PINOCCHIO CHILDREN'S LIBRARY

YOUNG ARCHITECTS COMPETITIONS

11 SEPT
13 DEC 2017

20.000 €

FONDAZIONE NAZIONALE
CARLO COLLODI

JURY

Mario Cucinella | Mario Cucinella Architects | Bologna
Italo Rota | Studio Italo Rota | Milan
Fabio Novembre | Studio Novembre | Milan
Emmanuelle Moureaux | EM Architecture + Design | Tokyo
Fedele Canosa | MECANOO Architecten | Delft
Pier Francesco Bernacchi | Fondazione Nazionale Caro Collodi | Pescia
Francesco Dal Co | Casabella | Milan
Fabio Capanni | DIDA | Florence
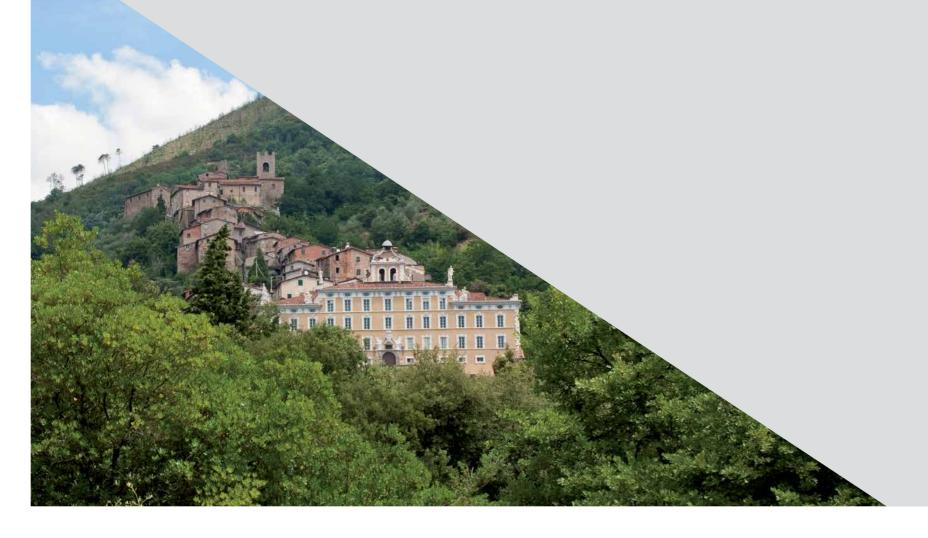**Emilio Faroldi |** Politecnico di Milano | Milan

SITE | ITALY, PESCIA

INTERVENTION | NEW CONSTRUCTION

DESTINATION | LIBRARY AND CREATIVITY AREAS

REQUIREMENTS | AT LEAST 1 MEMBER UNDER 35 PER TEAM

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

It is the fairy tale par-excellence. It is one of the stories that mostly influenced culture and international imaginary over the last two centuries: **Pinocchio. The puppet destined to become a boy made adults and children of all generations dream**.

From Disney's interpretation to various film adaptations, **the adventures of Pinocchio have travelled around the world**. This tale comes from a remote and picturesque corner of Italy: Collodi. Thanks to the precious activity of the homonymous Foundation, Collodi is getting ready to inaugurate a new chapter of international notoriety and importance.

In fact, **2018 will be a crucial year for the project "Collodi Capitale Europea dell'Infanzia" (Collodi European Childhood Capital)**. It is an ambitious program of the Collodi Foundation and the Italian Government that will build- in the sites of the

fairy tale- **the largest theme park inspired by Pinocchio ever built.** The 250.000 m2 intervention will include installations, attractions and a library dedicated to all the fairy tales that made the childhood of dozens of generations magic (Alice, Peter Pan, Pinocchio, the Little Prince among others).

In this context, **YAC is delighted to present Pinocchio Children's Library**. Through the collaboration of the Collodi Foundation- this competition gives designers the opportunity to create an unprecedented project. They are given the opportunity to design t**he first and largest children library inspired by the fairy tale of Pinocchio**. This library will have to be the image and the materialization of childhood dreams for millions of visitors who will visit the park.

