

# KIRIBATI FLOATING HOUSES

28/10/19 - 22/01/20

15.000€



## > 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.



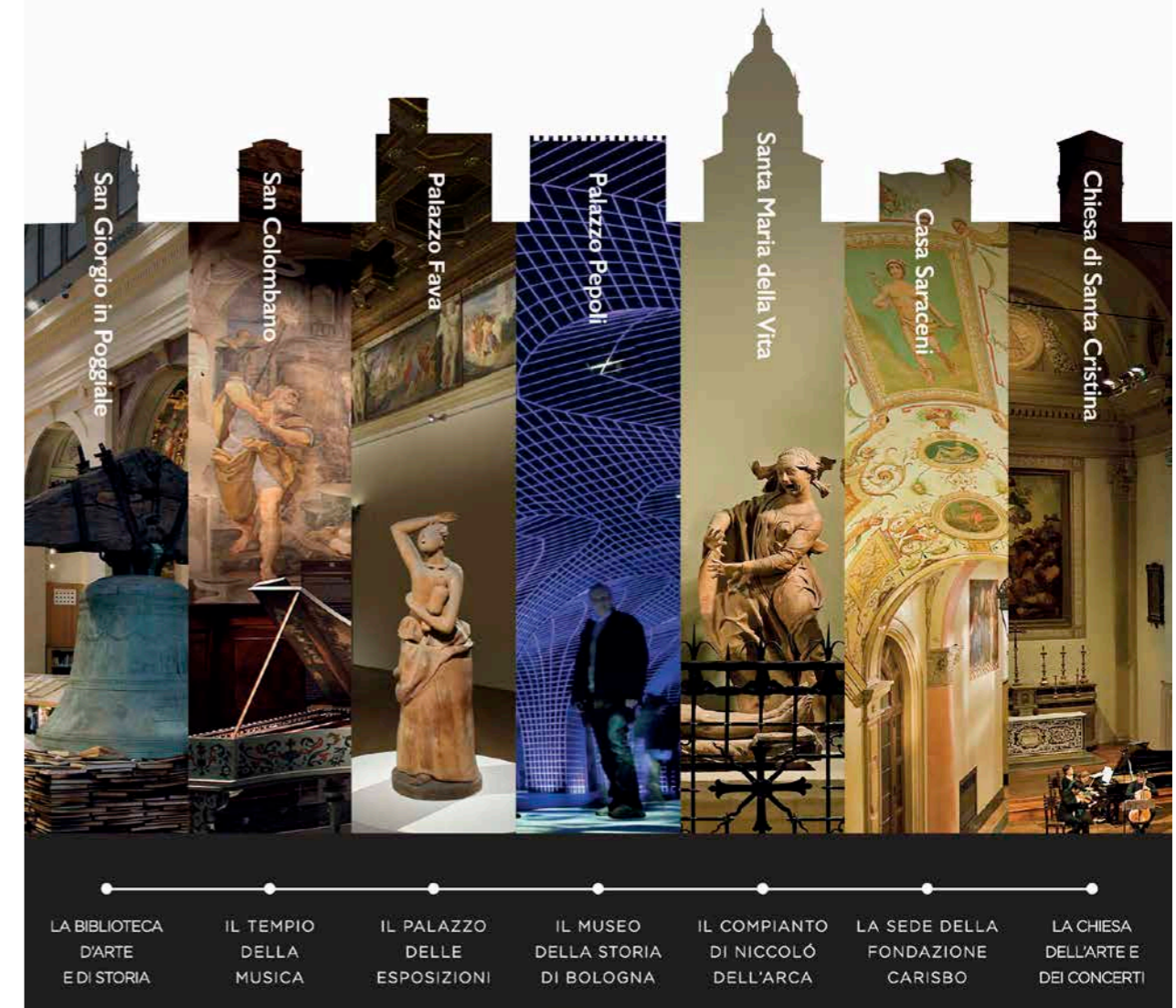
## CANTIERE DELLE MARCHE

explorer yachting starts here

Cantiere delle Marche is a world leading company in the industry of steel and aluminum yachts. In 2010, two distinguished businessmen from Ancona Massimo and Gabriele Virgili, the CEO Ennio Cecchini and the Sales & Marketing Director Vasco Buonpensiere, the council member Massimo Belardinelli established the company. CdM's core team boasts 130 years of experience in manufacturing and selling pleasure and merchant ships.

Thanks to its expertise it builds highly engineered yachts on commercial platforms with transpacific autonomy and seaworthiness in any coastal meteorological condition. At the same time, such yachts are manufactured with the typical refined finishes of super-yachts. In a short time, the shipyard based in Ancona has become a leader shipyard in the production of Explorer Yachts in the international industry. It designs 80 to 145-foot long yachts with unique features for ship outfitters from all over the world. It manufactures yachts that can face even the most challenging navigations at extreme latitudes while ensuring safety and reliability.

Moreover, Cantiere delle Marche collaborates with renowned design professionals as Mario Pedol and Massimo Gino from Nauta Yachts, Francesco Paszkowski who is the owner of the homonymous design studio, Francesco Guida, Sergio Cutolo from Hydrotec dealing with design and naval engineering. The quality of the manufactured ships is guaranteed by the expertise of a consolidated network of distinguished companies that are part of the Cantiere delle Marche's structure and deal with metal carpentry, engine rooms and furniture. For decades, together with the staff of the shipyard, such companies have manufactured ships and yachts, which have been admired all over the world. It is a small shipyard that designs small high-end yachts. Yet, such small yachts can guarantee great navigation experiences to all those people who love exploring horizons as the founders of the shipyard.



