Classic lifestyle, gently interpreted. The minimal design of the Essence Collection employs modern technology but is still a feast for the eye. No collection has ever featured so many leading GROHE innovations, including GROHE AquaGuide, SpeedClean and GROHE SilkMove®.
INTRODUCTION

Following a corporate restructure, World Architecture Festival has been reunited with The Architectural Review, where the Festival was born and launched in 2008. This reunification has been a pleasure, since the AR has been a staunch media supporter of the Festival, and is now publishing this special supplement, celebrating the 2014 event and its awards, and looking forward to WAF 2015 in Singapore this November.

This publication is a mixture of review and preview, plus interviews with previous WAF winners, and a short history of architecture in Singapore over the past 50 years.

The reason for the latter is to mark Singapore’s independence as a sovereign state, and the extraordinary effort of will and of planning which informed the thinking of the country’s founding fathers. In a sense, the planning of the country has been a highly concentrated form of making a building or a city quarter, but with the added imperatives of national economy, demographic analysis and resource availability/allocation.

Generating a new country involves myriad decisions and too many influences to identify in any simple way. But there is a relationship between the synthetic thinking that has been required (for example in relation to a very successful national housing programme), and the work entered for the WAF Awards. The best buildings, landscapes and future projects demonstrate a clarity of diagnosis and prognosis which can be understood rapidly – helped of course by drawings and images.

The constituent physical elements of any great city, its buildings, infrastructure, rivers, lakes, parks and gardens are the building blocks we review and celebrate at WAF each year – and this will be the fourth event in Singapore, which could be regarded as being an experimental ground for thinking about the future of the contemporary city.

WAF Awards are a critical celebration of the best work being carried out by practices large and small, known and unknown, from across the world. The live presentation and judging programme is always complemented by a thematic conference, which this year is based on that Singaporean anniversary.

So we will be looking back at how we have thought about the future, and how we are thinking about it today. I hope to see many old friends and potential new ones at the Suntec Centre in November, and look forward to the enjoyable task of shortlisting our Award entries in early June.

On a final positive note, WAF London, our first satellite regional event, will take place at the University of Westminster from 24 to 27 June as part of the London Festival of Architecture. We will be exhibiting all the shortlisted entries and running a three-day talks programme. Admission will be free. For more information on this and all elements of the Festival, go to www.worldarchitecturefestival.com

PAUL FINCH
Programme Director, World Architecture Festival
Editorial Director, The Architectural Review

Looking Back in Order to Look Forward

Above: Paul Finch chairing the 2014 WAF Super Jury with Richard Rogers. WAF 2015 will take place in Singapore from 4 to 6 November
World Architecture Festival 2014
Enric Ruiz-Geli is the principal of award-winning practice Cloud-9 Studio in Barcelona. This cutting-edge experimental practice is known for projects such as Media-ICT and El Consorci in Barcelona.

Based in Hong Kong, Rocco Yim is principal of Rocco Design Architects. The practice works extensively in Hong Kong and Guangdong province and recent projects include the Guangdong Museum.

Based in Johannesburg, Peter Rich is an architect, educator and founder of Peter Rich Architects, dedicated to the creation of authentic contemporary African architecture.

Julie Eizenberg is a partner in Los Angeles-based Koning Eizenberg, known for its imaginative, empathic, site-specific and people-orientated approach to design.

Richard Rogers is a globally renowned architect, urban designer and principal of Rogers Stirk Harbour + Partners. Winner of the RIBA Gold Medal and the Pritzker Prize.
Step onto the world stage

Entry deadline: 22 May 2015
Enter by 1 May for a discounted early bird rate

WAF is your gateway to global recognition
Every year, Architects from over 40 countries are inspired and celebrated by the live judging of finalists in 31 categories, culminating in the announcement of World Building of the Year.

ENTER NOW: worldarchitecturefestival.com

Join the conversation: @worldarchfest #WAF2015
The Chapel is a community space in a new urban ward on the outskirts of Ho Chi Minh City in Vietnam. The surrounding area lacks a communal focus, therefore, the Chapel is designed to be the place for people, especially younger people, to participate in social activities such as conferences, weddings, exhibitions or simply to have a coffee and a snack. Located on a small plot of land, the Chapel takes the form of a simple lightweight steel portal frame clad in white painted metal sheets, so from a distance it resembles a chapel, surrounded by gardens. Inside, a single white space is animated by brightly coloured curtains and natural materials. Modest in scale and execution, this project nonetheless shows the transforming potential of architecture within a marginalised community.
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MOTT32
JOYCE WANG STUDIO

Originally a storage facility for family heirlooms forgotten by wealthy Chinese immigrants, Joyce Wang Studio combined this history into their contemporary design. The MOTT32 restaurant creates a blend of industrial New York design and classical Chinese decor, complemented with an inspired collection of forgotten heirlooms, colonial-style furnishings and antique Chinese propaganda. The bar draws influence from a traditional Chinese apothecary, while ropes, chains and wood reference Hong Kong's fishing history and reinforce a warehouse aesthetic.

Accessibility to the site for diners was also a difficult issue to tackle for the practice, due to a long snaking route, but this meandering path now creates a more hidden and exclusive arrival experience into this mysterious basement space.

FINALISTS
Joyce Wang Studio MOTT32
One Plus Partnership Cine Times
MPH Architects • Architectus
in association Sustainable Industries
Education Centre – Tonsley Tafe
Sawako Kajima IDC Space: research and display space for the International Design Centre
Cook Robotham Architectural Bureau Abedian School of Architecture, Bond University
FHAMS Tama Hotel Phnom Penh Tower [D22H22]
Clive Wilkinson Architects
The Barbarian Group
Joyce Wang Studio
Xintiandi Penthouse
studio mk27 Cultura bookstore

SUPER JURY
Chris Lee
Founder and Principal, Asylum, Singapore
Eric Carlson
Director, Carbondale, France
David Kohn
Principal, David Kohn Architects, UK

JURY COMMENT
‘From small details to the complete design, everything has been thoughtfully considered and was a stand-out candidate for this important award’
The AGGV’s permanent collection is housed in a historic mansion and series of Modernist additions in an established residential area of Victoria. The existing facility appears impenetrable, its vibrancy concealed behind brick and concrete. Rather than simply renovating the existing additions, the proposal creates a brand new structure, re-imagining the gallery as a village of small pavilions engulfed by the inspired landscape cascading through the site. A choreography of gardens and new public spaces weaves the property back into the fabric of the surrounding neighbourhood, allowing visitors to engage the gallery at all hours and from all directions. Expansive glass walls expose the interiors of the pavilions, creating an external animation and renewed engagement between the gallery and its surroundings.
The design of Australia’s National Arboretum was selected via an international design competition following the devastating Canberra bush fires of 2003. The winning concept, 100 Forests, comprises forests with 100 of the world’s most endangered tree species. Emerging out of very real issues of sustainability, biodiversity, and public environmental concern, 100 Forests is a strategy, a programme and an ongoing event, not a design based chiefly on aesthetics. 100 Forests not only provides unique experiences, the pleasure of being enveloped in a forest of one endangered species but is, more importantly, a seed bank for the future. Forests are arranged via a grid across the undulating topography, orientated to align with a civic axis created by Canberra’s masterplanners Walter Burley-Griffin and Marion Mahony.

WINNER

NATIONAL ARBORETUM
CANBERRA, AUSTRALIA
TAYLOR CULLITY
LETHLEAN

FINALISTS

Ta Landscape Architecture
A.mazing Vertical Garden
Cox Rayner Architects
Flinders Street: Reviving Main Street
Taylor Cullity Lethlean
National Arboretum Canberra
BLVD International
Waterfront Landscape Park along AiYi River in Yinchuan
Cox Rayner Architects
Griffith University: Rescuing the Declining Campus

Shma
Morph 38 Condominium
Sweco Architects
Physic Garden, Novartis, Basel
Turenscape
Slow Down: Liupanshui Minghu Wetland Park
Taylor Brammer Landscape Architects
Top Ryde City Living
Cox Architecture
Jim Stynes Bridge
EAA-Emre Arolat Architects
Zorlu Center

SUPER JURY

Henry Steed Director, ICN International, Singapore
Herbert Dreiseitl Director, Ramboll Liveable Cities Lab, Atelier Dreiseitl, Austria
Jason Pomeroy Founding Principal, Pomeroy Studio, Singapore
Jana Crepon Landscape Architect
Inside Outside, Netherlands

JURY COMMENT

‘Addressing serious global challenges of sustainability and biodiversity this immensely thoughtful project conceives of landscape design as rich, ongoing trajectory that embraces the future’
SPECIAL PRIZE WOOD EXCELLENCE

ALEX MONROE STUDIO
DSDHA

WINNER

FINALISTS
Andrew Burges Architects
Pittwater House
Atelier Arcau Earth Wind and Fire
UA Architects: Misak Terzibasiyan and Emile van Vugt School ‘t Hofke
BVN Donovan Hill Regional Terminal at Christchurch Airport
Hiep Nguyen The Tent
Hiep Nguyen Salvaged Ring

SPECIAL PRIZE SMALL PROJECT

THE PINCH
DEPARTMENT OF ARCHITECTURE, THE UNIVERSITY OF HONG KONG

WINNER

FINALISTS
Flanagan Lawrence Acoustic Shells
Krynauw Nel Associates
MALAPA, Hominid Fossil Site Cover and Visitors’ Platform
DSDHA Alex Monroe Studio
Fox Johnston Cook Park Amenities
Wowhaus Kiosks in Shells for Sparrow Hills
Gray Puksand Loreto Archives Centre
a21studio Salvaged Ring

