

MILITARY MUSEUM

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20.000 €

JURY

Rossana Hu | **Neri&Hu**

Fuensanta Nieto | **Nieto Sobejano Arquitectos**

Todd Saunders | **Saunders Architecture**

Edoardo Tresoldi

Livia Tani | **Ateliers Jean Nouvel**

Giovanni Zito | **Agenzia del Demanio**

Daniela Scudino | **Soprintendenza SABAP Sassari e Nuoro**

Antonella Giglio | **Regione Autonoma Sardegna**

Teresa Di Giorgio | **Comune di Palau**

Donatella Fiorino | **University of Cagliari**





SITE | ITALY, SARDINIA, PALAU
INTERVENTION | REPURPOSING
DESTINATION | MILITARY MUSEUM
REQUIREMENTS | AT LEAST 1 MEMBER UNDER 35
TARGET | ARCHITECTS / DESIGNERS / STUDENTS

INTRODUCTION

Architecture is the branch of knowledge that shapes and structures places for human activities. It gives an answer to several and various issues, where solutions embody designer's creativity and intellect. Architectural quest doesn't simply resolve itself nor in a stylish, nor a functional, nor an economic, nor a technological answer. A genuine architectural answer comes through making a patchwork of all those issues, where designer manages to blend and structure them together with sensibility and control. YAC aims to promote contemporary projects that embody a temporal and personal approach to architectural space. Idea is the keyword, Architecture is the answer and project is the medium through which intuition transforms into concrete reality.



> BRIEF

There are places in which history is extremely meaningful. There are spaces where memory becomes nearly physical, tangible and where the memory of the past is stunningly real and intensively present.

The military fortress of Capo d'Orso in Palau is one of these places. It is sculpted in the granite of a monumental coast. From its bastions, the luxurious yachts sailing in the Mediterranean Sea evoke the English galleons, which chased the Napoleonic fleet in the same sea stretch centuries ago. Here wars have ended, soldiers are gone. However, the barracks, the shooting stations, the arsenals have lived on. They are forgotten architectures that have survived their own purpose. They are the legacy of difficult times when the pages of history were written by the steel of bayonets and cannons.

To a certain extent, it is a history that is too recent and too

hard to tell. However, it is crucial to pass this history on to the new generations.

That is the reason why Military Museum was launched. This is a YAC competition in collaboration with the Italian Government aimed at transforming the Military Fortress of Capo d'Orso into a museum of the military, marine and navigation history. It will be a place where the account of the events that occurred in this sea stretch can originate one of the most fascinating museums of the Mediterranean. It will attract the millions of tourists who crowd these coasts every year. It will be the new foundation to build a civilization of peace and solidarity.

How to transform war architectures into new tourist and cultural architectures? How to harmonize a past of conflicts with a present of entertainment and escapism?

This is the challenge of Military Museum. This competition will offer designers the opportunity to design the most important center for the discovery of Military History. It will be a place where to get involved with the account of ancient events and a time when the sea was tamed by the sweat of man and the roaring of cannons. Renewed by culture and new architectures, the fortress of Capo d'Orso will no longer serve the logic of violence. It will rather enrich the contemporary society by giving the world one of the most fascinating museums of Europe. This museum will be set among the rocks of wild nature and located in one of the most majestic landscapes of the Mediterranean.

YAC thanks all designers who will take part in this challenge.



> SITE

Sky, rock and abysses: this is Capo d'Orso. It is a palette of pure colors: the intense green of the Mediterranean vegetation, the soft pink of granites, the deep blue of the sky and the depths of the sea. The Military Fortress of Capo d'Orso is lashed by salty winds that have bent vegetation and worn architectures out. For almost 3 centuries, this Fortress has been standing as a defense of what was one of the most delicate geopolitical theaters of Europe until the 20th century. It was the crossroads of the empires and superpowers of all times. It is an unrivalled monumental context hard to be found elsewhere in the Mediterranean. At sunset, huge and sensual granite rocks are tinged gold. Then, at night, they turn silver. These rocks sculpt a solemn coast with dry and wild vegetation comprising olive trees, figs, myrtles and conifers with scented woods. The sea is a chest of treasures and submerged civilizations, monsters and ancient divinities. It is a liquid expanse that nearly blinds

