

# RWANDA CHAPEL



15.000€  
4<sup>TH</sup> Mar - 5<sup>TH</sup> Jun 2019

## JURY

Eduardo Souto de Moura  
Peter Eisenman | Eisenman Architects  
Jean Paul Uzabakiriho | MASS Design Group

Sean Godsell | Sean Godsell Architects  
Sol Madridejos | Sancho + Madridejos  
Tatiana Bilbao

Walter Mariotti | Domus  
Simon Frommenwiler | HHF Architects  
Andrea Boeri | Università di Bologna

EDUARDO  
SOUTO  
DE MOURA

EISENMAN ARCHITECTS



HHF

Tatiana Bilbao estudio

MASS.

sean godsell architects

SANCHO+MADRIDEJOS  
ARCHITECTURE OFFICE



bustler



## > 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

Human beings cherish questions that are greater than their mind. They keep wishes that are fonder than their heart. Some of the greatest masterpieces of ancient architecture have not been built to meet immanent needs. **Temples, pyramids and cathedrals are built as the expression of the faith of a community.** They are the symbol of a persistent longing for transcendence. They stand for an innate and insatiable yearning for the divinity.

**Wherever there is a community, there is a sacred space.**

**Rukomo is a remote village situated in the upland of Rwanda.** Rukomo is the inaccessible heart of an inaccessible continent. Here lives a community that has

overcome moments of deep and great sorrow. The scars of such history still remind people of the indifference and apathy affecting the “First World”.

Despite having little, here **people smile often.** These people live faraway from the hectic lifestyle of large areas of the world. These people look for spaces for their interiority and experience an intense return to spirituality. **Rwanda Chapel is for each one of them.**

Rwanda Chapel is YAC’s competition dedicated to the community of Rukomo. It aims at **donating a church to believers and to the local religious community.** It will be a place of peace and conciliation where to celebrate or meditate regardless of disagreements and differences. It will be a place where to be united in the longing for eternity.

One of the most exciting themes for generations of architects has always been the sacred space. With the

competition Rwanda Chapel the design of such space will offer an additional opportunity. Through contemporary architecture, architects will have the chance **to support one of the poorest areas of the planet.**

Rwanda Chapel is the outcome of international collaboration. It aims at **donating a real monument to Rukomo.** It will be a symbol of global solidarity and cooperation. It will also be an **architectural masterpiece dedicated to one of the most elusive and recurring mysteries of history: the divine.**

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



1°37'41.2"S  
30°06'15.8"E

## > SITE

Countless writers have described it. Renowned reporters have immortalized it. **Africa boasts an oneiric fascination above any other place in the world.** Starry skies, incandescent sunsets and a majestic nature make Africa one of the rare places in the world that is still primitively beautiful. Apparently, here such primitive beauty is immune to the passing of time. Rwanda offers a specific and special fragment of this beauty with its **tropical forests, impetuous waterways and lush fields.** Rwanda is a very small-sized country. It is one of the highest populated areas of the whole continent. It boasts **abundant resources, fertile lands and a healthy climate.** It also hosts one of the most diversified and characteristic faunas of the African continent. Small communities of **mountain gorillas** still live in its forests in the

north. **Giraffes, elephants and hippopotami** majestically dominate the savannahs and large lakes situated in the southwest region. Rwanda boasts a significant orography and suggestive valleys and hills. It is a fascinating landscape. It is the ideal background for contemplative architectures encouraging peace and introspection that are the basis of whichever spiritual life. In order to ensure a contextualized design aiming at proposing useful solutions for the local community, hereby follows a list of main constraints and features to take into account for the design.

1. **History;** the history of Rwanda is closely linked to the two ethnic groups that have been sharing its mountains for centuries. There are no clear differences or distinguishable somatic traits. Despite this, the population of Rwanda is historically divided into **Tutsi and Hutu.** Originally, Tutsis were hunters and warriors whereas Hutus were farmers and gatherers. The two ethnic