Nakayama Architects
SCALETTA
Marge Arkitekter
Strömkajen Ferry Terminals
GroupGSA Sydney Harbour Ferry Wharves Upgrade
INTERIOR, HEYDER ALIYEV CENTRE, BAKU
HUFTON + CROW

WINNER

MPH Architects + Architectus
Sustainable Industries Education Centre – Tonsley Tafe

SPECIAL PRIZE COLOUR

LAW AND CENTRAL ADMINISTRATION, VIENNA UNIVERSITY OF ECONOMICS AND BUSINESS
CRAB STUDIO

WINNER

SPECIAL PRIZE ARCHITECTS PHOTOGRAPHY

FINALISTS
Sweco Architects AB
Skyttelbron Shuttle Bridge in Lund
GPAA University of Paris IV-Sorbonne’s Clignancourt Centre
Woods Bagot National Australia Bank, 700 Bourke St, Melbourne
BVN Donovan Hill ASB North Wharf
a21studio The Chapel
Architron Design Consultants Sdn Bhd Casa Lapis

JURY
Kristina Julia Bacht
Amy Croft
Terry Farrell
Bjarne Hammer
David Jenkins
Ken Schluchtmann
Calvin Tsao
Zack McKown
The World Building of the Year for 2014 was the Chapel, a delightful, delicate, luminescent filigree of colour, light and shade, which provides a social oasis in Ho Chi Minh City in Vietnam. Designed by A21 Studio, it was the first Asian winner of WAF’s supreme prize and shows in particular the remarkable efflorescence of architecture in Vietnam: several finalists and category winners, as well as the triumphant team in 2014’s student charrette come from that country.

WAF’s best feature, thinks A21’s Toan Nghiem, are the presentations, ‘the most exciting thing. They give you a chance to explain your project. For all other competitions you just submit images. The presentations make WAF very, very special’. Reflecting on their triumph in 2014 – they have had several finalists and a Category Commendation the previous year for a similarly subtle private house – ‘at the first [category] jury I could see their faces and react to them. For the super jury I was also on the stage [with the jurors] and couldn’t see their faces’, but ‘their questions got to the point quickly’.

This sort of sociability is a key part of A21’s approach to architecture and becomes explicit in the Chapel. It is, says Toan Nghiem, a ‘response to modern society in which people find it very hard to communicate with each other’. Here, attracted and intrigued by the inherent architectural qualities of the building they can come together for formal events like conferences and weddings, or gather informally for coffee and a chat. Its success as a piece of architecture depends on its popularity in use, and in these terms, he adds, it is ‘working well’.

Winning has obviously raised their profile, but their design practice makes them wary of looking for work outside Vietnam. There, explains Toan Nghiem, ‘we understand the materials, the people and the environment ... we develop our ideas by going to a site, reading books about it and getting to know the culture of the site’. Singapore, he adds, has a similar climate, ‘but the architecture is very different’. This ‘gives us something to consider’ in expanding potential of their own work, though if they were offered a job outside Vietnam ‘we would have to consider whether we could understand the culture of the place’. Set up as recently as 2009, with five architects and ‘trying to stay normal, it is hard for us to do a lot of projects’.

As its success suggests, Vietnam has a vibrant architectural culture, and Toan Nghiem refers to a small exhibition at the end of 2014 which showed how a number of Vietnamese architects are ‘working in new ways using old materials and developing new concepts’. The Chapel makes use of easily available and workable materials, including some from a building the client demolished. In turn this helped to determine the architecture: the size of the steel members meant there had to be an internal structure, which becomes the defining design feature, a metal ‘tree’ which comes to the ground in one slender column but whose branches – and their shadows – cast a kind of tracery across the whole space. Other projects they have shown at WAF use timber – notably a coffee shop designed for a local carpenter, which uses his stock of scrap wood, reinterpreting how the pieces are put together to reduce weight and extend the possible span.

WAF provides a window into this dynamic but little known architectural culture – and an opportunity for its members to interact with their peers. As Toan Nghiem says, in Vietnam, ‘we do not have much contact with other architects’ and ‘WAF gives us a chance to meet them and see their projects ... I like architecture and I want to hear about contemporary things’. For WAF’s participants the feeling is mutual.
WAF ‘attracted us to submit to participate in the global culture of architecture’, says Richard Francis-Jones while reminiscing about the first Festival in Barcelona in 2008. His firm Francis-Jones Morehen Thorp has entered every year and achieved the ultimate accolade of World Building of the Year in 2013 with Toi O Tamaki – the city art gallery for Auckland, New Zealand.

This project displays some of FJMT’s underlying architectural interests and indicates the contribution they can make to contemporary architectural discourse. It combines a turn-of-the-century ‘heritage’ building with new space characterised by distinctive trees made from the native Kauri wood with a volumetric, three-dimensional roof which ‘sits lightly on its shafts’.

The simple juxtaposition of old and new introduces a sense of duality which relates to the ‘bicultural character of New Zealand’, explains Francis-Jones, with the traditional building representing the colonial heritage while the new explores ‘some deep metaphors in Maori culture’. That in turn exemplifies his ambitions for all his projects to ‘find what is special about a place, and how we can reflect that’ in the design.

Well aware of the ‘huge risk of superficiality in addressing a bicultural identity’, Francis-Jones looked to create a subtle and multi-faceted relationship with the specifics of the place and with the broader natural history of New Zealand.

‘At a time when external pressures and rapid information exchange make it hard to see much in depth, WAF offers the opposite’

Using ‘beautiful, golden’ Kauri forges one level of that connection; another comes from the visual affinity between the ‘trees’ of the building and the pohutukawa trees in the adjacent park – a sense reinforced by the new wing’s transparency. These interplays between cultures, as well as nature and culture, continue in the gallery’s activities. The traditional building provides traditional exhibition space, where the new wing is ‘conceptually without walls’, requiring ways of presenting works that mitigate Western exhibition conventions. But even in the traditional galleries there are ambiguities. The colonial era painter Charles Goldie made a series of ‘super-realistic portraits of Maori chiefs’, and as Francis-Jones explains, ‘the image is very important in Maori culture’ as it is believed to hold some of the aura of what it represents, ‘so the display of the portraits is very significant’.

At a time when ‘external pressures and rapid information exchange’ make it hard to ‘see much in depth’, WAF, argues Francis-Jones, offers the opposite. ‘We can present our work and explore others’ work ... hearing people present their projects and the questions about them’ allow us to ‘understand it, its effectiveness and quality’. He enjoys contrasting his work with others, ‘seeing it side-by-side gives us something to aspire to’.

Though rooted in a sense of regionalism, Francis-Jones points out, ‘we really try to look fresh in every project we do’. Personal themes run through his work, ‘the use of natural materials like stone and wood, metal and glass’ but ‘we are interested in using materials in new ways, composites and coatings’. With his regionalist credentials, he enjoys how WAF shows ‘the strength and relevance of regional architecture’, but adds ‘it’s redefining what’s regional’.

And then there are the presentations. Putting them together is ‘really important, you have to focus on what it is about this project, why it is interesting and relevant’. Critique, Francis-Jones adds, ‘underpins architectural education’ and the presentations ‘are like going back to college, where you debate discuss and critique ... participating makes a huge difference’.
Winning WAF in the inaugural year of 2008 was ‘amazing ... like the Oscars’, recalls Yvonne Farrell, co-founder with Shelley McNamara of the Irish firm Grafton Architects, whose Luigi Bocconi University in Milan was the first World Building of the Year. It was a significant step in their rise to fame as a practice – ‘it’s a big title’ Farrell adds, which ‘sits smoothly on Grafton Architects’ CV’ – but even more significant in their evolution as architects and their ability to make cultural statements in the medium of architecture.

After a run of ‘small projects in Ireland’, their ‘big project in Italy’ was an opportunity to ‘test our cultural values outside our native country’; values rooted in the affinity their education at University College Dublin inculcated in them for Italian cities – ‘so many of our [architectural] values stem from Italy’, Farrell adds. Luigi Bocconi gave them a ‘chance to build in Milan, with a brilliantly written brief’, and site ‘on the edge between the university and city’. They read Milan through Aldo Rossi’s eyes as a ‘rationalist city’, explains Farrell, where ‘craft-based functions and forms add to the clarity of rationalism’.

They wanted their design to ‘add to Milan’s repertoire of fantastic rationalist buildings ... to understand the city’ and its underlying patterns of building and space, use and form. Using the common local Ceppo stone – ‘geological concrete’, Farrell calls it – induces an austerity which ‘holds the city at bay’ but carving spaces into it, where rough Ceppo gives way to white Lasa marble, invites the city to enter. Architecture, she says, ‘is a silent language which speaks, and we wanted our building to speak to Milan’.

They were justifiably enthusiastic about their project and the ideas it evokes, but WAF presentations are only 10 minutes long. ‘Fun, but gruelling’ Farrell calls it, ‘you have to focus on key issues ... producing 10 minutes of distilled thought is a philosophical exercise and so much more than a “promo”’. She and Shelley McNamara were holed up in their hotel room with ‘scissors and sellotape’ to ‘strip back to the essence of the project’.

It was worthwhile. ‘The presentations are a practising architect’s version of the student crit ... You have to stand among your peers, present your thoughts and prove the value of your ideas to yourselves’ Farrell believes, shows some of WAF’s value to the architectural community. ‘It allows thinking and practising architects to come together on an international stage’, she says, remembering ‘the sense of community and discussions with other architects’ that WAF engenders. It leads ‘architects to account for themselves, to think about meaning, materials, art and rigour’ rather than self promotion. WAF is becoming, ‘somewhere to celebrate architecture for what it can give, like a think tank’. Proving themselves and their ideas in front of their peers was ‘very encouraging’, and gave Grafton confidence to continue to develop their approach to architecture at a larger scale and on a wider field. They won projects in Toulouse and Peru, both places where they could test their concept of the uniqueness and value of every place. In Peru, for example, the design ‘makes you aware where you are, 12 degrees south of the Equator’, and each contributes to the sense that architecture can heighten awareness of specific local qualities as enhancements and qualifications to architecture’s underlying, rational purposes.

