



# **EMERGING** ARCHITECTURE

This year's AR Awards programme yielded its customary crop of invention, sensitivity and optimism.

This is the eighth annual cycle of the AR Awards for Emerging Flor, both of whom manifest an admirable commitment to developing Architecture. Since 1999, the programme has celebrated and nurtured ways of making products and manufacturing processes more sustainable. the talent of an emerging generation of architects from all over the In welcoming these new sponsors we are also enduringly grateful to world, and is now firmly on the radar of those under 45 striving to make the distinguished engineers Buro Happold, who celebrated their 30th their mark in professional practice. A crucial aspect of the Awards' anniversary earlier this year, for their loyalty and generosity which appeal is their extraordinary and unrivalled geographical diversity. This makes possible not only the awards programme, but also an associated year, 462 submissions were received from 53 countries and new country exhibition and series of lectures at the RIBA. Such estimable activities 'entrants' included Nepal, Kuwait and the Dominican Republic. help to spread the Emerging Architecture gospel and carry on the Winning schemes are spread over a remarkable range of locations, from debate begun in these pages. The exhibition opens on 1 December and the remote Great Sandy Desert in Australia to a Copenhagen beach and full details of the spring lecture series can be found in the forthcoming a Thai forest. Other premiated projects come from Japan, Bangladesh, Brazil and Norway among others.

of EMBT Architects (an Italian living and working in Spain), Christine mentions. All are shown in this issue. Binswanger of Swiss practice Herzog & de Meuron, Mark Dytham of Klein Dytham (an Englishman based in Tokyo), Kim Nielsen, Concern for community of Danish firm 3XNielsen and former AR editor Peter Davey (an Of the three winning schemes, two were broadly concerned with

furniture manufacturer Wilkhahn and American company Interface an internalised environment (Sou Fujimoto was premiated in last year's

January issue. Following much animated discourse and a convivial lunch, the jury decided on three first prizewinners who share a prize As always, the jury also reflected a lively mixture of nationalities. fund newly increased this year to £15 000. They also made seven highly Chaired by AR editor Paul Finch, it comprised Benedetta Tagliabue commended awards and selected a further 16 projects for honourable

extremely well travelled Yorkshireman). The liveliness of the jury's community - a centre for the treatment of disturbed young people in conversations owed much to different experiences and world views, but Hokkaido by Sou Fujimoto Architects (p46) and a school in Bangladesh, all were agreed on the importance of certain unshakeable assessment by Anna Heringer and Eike Roswag (p40) - but the differences in criteria: environmental and social responsibility, connectedness to context and the societies they serve; from prosperous, modern Japan place and appropriate use of materials and technology. Projects had to to impoverished, underdeveloped Bangladesh, could not be greater. demonstrate a clear commitment to improving human life and should Though the architecture responded accordingly - the Hokkaido not merely be preoccupied with form and the simplistic notion of project is a sophisticated exercise in geometrical disposition in order to maximise the provision of personal space, the Bangladesh school Before we consider the winners, a quick word from our sponsors who, an admirable and moving example of how to combine robust, simple like the jury, embody an enlightened international outlook. This year technology with local traditions of making and building - in some ways the award has attracted two new supporters in the form of German they are two sides of the same coin. One is concerned with healing in

awards for a residential care unit for mental health patients) and the Xavier Font's bold restoration of a Catalan bridge destroyed during the more deeply with the human condition.

The third winner, an eye-catching bridge across Lake Austin in Texas by Miró Rivera Architects (p44), has an altogether lighter touch. Modest such as the pier-cum-lido in Kastrup by White Architekter (p76), a materials (mainly steel reinforcing bars) are employed to create a highly generously conceived, free facility to encourage communal recreation. poetic structure that mimics and merges with nature. This approach responsive and respectful but with its own distinct architectural integrity people on the edge of Australia's Great Sandy Desert, which addressed - found an echo in other projects, such as a dramatic viewing platform in a Norwegian fjord by Todd Saunders and Tommie Wilhelmsen (p86) And in the Ligurian town of Santo Stefano al Mare, architects Aldo and the remarkable Windshape by nArchitects (p70), an elaborate Amoretti, Marco Calvi and Giancarlo Ranalli sensitively reinterpreted

For obvious reasons, it is usually harder for younger architects to get to an existing cemetery. the chance to tackle projects of substantial scale. So it was particularly pleasing when projects could be seen to have progressed beyond the Pushing boundaries familiar inventory of follies, houses and noodle bars which, though delightful, tend to dominate submissions. Schemes such as Emre Arolat's and +Arch's new headquarters and showroom for Dolce & Gabbana in Milan (p90) were appropriately ambitious in scale and confident in execution. Both showed their young designers more than capable of thinking through the requirements for very large, complex projects.

