

SEDUCTION PAVILION

11 JUN | 12 SEPT 2018
10.000 € + REALIZATION

JURY

Patricia Urquiola | Studio Urquiola
Ippolito Pestellini Laparelli | OMA
Fabio Novembre | Studio Fabio Novembre
Claudio Silvestrin | Claudio Silvestrin Architects
Alberto Masotti | Fondazione Fashion Research Italy
Gian Luca Farinelli | Cineteca di Bologna
Flaviano Celaschi | Università di Bologna
Carlotta Zucchini | The Plan

SITE | FONDAZIONE FASHION RESEARCH ITALY, BOLOGNA
INTERVENTION | EXHIBITION DESIGN
DESTINATION | ARCHITECTURAL INSTALLATION
REQUIREMENTS | 1 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

Refinery, elegance and seduction. The female universe has always been a sacred horizon, a mysterious threshold that has been inspiring a wide range of expressions of human culture. For women the first simulacra were sculpted by human hands, for women the Caryatids of the Acropolis of Athens were created. The sensuality captured by the ancient oral tradition of the Aeneid and the Old Testament is the female sensuality.

The characters of the woman are countless. They have been dotting the history of humankind in the enduring pursuit of an ever-changing beauty. Cinema and fashion have been celebrating such a bewitching and generating power for decades in an ongoing story of seduction and elegance.

Therefore, the Foundation Fashion Research Italy and the Cineteca di Bologna aim at paying tribute to this female horizon, to this story of beauty and deep dignity. They will do so, by creating an architectural installation. Through a selection of rare photographs, it will describe the forgotten world of failed female stars: enchanting beauties that have almost been part of the Hollywood and Italian star system but never achieved fame.

How to represent the world of aspiring female celebrities and pin-ups? How to express- through architecture- the seducing power of the female universe?

By answering these questions, designers will have the opportunity to pay tribute to the seducing fascination of nameless female stars. They will have the chance to

create their own museum installation, which will be in the world a symbol and expression of style and femininity. Moreover, it will redeem the celebrity dream of stars that never achieved fame.

It will be located at the entrance of the Foundation Fashion Research Italy. It will be displayed to the world during the first edition of the Fashion Film Festival curated by the Cineteca di Bologna. The installation will welcome visitors with a story of sensuality and beauty able to connect them to a fragment of one of the most stunning and mysterious mosaics of history: the woman.

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



44° 29' 51" N
11° 20' 3" E

> SITE

The installation will be located in the prestigious headquarters of the Foundation Fashion Research Italy. They are the result of a recent redevelopment of an abandoned industrial plant of the early Seventies. On national level, the Foundation is one of the most important didactic-museum centers dedicated to fashion studies. It is a 7000-m2 innovative center composed by exhibition areas, classrooms and labs aiming at providing the Made in Italy fashion brands with new energy and skills. It was generated by the love for fashion of Alberto Masotti who is the historic owner of La Perla Fashion Group. The whole Foundation is a tribute to the woman. The woman has been the core of the activity of La Perla for decades. This renowned lingerie brand founded by the Masotti family made seduction a sensual art of laces and embroideries. It was worn by generations of women all around the world. It is no coincidence that the first installation of the Foundation regards the woman, muse and

demiurge of the fashion system. The installation will represent her through a unique story told by the photographs of aspiring actresses between the Thirties and the Sixties. It will be located in the places generated by the legacy of an empire built on seduction. This photographic exhibition will pay tribute to the first refined and indispensable founding element of the fashion system: female beauty. 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.

- Headquarters; the Foundation Fashion Research Italy is the former administrative center of La Perla Fashion Group. It is located in the Roveri area, in the nearby outskirts of Bologna. This area used to be an avant-garde of the Italian industrial city planning. For decades, thanks to wide green

areas and huge parking areas, Roveri has been the perfect location for light industries. The building was designed by the renowned restorer and town planner architect Cervellati. It is composed by 3 different buildings. When they were built the architect's creative thought was significantly influenced by the study of the Italian rural typology. Consequently, it is no coincidence that the entrance building evokes the shapes sculpted by Dotti in the sanctuary of the virgin of San Luca and the office building evokes the numerous barns, which dot the countryside of Emilia Romagna. The innovative element of the intervention is the new building that links the two historic architectures. It is a new building covered with Krion aiming at hosting the didactic and research activities of the Foundation. These buildings inherited from tradition communicate with contemporary architectures. Past and present hug in a dance, which re-



presents the main feature of the Foundation. Such feature is a tension towards innovation that is rooted in a solid respect for history and tradition. Therefore, the new installation will have to link these elements: future and tradition.