under the glare of the summer sun dissolving the horizon in the vastness of the sky. This is the land of the Laestrygonians, the giants who ate Ulysses' companions during his Homeric wanderings. No matter the efforts of the narrator, there are no words to describe the emotions that these places can generate evoking the sense of freedom that has fascinated adventurers and explorers for centuries. In order to ensure a contextualized design good to be translated into fully workable solutions, hereby follows a list of main constraints and features to take into account for the design.

- History; at the beginning of the 19th century, the French flag was waving in most of Europe. Only the British Empire was fighting against the Napoleonic domain. Thanks to the expertise of the British Navy, it maintained a steady control over the naval scenario. On request of Admiral Nelson,

the Mediterranean Fleet was at its moorings in the waters nearby the islands in front of Palau in order to monitor the French movements pending the decisive battle of Trafalgar. This battle marked the ultimate English supremacy over the Franco-Spanish fleet. Time passed but tensions did not ease. On several occasions, between 1851 and 1887, the Italian Royal Navy protected the importance of this sea stretch by building a system of fortresses, which also comprised the Military Fortress of Capo d'Orso. This fortress was built with a view to an invasion that never occurred despite the violent outbreak of the First World War. After two decades, the world was still mourning the countless victims of the conflict. However, new winds of war came and destroyed Europe with dreadful and irrational severity. It was the Second World War. This time, every single place was torn by the horrors of war, Palau too. In these waters,



among the thunder of the howitzers of the Axis and the whistle of the bombings of the Allies, the tragedy of the cruiser Trieste occurred. On 10th April 1943, in the afternoon, the American air force sunk the cruiser with its crew. More than two centuries of wars cannot be told in one account. However, they are only the most recent part of a history, which started in the Phoenician age and lives on today. The new Museum will legitimately become a reference point to study the evolution of the history of the Mediterranean and the military art. It will have to adequately represent such significant history.

- Costa Smeralda; looking northeastwards, the Military Fortress of Capo d'Orso overlooks a stretch of coast, which has experienced an economic miracle over the last decades. Even today, its business efficiency and cultural significance are astonishing. In the Sixties, Prince Karim Aga Khan IV noticed this Mediterranean stretch. Charmed by the

island uniqueness and extraordinary fascination, he decided to use his genius and financial empire to transform the northeastern coast of Sardinia into the destination of the most glamorous and exclusive tourism. He was a Harvard graduate and heir to a brilliant political-business dynasty. Since the beginning, the Nizari Prince spotted the potential of a place characterized by an incomparable accessibility and a beauty beyond compare. After buying this coast stretch, the prince built the airport of Olbia. Thanks to the establishment of the airline Meridiana (originally Alisarda), the airport became extremely accessible from every part of the world. The smart work of the architects Savin Couelle, Michele Busiri Vici and Luigi Vietti (commissioned by Aga Khan himself) did the rest. They laid the foundations of Porto Cervo and a system of infrastructures with architectural and spatial features that keep fascinating the social imaginary of the most demanding elites. This is how the rise of Costa Smeralda started. The myth of a dream holi-

day equipped with every luxury and located in a prodigious nature was finally established. It is the myth of elegant yachts, fashion maison and blue seas, the Billionaire and the excessive splendor. Currently, Palau is the extension of the complex tourist system of Costa Smeralda. Consequently, every intervention will have to take into account the proximity to such amazing cultural and economic system.

