



# THE OFFICIAL FERRARI MAGAZINE

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Andrea is the founding director of Shiro Studio, an architectural and product design practice. From his London base, he works for brands such as Alessi and Poltrona Frau. He is currently project director of the new Enzo Ferrari Museum in Modena, overseeing the construction and interior fit-out, due for completion in 2011.



### Roberto Boccafogli

Journalist Roberto has been a lifelong fan of racing, following the sport professionally for more than a quarter of a century. He made his mark as a race correspondent and editor of specialist magazines, and has spent 10 years as a post-race Grand Prix commentator on Rai Uno.



### Alberto Sabbatini

Alberto has written about F1 for 23 years, in motorsport magazine *Rombo* and for *Corriere della Sera* and *La Gazzetta dello Sport*, as well as editing *Autosprint*. In this issue, Alberto tells the epic story of Ferrari's 'Boxer' engine in the words of those who elevated it to greatness: Forghieri and Lauda.



### Joe Windsor-Williams

Originally a fashion and lifestyle photographer, Joe has been shooting for 15 years – more recently specialising in automotive photography. He relishes the challenge of creating quality editorial images with a twist, and has worked on campaigns for Aston Martin, Bentley and Ford, among others.



### Elisabetta Claudio

Since leaving design school in Milan, Elisabetta has dedicated herself to photography. She moved briefly to NY to develop her portfolio, before returning to Italy where she contributes to *L'Uomo Vogue* and recently finished campaigns for Jeep, Converse and Allegri.



### Ercole Colombo

Since his debut GP at Monza in 1970, Ercole has covered events in F1 for many high-profile publications. He has also received numerous awards, including the coveted Dino Ferrari prize in 1979, presented by Enzo. Silverstone 2009 marked his 600th F1 Grand Prix.

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# 12 BUILDINGS THAT DEFINE OUR ERA

ARCHITECTURE HAS ALWAYS BEEN A POWERFUL TOOL FOR COMMUNICATING THE ESSENCE OF AN ERA. NEW MATERIALS AND TECHNIQUES, OVERCOMING SUPPOSED LIMITATIONS AND THE DESIRE TO TRANSMIT A STRONG MESSAGE ALWAYS LEAD TO NEW AND INTERESTING EXAMPLES OF BUILDING DESIGN. OVER THE FOLLOWING PAGES WE SHOWCASE 12 INNOVATIVE BUILDINGS WHOSE DESIGN WILL STAND THE TEST OF TIME

WORDS: ANDREA MORGANTE

Above:  
Alpine Capsule  
in the Italian  
Dolomites  
by renowned  
designer Ross  
Lovegrove

Right: the Prada building in Tokyo.  
Opposite page: Ferrari World Abu Dhabi on Yas Island

**Y**ou can look at Ferrari's iconic 12-cylinder engine in two different ways: as a mechanical product, a complex piece of cast aluminium with two banks of six cylinders rotated at 60 degrees, or you can look at it as a raw piece of art in its purest state.

The solid aluminium block is the ultimate in industrial technology and human creativity. It has not been designed with any specific aesthetic agenda and yet it has such a visual power that one could almost compare it with a polished metal piece by sculptor Anish Kapoor. The extreme performance requirements embodied in this block of aluminium unconsciously create a powerful visual language; indeed, what we are witnessing is a shift from industrial to artistic values.

Fill it with fuel and that silent piece of art becomes a living installation, a tangible vibrating entity. The sound propagation sublimates into music and our olfactory sensory neurons send adrenalin to our brain.

The same process of sublimation can be applied to architecture. Look beyond the envelope of a building and you will be surprised how a construction can permeate our everyday life, our gestures and our moods. Architecture can be perceived as a complex manifestation of technology, art and science, seamlessly blended together. Just as you would add fuel to an engine, fill a building with people and you will 'ignite' a living organism, able to interact with its inhabitants and surrounding landscape.

Goethe once defined architecture as 'frozen music', which is one of the most delicate definitions of architecture ever conceived. This reminds us of all the impalpable, sublime qualities that architecture can embody and how architecture is invisibly connected to so many other disciplines that it becomes 'frozen' in its walls.

