BRIEF'S INTRODUCTION

The competition is banned by the University of Genoa.
Rector: Paolo Comanducci
General Director: Cristian Borrello

SCIENTIFIC TECHNICAL COMMITTEE

Carmen Andriani, Architectural design
Maurizio Canepa, Director of the Department of Physics
Filippo De Mari, Member of the Board of Directors Unige
Riccardo Ferrando, President of the Library of the School of Mathematical, Physical and Natural Sciences
Giovanna Franco, Architectural Technology (coordination)
Stefano F. Musso, Restoration (coordination)
Paolo Raffetto, President Ordine Architetti PPC Genova.
Marcella Rognoni, Director of the University Library System

The scientific technical committee performs the function of project management and pre-evaluation of applications.

CODE

CODE (competitions for designers) is a platform for the promotion of design competitions. Its purpose is to foster the culture of design and creativity, by turning the constant demand for innovation from many stakeholders into contests that give designers the opportunity to show their talent.

Such a virtuous circle can safeguard the value of design projects and offer answers that perfectly meet the creative needs of companies.

So CODE aims at becoming a prestigious meeting point for talented designers and teams of experts, where the importance of creative work and the potential of design in today's society can be stressed.
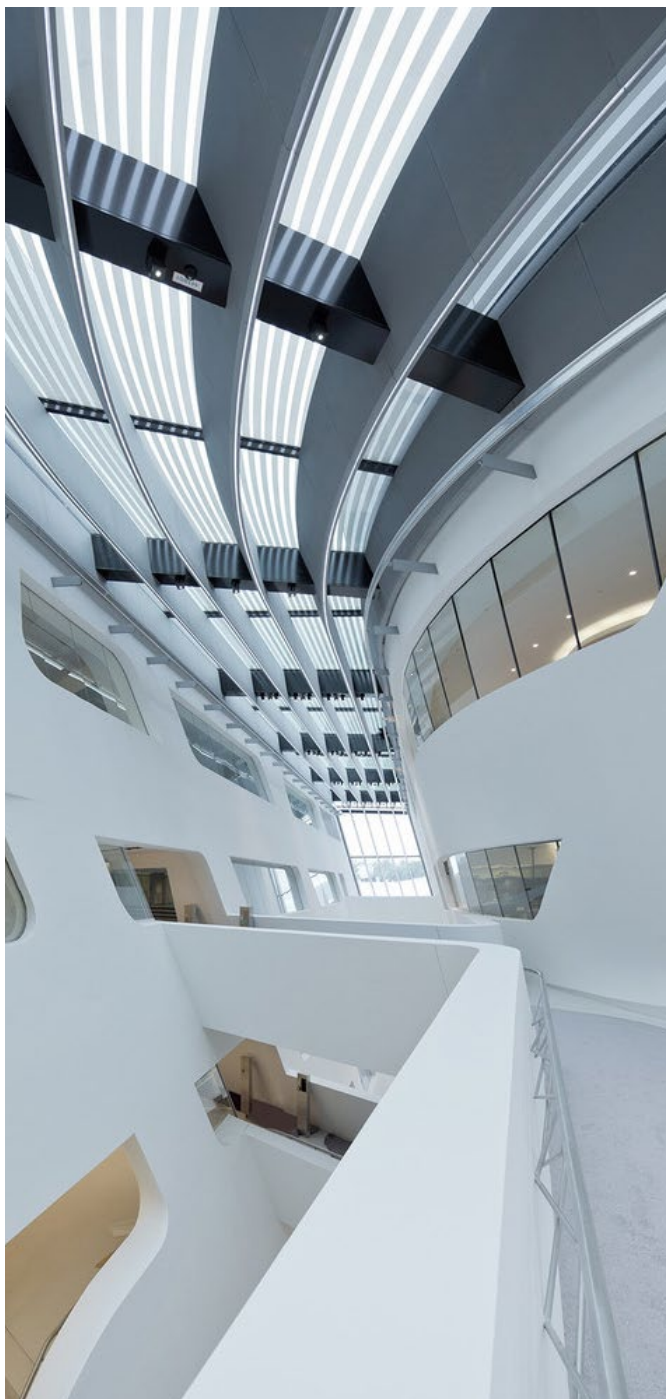
BRIEF

Libraries are one of the most fascinating architectural examples of the history of mankind. As the library of Alexandria and the more recent masterpieces of contemporary architecture, the library has always been the center of collection of collective memory. It has always been the place where human experiences could be preserved, crystalized, made eternal. They could be passed on from ancient to new generations.

In a way, the library has to do with eternity. It connects thoughts and experiences beyond space and time. It does so because it is a place, which human beings build in order to draw from the experience of their predecessors. It also does so because first of all the library is a great information collector.

Up to date, history has been passing on such information through the union of paper and ink: books. Books used to need a specific archiving and consultation space. However, in the era of dematerialization, of virtuality and of the 4.0 world, information has become an impalpable sequence of codes. They are intangible sequences that any device can consult and decode in any moment and any place.

Consequently, on one hand the virtual space is expanding. On the other hand, the physical space is losing ground. Now, including all the places that used to be constant elements of humankind over the centuries have to change connotations and features.