The National Geographic Society is a global nonprofit organization that uses the power of science, exploration, education and storytelling to illuminate and protect the wonder of the world.

<http://nationalgeographic.it>



GENUS BONONIAE

Genus Bononiae. Museums in the City is a cultural, artistic and museum itinerary, created by the Fondazione Cassa di Risparmio in Bologna. It is composed of historical buildings, right in the centre of Bologna, that have been restored and are now open to the public.

<https://genusbononiae.it>

Some of the projects will be selected for a monographic exhibition that will take place in the Sanctuary of Santa Maria della Vita in Bologna. Moreover, some projects will be selected for an exhibition about exploring oceans that National Geographic will hold at Palazzo Blu in Pisa.



## > BRIEF

“The islands are ants and industrialized nations are elephants”.

This is how Teburoro Tito described unequal country contributions to climate change. This is what Kiribati is: a handful of atolls lying on the huge womb of the Pacific Ocean. It is an ant that has been paying the cost of elephants for too long. Distant and unaware pachyderms have hurled against it the bulimia of a ferocious, corrupted and swollen sea due to the ice melting.

Kiribati's elderly people look at this sea with bewilderment. They are hurt by the incomprehensible betrayal of what they used to consider a loyal friend, even more loyal than the Earth. Today they show threadbare photographs of their island when the ocean used to be far-

way from the houses. Differently, now clouds gather at the horizon, lead grey clusters rise and rumble at sunset. This is when the water and salt monster seems to shake off lethargy. This is when the ocean rises to claim the shores of the island.

Another coastal storm passes and leaves a trail of flooded plantations, destroyed houses and poisoned wells behind it. Kiribati is still Kiribati. However, it is a little more faded, a little thinner.

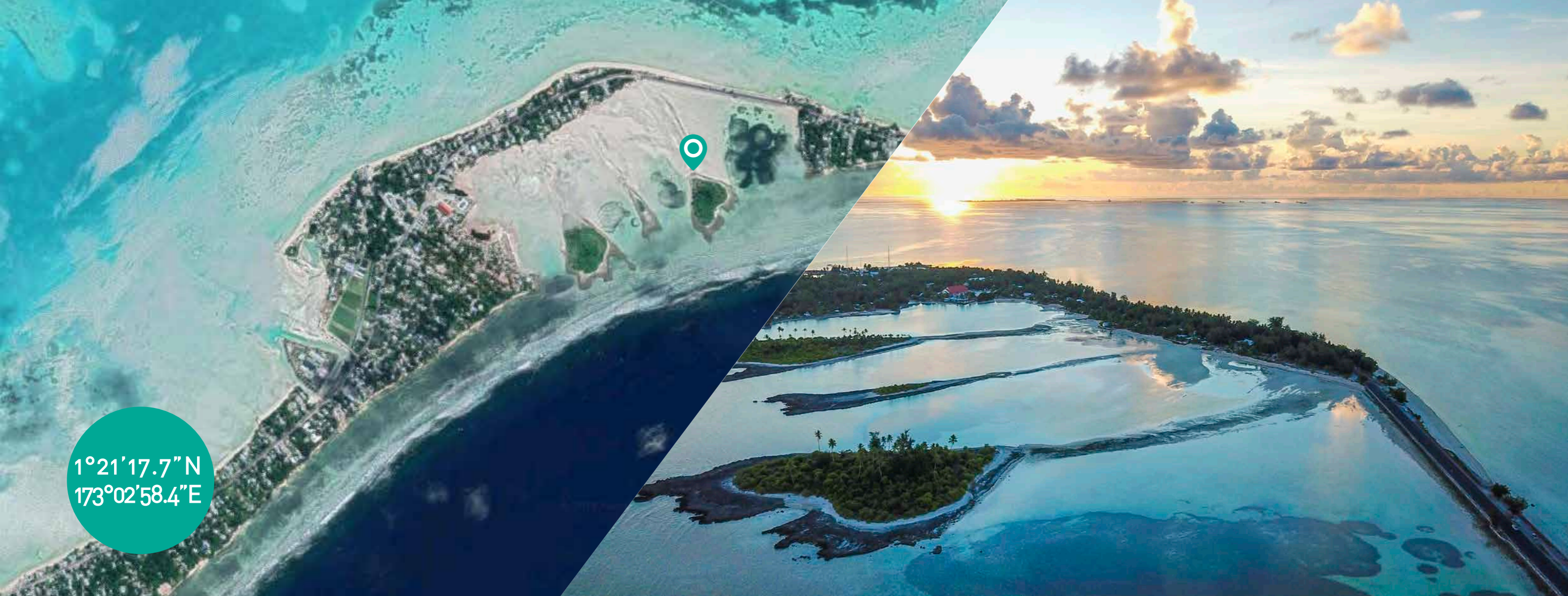
Yet, resignation does not belong to these atolls. Surrender does not suit navigators' descendants. In fact, in Kiribati there is one single word to define “people” and “nation”. Here, these two concepts blend together. There is no Kiribati without its population. There are no natives without their island.

Fleeing is not an option. Leaving is not the solution. This is why Kiribati Floating Houses is needed.