My own career developed within a quite unconventional architectural environment, in which I was relentlessly stimulated to look beyond architecture. Jan Kaplický, one of the greatest contemporary masters of architecture, taught me to look beyond the traditional and established world of architecture – to find inspiration for beauty and technology elsewhere. A typical evening spent talking about architecture with Jan invariably ended up taking in subjects as disparate as beauty, women, fashion, aeroplanes, cars and art. Those were the most powerful and provocative conversations we had about architecture. This approach and those very conversations deeply influenced my creative DNA, and since then I have always tried to see outside the box when it comes to architecture.

With this new perspective one becomes sceptical towards traditional and conventional creative tools. Instead you search for invisible tools able to touch someone's soul and emotions. You try to use each single sense, from touch to smell, as architecture should be palpable and tangible. It should even be sensuous and sometimes sexy.

Le Corbusier, one of the most celebrated modern architects, used to pass his hands over every building he visited, a need to establish a physical contact. This is exactly the kind of passion and attitude I would like to illustrate and



condense over these eight pages. I've selected 12 examples of architecture that will stop you in your tracks and make your heart beat a little faster. Indeed, see these works in person and you will somehow be invisibly connected to science, technology, graphics and art; you will forget that you are actually looking at a piece of architecture.

Inevitably I find inspiration in the work of other creative people that happen to be everything but architects. For example, the body of work by fashion designer Issey Miyake and his unique ability to create structural shapes by using textiles, folds and creases; the sculptural work of Anish Kapoor and his evocative emptiness; the physical value of sound in Seiichi Yamamoto's music; the concept of lightness that no one described better than writer Italo Calvino; and the visionary work of designer Ross Lovegrove and his determination to find sustainable solutions to contemporary needs. These are all inspiring figures whose influences in architecture are truly relevant and contemporary, defining a necessary cultural background for the future built environment.

By now you may have guessed that the 12 pieces of architecture I have selected are unconventional – not just for their aesthetic and visual uniqueness but because they are efficient messengers of noble values and because they offer revolutionary solutions to contemporary challenges.

These pieces are full of positivity – they define a joyful future and contribute towards building a better world. And they do it through the gentle use of qualities that are rare to find in the current architectural vocabulary. Qualities like lightness, sustainability and inventiveness.

Architects today are called to face challenging scenarios, where architecture must be adaptable, integrated and accessible. Issues like a growing global population call for new housing schemes while the climate-change issue is forcing the design process to consider a radical new solution of generating and harvesting energy from renewable sources. The latter is no longer seen as a design limitation but rather embraced as an additional value. This is the case

for the Alpine Capsule, one of the 12 projects shortlisted in this article. Innovative materials and the concept of 'off-the-grid' energy are blended together, offering not only a contemporary visual language but allowing us to relate to nature in a gentle, respectful way. The independency from an existing energy grid is the key for future housing, where we can live in remote and extreme environmental conditions just by sourcing the required energy from wind and solar power and the water from humidity trapped in the air. Interestingly, all the excess energy that is collected in this project will be put back in the grid for communal use – a sort of 'energy-sustainable democracy'.

These are 12 examples of architecture that will stop you in your tracks and make your heart beat a little faster

'Non-places' is another fascinating subject. That's why I have selected two recently built projects that demonstrate how these spaces can be visually striking. By definition 'non-places' are doorways to everywhere and nowhere at the same time. These are boundary places: places that are devoid of relationships and have 'no room for history unless it has been transformed into an element of spectacle,' as French thinker and anthropologist Marc Augé once wrote. We all spend an incredible amount of

time during our life at airports and other similar transitional spaces. Generally known for their mediocre build quality and alienating ubiquity, some notable examples in the past few years have actually managed to transform these spaces into masterpieces of architecture. International airports like Barajas in Madrid by Richard Rogers and Kansai Airport terminal in Osaka, Japan, by Renzo Piano are not only exquisite technological achievements but also introduced us to the concept of well-being, instinctive-orientation air and natural daylight.