The library is not a place of preservation and consultation anymore. This is because now the access to information goes beyond books.

Therefore, what is the future for libraries? What is the library of the future?

On the basis of these questions, the University of Genoa is delighted to launch Future Library. This is the design competition that invites young people from all over the world to think about the future of places dedicated to learning and knowledge. Through architecture, they will design a completely new model of learning space.

Currently, the virtual universe offers unprecedented opportunities to have access to information. However, it entails uncertainties too. The speed and efficiency of research and archiving spaces conflict with the reliability and soundness of the sources. This is the never-ending dispute between tradition and innovation. While new and ancient compete for the heart of culture, designers have the opportunity to interpret this change. They will have the chance to originate a new architectural model aiming to orient the international debate about the evolution of cultural spaces.

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

SITE

The space where the learning space will be inserted is an iconic space. It is the area of the former library of the Physics Department. The center of Valletta Puggia is located on the slope of a hill that slopes down towards the sea from the Fortress Forte di San Martino. It seems to be the most consistent materialization of the identity of Genoa. It is a building grasping the slopes in between the Apennines and the sea. The building is a massive artifact. It is a huge element on a sloping ground. With its configuration, overhangs and almost industrial shapes, it evokes a modernity dream with a remote taste. The building is as the mammoth and unintelligible legacy of a faraway civilization. It is a heritage that suggests the atmospheres that are close to the heart of Yuri Shwedoff and other visionary artists. In the bowels of the building, thousands of students carry out their university activities. They walk in its maze of classrooms, corridors, offices and study rooms. At the top of the building, the large space of the former library will be a blank sheet to host the ideas and experimentations of designers. Books have been transferred and collected in one single new space. In this empty space, which is now free from books, there will be a new model of space for study and learning. It will be a space dealing with the future and the new ways to consult and search for information. 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. **The Center of Valletta Puggia** (1975-1994, Tomaso Badano and Lionello Calza). The didactic center of Valletta Puggia is divided into three facilities containing spaces dedicated to the teachings of the departments: DCCI - Department of Chemistry and Industrial Chemistry; DIFI - Department of Physics; DIBRIS - Department of Computer Science, Bioengineering, Robotics and System Engineering; DIMA - Department of Mathematics. http://www.scienze.unige.it/scuola/nostre-sedi/polo-valletta-puggia. The center is situated in Valletta Puggia in the eastern part of the city. It is located in a mainly residential urban fabric. Steel pillars and beams compose the supporting structure of the complex. It is laying on Valletta Puggia consistently with its structure. Overlapping "stepped" slabs compose the building. As materials are concerned, the external building envelope is a clear reference to coeval "high tech" architectures. The area of the competition is composed by two spaces that are different but linked to each other. The main space is composed by the area of the former library of the Department of Physics. It is a rectangular-shaped space on the sixth floor. On one side, the perimeter wall of the building delimitates it. On the opposite side
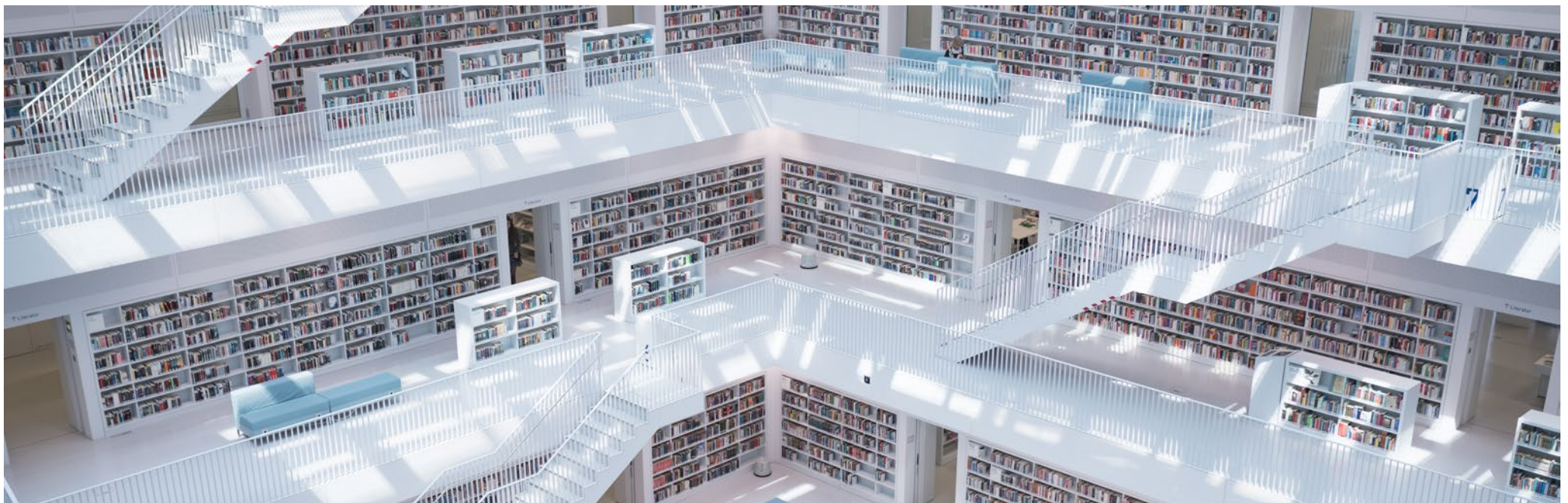
overlooking the internal part of the building, a glass wall delimitates it. It is possible to accede to this space from the main staircase. Moreover, people can accede to it through the stairs that lead to the classrooms on the lower floors of the building thanks to two doors overlooking the internal open walkway. A mezzanine floor composes the second space. This is situated on an inter-floor level in between the sixth and the seventh floor. On the longitudinal sides, it is delimitated by a perimeter wall (downstream) and a balustrade with vertical opaque and glass panels. They are oriented towards the internal part of the building and the other aforementioned space. The two spaces are linked to each other through two short metal stair flights. The stairs are situated at the far ends of the walkway.

