by

Rosie Millard

The unknown. It is something we all face. And it is the ability to react to the unexpected, to take advantage of the opportunities it brings to grow and improve constantly, that makes the difference, whether for us as individuals or for a company such as Pirelli. Because it is facing the unknown, and any challenges it brings, with enthusiasm, determination and “out-of-the-box” thinking, that enables us to become stronger and thrive.

The history of x

*In ancient Egypt it was the ‘heap’. In Renaissance Italy it was the ‘thing’.
Now we call the unknown number ‘x’, the third-from-last letter of the Roman alphabet,
a mathematical convention that dates back to 17th-century France*

Most innovations in scientific notation barely register beyond the academic world. The ‘x’ is one of the few that has been appropriated by the wider culture. It is shorthand for something mysterious, secret or unexplained. Hence X-ray (unknown radiation), X-files (unsolved crimes, with a flavour of the paranormal), and X factor (unspecified hidden talent). X has become a marker for whatever we don’t yet know or understand. The birth of ‘x’ was a game-changer for mathematics, helping establish a symbolic language – what we now call algebra – that turbocharged the scientific revolution of the 17th century. The breakthroughs of thinkers like Isaac Newton were facilitated by this pivotal if unglamorous advance in notation. The ancient Egyptians expressed their maths problems in words: “What is the heap of which $\frac{2}{3} + \frac{1}{10}$ will make ten?” asks the author of the Rhind Papyrus, a manuscript dating from around 1600BC. The way the ancients solved these tasks was essentially using trial and error, referring to a library of haphazard and laborious methods. The rhetorical style of describing equations continued for another two-and-a-half thousand years, its wordiness inhibiting clarity of mathematical thinking. The move from spoken language to written symbols accelerated in 15th-century Europe. For Luca Pacioli, the mathematician and friend of Leonardo da Vinci, the unknown number was ‘cosa’ meaning ‘thing’, and the square of the unknown was ‘census’. A century later, the Frenchman François Viète wrote ‘A plano’ and ‘A quad’ for an unknown and its square. A century after that, his compatriot René Descartes coined the terms ‘x’ and ‘x²’, which are still in use today. Replacing words with symbols was about more than convenience. The letter ‘x’ may have emerged as an abbreviation, but

once invented it became a powerful tool for thought in its own right. A word cannot be subjected to mathematical operations in the way that a symbol such as ‘x’ can. Letter symbols took maths into a realm far beyond language, and algebra soon revealed abstract patterns that underlie much of the modern world, from the combustion engine to the internet. But why ‘x’? Was Descartes’ choice a reference to the ephemeral magic of a kiss, the location of hidden treasure or a nod to the Christian cross? The truth is less romantic or spiritual, and instead a reflection of technical constraints. In 1637, Descartes published *Discourse on Method*, the foundational work of Enlightenment philosophy. The book contains perhaps the most famous philosophical quotation of all, *cogito ergo sum*, I think therefore I am, by which he means that it is impossible to doubt one’s own existence. In one of the appendices to the *Discourse*, called La Géométrie, Descartes sketches out how geometry and algebra are related. (This book is also the reason why graphs with an x and a y-axis are said to employ the Cartesian coordinate system. Cartesian means relating to the ideas of Descartes.) Descartes decided to use lower-case letters from the beginning of the alphabet for known quantities, and lower-case letters from the end of the alphabet for unknowns. During the printing, however, certain letters began to run short and since x is used less frequently in French than y or z, it became the letter of choice. Were it not for the challenges of limited printing stock, we might have needed a Y-ray to examine our broken bones, and the intangible factor of star quality might have been denoted by a Z.

An essay by
Alex Bellos

Y for Young

Like a 150-year-old start-up, Pirelli has the ability to renew itself by continuing to innovate, while harnessing the awareness and maturity brought by its wealth of experience. It is indeed this attribute that gives the company the courage always to believe in and attract new talent – a laboratory which will serve the citizens of tomorrow.



