

24th Sep 2018 | 2nd Jan 2019

KID'S FACTORY



Unipol

GRUPPO



JURY

Ben van Berkel | UNstudio
Stefano Boeri | Stefano Boeri Architetti
Mario Cucinella | MC Architects
Arne Emerson | Morphosis

Giuseppe Lobalsamo | Gruppo Unipol
Emmanuelle Moureaux | Emmanuelle aMoureaux
Architecture + Design
Keiichiro Sako | Sako Architects

Luca Varesi | WiP | Work in Progress
Peter Wilson | Bolles+Wilson



Morphosis



SAKO
Architects



BOLLES+WILSON



> 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

“All grown-ups were once children, although few of them remember it.”

Antoine de Saint-Exupéry, *The Little Prince*

Barrie’s *Peter Pan* and Saint-Exupéry’s *Little Prince* are two examples of the **countless attempts to catch the shy handful of years that childhood comprises**. Childhood is a time when reality is complementary to imagination. It is a crucial time that defines the **deepest rock on which the corals of adulthood sediment**.

Childhood is a fascinating challenge for designers. Adults perceive architecture according to a functional logic: every space has its own use; every element has its own purpose. However, this is not how children think.

For them, space is exploration, an ongoing and limitless opportunity, a background for their extraordinary adventures. **Every space can be something else; every place can be somewhere else.**

Consequently, **when a place cannot be made functional for adults anymore, it can still be suitable for children**. As naturally as a battered empty box can become a house or a castle, an industrial archeology –even more so– can become the perfect score to sol-fa the notes of childhood.

The former pottery of Laveno Mombello is a mastodon that fell asleep on the banks of Lake Maggiore. It is a 27,000-m² titan that the logics of adults did not manage to wake up from its deep torpidity. For this reason, the insurance colossus **Unipol**, which owns the building, entrusted to YAC **the opening of such a majestic architectural complex to childhood**. By doing so, **it will transform one of the most impressive industrial archi-**

tectures of Europe into the largest kindergarten in the world.

Can fairies live in the majestic remains of an industrial architecture?

Unipol thinks so. Through the project dedicated to the estate redevelopment of Unipol’s buildings “**Urban Up**”, it invites all designers to **transform the former pottery of Laveno Mombello into the largest and most innovative campus for childhood in the world**. At the Italian borders, just a step away from Switzerland, France and Germany, **future generations will find their “Neverland” in the abandoned architectures of a former industrial plant**. It will be renovated and innovated in order to become forge and shelter of the society of tomorrow.

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



> SITE

The entrance gravestone magniloquently evokes the industrial past of the building. If it were not for this, one could think this place was built for fun or assembled according to the dreamy logics of some eccentric builder. On one hand, the coquettish elements of the entrance building like painted sloping roofs and window frames call to mind the perfect dollhouse. On the other hand, a confused and disordered succession of spaces rather than appearing as a stratification of production needs, seems one of those mazes that are dear to fairytales and - more recently- to Escher's or Hayao Miyazaki's dreamy imagination. Indeed, exploring the building is an adventurous experience. The dimensions of the place make adults feel children again. Even adults wish to progressively discover all the spaces characterized by oneiric hints. There are huge vaulted halls, powerful multitudes of columns

that hide the look of those trying to cross them as if they were a petrified forest. Countless bridges, lofts and levels are connected with each other by chasms and courtyards. It is a perfect place to insert nets, slides and vertical connections. The marvelous Alps and Lake Maggiore are the background of such place. In order to ensure a **contextualized** design good to be **translated into fully workable solutions**, hereby follows a list of main constraints and features to take into account for the design.