Which will be the house to safeguard the most important fai-

ry **tales in the world? How to define a child-friendly space destined to be the most prestigious fairytale library at international level?**

These are the questions that Pinocchio Children's Library asks designers. It invites them to go back to the magic horizon of fairy tales and stories. Only by let the project taking them back to their childhood, designers can rediscover the sense of wonder and fantasy necessary to design a refined place. A place built to play and have fun but above all grow up and learn. A place that displays the noble project of the Foundation: **to build the future society by nurturing the most powerful and endless childhood resource: imagination**.

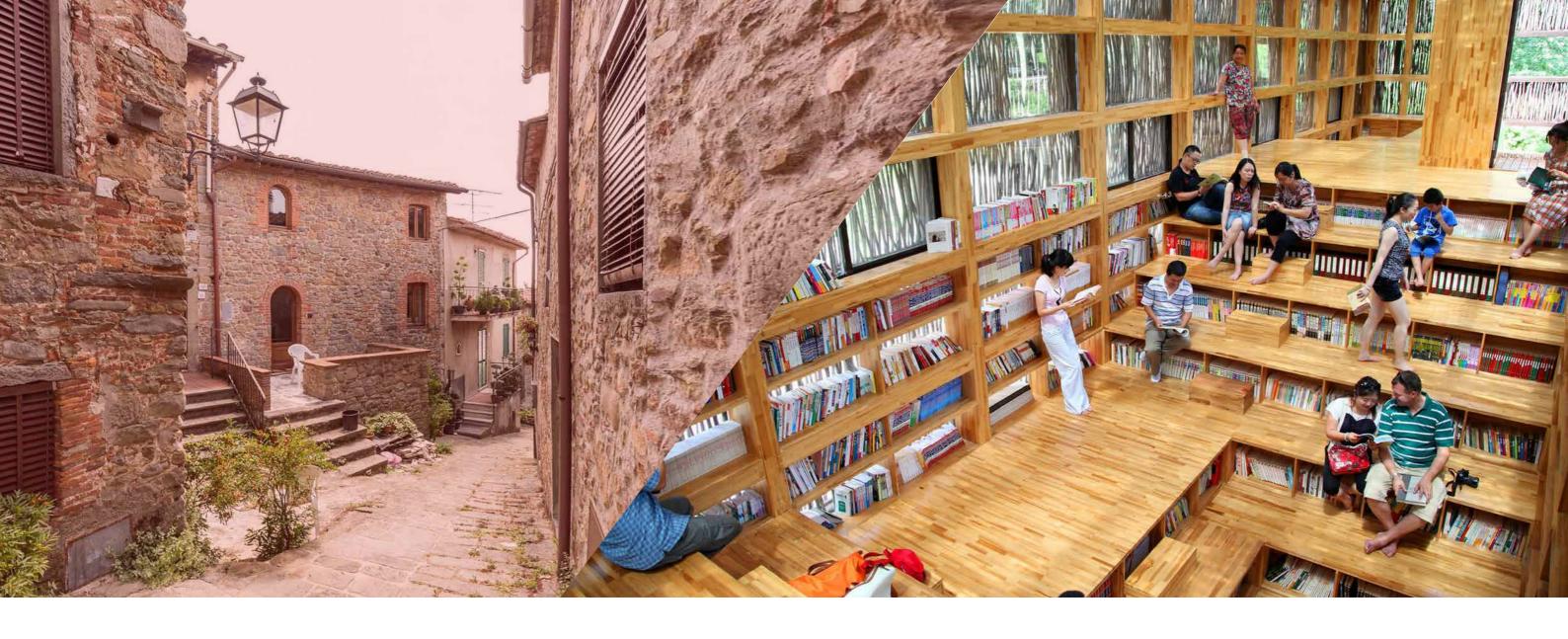YAC thanks all the designers who will take part in this challenge.

