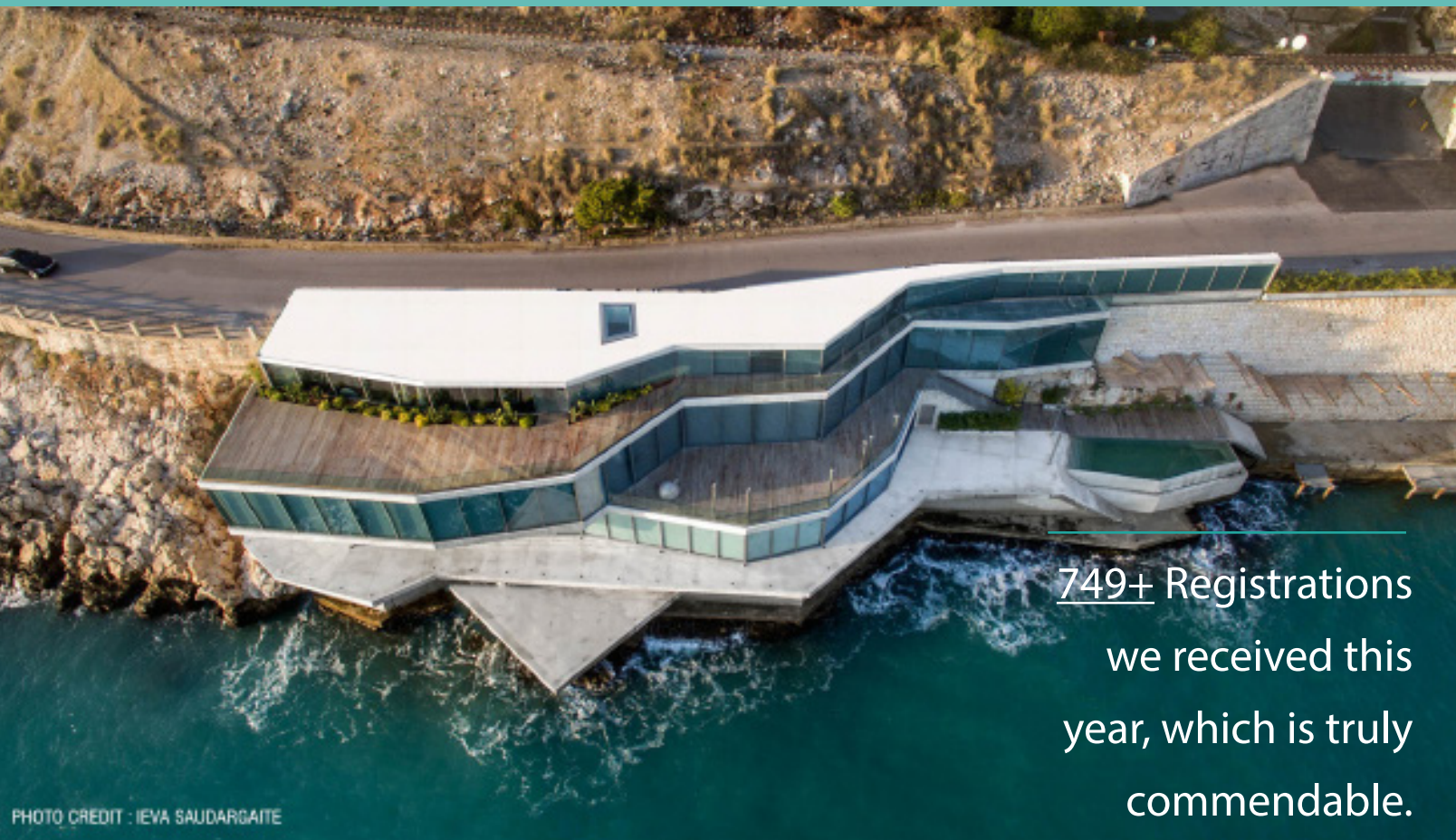


WORLD

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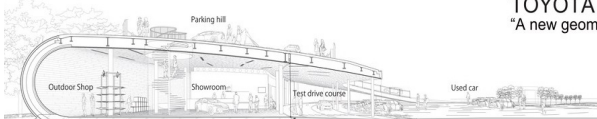
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1st Award Commercial



TOYOTA
 "A new geom"



id over so as to create a test driving course on the site. A tunnel space with
 legs in a row. A new space that blends into the surrounding suburbs
 are created a test drive course, and continues to the top of the roof, and
 exhibition space "PARKING HILL".
 interested in can car relax in a tunnel-shaped interior space wrapped with
 all. The outdoor shop tent is used as a kids' corner. In this curved interior
 house a car by family while looking at outdoor goods, turning the book time
 over a new experience.
 (landscape set in the center of the showroom, I reach the outdoor exhibition
 J". There, the green lawn spreads under the open sky, you can imagine the

About form determination

About form determination

In planning a new car showroom, a unique "big outdoor exhibition space" and "test drive course"
 were important factors to differ from other dealers.
 The interior space was placed within a curved test drive course, the roof covering the interior
 space is continuous running to ground level and planned as an outdoor exhibition space on the
 roof.
 To satisfy the ceiling height of the showroom in relation to the roof and the test drive course, we
 needed to find a solution which satisfies the gradient of 1/6. This solution allows a car to travel

across the roof, and it determi
 form was found through a par
 We switched the traditional X
 the dimension of a person but
 car. For example the turning o
 it is the birth of "a new geom
 surroundings. Creating a new



Globe Live Manila, Philippines

GLOBE GEN3 RETAIL EXPERIENCE AND GLOBE LIVE BY
EIGHT INC.

2nd Award Commercial

Eight Inc. re-envisioned the Globe brand and retail experience starting from a vastly improved customer experience paradigm by using technology to do away with queues and providing an entertaining experience in the new Generation 3 (Gen 3) stores. A completely re-configurable retail space responds to a rapidly evolving retail landscape, and provides for an ever-changing display platform.

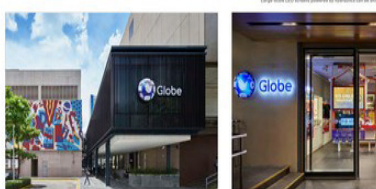
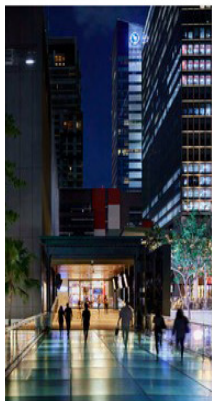
The result has been an increase in sales and a completely new stream of revenue through specialty products in the categories of Music, Entertainment, Lifestyle and Productivity.

Globe has led with 'firsts' in the Philippines telecom industry, transforming from an after-sales and transactional servicing model into a new lifestyle retail model. The Globe Retail Experience engages customers and encourages them to explore the use of digital technology to stay connected and live a 'wonderful life'.

Built upon the success of the Globe Gen 3 Retail program designed by Eight Inc, Globe wanted to create a flagship for their refreshed brand in the capital. The resulting 'Globe Live' is situated on the Bonifacio High Street greenbelt to frame and activate two public plazas and surrounding open-air terraces. Live is strategically placed to integrate with existing site conditions to act as an integrated lifestyle hub and

enter stage
Eight Inc. re-envisioned the Globe brand and retail experience starting from a vastly improved customer experience paradigm by using technology to do away with queues and providing an entertaining experience in the new Generation 3 (Gen 3) stores. A completely re-configurable retail space responds to a rapidly evolving retail landscape, and provides for an ever-changing display platform. The result has been an increase in sales and a completely new stream of revenue through specialty products in the categories of Music, Entertainment, Lifestyle and Productivity.