- Nature; Sardinia is sufficiently isolated from the other lands to develop its own natural history. Its landscapes and lands are so diverse that this island is considered a micro-continent. Mostly deserted, the island comprises one of the largest woodlands of Europe. Moreover, there is a wide range of ecosystems, which evoke exotic emotions also in this stretch of the Mediterranean. Pink flamingos crowd and fly over ponds nearby Olbia. Corals and colorful fishes tinge with colors the seabed of Tavolara. Seals elegantly dance amid the waves of the most remote and silent coasts. The



paleoendemic species are particularly fascinating. They are species that have been living on the island since the Cenozoic whereas have become extinct in the other lands above the sea level. Thanks to them the island is a sort of “living fossil”. Here, people can find animals that do not exist in other places like the 90 white donkeys of the Asinara or the Sardinian bat, which was recently discovered in the caves of Gennargentu. Of course the nature of the island also comprises beaches, mountains, humid areas, dry and submerged caves. They are numerous opportunities to guarantee an extraordinary and diversified exploration experience. Sardinia is scattered with treasures and stunning landscapes. For this reason, it is important to carefully consider Capo d’Orso. This is a place where nature offers one of the most fascinating monuments of the whole region, which is the origin of its related toponym. Here, centuries of erosion have sculpted the rocks shaping clear features of a huge bear. This rock is visible from long distances. For this rea-

son, since the Ptolemaic era it has been the reference for all the sailors and explorers who crossed the Straits of the island.

- Area system; Costa Smeralda is the most renowned and glossy account of this part of Italy. However, the authentic treasure of Sardinia is its diverse and complex system of cultural and architectural unique features. As a handful of gems, it embellishes and refines an area which managed to maintain its memory and genuine identity over the centuries. Testimonies of extinct civilizations and mysterious rituals link with fragments of an ancient world sculpted in the harshness of the rock and represented in bronze jewels. The *nuraghe* are huge defensive stone towers, which have been standing on the island as ancient and majestic sentinels for centuries. They harmonize with the mysterious “tombs of the giants”. With their monumental doors these tombs look like the access to a forgotten world inhabited

by shamans and marked by the movements of the stars. There are also “sacred wells”, ritual statues and stone warriors. However, Sardinia is not only about prehistoric art. It is also about flavors, dances, costumes and unknown harmonies. It is a kaleidoscope of colors, emotions and fascinating elements, which today are recognized as “World heritage”. These features fascinate the visitors and draw them into the imaginary of communities, which fiercely keep their tradition and origins alive. This system needs elements to interpret and understand the context, able to guide the tourist in a complexity that, otherwise, would be difficult to understand. In this sense, the fortress can become a platform to enhance all the fascinating elements of the island. This will eventually generate a slow tourism that respects places and local features and follows ancient itineraries, town festivals and more sustainable rhythms.

- Architectural system; Military Museum will surely empha-



size the cultural and research purposes that characterize a call for ideas. However, it will also have to comply with a series of rules in order to guarantee the proposition of solutions that are both innovative and respectful of the historical/testimonial value of the place:

- a. new volumes- autonomous or adjacent/elevated from the existing facilities- will be admitted as long as they:
 - do not compromise or damage the existing facilities;
 - do not exceed 4 meters in height (the same limit applies to possible volumes elevated from the existing architectures);
 - do not exceed 3.000 m² of covered surface altogether;
 - are included within the area of the competition (check dwg file)
 - guarantee a design which is in harmony with the existing architecture and the surrounding landscape.
- b. the materials used will have to relate to the existing architecture and its surrounding area. They can be compatible

or dystonic, traditional or high-tech, as long as the overall design is guaranteed in order to enhance the existing architectural elements;

- c. for landscape protection reasons, the access route to the Fortress will have to be a pedestrian route. The whole outdoor itinerary can include little squares, recesses, panoramic viewpoints and amphitheatres. It can also include new architectures as long as they comply with the limits described in point a;
- d. excavations are not admitted;
- e. it is forbidden to demolish the existing architectures, including the ruins (however, enlargements, combinations of new volumes, raised elements and distributions of interiors are permitted);
- f. every intervention will have to be inspired by eco-compatibility and environment eco-sustainability principles;
- g. within the limits of a historical architecture, designers will have to take into account the needs of users with reduced

mobility.