43° 53′ 48′′ N
10° 39′ 15′′ E

> SITE

Located on a green hill, **Collodi looks like almost a cascade of little houses**. From the ancient fortress, located on the top of the village, these houses seem to flow to the valley and stop before Villa Garzoni. As if it was a bank, the villa stops the course of the unusual assemblage. With dreamy naturalness, **the village changes appearance and language** within a few meters. It is composed by both the unadorned style of the **medieval buildings** and the sumptuous opulence of the **baroque villa** offering late 19th –century emotions in the shadow of the ancient paper factory. Lastly, it also offers an evidence of modernity in the Butterfly House of Villa Garzoni. The village is a unique whole of memories and stories, a succession of little houses and steep alleyways. These back lanes are still the same as when they were acting as backdrop in the childhood of Carlo Lorenzin (Inventor of Pinocchio, later internationally known with the pseudonym "Collodi"). These alleyways irreversibly remained in the memory of the writer: these

places seem to be the setting of his imaginative adventures. **Mosaics, illustrations, paintings and statues: in Collodi everything is about Pinocchio**. There are also countless allusions and artistic re-interpretations peeping out in every corner of the village paying homage to the puppet-boy. This character touched countries and generations beyond any latitude and geographical border. **Collodi is Pinocchio and Pinocchio is Collodi**. Only with this awareness designers can implement effective programs able to properly respect the social and cultural structure of the territory. 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:

- **The Polycentric park**; with relentless commitment and strong determination, for 55 years the Collodi Foundation has been the standard-bearer of the spirit of liveliness and fantasy that have

inspired the adventures of the most famous puppet in the whole world. Through a wide range of projects and initiatives, the Foundation carries on the extremely valuable dissemination work of one of the most complete pedagogic novels of the international literature. It does so by cherishing and nourishing imagination and creativity of young generations in order to consolidate a more human and aware society. With this spirit, respecting the characteristic of the village and its inhabitants, over the years the Foundation has been carrying on numerous projects and initiatives that have stratified in the village like coral. This stratification has led to the current cultural offer, which can captivate children and adults. It also has created a perfect context to foster education and entertainment. The polycentric park includes:

1. **The Pinocchio's park**; in this park a series of installations by various artists bring the visitors inside the episodes of the story. It is not a simple amusement park; it is a space of art, cre-

ativity and reflection. It is a place to fully experience, feeling overwhelmed by the emotions of a flourishing nature and a surprising fairy tale. Here the story is whispered by valuable and suggestive installations that allow the visitors to enjoy the company of the Fairy with Turquoise Hair, the Fire Eater, the Fox and the Cat and the hideous Dogfish.

2. **The complex of Villa Garzoni and the complex of its garden**; It is the design of the same lineage that built its summer residence in this village. Villa Garzoni was the place where Marianna Garzoni (heir of the homonymous family) and the marquis Leopoldo Carlo Ginori fell in love. This love did not only involve the noble representatives of the two families. In the shadow of kitchens and service rooms, it also involved two humble servants of the respective blazons: Domenico Lorenzini and Angiolina Orzali. He was the cook of the Ginori family whereas she was the servant of the Garzoni family. They became the parents of Carlo Lorenzini, afterwards author of Pinocchio, destined to go down in history as one of the most

representative writers of the XIX century. The villa is a gem of the baroque architecture. A large and refined park surrounds it. With its fountains, water surfaces and architectures, this park had to be considered by the visitor as an enchanted place, effigy of the prestige of the cultured and refined lineage. In this park a labyrinth of box promises eternal love to those who find a shelter in it. In this park statues of varnished chalk hide between the foliage forcing the visitor to become a curious explorer. In this park, again, the small swimming pools create an extraordinary space where every pond is hidden to the others. This allowed the former haunters to play also the most licentious games.

3. **The Butterfly House**; It is necessary to specifically consider the Butterfly House (facility which completes the extraordinary experience of Villa Zarri). Here, in a space characterized by controlled temperature and humidity, dance dozens of butterflies with bright colors. Beautiful specimens of tropical species find in this place their ideal habitat in a play of colors able

to move and fascinate any visitor.