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3rd Award Commercial



“Era” that’s the first word that comes to mind before we do this project. If the previous case of ORCHID SPA was to explore new qualities and fields, then as the second project we designed that it must be more pioneering and innovative, so “Era” is a new start.

The traditional oil massage space is mostly dark and mysterious, but people often ignore that the core problem of this type of space should be “clean”. A clean and comfortable space is very important for users of the experience. Based on such basic needs, we want to create a clean, comfortable and pure space.

“A picture reflected by a mirror opened up a new Era. Developed a piece of pure land in the complex world for who come here for massages eliminate fatigue and relax their bodies.” That’s what we expect when we design this space. In terms of space experience, we are no longer satisfied with the traditional arc and arch. But through scale adjustment, let it produce new change, like going from 2d vision to 3d space. Dimension is a word that transcends spatial category. This is a very clever design of putting mirrors on the walls of the narrow corridor and allowing the space of the semi-arch corridor to extend to the entire wall to present a complete visual archway. And the top of the semicircular mirror stainless steel, so that the unreal mirror space once again expanded the dimensions. So a half-arched corridor space extends out into three mirror Spaces. There is truth in the virtual and vice versa such as <inception>.

The effect of expanding the dimensions of space through the mirror stainless steel is like ripples produced when a dragonfly touches the water. Just as Song Yanyu said in <Cang lang shi hua - Shi bian>: “The beauty of them is that they are so penetrating and exquisite that they are difficult to grasp directly, just like the sounds in the air, the colors of their appearance, the moon in the water, the image in the mirror, and no amount of gorgeous language can be described.”

A drop-shaped ornament made of metal was used in the design of orchid spa in the first case we did. In order to continue the brand temperament, we still used the stainless steel of droplet shape to act as wall decoration and device. It adds more interest and imagination to the pure space by reflecting virtual images.

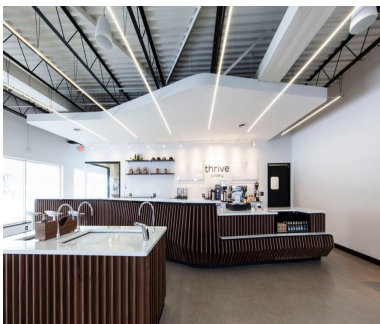


THRIVE JUICERY BY SYNECDOCHE DESIGN

1st Award Commercial Interior

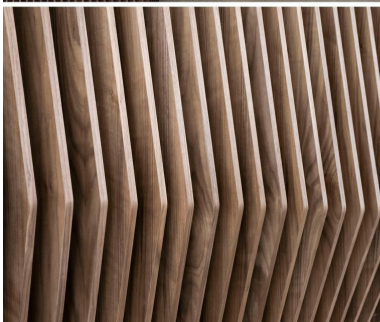
Design of a 1,800 SF juicery and restaurant in Ann Arbor, MI. Inspired by the client's mission to spread the benefits they've personally experienced from cold-pressed juicing to the local community, we're keeping the design of this restaurant fresh and vibrant. A space that's full of creative energy, echoing the pure and unaltered ingredients they serve. The back kitchen and prep space while typically unassuming, reveals itself through a corner window facing both the dining area and storefront to showcase "Green Goddess Gracie" the juicing machine that creates the core elements of the menu items. Revealing the entire process of washing, pressing, and assembling give a true and direct experience and understanding of how simple and pure the process of juicing is.

The front counter and kitchen operates for assembly and delivery of juices and smoothies through a digitally fabricated front counter. It bends through the space to greet customers with a point of sale and small retail refrigerator integrated. It bends back away from the hand-washing station and ends as a counter for sitting while you sip your juice and watch Gracie in action. Overhead the soft-fit mimics the counter form as LED lights reach beyond into the retail and dining area to connect and stretch the space.



The front counter and kitchen operates for assembly and delivery of juices and smoothies through a digitally fabricated front counter. It bends through the space to greet customers with a point of sale and small retail refrigerator integrated. It bends back away from the hand-washing station and ends as a counter for sitting while you sip your juice and watch Gracie in action. Overhead the soft-fit mimics the counter form as LED lights reach beyond into the retail and dining area to connect and stretch the space.

At the entry of the space a 4 faucet sink stands in the middle inviting guest to wash their hands before dining, reinforcing the goals of health and cleanliness for the business and guests. Foot pedal activated faucets and a recessed counter trim give the platform a sleek finish and hands free interaction.



Thrive Juicery - 1





2nd Award Commercial Interior

Interior design for the jewelry salon of the new Georgian brand "Chkhira". Address - Irakli Abashidze str. 79, Tbilisi, Georgia.

The space was arranged in the existing area. Within the reconstruction the existing parquet floor was maintained. On the facade we arranged glazing, ventilation, heating, cooling and safety systems were installed indoor. Due to the lack of space, the main walls have been preserved and reconstructed in accordance with all standards. When entering a retail jewelry shop, customers expect elegance. So, our team kept in mind that stores should be designed to favorably showcase the jewelry collection, allow customers to browse with ease and maintain security.

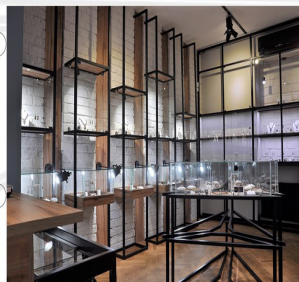
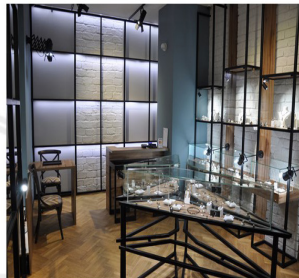
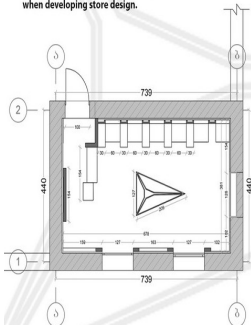
We draw upon the company's business goals, vision statement and brand identity when developing store design. All was influenced by the unique characteristics of the jewelry collection and its target market. Enclosed glass display cases were incorporated in overall design. The shop has been designed to communicate the brand's values, as much as show off the products that are available. With so many new shops popping up across Tbilisi, it was imperative to come up with best interior design and latest look to stand out.

Using different geometrical patterns with a modern edge brought a contemporary flair to our space. The main emphasis was on creating a space which would highlight the uniqueness of the works, so we decided to develop the interior with cooler and minimalist forms.

As a result, we got a space that creates a positive feel, enabling to view the works in a more calm and detailed manner. Such a solution to interior design, correctly planned vitreous spaces, as well as furniture minimalist shapes and correctly distributed lights gave us the outcome of which was the main challenge - to create space where the first attention was drawn to the uniqueness of handmade items. As a result, this particular project became a winner in an international architectural award 2017 in the nomination of Public Interior.

Interior design for the jewelry salon of the new Georgian brand "Chkhira". Address - Irakli Abashidze str. 79, Tbilisi, Georgia.

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AD19A593



1st Award Cultural



Delimited by a single street and with an entrance facing South, the existing cemetery is laterally confined between a church and a parish hall. Thus, its extension could only be possible towards North, meeting some large agricultural fields.

Such extension of the cemetery raised mainly two issues.