On a similar subject I have selected one recent work by Zaha Hadid, the most celebrated living female architect and recipient of the prestigious Pritzker Prize in 2004. Her bridge in Zaragoza, Spain, not only takes you from one side of the river to the other, it is also a pavilion – a social and cultural space for people to explore during their journey. The only previous example of such a unique combination of functions is the celebrated Ponte Vecchio, Florence, which dates back to 1345.

Another fascinating subject I have investigated is the role of architecture as catalyst between the physical and the immortal world. It is rare to find a building that reconciles us with the spiritual world whilst keeping us in touch with nature. After all, this typology has been virtually extinct since the amazing buildings of the European Renaissance. And yet Toyo Ito, one of today's greatest architects, delivered us an astonishing building in the Forest of Meditation, Gifu, Japan. Regardless of your religious credo this space celebrates meditation and the rise from the immanent towards the transcendent.

This is just a brief preview of the contemporary architectural landscape that you will find summarised here in my selection of buildings. Interestingly, one thing ties these 12 pieces of architecture together: they all aspire to higher ideals, and their values – such as democracy, technology, science, sociology, art and sustainability – generate a positive and contagious message for the next millennium.

Atami



**Wind Tunnel for Ferrari. Maranello, Italy, 1996. Renzo Piano Workshop**

Like all Renzo Piano's architecture this masterpiece is a sublime manifestation of the modern and rational principle 'form follows function'. And it does, beautifully. Some might argue that it is not a very pretty building, that it looks somehow rather arid and technical, but that is the point. The designer's ego is put aside in order to celebrate the technical language and its function. This work carries many similarities with Piano's first project: the Centre Pompidou, Paris. Both buildings present themselves to the public without their skin, showing their muscles and bones as the ultimate celebration of function over superficial aesthetics; to a point that the functional language becomes a new contemporary aesthetic.



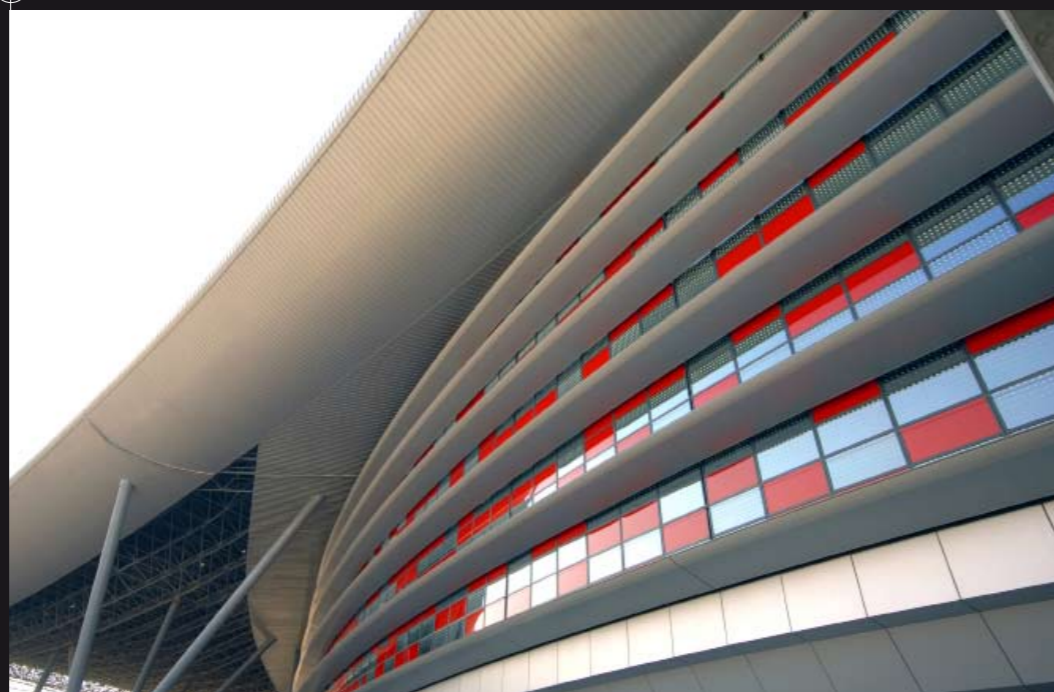
**Forest of Meditation. Gifu, Japan, 2008. Toyo Ito**