- **Future enlargements**; The Collodi Foundation share a dream with the European Parliament and the Italian Government. They dream about taking the most of the representativeness of the adventure of Pinocchio in order to transform the village in an international epicenter for childhood entertainment and education. They dream about a place that can be an episode of a broader experience: the "Via Europea della Fiaba", the European Fairy Tale Route. A route destined to spread and enhance the international fairytale heritage. In this sense, Collodi will be the protagonist of numerous interventions: firstly, the transformation of Villa Garzoni into a 5-star relais. Secondly, the creation of a Land of Toys (a real amusement park with carousels and attractions inspired by the homonymous story of the adventures written by Collodi). Thirdly, the building of the Pinocchio's Friends Park (an area where numerous attractions by architects as Alvaro Siza and Zaha Hadid will tell the children the main fairy tales of the

world literature. Fourthly, the creation of a Science Museum and a Didactic Farm. The project for Collodi consists in the creation of an important complex of works and attractions. This complex aims at enhancing the didactic and recreational offer of one of the most innovative epicenters for the entertainment and education of young generations.

- **The Paper factory**; paper production in this part of Italy dates back to the beginning of the XIV century. This market flourished thanks to the abundance of water (crucial both for the production and the feeding of the mechanical tilt hammers of the paper factories) and the natural commercial vitality of the area. This part of Italy was voracious of accounting books and tax registers. This flourishing was destined to give birth to a real revolution: the invention of straw paper (the typical yellow paper for packaging, progenitor of the modern paperboard). According to the legend, around the XIX century, a brilliant local pharmacist had the great intuition. Taking his inspiration from the maceration of the Egyp-

tian papyrus for the paper production, he imagined repeating the process with a poor and widely available material: chestnut shells. The first attempt was unsuccessful, but the second – which replaced the chestnuts with straw- entirely revolutionized the paper market. The number of paper factories in this area, within a few decades, grew from 8 to 211 at the beginning of the XX century. Also on the river lapping against Collodi, within a few meters, there are two paper factories. One of them is still situated in the perimeter of the intervention. The paper factory is a place of majestic beauty. The distinctive features of the paper factories of that time still characterize it. There are high windows in the upper floors to dry the reams. There are also wide spaces in the two lower floors where raw materials were processed for the production of paper.

- **Admitted interventions**; regarding the creation of the library, hereby follows the list of the main interventions which are admitted or forbidden in the competition;

1. Bridges or suspended elements that allow the covered transit from one bank of the river to the other are admitted;

2. Excavations or land modifications also to create hypogeal spaces are admitted as long as they are not lower than the height of the riverbed;

3. It is not possible to divert, cover or change the course of the river;

4. There are no limits regarding the height of the facilities;

5. The maximum surface of the intervention will be 9.000 m2 (open areas like walkways, courtyards, balconies, terraces and car parks, even if they are underground car parks, are not included);

6. It will be possible to demolish the greenhouses situated in the area 1;

7. It will not be possible to demolish the paper factory in area 2; on the contrary, internal divisions or the combination/insertion of new volumes or elevations that still allow identifying and understanding the original design of the building will be admitted.

> PROGRAM

Pinocchio Children's Library will request **the design of an exceptional architecture. It will have to live up to one of the most famous fairy tales**. It will have to live up to a picturesque context and a cultural design- that of Collodi European Childhood Capital – characterized by a strategic importance for European and international politics. The library the competition will aim at creating will have to be **a real international fairytale monument. It will have to be a manifesto and compendium of an architecture for childhood**. It will be an opportunity for designers to consolidate and delve into the pedagogic and formative role of architecture. Pinocchio Children's Library will invite all designers **to make children protagonists of their creative action**, imagining a spatiality to be lived with joy. A kind of spatiality able to educate, reassure and tell stories easing the lively experience of exploring and discovering, which

is typical of childhood. Architecture will have to be the pillar of the adventure that every child will build with his/her imagination. It will have to create spaces able to amaze, welcome, connect and amplify the narration of the fairy tales kept in the library. **Hidden spaces, slits, connections, drops and rises and child-friendly routes** will be the starting point for an architecture aimed at offering the visitors an amazing adventure. **Such architecture will make the young audience enter into an imaginary world and will reconcile adults with their childhood self**. Whatever the aspects every designer will decide to highlight, it is necessary to specifically **consider the use of lights and colors, the tactile, visual and sensorial experience in the architectonic space**. PCL wishes to create a comprehensive stimulation aiming at reaching every kind of users (including people with different disabilities: perceptive, motor or co-

gnitive disabilities). It also wishes to amplify the experience of the library. 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 designers.