- Headquarters of the installation; the installation will be located on the ground floor of the museum building of the Foundation. This place hosts the Archive Collection Renzo Brandone. This is a heritage of 30.000 drawings on paper and textiles saved from the disposal of the converter company of Milan Silkin. Silkin is a meeting point between the textile production and the creative action of textile designers. It has worked from the Sixties to the first years of the 21st century. It has collected a heritage of drawings, which was used by the main brands of the Made in Italy like Etro, Armani, Prada and Moschino. The Foundation opened this priceless collection to creative talents and designers aiming at providing fashion designers and fashion brands

with valuable sources of inspiration. Hence, the ground floor of the Foundation is a crossroads for dozens of creative talents, designers and stylists who crowd the Foundation on a daily basis. The installation will be situated in this context. It will have to deal with cultured and refined visitors providing a story of seduction in line with all the demanding visitors who visit the Foundation every day.

- Photographs; the installation will be oriented at exhibiting a series of photographs coming from the collection of the Cineteca di Bologna. The Foundation Cineteca di Bologna is one of the main European film archives. It deals with the preservation, restoration and divulgation of the international cinematographic heritage in all its expressions: films, advertising materials, literature and photography. Specifically, the photographs of this installation describe the glossy and melancholic world of starlettes. They are failed female stars, flashes in the pan of cinema made famous by

the pin up model (the historic and coquettish photographs of the calendars, which supported the American troops fighting during the Second World War). However, they never won the laurels of the cinematographic Olympus. These photographs belong to the broader collection Giuseppe Galliadi, which was purchased by the film archive between 1983 and 1996. It is mainly composed by images and advertising books that the renowned film production companies like Warner and Columbia used to require between the Thirties and the Sixties insistently looking for innovation to be introduced in the ravenous and golden Hollywood star system.

- Fashion Film Festival; the Fashion Film Festival is the outcome of the collaboration between the Cineteca di Bologna and the Foundation Fashion Research Italy. It aims at becoming the first and most important international exchange of views about the relation between Cinema and Fashion.



In November 2018, there will be a week of projection of movies dealing with fashion and a series of conferences aiming at delving into the relation between these two disciplines. In November, Bologna will become an international lab to reflect and exchange ideas. It will be a meeting point for directors, actors, screenwriters, fashion designers, costume designers and distinguished people coming from both the world of the cinema and the fashion system. In such context, the opening of the installation will open the Festival becoming the architectural manifesto of seduction and refinery. It will be the background of what will become one of the most renowned events of the international scenario.



> PROGRAM

Cinema and fashion are two complementary and dancing worlds, which are so bound together that it is hard to distinguish one from the other. The actress and the dress, fashion influences cinema but is also determined by it. Stars, costume designers and fashion designers are bound together in a complex symbiosis where the protagonist is, without any doubt, female beauty. The beauty of stars of cinematography as Audrey Hepburn or Marilyn Monroe is well-known. However, there is also a more common beauty, the beauty of numerous women who have been inspired by those stars. Such beauty has given gracefulness to minor stories. They are the starlettes, a reflection of an iconic beauty who never became popular. This is the story of women who never achieved fame or enjoyed it for too little. These women had the characteristics to become stars. However, the whims of

history did not let them fulfill their dream. Now, their intense looks and charming smiles of photo shoots and advertising books tell their stories. Through such women, the Foundation Fashion Research Italy and the Cineteca di Bologna aim at paying tribute to women. They will do so by highlighting their timeless centrality in the cultural and artistic production focusing on the most mysterious prerogative of femininity: seduction. 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.