1. **Laveno Mombello**; It is situated between the two massive hills that create a small inlet close to the valley. Laveno Mombello is a remote and silent harbor. Yet, it is one of the main piers of Lake Maggiore. The toponym evokes a past of war (Laveno comes from Lavinio. He was the historical Roman general who repeatedly confronted the Gauls at the *mons belli*. *Mons belli* is a Latin word meaning "the mountain of the war", which then became "Mombello"). However, today clear water lazily skims the stony coves, where pale and polished

trunks shelter ducks and swans swimming in the lake with their chicks in small ordered fleets. Moving inland, beyond the quiet banks, a constellation of churches, buildings and balconies create a series of historical and architectural valuable elements that evoke a remote tradition composed by art, devotion and culture. The town hall boasts a collection of more than 50,000 books. It is one of the main libraries of the area. The pipe organ of the Church of Saint Philip and Saint James recalls an ancient musical tradition, which is currently honored by festivals and renowned expositions. Creating a new childhood center in the most important seaport of Lake Maggiore means supporting and implementing the natural tourist vocation of this charming area of Italy. It also means making this facility reachable by a vast number of users, who are the visitors of Lake Maggiore. This will give the opportunity to provide them with an original recreational offer, which will be dedicated to the youngest segment of the audience too.



2. **The Italian pottery;** in the spring of 1856, three brilliant gentlemen saw in the former glassmaker of Laveno the opportunity to give birth to one of the potteries, which marked the history of the ceramic industry and design. The area generously provided raw materials and infrastructures. It also offered the opportunity to succeed in that idea. The nearby woods and peat bog enabled the kilns to be properly stocked. They were crucial to cook products. The mills were the center for the processing of clay. The lake ensured water abundance and, above all, an easy connection to Milan and the overlooking industrial district. An adventure of innovation and technical evolution was born. Consequently, in 1935, Laveno hosted the largest electric oven of Europe. Such adventure also comprised artistic and design research, which involved *liberty* artists as Giorgio Spertini and the renowned creative geniuses of Antonia Campi and Guido Andlovitz among others. The pottery of Laveno crossed the oceans and the continent conquering the Americas and reach-

ing the tables of the most demanding aristocracies of Sweden and France. This story influenced the development of the area by changing the pattern of roads, infrastructures and railways without affecting its artistic, social and cultural aspects. In fact, a summer camp for the employees of the facility was established. Schools for decorators and ceramists thrived. They used to train young workers who were requested all over the world. In 1951, the pottery boasted more than 2,300 employees with branches in Argentina and agreements with the most distinguished industrial groups, among which the Bavarian Rosenthal stands out. However, history with its vagaries is often careless of human success. In 1965, Richard Ginori purchased the brands of the Italian pottery. They started to fade due to the lashing winds of an increasingly ruthless globalization. In 1997, the company permanently closed after 141 years of business. As a fine dust of countless celestial bodies follows the collapse of a star, after the closing of such glorious business,

today a fragmentation of countless small handcrafted productions live on. They are the heirs of the knowledge that has been passed on from father to son for decades. A myriad of plants and factories live on too. They have witnessed the story that made this remote small port one of the protagonists of the global pottery production. Today, this industrial story that lasted 141 years is told in the International Museum of the Pottery Design of Cerro of Laveno Mombello. It recalls the outstanding events of such remarkable business story. Therefore, carrying out an intervention in the factory of Laveno means handling the archaeologies of a story that is deeply rooted in the memory and identity of the area. Designers will have to pay great attention to these aspects.

3. **Lake Maggiore;** Water and stone are lightened up by the sun. Its rays plough through the clouds bursting behind a zigzagged horizon. Majestic mountains turn blue at nightfall when the fog, as light as silk, brushes the



rocky slopes and dissolves in the clear profoundness of the lake. This is the context of the intervention. It is a succession of gulfs, inlets, rocks and little islands. Each one of them is embellished by a different natural or architectural phenomenon. Castles, monumental trees, or ruins give a unique touch to every element of this highly valuable lacustrine archipelago decorating Lake Maggiore. It is an oneiric and enchanted landscape that fascinated painters, engravers and poets as Flaubert and Stendhal who wrote about the lake: “If you have a heart and a shirt, sell the shirt and visit the surroundings of Lake Maggiore”. As fragments of paradise, villas, castles and gardens with camellias and magnolias unexpectedly appear to the eyes of the incredulous visitor. Creating a children city in this corner of Italy not only means intervening in an area full of extraordinary naturalist opportunities but also enhancing the offer and the cultural routes of the kindergarten. Therefore, games, initiatives and itineraries will not be exclusively in the former factory. On the contrary, they will extend to the

surrounding area. The center will have the opportunity to become its access and knowledge platform. It will be the starting point to discover all the wonders of Lake Maggiore.