In mathematics this is the only number that is neither negative nor positive. Without it mathematics could not exist. It is the origin, the beginning of everything, that magic number which in a succession or a scale of size or value indicates the point of departure. Its perfect graphic representation evokes the shape of a tyre, the only contact point between a vehicle and the ground. Zero to P Zero, Pirelli’s most sporting and high-performance tyre and a point of reference for the whole car tyre manufacturing sector.

Zero fell in love with One one April morning amid the ruins of the Duino Castle, looking out over the Gulf of Trieste. ● A daughter of Bora, she had strayed from the gales her father brought down from the Alps to churn up the Adriatic Sea. ● Zero was the gentlest of the wind god’s children, so gentle that nobody ever noticed her presence (and now that she was lost, her absence) as if she were nothing at all. ● So soft was this wind’s breath it could not even bend a clover or release the threads of a dandelion. ● She spent her days flitting around the ruins of the ancient hold, unheeded by the goats that strayed among the crumbling arches. ● Yet sometimes the shepherds would look quizzical-ly into the sky, wondering what could have brought a sudden scent of apricot and honey.

0

Of all the days One could have chosen to swim across the Gulf, from the cape with the broken light-house, sickness in his heart, he chose the one that Bora and his offspring were up to their worst mischief. ● On the distant headland of Pirano, the family of clashing winds sent ocean spray as high as the belltower’s rusting archangel – and crashing down upon the pier, froth snaking through a maze of alleyways. ● Zero observed him from the top of the castle tower, as he leapt from the broken light-house, and began cutting across the heaving waters. Bobbing, straining, crashing against the seething tides. ● She watched him disappear under waves and emerge clinging to a boulder on the rocky shore. ● Now he was climbing the face of the cliff. Now he approached, dripping brine, through crumbling arches. ● She could not say why, since he could not possibly take notice anyway, but she hid with burning cheeks behind the entrance to the old granary. ● Through a chink in the wall she watched him mount steps to the castle’s last ramparts, jagged teeth that overhung the watery expanse. ● One stood gazing at the wild sea, as all of Zero’s siblings harassed him on the crumbling shelf, reunited with their sister and oblivious to her calls. ● She implored them to leave him be, but none ever heard, none ever saw, none ever noticed, zero that she was. ● Above the racket, she heard a solitary voice carried by the clashing winds.

01

Angel of plenitude, I have come to throw myself off the highest point of our coast, trapped by inescapable oneness. ● Instead I find you, circle of unity, liberation from the emptiness of one. Without you, I am less than nothing. Just one. Powerless and alone. ● From the earliest days, and for all time to come, you have been the womb of infinite possibility. ● With you, One can be anything. One is multiplied and transfigured. One finds emptiness reborn as wholeness. ● Across the sea, what unknown worlds, unimaginable powers, fathomless splendors shall we create together. ● Shedding one, we shall become one with all being.

010

Zero swept over the clover and the dandelion to stand beside One on the crumbling shelf. ● Reaching past her earlobe, she undid the crimson thread of abandon from her hair, and tied it to their wrists. ● No longer abandonment but reckless trust. ● They faced one another just once. And as the winds subsided to make the blurry air clear once more, they leapt off to fly into the noonday sun.

0101

On Trieste’s *Piazza dell’Unità*, the burghers at the terrace cafes suddenly looked up from their news-papers. ● For the emptiness rang as never before. And all were held rapt, as a ribbon of zeros and ones unfolded over the glittering sea. ● What kind of world will Zero and One build together, beyond the horizon? ● Will it be for us to decide?

Zero

A fable by

Joji Sakurai

Authors’ biographies

A ART – Vicente Todolí

has been artistic director of Pirelli HangarBicocca since 2012. From 1989 to 1996 he was artistic director at IVAM in Valencia. From 1996 to 2003 he directed the Serralves Museum in Porto and from 2003 to 2010 Tate Modern in London. During his career he was part of the curatorial team at the Venice Biennale of 1997 and has curated several exhibitions.

C CALENDAR – Steve McCurry

is an award-winning American photographer and photo-journalist known for his images of conflicts and crises around the world, as well as of cultures and ancient traditions. A contributor to Magnum Photos since 1986, he has published many books and retrospectives. He photographed the 2013 Pirelli Calendar.

