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## EMERGING ARCHITECTURE



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This issue celebrates the fifth annual cycle of the ar+d awards, which were started by The Architectural Review and the distinguished Danish architectural design firm **d line** to hail the work of relatively young architects and designers, who have (on the whole) yet to be well known and are usually at the start of their careers. Both this year and last, we have been most grateful for the sponsorship of Buro Happold, the international consulting engineers, whose support has enabled us to extend the awards, and their associated activities.<sup>1</sup>

All work submitted must have been built or manufactured – projects and theoretical speculations are not acceptable. However important these may be, it is equally vital to celebrate innovative and thoughtful uses of real construction – imagination realized in volume, light and materials.

Awards are international, and are open to anyone (within the age limit) for work that ranges from crockery and furniture to urban design and landscape. The age limit for entrants to the ar+d awards has been set at 45 because in many countries, before that, architects and designers have little possibility of finding their own particular expression, or even making buildings that they can call their own. Teams are of course allowed to enter their work, but their leaders must be within the age limit.

We received over 700 entries from 55 nations and all continents except Antarctica.<sup>2</sup> Countries ranged from Bangladesh to Brazil, New Zealand to Norway. This year's jury was truly international too. Members were distinguished practitioners and thinkers: Shigeru Ban (Tokyo), Ahmed Bucheery (Bahrain), Françoise-Hélène Jourda (Paris), Farshid Moussavi (London) and Michael Sorkin (New York). As AR Editor, I was chairman.

**Messages**

With such a jury, and so many strong personalities, it was sometimes difficult to reach agreement, though in the end the results were acclaimed unanimously. Jury members worked very hard to cover the huge amount of work before them. Françoise-Hélène Jourda urged that we should try to find work that would 'send messages to young architects about the diversity of practice and the range of design'. Shigeru Ban argued that 'developing countries should be encouraged'. All were agreed that we should not try to premiate by category, but to choose the best of what was before us. In the end, we chose four award winners; three schemes were awarded special commendations, and eight further ones were

commended. The prize money of £10 000 has been divided equally between the four winners.

Following Jourda's suggestion, we chose a great range of types of architectural design and production. We found, broadly, that we ended up with two very different sorts of work. One kind includes pieces that push the limits of architecture and design – for instance the bus station by NIO at Hoofddorp's Spaarne Hospital (p38), and Laurie Chetwood's house for his own family (p52). The other kind of work looks more conventional but is in fact just as challenging – forms, spaces and materials in traditional construction that are handled inventively and in exemplary ways: for instance by GPY in the community building in Los Silos, Tenerife (p46), and by Hiroshi Sambuichi in his potters' building at Hagi in Japan (p72).

Looked at in another way, we had a spectrum of architectural invention that ranged from landscape to urban design. Pierre Thibault's Winter Gardens in Quebec (p50), was a land art piece, a line of fire in the white ice of a frozen lake in the silent winter wilds of Canada; it contrasted geometric artefact with the organic forms of wild nature. A somewhat similar entry, at least in spirit, was the Meeting Place by Brückner & Brückner on the border between Germany and the Czech Republic (p74): a moving and abstract memorial to the troubled history of the two countries, and a gesture of hope for present conciliation to continue and be enhanced. The cemetery at Sanremo by Amoretti & Calvi (p60) is another memorial landscape work, though of more conven-



# EMERGING ARCHITECTURE

This year's ar+d awards show a host of new talent (and one or two names that we have celebrated before). The jury's emphasis this time was on materiality, tectonics, thoughtfully explored in all inhabited continents.



# comment

tional kind. Yet it shows how we can make a place that carefully respects and enhances existing landscape, while providing a dignified setting for the rites of passage: of mourning and remembrance, of change and continuity.

## Small

Perhaps in this landscape group belongs the gazebo for Helsinki Zoo by Ville Hara on Korkeasaari island in the spectacular natural harbour of the Finnish capital (p42); here, an abstracted sculpture in which you can climb to see the splendid views of city, islands, sea and sky becomes itself an important part of the marvellous seascape.

At the opposite (urban) end of the spectrum of projects, NIO's bus station at Hoofddorp (p38) is another kind of abstract sculpture that offers shelter with a form (a sort of blob) that is usually anti-urban – yet which, in its position in the middle of roads in front of the hospital, makes perfect sense, while offering a notion of place in an otherwise dreary area. Equally responsive to location is GPY's community centre in Tenerife (p46) that relates to the scale of the traditional plaza on which it stands, while offering quite new and radical relationships between the square and the landscape beyond, and new opportunities for lively civic occasions.

Another distinguished contribution to a fine existing urban setting is formed by Mario Cucinella's two little abstract pavilions in Bologna's Piazza Re Enzo (p71), which shimmer against the grand historic buildings without in the least detracting from them. In a sense, Loma's reworking of the Vlotho castle (p66) is similar to Cucinella's. Here, a series of clearly new interventions have been made within and onto the historic remains, both enhancing their qualities and making the castle much more able to be part of the everyday life of the town.