4. **Admitted interventions;** as far as the composition of the building is concerned, designers will have to take into account different aspects

a. Entrance building; this is a **Pietro Portaluppi**'s architecture. The building is a **remarkable example of the industrial architecture of the 20th century**. For this reason, there is a restriction system that safeguards the appearance and conservation of this building. In this respect:

- i. It is not permitted to carry out demolitions affecting the external appearance of the building;
- ii. Subdivisions and internal works aiming at redistributing the spaces (including small demolitions)

are admitted;

iii. New architectures or volumes inside, outside, adjacent or as raising elements on such architectures are admitted within the limit referred to in point b of this chapter;

b. Production buildings; for these buildings there are no specific constraints. They have already collapsed or are in poor state of repair. Any intervention (demolition, renovation, new building) is admitted, as long as it respects the 5000 m² global limit of new constructions. Excavations up to 4 meters below ground level are permitted too.



> PROGRAM

Designing for children means being aware that the design action will have to be completed by the personal and unique adventure that every child will decide to create. The spaces- semantic and functional poles- will only be the inspirational elements for the invisible world that lives in the imagination of every child. Every space of the facility, including its vertical and horizontal connections, will have to take this into account. A difference in height is the perfect opportunity to create a slide. A covering can become an unparalleled playing field. A chasm can be a perfect place for a swimming pool or a net. All the elements as lights, materials and colors will have to guarantee a sensorial and intellectual stimulation at different levels able to interact with the different moments preluding adulthood. They will have to

guarantee constantly new and diversified architectural experiences. Thanks to this redevelopment, the factories of Laveno Mombello will become a model of architecture with an educational purpose. Through their majestic dimensions, they will create a real summary of design for childhood able to meet both the first, tender cognitive moments and the more complex facets of adolescence. The school, the library, the camping area, the sport and leisure facilities not only will have to create a real city of the child but also an ideal context for adults. It will be a **service center, which will be useful both for tourists and, above all, the area.** Hereby follows a list of different functional possibilities. It is important to underline that the composition, integration and reshuffling of these scenarios, the focus on one of them rather than the others shall be under total discretion of designers.

camping; by virtue of the proximity to the lake, the center will have to ensure the opportunity to carry out camping

activities and holidays for children. It will have to include at least 200 beds and related functional facilities. Therefore, the facility will have to be a center of excellence. It will have to be a real temple of childhood able to attract groups of young people from all over the world. In such place, they will have the opportunity to spend their summer or spring holidays being sure of finding an innovative architectural experience according to the engaging pattern that combines game, nature and manual activities.

playground; the game will have to be the main protagonist of the new facility. The main challenge of the competition is providing spaces where children can find the perfect background for their adventures. Indoor or outdoor spaces, covered or uncovered gardens playing with shades, views, routes and connections, will shape and redefine the pottery as if it was a huge empty box. This will be the starting point for a wider redevelopment work



of the architectural space. It will be able to show how architecture with a ludic purpose can create a high-quality and formally efficient space. Such spaces will be created to meet the needs of all ages (0-16). They will have to be the main attraction of the facility. They will be the functional element both for the camping activity and the additional didactic/recreational functions the facility fulfills.