‘Winning WAF in the inaugural year of 2008 was amazing, like the Oscars’
Euphoria was the overwhelming emotion which motivated Peter Rich to enter the Mapungubwe Visitors Centre to WAF in 2009. ‘We were really excited by how the building ended up,’ he remembers, adding, ‘it was a miracle that it got there’ after all sorts of political and practical difficulties including an unskilled workforce. Coming from South Africa, ‘the edge of the world, we wanted to share it with a broader audience’.

That audience was very impressed: it won Building of the Year. But at the point of entry ‘we had no notion of winning ... ’, though the first presentation to the Category Jury went well, even if it was ‘like being back at school’. ‘The room was packed’, the panel ‘inspirational’ and asked ‘very astute questions’. His colleagues knew the project but were unprepared for the power of his presentation. ‘Where did you pull that from?’ they asked. But it evidently captured imaginations. ‘We even made an Australian cry’, Rich remembers.

It is an extraordinary project. Set close to the River Limpopo and the border with Zimbabwe, it marks and interprets a landscape inscribed with significance to various cultures. It is more than a world heritage site. ‘The President is awarded the Order of Mapungubwe,’ explains Rich, and for many communities in Africa the period of its most intense occupation, the 9th-12th centuries, was a time when African commerce and culture reached far beyond its shores. But so fraught are the political implications of who occupied which piece of land first, that Rich and his colleagues concentrated on nature rather than culture as a source of inspiration.

Initial ideas sprang from the idea of a cave as nature’s cradle for humankind, that led to the Catalan vault as a formal model. Creating them was an iteration between theoretical maths and practical experimentation on site and the results exceeded expectations. ‘The freestanding vaults billowed like sails,’ Rich remembers, and a small boy suggested that it was as if they had ‘planted a seed and let it grow’. So successful was the motif that they have continued to develop it for other projects, including a British-funded cricket pavilion in Rwanda. Prime Minister David Cameron summoned Rich and several colleagues to discuss it over dinner. ‘He understood the [different-sized] vaults as a bouncing cricket ball’.

More significantly, Rich’s work with Catalan vaults brings them, with a little added engineering knowhow, ‘back to Africa. They originated in North Africa, were taken by the Moors to Spain and from there to America ... we’re bringing the greatness of Africa to the world’, he adds, mentioning a new commission he has to design a museum near a site of 150,000-year-old human footprints, themselves proof, he argues, that human culture as well as the biological species comes out of Africa. Working with colleagues Tim Hall and Michael Ramage on research programmes into earth design and sustainable practice aims to refine an ‘African vernacular ... a heritage of the disempowered’.

Entering WAF from the ‘edge of the world’ was one way of achieving recognition. Rich speaks of the ‘incredible importance’ of landing the Building of the Year because of the ‘unequalled credibility’ of the awards programme. On top of that WAF has a ‘broad cross section of people to meet and talk to’ and share the ‘quality of each others’ work’ ... you’re always asking ‘what’s he got up his sleeve?’ Above all, it is ‘specifically about architecture’, rather than, for instance, politics or sustainability. And as ‘the only venue that provides that, it’s fabulous!’

‘Rich speaks of the incredible importance of landing the Building of the Year because of the unequalled credibility of the awards programme’
DEPENDENCE AND INDEPENDENCE
SINGAPORE ARCHITECTURE SINCE 1965

From tropical Modernism to ecological skyscrapers, Singapore architecture reflects the city state’s dynamism and energy, writes Patrick Bingham-Hall.
When I first came to Singapore, in the early 1980s, I stayed at the Raffles Hotel for S$30 a night. The mattress sagged, the floorboards creaked, and the only cooling device was a rickety old ceiling fan. One morning I went for a walk in the warm drizzle along the seashore, over flat, muddy, deserted isles of grass recently reconstituted a kilometre beyond the original beachfront. Over thirty years later, those muddy grasslands have been paved, decked and branded, the timid skyscrapers of the nascent city have disappeared behind a continuous wall of corporate glass, and the incomparably conspicuous edifice of Marina Bay Sands looms above all. A shopping mall, a convention centre, a casino and a five-star hotel, Marina Bay Sands serves as the symbol of Global Singapore: a city now routinely graded as Alpha Plus, on the tier beneath New York and London, and the peer of Paris, Hong Kong and Tokyo.

The undemonstrative high-rise buildings of the early 1980s business district were strung out along Shenton Way, heading south-east from the (then) mouth of the Singapore River, and I quietly thought they looked rather comfortable in their rainy steamy context. Two buildings, the DBS and the CPF Buildings (completed in 1975 and 1976), were clearly defined by a concrete core that rose through and above cantilevered clusters of office floors. This form of construction appeared to be a simple and logical application of the theories and occasional buildings of the Japanese Metabolist movement to the necessities of the tropics, and as I was to discover, the previous two decades of Singaporean architecture had oscillated around this fundamental approach. Many of the buildings were far less timid than the towers on Shenton Way, and as Metabolism had been possibly the most purposeful (particularly in the context of New Asia) and (dare one say?) futuristic of all the sprouts of Brutalism, its repatriation from Tokyo to Singapore seemed quite sensible to me.

As the Singapore of the 1960s and 1970s had not yet succumbed to the efficacy of comprehensive air conditioning, the architecture relied upon robust massing to provide shade, promote ventilation and minimise weathering. The architects were all local – Alfred Wong, Timothy Seow, Archurban, Design Partnership, Architects Team 3, and the Public Works Department – and a handful of the best buildings from that era survive as well-maintained white elephants, like the Jurong Town Hall. Others, like the DBS and PUB Buildings, and the
The process of establishing a pictorial identity was never going to dazzle the travel guides. Success, but prosaic suburban architecture of the 1970s have been the mark of the city-state's housing (HDB) apartments in the New Towns and infrastructure, the networks of public transport that fanned out from the city from the early days of an especially worthy set of colonial buildings – indeed the precinct adjoining the Padang could lay claim to the best monuments – in contrast to the Padang's diminishing public life. Some, downmarket and dilapidated, like the People's Park Complex and the Golden Mile, still cling to life. And many, like the Futura Apartments and the National Theatre, disappeared forever.

Walls of glass had yet to make an appearance, and even when the architectural procurement process was irrevocably altered in the mid 1970s, the earliest buildings by the newly desirable foreign architects were demonstrably ‘massed’ with clearly articulated components. And the first of the ‘foreign’ buildings, the OCBC Centre (1976) by IM Pei, was possibly the best. With three rectangular banks of offices plugged into each other and protruding from an unrelieved vertical concrete slab wrapped by granite panels, the tower was a finely polished tribute, and (as it turned out) testimonial to a semi-heroic era: a flame of architectural expression lit by the spirit of independence. The subsequent great leap forward of the 1970s – when Singapore’s leaders took the plunge, prioritised a relentless pragmatism, and went for Alpha Plus – decreed an architecture that was global not local, and by the 1980s any aesthetic concessions to the tropical context had become irrelevant, if not downright counterproductive.

Many buildings though, had to be remarkable as they were commissioned to be remarkable, or as current parlance would have it, ‘iconic’. Singapore is in possession of an especially worthy set of colonial monuments – indeed the precinct adjoining the Padang could lay claim to the best preserved of all the imperial colonies – but the architecture that set out to be emblematic of an independent Singapore has only recently begun to compete. In terms of society, culture and infrastructure, the networks of public housing (HDB) apartments in the New Towns that fanned out from the city from the early 1970s have been the mark of the city-state's success, but prosaic suburban architecture was never going to dazzle the travel guides. The process of establishing a pictorial identity and communal pride for the new Singapore was remarkably tentative (not to say cautious and conservative), until the completion of the dramatically overscaled Marina Bay Sands in 2010. Then the landscape changed, literally.

Marina Bay Sands is a curious piece of architecture, designed (incredibly enough) by Moshe Safdie, whose previous claim to fame was the capsule housing for the Montreal Expo, way back in 1967. Marina Bay Sands should possibly be referred to as an artefact, because its architecture doesn’t really make sense, thus emphasising its value as an object. The form is enigmatic and seemingly devoid of reason, its length was arbitrarily truncated at its southern end, its architectural partli was sourced from the structural expressionism of the late 1950s, and its two public faces are completely schizophrenic: the eastern facade is articulated by resort-style balconies spilling with bougainvillea, while the western elevation is sheathed with mirrored glass. But its appearance is beguiling and captivating when seen from a distance, and is nothing less than awe-inspiring when viewed from below. The neighbouring Gardens by the Bay (2012, by Grant Associates with Wilkinson Eyre) have been likewise venerated, and the most memorable feature – an oxymoron that just somehow works – is a gigantic clump of purple-painted metal trees. A trail of foreign ‘starchitects’ (most of the usual suspects) have trekked through Singapore over the last decade without leaving much to embellish their reputations, but it would be churlish – and possibly libellous – to list the failures. Will Alsop, however, chalked up one notable success with his Clarke Quay revitalisation of 2006, where the site and the brief were made to order for his exuberant and knowingly ephemeral capriciousness.