The first one being the height difference between a new platform, or rather extension of the cemetery, and the level of the agricultural fields. A new retaining wall was created. This wall made out of concrete was then hid with a stone curtain, recycling the previous cemetery walls. In the end contributing to a better camouflage between a new construction and an old landscape.

The second one being the existence of an ornamental façade with evocative elements of some graves. It was decided to keep this special wall and graves due to the fact that these were not only centenary, but also part of the inhabitants' collective memoir.

In addition to its preservation it was decided to build a new parallel wall on the back of this special façade with new ossuary graves. [Not yet built]

The main area of intervention, the new platform, is divided in two corridors of tombs, in a total of sixty four, delimited with white Estremoz marble slabs. The same marble is used for delimiting the garden, building the stairs and the water fountain too. In the garden, cypresses, small plants and a pavement made out of marble pebbles bring a new atmosphere to the cemetery.

From the inside of this new intervention, when one is facing North and East, white walls cut the landscape and sky, unfolding a unique sight to Ave's river valley and surrounding mountains.



CENTRO EDUCACIÓN INFANTIL CANDELEDA BY EDUARDO M. GONZÁLEZ FRAILE

2nd Award Cultural



El LUGAR, en la falda meridional de la sierra del Sistema Central (España), con vistas sobre la meseta sur determina la apertura del edificio al entorno. Se ORGANIZA en dos niveles para dejar mayor espacio libre de recreo y facilitar además la separación de usos y recorridos, evitando así el cruce de circulaciones y flujos.

En PLANTA BAJA, se ubican las dependencias administrativas y los espacios servidores.

En PLANTA PRIMERA se ubican los espacios docentes con mejor soleamiento y dominio sobre el paisaje.

El terreno se vacía y queda como sótano-cámara que regula la temperatura del aire de todo el edificio.

MÁQUINA GEOMÉRMICA: El propio edificio gestiona la ventilación cruzada, el efecto invernadero y efecto chimenea mediante la transferencia de aire entre plantas: en invierno el aire caliente del sótano sube de forma natural; en verano el aire caliente sube y la depresión absorbe el aire frío del sótano refrigerando el edificio.

LUZ: Efectos geométricos de transparencias y reflejos sobre candilejas. Estudio del comportamiento de la luz en diferentes materiales.

COLOR: Estudio de la psicología del color para aprehender el mundo de las formas de los objetos, colores y transparencias.

Project Description:

The PLACE, is located on the meridional hillside of the mountain range "Sistema Central" (Spain), looking at the South meseta. That fact determinates the way the building is open to the environment.

The building is organized in two levels to create a big double height open space of play ground and making easy the differentiation of uses and itineraries, by prevent crossing of circulation and flow.

On ground floor, it is located administrative offices and service area.

On first floor they are located classrooms with better sunlight and control over the landscape.



LONDON MITHRAEUM BY STUDIO JOSEPH

3rd Award Cultural



Taking together archaeology, artifact installation, and contemporary art commissions, London Mithraeum invites visitors to encounter a spectacular showcase of history that recounts the mystery of the ancient cult of Mithras that once worshipped in the ancient city of Londinium.

Buried below London's city streets for two millennia, a Roman Temple of Mithras was discovered in the 1950s as London removed the rubble after the World War II Blitz. The ruin was moved to an adjacent site until the property's recent owner in collaboration with the Museum of London Archeology reinstalled the temple ruin in the lower levels of their headquarters as part of a three-story museum. The installation includes some of the other 17,000 artifacts discovered during the excavations for the new building. Now, one of London's most prized archaeological findings returns to the site of its original discovery with a cultural space that reimagines the ways we engage with ancient Roman empire artifacts.

The entry floor houses a contemporary art gallery with an archival vitrine displaying over 600 Roman artifacts that serves as the museum portal to exhibits below. In a reference to classical architectural façade motifs, a topography of pyramidal forms showcases mounted artifacts. The collection comprises significant archaeological discoveries including many personal affects, architectural details, pottery, glass, and the first ever written reference to a Roman business transaction engraved onto a wood writing tablet. Visitors descend a cascading staircase flanked with etched granite walls depicting stratigraphy—the rock layers of history ranging from Ancient Roman streets to modern day elevation.

At the mezzanine level, scholarly information which is paired with 3D rendered facsimiles of temple artifacts: the head of the god Mithras, along with scaled depictions of the altar relief, and the temple ruin. These recreations are cast via digital scans of actual artifacts and rendered in translucent resin. They pair with interactive stations that sit against a backdrop of dramatic animations and evocative audio narration recounting the story of the Mithras cult. As contemporary scholars describe ancient scenes, projected figures magically emerge from the shadows into the light. Together, these elements offer a deeper anthropological and societal context for the artifacts.



1st Award Educational

University of Pennsylvania's Department of Management and Technology offers a dual degree in engineering and business to fewer than 200 undergraduate students. This 8,500-square-foot building serves as their social and intellectual hub on campus. Originally constructed as a residence in the late 1800s, the building served various uses and underwent multiple renovations in differing architectural styles. Among these interventions are the 1920s Academic Gothic façade replacing in part a French mansard in the front and a Postmodern, stucco façade that combined the building with its neighbor at the rear. An extremely tight site sandwiched between two Historic Landmark buildings made construction difficult, forcing surgical tactics as part of a careful strategy for historic preservation.

The architectural solution conserves all the non-deteriorated cultural assets, maintaining the authentic integrity of Locust Walk, yet allowing for a very different set of requirements and conditions at the back. Using a clear strategy of repair and proper cleaning, the historic preservation of the masonry and limestone façades is impeccable. Featuring a muscular black steel and glass system, the north façade admits natural light into this deep, narrow building. The design represents literal and figurative transparency—views out and views into the building from campus showing student activity.

New construction also features exterior party walls built in pewter-colored manganese iron-spot brick with matching mortar, complimenting the neighboring buildings—each a different red brick—without imitation. The bricks are laid in an elegant vertical soldier course with a staggered bond. On the second and third floors, the brick gives way to a 14"-deep series of tapered, dark grey steel mullions infilled with tall glass panels. Detailed to slide beyond the ceiling plan and roof, the steel façade's appearance is abstract and bold while blending effortlessly with its surroundings.

Inside, spaces are meticulously planned for utmost efficiency with the elevator, mechanical systems and restrooms along the east wall. The innovative use of a space-saving scissor stair as primary circulation allowed for two-story openings into the center of the plan. The program is stacked from the more public facilities on the first floor to more private spaces on the third. It contains areas for informal student gatherings, small study spaces, a few offices, and a multi-use "smart" classroom. Cou-