- a. **sport facilities;** they are the spaces to carry out structured ludic activities according to the components that characterize the sporting discipline. Football fields, basketball and tennis courts, swimming pools, climbing facilities and gyms where to practice several sports (fencing and judo among others) will make this place an appealing attractor for children from all over the world and, above all, a service center for the whole area.
- b. **classrooms and labs;** in line with the educational

needs that characterize childhood, the facility will have to include educational and laboratory activities. By doing so, it will guarantee spaces where to nurture creativity and knowledge. Through a suitable number of classrooms, the facility will also fulfill the function of primary and secondary school for Laveno Mombello and the surrounding area. It will benefit from an extraordinary system of offers and services able to create a unique school.

- c. **research center;** due to the dimensions of the facility and the constant presence of children, the facility will be a favored observatory for all the operators working in the childhood industry. Designers will have the opportunity to create offices and laboratories where companies and associations dealing with childhood can find their natural workplace. This will be a possible suggestion to define a real cluster of childhood.
- d. **pet center;** the facility will have to be a summary of the

game in all its forms. Consistently with such purpose and the benefits of the interaction with animals, which childhood pedagogy has proven, the facility will have to include spaces where to play and interact with these special childhood friends.

> CALENDAR

24/09/2018 “early bird” registration – start

28/10/2018 (h 11.59 pm GMT) “early bird” registration – end

29/10/2018 “standard” registration – start

25/11/2018 (h 11.59 pm GMT) “standard” registration – end

26/11/2018 “late” registration – start

20/12/2018 (h 11.59 pm GMT) “late” registration – end

02/01/2019 (h 12.00 pm – midday - GMT) material submission deadline

07/01/2019 jury summoning

11/02/2019 results announcement

Fulfilling an “early bird”, “standard” or “late” registration does not affect the submission deadline, which is uniquely set on **02/01/2019**.

> PRIZES

1° PRIZE

10.000 €

2° PRIZE

4.000 €

3° PRIZE

2.000 €

HONORABLE MENTIONS “GOLD”

1.000 €

HONORABLE MENTIONS “GOLD”

1.000 €

HONORABLE MENTIONS “GOLD”

1.000 €

HONORABLE MENTIONS “GOLD”

1.000 €

10 HONORABLE MENTIONS

30 FINALISTS

All the awarded proposals will be transmitted to architectural magazines and websites and will be hosted in international exhibitions. All the finalist proposals will be published on www.youngarchitectscompetitions.com



> SUBSCRIPTION

The whole procedure is computerized:

- open: www.youngarchitectscompetitions.com;
- enter registration area;
- fill required fields;
- at the end of the procedure the first member of the team will be notified with a validation mail containing the team ID number ("teamID" is a randomly and automatically assigned number); if no mail arrives check the "spam" folder;
- a username, a password and a link will be received; open the link to confirm the preregistration;
- once the pre-registration confirmed, enter personal area and fulfill fee payment;
- once pre-registration and fee payment are fulfilled, uploading will be enabled;
- open personal area, insert username & password; upload the materials; the first member of the team will be notified with a validation mail; if no mail arrives check the "spam" folder.

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

> FAQ

During the whole contest, until 02/01/2019- submission deadline - competitors can address any question to YAC@YAC-LTD.COM. YAC staff will individually answer the competitors by e-mail and will weekly publish updates in the FAQ section of the competition website. Answers will be published in English and updated on Facebook and Twitter. Surely, YAC staff will be providing technical support in case of technical and functional problems during the upload procedure.

> ELABORATI

- 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_KF.pdf (i.e. if "TeamID" is 123, file must be named A1_123_KF.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 1:1500 scale;
 - ii. significative layouts on 1: 500 scale;
 - iii. at least one significative cross-section on 1:500 scale;

File name: A3_TeamID_KF.pdf (i.e. if "TeamID" is 123, file must be named A3_123_KF.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_KF.jpg (i.e. if "TeamID" is 123, file must be named Cover_123_KF.jpg)

Text shall be synthetic and written in English. Layouts cannot contain any name or reference to designers. The materials cannot report the team ID on them. This code is only meant to appear on the filename, since jury will not be enabled to seeing it during the voting procedure.