groups have always lived together in a relatively balanced way. Government offices and privileged positions were entrusted to the Tutsi minority over the Hutu majority. The arrival of the first explorer in 1894 and the following German and Belgian control **raised tensions between the two ethnic groups. European countries encouraged such tensions in order to have better control over the region.** At the end of the eighties, such tensions became a real conflict. On one hand, the Tutsi's Rwandan Patriotic Front occupied the northern area of Rwanda. On the other hand, the larger Hutu's government controlled the remaining part of the country with Kigali as capital. The UN mediated an agreement in order to split the power. However, in 1993, the president of Rwanda was murdered in unexplained circumstances. Uncontested and uncontrollable violence broke out. The Rwandan Patriotic Front started to advance to take over the leadership of the country. In the meantime, all around the nation, Hutus isolated and massacred Tutsis. This is the geno-



cide of Rwanda. It is a historic shame that occurred in the total indifference of the international community. Its only action was evacuating the American and European population. The war ended with the victory of the Patriotic Front. More than one million people died during the conflict. Now Rwanda is a stable, unified and future-oriented country. However, wounds are still hurting in each inhabitant's memory due to one of the most shameful chapters of contemporary history. This is a somber proof of human violence but also a sound foundation for a future of peace.

2. **Resources; the whole Rwandan economy is based on tea and coffee cultivation.** It also includes a more widespread cultivation of sorghum, potatoes and bananas. Alongside livestock, they barely manage to meet an increasing domestic demand. Like most of the African countries, the subsoil is rich in mineral resources.

es. It contains gold, tungsten and a significant natural gas reserve. However, they are not properly exploited due to underdeveloped infrastructures. Rwanda boasts a recent development and a boost to innovation. Nevertheless, its fragile communication network and almost non-existent rail links make Rwanda one of the poorest countries of the planet. **Architects will have to carry out their intervention in such context.** They will have to propose contemporary, forward-looking solutions. These solutions will also have to be technologically compatible with the features of the area.

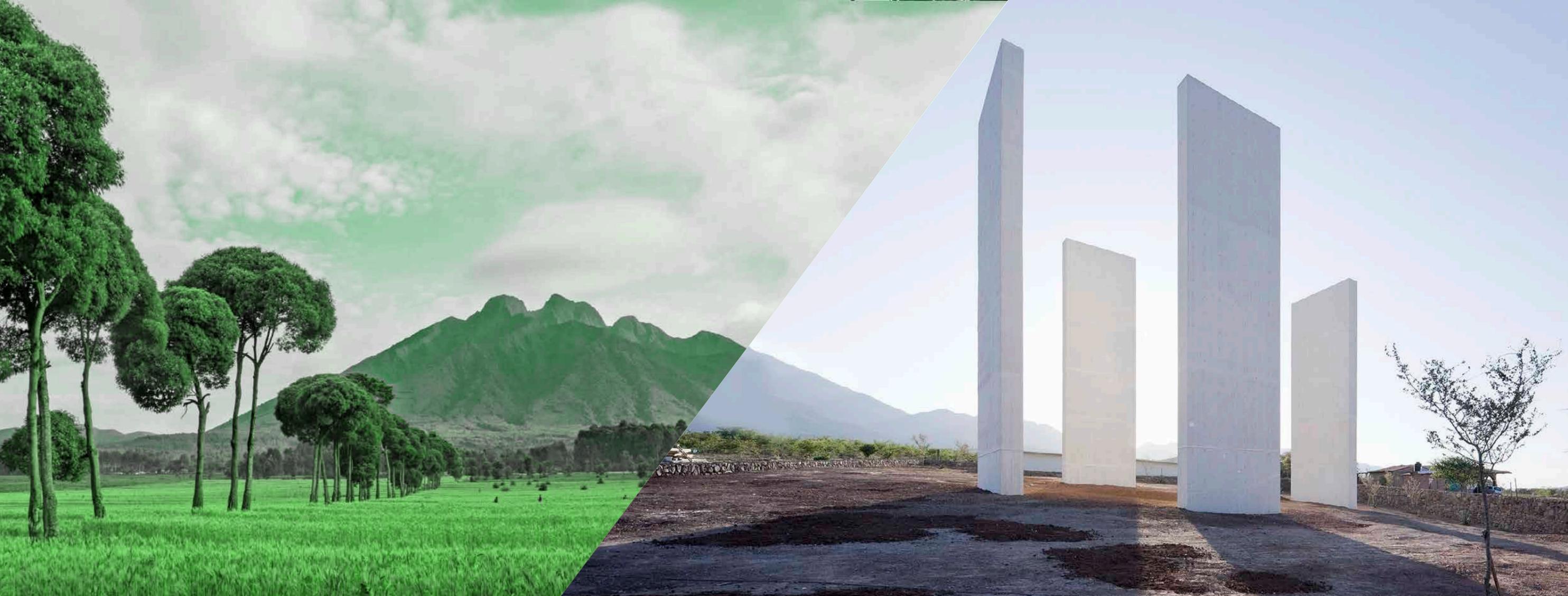
3. **Community;** the church will be the expansion of the project of a convent for the Clarisses a few kilometers from rukomo. The mission of the Clarian nuns started in 1981. Upon request of the Rwandan community, they moved from Italy to the outskirts of Kigali. From