MONK ANDREWS REHABILITATION CENTER BY ARTYTECHS

1st Award Health & Recreation

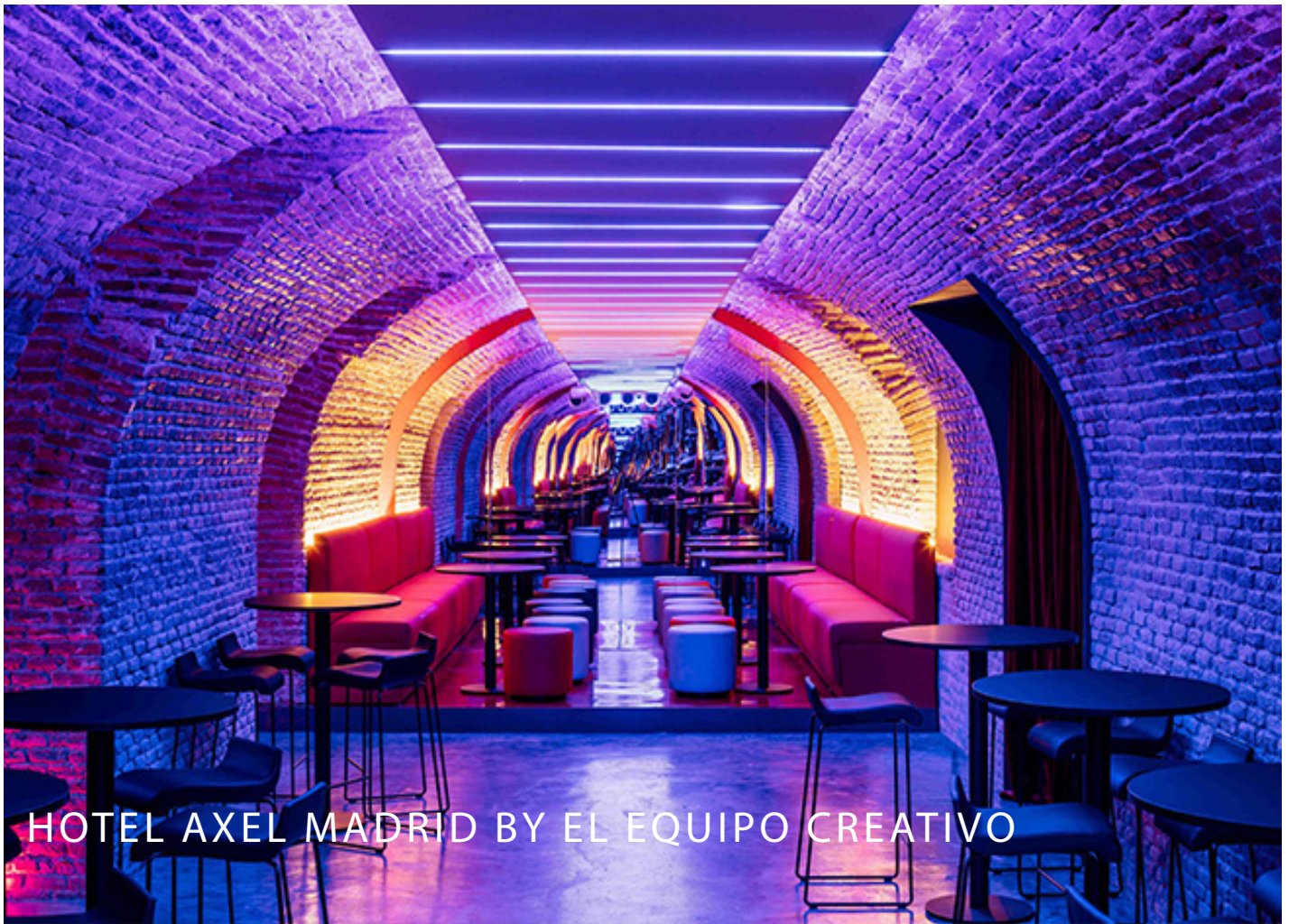
This is a charity project managed together with public and private sectors. The main function of the building is to ensure rehabilitation of children suffering from solid tumors. The architectural goal was to create an environment for children where they could adapt to the rehabilitation environment and realize their capabilities. The Rehabilitation Center includes 20 bedrooms where children can stay with their parents during the rehabilitation period. According to age groups, common spaces are available, places where they can paint and play, spaces for exercises and massage therapy, medical examination rooms, emergency care and a dining room.



Monk Andrew's Rehabilitation Center is being built (the construction began in 2018 and is managed within the donated funds) in the village of Dighomi near Tbilisi, Georgia, on the state-owned land. The construction Upon the decision of the Georgian Government, a plot of land was transferred into ownership of the Monk Andrew's Foundation. The Foundation received 6493 m2 of non-agricultural plot of land free of charge temporary ownership (for 20 years) for charitable purposes. The Foundation plans to expand its activities and provide its beneficiaries with better accommodation.

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The Foundation aims to facilitate the children with cancer as well as their families. The Foundation provides its beneficiaries with the necessary information and guidance, offers the active drug treatment, rehabilitation, housing, leisure, food, transportation and protection for free. As the representatives of the Monk Andrew's Foundation state, following its establishment three years ago, the Foundation is able to support a hundred children and their families. With the active support of the Monk Andrew's Foundation full medical research of several children was managed.



HOTEL AXEL MADRID BY EL EQUIPO CREATIVO

1st Award Hospitality

The design of the AXEL Hotel Madrid superposes a series of historic references forming a complex and explosive tandem. One of the starting points is the privileged location in the very midst of Madrid's literary neighborhood, where it is located in a palatial 19th Century building, where its noble rooms still conserve elements of great patrimonial interest.

The design was influenced by Madrid's most traditional and popular characteristics, as well as visual elements connected to the bull fight, the "mantilla" or the gypsy esthetics.

From the beginning we were interested in creating an amusing dialogue among all these starting points and historic periods so important and antagonistic in the history of Madrid and to which Atocha Street has been a privileged witness. The objective was to create a hotel which exuded an atmosphere of liberty and diversion with a certain disruptive touch which invited a varied clientele to enter the public areas of the hotel to enjoy the gastronomic offer.

In order to achieve this atmosphere, the most important strategy in the design is the use of color, an element which accompanies us throughout all the areas of the hotel and which is applied with different character and material nature in each zone. Posters, brightly lit with cinematographic and musical references, together with mannequins and other flashy elements invade the entrance way to the hotel and its reception area, welcoming the guest to a carefree and festive atmosphere.

Located on the first floor were the original noble rooms of immense patrimonial value and containing a great variety of finishes and colors. The common denominator which exists in all of them is the golden decorative detail on the walls, ceilings and handicrafts. The new distribution has converted some of these rooms to public lounges and others to suites, emphasizing in both cases the common denominator, gold, which will be the color of all the new pieces of furniture in these spaces. The design mixes visual references to the esthetic of the bull fight and the "mantilla" with a sexy touch. Two large curtains are the outstanding decorative elements, one fuchsia, the color of the bullfighter's cape, and the other of a translucent black texture like a "mantilla". Together they surround the bed and allow the room to be trans-





HOTEL MUSEUM BY ARTYTECHS

2nd Award Hospitality



The boutique hotel is located, in a 19th century historic building that has been granted a status of cultural heritage which was a historical residence of an old noble family Orbeliani, well known in high society of old Georgia. Back in those days the Orbeliani family used to host the delegations, aristocrats, famous writers and public figures with special warmth and respect for dinner and tea.

The architecture of Museum hotel is unique; The hotel is distinguished by its intimate atmosphere, idiosyncratic style, always upscale and combining historic details of 19th century with chic elegance. Hotel Museum is a new landmark. Therefore, as a brand it should communicate through distinctive style and become a symbol of modern Tbilisi. The ambiance of the hotel is quaint and homey and conveys a progressively forward style with fastidious décor.

It was the most complex building to reconstruct, rebuilt and tailor to modern requirements, while keeping most of the details intact and preserved. As a result of the reconstruction building maintained an authentic look, with its famous balconies, rails and ornaments. On the last floor we arranged vitrage spaces with glass roofing. The monument acquired modern elements. Due to the small dimensions of the spacious area, its authentically dominant appearance was preserved. Hotel Museum conveys the spirit of what may be considered as Georgian art.

