

LUCIANO GALLINARI (ed.)

SARDINIA FROM THE MIDDLE AGES TO CONTEMPORANEITY



Identities. An interdisciplinary approach to the roots of the present
Identités. Une approche interdisciplinaire aux racines du présent
Identidades. Una aproximación interdisciplinar a las raíces del presente

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**A case study of a
Mediterranean island
identity profile**



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3. – Descent of Candelieri (Image: <http://www.bequalia.com/>)

NU (Nuoro)

Museo a cielo aperto “Maria Lai”, Ulassai (Open-air Museum “Maria Lai”)

Legarsi alla Montagna, Ulassai (Bind to the Mountain)

I murales di Orgosolo (Orgosolo’s Murals)

Nivola Museum, Orani

Piazza Sebastiano Satta e MAN, Nuoro (San Sebastiano Square and MAN
(Museo d’Arte Provincia di Nuoro: Museum of Arts province of Nuoro)

Redentore, Nuoro (Redemptor)



4. – Legarsi a la montagna in Ulassai (Image: Maria Lai)

OR (Oristano)

Penisola del Sinis (Sinis Peninsula)

The *Sartiglia* of Oristano

Il pozzo di Santa Cristina, Paulilatino (The well of Santa Cristina)

Civic Archaeological Museum



5. – Sinis Peninsula (Image: <http://www.photofletzer.com/SARDEGNA/05.html>)

CG (Cagliari)

Polo Museale Casa Zapata, Barumini (Museum Centre “Zapata House”,

Bastione di Saint Remy, Cagliari (Bastion of Saint Remy)

Festa di Sant’Efisio (Feast of Sant’ Efisio)

Sistema minerario del Sulcis (Sulcis mining system)

The final discussion of the process is centred on these iconographic projects of each cultural province. At this point, there were many collective and group discussions because the method forces us to reach consensus on which are these works that ‘represent us all’.

Once these works were chosen, the discussion focused on which are the characteristics that identify them and make them worthy of this iconic condition and what is the uniqueness that they give to their cultural province compared to the total of Sardinia.

The most relevant characteristics revealed in this process of uniting architecture and culture in Sardinia are:

SS landscape and tourism

NU landscape and art

OR landscape and archaeology

CG Landscape and mining

These characteristics of the most symbolic projects and of some relevant projects of the other nine categories, stimulate us to define certain values that have been established in the territory.

The leading one of them, and a constant to all the projects, is the relationship with the Sardinian natural landscape, a transversal condition to all the relevant works.

However, the four zones present particularities that feed and qualify the diversity within the homogeneity of Sardinia, qualify the relationship with the landscape and characterize it with the delicate differences that we mentioned in the introduction

Sassari. The relationship is between landscape and tourism, especially on the north coast of Sardinia with housing projects of high architectural value, although being private works it was difficult to locate them in the iconographic category such as, for example, the “house for holidays in Arzachena”, of great architectural quality and extraordinary architectural synthesis.

On the other hand, the province of Sassari, is not absent of interesting urban areas aesthetically highlighted and of historical value as Castelsardo and Alghero, but that have turned to a tourist vocation, like the rest of the northern area of Sardinia.

Nuoro. It is characterized by its relationship between landscape and art, with great artists that transcend the Sardinian and national borders, such as Maria Lai and Costantino Nivola. In this cultural province, the relevance of these characters has given an imprint and a hallmark to urban development with several interventions in their cities and territory, and a clear relationship between landscape and art, especially in Maria Lai.

The cultural province of Nuoro also contains three museums of great artistic value, MAN, Maria Lai open museum and Nivola museum. They demonstrate the importance of art in the life and development of a community.

Oristano. Its relationship is between landscape and archaeology with works like Penisola del Sinis or Il pozzo di Santa Cristina di Paulilatino, two of the most beautiful archaeological interventions recovered from the island of Sardinia, and even the Nuraghe di Barumini, on the boundary between the provinces of Cagliari and Oristano, can be considered part of this archaeological intensity. This Nuraghe is one of the best preserved and restored, with great visual impact and evocative quality.