E ENVIRONMENT – Imogen Crossland

is a British artist and illustrator who says she is inspired by the everyday human interaction going on all around us. She creates digital collages from a variety of materials that celebrate “colour, joy and togetherness”. Better known as Imo, she has a degree in visual communication from the University of Brighton.

G GLOBAL – Paolo Gallo

has been chief human resources officer at the World Economic Forum in Geneva, chief learning officer at the World Bank in Washington DC and director of human resources at the European Bank for Reconstruction & Development in London. He is focused on personal empowerment, human resources and organisational behaviour.

I INNOVATION – Costas Markides

is Professor of Strategy and Entrepreneurship and holds the Robert P. Bauman Chair of Strategic Leadership at London Business School, where he has been a professor since 1990. He has published several books on strategy and innovation, including *All the Right Moves*, *Fast Second* and *Organizing for the New Normal*.

K KNOWLEDGE – Alessandro Barbaglia

is an Italian writer and bookseller. With his debut novel published in 2017, *La Locanda dell’Ultima Solitudine*, he was a finalist for the Bancarella prize. In 2020 he published *Nella Balena* and *Scacco matto tra le stelle*, with which he won the Strega Girls and Boys Prize and the Arpino Prize.

M MILANO – Michele Masneri

is an Italian journalist and writer. A former foreign correspondent in San Francisco for *Il Foglio*, he now writes about culture and design for the paper. He is the author of the novel *Goodbye Monti* and *Steve Jobs Doesn’t Live Here Anymore*, a collection of reports from California in the Trump era.

B BRAND – Rory Sutherland

is vice chairman of Ogilvy UK, where he has worked since 1988 and formed a behavioural science practice within the agency. He is the author of three books: *The Wiki Man*, *Alchemy: The Surprising Power of Ideas That Don’t Make Sense* and, co-written with Pete Dyson, *Transport for Humans: Are We Nearly There Yet?* on the behavioural science of transport.

D DRIVING – Bryan Adams

is a Canadian singer-songwriter, guitarist and record producer who has long combined his career as a touring musician with a passionate pursuit of photography, shooting such high-profile subjects as Sir Mick Jagger, John Boyega, Naomi Campbell and the Queen. He photographed the 2022 Pirelli Calendar with the theme of “On the Road”.

F FACTORY – Holly Watt

is a British author and journalist. She has published three novels of which the most recent is *The Hunt and the Kill*. This follows an award-winning career in journalism that took in the *Sunday Times*, *Telegraph* and *Guardian*. She covered UK politics and investigations, as well as reporting from a range of countries including Afghanistan, Libya, Jordan and Lebanon.

H HUMAN – Linnea Dunne

is a Swedish writer and editor based in Dublin. She writes about Nordic culture, innovation and trends, and has been published in the *Irish Times*, *Irish Independent* and *Guardian*. She has written two books: *Lagom: The Swedish Art of Balanced Living* and *Good Mornings: Rituals for Wellness, Peace and Purpose*.

J JOURNEY – Erin Ruffin

is an American writer and publisher. As the founder of *Boat Magazine* she has collaborated with international journalists and authors in search of little-known stories around the world. She has published work from Nick Hornby, Jeffrey Eugenides, Dave Eggers and many more.

L LIFESTYLE – Davide Bonazzi

is graduated in illustration from the IED in Milan and later the Academy of Fine Arts in Bologna. He has created illustrations for the *New York Times*, *Wall Street Journal*, Nike, UNESCO, Emergency, BBC, Einaudi and many others. His work has received awards from the New York Society of Illustrators, American Illustration and Bologna Children’s Book Fair.

N NEXT – Nicolas Mathieu

is a French writer. In 2014 he published his first novel *War on Beasts*, which inspired an adaptation for television with Alain Tasma. In 2018 he published his second book, *And Their Children After Them*, with which he won the Prix Goncourt.

Authors’ biographies

O OFF-ROAD – Alessandro Cripsta

is an Italian illustrator and graphic artist. He loves building suspended images that resonate with the collective unconscious, taking inspiration from ancient symbols and metaphysical atmospheres. Wide horizons where long shadows fall. Among his individual works are projects for Bergamo Scienza and ATB x Pigmenti.