Kiribati Floating Houses is the competition aiming to give a future to the populations of Kiribati. Cantiere delle Marche promoted such initiative to design a resilient Kiribati. Its purpose is to create a new dwelling model in order to globally tackle the challenges of the rise in ocean levels and climate change.

The competition regards one of the last most fragile paradises of our planet. It will provide architects an additional opportunity: redeeming the civilized world. Today, the dark eyes of the inhabitants of Kiribati look at the rest of the world with mistrust. However, the elephants that have instigated the sea can also stop it because hope has not abandoned Kiribati. Tides have not washed away the natives' love of their island.

Kiribati is not destined to disappear and Yac thanks all the architects who will believe in this challenge.



## > SITE

From the nearest metropolis, it takes at least a flight time of 20 hours to reach Kiribati. Here, everything seems to be distant. The outside world is a faraway whisper muffled by the oblivion of a sea without memories. Such world has no boundaries. Kiribati's vocabulary is simple: sky, vegetation, water. It is composed by solid, familiar and intelligible elements. By strolling along the streets one can walk across each one of the atolls without losing sight of the sea. Without any doubt, the beauty of this land is its fragility. This island is wonderful because it is a slight, thin and precarious sand strip situated on the vastness of an immense ocean. In Kiribati, wherever one directs its glance, one is overwhelmed by a breathtaking beauty. Placidly lying on tires, children play in crystal clear waters. Metal sheet houses, coconut palms, mangroves, pure beaches and scarlet red flowers are scat-

tered throughout the island. However, Kiribati's most stunning view can be seen at sunset. At dusk the sky and the sea blend in a magnificent golden backdrop. Palm trees turn into sinuous black silhouettes. Together with the natives' profiles they contribute to create an enchanted scenario. In Kiribati, beauty outdoes any imagination. For this reason, it is impossible to accept the tragedy of the island. It is impossible to imagine a different sea that deprives instead of giving, destroys instead of generating. In order to ensure a contextualized design aiming at proposing feasible solutions hereby follow the main elements that competitors will have to take into account.

**1. Nature;** the state of Kiribati comprises 33 atolls that are situated at the heart of the Polynesian Triangle. It is one of the countries with the lowest height above sea level in the world. The highest spot of the island is just 2 meters above the ocean level. Pure white corals are the main components of Kiribati's soft and sandy beaches.

They are the result of the erosion of the reef situated in the waters off the island. Such reef keeps on protecting hundreds of bright-colored and fanciful-shaped fish species. Kiribati's reef is maybe the only winner of climate change. In fact, it is composed by biotypes that benefit from rising temperatures. Coral reefs partly mitigate the violence of tides. Therefore, if the survival of the island depends on such reefs, protecting them will be essential to guarantee the future of the atolls. Internally, the island is studded with coconut palm trees. Islanders drink and eat coconuts. They use them to build houses, roofs and wickers, to light fires and decorate their clothes. Actually, there is an ancient indigenous saying stating "Is there anything that you cannot do with coconuts?". Life in Kiribati is closely connected to the delicate balance of a fresh groundwater, which is fed by frequent rainfalls. It literally floats on masses of salt water. Climate change is significantly jeopardizing this balance by increasingly thinning the level of drinkable water. As a result, the soil is becoming saline and difficult to cultivate. Under-



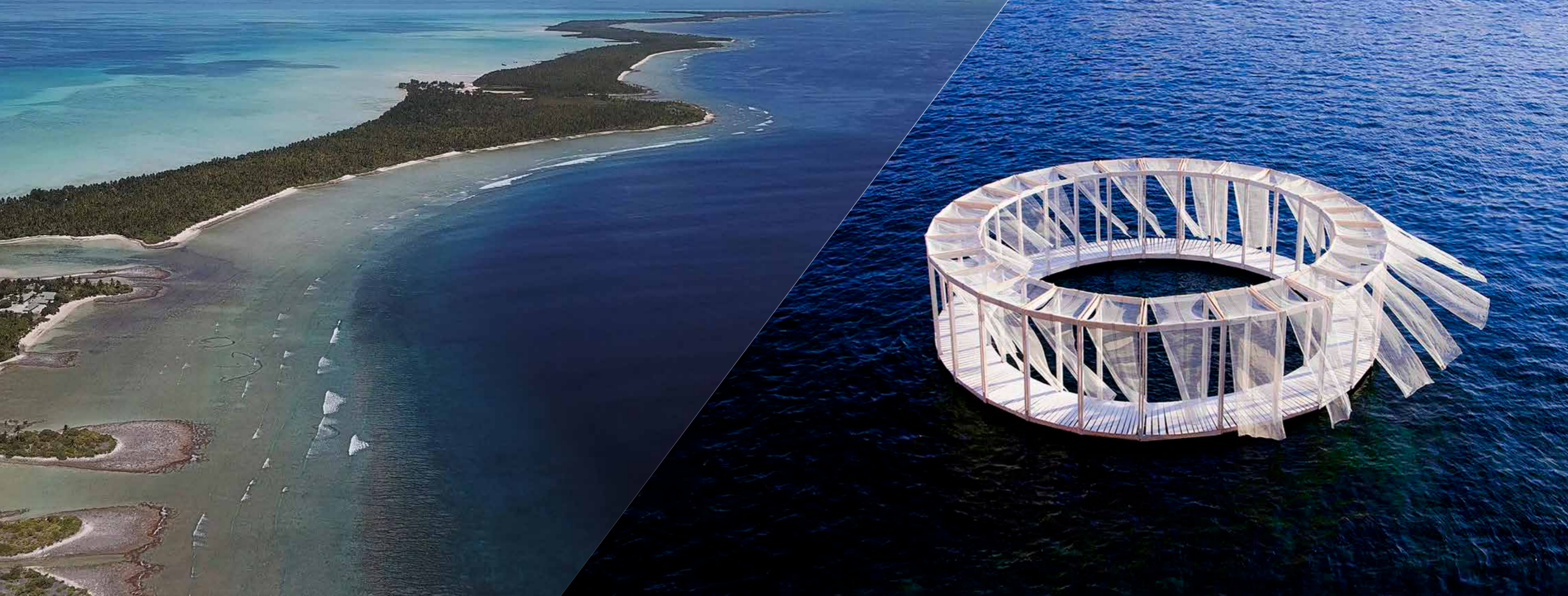
standing the environmental balance of the island is the first step to propose architectural solutions able to protect- at least partially- the identity and the features of the post-climate change Kiribati.