a. Program; the subject of the competition is the realization of a one-year architectural installation. It aims at exhibiting photographs collected by the Cineteca

regarding the topic of Hollywood starlettes;

b. Photographs; the installation will have to include 30 photographs and their relative captions. They can have different dimensions and formats as long as they are consistent with every point of the following chapter (for example, the format of photographs can not exceed the dimension referred to in point c). The photographs can be included in the installation as prints, images on monitors, projections or through any kind of technology the designer will choose. The photographs "starlette" available in the Download section of the competition website are the whole material, which will be actually exhibited in the exhibition. Therefore, we invite all designers/creative talents to take into account layout solutions that ensure continui-



ty or consistency between the photographs and the project;

- c. Volume; the maximum volume of the architectural installation has to be consistent with the characteristics of the plan of the building, with a maximum height of 3 meters (check .dwg file);
- d. Materials; designers can use any material, raw or processed, organic or inorganic. The installation can use interactive elements, electrical connection, mechanization, light, sound, video or any other expressive forms used individually or together;
- e. Structure; the installation can be self-supporting or connected to structural elements. It can hang consistently with the characteristics of the plant and the false ceiling of the structure;

- f. Economic competitiveness; despite the lack of a fixed budget to build the installation, designers will have to pay great attention to the use of financially sustainable installation materials and techniques;
- g. Feasibility; every project will have to take into account the problems linked to its actual realization. Therefore, all those projects considering the problems of feasibility will be favored;
- h. Duration; the installation will have to stay in the Foundation for one year;
- i. Contextualization; the installation can be consistent or dissonant compared to the interior. However, it will necessarily have to be in harmony with the other spaces of the Foundation;

- j. Caption; the installation will have to include a panel/totem or another architectural solution aimed at providing a synthesis of the purposes and features of the exhibition.

> CALENDAR

11/06/2018 “early bird” registration – start

08/07/2018 (h 11.59 pm GMT) “early bird” registration – end

09/07/2018 “standard” registration – start

05/08/2018 (h 11.59 pm GMT) “standard” registration – end

06/08/2018 “late” registration – start

09/09/2018 (h 11.59 pm GMT) “late” registration – end

12/09/2018 (h 12.00 pm – midday - GMT) material submission deadline

14/09/2018 vjury summoning

29/10/2018 results announcement

Fulfilling an “early bird”, “standard” or “late” registration does not affect the submission deadline, which is uniquely set on **12/09/2018**.

> PRIZES

1° PRIZE

5.000 € + REALIZATION

2° PRIZE

3.000 €

3° PRIZE

1.000 €

HONORABLE MENTIONS “GOLD”

500 €

HONORABLE MENTIONS “GOLD”

500 €

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 12/09/2018- 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→_SP.pdf (i.e. if "TeamID" is 123, file must be named A1_123_SP.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 1:200 scale;
2. significative layouts on 1: 100 scale;
3. at least one significative cross-section on 1:200 scale;

File name: A3_←TeamID→_SP.pdf (i.e. if "TeamID" is 123, file must be named A3_123_SP.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→_SP.jpg (i.e. if "TeamID" is 123, file must be named Cover_123_SP.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 suitability of the projects will be assessed by a technical staff nominated by the Foundation Fashion Research Italy.
13. The jury's verdict is incontestable.
14. It is forbidden for competitors to ask a juror about the competition.
15. It is forbidden for competitors to publicize their own proposal material before the official announcement of winners has been made.
16. It is forbidden for competitors to join the competition in case they have or had business collaboration or blood-relations with jurors.
17. By violating the rules, competitors and their teams will be disqualified from the competition without any chance of getting a refund.
18. Joining the competition implies accepting rules and terms of service.
19. The authorship of each project is equally attributed to each member of the team.

> INELIGIBILITY

1. Layouts showing texts bodies not written in English will be banned.
2. Layouts showing names or referrals to their own team / their identity will be banned; TeamID is considered as a referral to the competitors and can appear on the file name only, since jurors will not be allowed to see it.
3. Files named not according to the prescriptions of the competition will be banned.
4. Material which is considered incomplete or non congruent to the criteria of the competition will be banned.
5. Material which is submitted by times and procedures different from the ones of the competition will be banned.
6. The team which does not include a competitor younger than 35.
7. Team members trying to ask a juror about the competition will disqualify their own team.
8. Team members who have or had business collaboration or blood-relations with jurors will be disqualified.
9. Team members who spread their own proposal material before the winner of the competition is chosen.