the very beginning, **the monastic life** of prayer, work and love for one's neighbor **fascinated many young Rwandan girls.** Over the years, this generated the need to build two cloisters. Moreover, new young nuns joined other communities all over the world. **Today, the Rwandan Clarisses are one of the youngest and most lively local religious communities.** They are a reference for civil society. People turn to the Rwandan nuns to nurture their spirituality and find a welcoming and peaceful place. **The new church will have to become the core of this community.** It will have to be a place of celebration and a meeting point for laypeople and religious orders. It will have to be the architectural expression of a community that identifies with the values of Clarian simplicity, poverty and sobriety.

4. **Intervention area;** the area for the new church will be a land that is owned by the Poor Clare Sisters a few



kilometers from rukomo. Leaving the paved road and moving north for 7 kilometers, there is a plain on the top of a mountain. From here, there is an enchanting view on the lush hills that define the Rwandan landscape. The cloister will be situated in the forest of conifers that stud the hill. The church of the competition will be connected to it and situated in the same place. The new building will have to be a sanctuary of nature. It will have to be a reference for the local community. Moreover, it will be a pilgrimage destination. Here people from the surrounding countryside will have the opportunity to isolate to live an inner experience. As the features of the land are concerned, there are no restrictions regarding the use of the space. The only condition is to respect the existing project. The chapel will have to accommodate at least 100 people. Architects can also propose solutions that can be opened in order to extend the liturgy to a larger audience.



## > PROGRAM

In the catholic tradition there is a historic break in the conception of the sacred space. On one hand, there are centuries of history and its related places of worship. On the other hand, there are a few decades of attempts and experimentations that have not been convincingly completed. In 1962, the Second Vatican Council completely changed the catholic rite. It aimed at achieving more aware and participating believers. The priest was no longer the protagonist of sacred rites. From that moment on, the whole community was invited to play an active role in the ecclesial life. The place of worship had become a place aiming to facilitate the relationship between the assembly and the celebrant. They are both involved in an active effort of listening and communion with the divine. The building-church is the place where

to meditate the Holy Scriptures and celebrate the holy mysteries. However, this place goes beyond its function. It also has to be a reference to divine beauty itself. It has to be so without ostentations or excesses. This dignified sobriety has to transform the building into an epiphany of the resplendent magnificence of the divine. A church has to be a place of worship. However, it also has to be the place of the revelation of the divine. It has to be a visible sign that nourishes, raises and revives faith. In this regard, there is a significant literature aiming to discipline the design of the sacred space. Hereby follows a list of its main elements, meanings, uses and components:

1. Community meaning; a church is the house of the community of believers. It is a social project for a community, which has its own culture, history and sensitivity. Therefore, it is not possible to design a place of worship without taking into account the community who will

actually live in it. For this reason, architects will have to focus on all the local elements that characterize the reference Clarian and Rwandan community. Only by doing this, the building-church will actually be the refuge and expression of this community.

2. Identity meaning; centuries of tradition proved that the place of worship has often been the focal point and landmark of conurbations and urban aggregates. The medieval city is the best example of such trend. Whether it is an urban or a rural context, the building-church has to enrich the place it is situated in. It has to become its reference point. In this sense, the project of the church will have to deal with the design of the interiors, the envelope of the building but also the surrounding area. This way, the building will be used according to its function of monument and reference architectural element for the area.



3. Spaces; the church will have to be composed by the following spaces;

- a. atrium; this is the entrance area to the church. It is a space that defines a pause between the access and the rite;
- b. nave; this is the area with the pews and seats. Here believers can take part in all the moments of the religious life (individual and community prayer);
- c. presbytery; this is the area dedicated to the priest. It is adjacent to the nave. It has to be perfectly visible and accessible.

