



**30.03 - 24.06**  
**15.000€**  
**+ REALIZATION**

**TREEHOUSE MODULE**



An aerial photograph of a rural landscape. A river flows through the center-left, surrounded by dense trees. To the right of the river are large, open fields, some of which are plowed and show distinct furrows. In the background, there are more fields and a line of trees under a hazy sky. The overall color palette is dominated by greens, browns, and greys.

## > 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

We all dreamt about it, designed it and longed for it. The luckiest ones owned one. For sure, few people can say that the tree house was not **one of their greatest childhood aspirations**.

**In fact, the tree house is maybe one of the first and most shared archetypes of architecture.** It is the shelter of childhood. It is the safe place. It is the stronghold where to feel independent and keep the adult world at a distance. It is an **inaccessible place suspended between sky and trees**. It is the scenery and projection of extremely exciting adventures.

Once children become adults, the tree house often turns

into a distant memory or an unfulfilled dream. **Among all adults, architects have an extraordinary privilege. They can build their own childhood desires.**

**This is the opportunity that Tree House Module offers to participants. This is the challenge that Dartagnans poses to architects. They will have to design and create their own concept of tree house.**

This invitation goes beyond the mere architectural practice. It is actually an inner experience. This competition invites architects to **rediscover through the folds of memory the moments spent imaging what their refuge would be like**. Architects will evoke those days spent sketching it on sheets of paper. Consequently, through the language and knowledge of adults it will be possible to dream again of a world of silence brushed by the wind and populated by squirrels and birds.

Indeed, the tree house is more than a place. The suspended shelter is more than a space. **The tree house is the materialization of a desire for adventure**, a spurt of creativity, reconciliation with nature. It is a desire for peace and serenity that any **adult in any part of the world has never stopped dreaming about**.

Yac thanks all the architects who will take part in this challenge.





47°00'09.3"N  
0°25'29.3"W

47°05'32.6"N  
0°01'54.6"E

45°38'26.5"N  
0°03'54.3"W

## > SITE

**Vibrac, Mothe Chandeniers, Ebaupinay** may be anonymous and unknown names. Yet, they perfectly express the **quintessence of rural France**. They are lands of water, vineyards and harvests. These areas are studded with majestic and ancient trees, small groups of houses and solitary estates. At these latitudes, nothing stops the **ocean winds** blowing from the Atlantic Ocean. The limitless countryside seems to vibrate due to the vigorous caresses of a roaring wind. Here, on soft hills a series of **bluish-roofed villages** tell remote stories of clear skies and uninterrupted silences. Among plastered walls, **dry wooden beams overwhelmingly claim their medieval origin**. Narrow alleys reflect the defensive purpose of ancient hamlets that were built to protect people from

winds, beasts and the unknown. **In each village a high and elaborate gothic spire rises majestically**. It is the symbol of the place where the stereotomic culture was at its height. Its legacy adorns even the most remote hamlets of the area with a stone decoration living up to the most fascinating Romantic paintings. **In this area Dartagnans purchased its castles. This countryside will be the perfect context for Tree House Module**. This is a generous region offering oysters, cognac, wines and cheeses. Here, nature still rules. Therefore, the tree house seems to be the most reasonable settlement that human beings can design here.

1. **Owner**; Dartagnans is one of the most renowned and active European **crowdfunding companies**. **Its aim is to protect** France's **historical**, artistic and cultural **heritage**. It boasts a community of more than **150,000 contributors** and a yearly fundraising of approximately

**8 million euros**. Over the last years, Dartagnans purchased 3 castles. Dartagnans' main objective is to promote **participatory processes** with the collaboration of numerous players. Such activities foster protection, enhancement and sharing operations concerning France's historical heritage. Generous international communities purchase the ruins of France and give new life to them. **Through this competition Dartagnans is looking for innovative formats to provide the restored architectures with a new use**. Many of these architectures are situated in majestic landscapes. Therefore, Dartagnans aims to give them new life by using a language that is consistent with the nature surrounding them. In this sense, the tree house is the most suitable solution to make visitors enjoy rural areas in a **slow tourism perspective respecting nature and promoting experiences immersed in the surrounding landscape**. Hereby follows the description of the property owned by Dartagnans. In order to design





the project required by the competition, architects can indiscriminately use the natural contexts of the property. **Please note that participants' projects can include one or more natural contexts. This choice shall be under the total discretion of architects.**