**2. Population;** the people of Kiribati have dark eyes set in faces with strong lineaments and black hair framing features sculpted by sun and salt. They belong to a fierce and tenacious population. They live in symbiosis with the sand and the ocean. They are the descendants of ancient Polynesians that colonized the most remote islands of the Pacific Ocean including Australia and Hawaii around 700 AD. This population has a close connection with its island. It is blessed with an untiring temperament and a smile that no coastal storm will ever turn off. Every morning, natives venture out to the beach that the sea leaves behind it. Here they collect debris, corals, stones and waste to strengthen the banks that they have built around their houses. In schools children learn the

meaning of the expression “climate change” too soon and with too much awareness. At the same time, in cultural centers people still study dynamic dances with muscular poses and palm and flower clothes. Here life is simple. Life is made of genuine elements and real emotions. Many young people study at the naval academy where they attend harsh and exhausting programs. They dream of becoming sailors of the majestic Western merchant ships in order to ensure a secure and prosperous future to their family. Family is a recurrent word in the Kiribati’s vocabulary. This is because here life is relationship. Life is blood ties. Life is friendship. Life is feeling that you belong to a beloved land that you do not want to abandon. In Kiribati, no one is worried about himself or herself. Everyone is concerned about the future of his or her family. Architects will have to take this aspect into account too.

**3. Climate change;** over the last 20 years, a signif-

icant part of the Kiribati’s surface has disappeared at too fast a pace. Increasingly frequent storms along with the usual activity of the coastal storms have severely jeopardized the life of these atolls. Consequently, most of the population has abandoned the peripheral islands worryingly overpopulating the main atoll of Tawara. The population tries to fend for itself by making embankments with tires or corals. People that can afford it, build cement walls in order to control the fury of tides. However, artificial barriers are not the only way such population stems the violence of the ocean. For years, the inhabitants of Kiribati have been incessantly planting woods of mangroves. With their thick roots, such plants create a vegetal net that slows down the violence of the waters and hold the sand of the island. Nevertheless, mangroves grow slowly and the trunks of the palm trees killed by the salinity of the soil tell a harsh truth: this island is gradually becoming inhospitable. Islanders know this. That is why long ago they created working



groups to find potential survival strategies. Many people stand up for hydraulic engineering works to extract drinkable water from the groundwater. Others think that the best solution is creating a desalination system. However, Kiribati has no economic resources to tackle climate change with long-term strategies. For this reason, also thanks to the European Union and the United States, Kiribati is turning into a complex of independent units. Each one of them is equipped with tanks to collect rainwater and solar panels to meet energy needs. Moreover, soil depletion is entailing an unhealthy diet, which causes obesity and diabetes. Consequently, numerous groups aim to rediscover and protect local gastronomic traditions based on the use of herbs and medicinal leaves to cook fish. However, it is increasingly difficult to find it due to the overpopulation of the island and a sea that is warmer than the past. That is why it is currently bred in specific pools. Kiribati's challenges are difficult but not impossible to face: the rise in sea level and the lack of drinkable water and food. Any design solution

will have to consider and solve such problems.

**4. Feasibility elements;** Kiribati Floating Houses aims at promoting a housing model able to provide local populations with high quality architectural solutions. They will have to ensure the best possible harmony between artificial elements and landscape, local languages and contemporary purposes. Likewise, they will have to be feasible. To this end:

- a. Projects will have to use technologies and materials that are consistent with the local context (therefore, wood and steel are preferable);
- b. Projects will have to deal with the energy issue. Each dwelling will have to be designed as an independent and self-sufficient unit. Consequently, each one of them will have to be equipped with elements that generate electricity through renewable sources;
- c. Kiribati's main problem is the supply and conservation of fresh water. Rainfalls are frequent. However,

recurrent coastal storms affect water potability. For this reason, drinkable water collection and conservation systems will be essential elements to design each housing unit;

- d. Projects will have to deal with the hygienic/sanitary issue of the context. As a matter of fact, there is no dry land to dispose waste;
- e. The new architectures will have to protect people from oceanic storms. The new Kiribati needs architectures able to change according to the conditions of the external environment.