> PROGRAM

The challenge of Military Museum is incredibly gripping. However, it will not only concern the design of the largest and most fascinating museum of military history of the Mediterranean. Because of the beauty of the places and the position of Palau at the center of an extraordinary socio-cultural system, designers will have to relate the facility with its context. They will also have to take into account the tourist potential of this place, which is the actual social and economic opportunity of this region. Therefore, the museum will have to inform and support tourists by giving them the opportunity to taste the local food and wine delicacies, live the extraordinary experience of staying among the ruins of the fortress and from there discover the complex natural and cultural system of the place. Thanks to the combination of history, landscape and local traditions, this facility will ensure a complete experience, promoting the knowledge and an extremely refined experience of this

part of the Mediterranean. Surrounded by a dream nature, the visitor will have the opportunity to learn the glorious history of this sea stretch. This history deals with the triremes sailing the waters of the Roman Empire, Victory - Nelson's glorious flagship, which broke through the Napoleonic lines in the battle of Trafalgar; it tells the story of the galleys of the Kingdom of Sardinia and the American submarines that stopped the Nazi hegemony. These are war scenarios indeed, but they also deal with the opposition against the tyrannies of all times. Fascinated by these stories, visitors will be rocked by the waves of history. They will have the opportunity to stay in the fortress and dream about white sails and boundless horizons or to stay awake waiting for the dawn as the sentinels of these bastions did for centuries. Hereby follows a list of different functional possibilities. It is important to underline that the composition, integration and reshuffling of these scenarios shall be under

total discretion of the designer.

- Military memorial; guilty or innocent, victims or executioners. All those who fell in battle were firstly human beings, then soldiers. They were not a succession of identification numbers; they were fathers, sons, and brothers. They were men who laughed, cried and loved. They were men who fell for a dream of freedom or because they were ensnared by a ruthless and deadly ideology. For these reasons, as far as these men are concerned, the facility will have to include a space where to think. It will have to be a place of peace and meditation offering a silent tribute, a hushed thought to those who lost their lives in numerous conflicts, which tinged the history of mankind with mourning. This place will have to communicate with the visitors' souls evoking a sense of respect and meditation. It will have to leave the



mark on the memories of visitors sowing a seed of mercy and sharing, which are crucial elements for a society of peace and a time of solidarity.

- Military museum; this will be an exhibition space that can be mounted either temporarily or permanently in order to meet different needs. Dossier exhibitions, previews and exhibitions will have to harmonize with a permanent itinerary. Through evidences, testimonies, images, pictures and multimedia installations, this itinerary will have to tell the story of this place. This will make visitors live an intense experience, acquire knowledge and feel unique emotions. It will also ease the surprise and learning itinerary, which is the basis on which the success of every museum lies. Large installations, a permanent visit itinerary together with flexible and reconfigurable spaces are just some of the main opportunities a facility can offer in order to fascinate as many tourists visiting the island as possible.

- Restaurant; every part of Italy boasts a remarkable food tradition. However, the wide range of Sardinian products is so worthwhile that it justifies visiting the island. Here, the combination of rural, sailors' and religious tradition generated dishes that are both extremely delightful and exceptionally superb (consider the votive loafs of Saint Mark). Wines, cheeses, loafs with countless shapes match meat (the dainty Sardinian *porceddu*) and fish according to every taste and availability. The facility will have to offer tourists the experience of the food and wine treasures of the region. It will do so by including a restaurant, which will be complementary to the museum and the hotel. However, it will also be an independent destination for those who will choose to experience the horizon of flavors and perfumes of this stunning sea stretch.
- Space for events; it will be a completely flexible and recon-

figurable space able to host all the cultural initiatives additional to the activity of the museum. Talks, performances, conferences and concerts are only some of the possible events the fortress will have to host.

- Library; it will be a place where to collect and keep all the historical documents regarding the area and the military events of the places. It will have to become a reference point both for researches and the university system of this part of Sardinia. Without any doubt, this big war library will boast a remarkable location and a unique landscape to ensure an unprecedented reading and studying experience able to involve the reader in the events and locations of the manuscripts of the library.
- Shop/info point; consistently with its supporting function to the tourist system, the facility will have to guarantee an information and orientation space for visitors. It will also



have to ensure a commercialization both of the museum merchandising and of local food, wine and handcrafted products. It will aim at enhancing and promoting the stunning unique features of the island.

