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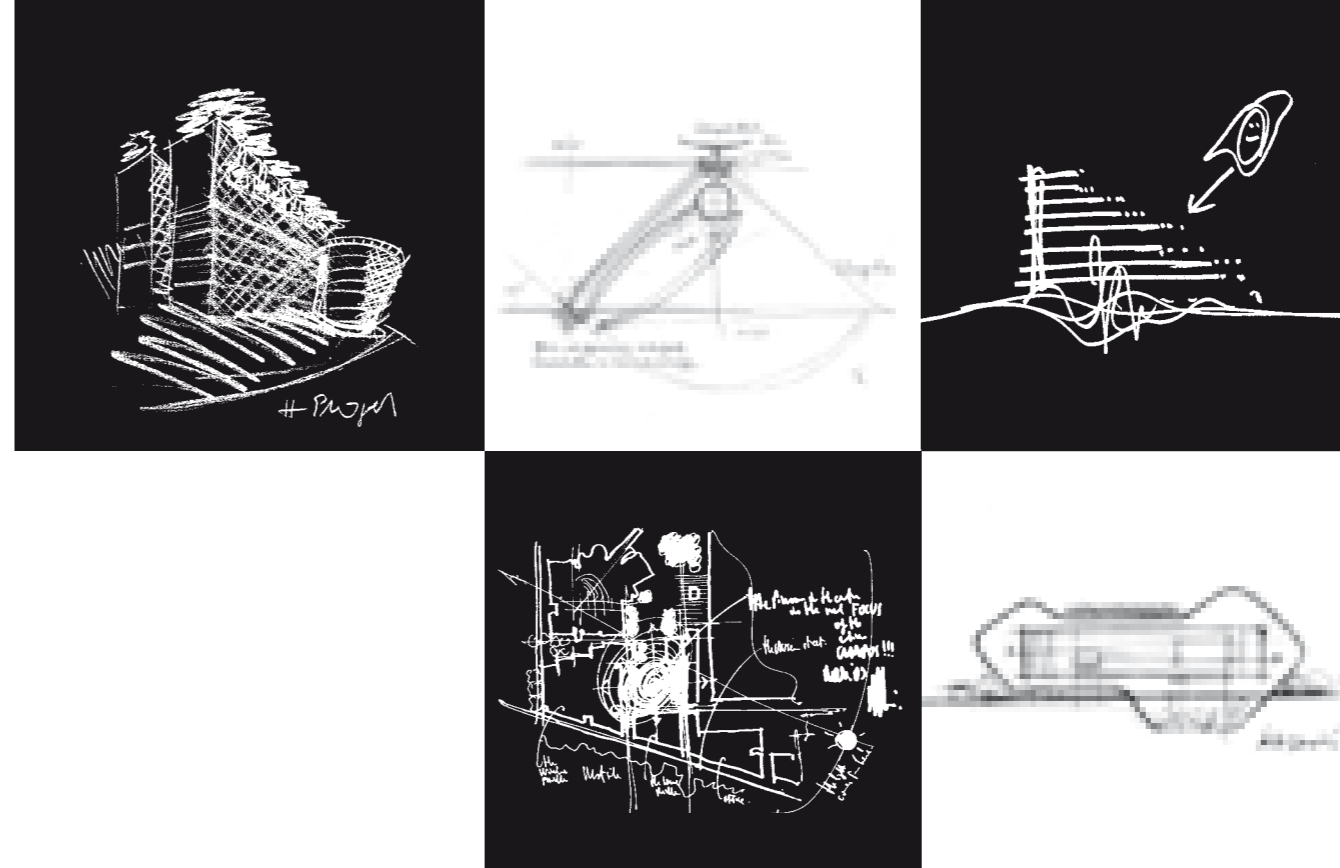
  
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## ferrari, myth and architecture