## > PROGRAM

Knowledge and scientific realism are needed. In all likelihood, the Kiribati of the future will not be the Kiribati of the present. Large areas of the island will be covered in water, vegetation will decrease, living conditions will be more complex and precarious but not impossible. Architects will have to imagine life in an extreme context with limited resources. Yet, this place will still be joyous and splendid. Kiribati Floating Houses invites architects to continue to imagine Kiribati as a paradise. The new Kiribati will not be an artificial obstinacy made of innovative and yet unrealizable technologies. It will rather be a skillful integration of nature- remaining and transformed nature- with the human intervention. The competition will award projects that propose feasible solutions and real technologies able to guarantee a life bursting with

beauty and passions. Consequently, the new Kiribati will be the paradigm of a new life transformed by the vicissitudes of time but, if possible, stronger and happier than before. This is because change is part of human history. Each crisis has always brought along the germ of a new model of equilibrium and prosperity. Only with this awareness, architects will be able to create a virtuous solution to be replicated in all the areas of the planet that suffer like Kiribati. Indeed, the world- the post-climate change world- urgently needs creative solutions. In this respect, architecture will have to play a crucial role. As far as this issue is concerned, the current most feasible solution for Kiribati Floating Houses is the creation of a combinable and replicable housing model according to Kiribati's settlement typology (villages composed by family aggregations). Therefore, when designing the housing model architects will have to include the following elements.

- 1. Domestic space;** consistently with the current trends, the houses will have to be the basic cell of the new village. They will have to be large dwellings in order to accommodate entire family units (min. 16 people). Moreover, they will have to meet the main needs of life in Kiribati. They can either be movable or anchored to the ground. Such houses will have to overlook the beauty of the ocean when it is benevolent. However, when the sea covers the island with its salty waters, they will have to be solid and impenetrable. They will be simple places where to live and gather. All the dwellings will be connected to each other. Moreover, they will have to meet the water collection/extraction and energy needs of the island (as better explained in the chapter "site"). Likewise, they will meet the natural communication and connection needs of the population.
- 2. Vegetable garden;** some areas of the houses will have to be dedicated to the cultivation of plants to pro-



vide inhabitants with a diversified diet. Such spaces will have to be protected from salt water and be supplied with a proper amount of fresh water. Vegetable gardens can either be part of the basic housing model or be situated in an independent module next to the domestic space. They can also be located in specific areas of the island and protected with suitable barriers.

**3. Shelter for animals;** as people, animals will have to find their safe place in the new Kiribati. In fact, they are essential to the life and the sustenance of the island. For this reason, some areas of the village will have to shelter domestic and farmed animals. They can be integrated into the houses, situated in independent modules or located in parts of the island that are somehow protected by structures.

**4. Collective spaces;** the inhabitants of Kiribati consider themselves a people. This is why they have a common vision of their spirituality, family and tradition.

Consequently, the village will have to include collective spaces able to accommodate at least 100 people. Such spaces can be designed by combining individual housing models or by creating independent elements.

**5. Pools for fish farming;** as vegetable gardens and roosts, some areas of the new village will have to be dedicated to fish farming. Fish is essential for the indigenous diet and increasingly difficult to find due to the population growth and the warming up of waters.

# > CALENDAR

28/10/2019 “early bird” registration – start

24/11/2019 (h 11.59 pm GMT) “early bird” registration – end

25/11/2019 “standard” registration – start

22/12/2019 (h 11.59 pm GMT) “standard” registration – end

23/12/2019 “late” registration – start

19/01/2020 (h 11.59 pm GMT) “late” registration – end

**22/01/2020 (h 12.00 pm – midday - GMT) material submission deadline**

27/01/2020 jury summoning

02/03/2020 results announcement

Fulfilling an “early bird”, “standard” or “late” registration does not affect the submission deadline, which is uniquely set on **22/01/2020**.

# > PRIZES

1° PRIZE

**8.000 €**

2° PRIZE

**4.000 €**

3° PRIZE

**2.000 €**

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](http://www.youngarchitectscompetitions.com)

Prize note:

Some of the projects will be selected for a monographic exhibition that will take place in the Sanctuary of Santa Maria della Vita in Bologna. Moreover, some projects will be selected for an exhibition about exploring oceans that National Geographic will hold at Palazzo Blu in Pisa.

# > SUBSCRIPTION

The whole procedure is computerized:

- open: [www.youngarchitectscompetitions.com](http://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 22/01/2020- submission deadline - competitors can address any question to [yac@yac-ltd.com](mailto: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 board (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:
  - i. design concept / conceptual idea;
  - ii. 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;
  - iii. 3d views - i.e. renderings, pictures, hand sketches;

**File name: A1\_TeamID\_KFH.pdf (i.e. if "TeamID" is 123, file must be named A1\_123\_KFH.pdf)**

- n. 1 A3 album (420mm x 297mm), .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:
  - i. general layout on 1:1000 scale;
  - ii. significative layouts on 1:250 scale;
  - iii. at least one significative cross-section on 1:250 scale;

**File name: A3\_TeamID\_KFH.pdf (i.e. if "TeamID" is 123, file must be named A3\_123\_KFH.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\_KFH.jpg (i.e. if "TeamID" is 123, file must be named Cover\_123\_KFH.jpg)**

*Texts should be short and written in English. Layouts cannot contain any name or reference to designers. The materials cannot report the team ID number 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