- Hotel; considering the uniqueness of the place, the facility will have to offer the visitors the opportunity to stay in the architecture. It will have to offer a wide range of choices according to different targets like the trekker, who is fond of nature, long walks and a direct and essential contact with the landscape or the most demanding tourist who wishes to live an intimate experience of these places without renouncing the luxurious standard typical of Costa Smeralda. Suites camouflaged among granites, volumes that enrich and enhance the reception potential of the fortress are only some of the possible ideas to create an unprecedented project. While designing such place, YAC invites designers to take into account the design of a diffused facility with

some centralized services in the existing architectures and a series of bedrooms with different sizes located throughout the fortress.

> CALENDAR

26/03/2018 “early bird” registration – start

22/04/2018 (h 11.59 pm GMT) “early bird” registration – end

23/04/2018 “standard” registration – start

20/05/2018 (h 11.59 pm GMT) “standard” registration – end

21/05/2018 “late” registration – start

17/06/2018 (h 11.59 pm GMT) “late” registration – end

20/06/2018 (h 12.00 pm – midday - GMT) material submission deadline

25/06/2018 jury summoning

03/09/2018 results announcement

Fulfilling an “early bird”, “standard” or “late” registration does not affect the submission deadline, which is uniquely set on **20/06/2018**.

> PRIZES

1° PRIZE
10.000 €

2° PRIZE
4.000 €

3° PRIZE
2.000 €

HONORABLE MENTIONS “GOLD”
1.000 €

HONORABLE MENTIONS “GOLD”
1.000 €

HONORABLE MENTIONS “GOLD”
1.000 €

HONORABLE MENTIONS “GOLD”
1.000 €

10 HONORABLE MENTIONS

30 FINALISTS

All the awarded proposals will be transmitted to architectural magazines and websites and will be hosted in international exhibitions. All the finalist proposals will be published on www.youngarchitectscompetitions.com.

> SUBSCRIPTION

The whole procedure is computerized:

- open: www.youngarchitectscompetitions.com;
- enter registration area;
- fill required fields;
- at the end of the procedure the first member of the team will be notified with a validation mail containing the team ID number ("teamID" is a randomly and automatically assigned number); if no mail arrives check the "spam" folder;
- a username, a password and a link will be received; open the link to confirm the preregistration;
- once the pre-registration confirmed, enter personal area and fulfill fee payment;
- once pre-registration and fee payment are fulfilled, uploading will be enabled;
- open personal area, insert username & password; upload the materials; the first member of the team will be notified with a validation mail; if no mail arrives check the "spam" folder.

It is highly recommended to be early on deadlines with subscriptions and payments.

> FAQ

During the whole contest, until 20/06/2018- submission deadline - competitors can address any question to YAC@YAC-LTD.COM. YAC staff will individually answer the competitors by e-mail and will weekly publish updates in the FAQ section of the competition website. Answers will be published in English and updated on Facebook and Twitter. Surely, YAC staff will be providing technical support in case of technical and functional problems during the upload procedure.

> MATERIALS

- n. 1 A1 layout (841 x 594mm) in .pdf format, maximum size 10 mb, horizontal or vertical layout, to be uploaded on the personal login area. This layout must contain:
 1. design concept / conceptual idea;
 2. graphic framework aimed to illustrate the project (i.e. plans, facades, cross-sections) – choosing what to display and the relative scale is up to the competitor's choice;
 3. 3d views - i.e. renderings, pictures, hand sketches;

File name: A1_←TeamID→_MM.pdf (i.e. if "TeamID" is 123, file must be named A1_123_MM.pdf)

- n. 1 A3 album (420mm x 294mm), .pdf format, maximum size 10 mb, horizontal layout, maximum 7 pages long, to be uploaded on the personal login area. No cover. Album must contain:
 1. general layout on 1:1000 scale;
 2. significative layouts on 1: 200 scale;
 3. at least one significative cross-section on 1:500 scale;