Q QUALITY – Hannah Strange

is a former foreign correspondent and editor for the *Times* and the *Telegraph*, who has reported from Latin America, the US, Europe and West Africa. Her writing has also appeared in outlets such as *The Atlantic* and VICE News. Now based in the UK, she is a freelance writer and editor for organisations including CNN International.

S SPORT – Max Sirena

is an Italian sailor and skipper. He has participated in the most important national and international regattas, including seven America’s Cup challenges, two of which were winning campaigns. He was team director and skipper of the Prada Pirelli Luna Rossa America’s Cup team in Auckland in 2021.

U URBAN – Carlo Ratti

is an architect and engineer. He directs the Senseable City Lab at the Massachusetts Institute of Technology and is co-founder of the design and innovation studio CRA - Carlo Ratti Associati, based in Turin, New York City and London.

W WELFARE – Rosie Millard

is a British broadcaster, journalist and author. She was the BBC’s arts correspondent for a decade, chief interviewer for the *Sunday Times*, a columnist for the *Independent* and has written four books. She is chair of the board of directors of the charity BBC Children in Need.

Y YOUNG – Francesca Arena

is an Italian illustrator and cartoonist. She loves drawing in ink and her style is often ironic. She collaborates with magazines and newspapers such as *Süddeutsche Zeitung Magazin* and *La Stampa*, as well as with independent productions.

P PASSION – Javier Zanetti

is currently a sports executive, following a hugely successful playing career with Argentina and Inter Milan. He joined Inter in 1995 and captained the team from 2001 to 2014, the year of his retirement. Today he is vice-president of the club.

R RUBBER – Patricia Zurita

is CEO of BirdLife International, the world’s largest nature conservation partnership, bringing together over 120 organisations worldwide to conserve birds, their habitats and global biodiversity. Prior to BirdLife, she was executive director of the Critical Ecosystem Partnership Fund (CEPF).

T TRANSFORMATION – Genevieve Fox

is the author of *Milksbakes* and *Morphine: A Memoir of Love and Life*. A former features editor of the *Telegraph* she has written for the *New York Times*, *Times*, *Guardian* and *Psychologies* magazine, among other publications.

V VISION – Jill Battson

is an internationally published poet and poetry activist and a double JUNO Award nominee. Her first of four books, *Hard Candy*, was nominated for the Gerald Lampert Award. She has also written several plays and solo works, including *Ecce Homo* – an enhanced monologue for dance and voice.