In this work there is a sense of peace that is rarely found in contemporary concrete architecture. It is also rare to see such a degree of poetry and imagination in a building that is designed as a cemetery. This is a building that truly connects the physicality of its visitors to the spirituality of its function. The soft, organic presence is ephemeral and I could not imagine a better place in which to pray or meditate, especially as the building lets you contemplate the beauty of the surrounding nature. There is a powerful architectural ambiguity between the inside and outside, and this dichotomy somehow symbolises the invisible membrane between life and death, the present and the past.



**Ferrari World, Abu Dhabi, UAE, 2009. Benoy Architects**

Designing large buildings is never easy. But this building, now near completion, reveals in its scale – an elegant presence that blends beautifully with the surrounding environment. You can look at this project in two ways: an extreme Ferrari experience, hosted in the largest indoor theme park ever built, or simply as a piece of iconic architecture. The latter is probably the most fascinating aspect of this project, where everything is hidden under a double-curved roof that has become a landmark: a hybrid of a Ferrari GT body and the silent beauty of a manta ray. There is also a seamless integration with the adjacent racing track, where every curve carved by the track seems to blend harmoniously with the shape of the building itself, defining a rare integration between existing environment and architecture.



**Alpine Capsule. Alta Badia, Italy, 2008. Ross Lovegrove**

Ross Lovegrove has often been described as one of the most visionary designers of our times. He is probably the only designer able to humanise the abstract forces of technology into a gentle and contemporary language. He is also known for his determination in pursuing new sustainable solutions in the field of design, transportation and sometimes architecture. The Alpine Capsule is no exception and having had the privilege of working with Ross on this project I experienced firsthand his theory of Organic Essentialism, in this case applied in the breathtaking context of the Italian Dolomites. The Alpine Capsule is a new, revolutionary way of interacting with the natural landscape, offering a temporary sleeping accommodation on a remote hill in Piz la Ila, at an altitude of 2100m. The semi-transparent mirror skin allows the Capsule to de-materialise its presence, by reflecting the surrounding landscape and sky. All the energy required for the Capsule is harvested from the sun and the wind.



**Prada Building. Tokyo, Japan, 2003. Herzog & De Meuron**

The building's external envelope is made of puffed-glass pockets yet it would be too simplistic to call it a transparent skin. Each glass pocket offers an ever-changing degree of visual permeability and geometry, a constant reflection variation. From every angle you can catch a glimpse of the sophisticated soft interior and still enjoy views of the surrounding streets and buildings of Omotesando, Tokyo. In a way it is an alien building if compared with the neighbouring constructions and yet it surprisingly manages to reflect and absorb the light and the colours around it, placing it firmly amongst its surroundings.



**Serpentine Gallery Pavilion, 2009, London. SANAA**

Lightness and reflection is the major theme in this recent work by Japanese duo SANAA. Every year, the Serpentine Art Gallery, which is located in the heart of Hyde Park in London, commissions an international architect to design a temporary pavilion to host summer exhibitions, talks and events. In 2009, SANAA's work was astonishing, poetic and truly accessible. Just like a giant, shimmery overgrown tree, it cast curvaceous shadows over the grass; its aluminium roof, just 20mm thick, supported by a sparse forest of delicate columns. The perimeter of the roof was a sequence of fluid curves, a geometry dictated by the presence of the surrounding trees – where the pavilion stretched and expanded like ethereal smoke.



Alamy, Benedicte Redgrove

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**Louvre Museum, Abu Dhabi, UAE, 2007-2012. Jean Nouvel**

The much discussed Louvre Abu Dhabi has been in the planning phase for years, and now it is finally becoming a reality. Designed by the French architect Jean Nouvel, the Louvre is a 260,000ft<sup>2</sup> museum and will house works from all eras and regions, including Islamic art. The building is covered with a large dome, a form common to all civilisations. This one is made of a web of different patterns interlaced into a translucent ceiling that lets a magical light through in the best tradition of great Arabian architecture. Water also plays a crucial role in its design, both in reflecting every part of the building and creating, with help from a breeze, a comfortable micro-climate.