Japan is still a rich source of invention in this regard; Yuko Nayagama's Loco Architects explore the potential of rammed earth (currently prohibited by Japanese building codes) in a project for prototypical, sustainable dwelling (p60). Closer to home in Dublin, Boyd Cody's divine been so movingly articulated. addition to the end of a historic terrace was a skilled and thoughtful essay in contextuality

flower shop ingeniously slotted into a car park in Osaka (p89) and great hope for the future. CATHERINE SLESSOR

other with activating and sustaining a celebratory and public approach

Peninsular War (p58). But perhaps the most intriguing of these was the to learning in a marginalised community. Both are also examples of Topographical Amnesias project in Belo Horizonte by Vazio S/A (p66), architecture transcending programme, budget and fashion to connect in which the concrete undercrofts of the city's buildings are transformed into modern hanging gardens and performance spaces.

This sense of creative civitas found resonance in other public projects. and Iredale Pedersen Hook's community centre for the Walmaiarri challenging issues of social and environmental responsibility (p72). tensile construction that billows lightly above the roofscape of Lacoste. the traditions of the Catholic necroplis to create a dignified extension

On a smaller scale, experiments with materials yielded some intriguing results and showed architects tactfully pushing technical boundaries. Martti Kalliala and Esa Ruskeepää's Mafoombey project (p62) employs stacked layers of cardboard to form an acoustically efficient cavern and Kazuyo Morita's micropod (p56) is a charming exercise in thin concrete technology allied to the traditional skills of Japanese plasterers.

Finally, never underestimate the role of the visionary client, without However, this is not to disparage the imaginative array of houses that whom such flights of youthful architectural imagination would not caught the jury's eye, proof that the small private residence is still an be possible. Bau/Kultur's daringly radical Seifert House (p88) was important testbed for experimentation and the consolidation of ideas. commissioned by 63 year old Frau Seifert after her original nineteenthcentury home burnt down. And in a Thai jungle, a community of Hill House (p50) inventively maximises its cramped urban site, while Buddhist monks inspired Suriya Umpansiriratana to produce a series of buildings of utter simplicity and modesty threaded delicately through a forested site. Rarely has such a reciprocity with place, nature and the

From Buddha to Dolce & Gabbana, the AR Awards continue to manifest a richly impressive diversity, united by common concerns. Even Larger residential projects were also well represented with WOHA after eight years, AR staff and awards juries continue to be amazed by Architects' apartments and mixed-use block (p82) - a dense, complex - the depth, ingenuity and responsiveness of the architectural thinking reinterpretation of Singapore's traditional shophouses - and Dorte demonstrated not only in these pages, but also in the many schemes that Mandrup's resourceful conversion of a redundant water tower into flats did not quite make the cut. Paul Finch rightly notes that 'an architect's (p80). The notion of using existing structures as a framework for addition, attitude of mind can help change the world for better or worse' (p33). insertion or colonisation was further explored in Naoto Yamakuma's Hearteningly, the attitudes of the young minds shown here should give

All too often, aspirations towards modernity in developing countries have malign economic and cultural effects where construction is concerned. Traditional materials and techniques are abandoned in favour of the import of expensive and sometimes energyinefficient materials and products, benefiting only manufacturers in more advanced economies. The outcome can at worst be the imposition of alien buildings, forms and materials which don't last long and are difficult to maintain. Their only merit is to look new

for a time. By contrast, this joyful project, in a poor rural area of Bangladesh (said to be the world's most densely populated country), shows that new and refreshing local identity can be achieved by exploiting the immediate and the readily available - ironically via architects from Europe.

This school is built using brick, loam, straw, bamboo and rope, plus some steel pins. Refining the local technique of using very wet loam to build walls, the school has a brick foundation, a damp proof course, and walls made

of a mixture of loam and straw, the latter acting as a form of reinforcement. The loam and straw are combined by getting cows and water buffalo to tread them in. The 'Wellerbau' technique employed here involves building a 700mm high wall layer, leaving it to dry for two days, and trimming off with a spade. A further drying period is followed by the addition of the next layer.