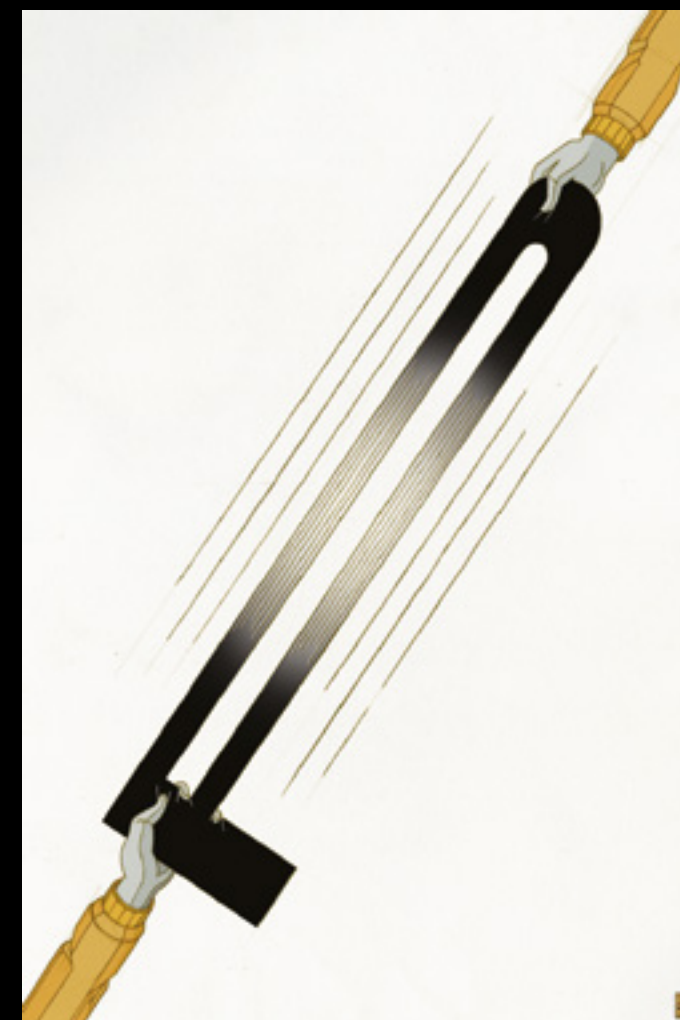
X X – Alex Bellos

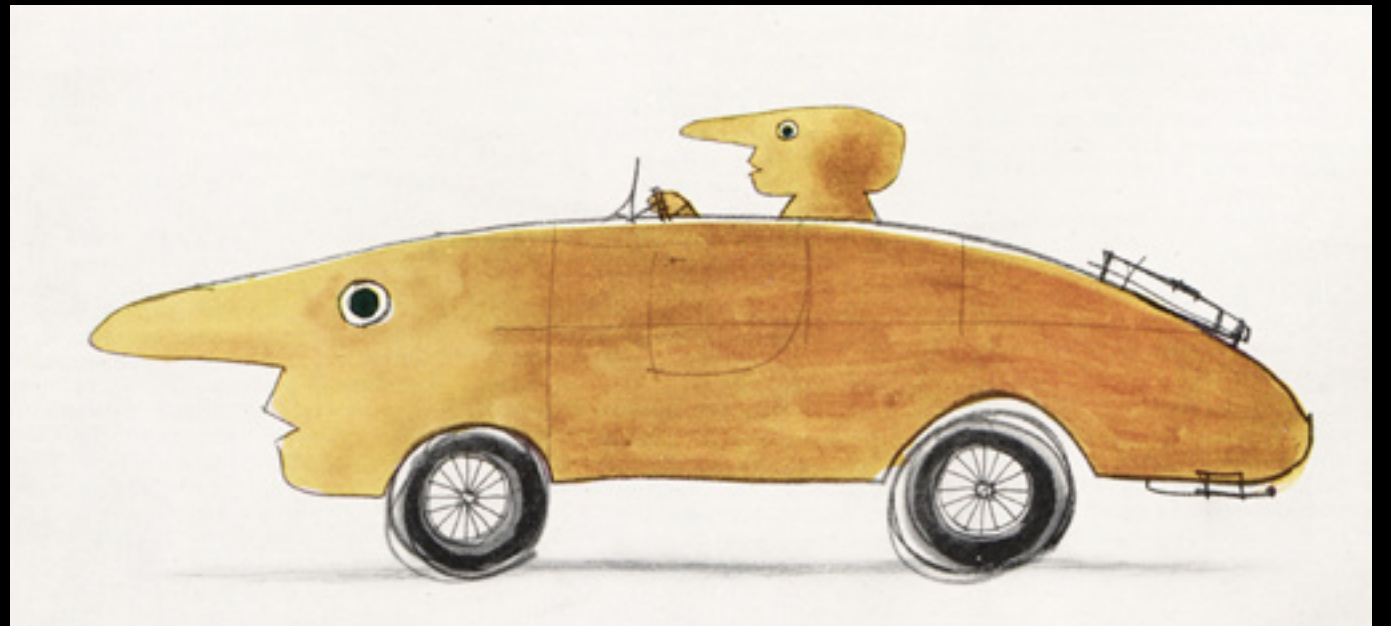
writes about mathematics, puzzles, football and Brazil. His books include *Alex’s Adventures in Numberland*, *Can You Solve My Problems?*, *Futebol: The Brazilian Way of Life* and the children’s book series *Football School*. He also writes a puzzle column and presents documentaries on BBC Radio 4. His YouTube videos have registered more than 30 million views.