Its conceptual style creates cozy and comfortable atmosphere to enjoy what is “displayed” within its premises. As every decent museum, it is a perfect place to embrace local culture, history and in addition, famous Georgian hospitality. Building is located in the heart of Tbilisi, just 100 m from the Famous Dry Bridge Flea Market and in a walking distance from Rustaveli Avenue, Narikala Fortress and ancient Sulfur baths. Museum Hotel combines 46 rooms, 2 food units and a conference room. This was one of the most difficult and successful results of cultural heritage reconstruction projects in Georgia.

Address – Orbeliani street #8, Tbilisi, Georgia



HOTEL RAMA TRIDENT BY STUDIO MERAKI

3rd Award Hospitality



The project was envisaged by the client as a new beginning at the holy pilgrimage spot of Katra from where the arduous journey to Mata Vaishno Devi starts. The area's business is primarily thriving on the tourism generated from these devotees. The area is swarming with hotels and lodges of all nature and sizes thronging with devotees needing a resting place before and after the pilgrimage.

Project Brief:

The client wanted a landmark to be developed against the backdrop of a non-aesthetic and extremely chaotic urban fabric, wherein each building was shouting about itself pitching against the other for garnering attention with loud features and shining tints of colored glass. His intention was to build a hotel offering lavish room sizes at a similar or better quality while at a price cheaper than the five star hotels of that area and that was the benchmark set for the architect. They also aimed for better quality of spaces that fostered a sense of well being and offering an immediate respite to the extremely fatigued travellers.

Another important intention was to have a strikingly different facade from the regular boxed arrangement of windows and ornamental balconies looking onto the street to a more novel and fresh approach that would be more thought through. Something more calm and pleasant than what existed and that resonated well within the street.

Site :

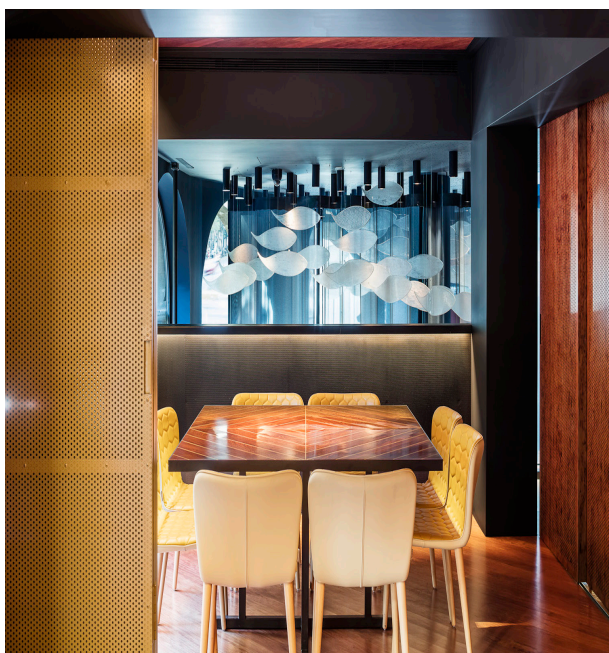
Located on the Railway road, hence it is a very favourable location for the people entering the town from the only Railway station of the area. Also, the site is slightly set back from the main road, but has a whole gamut of excellent views of the entire mountain range that is sparkling lit at night at the rear northeastern side.

Massing & Orientation :

- The site was a bonus as it had an uninterrupted view of the scenic mountains and ringed a possibility of orienting the rooms towards them at the rear, hence making it an introverted building rather than one opening onto the main street. Also, Vaastu and climatic conditions favoured this particular alignment as the main street was southwest facing indicative of the harsh sun during summers as well as obnoxious views in a striking contrast to the skyline at the rear. Hence, the initial idea started with making the building porous at the rear side and closed at the front
- The second priority was to introduce a breathing green lawn into the space acting as a foreground before the mountain views, for which the rooms above had to be cantilevered (in order to free up space at the ground level) having flat seamless



Honorable Mention Hospitality





NOBLETREE COFFEE AT WORLD TRADE CENTER BY EVOLVE ARCHITECTURE & DESIGN

1st Award Hospitality Bars & Nightclubs

Here at EAD our design focus for not only this project but all our projects is to create a cultural and fully immersible experience. Nobletree Coffee wanted to create a flagship location for the new food concourse at WTC Tower 4. Just steps from the famous oculus is the Nobletree space. This flagship location needed to embody the meaning and company focus of the brand which is the life cycle of the coffee bean and the organic quality in which its grown and developed. The company takes great pride in its use of recycled and organic materials both in their brick and mortar shops and their packaging. Below is an excerpt from the final design presentation explaining the true experience we were hoping to create with this design.

Your brisk, chilly walk to your 9-5 job on yet another Monday morning comes to a halt with the familiar aroma of coffee. You picked up the scent like a police dog and your body levitates toward the origin. Your eyes close as a deep breath fills your lungs, trying to prepare your cold soul. Linger inside, a smiling cashier greets you and asks what it will be. Tapping your freshly painted fingernails on the wooden counter to choose what precious liquid will grace your presence. With the swipe of your card, the barista powers up the machine. You see the beans quickly fall into place as they heat up. As the machine begins to roast, the barista explains the journey of how each bean is harvested from Brazilian soil and carefully prepped for transport.

Drip, drip, the hot liquid fills the cup and the steam warms the barista's cheeks. He turns around with a smile and coffee in hand. Your body begins to tingle with anticipation. Running your hand along the organic, burlap wallpaper as you take a seat; the cool, metal chairs balance out your warm hands. You glance around as you blow on your coffee. The large windows welcome in light that absorb into your face. Memories of your cold walk here fade away as you take your first sip of the hot brew. Lips begin to tingle as your taste buds fill with satisfaction. The slight warmth lingers as you do not want this moment to end. You take notice of the plants around the shop which the barista told you pays tribute to the Brazilian soil. You graze your hand along the wood, and it prickles your fingers. You are puzzled by the natural shine of the wood being in the concrete jungle of New York City. The barista chimes in and says the shop was designed with real, natural wood and recycled materials to reflect the company's values. You begin to think of the woodsmen chopping and sanding the wood to place in this shop





LO-FI BY SYNECDOCHE DESIGN

2nd Award Hospitality Bars & Nightclubs



Imagine a ship of space cowboys crashed and discovered an abandoned speakeasy and built it out with scraps from their broken down spaceship revived the space as a cyberpunk bar. That's what we imagined when we started designing this place. The conversion of a downtown commercial basement into a cyberpunk-speakeasy bar. Using the raw material palette of fieldstone foundation, brick infill walls and fire block tile, the space has a textured haphazard feel brought together by the delineated space through light and fixtures. A classic wood trimmed bar with vintage French Thonet style stools contrasts with the metal and mesh frame furniture. A stage for performances and seating for various coincidental connections fill the space.

In order to capture the lighting effects and material roughness of an industrial tone, Synechdoche custom fabricated all of the tables and bench seating in the space including all linear lighting fixtures. A blue backed high-top bench sits across from the pink toned bar where stools may stack away for 'standing room only' concerts and events. At the back of the space a pair of purple metal mesh booths with black vinyl seating with vertical stitching reflects back to old bench seating in vintage cars while replicating the industrial style of the cyberpunk metal mesh.