2. **Mothe Chandeniers**; the ancient castle of Mothe Chandeniers has already been the subject of previous YAC's competitions. Recently, the surrounding park was added to the castle property. Rightly, it could be the perfect context for elegant and refined tree houses. **The castle of Mothe Chandeniers is the archetype of the Romantic ruin.** It is a neo-gothic chrysalis inhabited by trees and creepers. It is a **moving and fascinating combination of human action and natural action.** It is maybe one of the most remarkable ruins of France. Mothe Chandeniers is the materialization of enchanted castles and fairy tale stories. It is **a sculpture of pinnacles,**

**mullioned windows and flowery buttresses floating on a calm stretch of water.** Acanthus bas-reliefs of gothic architecture marvelously decorate it. A tiny chapel hides in the park of the castle. With its wooden spire and colorful stained-glass windows it looks like a miniature of Notre Dame de Paris. This time, architects will have to focus on this forest. They will have to insert there new suspended modules or modules placed on the ground unobtrusively observing the great floating castle or giving the limitless French countryside fleeting glances from the fronds.

3. **Ebaupinay**; Mothe Chandeniers is the model of enchanted architecture. Differently, **the castle of Ebaupinay is the materialization of the solemn and austere chivalrous rigor.** The Hundred Years' War had just finished and **the Middle Ages were coming to an end.** Yet,

the French countryside was still throbbing with the genuine values that had characterized Continental Europe. **It was still the time of knights,** tournaments and horses harnessed with colorful caparisons. **It was still the time of unconditional faith, poet storytellers and globetrotter minstrels** moving from castle to castle to liven up fickle lords' days with their talent. **In 1458 King Charles VII of France granted the De Vendel family permission to build their fortress here** "to defend themselves from the attacks launched on them with no reason". Over the years, the stronghold changed hands several times: the De Venzel family, the Tusseau Family, the De Hillerin Family, the De Chatillion family and **eventually the De Crussol D'Uzes family.** **In 1789 the "infernal columns" wiped it out** during the bloody civil war raging in the French countryside after the revolution. Now, leaving the surrounding woods behind, the castle of Ebaupinay





amazes visitors that walk through the valley. The castle stands out as a **lonely and visible landmark against the flatness of the surrounding countryside**. It is a unique view. It is so spectacular that it almost seems fake. Once again, few solitary trees and vast plains will be the perfect space to install residences overlooking a unique and astonishing landscape.

4. **Vibrac**; the sound of streams, the creaking of wood and the wind in the distance: walking through the streets of Vibrac is a fascinating and spectacular experience. **It is a patchwork of lands surrounded by the numerous branches of the Charente River**. The topography they outline looks like an archipelago rather than a rural area. These are the lands of the well-known cognac. **They are a combination of small islands divided by creeks and rivers** that make the agricultural center of France lush and luxuriant. **The essence of Vibrac lies in its waters,**

**its rivers but most of all in its bridges**. They are narrow and curved stone walkways connecting cultivated fields and small groups of houses. **Vibrac is the perfect destination for hikers, bikers and kayak enthusiasts. It is fascinating from a paleontology perspective too**. In fact, it holds numerous fossils of mastodons that stepped on its ground millions years ago. At the center of this system of bridges, fossils and rivers **the ruins of an ancient fortress rise majestically**. Such stronghold is the next protagonist of Dartagnans' adventure. The memory of this architecture is lost. Yet, its **ruins covered in moss and its breaches hidden by robust vines** evoke remote sceneries of explorers and treasure hunters. Such ruins together with a tree-filled island and wild nature will be the perfect context to dream of architectures lulled by fronds and the placid melody of flowing waters.

5. **Admitted interventions**; as stated in the chapter "program", the goal of the competition is to design 2 models of tree houses to be installed in Dartagnans' property. Modules can be **situated in any space** (in the project area that participants can find in the dwg file of the website section "download") **or on any existing tree**. As far as tree are concerned, there is no accurate survey of the existing trees. **Therefore, modules can be designed regardless of the existing trees. When designing a volume, architects can choose a tree that is compatible with the characteristics of their module**. As an alternative, participants can design modules that adapt to different trees. Any Intervention on the three existing ruins is not permitted.