Cagliari. It is characterized by its relationship between landscape and mining, with works such as the Sistema minerario del Sulcis and other works classified in the landscape category as “laveria mineraria di Cala Domestica” or “Laveria Lamarmora” “Miniera di Monteponi” or “Porto Flavia” and the industrial zone in Cagliari.

Also the province of Cagliari acquires its cultural imprint through the historical centre of the city itself, with works of enormous artistic value such as; Bastione di Saint Remy or the “Torre dell’elefante”.

However, the large number of works related to mining that sometimes radically affect the landscape can mark the future development of Cagliari, with a kind of industrial mining archaeology. These interventions have an enormous potential to be recovered in the future for different purposes to the productive ones of their origin.

8. Conclusions

The method of cultural architecture, has allowed us to discover constants in the Sardinian architecture, mainly the work and omnipresent relationship with the natural landscape, always present from the territorial planning to the building architecture. The environment, as a substantial value to Sardinian life, horizontally crosses all its variations and subtle differences.

These differences are produced by what we can call cultural provinces. It has been interesting to discover how each one of them has qualified the relationship with the landscape, in a different way:

Sassari: tourism landscape

Nuoro: landscape and art

Oristano: landscape and archaeology

Cagliari: landscape and mining

All these components, in their summation and overlap, build the Sardinian architectural identity, and represent the Sardinian cultural process crystallized in what has been built.

We must remember that the works defined as iconographic have, for the most part, a high level of architectural quality. It is necessary to mention that these works were chosen by the students in a democratic and free way, where the architectural quality of the work was only one of the elements to consider.

However, there is a great leap of quality between the so-called iconographic works and the rest of the classification. Sardinia maintains works of professional and artistic quality very unequal and even unbalanced, which cloud the power of representation of the great cultural values that the Sardinian culture possesses; that is, in many of the occasions we do not see at the same level the Sardinian cultural process and the architectural quality of the works that represent it.

Here, there is a “gap”, breach or space not used in the Sardinian work of contemporary architecture that, sometimes, distances it from the cultural values that Sardinia sustains.

This intellectual space or “gap” could encourage new architectural manifestations that account for it and focus on the search for narrowing or shortening this gap.

This could account for a new architectural option, as it was developed in the first half of the 20th. Century in Finland with Alvaar Alto or in the second half of the 20th Century in Portugal with Alvaro Siza, both deeply linked to local values in balance with a universal ideal.

This possible architecture of the future, should consider the maintenance of the cultural constants of Sardinia: the human life in relation to the landscape and the environment, with its adjectives, when possible and pertinent, with the particularities of each cultural province within the island.

But this is not an individual decision of one or a couple of architects, it must be a collective process of mature decisions and cultural strategies.

The work in the Sardinian universities in the training of architecture students worried about these elements, would allow to discover, in the near future and through the new generations, artistic expressions that consolidate and represent the Sardinian Cosmo vision of the world, with greater quality and clarity, translated and crystallized in its architecture.

Architecture and globalisation in Sardinia. The construction of the identity in Contemporary Sardinia, through Architecture

The series of reflections that are presented below, on the reading of a construction of a Sardinian identity through architecture as a constructed physical object and as a project, that is, as the desired image of a city, refers to a precise period of time which is the one that corresponds to the process of globalization, considering as a starting point (arguable) the fall of the Berlin Wall.

In this study, architecture is understood as defined by Umberto Eco in his book *The Absent Structure*, as a cultural production, capable of meaning and being interpreted through semiotic instruments¹. In this way we understand the architecture, physical object anchored in the territory, as the aesthetic materialization of ideological ethics.

The period, in which this dialectical relationship between constructed form and ideological ethics was revealed, was under the mandate of the so-called Soru board, a period that goes from 2004 to 2008. In this sense, this regional government has put the architecture and especially in the landscape, the predominant role in the construction of an image of a contemporary Sardinia, putting the tradition in value through the recognition of the patrimony, but also introducing strategies of global development, to recover, historical values of the culture, updating and adding new ones, that can position the island in the international concert of global cities. In this way, architecture is presented as a symbolic instrument and the landscape as an identity builder.