2. **Admitted interventions**; the projects can include an expansion of the current usable area of the spaces. To this end, designers can insert new parts of slab (flat or stepped) in the two bays, which are specifically highlighted in the graphic materials. The existing steel beams of the central space can support such new elements. Consequently, the following interventions will be admitted: creating new stairs, partially or totally removing the glass wall in the former library of the Department of Physics and the vertical panels delimitating the mezzanine floor, creating new false ceilings and floors. Designers can carry out the possible expansion also after setting up the central learning space. The projects will have to take these needs into account without affecting the consistency of the final and overall result. They will have to comply with safety and accessibility standards regarding the intervention on existing buildings for teaching purposes or purposes connected and similar to them.

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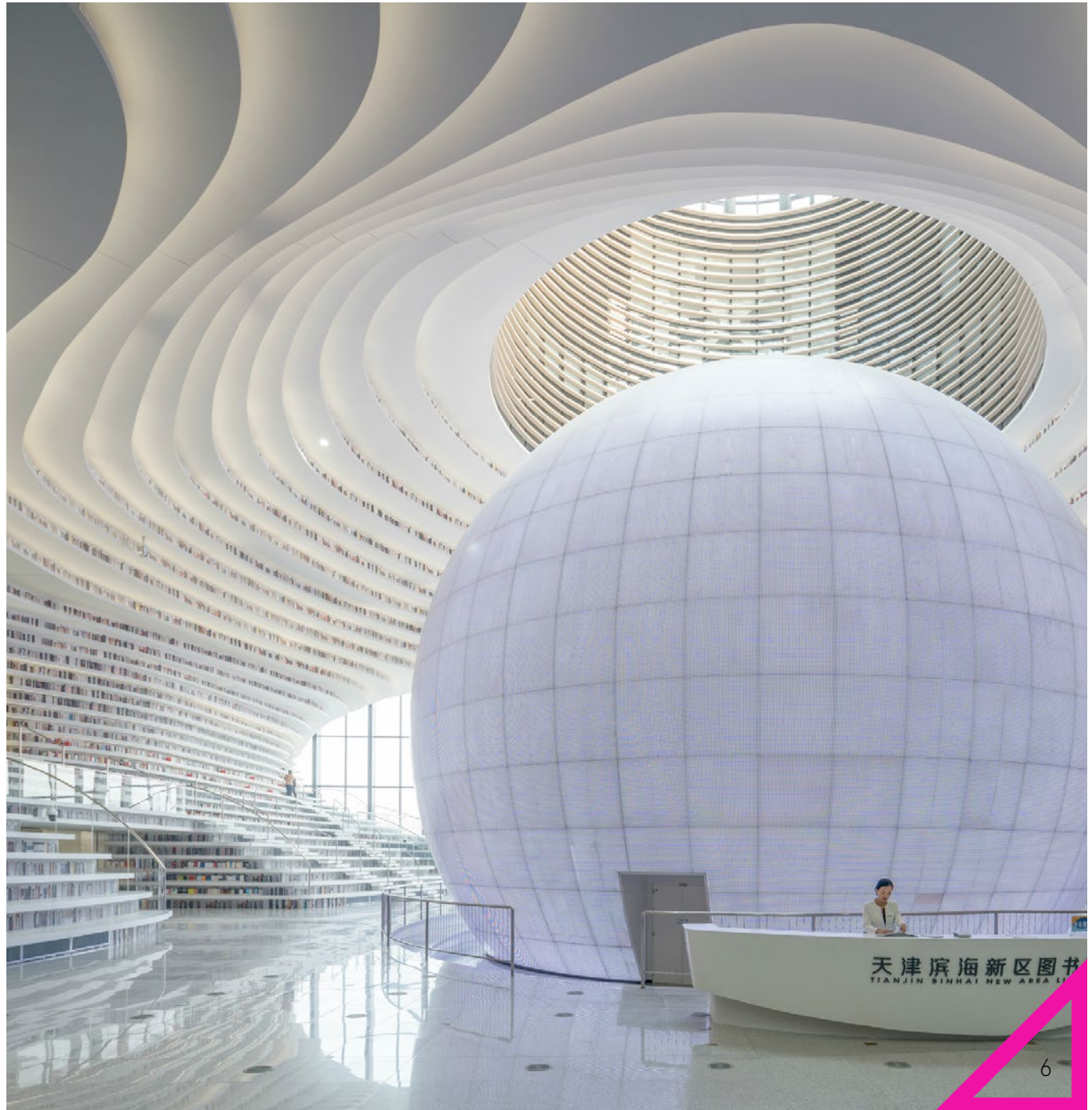
PROGRAM

