

DOORSCAPE

ENTRANCE ARCHITECTURE INTERNATIONAL CONTEST

CONTEST NOTICE

ENTRANCE ARCHITECTURE INTERNATIONAL CONTEST



in collaboration with:



present

Oikos Venezia reaches the II edition of the **International Contest dedicated to Entrance Architecture** that, this year, is dedicated to the theme **“The Space Beyond the Threshold”** aiming at spreading a new awareness, that of the design of the area dedicated to the entrance.

Oikos Venezia has been designing and manufacturing entrance doors for over 30 years in its factory in Gruaro, Venice. The entrance space is understood as an integral part of an architecture and its surroundings: opening the doors to experimentation expands the vision of contemporary architectural design.

The **Querini Stampalia Foundation** is a contemporary space by nature. In its historic building there are important redevelopment interventions: from Carlo Scarpa to Michele De Lucchi, from Valeriano Pastor to Mario Botta, they all took the challenge to dialogue with the past in the creation of works that have become manifestos of contemporary architecture.

Article 01

Contest theme

The architectural space of the entrance is a valuable design area in which the threshold takes on a multifaceted meaning and becomes a place. A domestic place that connects and unites but at the same time separates and protects, crosses meanings that become cultural connotations of a tradition, a society or a historical moment.

Which new meaning can be conveyed to the entrance space? Does this space really create a marking off line? What does this Space Beyond the Threshold express?

In this vision of the project, the architectural space of the entrance consists of an articulated sequence of areas that becomes a true experience of the senses; functions and symbols that accompany the guest from the exterior dimension to the intimacy of the domestic interior and conversely from the private dimension to the public exterior one.

The entrance door is not a simple hole in the wall but rather one of the founding elements of the sequence: the sense of its presence is revealed and made necessary precisely by the articulation

of the entrance space as an integral part of the architecture and the surrounding environment.

Oikos Venezia and the Querini Stampalia Foundation intend to solicit and at the same time acknowledge a different, deeper approach to the expression of the entrance, an approach that is also a renewed proposal on habits and ways of life, contextualized in the current issues related to eco-sustainability, landscape impact and the most original interpretation of a space that can no longer be considered as merely a transit area.

The participants to the contest are requested to design an entrance space that can deal with the different themes that concern the access to a place for domestic use in its multiple meanings:

Cultural significance
Functional significance
Formal significance

The entrance as a cultural paradigm



Cultural significance

The space that precedes and immediately follows the entrance door becomes an expression of local cultural traditions; in fact, it has always played an important role in every dwelling culture, combining the aspect of welcoming and providing protection from the outside. The entrance is a peculiarity of a tradition that expresses local customs and traditions through functions, symbols and customs of a lively environment.



Functional significance

Entrance architecture can meet a variety of access-related needs. Acting as a shield to outside disturbances and at the same time as welcoming and temporary resting place for those who enter. The entrance becomes a space where technical and aesthetic innovation are at the same level with the other rooms in the house, allowing to show how a safety door can be integrated into the furniture and represent not only a separation and division, but also an opening and welcoming element.



Formal significance

The entrance space, given its deep meaning related to the theme of the "passage" between different places, is a complex architectural element, where every aspect – from the position of the door, to the shape of the threshold, to the structure of the ceilings – conveys specific formal features.

Article 02

Jury and criteria

The participants works will be evaluated and receive an award upon decision by an international commission of top experts in the field. High-profile professionals from a variety of fields are called upon: **Donatella Calabi**, urban historian; **Alessandra Chemollo** photographer; **Emanuele Coccia** philosopher; **Luciano Giubbilei** garden designer; and **Eugenia Morpurgo** researcher designer.

The jury is chaired by **Michele De Lucchi & AMDL Circle**: an architect and an architectural firm that embody the idea of contamination of knowledge.