- a. Competitors must respect calendar dates, procedures and fees.
- b. Competitors must respect all the instructions regarding required material.
- c. 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.
- d. Competitors can join the competition either individually or with a team.
- e. Teams must have at least one team member aged 18 to 35.
- f. Teams can be composed of any number of team members.
- g. Teams can be composed of members coming from different countries and universities.
- h. Paying one registration fee allows to join the competition with one project.
- i. Paying further registration fees allows to join the competition with additional projects; fees are determined by the competition's calendar.
- j. Prizes include bank commissions and fees.
- k. Prizes are established regardless of the number of members of the team.
- l. A technical staff nominated by Cantiere delle Marche will assess the eligibility of the projects. Such assessment is not binding for the purpose of the jury's work.
- m. The jury's verdict is incontestable.
- n. It is forbidden for competitors to ask a juror about the competition.
- o. It is forbidden for competitors to publicize their own proposal material before the official announcement of winners has been made.
- p. It is forbidden for competitors to join the competition in case they have or had business collaboration or blood-relations with jurors.
- q. By violating the rules, competitors and their teams will be disqualified from the competition without any chance of getting a refund.
- r. By participating, architects fully accept all the rules, terms and conditions as stated in the description of the competition with no exception.
- s. 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 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.
- c. Files named not according to the prescriptions of the competition will be banned.
- d. Material which is considered incomplete or non congruent to the criteria of the competition will be banned.
- e. Material which is submitted by times and procedures different from the ones of the competition will be banned.
- f. The team which does not include a competitor younger than 35.
- g. Team members trying to ask a juror about the competition will disqualify their own team.
- h. Any participant with ongoing work or family relationships with one or more members of the jury;
- i. Team members who spread their own proposal material before the winner of the competition is chosen;
- j. Any participant that is not the owner or author of the submitted project or parts of such project;

# > NOTES

- a. All the projects that will win a money prize and any (available) intellectual property right and/or industrial right on the projects are definitively acquired by Cantiere delle Marche. The latter acquires the exclusive right of economic exploitation of the project and the right to reproduce the project in any way or form, including the right 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 it to third parties in any means, way or through any technology also including the freedom of panorama without any limitation in time or place.
- b. For all the awarded projects (including projects that have received a non-monetary prize) architects undertake to provide any further digital material (e.g. three-dimensional models) regarding the project to help YAC and Cantiere delle Marche better report the results of the competition through publications and specific publishing products;
- c. YAC and Cantiere delle Marche reserve the rights to use the participating projects for exhibitions and publications, digital or paper catalogues and dossiers- without prejudice to the right of the architect to be mentioned as the author of the project;
- d. 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 Cantiere delle Marche 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.
- e. The available and necessary material for the competition is available in the download section of the competition site [www.youngarchitectscompetitions.com](http://www.youngarchitectscompetitions.com) regardless of registration in the competition; it is allowed to use additional material collected by each member.
- f. 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.
- g. 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.
- h. The processing personal data of participants will be carried out with both manual and computer modalities. Cantiere delle Marche and YAC will carry it out for the sole purpose of the participation in the competition in compliance with the applicable regulation as in the Italian Legislative Decree 196/03 and subsequent amendments. They will both process personal data as independent data controllers. The conferment of data is optional. However, any refusal to provide them will prevent architects from taking part in the competition;
- i. This competition is not an event in accordance with Article 6 of the Italian D.P.R. 430/2001.
- j. Candidates will be held accountable for the personal data they provide and the pro-

- moter 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.
- k. YAC and Cantiere delle Marche are not responsible for false data provision by candidates.
- l. By entering the competition, the candidates accept the competition's terms and conditions.
- m. Italian law regulates this regulation. Controversy arising shall be of exclusive competence of the Court of Bologna.
- n. YAC srl will share with Cantiere delle Marche all the data provided by competitors to take part in the competition;

# > NOTES REGARDING PRIZES

- a. The publication of the results according to the calendar of the competition has to be considered a provisional publication. It shall be bound by the verification of the requisites defined by the competition;
- b. Consistently with what stated in the article j in the section "notes", after publishing the results, YAC srl shall reserve the right to verify and collect a copy of the winners' identity documents;
- c. After verifying the identity of the winners, the prizes will be awarded once the winners have signed a self-declaration certifying that they fully accept the terms of the competition regarding the eligibility conditions.

## REFERENCES

- pg. 5 - Water Way by EKA Sisearchitektuur
- pg. 7 - Club Flotante de Kayak by FORCE4 Architects
- pg. 8 - AntiRoom II by Elena Chiavi + Ahmad El Mad + Matteo Goldoni
- pg. 9 - Hasle Harbour Bath by White
- pg. 10 - The Floating Piers by Christo

# > JURY



**Kengo Kuma**

## **Kengo Kuma & Associates**

Kengo Kuma was born in 1954. He completed his master's degree at the University of Tokyo in 1979. After studying at Columbia University as Visiting Scholar, he established Kengo Kuma & Associates 1990. In 2009, he was installed as Professor at the Graduate School of Architecture, University of Tokyo. Among Kuma's major works are Kirosoan Observatory (1995), Water/Glass (1995, received AIA Benedictus Award), Stage in Forest, Noh Stage in the Forest (received 1997 Architectural Institute of Japan Annual Award), Bato-machi Hiroshige Museum (received The Murano Prize). His recent works include Yusuhara Wooden Bridge Museum (2010), Asakusa Culture and Tourism Center (2012), Nagaoka City Hall Aore (2012) and Ginza Kabukiza (2013). Outside Japan, Besancon Arts and Culture Center, FRAC Marseilles and Aix-en-Provence Conservatoire de Music were completed in 2013. Currently, about 100 projects are going on in Japan, Europe, USA, China and many other Asian countries. Kengo Kuma & Associates are also engaged in the designing of the new national stadium in Japan. Kuma is also a prolific writer, including Anti-Object, translated into English. Most of his latest titles have been published in English, Chinese and Korean and have won wide readership from around the world.