The digital revolution has involved architecture much more intimately than what common perception acknowledges. Innovation does not only mean the progressive sensing of space, the exuberant domotics or spaces that are increasingly responsive and interactive. Defining innovation as such means being highly inaccurate in describing the ongoing change. The real nature of the changes that we witness is the migration of the numerous activities from the analog world to the digital world. Once, we used to carry out several actions in a specific place or through a specific instrument. However, such actions are now part of the network. The digital world is freeing physical space. Architecture disciplines physical space. Consequently, it is intimately involved in this change. That is why Future library invites designers to think of the surviving space that architecture has to focus on. Study and access to information are not linked to a place anymore. Nevertheless, in the library there is still an element that technology has not managed to completely dematerialize yet: relationship. Debates, collective work, creative action, interactions between individuals are at the basis of study and knowledge. All these elements still need spaces. For this reason, the learning space model will have to be a strongly relational space. It will have to promote relationship. At the same time, it will have to protect an individual dimension that is equally essential to learning. Supporting relationship means creating flexible, liquid spaces. These spaces will have to change according to the different studying and learning models adopted by different users. The modularity and flexibility of the architectural spaces can be possible solutions to encourage such approach.

- Studying pods; they will be spaces for collective study (5 or 6 people). They will be equipped with suitable equipment to present and debate workshops or group works (projection systems, recording systems etc.).

- Studying oasis; they will be isolation elements. Here the student will have the opportunity to live a completely individual experience with information.

- A space for meetings and video-conferences (for 20-25 people); it can be expanded by including other adjoining spaces.

- A room for seminars and collegial meetings (for 20 people; it can coincide or overlap with the previous room).

- Common spaces.

- There will not be spaces dedicated to the restaurant area since they already exist or because they will be designed in other areas of the building.

- The equipment in the space of the former library (excluding the glass wall) will have to be maintained.

- Any space layout project has to include the essential necessary systems (sockets, lighting points, phone cables, internet connection etc.).
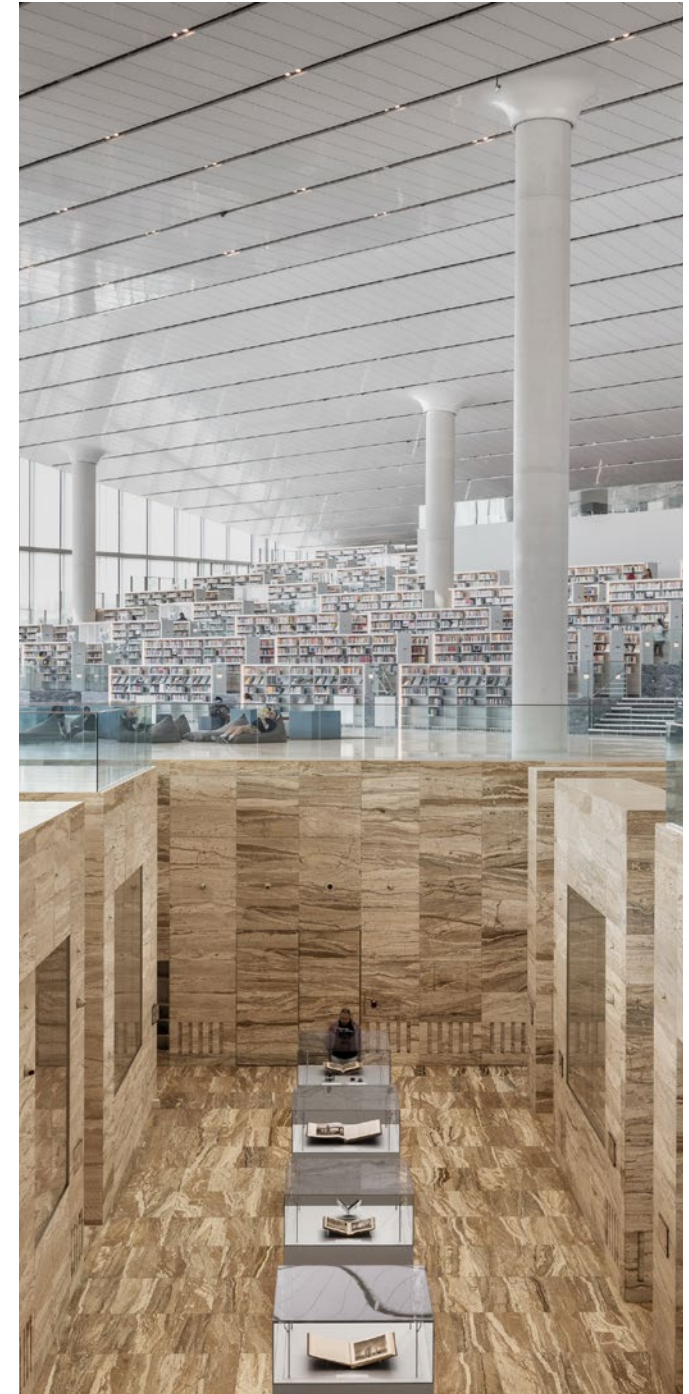
CALENDAR