## > PROGRAM

**Living among trees is a bouquet of sensations. It is a well-structured and complex composition of visions and illusions.** Leaves gently rustle in the breeze, branches softly sway in the wind, trunks rumble with a dull sound and a rooster crows in the distance. Few shy birds share shelter in the green and light-blue colored nature. The sound of the wind and the scent of wood create the magic feeling of being safe and that time can be stopped. Living among trees creates the **illusion that the outside world does not exist and that one can stay there forever.** Designing a tree house means immersing oneself in childhood emotions. The perception of adults is not as amplified and intense as children's. However, tree houses designed by adults can be better shelters for peace than toy houses. Adulthood can cloud

the emotion of discovery. Nevertheless, adults need a place of quiet and tranquillity completely immersed in nature. The tree houses architects must design can be two-roomed volumes, individual volumes, transparent or opaque volumes as long as **they establish a close connection with the surrounding nature.** The tree house is an archetype. The idea of taking shelter among trees is a universal dream. Consequently, the competition's aim cannot be limited to design a single architectural element. It will have to create an **architecture that can be inserted in different contexts** (Dartagnans' property). **For this reason, architects must design at least 2 modules. This competition mainly focuses on the composition aspect of the project. However, participants are required to pay attention to the technical aspects of the modules too.**

1. **Module 1:** tree house module (the module of the tree house);

- a. **dimension:** max. 65 m<sup>3</sup>;
- b. **floors;** it is possible to design a layout on multiple floors;
- c. **vegetation;** it is possible to include vegetation/trees in the module;
- d. **structure;** the architecture can either cling to the tree or include additional supporting pilings;
- e. **required spaces:** living area (table and chairs), sleeping area (2/3 beds), small storage area (suitcases/equipment), small toilets (WC, basin and shower; as far as the WC is concerned, architects can design solutions without the drain and/or pipes running to the ground);
- f. **materials;** as long as the volume is replicable and consistent with the requirements of the intervention on the tree, architects can use any finish or material;
- g. **walls;** architects must guarantee the possibility to adjust the relation of the module with the outside to different scenarios. In favorable weather conditions,





the tree house must open and become as permeable as possible. According to the weather and the level of privacy one aims to obtain, the module must close and become more secluded. Curtains, sunshades, sliding elements, panels and movable shutters are some of the composition solutions that architects can use to design reconfigurable yet extremely refined spaces;

- h. **electricity**; it is possible to include electrical energy storage/generation devices;
- i. **production/customization**; the module must be replicable and customizable in order to be installed in different contexts. Interchangeable finishes, removable or additional parts, modular building elements and the possibility to disassemble them (in order to easily move the same object to different contexts) are possible solutions to design a multi-purpose project;

2. **Module 2**; module among trees (this module is formally consistent with the tree house module. However, it must be placed on pilings or on the ground)

- a. **dimension**; max. 100 m<sup>3</sup>;
- b. **floors**; it is possible to design a layout on multiple floors;
- c. **vegetation**; it is possible to include vegetation/trees in the module;
- d. **structure**; the architecture does not need any specific foundation work. The module can be placed on the ground or on pilings (they can be used to install it in humid areas or on stretches of water) toilets (WC, basin, shower and/or bathtub);
- e. **required spaces**: living area (table and chairs), sleeping area (2/3 beds), small storage area (suitcases/equipment), small wellness area (30m<sup>3</sup> sauna);
- f. **materials**; as long as the volume is replicable and consistent with the requirements of the intervention on the tree, architects can use any finish or material;
- g. **walls**; architects must guarantee the possibility to

adjust the relation of the module with the outside to different scenarios. In favorable weather conditions, the tree house must open and become as permeable as possible. According to the weather and the level of privacy one aims to obtain, the module must close and become more secluded. Curtains, sunshades, sliding elements, panels and movable shutters are some of the composition solutions that architects can use to design reconfigurable yet extremely refined spaces;

- h. **electricity**; it is possible to include electrical energy storage/generation devices;
- i. **production/customization**; the module must be replicable and customizable in order to be installed in different contexts. Interchangeable finishes, removable or additional parts, modular building elements and the possibility to disassemble them (in order to easily move the same object to different contexts) are possible solutions to design a multi-purpose project.



# > CALENDAR

30/03/2020 “early bird” registration – start

26/04/2020 (h 11.59 pm GMT) “early bird” registration – end

27/04/2020 “standard” registration – start

24/05/2020 (h 11.59 pm GMT) “standard” registration – end

25/05/2020 “late” registration – start

21/06/2020 (h 11.59 pm GMT) “late” registration – end

**24/06/2020 (h 12.00 pm – midday - GMT) material submission deadline**

29/06/2020 jury summoning

03/08/2020 results announcement

Fulfilling an “early bird”, “standard” or “late” registration does not affect the submission deadline, which is uniquely set on **24/06/2020**.