File name: A3_←TeamID→_MM.pdf (i.e. if "TeamID" is 123, file must be named A3_123_MM.pdf)

- n. 1 cover .jpeg or .png format 1920x1080 pixel size. It should be a relevant image showing the project that will become its avatar icon:

File name: Cover_←TeamID→_MM.jpg (i.e. if "TeamID" is 123, file must be named Cover_123_MM.jpg)

Text shall be synthetic and written in English. Layouts cannot contain any name or reference to designers. The materials cannot report the team ID on them. This code is only meant to appear on the filename, since jury will not be enabled to seeing it during the voting procedure.

> RULES

1. Competitors must respect calendar dates, procedures and fees.
2. Competitors must respect all the instructions regarding required material.
3. Competitors can be students, graduated, freelance architects, designers or artists: it is not mandatory to be involved in architectural disciplines or enrolled in architectural associations.
4. Competitors can join the competition either individually or with a team.
5. Teams must have at least one team member aged 18 to 35.
6. Teams can be composed of any number of team members.
7. Teams can be composed of members coming from different countries and universities.
8. Paying one registration fee allows to join the competition with one project.
9. Paying further registration fees allows to join the competition with additional projects; fees are determined by the competition's calendar.
10. Prizes include bank commissions and fees.
11. Prizes are established regardless of the number of members of the team.
12. The jury's verdict is incontestable.
13. It is forbidden for competitors to ask a juror about the competition.
14. It is forbidden for competitors to publicize their own proposal material before the official announcement of winners has been made.
15. It is forbidden for competitors to join the competition in case they have or had business collaboration or blood-relations with jurors.
16. By violating the rules, competitors and their teams will be disqualified from the competition without any chance of getting a refund.
17. Joining the competition implies accepting rules and terms of service.
18. The authorship of each project is equally attributed to each member of the team.

> INELEGIBILITY

1. Layouts showing texts bodies not written in English will be banned;
2. Layouts showing names or referrals to their team's ID or their identity will be banned. The team ID can appear in the file name only, since jurors will not be allowed to see it;
3. Files named not by following the prescriptions of the chapter "MATERIALS" will be banned.
4. Material which is considered incomplete, partial or non-congruent to the criteria set in the chapter "MATERIALS" will be banned;
5. Material which is submitted not by following calendar, deadlines and correct uploading procedures will be banned;
6. Teams without at least one member aged 18 to 35 will not be eligible for victory;
7. Team members trying to ask a juror about the competition will disqualify their own team;
8. Team members who have current business collaboration or blood-relations with jurors will be disqualified;
9. Team members who publicize their own proposal material before the conclusion of the competition will be disqualified.

> NOTES

1. By entering the competition, the candidates accept the competition's terms and conditions <http://www.youngarchitectscompetitions.com/terms-of-service>.
2. YAC has the rights to publish and exhibit all the uploaded projects.
3. Projects must be new and original and the result of the intellectual activity of the candidates who cannot present works that does not comply with these requirements. For this reason, YAC will not be responsible in case the uploaded projects are not the result of the candidate's or teams' creativity or if the candidate or teams are not the owner of the right of exploitation including the right to take part in a competition like this one.
4. Competition material necessary to take part in the competition is available in the "DOWNLOAD" section of the competition's page on YAC's website www.youngarchitectscompetitions.com. Material is available regardless of the kind of registration fee payment made. It is however allowed to use further material found from third parties.
5. YAC has the right to change dates or other details in order to improve or fix aspects of the competition, a notice will be given within a reasonable time through all YAC's media channels.
6. YAC is not responsible for web malfunctioning or technical difficulties due to servers; it is highly recommended to submit required materials, fees and subscription in a reasonable advance on the deadline.
7. The Italian decree law 196/03 rules data collection of candidates and teams.
8. Candidates will be responsible for personal details they provide and YAC does not take any responsibility for false details provided.