From the professions of the six jurors derive as many aspects that we believe can be considered by the designers as a guide in the design of their proposals. The **participants are in fact requested to design a space that can deal with this network of themes and significances.**

- **Architecture.** When reflecting on the role of the entrance in architecture, we usually think of an access and welcoming space, but we rarely reverse this view considering the fact that it is also the last place of intimacy before leaving. To define these functions, today it is essential to understand how to effectively express this mediation between exterior and interior and, at the same time, evaluate the insertion of this space element in the context of the rest of the building. Finally, one could decide whether it should be a space devoted to closing off the world outside or letting it in.
- **Landscape.** If it is true that the entrance space is the first spot inside the building, in a concept commonly defined by architecture, it is also true that it is the last one coming from the outside. One should think about what's outside leading up to the entrance and what the solutions might be to integrate certain elements, such as the garden part or the greenery. It is necessary to think about how this transition is a new perspective on the threshold.
- **Philosophy.** Thinking about what entrance architecture expresses and what symbolic value it represents extends to the relationship with the individual in such a personal space and the inevitable amount of worlds that come into contact in the entrance. The challenge is figuring out what stays out and what goes in, as well as what you decide to show and what to hide, how much one wants a guest to know about a particular space and the people living in it. All these issues are reinforced by the dualism from which they arise, because an entrance can be looked at from both perspectives.
- **Photography.** In contemporary society the eye is increasingly accompanied, if not replaced, by a photographic story and this media cannot be ignored even in the reading of the spaces. An architectural project is also made up of images and it is crucial how these can convey the values of the threshold space. The action of crossing can be accompanied by a photograph, which, in turn, can communicate the feeling of having crossed the boundary that makes us feel protected and at home.
- **Design & research.** Contemporary designers must consider the environmental, social and cultural impact that production processes have on society, always remembering the context in which their product is positioned. A key part of the work is understanding how to reduce the impact of a given process or product and which new design and implementation methods can be explored to address environmental issues. One should reflect on how the space of the entrance can change, taking into account the social and cultural needs of the contemporary world.

- **Urban History.** Again in a dynamic thinking perspective, the entrance to a home is the threshold through which one enters and exits the city. For this reason, every entrance architecture must dialogue with the territory, the city, the cultural context for which it is designed and understand how the entrance of a single house, of a building, enters in relation with the urban environment that hosts them, as well as with the landscape. The language of the individual interacts with the architecture of the city, its history, the knowledge of this geographical area, with the use of materials for works intended for public or private use, but it is essential to question how to do so.

The Jury will evaluate the project, received and complying with this notice, on the basis of its originality and the characteristics referred to in Article 1. The Jury shall deliberate by majority vote. Its judgment is final. The Contest Secretariat shall keep minutes of the Jury work.

Article 03

Parameters

The project shall cover the space that **precedes** and **follows** the access to the **inhabited place** and it shall meet the **following parameters**:

1. The entrance architecture shall refer to a **residential building, which can be either a single-family or multi-family dwelling unit.**
2. The project shall be developed on a maximum area of **300 square meters** (20 x 15 linear meter side), with a maximum height of 10 linear meters. The project must provide both an **internal space** and **external** one with respect to the main entrance; where the largest space shall not exceed **2/3 of the entire area.**

Article 04

Participation

Taking part in the contest is free of charge. The contest is open to **architects, engineers, designers, creative people and students of architecture.** Preferential titles will be a degree in architecture and having practiced the profession.

Article 05

Requested material

Each participant must send the following documents to the Contest Secretariat:

- **A report** in A4 format with a maximum of 5000 characters including blanks, in which the inspiring principles of the project and the characteristics of the materials used are described, produced as a PDF file.
- **Table A:** three-dimensional representations (renderings, sketches, environmental visualizations) with indications of materials and finishes, produced as a PDF file.
- **Table B:** technical design (plan, sections, views in an appropriate scale), produced as a PDF file.
- **Participation form** filled out in all its parts, specifying the name of the group leader for works submitted by more than one participant.