# > PRIZES

1° PRIZE

**8.000 € + REALIZATION**

2° PRIZE

**4.000 €**

3° PRIZE

**2.000 €**

GOLD MENTION

**500 €**

GOLD MENTION

**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)



# > 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 24/06/2020- 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\_THM.pdf (i.e. if "TeamID" is 123, file must be named A1\_123\_THM.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 1:200 scale;
  - iii. at least one significative cross-section on 1:200 scale;

**File name: A3\_TeamID\_THM.pdf (i.e. if "TeamID" is 123, file must be named A3\_123\_THM.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\_THM.jpg (i.e. if "TeamID" is 123, file must be named Cover\_123\_THM.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 DARTAGNANS 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 DARTAGNANS. 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 DARTAGNANS better report the results of the competition through publications and specific publishing products;
- c. YAC and DARTAGNANS 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 DARTAGNANS 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. DARTAGNANS 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 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.

- k. YAC and DARTAGNANS 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 DARTAGNANS 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.3 - The Treehouse by Wee Studio
- pg.5 - Tree House Hotel by Peter Pichler
- pg.6 - ORIGIN - tree house by Atelier LAVIT
- pg.7 - PAN-cabins by Espen Surnevik
- pg.8 - Origin Tree House by Effekt Architects



# > JURY



Patrick Lüth

## Snøhetta

Graduated at the University of Innsbruck where he later taught architecture, he is today the director of the Austrian branch of Snøhetta, one of the most renowned architecture studios in Europe. He started working for Snøhetta in Oslo, contributing to many international projects strengthening Snøhetta's philosophy focusing on the deep connection between architecture and landscape. In collaboration with the French studio Cao Perrot, he worked at the innovative project for Swarovski Crystal World in Wattens and in 2014 he cooperated with the planning of the National September 11 Memorial & Museum at Ground Zero in New York.



Giulio Rigoni

## BIG Bjarke Ingels Group

In 2004 Giulio Rigoni graduated at the IUAV University of Venice with A. Cornoldi and a dissertation concerning the Ground Zero reconstruction in NYC. He worked in Switzerland in numerous architectural practices as Livio Vacchini (Locarno) and Herzog&de Meuron (Basel). In 2017, he started working at BIG – Bjarke Ingels Group (NYC). In the academic years 2015-2016 and 2016-2017, he was the Assistant of professor Muck Petzet in the Sustainable Design courses of the Academy of Architecture of Mendrisio – AAM. In 2017, he became the Italian Project Architect/Project Manager of the BIG's project SPFF S. Pellegrino Flagship Factory.



Espen Surnevik

## Espen Surnevik

Espen Surnevik graduated as architect in 2000 at AHO (Oslo School of Architecture) and founded the studio "Architect espen surnevik" in 2011. His projects show a strong link to the architectural tradition of Norway with a union between space and construction giving each function its right place. The aim of his architecture is to fit the landscape and historic context.



Peter Pichler

## Peter Pichler Architecture

Peter Pichler was born in Bolzano, Italy in 1982. He studied Architecture at the University of Applied Arts in Vienna, where he graduated with distinction in the masterclass of Zaha Hadid, as well as in the United States at the University of California (UCLA). During his studies, Peter joined renowned architecture offices like Zaha Hadid Architects in London, Delugan Meissl in Vienna, and OMA / Rem Koolhaas in Rotterdam. In 2015, he founded Peter Pichler Architecture in Milan together with his wife Silvana Ordinas. Peter believes that architecture must have a strong bond with the culture and history of a specific place. He is interested in the analysis and research of vernacular architecture, materials, and elements that combined with technology can express a contemporary interpretation of the past. He was nominated as the young Italian talent by the National Chamber of Architects in Italy and was a finalist at the Gold Medal of Architecture Prize of the Triennale di Milano. Despite his young age, he has already designed and completed award-winning buildings and was a finalist at the Dezeen Awards for Emerging Architect of the Year. Furthermore, Peter takes an active part in architecture discourses around the globe. He was an invited speaker at the 14th International Alvar Aalto Symposium in Finland, the Venice Biennale of Architecture.