> SCIENTIFIC COMMITTEE

- Stefano Mantella (Agenzia del Demanio)
- Pierluigi Di Blasio (Agenzia del Demanio)
- Francesca Graziani (Agenzia del Demanio)
- Mario Cardu (Agenzia del Demanio)
- Donatella Fiorino (University of Cagliari)
- Nicola Martinelli (Politecnico di Bari)
- Michele Montemurro (Politecnico di Bari)

• REFERENCES

- pag. 3 - Skýli by Utopia Arkitekter
- pag. 5 - Tverrfjellhytta by Snøhetta
- pag. 6 - Trollstigen Tourist Route by Reiulf Ramstad Architects
- pag. 7 - Danish National Maritime Museum by BIG
- pag. 8 - Pombal Castle's Visitor Centre by COMOCO
- pag. 9 - The Sky Over Nine Columns by Heinz Mack
- pag. 10 - Las Cruces Lookout Point by ELEMENTAL

> JURY



Rossana Hu, Neri&Hu Design, Shanghai

Rossana Hu is a Founding Partner of Neri&Hu Design and Research Office, an inter-disciplinary international architectural design practice based in Shanghai and London. She obtained a Bachelor of Arts in Architecture and Music from the University of California, Berkeley and graduated from a Master in Architecture and Urban Planning at Princeton University. In 2007, she received the Perspective Award as one of the '40 under 40' prominent designers shaping Hong Kong and Greater China. She has also taught at Hong Kong University Architecture Graduate School. Moreover, Hu is a Founding Partner and Creative Executive for Design Republic and a Founding Panel Member of 100% Design Shanghai. Aside from Architecture and Interiors, together with her partner Lyndon Neri, she is actively working on a number of industrial design products for renowned European brands. At the same time, they are developing their own product line under the monicker brand 'neri&hu'.

Fuensanta Nieto, Nieto Sobejano Arquitectos, Madrid

Fuensanta Nieto has worked as an architect since graduating from the Universidad Politécnica de Madrid and the Graduate School of Architecture and Planning at Columbia University in New York in 1983. She is a founding partner of Nieto Sobejano Arquitectos and a professor at the Universidad Europea de Madrid. Fuensanta Nieto lectures on architecture and participates in juries and symposia at various institutions around the world. From 1986 to 1991 she co-directed the architectural journal ARQUITECTURA, published by the Colegio Oficial de Arquitectos de Madrid.



Todd Saunders, Saunders Architecture, Bergen

Born in 1969, Todd earns a bachelor degree in Environmental Planning at Nova Scotia College of Art and Design, in Canada and a master degree in Architecture at the McGill University, in Montreal. While carrying on design works in Austria, Germany, Russia and Norway, he teaches at the Cornell University. Particularly interested in the connection between architecture and natural landscape, he has recently implemented the "Fogo Island Studios" and the "Fogo Island Inn", a modern tourist residential facility, eco-friendly and perfectly in line with the Canadian Islands natural landscape.

Edoardo Tresoldi, Milan

Born in 1987, he grew up in Milan where, at the age of 9, experimented different languages and techniques under the guidance of painter Mario Straforini. In 2009 he moved to Rome and started working in various creative areas. Since 2013, he performs public space interventions, focusing his research on genius loci and the study of landscape elements. Edoardo Tresoldi plays with the transparency of mesh and with industrial materials to transcend the time-space dimension and narrate a dialogue between Art and World, a visual summary which reveals itself in the fade-out of physical limitations. His works have been featured in public spaces, archaeological contexts, contemporary art festivals, music festivals and group shows. In 2016 he carried out, together with the Italian Ministry of Culture, the restoration of the Basilica Paleocristiana of Siponto (Foggia), a unique convergence between contemporary art and archaeology. In January 2017 he was included by Forbes among the 30 most influential European artists under 30.