"From the Formula Uno to the Formula Uomo"<sup>1</sup> is the approach devised by Luca di Montezemolo, President of prestigious Ferrari SpA since 1991. It speaks of much more than just a precise operative programme for the reorganisation of industrial management. In fact, this programme also includes the design of new architectural projects that express the values of the company. It is the re-thinking of the Ferrari factory and the urban design of the spaces around it, with the intention of creating a functional and human "citadel". The new structures are not spontaneous episodes, but part of an organised Master Plan that identifies areas and buildings to be renovated, areas of expansion, departments to be constructed and new roads to be laid out. The implementation of this Master Plan began after the mid 90s. It includes, and will include (because its implementation is 'in progress', as are the needs to be satisfied) exemplary constructions, not only in functional terms. Seven buildings, in little more than ten years, have changed the appearance of the citadel in Maranello and an eighth is currently being planned. The buildings respect the most avant-garde traditions of sustainable architecture, first and foremost the conservation of energy and eco-compatibility, guaranteeing employees an elevated level of wellbeing. Like the most advanced sociological and economic theories suggest, if a workplace is comfortable, employees are better able to express their potential. All Ferrari employees can take advantage of the most advanced technologies and levels of comfort that exceed any standard, exactly like the automobiles they produce.

The year 1997 marked the beginning of a lengthy series of inaugurations. The first was the Wind Tunnel, designed by Renzo Piano. This iconic structure looks like a piece of an engine than a building, setting it apart from any similar structure. The centrepiece of the building is the 80-meter long tunnel whose turbine generates a high quality flow of air. 2001 was witness to the inauguration of the Mechanical Workshop designed by Macro Visconti, the author of other buildings on the campus. Sustainable efficiency for a high technology building, that intelligently integrates sophisticated and carefully crafted details and environmental sustainability. One year later, in 2002, the New Logistics-GES building was completed by Sturchio Architects & Designers. Anchored to the Fiorano track on one side, it is a long shed that houses the logistic heart of the Ferrari Team. Composed of three parts, its form resembles that of a zeppelin or a streamline train, like those designed in the 1930s by Raymond Loewy and Henry Dreyfuss. Shortly after, in 2004, the company opened its new Paint Shop, another work by Macro Visconti: a large box, articulated in three offset volumes, each home to a different operative area. The cladding, a mixture of aluminium panels and strips of opaque glass offers glimpses of the most interesting phases of work. This high-tech "epidermis" regulates and filters exterior climatic conditions and helps to reduce energy consumption. An architecture of light and water defines the Product Development Centre, designed by Massimiliano Fuksas in

2004. The true nature of this building is revealed through an understanding of the detail. An articulated network of stairs and catwalks connects the four stories of the structure. A reflecting pool covers the roof of the first floor and a small "forest" of bamboo inhabits the centre of the building. Inaugurated in 2008, Ferrari's new cafeteria is anything but standard. A wrapping and welcoming space that is also silent and relaxing, the new Company Restaurant was also designed by Macro Visconti. The section is similar to that of a helicopter blade that generates a plastic form: this expressive quality separates it from the geometric rigidity of the surrounding structures. It is a formal approach that highlights the different function of this building within the more industrial context of the factory. The most recent project is the New Assembly Line building, designed by Jean Nouvel as an expansion of an existing structure. Colours and micro-gardens define this structure, completed in 2008. Here the French architect has reinterpreted a number of elements typical of his architectural language: transparency and luminosity, colour and the use of nature. The company has recently presented a project for the new Gestione Sportiva Area, entrusted to Jean-Michel Wilmotte.

After ten years, the results are there for all to see: the "citadel" in Maranello is a dynamic organism that has been developed in harmony with the evolution of the needs of Ferrari's employees.

Anna Baldini



### Wind Tunnel

**Project**  
Renzo Piano

**Year**  
1997

**Function**  
Aerodynamic simulations on models  
scale 1:2, 1:1 and real vehicles



<sup>1</sup> From the Formula One to the Formula Man  
All images © 2008 Ferrari S.p.A.