Singaporean architecture itself, by which I mean local architectural practice, has travelled a rocky road. The enthusiastic experimentation that accompanied the nation’s independence was briskly terminated by government policy in the 1970s, and a fallow period (and generation) ensued. A forlorn excerpt from a speech in 1978 by Sim Hong Boon, President of the Singapore Architects’ Association.

‘The construction appeared to be a simple and logical application of the theories and occasional buildings of the Japanese Metabolist movement to the necessities of the tropics’
4 & 5. Lush vegetation enlivens the Singapore Parkroyal hotel by WOHA.

6. Aimed at recasting a run-down riverside site, Clarke Quay has a sense of convivial urbanism. Delicate canopies give a distinct identity to climate modification and enhance experiential quality.

7. Jurong Town Hall reflects an early preoccupation with Brutalism.
‘Asian cities comprise a very different paradigm to 20th-century Western cities that provided all the templates used to date, so the architecture, the planning and the environment had to be considered anew’

Institute of Architects, tells the story: ‘The future for architects depends on how we can adapt to the new situation ... the days of individualistic approach and practice are now a thing of the past’. The majority of local architects were to be employed in corporate firms – who more or less implemented the designs of designated foreigners – or in the departments for public works and housing. William Lim, Tay Kheng Soon and Tang Guan Bee continued to fly the flags of individuality, but they were awarded very few sizable projects, and the focus turned to the only available marketplace, the private house and the occasional condominium. Kerry Hill and Ernesto Bedmar – two expatriate architects who fused a refined and elegant Modernist touch with a love of all things tropical – were to be the most influential, and by the early 1990s a distinctive Singapore style had begun to bloom in the enclaves of the newly wealthy.

The architects who were to flourish in that decade were untroubled by the marginalisation of their predecessors, as they now had a relative abundance of small-scale commissions and were not looking for (and had no experience of) larger projects. The budgets verged upon the extravagant, and private houses were designed as mini-resorts, which instilled a degree of competence and confidence that would take the best of the architects much further. The economic downturn of 1997 had little impact upon this momentum, and quite possibly guaranteed its persistence, as developers turned to the private house and corporate practice to revive the stalled cash flow. This course of events breathed life back into the architectural landscape, and the principal players could now be regarded as a ‘golden generation’. They paid little heed to the rhetorical tangles of form and theory that had crept into the quality, and indeed the role, of public housing. Ninety per cent of Singapore’s residents live in HDB apartments, but the increasingly affluent populace was now demanding something swankier than serried rows of concrete capsules. And the Pinnacle@Duxton delivered, rising as a mighty reiteration of the tropics vision of an earlier time. At a smaller scale, the firms of ip:li and Chang Architects have displayed a desire to revive the intimacy of a Singapore disdained by the global city masterplan, with a series of houses whose details and pleasures refute the passing of time. WOHA, the one-time poster boys for Metabolism-comes-to-the-tropics look, was only transitory – the ‘tropical modern’ look, was only transitory – although it is still perpetuated in a cycle of ever-diminishing returns by most of those who followed – but the tangible achievements of recent Singaporean architecture are to be measured in other terms.

That turn-of-the-century aesthetic, the ‘tropical modern’ look, was only transitory – although it is still perpetuated in a cycle of ever-diminishing returns by most of those who followed – but the tangible achievements of recent Singaporean architecture are to be measured in other terms. Asian cities now comprise a completely different paradigm to the 20th-century Western cities that provided all the templates utilised to date, so the architecture, the planning, and above all, the environment, had to be considered anew. By virtue of its remorseless process of post-independence enrichment and the implementation of a citywide infrastructure that actually worked, Singapore was the first cab off the 21st-century rank. The next ‘great leap forward’ is being taken by prescient local architects (how can transient visitors from the north really understand the tropics?) and various key projects have addressed the need for sustainability and a renewed desire for sociability.

The Pinnacle@Duxton (2009, by Arc Studio with RSP) emphatically reversed a malaise that had crept into the quality, and indeed the role, of public housing. Ninety per cent of Singapore’s residents live in HDB apartments, but the increasingly affluent populace was now demanding something swankier than serried rows of concrete capsules. And the Pinnacle@Duxton delivered, rising as a mighty reiteration of that most sensible Metabolism-comes-to-the-tropics vision of an earlier time. At a smaller scale, the firms of ip:li and Chang Architects have displayed a desire to revive the intimacy of a Singapore disdained by the global city masterplan, with a series of houses whose details and pleasures refute the passing of time. WOHA, the one-time poster boys for Singapore ‘cool’, turned out to be deadly serious architects who prefer to work at the largest possible scale, and have not flinched from the responsibilities and consequences of their projects. Possibly their most interesting Singapore buildings, certainly in terms of 21st-century urban prototypes, are the Parkroyal on Pickering hotel and the School of the Arts. A conscientious island-wide re-greening process – part of a self-sufficiency programme necessitated by the impending realities of the 21st century – is taking us back to the past, and it may well be that the Singapore of the future will look much like the city I first visited over thirty years ago: only more so. The new prerogatives for natural ventilation, shading and social reintegration are surely reinstating an architecture that articulates its massing and porosity, an architecture that concedes to the demands of its tropical context and eschews the false comforts that lurk behind the walls of glass. In an especially heartening sign of the times, the ubiquitous corporate practices now appear to be taking their cues from local innovations, rather than global fashions. Yet a collective cloak of cautiousness – a consequence of the 1970s putsch – lingers as a caveat to the rosy glow of Singaporean can-do. Maybe the time has come for Singaporean architects to turn the heartening sign of the times, the ubiquitous corporate practices now appear to be taking their cues from local innovations, rather than global fashions. Yet a collective cloak of cautiousness – a consequence of the 1970s putsch – lingers as a caveat to the rosy glow of Singaporean can-do. Maybe the time has come for Singaporean architects to turn the doleful acquiescence of 1978 on its head and declare that ‘individualistic approach and practice’ is a thing of the future.
CIVIC & COMMUNITY
CULTURE
DISPLAY
HIGHER EDUCATION
HEALTH
HOTELS & LEISURE
HOUSE
HOUSING
NEW & OLD
OFFICE
PRODUCTION, ENERGY & RECYCLING
RELIGION
SCHOOLS
SHOPPING
SMALL PROJECTS
SPORT
TRANSPORT
VILLA

COMPLETED BUILDINGS
The Chapel is a community space in a new urban ward on the outskirts of Ho Chi Minh City in Vietnam. The surrounding area lacks a communal focus, therefore, the Chapel is designed to be the place for people, especially younger people, to participate in social activities such as conferences, weddings, exhibitions or simply to have a coffee and a snack. Located on a small plot of land, the Chapel takes the form of a simple lightweight steel portal frame clad in white painted metal sheets, so from a distance it resembles a chapel, surrounded by gardens. Inside, a single white space is animated by brightly coloured curtains and natural materials. Modest in scale and execution, this project nonetheless shows the transforming potential of architecture within a marginalised community.

FINALISTS
Kennedy Associates Architects
AGL Lakeside Pavilion
Astudio
Spotlight Youth Space
a21studio
The Chapel
Astudio
TOKKO Youth Space
Studio Gang Architects
WMS Boathouse at Clark Park

JURY
Emre Arolat
Founding Principal,
Emre Arolat Architects, Turkey
Charu Kokate
Principal, Safdie Architects,
Singapore
Akihiko Hamada
SEO, Nikken
Sekkei, Japan

JURY COMMENT
'This was a project that embraced history and modernity, and created a dialogue in the process. It has created maximum effect with minimum materials and has produced an unexpected change of pace in its urban context. The opportunity has been taken to recycle and rethink materials and site, and the architect has found poetry in the mundane'
The new Danish Maritime Museum is a subterranean museum built around a dry dock adjacent to Kronborg Castle of Hamlet fame. For a century this historic site was a shipyard bustling with vessels and machinery, and the dry dock that now forms the centrepiece of the museum’s underground building is a legacy of this yard. New walls at a distance around the old dock maintain its structural integrity and place the museum in the space between the new and old dock walls, essentially wrapping it around the existing dry dock like a doughnut. A series of three two-level steel bridges span the dry dock, serving as short-cuts to different sections of the museum. A sloping zigzag bridge spanning the entire dry dock navigates visitors to the main entrance. This creates a dynamic tension between old and new as visitors descend into the museum space overlooking the majestic surroundings above and below ground, while Denmark’s maritime history unfolds in a leisurely, continuous motion.

**JURY COMMENT**

“We found this project very specific and sophisticated while also being provocative. It is a very powerful answer to the challenge presented to architects when given an ancient piece that can preserve the soul of a place, in how it uses the dry dock not only as an envelope but as one of the main figures of the overall design'”
Auckland Airport is undergoing a major transformation. While this involves new consideration of terminals and infrastructure, it also considers the creation of an urban environment in the surrounding landholding. Te Kaitaka ‘The Cloak’ has been established in the heart of this growing district. Auckland International Airport sought to create a sculptural built form sited on the corner of two of these recently upgraded streets, one heavily traffic based and one focused on the pedestrian. The brief was simple – a flexible space for hosting events, meetings and introducing the strategy and opportunities behind the developing precinct. The response is a structure to address the street, configured to engage and shelter the pedestrian and shaped to act as a counterpoint to its larger neighbours. The architecture used the freedom of its scale to explore sculptural and structural directions and brings together rich layering of material, texture and form to express cultural and national values.
Lifehouse represents the realisation of the late Professor Chris O’Brien’s vision for the creation of an integrated cancer facility on the Royal Prince Alfred (RPA) Hospital campus in Sydney. The facility aims to redefine the cancer patient experience and become a centre of excellence. This vision is about many things – a genuine patient-focused facility, broad-based holistic treatment in a world-class clinical environment with integrated research programmes. Parallel non-clinical therapies and facilities such as ‘The Living Room’ provide a unique patient experience. The facility serves both private and public patients and functions as a not-for-profit institution set on a public hospital campus.