Between landscape and city, we celebrate a group of small buildings. By the nature of practice, most of these are houses, as individual private houses are often the ways in which architects get their first personal commissions. But to start with the two little buildings that are not domestic: Hiroshi Sambuichi's Miwa pottery manufactory (p72), and the distillery at Pecaya in Venezuela by Rafael Mattar Neri (p70). The Japanese building is an intense exercise in simplicity and proper use of materials. The Venezuelan one is equally simple, but it responds to the poverty

of the community it serves by legalizing the traditional production of spirit. I was sad that this little building was the only one we managed to acclaim that furthered Ban's proposal that 'developing countries should be encouraged'. (In fact, over the whole five years of their existence, the ar+d awards have celebrated many works from poor places, and I have picked out a couple more for publication this year – the crematorium by Gurjit Singh Matharoo in Surat, p76, and Jae Cha's little chapel in Costa Rica, p83.)

The five houses celebrated this year range from Chetwood's wild and exuberant celebration of the profusion of contemporary materials and their formal and spatial opportunities (p52) to Makoto Yamaguchi's austere gallery near Tokyo (p58) in which the beautiful and grand surrounding forest is focused and intensified in the heart of the building. The other Japanese house, by Sambuichi (who collects both a commendation and a high commendation this year, though the jury had no idea he was doing so), is equally responsive to its very different setting, the edge of the moat at Shizuki castle (p55); it opens and closes (almost like a plant) in response to changing seasons.

Equally responsive to the seasons (and indeed much else) is the house near the Great Wall of China by EDGE (p68), which blends furniture and building, landscape and artefact in a dwelling that can change radically spatially following familial and social needs, and those of the often severe climate, which is sometimes very hot and from time to time very cold. On the coast of Chile, where there are virtually no seasons, and the climate is usually benign, Barclay & Crousse (p63) have made a house (oddly next door to the one a quite different ar+d jury voted to commend in 2001). It celebrates the curious climate and its very strange site, high over the cold Pacific, and it transforms our perceptions of sun, water, cliff and horizon, interior and exterior.

## Materiality

Thoughtful response to climate and topography, so clearly shown in the houses, is characteristic of all the work that has been given prizes and been commended in the 2003 cycle. And so is materiality: all work shown here demonstrates thorough understanding of materials, their tectonic qualities and the effect of these on our consciousness.

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This fundamental (and so often ignored) aspect of architecture is shown in a very wide range of experiments, from the ways in which plastics have been manipulated by NIO (p38) to the excellent re-use of cedar shuttering by Sambuichi in the potters' building (p72); from Hara's experiments with twisted laminated timber (p42) to Neri's thoughtful re-use of immemorial mud brick technology (p70); from Brückner & Brückner's deeply moving little monument, which is permeated with understanding of the sensuous qualities of stone, wood and glass (p74), to Cucinella's shining and glittering pavilions (p71) which so cleverly use glass and plastic to add magically in our time to an ancient masonry-made city.

Though the ar+d awards seem perhaps to emphasize tectonics this year, it does not mean that this is the only measure by which we judged the work. We were astonished by the extraordinary range and diversity of design and architectural invention before us, and our only regret is that we could not celebrate more.

PETER DAVEY

Editor and Chairman of the Jury

<sup>1</sup> For instance, in the lecture series to be held at the Royal Institute of British Architects in London, when the designers of all the award winning schemes and those of some of the commended ones will speak. They will be held from 10 February to 2 March. The exhibition of the 2003 winners and commended schemes will be at the RIBA from 5 December to 2 March.

<sup>2</sup> The full list of entrants is given on our web site at [www.arplus.com](http://www.arplus.com).



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## SHEDDING LIGHT

**A new community centre between two small squares in Tenerife ingeniously interprets the strong light and adds to the public realm.**

1  
Community building allows little chapel to continue to dominate square, while ...

2  
... being very tough and direct.

Los Silos is a little town on the north-western slope of the island of Tenerife, and if you landed there after a blindfolded journey, you might think you were in a provincial Spanish settlement, rather than on an island in the Atlantic some 100km from the north-west coast of Africa. One of the main public spaces in Los Silos is Plaza San Bernardo, where GPY have built their cultural centre.

It serves the whole community and has to offer a very wide range of functions: an assembly hall, a place for conferences, exhibitions and small performances, as well as

providing spaces for a library and continuing education. GPY Arquitectos responded to the brief with what is essentially a very simple building on a tight 15m square site. At the level of the San Bernardo plaza is the general purpose hall. To the north is a new public space, the Plaza Príncipe de Asturias, which is lower than San Bernardo, so the building can be at two levels on the Asturias side, with the lower one being devoted to workshops that can be amalgamated as a single space or used as three separate ones.





Next to the new building is the little, modest, but tough (though elegant) San Bernardo chapel, white and Spanish colonial, in a timeless Counter-Reformation style that can be seen from Cadiz to Cartagena. GPY's cultural centre is just as tough (or even tougher), but it politely allows the chapel to continue to command the square, while having a strong presence of its own. Facing on to the square is a blank wall of beton brut and wood with, between the centre and the chapel, a welcoming but mysterious and cavernous entrance.