The entry stairs and drink rail at the stage mimic light movement through the dashed pattern in the areas of most fluid gathering through entry and dancing sequences. The drink rail lighting simultaneously highlights the custom mural by Nelio covers the wall. At the top of the stairs as you enter guests are greeted by a custom neon logo in the window with a preview mural. At the bar, another custom neon designed by Jeremy Wheeler sweeps across the back bar as a dragon moves across the light toned bar.

Finally, in the details of the bathrooms a framed opening in the wall presents a view not of yourself in the mirror but of the exposed fieldstone rock of the historic business. A low light frame in pink or blue gives an depth deceiving view of the wall. A full length mirror opposite the rock light abyss to check-out your look with a textured and lit background.



FINE & RARE NEW YORK CITY BY EVOLVE ARCHITECTURE & DESIGN

3rd Award Hospitality Bars & Nightclubs

Here at EAD our design focus for not only this project but all our projects is to create a cultural and fully immersible experience. Fine and Rare is a brand which focuses on the soul of Jazz music and fine bourbon and whiskey that compliments the era that jazz was main stream. Our goal was to not only bring the clients criteria of both live music and full dining experience, but to allow the customer to truly feel apart of an era the moment they enter the space. Below is an excerpt from the final design presentation explaining the true experience we were hoping to create with this design.

This quaint restaurant and bar breaks you away from the hustle and bustle of New York City. The space itself may seem misplaced as if it should have been designed in old times. The sense of old school charm draws you in upon entering and it heightens your sense of curiosity. The initial glimpse of distressed wood detailing with the gleam of patinaed metal décor triggers a warm and cozy sensation that runs through your core. You take a seat in one of the large booths with the soft leather that just feels right upon your touch. As you sink into the comfort, the waiter comes over to offer up a drink. You toss your hat on the table and ask for the signature cocktails menu. The same ones that have been swirling around your head all day will soon touch your lips. The journey of their signature bourbons and whiskeys have a rich, earthy history as the distillery workers have sweated to perfect their concoctions. Starting in the field where the grains blow in the breeze to the distillery where they are slowly matured to be poured into your cold glass. Before you have time to finish your thoughts, the waiter brings you their signature bourbon on the rocks. As the bourbon just reaches the back of your throat, the jazz band appears on their stage to begin. You can hear the soulful saxophone warming up with the light jingle of a tambourine. The sexy, raspy vocalist begins with the strum of a guitar and the sound fills the space. Your mind empties to absorb the whole experience with the cool bourbon starting to warm your body. Faint clapping to signal the song has finished, the room is quiet when foot steps are getting louder. The waiter asks if you would like another, you simply nod. Tipping your head back to swallow the last drop, you glance at the antique paneling along the walls with its worn-out look. As the bourbon is settling, you notice you and the space are alike; a little worn out with a unique charm but still loved by many.



"The charm and comfort of Old New York"



FINE & RARE





ION CITY HOTEL BY MINARC

1st Award Hospitality Hotels & Resorts

Conveniently located in the heart of Reykjavik is the newest addition to the ION family of luxury hotels—ION City Hotel. This idyllic sanctuary, juxtaposes the austere beauty and fiery drama of Iceland's natural wonders and the City Center district where many of the coolest shops and hip bars call home.

ION City Hotel offers a tranquil refuge within walking distance of most if not all Reykjavik's bustling cultural quarter has to offer—novel restaurants, fashionable shops, first-rate art galleries and museums, and nightlife replete with a widely diverse and cutting edge music scene.

Inside one instantly feels transported to the pristine countryside of this otherworldly isle of fire and ice. Amid the nature inspired backdrop of wide-plank, weathered wood paneled walls sits a glacier-like front desk, whose white mass stands in stark contrast to the field of black "lava" tiles it rests upon.

Diffused light radiates through the freely intertwined faux reed of the Nest light perched above the reception desk. The Polestar, an icicle inspired light, illuminates the lobby space much like its namesake, the brightest star in Ursa Minor. The Dropi chair, suspended like a solitary drop of falling rain, offers a playful resting place for the weary traveler.

Infinity hallways connecting guest quarters mimic hot lava flows zigzagging across a vast blackened field.

A profusion of natural light streams through the expansive guestroom windows with sweeping views of the North Atlantic sea and snow-capped mountains to the north, and dazzling city views to the south including Reykjavik's main landmark, the Hallgrímskirkja church, whose tower was inspired by the hexagonal shaped-columns formed when lava cools into basalt rock.

Rooms are smartly appointed with furniture fabricated from materials and colors that both reflect and connect with each picture postcard view. North facing window seats, for example, are upholstered in blue echoing the view of the Atlantic, while red, south-side sofas resonate the city's ruddy hue.

The geometric pattern on the blankets is reminiscent of traditional Icelandic knitwear and is situated in every guest room, made from 100% Mohair so it's both soft and a part of the design of the hotel.





2nd Award Hospitality Hotels & Resorts



Design Concept inspired by the Coral Reef of the Caribbean Sea. Exotic, sustainable and avant-garde design, inspired by the coral reef of the Caribbean Sea. The design concept is focused on representing an experience for each of its visitors through a natural, unique and contemporary environment.

Modular structure and high thermal efficiency

The structure of the building is totally regulated through the constructive system based on frames, which makes a logical, simple and economical structure. The entire building uses the Novidesa construction system (high density polyurethane), which is highly efficient in thermal and acoustic insulation.

Functionality and a view from every room

This project's first principle, which is functionality, was resolved by best utilizing the space. Secondly, since the site offered a short façade overlooking the sea and a long façade facing the street, the solution was to rotate the building 30 degrees to ensure all rooms featured an ocean-view.

Sustainable Concept High Efficiency with Low Energy Consumption

The whole building is built using a high density polyurethane construction system, which prevents solar radiation heating, and integrates double glazed windows, achieving a completely isolated system when the use of air conditioning is required. The design features a highly efficient use of cross ventilation of natural air which keeps the consumption of air conditioner to the very minimum. In addition, the heat emitted works to heat the water.

The water system is divided into sewage and gray, independently treated. In terms of lighting, the entire building has LED technology with low energy consumption.

Climate Analysis

The hotel is located on one of the most paradisiacal beaches of the Caribbean Sea, on Calle 8 in Playa del Carmen, Quintana Roo. The climate of the region is warm and sub-humid. The movements and angles of the sun were analyzed with solar geometry, which allowed us to implement effective architectural shading elements. Overhangs and lattices were put in place to prevent the penetration of direct sunlight into the interiors and to block the South and West façades.

Sundown

The average annual temperature ranges between 28° C and 32° C (82° F and 90°



NAUTILUS RESIDENCE BY EGO ESTATE

1st Award House Design

The project of the house Nautilus Residence was created by Vyacheslav Yaskevich in a futuristic style. The house is designed on a complex sloping plot. But in this case, the complexity was a challenge for the author, which he accepted and turned into an advantage. The architecture of the project is inspired by the ship theme. Dynamic form, perfect white facade, warm wood as a deck flooring and chrome railing create an impressive atmosphere of voyage, as if at the helm of a luxury yacht. Decorative elements of the fence repeat the outlines of the waves that the house seemed to cut, towering over the slope and creating a powerful effect of dynamics. Nautilus is designed as one space, combining technology and comfort, demonstrating a new understanding of the possibilities of a modern house.

The house is built on the principle of conservation and energy recovery. Energy-saving facades, air ventilation with heat recovery and preservation, heating system with solar collectors fill the house with energy at minimal cost. The advanced Nautilus house automation system with voice control creates an exceptional level of comfort and safety. The "smart house" system takes control of home life and frees up personal time, which can be filled with rest or favorite pastime.