**Mechanical Workshop**

**Project**  
Marco Visconti

**Year**  
2001

**Function**  
Machining of motor components from 8 to 12 cylinders



**New Logistics-GES**

**Project**  
Luigi Sturchio with Sturchio Architects & Designers

**Year**  
2002

**Function**  
Centre of the sporting logistics



Paint Shop

**Paint Shop**

**Project**  
Marco Visconti

**Year**  
2004

**Function**  
Pretreating and painting the body frame  
and the details of the bodywork







This new stage in the "Formula Uomo" project, which it was my wish that Ferrari should adapt, confirms that our programme of continuous improvement will never come to an end. The quality of our cars cannot be separated from the lives of the people working at the Ferrari plant. When I briefed the various architects who have transformed the idea of a plan for the development of the complex at Maranello into exciting reality, I gave the example of what we are doing to obtain the best possible ergonomics on our race and road vehicles. The same principles apply to the work environment: it is necessary to discuss at length the layout of the buildings, the circulation of people and components, the

functionality of the work and, above all, the wellbeing of the workers themselves. In this way, quality is transformed, almost naturally, from an objective into a result. In 2004, when I was presenting the new stages in this development, which started with the Wind Tunnel designed by Renzo Piano and continued with the Mechanical Workshop devised by Marco Visconti, where sophisticated machine tools alternate with islands of vegetation, and Luigi Sturchio's "airship", intended to house our racing vehicles, I said "The thread linking creativity to the quality of the end-product in the working environment. What keeps together the workers' manual skill, their humanity, the work of those who carry out the process and those who supervise them and the cars they produce is the special care that we take over these environment. The quality of the environment means the quality of life and works in spaces that are neither coercive nor depressing, where work isn't regarded as an obligation". On that occasion we were inaugurating two new developments in the Ferrari complex: Visconti's new Paint Shop, which combines, in a very sensitive area, the excellence of the result and working conditions and environment protection projected into the future; and the Product Development Centre designed by Massimiliano Fuksas to provide engineers and technicians with the best possible inspiration for future models. In little more than three years, the continuous improvement has achieved significant new goals. Today, in fact, we are presenting two new buildings that are as different in their functions, as they are important in their results: the New Assembly Lines, the product of Jean Nouvel's creativity and the meticulous functional and process analysis of Comau, and Marco Visconti's futuristic Company Restaurant.

As with the rest of the "Formula Uomo" project, light, air, vegetation, relaxation areas, cleanliness, functionality and regulated temperatures contribute not only to the quality of the work and of life, but also to creativity and the excellence of the product. Viale Enzo Ferrari, which crosses the whole complex is now a long line of vegetation intersecting the piazza overlooked by the restaurant. Most of this piazza is covered, becoming the agora of the Ferrari world, where people can meet each other during the day, which, bearing in mind that many processes are carried out with shift work, last until after nightfall. And I would like to conclude by mentioning that the architectural project is accompanied by investments and programmes aimed at improving safety at the workplace and environment sustainability with new energy systems – both photovoltaic and trigeneration – that significantly reduce carbon dioxide emissions. With regard to this, it gives me pleasure to think that whoever come to visit the Ferrari plant will feel rather as if they are in the Formula One pits – that is, they can discover, together with splendid cars, a world of ecological and technological research carried out by people capable of making the best possible use of their talent and passion.

Luca di Montezemolo  
Chairman of Ferrari Since 1991



Product Development Centre

**Product Development Centre**

**Project**  
Massimiliano Fuksas

**Year**  
2004

**Function**  
Research and development  
of all technical components produced by Ferrari



**Ristorante Aziendale (Company Restaurant)**

**Project**  
Marco Visconti

**Year**  
2008

**Function**  
Company restaurant



**New Assembly Lines**

**Project**  
Jean Nouvel

**Year**  
2008

**Function**  
Assembly of vehicles with 8 and 12 cylinders