14/01/2019
"early bird" registration – start

10/02/2019 (h 11.59 p.m. GMT)
"early bird" registration – end

11/02/2019
"standard" registration – start

10/03/2019 (h 11.59 p.m. GMT)
"standard" registration – end

11/03/2019
"late" registration – start

07/04/2019 (h 11.59 p.m. GMT)
"late" registration – end

10/04/2019 (h 12.00 p.m. - midday - GMT)
material submission deadline

12/04/2019
jury summoning

13/05/2019
results announcement

Fulfilling an "early bird", "standard" or "late" registration does not affect submission deadline. The submission deadline is uniquely set on 10/04/2019.

PRIZES

1° PRIZE
7.000 €

2° PRIZE
5.000 €

**3° PRIZE**
3.000 €

10 HONORABLE MENTIONS

30 FINALISTS

SUBSCRIPTION

The whole procedure is computerized:
-   open: www.competitionsfordesigners.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 randomly and automatically assigned); if no mail arrives check "spam";
-   a username, a password and a link will be received; open the link to confirm the preregistration;
-   once confirmed the pre-registration, enter personal area and fulfill fee payment;
-   once fulfilled pre-registration and fee payment, uploading will be enabled;
-   open personal area, insert username and password; upload the material; the first member of the team will be notified with a validation mail; if no mail arrives check "spam".

It's highly recommended to be early on deadlines with subscriptions and payments.
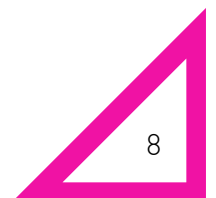
FAQ

During the whole contest, until 10/04/2019 – submission deadline– competitors can address any question to code@competitionsfordesigners.com. The staff of the promoter will individually answer the questions by e-mail and will weekly publish updates in the "FAQ" section of the competition's webpage. Answers will be published in English and updated on Facebook and Twitter. Surely, the staff of the promoter will be providing technical support in case of technical and functional problems during the upload procedure.

MATERIALS

- 1 A1 layout (841 mm x 594 mm) in .pdf format, maximum size 10 mb, vertical layout, to be uploaded on the personal login area. Such layout must contain:

a. design concept / conceptual idea;
b. graphic framework aimed to illustrate the project choosing what to display and the relative scale is up to competitor's choice;
c. renderings or simulations regarding the objects chosen for the application of the graphics.

File name: A1_←TeamID→_FL.pdf (es. if "TeamID" is 123, file must be named A1_123_FL.pdf)

- n. 1 A3 album (420mm x 297mm), .pdf format, maximum size 10 mb, horizontal layout, minimum 5 pages long, to be uploaded on the personal login area. No cover. Album must contain:

a. cross-sections and façades in 1:100/1:200 scale;
b. plan 1:200/1:500 scale.
c. technical details in 1:20/1:50 scale;
d. technical-descriptive report of the project proposal. It has to clearly describe the general and specific ideas concerning the project. Specifically, the report will have to include all the useful indications in order to understand the project as technical elements and feasibility are concerned (time feasibility, economic feasibility etc.). Moreover, the report will have to clearly explain the reflections concerning the "library of the future" and the "learning space" core theme (by way of example: the type of users and the interaction between them; the new pedagogical, communication and learning models; features of the "learning spaces" and types of activities that can be carried out in such areas; interactions between spaces; flexibility and adaptability, technologies supporting activities and spaces).

File name: A3_←TeamID→_FL.pdf (i.e. if "TeamID" is 123, file must be named A3_123_FL.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→_FL.jpg (es. if "TeamID" is 123, file must be named Cover_123_FL.jpg)