The ceiling and first floor are constructed using bamboo as the chief material. Three layers of bamboo sticks, bamboo boards

## MATERIALS

83m1 brickwork for foundations and veranda 270m<sup>3</sup> foam for walls, ceiling, 2300 bamboo poles for ceiling, roof and facade 2500 bamboo slats for facade

- 4 'Weller' spades 2 pitchforks 3 drill machines
- 4 hammers 2 soldering irons
- 2 cows
- 2 water buffalo tension belts



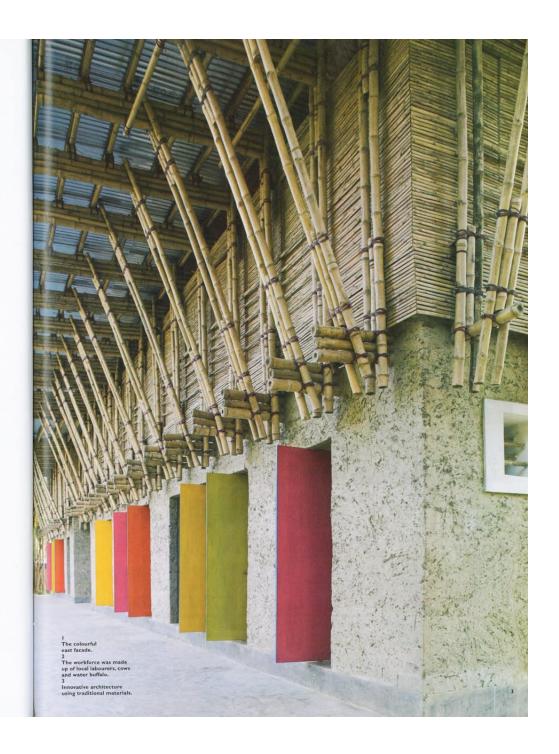


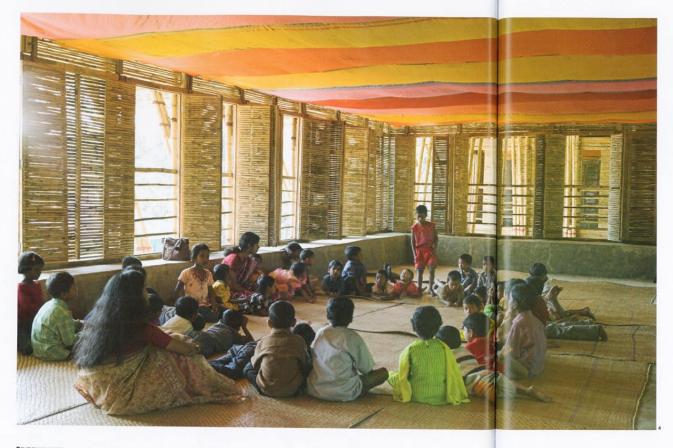
## **EARTH WORKS**

Simple materials and local skills inform a life-enhancing rural architecture.

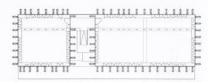
PRIZEWINNER HANDMADE SCHOOL, RUDRAPUR, BANGLADESH

ANNA HERINGER, EIKE ROSWAG









upper floor plan



ground floor plan (scale approx 1:500)

PRIZEWINNER
HANDMADE SCHOOL,
RUDRAPUR, BANGLADESH
ARCHITECT
ANNA HERINGER,

EIKE ROSWAG

and an earth filling make the surface of the floor. The upper walls and roof comprise a frame construction using four layers of joined bamboo sticks, and vertical and diagonal poles; steel pins are fixed with nylon lashing from the junction of the sticks (a modified form of traditional local lashing was used).

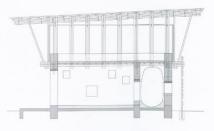
The inventive architecture, allied to traditional materials,

has attracted thousands of visitors to the building, which is clement, spacious and colourful. The architects sums it up thus: 'Comfort, durability and style as teaser – sustainability as concept'. It is the only two-storey building in the neighbourhood, and the architects hope that the principles that inform the school design may be replicated in relation to housing development,

escaping the apparent tyranny of the earth hut. The judges felt this project more than lived up to its aims and ambitions, and that the thorough analysis which underlies the design has been matched by the quality of architecture achieved. PAUL FINCH

Architect Anna Heringer, Eike Roswag, Berlin Photographs Kurt Hörbst 4 Classes take place on the first floor.

Light need not mean heat. 6 Children enjoy the clay playspace.



cross section