> RULES

- 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. The suitability of the projects will be assessed by a technical staff nominated by Urban Up | Unipol Group.
- 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. Joining the competition implies accepting rules and terms of service.
- 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. Team members who have or had business collaboration or blood-relations with jurors will be disqualified.
- i. Team members who spread their own proposal material before the winner of the competition is chosen

> 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 Urban Up I Unipol. 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. The project can be reviewed by Urban Up I Unipol – upon consultation with the designers in order to enhance its performance and economic feasibility.
- c. YAC and Urban Up I Unipol have the rights to publish and exhibit all the uploaded projects.
- 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 Urban Up I Unipol 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 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 of personal data of the candidates made manually and electronically, will take place only at the end of the competition in compliance with the regulation of the Legislative decree No. 196/03 and subsequent by Urban Up I Unipol and YAC. They will process the data as independent holders. The provision of data is optional but without it the candidate cannot take part in the competition.
- 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 Urban Up I Unipol 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 compe-

tence of the Court of Bologna.

- n. **For security reasons, it is forbidden to visit the intervention area.**

REFERENCES

- cov. - Philip Giordano advertising illustrations
- pg. 3 - ZIGZAG in Tianjin by SAKO Architects
- pg. 5 - Nido d'Infanzia "La Balena" by Mario Cucinella Architects
- pg. 6 - Mouriz School by Carlos Nuno Lacerda Lopes
- pg. 7 - Nelson Mandela High School by Francois Leclerc
- pg. 8 - St. Sebastian by Bolles + Wilson

> JURY

Ben van Berkel, UNstudio, Amsterdam

Ben van Berkel studied architecture at the Rietveld Academy in Amsterdam and at the Architectural Association in London, receiving the AA Diploma with Honours in 1987. In 1988 he and Caroline Bos set up an architectural practice in Amsterdam: UNStudio presents itself as a network of specialists in architecture, urban development and infrastructure. With UNStudio he realised amongst others the Mercedes-Benz Museum in Stuttgart, the Raffles City mixed-use development in Hangzhou, the Singapore University of Technology and Design. Current projects include the design for Doha's Integrated Metro Network in Qatar and the Canaletto Tower in London. Currently he holds the Kenzo Tange Visiting Professor Chair at Harvard University Graduate School of Design and lectures in major international schools of architecture and engineering.



Stefano Boeri, Stefano Boeri Architetti, Milan

Stefano Boeri, architect and urban planner, he is full Professor at Politecnico in Milan and visiting professor at various international universities, he is Director of the Future City Lab at Tongji University in Shanghai, a post-doctoral research program which explores the future of contemporary metropolis under the perspectives of biodiversity and urban forestry. Stefano Boeri was director of the reviews Domus (2004-2007) and Abitare (2007-2011) and author of several publications. Councilor for Culture in Milan from 2011 to 2013, he has curated several international biennials and exhibitions of architecture and design. In February 2018 he has been appointed President of Fondazione La Triennale di Milano. Stefano Boeri Architetti's work ranges from the production of urban visions and architectures to the interior design. The studio - based in Milan and with offices in Shanghai and Tirana - is involved in international projects of urban forestry such as the General Local Plan Tirana 2030, the Vertical Forests in Paris, Lausanne, Utrecht, Eindhoven and Nanjing and the Forest City projects.

Mario Cucinella, MC Architects, Bologna

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



Arne Emerson, Morphosis , New York

Arne Emerson is a Principal at Morphosis with more than 23 years of experience in the field. Throughout his career, he has played an integral role in designing and realizing award-winning projects including cultural, civic, commercial, and residential buildings and master plans, spanning four continents and fifteen countries. Mr. Emerson joined Morphosis in 2009 and has managed the design and construction of several key projects for the office, including serving as Project Architect for the Perot Museum of Nature and Science in Dallas, Texas. Arne is currently serving as Project Principal for the new US Embassy Campus in Beirut, Lebanon, the new headquarters for ENI in San Donato, Italy, the new headquarters for lululemon in Vancouver, British Columbia, and the 400 meter Vals Luxury Tower in Vals, Switzerland.