In good weather, the wooden wall can be folded back to make the assembly room a generous roofed extension of the Plaza San Bernardo, becoming almost a loggia, with dramatic views of the landscape through the mullionless glass north wall. The hall roof has an ingenious section of Z-shaped elements that filter sky light, so the interior is flooded with sunshine that has been modified to avoid glare, while still projecting patterns of light and shade on floor and walls. Down on the Plaza Príncipe de Asturias, beton brut is little modified: very tough, but a not uncivilized contribution to the new square.

While some jury members had reservations about this side of the

building, we were all entranced by the notion of a hall that can become a part of a square, and by the way in which the subtropical light is so carefully and discreetly modified by the ingenious section.

**Architect**

GPY Arquitectos, Santa Cruz de Tenerife

**Project team**

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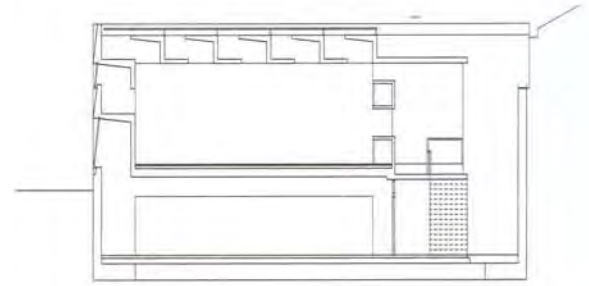
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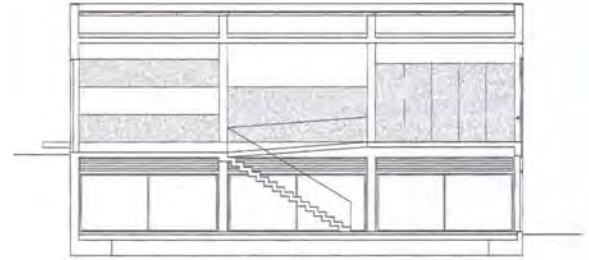
**Photographs**

Miguel de Guzmán, José Ramón Oller

- 3 Folding timber wall can be drawn back to make centre part of square.
- 4 Tough as the mountain behind it.
- 5 Light ingeniously modified by Z-shaped wall and roof details.



cross section



longitudinal section through stairs



longitudinal section through hall



3



4

- A Plaza San Bernardo
- B community centre
- C church
- D school
- E Plaza Príncipe de Asturias



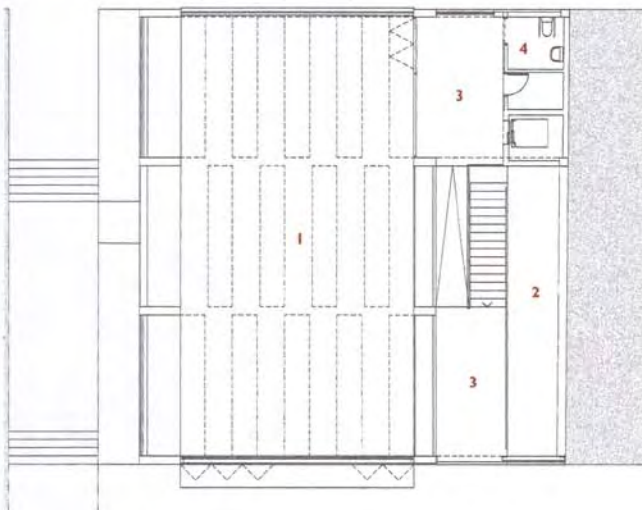
site plan



ar+d PRIZEWINNER  
CULTURAL CENTRE, LOS SILOS,  
TENERIFE, SPAIN  
ARCHITECT  
GPY ARQUITECTOS

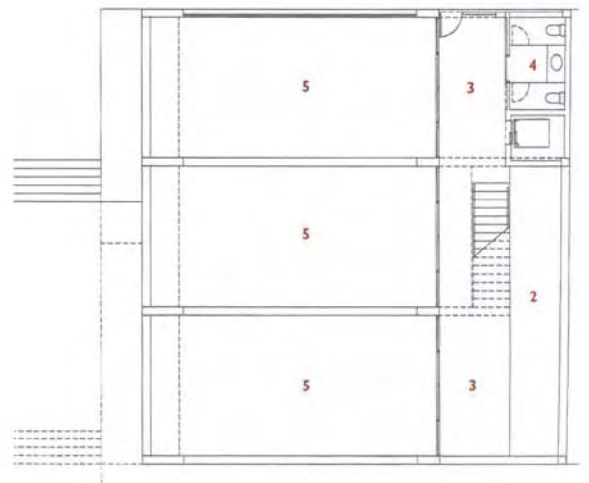


5



upper level plan (scale 1:330)

- 1 hall
- 2 patio
- 3 foyer
- 4 lavatory
- 5 workshop



lower level plan