These strategic operations from the policy of the regional state, marked a turning point, pretending a new modernity on the island, with the

1 Eco, Umberto. *La Estructura Ausente*. Barcelona: Ed Lumen, 1986: 252.

introduction of new formal and typological repertoires at the object level and establishing a new awareness of the Landscape as Identity Patrimony of the Island.

These reflections also have another particularity, which is the figure of the foreigner, a foreign researcher, who observes the territory without prejudices or preconceptions, which is not part of the local culture and this means an advantage, on the one hand, that of being able to build a look that puts natural distance to the object of study, not in a temporal sense, like the one needed to build history, but because of the strangeness of the object itself and, on the other hand, this same strangeness could mean at the moment of making the interpretations that lead us to the construction of criticism, a negative factor since it could trigger misinterpretations. And for this reason, we apologize.

1. Globalisation – Politics – Architecture

At the beginning of the process of globalization and the exacerbation of the processes of neoliberal economies, architecture was the physical element that had the greatest impact in the cities that we now call global, architecture became an identity element of large multinational companies, directional centers, malls, etc., were created.

Different building types that show, the sliding of the concept of “citizens” to “consumers”, contaminating in this way also, public investment, through programs that took care of culture, especially museums, theatres, institutional buildings, etc., as objects of consumption. Cities, during this process, become containers² of objects to be consumed by the tourist and therefore they must be presented as desirable objects, with their own characteristics, but above all with global characteristics that give a sense of everyday life, security.

2 To deepen on this concept of the city as a container, the article of Tapia, María Andrea. “La ciudad como Stimmungslandschaft”, *Revista 47 al fondo*, 16 (2005) could be consulted.

En estos últimos años se ha asistido a la construcción de símbolos arquitectónicos que deben por fuerza, atendiendo a la globalización, atender a una escala extraterritorial, global. Es decir a una escala abstracta virtual que tiene que ver con la construcción de valores globales (Bauman 1999) impuesto y absorbidos de algún modo por el local³.

The project and construction of emblematic buildings in contemporary cities is not an isolated event, it is a strategy to be able to generate growth and development after decades of abandonment in the cities that pretend to be considered global and to be proposed as business headquarters. These operations are part of a territorial urban project that is not external to the policy, but is supported by it.

El urbanismo nació y se desarrolló como disciplina práctica de intervención sobre el territorio, para ordenarlo con el fin de organizar el funcionamiento de la ciudad y el acceso a los bienes y servicios colectivos de sus habitantes y sus usuarios. Pero también expresó desde sus inicios una vocación de transformación social, de mejorar la calidad de vida de las poblaciones más necesitadas, de reducir desigualdades⁴.

The process of globalisation, from the theoretical positioning, of Saskya Sassen and Zygmund Bauman, is understood as a process that is developed from top to bottom thanks to new technologies, especially that of the mass media and the distribution of information in real time, transforming the ways of life and above all the construction of value. The preponderant and desired values in globalization are time and mobility, the latter to be used, enjoyed, needs the flattening of different local realities, building in the imaginary what is called “Global City”.

This Global City is built on a stratum of real city, using the occupation of historical elements as a strategy, emptying them of content, trivializing or flattening their meaning, producing the effect called “McDonaldization” of culture.

Before this process, some cities, unprepared, with the expectation of growth and economic improvement, have been subjected to this process without reflecting on the material consequences that should support cities as part of a sustainability framework. Many of them have gone into default for having carried out urban transformations without considering the city

3 Tapia, Maria Andrea. “Construyendo Indicios”, *Rev digital Corazonada*, 8 (Abril-Junio 2015): 17–27: 21.

4 Montaner, Josep. Muxi, Zaida. *Arquitectura y Política*. Barcelona: Ed. GG España, 2015.

as a whole. The case of Seville '92, is a very interesting case study to confront the case of Barcelona '92. Same country, same historical time, but completely different development strategies, one, the first, based on a possible real estate speculation, tinged with needs of urban growth and development, and the second based on what is called citizen urbanism, which recovers, reinforces and develops neighbourhood potential⁵.