# > JURY



**Matthew Johnson**

**Diller Scofidio + Renfro**

Matthew Johnson started his collaboration at Diller Scofidio + Renfro (DS+R) in 1999. He has been the Project Architect of the High Line since its conception in 2004. Matthew has extensive experience in the design and realization of multi-media art, performing arts, and exhibition design. He has historically led the independent art projects at DS+R, including Off the Cuff, an installation for Damn Magazine during the 2017 fuorisalone in Milan; Musings on a Glass Box, an immersive installation at the Fondation Cartier in Paris and the public space media “infoscapes” of the Lincoln Center for Performing Arts Redevelopment Project.



**Tue Hesselberg Foged**

**Effekt Architects**

Tue Foged received his BA at the Aarhus School of Architecture and his Masters degree from the Royal Danish Academy of Fine Arts School of Architecture. He is one of the two founding partners of EFFEKT and focuses to create inclusive projects with clear values and tangible visions to respond to the needs of clients, users and the whole local community. Among his projects, the Camp Adventure Forest Tower (2019) which entered the list of TIME Magazine’s 100 Greatest Places of 2019 shortly after the official opening and the GAME Streetmekka Viborg that was awarded Olympic Gold by the International Olympic Committee as well as ArchDaily’s Building of the Year.



**Marco Lavit**

**Atelier LAVIT**

Born in 1986, Marco Lavit studied architecture at ESA in Paris, at RMIT in Melbourne and founded Atelier LAVIT in Paris in 2014. The studio covers a variety of projects that range from custom pieces, collectible design, industrial design, scenography, interiors design, open air installations, to houses and hotel design, striving to reach essential forms with a preference for the use of wood, often applied to unusual and innovative housing structures. Marco is currently teaching architecture at ESA in Paris, focusing the work of his studio on small scale architectures and pre-fab technics and he is regularly guest speaker at congresses and conferences related to this field of research.



**Romain Delaume**

**Dartagnans**

Romain, in cooperation with Bastien Goullard, founded the startup Dartagnans in 2015 aiming at creating some innovative digital offers in the field of cultural heritage and a great international community. Dartagnans inspires to the concept of National Trust and plays a new, important role in the heritage field through 3 activities: crowdfunding, collective purchase of castles and cultural tourism. Dartagnans has recently distinguished itself on the international stage for the innovative idea of the collective purchase of the castle Mothe Chandeniers, a project launched in cooperation with “Adopte un château” that, in only 2 months, gathered more than 1.6 million euros from 27,910 stakeholders based in 115 countries. A world debut and record. In September 2018 Dartagnans has launched its second project for a collective purchase of the Castle Ebaupinay in Deux-Sèvre (New Aquitaine).





## Starpool

Paolo Tranquillini is Product Manager at Starpool; a company founded in 1975 by Ardelio Turri. Its activities are focused on a continuous research of wellness solutions that respond to the demands regarding everything that is directly and indirectly connected to the care and harmonic development of the human body. In its 40 years of activity, Starpool has revolutionized the SPA concept and launched on the market new high-quality products. Starpool is an expert, serious and reliable partner whose abilities range from design to realization, from coordination to tools' choice, from maintaining to management. A team of architects, designers, technicians, artisans, specialists and the R&D dept allow Starpool to always be at the forefront as for new business models or new elements of competitive advantage.



## Marlegno

Angelo has studied civil engineering at the University of Brescia, where he graduated in 1998. He is CEO of Marlegno s.r.l. (Prefabricated Wooden Buildings, qualified in the engineerization and prefabrication of wooden facilities and buildings. The development of "customized" projects, experience and the technical/technological skills, enthusiasm for innovation, care for details and a special attention to sustainability with regard to the environment are all distinctive features of the company. Since 2013 he has been Vice President of the national group of Assolegno builders - FLA. He has a very optimistic and positive attitude and he is a strong supporter of a building concept based on high technology and eco-friendly systems; he is specialized and qualified in this sector and he has held conferences, training courses and workshop at universities and institutes of technology.



# D ♠ RTAGNANS

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Snøhetta 

**EFFEKT**

espen  
surnevik

DS  
+R

**BIG**

**PETER  
PICHLER  
ARCHITECTURE**

**MARLEGNO**  
INNOVAZIONE SOSTENIBILE

**STARPOOL**

wellness concept

L A V I T  
ATELIER

 **YOUNG  
ARCHITECTS  
COMPETITIONS**