Z ZERO – Joji Sakurai

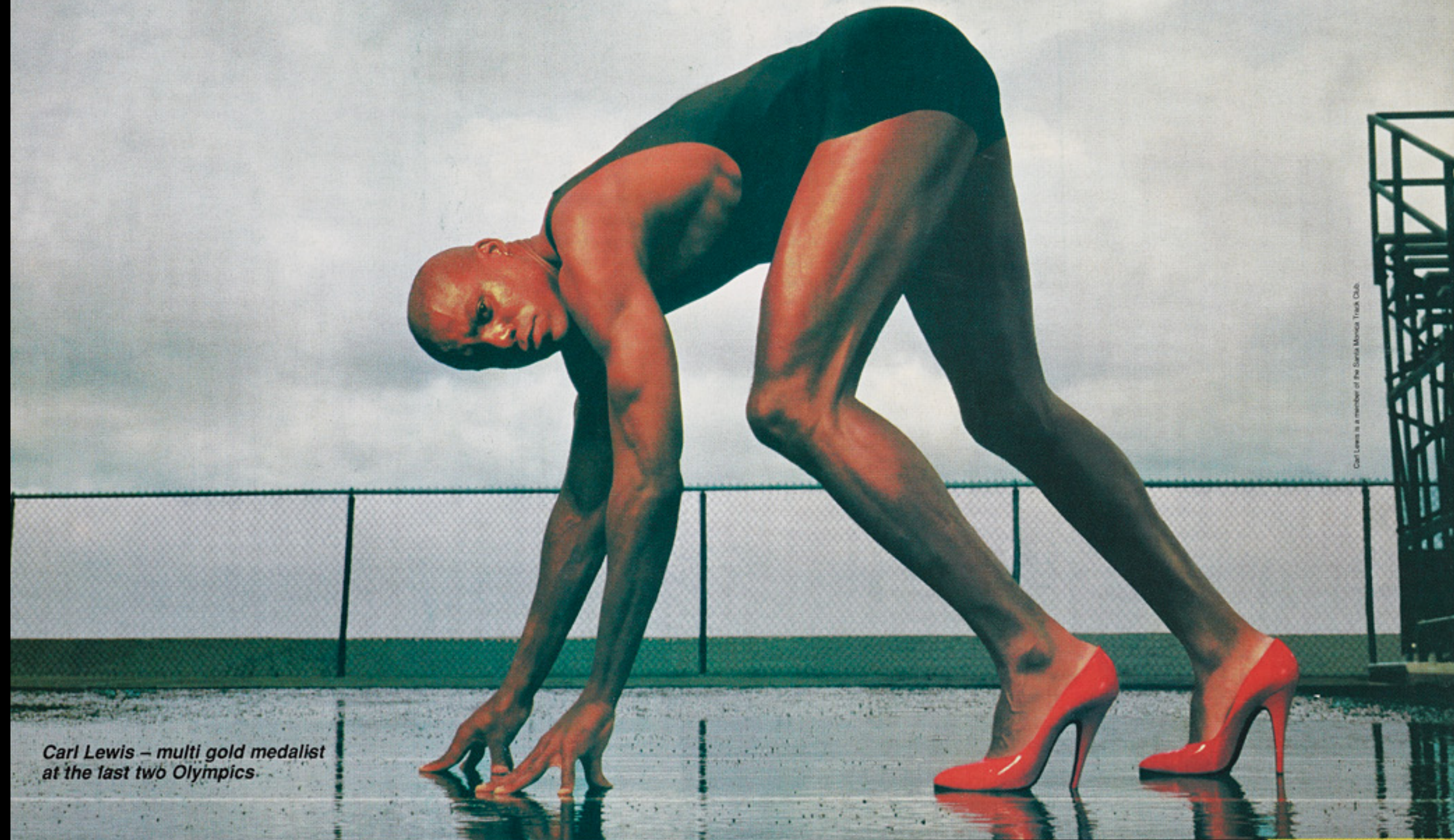
is a former Associated Press foreign correspondent and features editor. His writing has been published in the *Financial Times*, *Foreign Policy*, *New York Times* and other publications. He now focuses on developments in AI and the Internet of Things from his base in Japan.