**JURY**

Chris Bosse  
Principal, LAVA, Germany/Australia

Michael Heenan  
Principal and CEO, AJ+C, Australia

Kevin Kwang Yang Sim  
Principal, New Space Architects, Singapore

**JURY COMMENT**  
“This building redefines cancer treatment by focusing on the patient experience. It combines architecture and art with medical science, logistics, technical equipment and complex building technology focused on patient care.”

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**FINALISTS**

Anuar Aziz Architect  
SOCISO Rehabilitation Centre

Hames Sharley  
Whyalla Regional Cancer Centre
Dalarna Media Library at Dalarna University is organised as a ‘spiral of knowledge’ identifying a new library culture that inculcates a wide range of experiences. The natural terrain of the surrounding landscape continues as a ramp that spirals up through the central atrium of the library – its heart – where orientation and the quest for information take place. The spiral of knowledge creates a varied study environment allowing the students to move about in the heart space of the library or to withdraw to more quiet and calm areas along the facade.

The variation of sound levels and the differentiation of activities creates a versatile library that is rich in spatial experiences. The building has its own distinct character that united library and multi-media functions to create a synergy with the existing university complex.

WINNER

COOK ROBOTHAM ARCHITECTURAL BUREAU
ABEDIAN SCHOOL OF ARCHITECTURE, BOND UNIVERSITY

COMMENDED

FINALISTS

Wingårdh Arkitektkontor
Aula Medica

BVN Donovan Hill
Australian Plant Bank

Woods Bagot Deakin University,
Burwood Highway Frontage Building

Cook Robotham Architectural Bureau
Law and Administration, Vienna
University of Economics & Business

Cox Rayner Architects
Griffith University

Zaha Hadid Architects
Jockey Club Innovation Tower
Zaha Hadid Architects
Library and Learning Centre, University of Economics

Feilden Clegg Bradley Studios
Manchester School of Art
Lyons
Medical Science 2, University of Tasmania

MPH Architects + Architectus
Sustainable Industries Education Centre – Tonsley Tafe
Nikken Sekkei
The 82 Bank Learning Center

GPAA
University of Paris IV-Sorbonne’s Clignancourt Centre
Aedas
Xi’an Jiaotong-Liverpool University Administration Information Building

JURY
Murat Tabanlioglu
Tabanlioglu Architects, Turkey
Justine Hervey
Editor, Architecture New Zealand
Chiu Man Wong
Principal, WOW, Singapore

JURY COMMENT
‘Layering of functions around spiral circulation creates a unique amphitheatre concept’
Restaurant, Son La, Vietnam
Vo Trong Nghia Architects

In the north of Vietnam, Son La province is an area of untouched forests and beautiful mountains. Son La restaurant, with a capacity of 750 guests, is the first facility of a new hotel complex near the city centre to exploit the area’s potential as a tourist destination. The project maximises use of local resources including workers and materials, such as bamboo and stone. To adapt to the tropical climate, the building is composed of eight separate stone buildings and an open-air bamboo dining hall to provide both contained air-conditioned rooms and comfortable exterior dining.

Jury
Nicola Leonardi
Editor-in-Chief, The Plan, Italy
Serina Hijjas
Principal, Hijjas Katsuri, Kuala Lumpur
Julien Veyron
Principal, Atelier Arcau, France

Jury Comment
‘The architects have displayed a considerable sensitivity and ability in managing to feature traditional Vietnamese architecture against a contemporary backdrop. The design draws from the context of the open tropical environment and chooses the local materiality of bamboo and stone as the main structure, making it a sustainable yet poetic statement’
House for Trees, Ho Chi Minh City, Vietnam
Vo Trong Nghia Architects

House for Trees, a prototypical house within a tight budget of $156,000, aims to bring green space back into the city, accommodating high-density dwelling with large tropical trees. Five concrete boxes are designed as ‘pots’ with trees on their tops. With thick soil layer, these ‘pots’ also function as storm-water basins for detention and retention, therefore helping to reduce the risk of flooding in the monsoon climate. The house is located in Tan Binh district, one of the most densely populated residential areas in Ho Chi Minh City, where many small houses are crowded together. The site is a landlocked block accessed only by a small pedestrian lane. Resonating with this urban tissue, the house is designed as an accumulation of small fragments. Surrounded by typical Vietnamese row houses, House for Trees stands out like an oasis.
The Carve is an unconventional 15-storey apartment building on Oslo’s waterfront. The first eight floors are designated as office space, topped off with a residential programme. The mixed-use typology compacts the flexible office spaces in an efficient machine and optimises views and the outdoor spaces of the apartments around a raised, covered garden. The residential complex rests on 1,000 sqm of common, open areas, and a garden terrace elevated above street level creates a sense of distance from the corporate world underneath. Fitted with a panoramic elevator and open-air bridges, this green foyer acts as a buffer zone, which every resident passes through on their way home. The project is like a giant inhabited ziggurat, with terraces cascading down to meet the podium of the eight-storey office block below.

THE CARVE, OSLO, NORWAY
A-LAB

JURY
Mark Dytham
Founding Principal,
Klein Dytham Architects, Japan
Karen Forbes
Professor of Art,
ECA, University of Edinburgh, UK
Aamer Taher
Principal, Aamer Architects,
Singapore

JURY COMMENT
This project represents a new typology of building housing on top of an office building with a liveable carved-out space 15 storeys up that provides amazing views across the city to the mountains and sea.
NEW & OLD

RETHINKING THE SPLIT HOUSE, SHANGHAI, CHINA
NERI & HU DESIGN AND RESEARCH OFFICE

The magical lane houses, which were once the dominant fabric that made urban Shanghai the intoxicating place that it was in the 1930s, are now slowly being demolished, taken over by high-density developments all over the city. Neri & Hu was commissioned to reconstruct a dilapidated lane house in the historic Tianzifang district, with the aim of transforming it into three separate apartment units. The strategy was to rethink the typology of the lane house, which involved keeping the basic split-level formation and adding spatial interest through new insertions and skylights to accentuate the original architectural integrity while reconceptualising it for a contemporary lifestyle.

JURY
Jenny Lovell
Associate Professor, The Chinese University of Hong Kong, Hong Kong
Lars Autrup
Head of Projects, Realdania Foundation, Denmark
Khoo Peng Beng
Principal, Arc Studio, Singapore

JURY COMMENT
‘This project is a timely critique of the loss of culturally significant urban fabric. It demonstrates the power of architecture to address a broader agenda beyond commodity, firmness and delight’

FINALISTS
OMA De Rotterdam
Wowhaus Documentary Film Centre
Foster + Partners
Lenbachhaus Museum
Vo Trong Nghia Architects
Factory Office Renovation
SCDA Architects
National Design Centre
Hackel-Kaape Trimonis Architekten
Office building

Alford Hall Monaghan Morris
Regent Street Block W4
Sweco Architects Simonsland
Textile Fashion Center
SANAarc
Sishane Park
MPH Architects + Architectus
Sustainable Industries Education Centre - Tonsley Tafe
Francis-Jones Morehen Thorp
Tasmanian Museum & Art Gallery
Liberty Place is not a singular tower but a rich interplay of three slender architectural forms inspired by the unique qualities of a unique Sydney site. The development unites public, corporate and hospitality architecture into a cohesive environment. Collectively, it is an articulate assemblage of elements (ground plane, street walls, tower elements and landscape). The architectural forms create a dynamic public space and reinvigorate a previously run-down mid-city area. Liberty Place not only animates and celebrates the public domain, but also embodies significant architectural and environmental innovation. The development successfully balances considerations of urbanism, heritage and sustainability with commercial requirements to create a rich and thoughtful architectural expression.

JURY
Michael Wiener
Principal, Gensler, Singapore
Sonny Chan
Director, CSYA, Singapore

JURY COMMENT
“The project sensitively achieves the creation of a public space in a very urban context through placing and manipulating multiple building interventions”
LUNE DE SANG
SHEDS, NEW SOUTH WALES, AUSTRALIA
CHROFI

Lune de Sang is a unique inter-generational venture that will see a significant former dairying property in northern NSW transformed into a sustainably harvested forest. The structures, both for working and habitation, are endowed with a sense of permanence. They have been conceived as ruins in the landscape; ancient concrete and stone structures that have been unearthed and retrofitted for comfortable habitation with crisp glass and steel details. The ambition is an elemental and atavistic architecture. Structures that may appear to be a rediscovered ruin from the day they are built. As both a precise modern abstract material but also ancient in its quality, concrete serves as a universal material that can be read in multiple ways and deployed for both structure and enclosure.

JURY COMMENT
‘The jury commended the project, expressing appreciation for the elegance and poetry present in the craft that managed to transform simple sheds into extraordinary architecture that form a sensitive engagement with the landscape. Its multi-generational design horizon distilled into timeless forms and durable materials is also what made it outstanding’
**Completed Buildings Religion**

**La Ascension del Señor Church**

**AGI Architects**

This building completes the Parish Centre started 15 years ago and its empowerment as a focus of community activity for a neighbourhood of around 20,000 inhabitants. Responding to Pope Francis's calls for the Catholic Church to focus on the ‘least favoured’, the project aims at strengthening the Parish Centre as a centre for meeting and fraternisation. The project is also extremely sensitive to current economic circumstances, so the architects chose materials and construction techniques dictated by economy and sustainability. The building rethinks the role of religious architecture in society and what it can offer, while endowing the district with distinct identity to help combat the sense of anomie so common in suburban expansion areas. According to the architects ‘this church is very close to the community, reaching the transcendental through existing social problems and needs. Our goal has been to open the space for community use, making it more human’.