- **Library**; this space is dedicated to the reading and the filing of the book heritage of the Collodi Foundation. This area will have to guarantee an individual and collective experience where parents can accompany children in the discovery of fairy tales that have marked the history of global literature: Pinocchio, The little Prince, Peter Pan and Alice among others. It will have to be a refined but also child-friendly place. It will have to be a place able to enhance the child's concentration and learning. In this area children will have to have the opportunity to find a shelter to read or

build an imaginary world with their imagination. A world made of magic and extraordinary adventures. Min. 4.000 m2.

- **Workshop area**; this place will be dedicated to the play and the experiential discovery of the fairy tales kept in the library. In this place, with the help of animators, artists and illustrators, children will live a comprehensive tactile, visual and sound experience of each tale. It will be a versatile place, a place built to be lived and explored. This place will play with the visitor but it will not be frivolous. It will be enjoyable both for adults and young visitors. Min. 200 m2.

- **Cafe**; it will be a place to relax and socialize. In this place visitors will enjoy restorative moments before or after a visit to the fairytale heritage of the library. Min. 400 m2.

- **Exhibition area**; this polyvalent exhibition area will aim at hosting exhibitions and different types of installations inspired by the fairy tale of Pinocchio or the world of fairy tales in general. This area will be a temporary or permanent mounting place where the Collodi Foundation can keep its collection of toys or exhibit hundreds of illustrations and artistic interpretations that every year are donated to the Foundation. Min. 2.000 m2.

- **Auditorium**; this will be a place for the most significant artistic performances. This place will host concerts, representations and conferences promoted in synergy with the various partners of the Collodi Foundation. Min. 200 seats.

- **Reception/ticket booth**; the library will have to be the heart of the Pinocchio's polycentric park. For this reason, it will also have to welcome the visitors who decide to have access to the attractions of the complex. Therefore, the facility will have to be composed by adequate areas to ma-

nage the flow of visitors who will move from the hall to the Pinocchio's Park, the Pinocchio's Friends Park, the Science Museum or the Didactic Farm. Min. 300 m2.

- **Media-space**; in this place the literary heritage of the library will be showed and represented through the most modern digital representation tools like augmented reality, IOT and immersive projections. These will be some of the possible tools useful to convey the power of the past fairy tales in an engaging language for young generations. Min. 400 m2.

- **Parking Spaces**; an adequate car park will be crucial for the comprehensive functionality of the area. Min. 250 parking spaces (it is possible to design covered or underground solutions).

> CALENDAR

11/09/2017 "early bird" registration – start

15/10/2017 (h 11.59 pm GMT) "early bird" registration – end

16/10/2017 "standard" registration – start

12/11/2017 (h 11.59 pm GMT) "standard" registration – end

13/11/2017 "late" registration – start

10/12/2017 (h 11.59 pm GMT) "late" registration – end

13/12/2017 (h 12.00 pm – midday - GMT) material submission deadline

20/12/2017 jury summoning

28/02/2018 results announcement

Fulfilling an "early bird", "standard" or "late" registration does not affect submission deadline. Submission deadline is uniquely set on the **13/12/2017**.

> 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 + 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 randomly and automatically assigned); if no mail arrives check "spam";

• a username, a password and a link will be received; open the link to confirm YAC the preregistration;

• once confirmed the pre-registration, enter personal area and fulfill fee payment; the reason of currency payment operation will be: "YAC_PCL_teamID" (i.e. if teamID is 123, reason of currency payment operation will be "YAC_PCL_123");

• once fulfilled pre-registration and fee payment, uploading will be enabled;

• open personal area, insert username & password; upload the material; the first

member of the team will be notified with a validation mail; if no mail arrives check "spam".