4. Focal points: the whole catholic Mass revolves around crucial elements that compose every church. Such elements have to draw the attention of the faithful:

- a. altar; it is situated in the presbytery. The altar is the central and most important element of the church. It has to be oriented towards the assembly.

It has to be perfectly visible. Moreover, it has to be small sized and fixed-furniture free. In fact, it cannot interfere with the view of the celebrants and what he does;

- b. ambo; it is either situated in the presbytery or in the nave. It is the place from which the priest reads the Holy Scriptures. It has to be visible and meaningful. However, it has to be less important than the altar. In any case, it will have to be visually consistent with it;

- c. celebrant's chair area; it is situated in the presbytery. The assembly has to easily see it. It is the place of the celebrant. From here, he can lead and guide the community when he is not at the ambo or in the altar. This area includes an adequate number of seats and a lectern;

5. Additional elements; consistently with the size of

the church, architects can design the following supplementary spaces:

- a. Bell tower; this is the element aiming at acoustically calling the community of believers;
- b. Sacristy; this is a service space for the priest. It will have to be separated but easily accessible both from the nave and the presbytery;
- c. Parvis; this is the entrance area to the church. It harmonizes the interior with the exterior. A portico or an awning can cover it. It is the threshold. It is the meeting point alongside the religious life.

# > CALENDAR

04/03/2019 “early bird” registration – start

07/04/2019 (h 11.59 pm GMT) “early bird” registration – end

08/04/2019 “standard” registration – start

05/05/2019 (h 11.59 pm GMT) “standard” registration – end

06/05/2019 “late” registration – start

02/06/2019 (h 11.59 pm GMT) “late” registration – end

**05/06/2019 (h 12.00 pm – midday - GMT) material submission deadline**

10/06/2019 jury summoning

10/07/2019 results announcement

Fulfilling an “early bird”, “standard” or “late” registration does not affect the submission deadline, which is uniquely set on **05/06/2019**.

# > 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)



## > 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 05/06/2019- 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.

## > 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\_RC.pdf (i.e. if "TeamID" is 123, file must be named A1\_123\_RC.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\_RC.pdf (i.e. if "TeamID" is 123, file must be named A3\_123\_RC.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\_RC.jpg (i.e. if "TeamID" is 123, file must be named Cover\_123\_RC.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 The Client.
- 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 The Client. 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 The Client – upon consultation with the designers in order to enhance its performance and economic feasibility.
- c. YAC and The Client 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 The Client 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 of personal data of the candidates made manually and electronically, will take place only at the end of the competition in compliance with the regulation of the Legislative decree No. 196/03 and subsequent by The Client 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 The Client 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. **For security reasons, it is forbidden to visit the intervention area.**

## REFERENCES

- pg. n 3 - Ruta del Peregrino by HHF Architects  
pg. n 5 - Ruhewald Chapel by Sacher Locicero Architects  
pg. n 6 - Capilla en Valleacerón by Sancho + Madrilejos  
pg. n 7 - Gratitude Open Chapel by Tatiana Bilbao + Dellekamp Arquitectos  
pg. n 8 - The Field Chapel by Ecker Architekten + Illinois Institute of Technology

# > JURY

## **Eduardo Souto de Moura, Oporto**

Eduardo Souto de Moura was born on the 25th of July, 1952, in Oporto, Portugal. He studied architecture at the School of Fine Arts in Oporto, receiving his degree in 1980. In 1974 he collaborated in the architectural practice of Noé Dinis. From 1975 to 1979 he collaborated in the architectural practice of Álvaro Siza. From 1981 to 1991, he was assistant professor in his alma mater, and later began to serve as professor in the

Faculty of Architecture in the University of Oporto. Own office since 1980. He has been visiting professor at the architectural schools of Paris-Belleville, Harvard, Dublin, ETH Zurich, Lausanne and Mantova. He has participated in numerous seminars and given many lectures both in Portugal and abroad. His work has appeared in various publications and exhibitions. In 2011 he received the Pritzker Prize and in 2013 the Wolf Prize.