**Jury**

**Tan Cheng Siong**
Principal, Archurban Architects
Planners, Singapore

**Manuelle Gautrand**
Principal, Manuelle Gautrand, France

**Kevin Owens**
Director, Wilson Owens Owens Architects, UK

**Jury Comment**

‘Although modest in scale and despite a low budget AGI succeeded in creating a delicate atmosphere with sophisticated detail. The building expresses a confident and considered response to its context’

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**Finalists**

**7OF architecture**
Moravian Church, Amsterdam

**Armon Architects & Town Planners**
Abraham’s Well

**K2LD Architects**
Christ Methodist Church

**Czar Architect**
Wat Ananda Metyarama
Thai Buddhist Temple
Conceived pre-Olympics and used during the 2012 Games (as both a gym and a security hub), Chobham Academy continues to work hard as a linchpin educational and civic campus on the eastern edge of one of Europe’s largest regeneration projects. The All-Ages school which opened to more than 1,300 students aged 3-18 in September 2013 serves Leyton, Stratford and the emerging community of the post-Games Park, both in and out of school hours. Designed as part of a strong new urban grain whose pattern is reflective of existing London streets, a central five-storey drum marks the apex of a new grand axis. The drum faces the emerging community as well as the existing community and at the same time acts as the fulcrum for three connected buildings. A full-height atrium overlooked by open galleries on each floor defines the drum’s centre. The infant school occupies a two-storey rectilinear block to one side of the drum, with its own entrance.
Yalikavak is one of the lagoons on the south-western coast of Turkey which is becoming a popular destination for blue voyages along the Turkish Riviera. Instead of a generic design that can easily become an alienated object for this place, an architecture derived from the local character – interpreted as composition of masses with different heights, merging with landscape and with the sea – has emerged as a way to be integrated with place. Alongside the masses that follow a grid structure in plan, atypical additions such as a linear wall and tower accompany the complex. In the tradition of ancient cities Kos, Rhodes and Siena, clad in a single material, travertine is used to render the whole complex which sees itself as a newcomer, but a familiar one, rather than a hard-shell foreigner.

JURY

Banu Uçak
Director, Building Information Centre, Turkey

Ho Sweet Woon
Principal, Forum Architects, Singapore

Rory Olcayto
Acting Editor, The Architects’ Journal, UK

JURY COMMENT

‘The qualities of low-key, sophisticated facility set this project apart, allowing pedestrians to experience the harbour and coast without imposing a retail-style aesthetic on the experience’
The Pinch is a library and community centre in Shuanghe Village, Yunnan Province, China. The project is part of a government-led reconstruction effort after an earthquake in September 2012. The University of Hong Kong decided to sponsor the design and implementation of a new library building which would serve to activate the community and provide a physical memorial for the event. The site of the library is against a 4m-high retaining wall. The design spans across this level difference and acts as a bridge between the rebuilt village and the new memorial plaza. Emphasising its location in a remote mountain valley, the design responds visually to the space of the valley, offering stunning views across a dramatic double curved roof. The structure itself rises to a peak, a poignant monument to the earthquake and rebuilding effort.

**Finalists**

- Flanagan Lawrence
  - Acoustic Shells
- Krynauw Nel Associates
  - MALAPA, Hominid Fossil Site Cover and Visitors’ Platform
- DSDHA
  - Alex Monroe Studio
  - Fox Johnston
  - Cook Park Amenities
  - Wowhaus
  - Kiosks in Shells
- Gray Puksand
  - Loreto Archives Centre
- a21studio
  - Salvaged Ring
- Nakayama Architects
- SCALETTA
- Marge Arkitektur
  - Strömkajen Ferry Terminals
- Group GSA
  - Sydney Harbour Ferry Wharves Upgrade

**Jury**

- Colin Seah
  - Principal, Ministry of Design, Singapore
- Simon Allford
  - Principal, AHMM, UK
- Vasu Virajslip
  - Principal, VoSLab, Vietnam
- Rob Gregory
  - Associate Editor, The Architectural Review, UK
- Nabil Gholam
  - Principal, NG Architects, Lebanon

**Jury Comment**

‘An elegant project that demonstrated research into a material, a building system, making an urban place that has answered a vital need for enclosure, congregation and culture in a remote and earthquake-stricken zone’
Located on a 35-hectare waterfront site close to the heart of Singapore, the newly opened Sports Hub provides a wide range of sporting, retail and leisure spaces and facilities within easy reach of the city centre and international airport. Often large stadiums and sports developments with their surrounding precincts are focused on a specific major sporting event, with less consideration given to long-term use. Singapore Sports Hub breaks this mould – its principal focus is to provide venues for world-class sporting events and be a dynamic lifestyle destination for the people of Singapore, with facilities for use throughout the year. It is a state-of-the-art sports venue, air-cooled, and designed with a movable roof and retractable seating to support the widest range of sports and leisure events.

**SINGAPORE SPORTS HUB DESIGN TEAM**

**WINNER**

P&T Architects and Engineers
Hong Kong Velodrome
QLAB
NTFSH Gymnasium
S Pin Architect
The Concrete Cloud, Bayan Club

**JURY**

Erik L’Hereux
Principal, Pencil Office
Singapore/USA

Paul Stoller
Principal, Atelier Ten, UK

Carlotta Zucchini
Art Editor, The Plan, Italy

**JURY COMMENT**

‘Designed with a nation’s health, sustainability and legacy in mind, Singapore Sports Hub represents innovative engineering on all levels and shows a new approach to an integrated sports, leisure and entertainment district. The project exemplifies the successful fusion of architecture and engineering’
This innovative swing bridge over the River Hull opened to the public in June 2013, and now offers the unique and memorable experience of riding on the bridge while it opens. Located in Kingston-upon-Hull, the bridge connects the city centre and old town conservation area to the underdeveloped landscape of the east bank and provides a new route connecting existing cultural attractions. The black steel bridge over the muddy tidal river has a distinctive and tough character appropriate to the context and to Hull’s industrial and maritime heritage.

The project consists of three elements: a 57m opening foot/cycle bridge, a new public space created at the west bank approach and a temporary sloping path and landscaped area situated at the east bank approach which is scheduled for future development.
The house is located on the east coast of New Zealand’s North Island, an hour’s drive north of Auckland. The site sits within a natural dune zone adjacent to a long white sand beach. The brief called for a second home: not a full-time home but more than a holiday getaway. The architecture needed to be as responsive as possible to coastal lifestyle but also respond to an awareness that areas behind and adjacent to the property were becoming progressively built out and developed. The house is nested into the dunes – the lower level is almost completely hidden by its sunken integration into the landscape. A central open-plan living space sits between a terrace and protected courtyard. The terrace opens to the beach while the courtyard creates privacy and gives a sense of sanctuary to the street behind.

**JURY COMMENT**

‘The project turns its back on the normal approach of a villa, combining a challenging plot with a very smart response – using the opacity of the skin to act as a veil that creates a sense of mystery for the villa as well as to protect the villa interior from the harsh coastal winds’
The design of Australia’s National Arboretum was selected in an international design competition after the 2003 Canberra bushfires. The winning concept, 100 Forests, comprises forests with 100 of the most endangered tree species. Emerging out of very real issues of sustainability, biodiversity and public environmental concern, 100 Forests is a strategy, a programme and an ongoing event, not a design based chiefly on aesthetics. It not only provides unique experiences, the pleasure of being enveloped in a forest of an endangered species, but is a seed bank for the future. Forests are arranged via a grid across the undulating topography, orientated to align with a civic axis by Canberra masterplanners Walter Burley-Griffin and Marion Mahony Griffin. With their colour, form and textures, they provide a striking backdrop and engage at an urban scale with the city.
FUTURE PROJECTS
The brief was initially defined to find a solution for the facade of the existing structure. The proposed project responds to neighbouring functions and activities, keeping in mind the potential and existence of the built structure, which results in a higher level of interaction between the building and its surroundings while decreasing construction costs. This is made possible through an architecture that is adaptable to the context and architectural character of the city of Isfahan. The fractal growth and reproduction of cubic modules generates an organisational system for the interior as well as the exterior of the building and introduces terraces and horizontal slabs which on one hand connects the plaza to the roof and on the other combines the inside and outside spaces of the complex.

**Winners**

**Isfahan Dreamland Commercial Center**
FARSHAD MEHDIZADEH ARCHITECTS

**Jury**

Chris Wong
Founding Principal, CW Architects, Malaysia

Kiong Huat Chng
Director, Far East Organisation, Singapore

**Jury Comment**

‘This is a highly contextual sensibility of reusing a malfunctioning existing structure in an innovative and powerful way’
ART GALLERY OF GREATER VICTORIA
5468796 ARCHITECTURE + NUMBER TEN ARCHITECTURAL GROUP

The AGGV’s permanent collection is housed in a historic mansion and series of Modernist additions in an established residential area of Victoria. The existing facility appears impenetrable, its vibrancy concealed behind brick and concrete. Rather than simply renovating the existing additions, the proposal creates a brand new structure, re-imagining the gallery as a village of small pavilions engulfed by the inspired landscape cascading through the site. A choreography of gardens and new public spaces weaves the property back into the fabric of the surrounding neighbourhood, allowing visitors to engage the gallery at all hours and from all directions. Expansive glass walls expose the interiors of the pavilions, creating an external animation and renewed engagement between the gallery and its surroundings.