Technical information:

Total area	300 m2
Usable area	212 m2
The area of the operated roof	113 m2
Number of floors	3
Land area	15 000 m2

The Nautilus Residence project put into practice. The house was built in 2018 in Russia in a single copy. With its appearance, it cuts the patterns of typical urban development, and demonstrates the limitless possibilities of modern architecture.





BIODOMEK – A NATURAL MODULAR PORTABLE HOUSE TO DEVELOP BY EKODAMA ARCHITEKTURA

2nd Award House Design

A NEW MODEL OF DWELLING - MOBILITY, FLEXIBILITY, MODULARITY

BioHome - is a healthy, MODULAR house, adapted to be transported by standard lorry. BioHome grows with the needs of users, without taking loans for 30 years. Also, if our needs decrease, the whole house may be reduced by disconnecting modules and giving them eg to children, creating BioDomek in a new place. This corresponds to the need for flexible living and not freezing natural resources in deserted buildings. BioDomek - flexible house.

NATURAL MATERIALS AND TAKING CARE OF THE ENVIRONMENT

The modules are made of NATURAL, ecological materials that are healthy for users and the environment. The structure is KVH wooden frame, filled inside with an ecological insulation material - CELLULOSE FIBER. The modules are finished with natural larch board from the outside, underneath is air-open DWD wooden boards. The interior and façade are finished with natural clay and limestone paints, natural oils (which protect the wood), seals made of natural wool.

DO NOT HARM, DO NOT LEAVE ANY TRACES, DO NOT POISON THE SOIL

THE FOUNDATION that we use in our system is the steel spot footing. This has several advantages when compared to other types of foundation - it is less time consuming and has a smaller environmental footprint because of very small integration in to the soil. It is also easier to dismount such foundation and move it to another place. After some time there will be no trace of it in the original place and the ground will be beautifully overgrown with grass. Meanwhile, BioDomek will grow somewhere else.

At the turn of 2016/2018 eKodama with a group of contractors from the natural construction industry, built PROTOTYP by themselves, checking all designed solutions and details. We also organized a picnic opening the first BioDomek, with workshops and demonstrations promoting natural building and sustainable design.





3_HIGHTS BY BÜRO FÜR BAUFORM

3rd Award House Design

Design requirements and design concept:

The project is an attempt to create high-quality architecture and a modern home with unconventional methods. The focus here was the cost-efficient building activity and scrutinizing supposedly legal standards. A significant part of the solution was to transfer material from the industrial construction into housing construction in an appealing way.

Design requirements and design concept:

The restricted budget of 300.000,- EUR for the manufacturing costs for the cost type 300+400 collided strongly with the space requirements of the client. The optimal exploitation of the development plan and the building law led to disassembling the building into its necessary parts, optimizing it and reassembling it additively. The compulsory eaves height of the building with 5,5m and the maximum permissible eaves height for the garage with 3,0m were decisive. The central block, here defined as the conservatory, is not subject to any requirements and serves as a mediator for the other two parts of the building, contains the development [of energy] and collects and distributes energy.

The residence:

The building structure meets all legal requirements of the development plan and the building regulations. It is also the section of the building with the least length. It includes all functions of a home. 3 bedrooms, kitchen and dining room.

The garage:

With the eaves high of 3m the garage also meets the required maximum height of the state building regulations. It also provides all additional functions of the building like the technical rooms, as well as a toilet and an entrance.

The energy garden, the energy concept:

The middle building combines several functions at once. It serves as the central element for the distribution and development [of energy], it mediates between its neighbors and is part of the energy and ventilation concept. Because of the big air volume in the middle building, a ventilation system is not necessary. The energy garden acts as a large air/heat collector and distributes the energy in the house through natural convection. Sensor controls open and close the large north-facing





HOUSE IN OVAR BY NELSON RESENDE ARQUITECTO

1st Award Households



The recovery of the house located at Rua Dr. José Falcão, aimed to introduce a series of capital gains that would enable its full utilization, in a completely current and according to the specific pretensions of a household that recently acquired the property.

Thus, after finding that the existing constructions, far from forming a fully coherent set, showed some indications of different treatment and states of conservation quite different from each other, it was easily concluded what to save and what to destroy, even though it is perceived that , the intervention should guarantee its own logic, a result that shows coherence and at the same time the naturalness that characterizes it - a splited intervention was not advocated here, which, even if it guaranteed an image or a set of easily readable images, did not introduce a degree of depth and density as it should characterize the architecture.

The house is located in a structural artery of the city of Ovar and the implantation, bordering the access road, leaning against the adjacent buildings, allows the repetition of an urban model of frequent use, that allows a peripheral occupation of the blocks and liberates its interior, for use mainly destined to the individual ends, as it happens here. In this scenario, both the secondary construction and the main house itself, present a logic of implementation supported by two main elevations, the street and the inside façade, which establish relations of a different form, more representative/formal in the elevation facing the street and more uncommitted in the inner, private elevation.

In addition, the buildings clearly accentuate their function, allowing a hierarchical reading, maintaining a more trivial relationship in the way the secondary building is constructed and presenting a constructively richer architecture for the dwelling, namely the noble spaces of more permanent use. Not only the materials, the richness of the construction and the scale of the spaces themselves distinguish each other, ensuring greater spatiality for the nobler spaces and relegating to the spaces of the secondary building the more contained scales. In this sense, the intervention proposes a revaluation of these principles of action, introducing a logic of continuity, not of rupture. Regarding the areas of occupation, it is proposed to maintain the existing areas of implantation, with only a regularization of the existing outbuilding that maintains the same area of implantation but is rebuilt,



THE FAMILY HAVEN BY LK&PROJEKT

2nd Award Households

This family house has been created to generate good vibes and keep familial spirits up. The main idea was to design building where all can spend time together and give some human touch to each other, but also to find some private space.

Every human needs the others as well as to be some time alone in order to live in harmony. And designers know it pretty well, so they planned much common space and separate rooms.

The house's main door leads through the hallway, where armoire, bureau and chair can be located. It allows to change clothes and footwear in comfort. Hallway is needed in Polish climate conditions as it saves warmth during cold days. The building consists of two storeys.

Ground floor living room is the heart of the project and main common place.

It is fully open to ground floor as well as to the second floor – living room is two storeys high. It's because human spirit is high and rests better in high spaces. There is a closed fireplace here which swells domestic atmosphere. This family room leads to separate dining room. It is located next to the kitchen and fronts onto the patio.

The terrace has its own extra external two-sided fireplace, which fulfil an utilitarian function in Polish moderate climate.

The kitchen is family oriented – there is much benchtop so they can cook together. This can really unite people. Moreover, kitchen island was planned.

Full-length windows provide relief during cooking. The pantry is located next to the kitchen. It is very useful to design them close to each other, but this pantry has more advantages. It serves as food initial preparation room with two fridges and sink.

Except mentioned rooms, the ground floor houses home office which can serve as a guest room, bathroom, boiler room and garden equipment repository as one space, and two-car garage. The boiler room is three-sided available, also from outside.

The stairs are very decorative. Entresol is the first place we find going upstairs and it fronts onto the roofed terrace. The family can have insights into the living room from here. Architects designed library and desk in the entresol space. Part for parents on the second floor is separated from children's part. Parents' part consists of big master bedroom with own fireplace, bathroom and walk-in closet. The children's part includes two separate bedrooms and additional bathroom. There is also a laundry room upstairs, what's a pretty useful location because of keeping armoires on the same floor. The laundry fronts roofed terrace, so dwellers can hang the clothes up to dry here on sunny days.