**Museo Enzo Ferrari. Modena, Italy, 2004-2011. Future Systems**

Originally designed by Jan Kaplický in 2004, this is a pure example of car-inspired architecture. When we were designing the new Gallery every effort was focused on producing an extraordinary envelope that would recall as much as possible the beauty and the elegance of the GT car bodies that Enzo Ferrari designed throughout his life. The roof is double curved and made out of aluminium, and painted in glossy Ferrari yellow. Not by chance the Museum has already been nicknamed 'the bonnet', and I think of this appellation as a genuine compliment. Inside the new Gallery the space will be pure and white, so the cars will be displayed as unique art pieces inside a contemporary gallery environment rather than a modern garage. Just a few metres away, the house where Enzo Ferrari was born in 1898 will be brought back to its original state. Inside it will feature an interactive museum dedicated to his life. The new Gallery, alongside Enzo Ferrari's house, will open to the public in 2011.



**Lost in Paris House. Paris, France, 2009. R&Sie(n)**

When Jean Nouvel's Musée du Quai Branly opened in 2006, it began a wave of demand for living green façades in urban contexts. French architects R&Sie(n) have been pioneers of the concept since the '90s and their latest house project has taken the idea to a new level. Appropriately named Lost in Paris, the 130m<sup>2</sup> building not only houses a family of four, it hosts a living laboratory of over 1200 ferns. What makes the house's exterior green skin so unique is that it is a 'living' wall: the ferns are wrapped around the structure and fed mechanically with a liquid mix of bacteria, which means they require no soil base to grow. The house remains green throughout the year, with small changes in the ferns' colourings and leaf thickness as the seasons progress and change.



**Barajas International Airport. Madrid, Spain, 2007. Richard Rogers**

Places of transition are perhaps the most intriguing episodes in architecture. These fascinating spaces are called 'non-places', known for their generic and often mediocre build qualities. Airports are perhaps the supreme incarnation of 'non-places'. That is until someone decided to create an airport that broke all these rules. Designed by world-renowned architect Richard Rogers (who together with Renzo Piano designed the Centre Pompidou in Paris), the Barajas International Airport in Madrid opened in 2007. With an average of 35 million passengers each year, this airport, despite its gigantic size, is warm, friendly and somehow joyful. The internal bamboo roof and rainbow columns, flooded with an abundance of natural daylight, make this space unique and exciting to explore. It's so beautiful to spend time in that it makes a flight delay almost worthwhile.



**Creative Units. Aberystwyth, Wales, 2008. Thomas Heatherwick**

Thomas Heatherwick's inventiveness is unparalleled when it comes to experimenting with materials and forms and unusually his work has no pre-defined stylistic agenda. He is energetic and passionate and one of the nicest people in the design world. The eight units are studios for creative companies. While the interior features a very airy and light atmosphere, the outside vibrates with the colour of the changing sky and surrounding greenery. This project is unique as it combines a very affordable construction technique with unprecedented creativity by applying an unconventional approach to design. The exterior skin is made out of incredibly thin stainless steel sheets, crinkled by a bespoke press-like machine engineered in Thomas' studio in London.



**Zaragoza Bridge. Zaragoza, Spain, 2008. Zaha Hadid Architects**

Until recently, Ponte Vecchio in Florence was perhaps the only pedestrian bridge that had a dual purpose as a social and interactive space. When Zaha Hadid completed the Zaragoza Expo pavilion in 2008, she managed to replicate the uniqueness of Ponte Vecchio by using a contemporary language aided by the use of innovative materials and biological influences such as shark's scales for the exterior skin. Spatial concern is one of the main drivers of this project. Each zone within the building has its own spatial identity: varying from complete interior spaces focused on the exhibition to open spaces with strong visual connections to the Ebro River and the Expo. Regardless of its compact scale, this bridge is a statement of symbiosis between nature, architecture and engineering – all seamlessly blended together.