**Giuseppe Zampieri**

## **David Chipperfield Architects Milan**

After graduating in Architecture at IUAV, he became a member of the London studio of David Chipperfield Architects in 1992: he became an Associate in 1999, then as a Senior Associate in 2000 and Design Director in 2002. From 2004 to 2006, he has been chairing the team of concept design in London. In 2006, he founded the Milan office of David Chipperfield. Initially, he was the Managing and Design director and then he became a Partner in 2016. In more than 20 years of activity, Giuseppe has led numerous international project on different scales – from urban masterplans to private and public buildings. During this period, he has also led competition's teams for the studio in different areas of the world. Since the foundation of the office in Milan, Giuseppe has led the development of the concept for brand stores like Bally, Brioni and Valentino, as well as for the online platform SSENSE, and has directed projects in Italy and in the Middle East.



**Fabio Roversi Monaco**

## **Genus Bononiae**

He was born in Addis Ababa in 1938. In 1962, he obtained a Law degree at the University of Bologna, where he is Professor of Law. From 1985 to 2000, he has been Rector of such university. He invented the Magna Charta Universitatum, which is a document that has been signed by more than 800 universities all over the world. Such document establishes the indefeasible principles of freedom, knowledge, research and teaching, which are the basis of the concept of mobility and free international exchange for students, researchers and university professors. Since 2013, he has been the Chairman of the Academy of fine Arts in Bologna. He obtained numerous honoris causa degrees in universities all over the world as Dickinson College in Carlyle, Brown University in Providence, Complutense University in Madrid, Panthèon 1 University- Sorbonne in Paris (Paris 1), Johns Hopkins University in Baltimore, Soka University in Tokyo and many others. He received the title of Knight Grand Cross of the Republic of Italy, Civil Order of Savoy and Commander of the "order of Saint Louis of the republic of Poland". The President of the Republic of France gave him the Légion d'Honneur title.



**Cristiana Favretto**

## **Studio Mobile**

Cristiana Favretto was born in Italy near Venice. She has an architectonic and artistic background. She took a degree in Architecture at the University IUAV of Venice. She worked as a designer in Spain and Italy for international offices. She has been working on various site specific and art installations combining nature and technology in "organic machines". Her work was presented at Venice Biennale 2012. She gave lectures in various Universities in Europe and organized workshops in collaboration with galleries and public institutions. At present she's a researcher at the University of Florence.

# > JURY



Vasco Buonpensiere

## Cantiere delle Marche

Vasco Buonpensiere has always been a nautical science and sea enthusiast. In 2001, he moved to Saint Tropez and became a superyacht broker for the Dutch company Waterman Exclusive Yacht Services. In 2004, he became the sales manager of steel ships in Ancona at CRN owned by the Ferretti Group. After a few months, he became the Sales and Marketing Director of both the CRN brand (manufacturing 45 to 80 meters-long steel ships) and the Brand Custom Line (manufacturing 30 to 43 meters-long composite ships). In 2010, he decided to accept the challenge launched by Ennio Cecchini. Until 2007, Ennio had been the owner of the shipyard of Pesaro. Together they founded Cantiere delle Marche. From the beginning, Vasco Buonpensiere has been the Sales and Marketing Director, a member of the Board of Directors and the business development and product manager together with Ennio Cecchini. In 2013, the shipyard Cantiere delle Marche was awarded the Yachts World Trophy as the most performing and resilient shipyard on the global market. Since 2015, Cantiere delle Marche is a global leader in its industry. Moreover, Vasco Buonpensiere has been a member of the Board of Directors of the International Superyacht Association and a Member of the Event Committee of the Italian Boating. He is often invited as a speaker to the most important meetings of the industry all around the world (Superyacht Investors, Boat International Design Symposium, etc.).



Simon Frommenwiler

## HHF

Simon was born in 1972 in London. In 1994–2000 he studies at ETH Zurich and until 2003 he cooperates with Bearth & Deplazes and Skidmore Owings & Merrill. Member of the BSA since 2010, he has been Guest Professor at the Joint Master of Architecture in Fribourg, Associate Professor at ENSA Strasbourg and Lecturer of Architecture at Massachusetts Institute of Technology in 2014. He is currently a leading architect at HHF Architects he founded in 2003.



Moon Hoon

## Moon Hoon

Moon Hoon was born in 1968. He studied architecture in Korea and in the USA at the MIT. In 2001, he founded the studio Moon\_Bal\_sSo designing projects that express his experimental approach to numerous disciplines. The secret is blending different materials together and overcome the limits of architecture. Some of its most popular projects are the Rock it Suda, the Mookdong Multi House and the Sangsang Museum that was awarded the KIA award in 2005. Numerous publications and exhibitions have concerned his projects. Moreover, Moon Hoon has made a significant amount of videos about his projects in order to enhance the expressive potential of architecture.