> NOTES

1. The winning project will definitively become property of the Foundation Fashion Research Italy. It acquires a perpetual and exclusive license with an international, permanent, unlimited and irrevocable validity to use, realize, adapt, modify, publish in every media, display, reproduce and distribute the project, also for marketing and advertising purposes, review the editorial, create works based on the project or giving the project or parts of them to third parties in any means, way or through any technology also including the freedom of panorama without any limitation in time or place.
2. A specific company called by the Foundation Fashion Research Italy will take care of the construction of the installation.
3. The winning designers are required to support the Foundation Fashion Research Italy and possible suppliers in the construction of the installation adding, if necessary, further documents and more detailed information in order to improve the implementation of the works.
4. The project can be reviewed by the Foundation Fashion Research Italy – upon consultation with the designers- in order to enhance its performance and economic feasibility.
5. The Foundation Fashion Research Italy and YAC have the rights to publish and exhibit all the uploaded projects.
6. 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 aspects. For this reason, YAC and the Foundation Fashion Research Italy 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.
7. The available and necessary material for the competition is available in the download section of the competition site www.youngarchitectscompetitions.com regardless of registration in the competition; it is allowed to use additional material collected by each member.
8. 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.
9. YAC is not responsible for any malfunctioning or technical difficulties related to material upload. Candidates are invited to complete registration and uploading procedures before the deadlines; please report technical difficulties via e-mail.
10. The processing of personal data of the candidates made manually and electronically, will take place only at the end of the competition in compliance with the regulation of the Legislative decree No. 196/03 and subsequent by the Foundation Fashion Research Italy and YAC. They will process the data as independent holders. The provision of data is optional but without it the candidate cannot take part in the competition.
11. This competition is not an event in accordance with Article 6 of the Italian D.P.R.

430/2001.

12. Candidates will be held accountable for the personal data they provide and the promoter does not assume any responsibility for wrong data provided. The promoter, according to privacy policies, has the right to verify candidates' data by requesting a copy of an identity document regarding the data of the registration.
13. YAC and the Foundation Fashion Research Italy are not responsible for false data provision by candidates.
14. By entering the competition, the candidates accept the competition's terms and conditions.
15. Italian law regulates this regulation. Controversy arising shall be of exclusive competence of the Court of Bologna.

• REFERENCES

- pag. 3 - Color of Time by Emmanuelle Moureaux architecture + design
- pag. 5 - Album by SET Architects
- pag. 6 - AND by Fabio Novembre
- pag. 7 - Color Mixing by Emmanuelle Moureaux architecture + design
- pag. 8 - TDM5 by Fabio Novembre

> JURY



Patricia Urquiola/Studio Urquiola/Milan

Patricia Urquiola studied architecture and design at Madrid Polytechnic and Milan Polytechnic, graduating with Achille Castiglioni. She worked with Vico Magistretti and later head of design at Lissoni Associati. She has received the Gold Medal of the Arts and the Order of Isabel the Catholic by His Majesty The King of Spain Juan Carlos I. Her work is displayed in various museums and collections, such as MoMA in New York, Musée des Arts décoratifs in Paris, the Museum of Design in Munich, the Vitra Design Museum in Basel, The Design Museum in London, the Victoria & Albert Museum in London, the Stedelijk in Amsterdam and the Triennale Museum in Milan. She is the Art Director for Cassina.

Ippolito Pestellini Laparelli/OMA/Rotterdam

Born in 1980, he joins the Office for Metropolitan Architecture (OMA) and its creative think-tank AMO in January 2007. Associate in 2010. In charge of Prada's creative initiatives such as stage design for fashion shows, strategic conception and development of online identity. He deals with special events and exhibitions, such as Prada Waist Down or The 24h Museum in Paris (with Francesco Vezzoli), and a variety of publications including renown AMO*Prada look-books. He has recently led the design of a new furniture collection for Knoll. Parallel to the collaboration with brands, Pestellini's activities also include research and architecture with special focus on Italy and preservation. Since November 2009, Ippolito has been leading the transformation and strategic programmatic research for the 16th Fondaco dei Tedeschi in Venice. His work for OMA*AMO has been featured in selected magazines like A+U, L'Architecture d'Aujourd'hui, MONU, GA, Flash Art, Domus.