Now, how are these global cities? What characterizes them?

Global cities are characterized by fragmentation, by a partition that was enacted by the modern movement, but which is currently leading to a liberal exacerbation, that is, residency is sharply divided from the introduction of new modes to live in private, closed neighborhoods where belonging to the same social stratum according to economic income presupposes the sharing of ethical and moral values. The directional centers that are presented through icon architectures, large rapid mobility infrastructures, shopping centers or malls as pseudo public spaces, and spaces for cultural and sports consumption, all of them related through a network of flows that leaves below, pockets of poverty, degraded historic centers, etc.

What are the conditions to become a Global City? In our case, how is Globalization used to insert, not just a city, but an island in the concert of global cities?

2. Identity and construction of the symbolic value of architecture in the Sardinia of Globalisation. 2004–2008 Government of Renato Soru

‘Per Berlinguer e Mattone, la identità di un popolo si costruisce, si invoca, secondo le circostanze e con significati differenti’ (‘According to Berlinguer and Mattone, the identity of a people is built and invoked, depending on the circumstances and with different meanings’)⁶.

5 Tapia, María Andrea. “Cultura y evento en la ciudad Contemporánea” PhD Dissertation, Università degli Studi di Sassari. a.a. 2009.

6 Marrocu, Luciano. Bachis, Francesco. Deplano, Valeria. *La Sardegna Contemporanea*. Roma: Donzelli, 2015: 16.

According to the aforementioned authors, the Sardinian identity can be considered a construction of otherness with the continent and as a way to build autonomy and independence.

This is what happened during the Government of Renato Soru, in a systematic and planned way from the disciplines of architecture and planning, but without knowing, perhaps, that it was somehow recovering, strengthening and creating new identity values through the construction of a material culture.

From the beginning, it showed a strong interest in architecture and planning, paying attention to what was happening in other Mediterranean countries, which were betting on the global model, detected speculation and anthrop pressure on the coast through real estate speculation, what years later, would contribute to the economic crisis in Europe, on the one hand, and the architecture symbol of globalization that made cities more attractive to generate a tertiary economy, based on tourism and services.

Having these two realities, the actions of the Soru Board focus on two operations that seem opposed, but in reality, they complement each other to position the island as a competitive global space without losing the Sardinian identity. These operations are the enactment of the *Salva Costas* Law, until the Regional Landscape Plan and the recovery, construction of Milestones, through emblematic projects linked to culture, of Architects belonging to the *Star System*, were implemented.

3. The Regional Landscape Plan and the Architecture

The Regional Landscape Plan and the *Salva Costas* Law, as a first preventive measure, in front of the effects of globalization, characterized by the excessive consumption of territory, especially places of environmental and landscape value, (for example, the excessive development of seasonal habitat structures on the Spanish coast), is signed in November 2004. The *Salva Costas* Law, prohibits construction on the 2-kilometer fault of the marine coast, giving rise to a process that starts with a work commissioned to both universities of survey, recognition, cataloguing and analysis of the natural and anthrop resources of the island.

This work ends with the drafting of the Regional Landscape Plan that safeguards the identity heritage of the island as well as putting it into value through its detection, mapping and cataloguing. This work is complemented with the development of the Itaca Project, where municipal, provincial technicians are trained to interpret the plan, and technical support is given to the municipalities to develop their urban plans in coherence with the Regional Landscape Plan. This Plan introduces new concepts about the landscape and the project, about the territory and planning, and is the first time that an instrument is constructed not only interpretive of the territory but as a guide for the actions on it, on a concept of territorial network, of complex system.