The material must be uploaded on the site <https://doorscape.eu/en/take-part/>, under the section **TAKE PART**, by filling in the contact form and attaching the files in PDF and ZIP format. For further clarification please contact the Contest Secretariat at info@doorscape.eu. The material must be provided in Italian and/or English.

Article 06

Contest deadline

Contestants must submit the requested materials no later than **January 15, 2023** by uploading them on the website <https://doorscape.eu/en/take-part/>, under the section **TAKE PART**, by filling in the contact form and attaching the files in PDF and ZIP format. For further clarifications, please contact the Contest Secretariat at the following address info@doorscape.eu

Article 07

Organizational aspects

For all communications relating to the contest, organizational aspects or requests for information, participants can write to info@doorscape.eu. Oikos Venezia and the Querini Stampalia Foundation are also available to organize guided tours during which participants will be able to deepen their knowledge of the realities involved, view the production and products of Oikos, and admire the architectural and cultural heritage of the Foundation, after having arranged an appointment with the Contest Secretariat.

Article 08

Contest results

The winner of the contest will be notified of the awarding by e-mail and/or by telephone call. The result of the contest will be published on the official website www.doorscape.eu and on that of the promoters www.oikos.it and www.querinistampalia.org by **March 31, 2023**.

Article 09

The award

The winning project will be realized in scale and exhibited in the area conceived by **Carlo Scarpa** inside the **Querini Stampalia Foundation**, together with **the selection of the best 10 finalist projects** and for the entire duration of the **18th International Architecture Exhibition 2023 in Venice**.

A **prize** in money worth **€ 10,000.00** will also be awarded.

The winning project and the 10 finalists will be published and portrayed in the **official guide** dedicated to the Exhibition.

The project will be **the protagonist of online and offline communication activities**, as well as of marketing activities, by Oikos Venezia, the Foundation and the partner companies during 2023.

Article 10

Award Ceremony

The winner will be announced during the inauguration of the dedicated exhibition in the refined setting of the garden designed by **Carlo Scarpa** in the Sixties of the Querini Stampalia Foundation and in conjunction with the opening of the **18th International Architecture Exhibition 2023 in Venice**.

Article 11

Ownership of the works

The materials will not be returned: in compliance with copyright regulations, project drawings will become part of the Oikos archive.

Article 12

Acceptance of the notice regulations

Submitting an application to participate in the Contest implies the acceptance of this Notice and its specifications.

The promoters reserve the right to make changes to this notice, if they deem it necessary. These changes shall be notified in good time and in the most appropriate manner to all interested parties.

Article 13

Processing of personal data

The promoters of the Contest will process the personal data provided by the participants exclusively for the purposes related to the execution of the Contest as per this Notice.

The processing of personal data will be based on lawfulness and correctness in compliance with the full protection of the rights of contest participants pursuant to Article 10 of Italian Law 675/96 and the Italian Legislative Decree 196/2003.

Contest promoters and partners



OIKOS

Oikos Venezia has been designing and manufacturing entrance doors in its factory in Gruaro, Venice for over 30 years. The company stands out for its ability to merge artisan skills and industrial organization, a peculiarity that makes it able to create unique and advanced products, being the result of a continuous and fruitful search for innovation in the tradition as well as in artistic expressions in their broadest sense. Oikos, the first in the world, has succeeded in conveying a due and deserved architectural value to the space dedicated to the entrance, finally considered an integral part of the living space.

QUERINI STAMPALIA FOUNDATION

The Querini Stampalia Foundation is a unique reality in Venice that attracts visitors and scholars from all over the world. The great architectural interventions of the twentieth century blend into the sixteenth-century building, interacting with the museum collections. The Foundation, active since 1869, pursues its mission of enhancing and disseminating culture, arts and sciences, with traditional methods, such as the well-stocked library, and in contemporary ways, such as through partnership projects in which culture and business work together.

ADLER

With 670 employees, ADLER is Austria's leading manufacturer of wood varnishes, paints, and protective coatings, and is a reliable partner to many prestigious woodworking companies, such as Oikos, with whom ADLER has been working for over 25 years. Established in 1934, the family-owned company supplies 22,000 tons of varnishes and paints annually to customers in more than 30 countries around the world. For the realization of architectural projects with wood components, ADLER offers architects and planners the most suitable tools.