## **Peter Eisenman, Eisenman Architects, New York**

Prior to establishing a full-time architectural practice in 1980, Peter Eisenman worked as an independent architect, educator, and theorist. In 1967, he founded the Institute for Architecture and Urban Studies (IAUS), an international think tank for architecture in New York, which he directed until 1982. He is a member of the American Academy of Arts and Sciences and has been named by Popular Science magazine one of the top five innovators of 2006 for the University of Phoenix Sta-

dium for the Arizona Cardinals. His academic career also includes teaching at Cambridge, Princeton, Harvard, Ohio State and Yale. He holds a Bachelor of Architecture degree from Cornell University, a Master of Science in Architecture degree from Columbia University, and M.A. and Ph.D. degrees from Cambridge University (U.K). In 2003, he was awarded an honorary Doctorate in Architecture by the Università La Sapienza in Rome

## **Jean Paul Uzabakiriho, MASS Design Group, Kigali**

Jean Paul is a Design Director with MASS Design Group in Kigali. As an architectural student, he participated in a traveling Studio that analyzed different architecture in various countries of East Africa. Jean Paul joined MASS as an intern where he participated in the implementation of different projects in-

cluding Butaro Doctors' Housing, Butaro Ambulatory Cancer Center, and the design of Bishop Masereka Medical Center in Kasese, Uganda. He is currently the construction administrator of University of Global Health Equity-UGHE Housing located in Butaro, Rwanda.



### **Walter Mariotti, Editoriale Domus, Milan**

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.



### **Sol Madrdejos, Sancho + Madrdejos, Madrid**

Sol Madrdejos, Architect from the Superior Technical School of Architecture of Madrid (ETSAM), has been a professor of design in various Universities. In 1982, she founded Sancho-Madrdejos Architecture Office, together with Juan Carlos Sancho, of which he is still a part. Her work has been recognized internationally with numerous awards and official

recognitions. Her work has been exhibited, among others, in Petit Palais of Paris, Venice Biennale of Architecture, Museum of Modern Art of New York (MoMA), National Museum of Washington, National Museum of Shanghai, RIBA in London and has been spread nationally and internationally getting published in more than two hundred books and publications.

### **Sean Godsell, Sean Godsell Architects, Melbourne**

Sean Godsell was born in Melbourne, Australia in 1960 and graduated with First Class Honours from The University of Melbourne in 1984. He founded Sean Godsell Architects in 1994.

His work has been published in the world's leading Architectural journals including Architectural Review (UK) Architectural Record (USA) Domus (Italy) A+U (Japan) Casabella (Ita-

ly) GA Houses (Japan) Detail (Germany) Le Moniteur (France) and Architect (Portugal) as well as across Australia. He has received numerous local and international awards. In 2018 he received a Papal Silver Medal for his Vatican Chapel on the island of S Giorgio Maggiore in Venice for the 2018 Architectural Biennale.



### **Tatiana Bilbao, Mexico City**

The work of Tatiana Bilbao Estudio begins analyzing its immediate local context translating rigid social codes into architecture through a multicultural, multidisciplinary perspective. The studio's architectural work includes: the Culiacán Botanical Garden; the Pilgrimage Route in Jalisco; the Biotechnological Center; the Sustainable House, the social housing prototype displayed at the 2015 Chicago Biennial that costs under \$8,000; among other projects. Tatiana's work has been

recognized internationally with awards such as the Kunstpreis Berlin in 2012 and the Global Award for Sustainable Architecture in 2014. She cherishes the opportunity to engage with students and has taught as a visiting professor at the Yale School of Architecture, Harvard GSD and Columbia GSAPP. Her work has been published in A+U, GA Houses, Domus, and The New York Times, among others.



### **Simon Frommenwiler, HHF Architects, Basilea**

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.

### **Andrea Boeri, Università di Bologna, Bologna**

Graduated in architecture in 1988 at the University of Florence, he has been playing a key role in the architecture departments of the most important universities in Emilia Romagna. In 2015 he was named Director of the Department of Architecture and member of the Academic Council at the University of Bologna. Among the several research and coordination activities, the most renowned ones concern the requalification and energy efficiency increase of preexisting architectures,

innovative developments in the use of construction materials, technologies and design systems. In this scenario, in 2013 he was Responsible for the RIGERS research – “City regeneration: smart buildings and networks” with a project awarded the first price by the technical-scientific committee. Author of more than 130 publications, he writes for journals internationally esteemed like the International Journal of Sustainable Development & Planning, WITT Publisher.



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UNIVERSITÀ DI BOLOGNA  
DIPARTIMENTO DI ARCHITETTURA

S-M SANCHO-MADRIDEJOS  
A.O. ARCHITECTURE OFFICE

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MEDIA PARTNERS



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