This meant, at the political level at first, a great controversy because the construction of anything on the coast was forbidden, that is to say it was forbidden to speculate with the most precious asset that the island has, its façade to the sea, of an almost unique beauty in the Mediterranean, incorporating into the catalogue of patrimonial goods, that landscape that up to now was not felt as identity or own.

It should be noted that the Sardinian coast at a territorial level, associated with the Sardinian identity and economy, were not considered such, until the 60s, when the exploitation of them began with tourist activities, land of little value, since they were infertile, dead lands that did not serve for any type of exploitation, therefore, they were not valued as an image of a local culture.

The Regional Landscape Plan puts into value, from the cataloguing of constructed and natural goods, an endless of elements that begin to be visible, protected and put into value. From ecclesiastical constructions, nuragic ruins, “stazzu”⁷, to secular trees, private beaches, landscape images. This operation valued the tangible and intangible heritage of the island and integrated the coast and the land into a single project. Also building the bases for a regulation that would allow the territory to be managed in a sustainable way from a point of view that was not only economic but also cultural and as well as a sign of identity.

7 Stazzu, precarious housing of the shepherds, especially present in the Gallura region, built of stone and wood. This typology is not only protected, but taken as a model for building construction in that area, so as not to upset the landscape with exogenous forms.

This instrument was not and is not understood by the foreigner and sometimes not by the locals who see on the coasts the possibility of generating capital gain, through the real estate speculation, but it is one of the most important instruments for the construction of the knowledge and the preservation of the value of the Landscape as a unique non-renewable resource in the island.

4. The global architecture in Sardinia

The architecture of globalization, which is defined in this way because it is the author of the 10 most important figures in the world architecture scene, recognized by the Pritzker Prizes and called STAR SYSTEM, is present in all major capitals and cities that have hosted international events or have wanted to change their faces to belong to that network of global cities that are often the headquarters of large multinational companies.

Is there a global architecture in Sardinia?

The answer is yes, and not only occurs in the period of the Soru Board, which is the one that is being developed in this article, but starts years earlier with the production of architectural objects that introduce new programs such as the Aldo Rossi's Terranova Shopping Centre, or the Michelucci Theater or the Archaeological Museum (2002) of Maciocco, all of them built in the city of Olbia, by municipal management, that is to say, from the municipality they had the intuition, for what was happening in the rest of the European cities, that the architecture could modify and recover cities that in the previous decades had been left to their fate. But as architectural operations, they still did not meet the standards to be pieces of globalization, that is, they were still local productions. These contemporary architectures were developed more quietly and through the selection of local architects, that is to say, from the island or internationally renowned, but Italian.

The architecture that positions the island in the international discourse is the one that will be developed from a series of contests and direct commissions organized by the Region under the government of Renato Soru. Architects such as Zaha Hadid, Herzog and de Meuron, Koolhaas, Paulo

Mendes da Rocha, etc. disembark in the island, becoming the epicenter of the Global architecture movement.

The first big event was the International contest for Bètile, “Museo Mediterraneo dell’Arte Nuragica e dell’Arte Contemporanea” (2006) that went out to contest with the desire and the firm purpose of being the generator of an urban transformation of the city of Cagliari, its metropolitan area and the rest of the island. The context, the existing, is the area called Sant’Elia, old fishermen’s neighbourhood that was developed with housing for social use, which today is in a state of degrade.

The response to this physical and social reality and to the imperatives of the program is manifested in different ways through 9 proposals, selected by the jury. All of them, proposals of great visual impact, appealing to the image and to the simulation. Simulation that does not allow seeing the real context, proposing a simulation of a city. The city and its history are cancelled, which in the case of this museum, which must contain the cultural history of Sardinia in one of its most important and transcendent aspects that is the Nuragic art, is a great contradiction.

Contemporaneity phagocytes history, trivializes and removes all kinds of referents, Nuragic art and its special type of construction is empty of content, ironized, in some of the proposals, in such a way that it cannot be interpreted.