ART GALLERY OF GREATER VICTORIA
5468796 ARCHITECTURE + NUMBER TEN ARCHITECTURAL GROUP

WINNER

JURY

David Kunning
Architectural Editor,
Mark, The Netherlands
Bob van den Bergh
Director, Boogertman and Partners, South Africa
Michael Kokora
Partner – Architect OMA, USA/Hong Kong

JURY COMMENT
‘The winning project is creative, new respects the old and the use of the material references the existing garden but not literally or metaphorically’

FINALISTS
GM Architects
A Museum of Civilisations
Form4 Architecture
Tongyeong Concert Hall
Glass Butterfly
Tabanlioglu Architects & NSMH
ITO Passage & Public Square
PHL Architects
Orange Shelter Project
TFP Farrells Limited Z15

Ronald Lu & Partners
Redevelopment of Island School
Student
Return – The Storage of Natural Life
Form4 Architecture
Sanguine Lily; 1916 Centenary Chapel at Glasnevin Cemetery
Perkins+Will
Shanghai Planetarium
SPARK Shanghai Shibei Hi-Tech Service District Plot 4

COMMENDED
UDARNIK CENTRE FOR CONTEMPORARY ARTS, MOSCOW
BLANK ARCHITECTS / JOHN MCSASLAN + PARTNERS / RALPH APPELBAUM ASSOCIATES
The Freedom of the Press Monument is a gesture in glass. Crystal clear, solid, but as delicate as freedom itself. It represents a perennial fight and reflects the culture of the Brazilian people. Emerging from the site is a translucent dynamic shape, a literal beacon that represents the need for advancing facts and the truth. The brief also includes an International Press Centre for Brazil's federal capital, conceived as a symbolic home for all journalists. The Monument is composed of two elements: the first is a box with translucent structural glass panels supported by tie rods, fasteners and metal trusses that together form the external image of the building. Enclosed by concrete walls an underground space contains specific facilities for multimedia projections, meetings, exhibitions and ceremonies.
Vietnam is experiencing rapid development as its economy moves from an agricultural to an industrialised society. Cities are growing at such speed that the infrastructure is unable to keep pace and environmental stress is becoming very apparent through energy shortages, reduced green space, increased pollution and extreme temperatures. The FPT University Technology Building located just outside Hanoi will be teaching the next generation of engineers and technicians who will play an important role in developing Vietnam’s sustainable future. The aim is to create a green university building that counters these problems as well as instils sustainable practices in future generations. The project is part of the first stage of a larger masterplan to convert the university to a globally competitive environmentally conscious university.

**JURY COMMENT**

‘Its innovative design stood out both for its bold vision to transform the future of its environment and its passive functionality that caters to a present need to reduce the building’s energy dependence.’
In conjunction with the Expo Milan 2015, Skyfarm is a concept design proposal for a vertical farm, facilitating the cultivation of crops in a multi-storey structure within high-density areas. The farm’s structure is built following the tensegrity principle, using bamboo elements to define the spatial system and delineate its circular shape, while also allowing for maximum geometric flexibility. The open structure guarantees direct light at any level for the natural growth of crops. Rainwater is collected via a tank on the rooftop and distributed down the structure by gravity. The water services each level, where the food is produced using a system which combines conventional aquaculture – the farming of aquatic animals, such as fish – with hydroponics, in a symbiotic environment that recycles all its elements.
The project endeavours to integrate world-class hospital services, medical research and the surrounding community in the urban park environment. A minimum of 1,000 beds will be provided on the completion of the renovated hospital and its new extension. Three elements – an existing medical centre, a new International Medical Centre and a new International Medical Exchange Centre – are arranged along an irregular site running from north to south and linked by an elevated multi-level spine. The new Medical Centre comprises simple rectilinear shapes tying it to the surrounding urban landscape. A series of gardens connected by the elevated spine continue the healing process and provide entrances to major medical departments and supporting amenities. Daylight enhances a natural healing atmosphere.

JURY
Cameron Bruhn
Editor-in-Chief,
Architecture Australia, Australia
Lyndon Neri
Principal, Neri&Hu, China
Liam Wee Sin
President, UOL, Singapore

JURY COMMENT
‘An impressively ambitious and specific response to a difficult site, which was very clear diagrammatically’
Located on a rural site in the Hunter Valley, two hours’ drive north of Sydney, this house is sited on the lower slopes of a steep hillside and is approached from below through an olive grove. First views of the house are of the underside of an elevated platform, which dictated special consideration be given to this fifth elevation. Conceptually it is a perfect 12.3 metre x 12.3 metre square plan, divided into an asymmetrical pinwheel layout, reflected in the asymmetrical hipped roof. This roof has then been inverted to form a tapering base to the underside of the elevated platform. The tapered form and inclined steel structure meet the natural ground line to form the smallest possible footprint for the house on the slope. The house has a prefabricated steel structure, allowing easy transport and erection on the remote site.
A station’s location is a powerful target point in the city, which generates flows of people and attracts trade, services, housing and business, located close to public and sustainable transport. The new station serves two destinations – a ‘staple’ over the river that clips together the old and new. The double force fields charge greater areas with vigour and ensure a more solid and sustainable growth energy, creating over time and in multiple directions a more centralised city.

The bridge is designed as a modern viaduct, its vault shape relating to classic station typologies, and is given continuity over both land and water.

By shaping the underside as a cross vault, visual contact is provided, both in the direction of the river as well as from one riverbank to the other. An outer sphere of perforated steel is both reflective and transparent.
ANTAKYA MUSEUM HOTEL
EAA-EMRE AROLAT ARCHITECTS

The archaeological findings discovered in an excavation on the project site in Antakya close to St Pierre Church (an important Christian pilgrimage site) directed the client, who was planning to build a five-star hotel, to build a museum-hotel on the site. The dichotomy between the public programme of an archaeological park and the private hotel becomes a major input in the design process. The findings discovered during the excavations and the physical and sociological characteristics of Antakya act as primary sources of contextual information.

The hotel, a placeless building type defined by its own programmatic codes, turns itself inside out to deal with the specific characteristics of this unique place. Programme elements are considered as individual units spread over the site under a protective canopy.

JURY
Cameron Bruhn
Editor-in-Chief, Architecture Australia, Australia
Lyndon Neri
Principal, Neri&Hu Design and Research Office, China
Liam Wee Sin
President, UOL, Singapore

JURY COMMENT
‘Hilton were lucky to have found this site, this client, this architect. The judges did not expect to see construction shots – but were of course delighted’
**FUTURE PROJECTS MASTERPLAN**

**NORTH-WEST CAMBRIDGE MASTERPLAN AECOM DESIGN & PLANNING**

The vision for north-west Cambridge is to create a new district and extension to the city, centred on a mixed academic and urban community. It will be a place that is sustainable, long-lasting and ambitious, offering a high-quality life to enhance both the city and University of Cambridge. It will accommodate growth in the university and related research and postgraduate facilities, attract and retain staff for these, and relieve pressure on Cambridge’s housing market. Planning permission for the masterplan was granted in 2013 and the first phase of the extension is now under way. The design builds upon the richly layered, collegiate urbanism that has evolved in Cambridge, creating two new college clusters, walkable neighbourhoods, a generous public realm, together with research and lab areas.

**WINNER**

**JURY**

Lee Kut Cheung
Managing Director, RSP Singapore

Darryl Chen
Partner, Hawkins\Brown, UK

Clive Lewis
Principal, Arup, UK

**JURY COMMENT**

‘The masterplan is a highly competent response to an enlightened client brief, with a well resolved sustainability and landscape strategy, and incorporates a socially sustainable mix of uses. The project stood out for its environmental sustainability and cultural sensitivity’

**FINALISTS**

Benoy
DreamCenter Masterplan

Kohn Pedersen Fox Associates

Ga Mashie

Farrells
Royal Albert Dock Masterplan

Archiland Consultant International
Sino Singapore Tianjin Eco City

SPARK
Taizhou Wanglinyang Island

Troppo Architects with
Taylor Cullity Lethlean
Weddell’s First Neighbourhoods – Urban Design Concept

CPG Consultants Pte Ltd
Xiamen Zhongshan Park Station Transit-Oriented Development
OFFICE

WINNER

AGASHIYAN
SANJAY PURI
ARCHITECTS

This office building although not very tall, in its context will become the tallest building in the entire precinct. Situated amid low-rise development in the rapidly urbanising city of Ahmedabad, the project exploits new rules for increasing density, necessitating a tall structure in a location where previous rules allowed a maximum height of 36 metres. New development rules allow the buildable area to be four times the plot size and height controls have been increased to a maximum of 75 metres. The concept revolved around the creation of spaces similar to low-rise development with organic streets between them, interspersed with landscaped spaces within a high-rise tower. Office spaces at each level are therefore fragmented with smaller spaces with three to four level elevated organic streets that vary on each level linking them together.

JURY COMMENT
'The design has a strong personality with creative use of semi-corridors and public spaces. It offers a fresh, alternative approach to prevailing office building standards worldwide.'