Rocco Yim

## Rocco Design Architects Associates

Rocco Yim was born and educated in Hong Kong, and is currently Principal of Rocco Design Architects Associates Ltd. Since winning a First Prize Award for the L'Opéra de la Bastille international competition in 1983, his works have consistently been awarded both in Hong Kong and overseas. Recent accolades include ARCASIA Gold Medals in 1994 & 2003, World Architecture Festival category winner in 2010, Chicago Athenaeum Architectural Awards in 2006, 2011 and 2013, ULI Global Award in 2014, and German Design Council Iconic Awards in 2014 & 2016. Rocco is a regular invited speaker in local and international symposia. His works have been published in various regional and global journals, and have been exhibited five times in the Venice Biennale over the last decade. He is currently Honorary Professor at CUHK in the Faculty of Social Science, Adjunct Professor at HKU Department of Architecture, Adjunct Professor at HKU SPACE, Museum Adviser to LCSD and a member of the IAF Council of International Advisors for the University of Southern California. He was conferred an Honorary Doctor of Social Sciences by the University of Hong Kong in 2013. Rocco's work was published in *The City in Architecture* in 2003, *Being Chinese in Architecture* in 2004 and *Presence 2012*. A new monograph *Reconnecting Cultures* was released in mid- 2013.



# > JURY



**Teuea Tebau**

## **MISE (Ministry of Infrastructure and Sustainable Energy)**

Teuea Tebau graduated with a Master's degree in Architecture from the University of Queensland, Australia in 2013; and he is the only i-Kiribati architect yet with this postgraduate degree qualification achievement. Teuea is currently working as the Kiribati Government Architect within the Architectural Department of MISE (Ministry of Infrastructure and Sustainable Energy). More than five years of his architectural practice had been in smaller to medium sized government public buildings. In 2016 to 2018, Teuea joined the Kiribati Education Improvement Program (KEIP) project as a building specialist assisting with the design and documentation of prefabricated climate-resilient kit-set classroom buildings. It is during this 2 years period too that he was privately engaged by Betty Construction to assist with the Master-plan and Conceptual design of the KPF Complex Building in Christmas Island; of which Betty Construction, won the tender and awarded the contract to construct this large two storey circular-shaped commercial complex. Teuea was also invited to present a paper on "Kiribati Today: Responding to Climate Change, Sea Level Rise and Inundation" at the 7th meeting of the International Network of Tropical Architecture (iNTA) conference; that will be held at the University of Queensland, St Lucia Campus in December 2019.



**Walter Mariotti**

## **Editoriale Domus**

He graduated in theoretical philosophy at the University of Siena. Afterwards, he continued studying in Louvain and then in Harvard. He started working as a researcher and a professor. Then, he became manager in the cultural sectors of Public Administration. He started collaborating as a columnist with newspapers and magazines. After moving to Milan, he became a professional journalist. He started directing numerous magazines: Campus e Class, I Viaggi del Sole, English 24, Intelligence in Lifestyle. For Mondadori, he dealt with the conceptual redesign of Panorama. Mariotti also collaborated as advisor with numerous Italian and international industrial and financial groups. Some of them are: Italcementi, AXA, BCG, Linklaters and the Ministry for Cultural Assets and Environments. In September 2017 he was nominated Editorial Director of Domus with the task to invent, direct and develop the Domus System (magazine, website, archive, events and intelligence). He works closely with the Chairwoman Maria Giovanna Mazzocchi Bordone.



**Marco Imperadori**

## **Politecnico di Milano**

University Full Professor, researcher and designer, he focuses his interests in high energy-efficient buildings, Structure/Envelope Building Systems and in general Sustainability. Author of scientific publications and essays, his work was published in many books and magazines. Imperadori founded in 1998, with Valentina Gallotti, Atelier 2, design studio placed in Milan, where he applied experimental and academic research projects in practice, winning national and international awards and prizes and directed the studio until 2016. He is currently Rector's Delegate for the Far East representing Politecnico di Milano in Asia. He represents Politecnico di Milano in the Active House Alliance. Recently, he has been awarded The Beautiful Mind 2016 by FARM Cultural Park, and is a member of the Scientific Committee of the School of Architecture for Children SOU in Favara. With Ginette Caron, he was awarded the GRAND PRIX DU DESIGN 2018 in Canada. He is the scientific consultant of Arte Sella in relation with the architectural installations.



**Marco Cattaneo**

## **National Geographic Italia**

He was born in Milan in 1963. He graduated in Physics and in 1991 became part of the editorial staff of "Le Scienze", which is the Italian edition of Scientific American. In 2006, he became editor-in-chief of Le Scienze and Mind. Since December 2010, he is the director of National Geographic Italia and since 2018 of National Geographic Traveler. Over the last years, he has been collaborating as journalist and photographer with national and international newspapers and periodicals. He is the author of "Heisenberg and the quantum revolution" (Le Scienze, 2000) and co-author of the three-volume work "The Unesco's world heritage" (White Star, 2002-2004, reprinted in 2012) and of "The cities of the world" (White Star, 2005). He was awarded the Voltolino award for scientific dissemination (2001), the Grand Prix by the French Association travelling writers (2008), the Ippocrate award by the Italian Unione nazionale scientifica di informazione (2010) and the Capo d'Orlando award (2014). In 2016, the asteroid 239105 was named after him.



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