Fabio Novembre/Studio Fabio 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.

Claudio Silvestrin/ Claudio Silvestrin Architects/London

Claudio Silvestrin was born in 1954. He studied in Milan and then in London at the Architectural Association. From 1986 to 1988, he has worked with John Pawson at the studio Pawson Silvestrin Architects. In 1989, he founded Claudio Silvestrin Architects. His first offices were founded in London. In 2006, he also founded other offices in Milan. He is considered as one of the masters of the contemporary minimalism. His studio's projects deal with huge real-estate complexes, private houses and resorts, art galleries, museums, restaurants and also furniture design. The quiet atmospheres and the simple and absolute shapes designed by his studio are particularly appreciated. His studio can boast clients as Giorgio Armani, Calvin Klein, Giada, Anish Kapoor, Victoria Miro, Fondazione Sandretto Re-Rebaudengo, YTL Singapore, Illy Coffee, Princi. The latest project by Claudio Silvestrin is a fashion mall from scratch. This 32.000-m2 mall located in Turin was opened to the public in March 2017.





Alberto Masotti/Fondazione Fashion Research Italy/Bologna

Alberto Masotti has been the President of La Perla from 1981 to 2007. He graduated in Medicine and Surgery and then decided to work in his family business, which had become a real tailoring atelier. The Fashion Group La Perla soon became a popular brand all over the world in the field of lingerie and swimsuits thanks to its innovative and quality creations. In 1995, Masotti was nominated Cavaliere del Lavoro by the President of the Italian Republic. In 2004, he was awarded a highly prestigious award: La Kore, the Fashion Oscar. In 2015, he founded the no-profit Foundation Fashion Research Italy. Such foundation deals with the past, present and future of the Fashion manufacturers. There, in 2017, he opened the didactic-museum center dedicated to research, innovation and training in the fashion industry.

Gian Luca Farinelli/Cineteca di Bologna/Bologna

Gian Luca Farinelli was born in Bologna in 1963. In 1984, he started collaborating with Cineteca di Bologna. In 2000, he became its Director. In 1986, he created the Festival "Il Cinema Ritrovato", which is an international event linking past and present. It creates a link between the early cinema and the latest and most innovative techniques of cinematographic restoration. He promoted the creation of the first Italian school of cinematographic restoration "L'Immagine Ritrovata" and the homonymous workshop. It was created in 1992 and is currently a model of excellence in the restoration on international level. He supervised more than 400 restoration projects like "Il Gattopardo" by Luchino Visconti, "La Dolce vita" by Federico Fellini and the masterpieces by Sergio Leone as "Once Upon a Time in America". He played a significant role in creating the Association des Cinémathèques Européennes. He was one of the founders of the World Cinema Project by Martin Scorsese. In 2014, he was awarded the prestigious Silver Medallion from the Festival of Telluride for his commitment in the field of the preservation and promotion of the cinematographic heritage.



Flaviano Celaschi/Università di Bologna/Bologna

Flaviano is Professor of Industrial Design at the University of Bologna; Co-founder and director of the Department of Design at Milan Polytechnic and the research group POLI. design. He had been Professor and pro-Dean at Polytechnic of Turin between 2004 and 2008. He has been Lecturer and researcher in Brazil, Mexico, Republic of China, Argentina, India, United States. In 2008 he has founded the Latin American Network of Design Process - an organization that brings together more than 50 professors and researchers from European and American universities. He deals with design-driven innovation and creative process innovation.

Carlotta Zucchini/The Plan/Bologna

She graduates in Economics at the University of Bologna and then majors in International Relations at the Johns Hopkins University. Following her great passion for architecture, she works as artistic director for The Plan. She is married to Nicola Leonardi and has two children.



FRI
FASHION
RESEARCH
ITALY



ALMA MATER STUDIORUM
UNIVERSITÀ DI BOLOGNA

YACADEMY

NEW YORK
FILM
ACADEMY
College of Visual & Performing Arts

URQUON

OMA
AMO

novembre

Claudio Silvestrin Architects