FINALISTS

Kohn Pedersen Fox Associates
1021 West Hastings

WSP Architects
Baidu Research & Development Headquarters, Beijing

Aedas

Bravo Group Pazhou
Mixed-Use Project

Ozer+Tulgan Architects
Garanti Bank Regional Headquarters

IGLO Architects
ICI Plant & Headquarters

Benoy
Qian Tan Office Park

Alford Hall Monaghan Morris
Scottland Yard

Form4 Architecture
The Innovation Curve

JURY

David Basulto
Co Founder and Editor in Chief, ArchDaily, Chile

Rahel Belatchew Lerdell
Principal, Belatchew Arkitekter, Sweden

Rene Tan
Founding Principal, RT+Q, Singapore

WINNER OFFICE

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Bravo Group Pazhou
Mixed-Use Project

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Benoy
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Scottland Yard

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The Innovation Curve

JURY

David Basulto
Co Founder and Editor in Chief, ArchDaily, Chile

Rahel Belatchew Lerdell
Principal, Belatchew Arkitekter, Sweden

Rene Tan
Founding Principal, RT+Q, Singapore
**FUTURE PROJECTS RESIDENTIAL**

**THE VILLAGE**
SANJAY PURI ARCHITECTS

Located on a steeply contoured site, this residential project creates apartments that cascade down along the existing contours, allowing each one to open into a series of sheltered terraces and gardens. Each apartment feels like an individual house nestled in the hilly terrain. Echoing the undulating steep slopes, the houses step diagonally or frontally and merge with the site. Constructed largely from dark basalt stone freely available in the local area, the design aims to create a holistic, sustainable environment with minimal physical intervention.

In response to the searing heat, dwellings face north to seek out cooling shade, and run-off water is channelled to storage tanks. Designed in response to context and climate, The Village is a thoughtful design solution that creates homes which become an almost organic part of the site.

**WINNER**

**FINALISTS**

5468796 Architecture
62M
Nabil Gholam Architect
Eco-Tourism Resort
Tabanlioglu Architects
Doha Tower
Farrells
Earls Court Housing
Domaine Public Architects
Glover 57

3XE
Grove Towers
Tabanlioglu Architects
Incek Loft
Aedas
Mongkok Residence
MKPL Architects
Nanyang Grove Faculty Housing
Yazgan Design Architecture
Ons Incek Residences

Elliott + Associates Architects
RJ Marfa
Domaine Public Architects
Riviera - Reshuffling the Neighbourhood
BES Engineering Corporation
Tao Zhu Yin Yuan
Fox Johnston
Wentworth Park Competition

**JURY**

Lucinda Tay
Studio Director, Eight Inc, USA
Frazer McDonald
Director, Glasgow School of Art in Singapore
Marco Goldschmied
Director, Spark, UK
BARS & RESTAURANTS
CIVIC, CULTURE & TRANSPORT
CREATIVE REUSE
DISPLAY
EDUCATION & HEALTH
HOTELS
OFFICE
RESIDENTIAL
RETAIL

INSIDE ARCHITECTURE
Originally a storage facility for family heirlooms forgotten by wealthy Chinese immigrants, Joyce Wang Studio combined this history into their contemporary design. The MOTT32 restaurant creates a blend of industrial New York design and classical Chinese decor, complemented with an inspired collection of forgotten heirlooms, colonial-style furnishings and antique Chinese propaganda. The bar draws influence from a traditional Chinese apothecary, while ropes, chains and wood reference Hong Kong’s fishing history and reinforce a warehouse aesthetic. Accessibility to the site for diners was also a difficult issue to tackle for the practice, due to a long snaking route, but this meandering path now creates a more hidden and exclusive arrival experience into this mysterious basement space.

**FINALISTS**
Wowhaus
Central Writers House (CDL)
De Matos Ryan
Christopher’s Covent Garden
Asylum Creative
Johnnie Walker House, Seoul
Distillery
Manhattan Bar
studio mk27
Riviera Bar

**JURY**
Rossana Hu
Principal, Neri&Hu, China
Matteo Thun
Principal, Matteo Thun & Partners, Italy
Paul Matthew Wiste
Regional Director of Development and Design: Asia Pacific at Jumeirah

**JURY COMMENT**
‘A wonderful series of rooms with a rich texture and narrative, creating a movie-like and theatrical environment for the diners’
The design of Cine Times traces back to the roots of filmmaking. In an age where movies are rapidly changing with new technologies, One Plus Partnership set out to subtly remind visitors of the original black and white pictures of the 19th century with a monochrome palette. Free flowing walls sweep through the space, symbolising rolls of film with thin breaks reminiscent of the breaking and reunifying of the rolls during the editing process. Specially designed LED spotlights fill every void and hang in multiple directions from the ceiling at various lengths, creating the appearance of a movie set and allowing visitors to imagine themselves as the star of the movie they are about to see. On the floor, grey stripes cut the space into various shapes and sizes, contrasting the vertical splits in the walls.
The Sustainable Industries Education Centre (SIEC) – Tonsley Tafe project is an initiative of the South Australian government to reduce operating costs of the TafeSA’s Building and Construction Trade Training programmes. The scheme sets out to consolidate five campuses into a single contemporary site. The new facility is an example of adaptive reuse on a major scale, as 90 per cent of the existing steel structure has been retained and a new flexible education facility has been created to provide opportunities for innovation and displays of students’ work.

The internal layout provides a variety of spaces for student learning, and glazed partitioning is used throughout to maximise the display of work. The internal design surrounds two intersecting streets that separate the public areas from the teaching and learning spaces.
Sawako Kaijima’s research and display space for the International Design Centre is situated at the heart of the Dover Campus of the Singapore University of Technology and Design. A showcase space for the IDC, the 13m x 16m area hosts an office, a small prototyping lab as well as an exhibition gallery for displaying some of the most exciting ongoing IDC research work. The space features a ceiling installation comprising 6,000 custom-designed lighting and display components, based on a patent-pending SUTD/IDC design. Each light can be independently lowered and raised, creating an undulating effect across the ceiling. This flexibility continues, with partitions, posters, and exhibition panels also suspended from the ceiling so the space can quickly be reconfigured for multiple uses.
ABEDIAN SCHOOL OF ARCHITECTURE, BOND UNIVERSITY
COOK ROBOTHAM ARCHITECTURAL BUREAU

The Abedian School of Architecture is located on the Bond University campus designed in the 1980s by Arata Isozaki. CRAB's building is a long, airy structure split over three levels articulated by a series of rooms that can be used as casual meeting spaces, work spaces or for ‘crit’ sessions. A series of informal working environments are framed by curving concrete walls, lining the central street that gently rises up the hilltop site. Cave-like rooms described as 'scoops' are nestled within the concrete walls and contrast with airy, well-lit spaces, allowing the individual to identify with the nature of their activity and choose an environment that suits. Throughout, colourful, irregular and playful furniture can be configured in various ways, resulting in an interior that is an idiosyncratic and episodic journey.

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WINNER
ABEDIAN SCHOOL OF ARCHITECTURE, BOND UNIVERSITY

ARCHITECTURE FACTORY
MARC O RIAIN (CIT) & NEIL TOBIN (RKD ARCHITECTS)

FINALISTS
Lekker Architects
Cove 2
ADEPT
Dalarna Media Library
Nikken Sokkel
Concert hall renovation, Tokyo National University of Fine Arts and Music

Woods Bagot
South Australian Health and Medical Research Institute
Matsuya Art Works
Toshin Satellite Preparatory School

JURY
Sandeep Khosla
Principal, Khosla Associates, India
Sylvia Leydecker
Principal, 100% Interior, Germany
Layton Reid
President, Interior Educators Council, UK

JURY COMMENT
‘Adds a sense of theatre to an education environment’
Tama Hotel, located on the 22nd floor of the Phnom Penh Tower, has been designed for overseas business visitors. An open concept celebrates the creation of a sense of mixed community, and workspace and comfortable settings suited for both long and short stay guests help to create a homely environment. Smaller, five square metre rooms are contained in a row of tiny wooden huts behind the bar, while larger, more traditional rooms provide views out across the Cambodian capital. The restaurant has been separated into two distinct zones, one a more formal dining area and the other a casual arrangement of booths and sofas designed to be a working lunch space or an area for meeting clients. Wood and metal create an intimate atmosphere in the dining spaces, while the rooms employ modern, clean-cut and tactile stylings.
THE BARBARIAN GROUP
CLIVE WILKINSON ARCHITECTS

This radically simplified office concept imagines an endless table that physically connects everyone in the office to each other. With a highly constrained budget, the architects adapted an existing office space for a flexible community of 125 to 175 people. The endless table’s plywood structure rises from the existing oak floor with pony walls supporting the table, which is lifted to fly over the pathways in the office. This results in arches with grotto-like spaces underneath which can accommodate a variety of amenities. The top surface of the table is a pearlescent white, with a clear epoxy coating. Initially drawn by hand and then moulded in a physical model, the plywood supporting structure was thereafter entirely shaped by computer-aided design. In its final form, the table is made up of 870 unique plywood panels.
A three-storey penthouse set in the heart of Shanghai’s Xintiandi district, this private residence boasts some of the best lake and skyline views in the city. A cantilever staircase winds around the double-height atrium and as one ascends the stairs the stunning view unfolds.

Joyce Wang Studio sought to manipulate the form of traditionally hard materials, and the dining area sits within a nest-like environment created by five kilometres of metal cabling woven between the balustrade so the family can enjoy the intimacies of their home.

Wood-grain etched concrete, Corten steel and walnut timber line the walls, floors and ceiling in reference to the warehouses of old Shanghai, and geometric graphic patterns are created on the flooring as one material joins another in order to zone the various areas of the home.

XINTIANDI PENTHOUSE
JOYCE WANG STUDIO

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CULTURA BOOKSTORE  
STUDIO MK27

The Cultura bookstore has been designed to be a bookstore for the 21st century, a store where socialising, relaxing and purchasing are all combined. More than merely a place to shop, the store invites visitors to stay and experience the flexible uses of the space. On the ground floor, audiovisual products lead out to a garden café. The top floor provides the main area of the store, a large area dotted with tables of books provides an open-plan space with lounge chairs where customers can read and discuss. The space also features large tables and can be used for lectures and other events. Books encircle the space, the shelves having built-in LEDs that delineate the space as a bright, book-clad cube.

A multi-use room for conferences and a room reserved for a garden and children’s books complete the programme.
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