The Bètile Museum⁸ of Zaha Hadid, the student’s house of Paulo Mendes da Rocha, the conversion of the Sant’Elia neighborhood, of Koolhaas, the reconversion of the Carbonia Iglesias mine complex of Herzog and de Meuron, become not built Icons but that allowed to generate in the global imaginary the belonging of this island to the system.

These projects, not built, kept Sardinia in the international concert of cities-regions, supported not only by the specialized press but also by newspapers and a magazine of common consumption.

On the other hand, almost parallel, in 2002 the first architecture school was created at the University of Sassari in the north of the island and two years later the school of architecture of the University of Cagliari, which under this Board, met their years of greater splendor, for the economic

8 On Bètile museum and the Sardinian identity see Gallinari, Luciano. “Il museo Bètile di Cagliari e un fallito tentativo di costruzione dell’identità sarda”, *Memoria y Milenio III. Europa – America. Museo, Archivos y Bibliotecas para la historia de la Ciencia. Congreso Internacional (Buenos Aires, 19–20 luglio 2010)*, Buenos Aires: FEPAL, 2010.

support that allowed figures of international transcendence to occupy their classrooms.

This operation was also completed with an event of international scale, the organization of the *Fest'Arch* where the figures of global reach of the architecture discussed the role and evolution of the profession on the island, together with the new teaching teams of both universities, the student body and the common citizen. All this in the context of the recovery of the building structures of the old tobacco company called *Manifattura Tabacchi*. This event was held for three consecutive days, organized by Stefano Boeri, at that time Editor of *Domus* magazine, one of the most influential magazines in the construction of Western architectural culture.

Potrà sembrare audace realizzare un Festival di Architettura in Sardegna. Sarà sorprendente scoprire come la Sardegna, che già ospita un gruppo di opere eccellenti di architettura moderna, è oggi avviata a diventare uno degli snodi internazionali dell'architettura contemporanea⁹

These events that happened for three years, seem to be forgotten, and have left no traces about the local culture and, in reality, this is not real. Beyond having planned through the projects a possible imagined and desired contemporary Island, it left as a tangible product an architectural guide edited by *Domus*, recognising the production of contemporary architecture as cultural objects that mark the local, insular identity, as well as also project experimentations on the territory and strategies to create the city. One of the examples built was the operation of the Maddalena, which cannot be analyzed unless it is contextualizing its real situation.

La Maddalena, is an island in the north of Sardinia that was for years NATO's military base. During the period under study, it disappeared, leaving a significant economic gap, since part of the island's civil population based its economy on the services provided to the military base.

The planning strategy is to reconvert it to host a major international event, the headquarters of the G8, in 2009. A building project on the island under the direction of Stefano Boeri was launched. It should be the great

9 Romeo, Guido. "L'isola della conoscenza". *Il Sole 24 ore*, 28 giugno 2007. 02 January 2018 <<http://old.unica.it/pub/print.jsp?id=3334&iso=96&is=7>>. It may seem bold to organise a Festival of Architecture in Sardinia. It will be surprising to discover how Sardinia, which already houses a group of excellent works of modern architecture, is now set to become one of the international hubs of contemporary architecture.

event signed by Silvio Berlusconi and Guido Bertolaso, it is a story that began in 2007, when at the level of the National government it was decided after the transfer of the military bases to develop the summit meeting of the G8 on the island of La Maddalena with the attempt to launch the economy of the small archipelago through tourism. With the fall of the centre-left government at the national level, the council decides to continue with the project, although times are short and the work is carried out. The project covers 27,000 m², and thus the event should become the port of the maxi yacht that sail the Mediterranean. This operation which was not well seen or received in Sardinia, since it is gestated by the national government, is frustrated when the G8 is transferred to the Aquila Region after the earthquake.

Needless to say, this operation did not obtain the expected results, not only it did not contribute to the economic take-off, but after the event it does not have functions or functional programs to develop, becoming an obsolete structure without cultural anchorage on the island.

Closed this parenthesis that is at the limit of the temporal cut, it returns to the actions that were building a contemporary identity through planning and architecture.