Text shall be synthetic and written in English. Layout cannot contain any name or reference to designers. Layouts cannot have nor group's "TeamID" on it. Such code is meant to appear on the filename only, since jury will not be to see it during the voting procedure
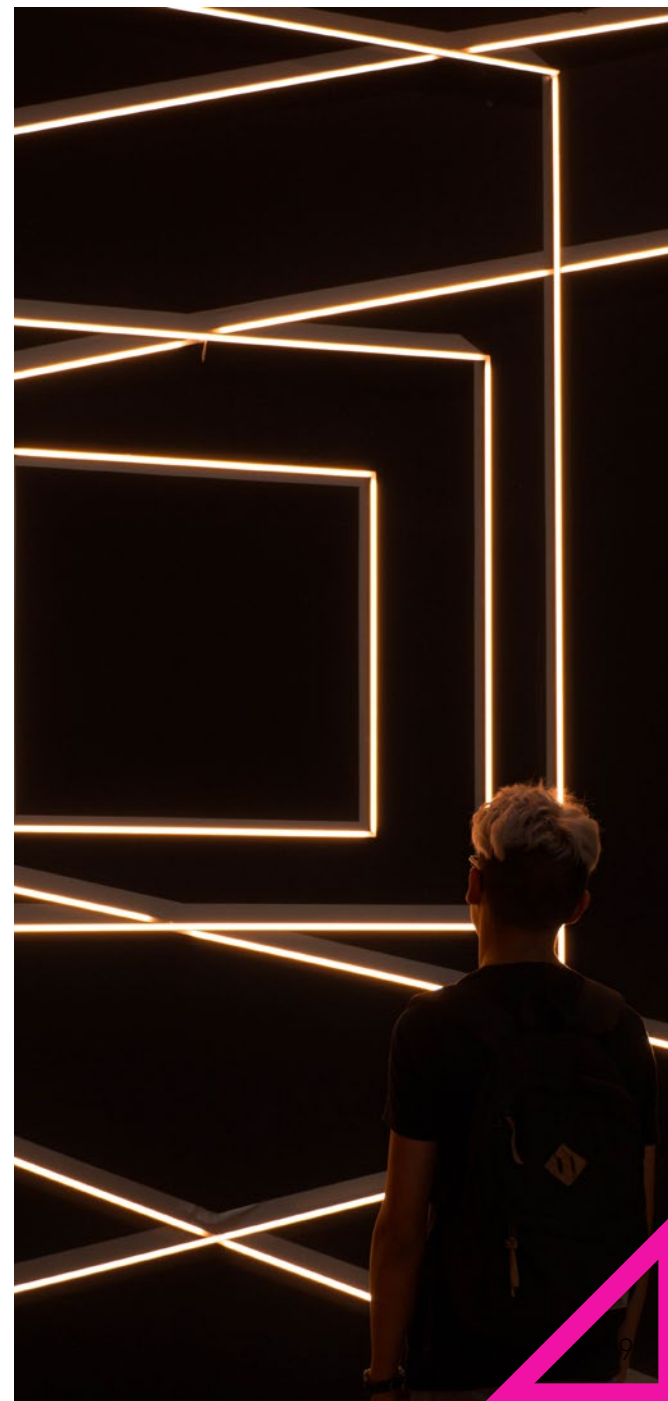
RULES

1. Competitors must respect calendar dates and procedures, registrations and fees.
2. Competitors must respect all the instructions regarding the required project work.
3. Competitors must be university students; it is not compulsory to be experts in design disciplines or to be affiliated to professional associations.
4. Competitors can join the competition in teams.
5. Teams can be composed by any number of team members.
6. Every team will have to include at least one member over the age of 18.
7. Team's members can belong to different countries, cities and universities.
8. One registration fee only allows to upload one project.
9. It is possible to upload more than one project paying more than one registration fee – the fee depends on the calendar of the competition.
10. Prizes are established regardless of the number of members that a team is made up of.
11. Prizes include bank commissions and fees.
12. The suitability of the projects will be assessed by a technical staff nominated by "Università degli Studi di Genova".
13. The jury's verdict cannot be questioned.
14. It is forbidden to competitors to contact a juror about the competition.
15. It is forbidden to competitors to spread their own proposal material before the winner of the competition is chosen.
16. It is forbidden to competitors to join the competition in case they have or had business collaborations or blood-relations with jurors.
17. By violating the rules of the competition, the competitor and his/her team will be disqualified from the competition without getting a refund.
18. The authorship of each project is equally attributed to each member of the team.
19. Joining the competition implies accepting the rules and terms and conditions of the competition.