A VISUAL ALPHA- BET





POWER IS NOTHING WITHOUT CONTROL



*Carl Lewis – multi gold medalist
at the last two Olympics*

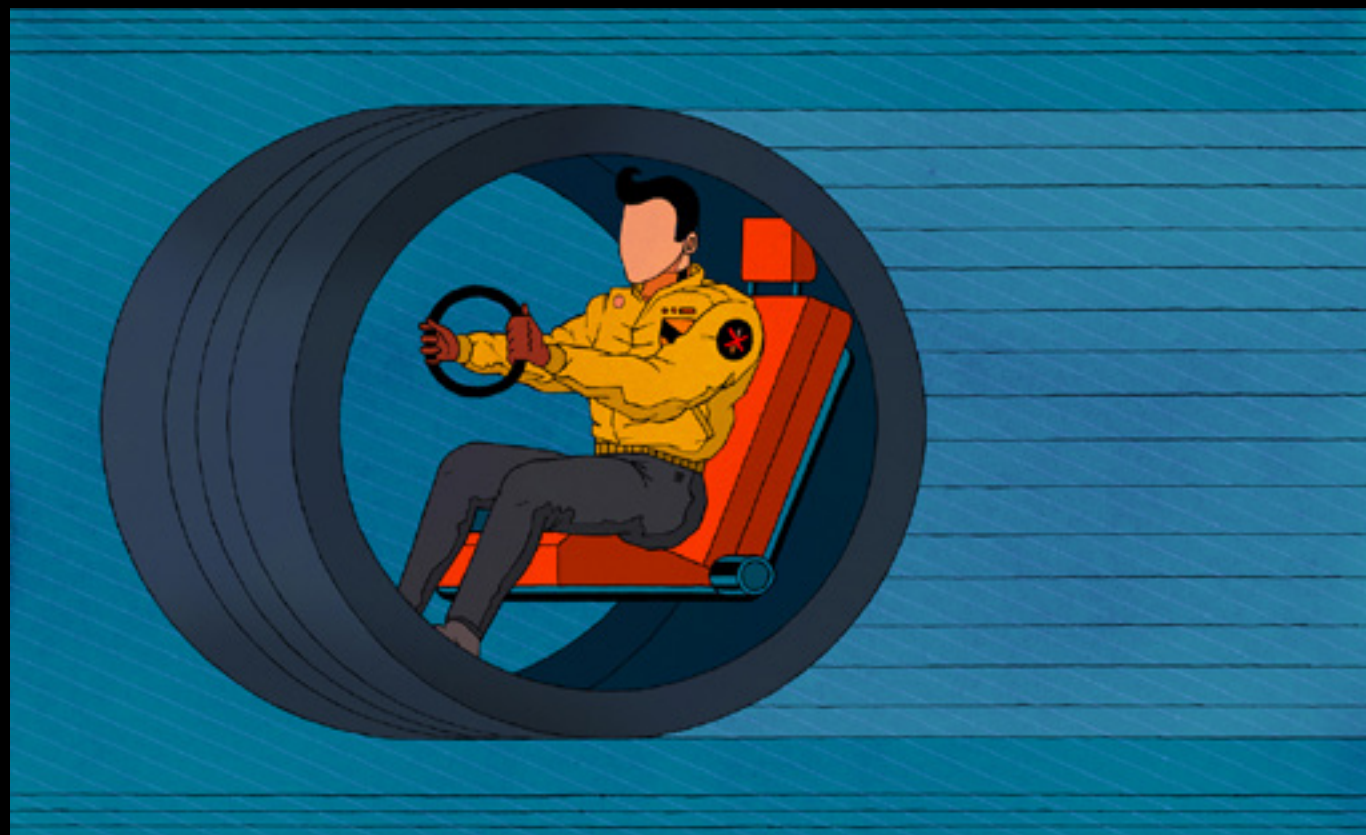
Carl Lewis is a member of the Sierra Monica Track Club

No matter what you drive, we have the perfect tyre for you!