This process left on the table a great production of projects that were not only for buildings, like the aforementioned, but a great production of ideas that recognizing the landscape and patrimonial value of the island were awarded in different competitions with international juries. One of them was the International Competition of Ideas for the Maritime Coast of Sardinia, which for the first time calls for competition several beaches in the total of the perimeter of the island with a clear landscape conception and sustainability requirement that haven't been discussed yet in the decisional areas.

Although most of the projects have not been built, these actions have allowed Sardinian, Italian and foreign architects to propose and construct the territory from a vision, directed in cultural terms, towards the conjunction of traditional identity values with the inclusion of new programs and images belonging to the global system. These valued architectures are surveyed and catalogued in the work developed by INAR (National Institute of Architecture) in Sardinia.

5. Final thoughts

To conclude, it can be said that architecture, as a cultural production, is an element of the construction of identity, and a material part of it. That conditions the identity, keeping the past as present, the present as a possible future and the future as an incomplete project, possible to be transformed by the present and the past.

There is no architecture without power to represent, be it political, economic, cultural, religious or any other type of power that the future holds.

The period we deal with, brief in temporal terms, is dense in content of a cultural nature, and identity. The promulgation of the “Salva Coste” law and the Regional Landscape Plan, put the island of Sardinia at the forefront, in terms of planning and awareness and knowledge of its own cultural and identity baggage. It is not only an instrument of protection but also a proposal that, based on the recognition of the coastal value of its territory, as a resource that allows the development of service economies, safeguards this intangible good for future generations. The proactive and projective nature of the plan, has in its ideological base the emergence of the past in respect of the place, through projects that can look to the future but without forgetting where they are and what is the history that the territory conceals.

As for the architecture, it can be said that the non-construction of these projects has been a fortune as they were proposed in parallel to the development of the Regional Landscape Plan, therefore they did not have the material, with the patrimonial catalogue of the territory nor the cultural knowledge that emanates from it. To show this conceptual error, we have the Artillery Building of Stefano Boeri, with construction and maintenance costs that could cause the default of a small city, if it should be maintained by it, but also with a language and image totally remote to the local reality. Speaking in semiotic terms, as presented at the beginning of this article, the architecture to build identity and cultural values must be able to be interpreted by the user, the citizen, which does not mean that languages and architectural elements known must be used, repetitive, or existing, but must start from elements that may have some kind of anchorage in the local culture.

The *Bètile* project, the first prize awarded to Zaha Hadid’s proposal, stands as a coral formation on the edge of the sea, without reference to its context or content, it is the work itself that becomes content, without

a continent. That is, without local or cultural references, referring only to itself and to the values of globalization, creating a pseudo local culture, anchored in the imaginary of the visitor. The lack of conceptualization of the city, is visible once the prize was awarded, this means that the museum as a new building is not able to resolve the contradiction that produces with the environment in which it is positioned. To solve this problem, Rem Koolhaas (OMA) is invited to the University of Cagliari and the Polytechnic of Milan to carry out a project workshop with the objective of responding to the area in question.

This is the demonstration that the buildings projected in the global logic do not have local references and to guarantee their good insertion from the cultural point of view and with symbolic value they must respond in some way to the immediate context, and to a larger-scale urban planning.

Can the possibility of getting rid of semantics, history and culture, which is made possible by the new graphic languages, by the new forms that can be produced from the insertion of new technological tools, build or contribute to the construction of a Sardinian identity?

It would be believed not possible. But it could be possible that, by contrast, that is, from the recognition of the global functioning as a provocateur to return to look at the Sardinian architecture, history and culture in search of elements that, reinterpreted, could build a contemporary language.