ISEO

ISEO has been the leading Italian multinational company in the security and access control sector for over 50 years, with headquarters in Pisogne (Brescia). It employs over 1,200 people worldwide and operates through 13 companies: it develops, manufactures and markets its products and solutions in Europe, Asia, the Middle East, South Africa and South America. Today ISEO brings the value of security in a new dimension: that of freedom of movement, through the concept of Ultimate Access Technologies To Unlock Your Freedom To Move. The most advanced access technologies to open up freedom of movement.

LAMINAM

Laminam was established in the early 2000s, following the invention of production technologies to create ultra-thin ceramic surfaces of large dimensions that revolutionized the ceramic market. Today, Laminam manufactures and offers a range of eclectic and versatile large ceramic surfaces used in many applications, from traditional and advanced architecture to furniture and design.

The jury

President of the jury: MICHELE DE LUCCHI & AMDL CIRCLE



AMDL CIRCLE is a multidisciplinary Firm recognized for its humanistic approach to architecture, design and graphic design. It is led by Michele De Lucchi, one of the most famous Italian architects and designers. Its main office is located in the Brera district of Milan, in a Liberty Style building transformed into the emblem of the Circle's humanistic principles. The Firm is based on more than forty years of profession and research on the meaning of architecture and on the contribution that this discipline can provide to contemporaneity and humanity. AMDL CIRCLE has signed iconic architectures such as Unicredit Pavilion in Milan and the Bridge of Peace in Tbilisi (Georgia). It designs lamps

and furniture elements for the most famous Italian and European companies including Alessi, Alias, Artemide, Danese, Hermés, PoltronaFrau. It collaborates with large corporations such as Novartis, Alitalia, Poste Italiane, Telecom, Intesa Sanpaolo, Unicredit, Zambon. According to the humanistic principles of the Firm, the foundation of design is the continuous search for the improvement of the quality of life, from both a physical and intellectual point of view. The Circle, the symbol chosen in 2019 for the Firm identity, is an open circle that, while encompassing the historic design legacy, opens up - with an ideal door - to interactions of ideas, people, and disciplines.

Other jury members

DONATELLA CALABI

Urban historian



Former professor of Urban and Territory History at the IUAV University of Venice, Donatella Calabi has been Directeur d'études invité at the Ecole des Hautes Etudes en Sciences Sociales in Paris, Visiting Professor at the British Academy in London, Honorary Fellow at the University of Leicester and has taught courses at Harvard, at MIT, in Paris, in Madrid, in São Paulo (Brazil) and in Tokyo. Honorary president of the European Association of Urban Historians and of the Italian Association of

Urban History, she has directed the series "Storia della città" for Laterza, and has been co-director of the magazine "Città e storia", as well as a member of the editorial board of "Planning Perspectives". Among her many publications there are: "Les Étrangers dans la ville" (with Jacques Bottin, Éditions de la Maison des Sciences de l'homme, Paris 1999), "Storia dell'urbanistica europea" (Paravia-Scriptorium, 2000; Bruno Mondadori, 2004, 2008), "La città del primo Rinascimento" (Laterza, 2001), "Storia della città. Età moderna" (Marsilio, 2001), "Storia della città. Età contemporanea" (Marsilio, 2005). She edited "Cities and cultural Exchanges, 1400-1700" (Cambridge University Press, 2007) with Stephen Turk Christensen. More recently, she has curated two exhibitions for the Doge's Palace and, for Marsilio, the related catalogs: "Acqua e cibo a Venezia. Storie della laguna e della città" (2015), and: "Venezia, gli ebrei e l'Europa" (2016). She has also published: "Le ghetto de Venise: 500 ans", Paris, Liana Levi 2016 (Italian edition: Torino, Bollati Boringhieri 2016; English edition: Milano, Officina Libraria 2017) and: "Rialto. L'isola del mercato a Venezia", Verona, Cierre 2020 (English edition 2022). Her books and articles are published and/or translated into English, French, German, Spanish, Portuguese, Greek, Dutch, Hebrew, and Japanese.