Livia Tani, Ateliers Jean Nouvel, Paris

Livia Tani graduated with honors at the University La Sapienza in Rome in 1997. In 2004 she earned a PhD in Architecture Technology. In 1997, she started collaborating with Ateliers Jean Nouvel. Then, in 2001, she became member of the team AJN in Rome. Over the last ten years, she has been dealing with different design themes as design and realization like the Kilometro Rosso, the scientific and technological park used as headquarters by Brembo Spa in Bergamo; the Minimetrò in Perugia, a system of public transport with automated cars and eight stations; the new pavilion for the trade fair in Genoa; the assembly line of Ferrari in Maranello; the conversion of the former cinema Excelsior into a retail space for luxury shopping for Coin Spa.



Giovanni Zito, Agenzia del Demanio, Cagliari

He graduate in Civil Engineering at the Polytechnic University of Turin. In 2016, he was appointed Deputy Regional Director of the Italian Government Regional Office of Lombardy for the Real Estate. During his professional career, he has held different offices within the Italian Government branch for the Real Estate, both in his region of origin and all around Italy. He was in charge of the Real Estate properties of the Piedmont region and for the Services for the Public Administration of the same region. From 2012 to 2016, he was in charge of the Operational Plans and Assistance for the branches in Calabria, Piedmont and Aosta Valley. Since 2013, he is a member of the Editorial Board for the Regional branch of Piedmont and Aosta Valley. Moreover, he is a Real Estate inspector for the Italian State's properties.

Daniela Scudino, Soprintendenza SABAP Sassari e Nuoro, Sassari

After graduating in Architecture at the University of Florence, she has worked as a freelance architect for almost twenty years, while also teaching Technical Drawing and Building Technologies. In 1998, she starts working as an official architect for the Ministry of Cultural Heritage and Activities and Tourism Superintendency for Archeology, Arts and Landscape of the provinces of Sassari and Nuoro (Sardinia) where she was in charge of the Office for Landscape Protection and Architectural Heritage and representative of the Superintendency on technical boards as an expert. Among her tasks for the offices she holds: landscape and architectures protection activities, research and study activities for the restoration of architectural heritage, assessment, supervision and testing of restoration activities.





Antonella Giglio, Regione Autonoma Sardegna, Cagliari

Antonella Giglio earns a Law degree from the University of Cagliari in 1984. After working as a freelance for a while, she wins a competition for the Autonomous Region Sardinia. She becomes an expert of the organizational field and then of tenders. Currently, she is the General Manager in the Local Bodies and Finance department. Moreover, she is the person in charge for the project Orizzonte_Fari, which aims at re-functionalizing 10 lighthouses which are currently abandoned and located throughout the northern coast of the island.

Teresa Di Giorgio, Comune di Palau

She was born in 1958. On 26th July 1988, she earned a Civil engineering degree at the University of Naples. In 1989, she obtained admission to practice the profession, which she practiced until 1999. Ranking first at the open competitive exam for the position of Managerial Technical Official, since the year 2000, she has been working for the Municipality of Palau. Currently, she is the Person in charge of the Private City planning and Construction department. Throughout her job experience in this Body, she has taken part in numerous training courses like "Progetto I.T.A.C.A. Interventi di Tarsferimento di Abilità e Competenze Ambientali". Moreover, as chairperson she has taken part in numerous competitive exams organized by public Bodies to carry out competitive planning.



Donatella Fiorino, University of Cagliari

Researcher and professor of Restoration at the University of Cagliari's Architecture School, she is an engineer, Ph.D. in Conservation of Architectural Heritage and specialist in Restoration of Monuments at the Politecnico di Milano, architect for the Ministry of Cultural Assets and Activities and Tourism (MiBACT). She has authored national and international scientific publications on architectural and urban restoration, with special regard to defensive heritage and military landscapes. She carried out several scientific research on the identification, protection and sustainable reuse of military heritage and she coordinated the international conference and exhibition Military Landscapes. A future for military heritage (La Maddalena, Sardinia, 21-24 June 2017). She is a member of the National Scientific Committee of the Istituto Italiano dei Castelli, ICOMOS Italy. She is a visiting professor in European universities and oversees relations between the University of Cagliari and the Scottish Centre for Conservation Studies part of the University of Edinburgh.



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