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

> FAQ

During the whole contest, until 13/12/2017 - submission deadline - competitors can address any kind of question by writing to the e-mail address on the website YAC@YACLTD.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.

> MATERIAL

• 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. Such layout must contain:
a. a design concept / conceptual idea;
b. graphic framework aimed to illustrate the project (i.e. plans, facades, cross-sections) – choosing what to display and the relative scale is up to competitor's choice;
c. 3d views - i.e. renderings, pictures, hand sketches;

File name: A1_←TeamID→_PCL.pdf (es. if "TeamID" is 123 , file must be named A1_123_PCL.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:
a. general layout on 1:1000 scale;
b. significative layouts on 1: 200 scale;
c. at least one significative cross-section on 1:500 scale;

File name: A3_←TeamID→_PCL.pdf (es. if "TeamID" is 123 , file must be named A3_123_PCL.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→_PCL.jpg (es. if "TeamID" is 123 , file must be named Cover_ 123_PCL.jpg)

Text shall be synthetic and written in English. Layouts cannot contain any name or reference to designers. Layouts cannot have nor group's "TeamID" on it. Such code is meant to appear on the filename only, since jury will not be capable of seeing it during 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 both individually and in team.
5. Teams must have at least one team member between 18 and 35 years old.
6. Teams can be composed of any number of team members.
7. Teams can be composed of any competitors belonging to different countries and universities.
8. Paying a single entry fee allows to join the competition with a single project.
9. Paying further entry fees allows to join the competition with further projects; fees to be determined by following competition's calendar.
10. Prizes include bank commissions and fees.
11. Prizes are established regardless to the number of attendants a team is made of.
12. Jury's verdict is incontestable.
13. It is forbidden to competitors to ask a juror about the competition.
14. It is forbidden to competitors to publicize their own proposal material before the official announcement of winners.
15. It is forbidden to 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 service terms.
18. The authorship of each project is equally attributed to each member of the team.

> INELIGIBILITY

a. Layouts showing texts bodies not written in English will be banned.
b. Layouts showing names or referrals to their own team / their identity will be banned. TeamID can appear on the file name only, since jurors will not be allowed to see it.
c. FIles named not by following the prescriptions of the chapter "MATERIAL" will be banned.
d. Material which is considered incomplete, partial or non congruent to the criteria set in the chapter "MATERIAL" will be banned.
e. Material which is submitted not by following calendar, deadlines and correct uploading procedures will be banned.
f. Teams missing one under 35 member at least will be disqualified.
g. Team members trying to ask a juror about the competition will disqualify their own team.
h. Team members who have or had business collaboration or blood-relations with jurors will be disqualified.
i. Team members who publicizes their own proposal material before the conclusion of the competition will be disqualified.

> NOTES

a. By entering the competition, the candidates accept the competition's terms and conditions http://www.youngarchitectscompetitions.com/terms-of-service.

b. YAC has the rights to publish and exhibit all the uploaded projects.

c. Competition material necessary to fulfill the competition is available on the "DOWNLOAD" section on YAC's website www.youngarchitectscompetitions.com . Material is made available regardless to the kind of subscription is fulfilled. It is however allowed to use further material found from third parties.

d. 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.

e. YAC is not responsible for web malfunctioning or technical difficulties due to servers; it's highly recommended to submit required material, fees and subscription with a good advance of time on the deadline.

f. Decree law 196/03 will rule data collection of candidates and teams.

g. Candidates will be responsible for personal details they provide and YAC does not take any responsibility for false details provided.

> REFERENCES

pag. 3 - Family Box / SAKO ARCHITECTES.

pag. 5 - Biblioteca Liyuan / LI XIAODONG ATELIER.

pag. 6 - Sugamo Shinkin Bank Nakaaoki Branch / EM ARCHITECTURE + DESIGN.

pag. 7 - Kindergarten Creche Ropponmatsu / EM ARCHITECTURE + DESIGN.

pag. 8 - Nido di Infanzia / MARIO CUCINELLA ARCHITECTS.