ALESSANDRA CHEMOLLO

Photographer



She graduated from the University IUAV of Venice, with a thesis on the relationship between Architecture and Photography. Since the beginning, in her work the reflection on the representation of the architectural work has emerged, developed in both her professional work and the projects produced independently, in a seamless way. In her thirty-year professional experience she has ranged from historical to contemporary architecture and has developed theoretical areas with educational and curatorial purposes. Since 1986 she has been working as a photographer, realizing photographic projects for several monographic texts and deepening specific ways of interpreting architecture starting from documentary assumptions. Between 1991 and 2013, she collaborated with Fulvio Orsenigo, with whom she established the ORCH firm. Since 2013, she has been teaching the Photography module of the Landscape Master at the IUAV University of Venice.

EMANUELE COCCIA

Philosopher



Professor of philosophy at the École des Hautes Études en Sciences Sociales in Paris and previously at the University of Fribourg, he oriented his studies towards the research and study of the image in relation to ontology, consumer society, fashion and advertising language, starting from an in-depth study on the medieval thinker Averroè (La trasparenza delle immagini, Bruno Mondadori, 2005). Among its fundamentals there is the idea that only by revolutionizing the experience of the world we will be able to make it again a space of common and shared happiness. Among his texts, the essay "La vita sensibile" (Il Mulino, 2011), translated into several languages, he rethought sensitivity

as an ability that is complementary to rational thought and not opposed to it, while in "Il bene delle cose" (Il Mulino, 2014) he investigates consumerist dynamics related to the relationship between advertising, objects, and consumption.

In 2018 he published, also with Il Mulino, *La vita delle piante. Metafisica della mescolanza*, a reflection on the plant world and the relationship between living beings and in 2021, after the most intense pandemic phase, in the text "Filosofia della casa. Lo spazio domestico e la felicità" published by Einaudi, he investigates the home and all the implications it generates.

LUCIANO GIUBBILEI

Landscape and garden designer



He began his journey as a garden and landscape designer when he moved to London in 1994. In 1997 he completed his studies at the Inchbald School of Design and founded his professional firm. Since the beginning, he focused on research and constant dialogue with artists, architects, gardeners and craftsmen: this attention to contamination is the key with which he explores and approaches a personal creative process, with the aim of expanding and enriching it through different and less conventional languages, detaching it from more usual practices. Professionally decisive is the period he spends as a resident, in 2021, at Great Dixter, in which he has the opportunity to work alongside the famous garden designer Fergus Garrett. This experience leads him to professional growth and a profound change in his approach as a designer, encouraging him to experiment with new planting possibilities that saw the Firm as the protagonist of important landscape projects in Europe and in the United States. The evolution of his creative process is documented in the book "The Art of Making Gardens", co-written with Sir Paul Smith and Fergus Garret (Merrel Publishing, 2016).

EUGENIA MORPURGO

Research Designer



Researcher designer whose practice studies the environmental, social and cultural impact that production processes have on society through the prototyping of alternative scenarios and products. She holds a Master in Social Design from the Design Academy Eindhoven and a BA in Industrial Design from the IUAV University of Venice where she is currently a PhD student in Design Sciences. She works on self-initiated projects, as well as on projects commissioned by companies, cultural institutions, Universities and Fablabs, with a focus on the development of open source solutions based on appropriate technologies. Since September 2014, she has been a lecturer at the Libera Università in Bolzano, the École Nationale Supérieure des Arts Décoratifs in Paris and the NABA in Milan. Her works have been exhibited, among others, at MAXXI in Rome, at the Triennale in Milan, at the Total Museum of Contemporary Art in Seoul, at the Textile Arts Center in New York City, at Z33 House for Contemporary Art and Design in Hasselt, Belgium.