PIRELLI



D for Driving



E for Environment



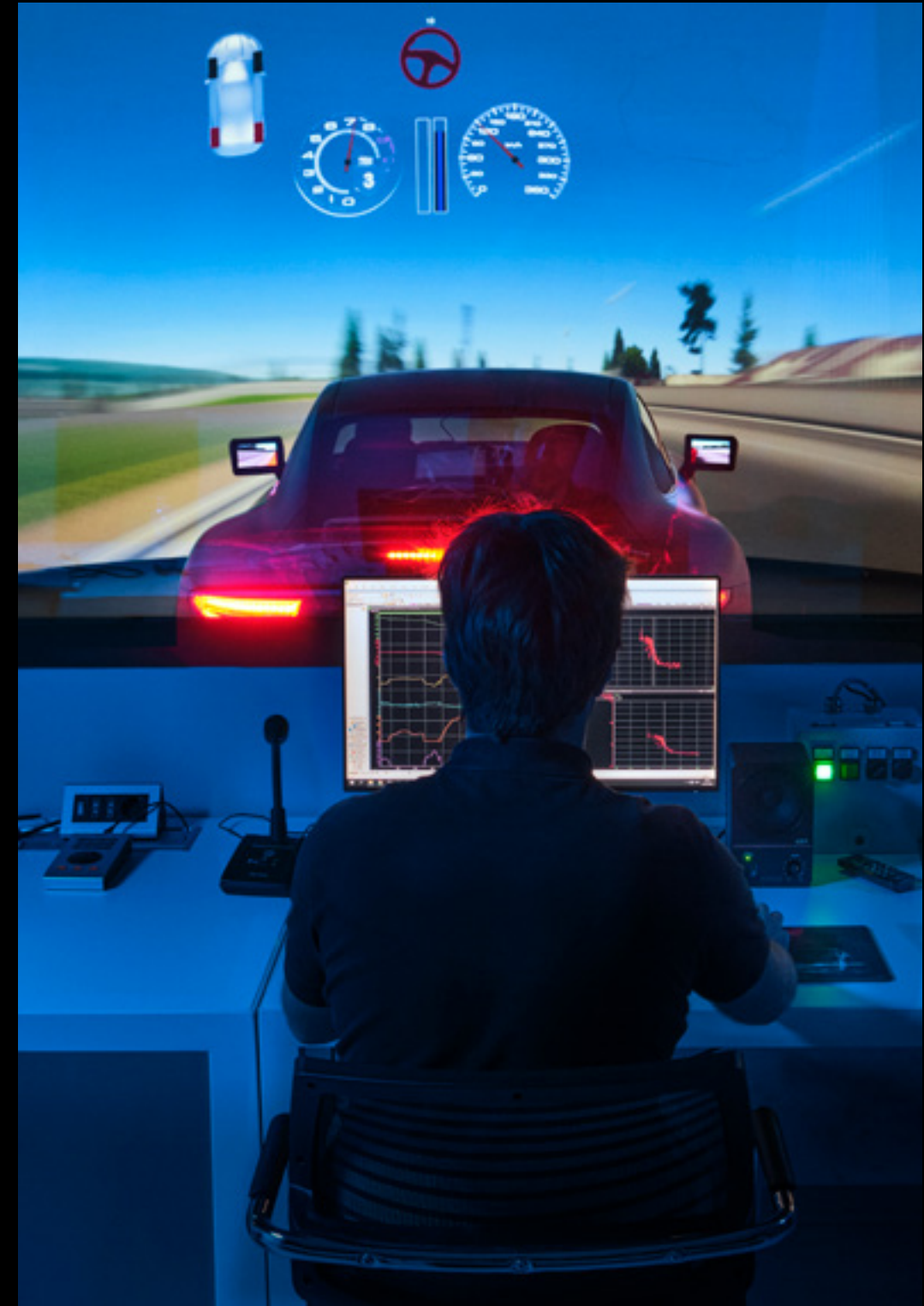




H for Human



I for Innovation





K for Knowledge



Pirelli building, Cinisello Balsamo. Photo: Filippo Romano

L for Lifestyle



Montblanc Meisterstück Great Masters Pirelli Limited Edition 1872



N for Next



O for Off-road





Q for Quality



The Next Mirs™ production process, 2016. Photo: Carlo Furgeri Gilbert

R for Rubber



Pirelli “Being Fast Takes Time” natural rubber project. Photo: Alessandro Scotti







V for Vision



W for Welfare



X for X



Y for Young





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