INELIGIBILITY

1. Layouts showing texts bodies not written in English will be banned.
2. Layouts showing names or referrals to their own team/their identity will be banned; TeamID can appear on the file name only, since jurors will not be allowed to see it.
3. Files not named by following the prescriptions of the chapter "MATERIALS" will be banned.
4. Material which is considered incomplete, partial or non congruent to the criteria set in the chapter "MATERIALS" will be banned.
5. Material which is submitted not by following calendar, deadlines and correct uploading procedures will be banned.
6. Teams that are not made up of university students only.
7. Team members trying to ask a juror about the competition will disqualify their own team.
8. Team members who have or had business collaboration or blood-relations with jurors will be disqualified.
9. Team members who publicizes their own proposal material before the conclusion of the competition will be disqualified.
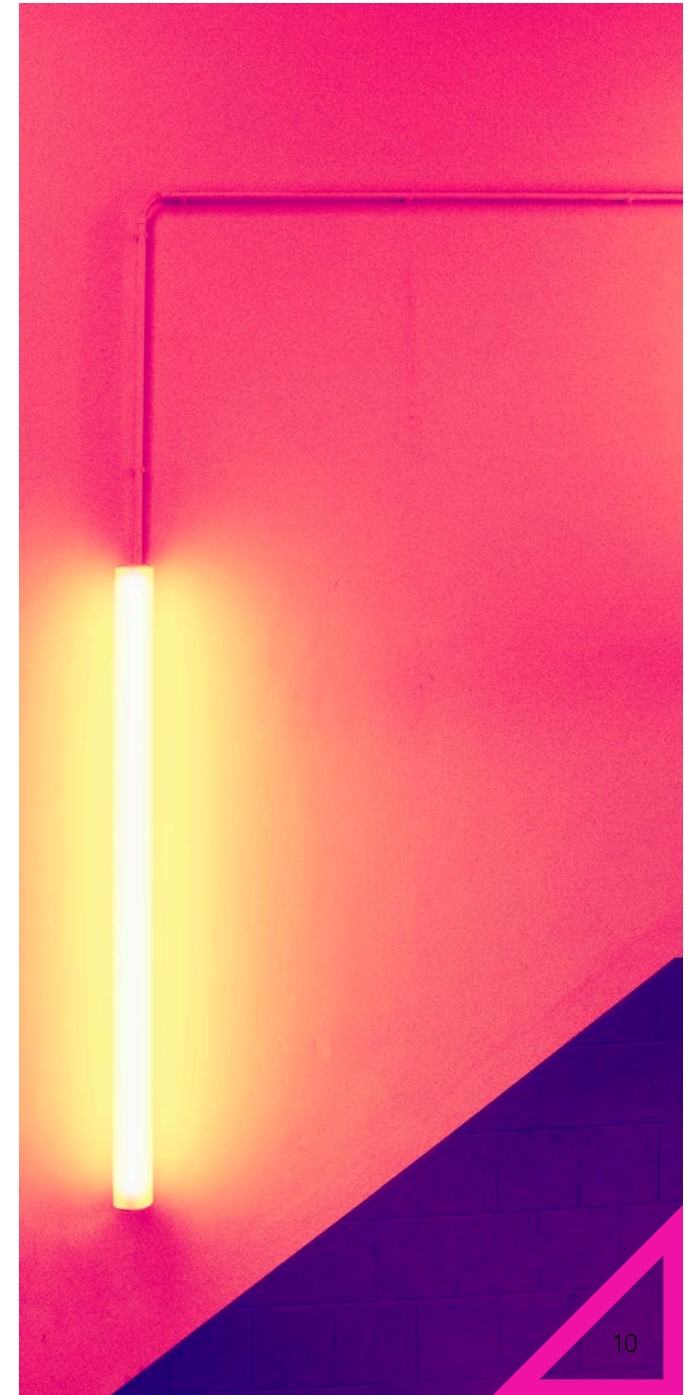
NOTES

a. The project can be reviewed by "Università degli Studi di Genova " in order to enhance its performance and economic feasibility.

b. The promoter and "Università degli Studi di Genova" have the rights to publish and exhibit all the uploaded projects.

c. Graphic projects must be new and original and the result of the intellectual activity of the candidates who cannot present works that do not comply with these aspects. For this reason, CODE and "Università degli Studi di Genova" 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 this competition.

d. The promoter 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 the promoter's media channels.

e. The promoter is not responsible for any malfunctioning or technical difficulties related to material upload. Candidates are invited to complete registration and uploading procedures before the deadlines; please, report technical difficulties via e-mail.

f. The processing of the personal data of the candidates is carried out by automated and manual means by "Università degli Studi di Genova" and the promoter, strictly for the purposes of the contest and under Legislative Decree No. 196/03 and subsequent amendments. "Università degli Studi di Genova" and the promoter will act as independent holders of such data.

Providing personal data is optional; failure to provide them will however prevent access to the competition.

g. This competition is not an event in accordance with Article 6 of the Italian D.P.R. 430/2001.

h. 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.

i. The promoter and "Università degli Studi di Genova" are not responsible for false data provision by candidates.

j. By entering the competition, the candidates accept the competition's terms and conditions.

k. Italian law regulates this regulation. Controversy arising shall be of exclusive competence of the Court of Bologna.

JURY

Giancarlo Mazzanti

Fedele Canosa

Emanuele Magi

Giancarlo Mazzanti is the founder of El Equipo Mazzanti, a Colombian studio with more than 25 years of experience in architectural design at national and international level. The studio's work is characterized by its multidisciplinary relationships that has generated notable and emblematic public and private buildings in Colombia and in the world which have been worthy of international recognition for their quality and representative image, and their capacity for urban and social transformation. They create unique pieces capable of generating pride and appropriation in the communities, becoming in general symbolic and emblematic buildings that all comply with the highest standards of sustainability and bioclimatic design. Their creations are capable of propitiating new and adaptable forms of behavior that result in the appropriation by the communities where the buildings are inserted. For his outstanding work El Equipo Mazzanti has been the winner of important prizes, mentions and national and international architectural design competitions.

Fedele Canosa graduated in 2000 with cum laude honours at the Delft University of Technology and worked at Schrauwen Architecten in Amsterdam before joining Mecanoo in 2004. Fedele is an inquisitive and original architect who excels at translating complex visions into clear and coherent concepts with descriptive visuals (both hand drawn and digital) to facilitate active dialogue and engagement. In addition to large scale libraries and office buildings, Fedele has been involved in the design of vocational colleges as well as innovative university buildings where he has been able to forge multi-modal learning environments that enhance student-to-student and student-to-teacher collaborations. As a library design specialist, Fedele worked on numerous library projects including the Library of Birmingham, the Martin Luther King Jr. Memorial Library and New York Public Library.