On the other hand, a didactic device is presented, if desired, to reflect, discuss, construct and spread elements that contribute to the construction of a local-global identity that is the Fest'Arch, a mediation and local training device, on the part of the Region, supervised by Stefano Boeri, in an attempt to position architecture and planning as an important issue to be known and interpreted by the community. It is not by chance that the journalistic media have maintained during these years attentive to both the spread of the Plan and the product of the design competitions of the star architects. The first meeting brought together Koolhaas, Herzog and de Meuron, Paulo Mendes da Rocha, Zaha Hadid and other architects of international and national renown, to discuss and reflect on the Landscape, under the slogan "*Scrivere il Paesaggio*" (Writing the Landscape), that of Sardinia. A series of reflections and suggestions are installed in the disciplinary imaginary first and then in that of ordinary people. In this way Sardinia became the epicenter of world architecture, a working office, of inventiveness, of intelligence, of ideas, in a factory of creativity, to look at the relationship between architecture, landscape, society, and politics.

Three political actions, the Regional Landscape Plan, the construction of Global Milestones, and the Fest'Arch are the materialization of a vision of Contemporary Island, deeply rooted in its cultural and landscape heritage, capable of belonging to the concert of cities, global regions, but without losing their cultural identity, updating their heritage values through the recognition and enhancement of their resources.



Identities. An interdisciplinary approach to the roots of the present
Identités. Une approche interdisciplinaire aux racines du présent
Identidades. Una aproximación interdisciplinar a las raíces del presente

Individual or collective, assumed or imposed, accepted or disputed, identities mark out the basic framework that root the human being in society. Language, literature, the creation of a shared memory, social formulas and the range of all cultural expressions have contributed to articulating human life as a mixture of identities. Given these concerns, this series publishes books from the different branches of the Humanities and Social Sciences, which have taken identity as a prism through which the problems of current society and its historical roots are studied. The preferential use of English, French and Spanish ensure greater dissemination of research collected here. The series includes monographs, collected papers, conference proceedings.

Individuelles ou collectives, assumées ou imposées, acceptées ou combattues, les identités configurent le premier cadre d'enracinement de l'être humain en société. La langue, la littérature, la création d'une mémoire commune déterminée, les formules sociales et toutes les expressions culturelles ont contribué à articuler la vie humaine comme un treillis d'identités. Compte tenu de ces préoccupations, cette collection publie ouvrages depuis les diverses branches des sciences humaines et sociales qui prennent l'identité comme prisme par lequel étudier les problèmes de la société d'aujourd'hui et ses racines historiques. L'utilisation préférentielle de l'anglais, le français et l'espagnol assure une plus grande diffusion des recherches ici présentés. La collection accueille des monographies, ouvrages collectifs et actes de congrès.

Individuales o colectivas, asumidas o impuestas, aceptadas o combatidas, las identidades configuran el primer marco de enraizamiento del ser humano en sociedad. La lengua, la literatura, la creación de una determinada memoria común, las fórmulas sociales y todas las expresiones culturales han contribuido a articular la vida humana como un entramado de identidades. Asumiendo estas preocupaciones, esta colección publica obras provenientes de las distintas ramas de las Humanidades y las Ciencias Sociales que adopten la identidad a modo de prisma con que estudiar los problemas de la sociedad actual y sus raíces históricas. El uso preferente del inglés, el francés y el castellano garantizan una mayor difusión de las investigaciones aquí recogidas. La colección acoge monografías, obras colectivas y actas de congreso.

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A case study of a Mediterranean island identity profile
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The book offers a historical and methodological update of founding historical themes and moments, and a methodological review more than ever necessary of current interpretations of the History of Sardinia between the Early Middle Ages and the Modernity from an identitarian point of view. And that by means of a greater interaction between History, History of Art, Geography, Archaeology and Architecture.

Sardinia has been taken as a case study due to its island nature, with boundaries clearly determined by Geography and, moreover, by its extremely conservative nature. The authors' aim is to provide scholars with new data and new reading keys to interpret Sardinian History and its Cultural Heritage. Both strongly conditioned by the permanence of Sardinia in Roman and Byzantine orbit, *lato sensu*, for more than a millennium (3rd c. b.C - 11th c. a.C) and by two other important elements: only about 80 years of a virtually irrelevant Vandalic domain and no Muslim lasting settlements throughout the High Middle Ages, not so far decisively confirmed by Archaeology.

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