> JURY

Mario Cucinella / Mario Cucinella Architects / Bologna

He graduates in Architecture in 1968, collaborates with Renzo Piano in Genoa and Paris. In 1992 founds in Paris the Mario Cucinella Architects (MCA) studio and in 1999 opens a new base in Bologna. Currently he is professor at the Faculty of Architecture Federico II di Napoli, he is Honorary Professor at the University of Nottingham in the UK and Guest Professor in Emerging Technologies at the Technische Universitat at Munich. He is an international point of reference regarding sustainable design. In 2012 he founds Building Green Futures, a no-profit organization which aim is to join environmental culture and technology in order to create an architecture able to guarantee dignity, quality and performance respecting the environment. He can boast numerous and valuable awards, one of the most recent ones is the RIBA International Fellowship 2016 award. His best works are Sino Italian Ecological Building (SIEEB) in Beijing, the Kuwait School in Gaza, the building One Airport Square in Accra in Ghana, the San Raffaele Hospital in Milan.

Italo Rota / Studio Italo Rota / Milan

Graduated at Politecnico Milano, he wins a competition for the interiors of Musée d'Orsay and, established in Paris, he works on the restoration of the Museum of Modern Art at the Centre Pompidou first, the restoration of the new French School at Louvre's Cour Carrée later and also on the refurbishment of Nantes' inner town. Since 1996, he has been working and living in Milan, where he opens the Studio Italo Rota. The projects of the practice change according to the subject, the scale and the typology – from a museum to a church, from a casino to a conference hall or an urban intervention – while showing a global approach due to a high expertise in exhibitions, events and temporary structures. Studio Rota means richness of forms, colours and materials. The peculiar use of light and lines give a sense of multidimensional, while piercing spaces and movements, that makes interiors and objects very creative and intense. Among his several projects, the refurbishment of the iron and steel complex in Dolvi and the Lord Hanuman Hindu temple in India, the stunning Maisons Cavalli in Milan and Dubai and the Wine, Kuwait and Vietnam Pavilions at the Expo Milan 2015.

Fabio Novembre / Studio Novembre / Milan

He graduated in architecture in 1992 and in 1994 founded the studio Fabio Novembre starting a valuable collaboration with renowned design companies such as Driade, Cappellini, Meritalia, Venini and Casamania. In 2008, the municipality of Milan dedicated to him a solo exhibition "Insegna anche a me la libertà delle rondini" at the exhibition space of la Rotonda of Via Besana. In 2009, at the Triennale Design Museum, he designed an exhibition entitled "Il fiore di Novembre". The following year he designed the layout for the municipality of Milan at the Italian Pavilion of the Shanghai Expo and designed the installations for Lavazza at Expo Milano 2015.

Emmanuelle Moureaux / Emmanuelle Moureaux Architecture + Design / Tokyo

Born in 1971, France. Emmanuelle Moureaux is a French architect living in Tokyo since 1996, where she established "emmanuelle moureaux architecture + design" in 2003. Inspired by the layers and colors of Tokyo that built a complex depth and density on the street, and the Japanese traditional spatial elements like sliding screens, she has created the concept of shikiri, which literally means "dividing (creating) space with colors". She uses colors as three-dimensional elements, like layers, in order to create spaces, not as a finishing touch applied on surfaces. Her representative works include the architectural design for Sugamo Shinkin Bank, space design for ABC Cooking Studio, installations for UNIQLO and ISSEY MIYAKE, and stick chair. Member of "Tokyo Society of Architects", the "Architectural Institute of Japan", and the "Japan Institute of Architects", in 2016 she completed the artistic design of the Mass Rapid Transit "Circular Line commissioned by the New Taipei City Government in Taiwan where her colors will spread into city-scale.

Fedele Canosa / MECANOO Architecten / Delft

Fedele Canosa graduated in 2000 with cum laude honours at the Delft University of Technology and worked at Schrauwen Architecten in Amsterdam before joining Mecanoo in 2004. Fedele is an inquisitive and original architect who excels at translating complex visions into clear and coherent concepts with descriptive visuals (both hand drawn and digital) to facilitate active dialogue and engagement. In addition to large scale libraries and office buildings, Fedele has been involved in the design of vocational colleges as well as innovative university buildings where he has been able to forge multi-modal learning environments that enhance student-to-student and student-to-teacher collaborations. As a library design specialist, Fedele worked on numerous library projects including the Library of Birmingham, the Martin Luther King Jr. Memorial Library and New York Public Library.