Emanuele Magi is the head of the School of Natural Sciences, Mathematics and Physics of the University of Genoa. He obtained a PhD in chemical sciences-analytical chemistry in 1992. Since 2001, he has been teaching and carrying out research activities on an international level. His research activity is described by one hundred of publications on international scientific magazines and numerous communications in national and international conferences. Abroad, he has taught at the Texas University in Houston (USA), the University School of Medicine in Nashville (USA) and the Vladimir State University (Russia).
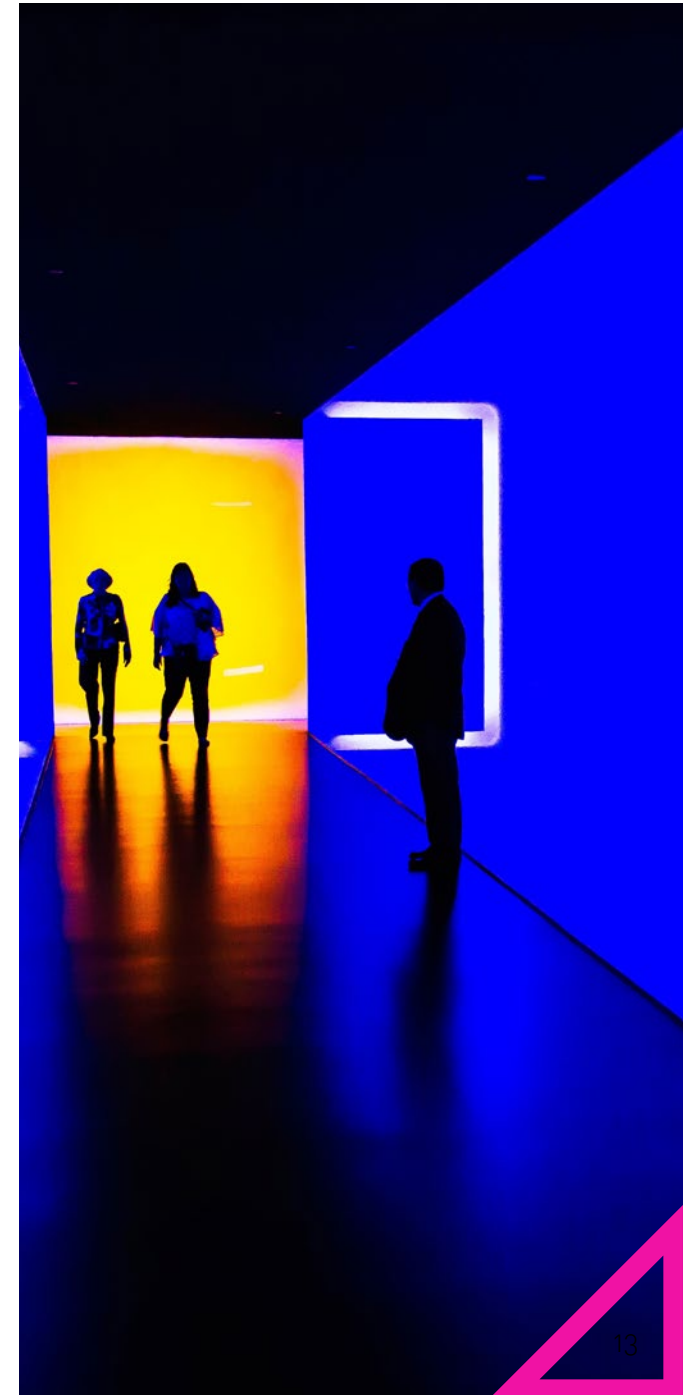
Aser Giménez-Ortega

Born in Murcia in 1979, Aser Giménez-Ortega studied at TU Eindhoven, the Netherlands and Universidad Politécnica de Valencia, Spain and graduated with a Master in Architecture in 2005. Before joining MVRDV IB 2007, he worked as an architect and urban designer in Spain, Brazil and the Netherlands. At MVRDV, Aser has been involved in the conceptualizing and execution of projects of various scales, including urban designs such as Montecorvo Eco-City in Logroño (Spain), a future vision for Oslo (Norway), building projects including the Headquarters of Norwegian bank DNB in Oslo (Norway), development strategies such as the conversion of New Holland Island in Saint Petersburg (Russia), transformation projects as Roskilde Festival High school (Denmark) as well as research projects such as the Vertical Village, in collaboration with The Why Factory. He has lectured and conducted student workshops in different cities and universities such as The Hague, Oslo, Istanbul, Bologna, Amsterdam and Plovdiv. Since 2012 he has been leading several of MVRDV projects in Asia such as Hongqiao Central Business District in Shanghai, a complex development of more than 105,000m2 of offices and commercial program, as well as the conversion of a former industrial district into an Art and Design Hub in Chongqing, and two office towers in the new Western waterfront development in Shanghai.

Christian Hämmerle

Born in Vorarlberg, Austria, Christian Hämmerle completed his architectural education at University Innsbruck.
During his studies, he was constantly seeking for practical experience, which he aquired by working in several local architecture firms.
Since 2013 he has been a valued staff member of Snøhetta, working on different projects in the Innsbruck Studio and putting his focus on sustainability within architecture.
In many of the projects he was involved from the initial design all the way through completion.

Università
di Genova

COMPETITIONS
FOR
DESIGNERS

MVRDV

ELEQUIPO
MAZZANTI

mecanoo
architecten

OAPPC

GENOVA