Giuseppe Lobalsamo, Gruppo Unipol, Milan

In 1981, he graduated in Civil Engineering at the University of Bologna and in the same year he was conferred the right to exercise the profession. Giuseppe Lobalsamo has been working for more than thirty years in the real estate field. He currently holds significant positions in the Unipol Group. He is the person in charge for the Real Estate Direction of UnipolSai Assicurazioni S.p.A. and he is part of the Board of Directors of Consorzio Castello, Protos S.p.A. and UnipolSai Investimenti SGR. He is also the chairman of Hotel Terme di Saint Vincent and the CEO of numerous companies: Meridiano Secondo S.r.l., Ambra Property S.r.l., Midi S.r.l, Nuove Iniziative Toscane S.r.l. and Villa Ragionieri S.r.l., among others.

Emmanuelle Moureaux, emmanuelle moureaux architecture + design, Tokyo

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



Keiichiro Sako, Sako Architects, Beijing

Sako Keiichiro was born in Fukuoka, Japan in 1970. He obtained a master's degree from the Tokyo Institute of Technology in 1996 and started to work with Riken Yamamoto & Field Shop. In 2004, after completing several projects, one of them is Jian-Wai SOHO, he established SAKO Architects in Beijing, China and also Tokyo and Fukuoka, Japan. SAKO Architects' projects are located from China, Japan, Korea, Spain and Ulaanbaatar. He offers a wide range of design related services, ranging from architectural and interior design to graphical, sign, furniture, landscape design and urban planning. He is experienced in residential and commercial designs, and have dealt with design types such as government building, and museums. His interior design works have been awarded with Jury's Best Award and Honorable Mentions in JCD Design Award, successively over the 14 years. Furthermore, his architectural design works have been awarded with a large number of prizes in China.



Luca Varesi, WiP | Work in Progress Srl, Milan

Graduated as engineer at Politecnico di Milano, Luca Varesi has begun his professional career working for some firms in Milan until he managed to start the design company Onsitestudio in 2006. In 2011 he established the based in Milan engineering company WiP Work in Progress that operates in the Italian Real Estate context specifically providing consultancy services for investment funds. From 2012 he's partner of ALN Atelien Architecture, a French architecture company based in Paris currently in charge of two important public buildings' constructions in Chambéry and Rosenau as well as a private villa's completion in Cannes. During EXPO 2015 he has been involved in design and site supervision activities of France's, Thailand's, Morocco's, Republic of Korea's and Brazil's pavilions.

Peter Wilson, Bolles+Wilson, Münster

Peter Wilson was born in Melbourne (Australia) in 1950 and graduated from Melbourne University before moving to London to complete his studies at the Architectural Association. He has taught at Kunsthochschule Weißensee in Berlin and the Accademia di Architettura di Mendrisio, and as visiting professor at numerous universities all over the world. He has sat on the jury of countless architecture competitions, including the competition for the new Arts Centre in Maribor (Slovenia) and Medellín Velodrome in Colombia. In 1989, together with Julia Bolles, he founds Bolles + Willson in Munich (Germany). Over the decades the practice has worked on projects all over the world with a strong emphasis on intense teamwork with local consultants and partners. The studio's awards include the 2013 Gold Medal of the Australian Institute of Architecture, the 2012 International Architecture Award, the 2009 President's Prize of the Australian Institute of Architecture and the 2007 Premio Urbanistica.





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Urban Up is a project developed by the Unipol Group dedicated to improving the buildings owned by the Group with the aim of raising the profile of some of the most important examples of Italian architecture. The project Urban Up, which was initiated in the city of Milan with the redevelopment of some of the buildings that symbolise Milan for their historical importance or their location, continues with the promotion of buildings in various other Italian cities. A project that combines innovation

and tradition in order to enhance the beauty and the importance of what are true icons of the Italian urban landscape. Through modernization and restructuring, skyscrapers, apartment buildings and historic buildings can once again occupy a leading position in the urban fabric.

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