Pier Francesco Bernacchi/ Fondazione Nazionale Carlo Collodi / Pescia

He was born in 1940. He graduated in Political Sciences at the Alfieri Institution in Florence. At 24, he became director of Pescia Civil Hospital. Afterwards, he held a position of influence in the Health sector of the Italian region Tuscany. He is very active in the planning and management of accommodation-spa facilities. He has also been working in the education sector. He is member of the National Culture Committee of Confindustria. Since 1982, he has been working in the Carlo Collodi National Foundation. He is currently its Chairman. He promotes the Foundation's activities to make it the international epicenter of important activities aimed at supporting a culture of children and for children. He was nominated Commander of the Republic. The Italian Ministry of Cultural Heritage and Activities awarded to him a Silver Medal of cultural merit.

Francesco Dal Co / Casabella / Milan

Born in 1945, he graduated in architecture in 1970 at the Iuav in Venice. His professorships include the teaching of History of Architecture at the Iuav (1981), at the Yale University (1982-1991) and at the University of Italian Switzerland (1996-2005). Director of the Department of History of Architecture at the Iuav University from 1995 to 2003, he was director of the architecture section at the Venice Architecture Biennale. Since 1978 he is responsible for architecture publications at Electa and since 1996 he is also director of Casabella, an historic journal of architecture. Often invited as lecturer in several universities abroad – like the Center for Advanced Studies and the National Gallery of Art in Washington DC – he is also a senior member of the management committee of the Society of Architectural Historians and honorary doctor in engineering at the Polytechnic University of Gand.

Fabio Capanni / Dipartimento di Architettura dell'Università di Firenze / Florence

Born in 1965, he is Ordinary Professor of Architectonic and Urban Composition at DIDA, where he obtained a PHD in 2000. He taught Distributive and Furniture Characters in the Master of Theology and Church Architecture at the Theological University of Central Italy. He is a member of the Scientific Committee of the Congress Identity of the Italian Architecture that is yearly hold in Florence. In 2009, he founded along with Paolo Zermani the Gallery of the Italian Architecture in Florence. He collaborated with the international magazine Materia and was copy editor of the international magazine Area. He is currently member of the Scientific Committee of Florence Architecture. He is the author of: "Architettura moderna a Fiesole" (Becocci, 2003); "Di alcune figure e caratteri dell'edilizia residenziale in Toscana nell'orizzonte della sostenibilità" (Noédizioni, 2008); "Spazio, Luce, Architettura" (Noédizioni, 2009); "La Forma della Luce" (Noédizioni, 2015); "Architettura e Luce" (LetteraVentidue, 2017) and of other numerous articles and essays. He is the director of the series of books Lumina for LetteraVentidue, which deals with the connection between natural light and architecture. He is co-founder of ReThink Daylight, an international project to foster the role of natural light in architecture promoted by Velux S.p.a.

Emilio Faroldi / Politecnico di Milano / Milan

Architect and PHD in Technical Innovation and Architecture Project, he is an Ordinary Professor in Architecture Technology at the Politecnico Milano. His professional and academic activity focuses on the project of technology design applied to different fields: urbanism, architecture and buildings during their life cycle. He mainly focuses on the processes of formation, transformation and management of the built context and the tools and methods typical of the different steps of the project. He took part in numerous design competitions where he obtained prizes and mentions. He has been working in projects in Italy and abroad. Some of his works have been published in the main specialized magazines. He is the director of book series in the field of architecture journalism on current events. He carried out more than 150 different scientific publications. From 2015, he has been the editor of TECHNE magazine of the Italian Society of Architecture Technology. He is the scientific manager of national scale researches. He is in charge of organizational activities and activities aimed at supporting research mostly to find investigation methods in order to combine knowledge regarding experimental techniques and materials with the current changes of living spaces. Since 1st January 2017 he is the delegated Pro-rector of the Politecnico Milano.

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