1st Award Housing



Project „Play Of Light” has been devised for people who value comfort of use, modernity and originality in construction. The building’s light form rises to the height of two floors. It perfectly fits into the landscape in areas sheltered by forest, open-air plots, and in single-family housing estates alike. Large-area glazing on both floors ensures proper daylight and perfect view of the surroundings. The spacious garage, extended to the front of the building, minimizes the plot’s area taken for access road, thus leaving more space for its real development. Therefore, there is room in the close vicinity of the house for a swimming pool, a playground for children, or a decorative garden.

The building’s modern structure is highlighted with bright plasters and wooden and metal finishing elements that enhance visual experience of the building’s lightness. On the ground floor the hall leads to the naturally lit living room and the spacious kitchen with dining room. From here, we can get also to the study and utility rooms in the building. The first floor accommodates 3 bedrooms with bathrooms, an additional room and cloak rooms. The relaxing comfort zone of wide, sheltered terraces is also accessible from there.

This modern house of unique architecture, with 278 square meters usable floor area, is perfectly suited for a large, multi-generational family, who value unconventionality, functionality and aesthetics. The design also leaves many land development opportunities, which makes it not only visually attractive, but also universal in meeting the investor’s needs.



HOUSE IN SÃO JOÃO DE OVAR BY NELSON RESENDE

ARQUITECTO

2nd Award Housing

The plot's location presents good conditions of solar exposure, just as the rectangular configuration allows to maintain a proportion able to host a program of typology type T3, as intended. The project, framed by the legal constraints, seeks to respond adequately to the program, developing for this purpose a two-story volumetry, with a program of public use in the ground-floor and of private use on the upper floor. In both the lower and upper floors, the main use spaces have outside support areas (esplanades to support the living room and kitchen, patio to support the laundry, balconies to support the bedrooms), integrated not only in the construction itself as in treated outdoor spaces with garden and fences.

The garage space is also designed as a multipurpose room or space as it not only opens to the outside car access but also to the garden. The housing also presents a certain differentiation in the way it interacts with the surroundings, keeping few openings and more controlled to the North, near the accesses, closing mainly the East façade, tangent to pedestrian and car access space, and orienting the rooms and living room/kitchen essentially for West and at the lower floor also to South.

Covered or semi-covered exterior spaces such as the balconies of the bedrooms or the living room/kitchen allow enlarging the internal spaces and introducing moments of greater connection between inside and outside areas, promoting the full use not only of the built spaces but also of the adjacent external spaces.

The fence is made in corten steel and it's drawing allows to maintain a careful image and whose formal result is almost only the transposition of the constructive result, which also reigns in the way the housing is built and appears, raw and apparently stripped of any intention of seeking beauty beyond what the building can give. With regard to the finishing materials of the proposed construction, it is foreseen the use of a reinforced concrete structure, with some external facings in apparent concrete, and it is proposed to cover the lower floor with viroc panels, in the walls, both inside and outside, with a concrete floor and after the concrete strip between floors, the use of the etics system with plastered walls and painted in white on the outside and a plywood coating on the inside with a wooden floor.

This purposeful differentiation between floors helps distinguishing atmospheres, whether it is the common use space, more formal, neutral and simultaneously.





HOUSE BL BY HUGO MONTE ARCHITECT

3rd Award Housing



Despite located in a rural context of complex characterization the BL house develops a true relation with the exterior surroundings through an extended patio that leads to a relaxing and contemplative sunken fire pit. The spacious and light-filled entrance hall suggests the other house spaces and combines the three floors in a straightforward way.

The proposal is for a rectangular shaped east/west plot of land with 2.748,00 m². With a well established initial program by the promoters, we opted for a 3 floor construction to contemplate the daily demands required by the different levels of the house.

The basement incorporates the garage with access through a exterior ramp that provides the transition between levels. Two storage rooms, a technical area and a room destined to be a work out space complete the remaining area. The entrance floor (street level) houses the social functions through a welcoming double high hall space where the staircase that gives access to all the floors is located.

From here an office and a toilet facility are distributed, and the living room and kitchen are reachable and in sight sharing the same exterior area, accessible through ample glass panels that keep this areas closer, visually and functionally. The upper floor presents itself with a reading lounge that connects to the double high hall space and continues to a corridor with closets that serve 2 rooms internally connected by a toilet facility. At the end and facing west we find the master bedroom with toilet facility, a walk-in closet and a wide balcony overlooking the garden.

On the exterior area the hundred-year-old cork oaks were given a major importance on establishing the garden layout and atmosphere enhanced with the construction of a sunken fire pit as a gathering and contemplative exterior spot.



PARK HOUSE BY HAD-VD ARQUITECTOS

Honorable Mention Housing

The residence stands out on the city's landscape. Its attractive front leads people to its entry, giving not only a fresh touch to the area, but also an appreciation of the house as a piece of architecture.

The project is located in Kern Place, an iconic neighborhood with an eclectic style of architecture, northeast of the University of Texas at El Paso, built in the early 20th century and developed partly by its own inhabitants. Park House fits perfectly within its aesthetic, taking the essence of the traditional home into the contemporary, blending with the maturing landscape of Kern Place.

The visual composition balances with equilibrium of colors and textures developed alongside vertical, horizontal and diagonal elements. A concrete wall goes through the parking space cover, continuing to the side of the balcony. Its position divides the front in two parts: left which focuses the pathway to the entrance of the house for the user, and right where a transparency surrounds the main room on the first floor alongside a guest room with access to the top floor balcony.

The connection between interior and exterior of the front combines transparent and non-transparent pieces. The top floor balcony has a crystal door that aside from offering the possibility of interaction with the guest room, the exterior offers a wide view of the front of the residence and the city.

A sloped roof highlights the balcony and provides visual stability to the space that accompanies the crystal door at the entrance. Meanwhile, one of its diagonals extends and generates an asymmetrical composition, while the other stops at the limits of the property but then continues on to the back, creating a sense of movement, opening space for light and air.

The side passage is protected by a suspension that goes from the garden to the main entrance. Inside, a wide area with a view to the exterior, but unexposed to the street. The central garden connects the public zone, the private zone and the services, as well as providing light and natural ventilation. The living room, kitchen and dining room interconnect in a wide space, apt for family recreation.





1st Award Housing (Concept)



The metropolises, generally in the world, are usually gray sceneries with practically no green areas and an unhealthy urban environment. This situation, although real, is not what the people who live in it desire. The buildings in the cities, most of them, act as real obstacles blocking lighting and natural ventilation in the urban environment. Moreover, the unbridled and unplanned growth of the cities and the construction massification degrades and provokes insalubrious problems to the urban environment.

The project was based on the objective of joining the growth of the cities with the green of the nature, as an effective response to the current challenge of sustainable reconstruction of our planet. Thus, it is necessary to create a new Concept and Typology of Housing to solve these conflicts and provide benefits for the development of the city and offer quality of life to its population.

VVV (Vila Verde Vertical) is a distinct building with a striking and innovative architecture that respects not only who will inhabit it, but also the neighborhood and the city. It draws attention to its unique style, pioneer aspect, unprecedented visual and contemporary language. And its own identity marks the urban environment in an authentic and singular way.

Consists of 6 blocks overlaid on a vertical configuration interspersed by opened spaces that receive hanging gardens full of vegetation. Together the set forms an interesting, rich and attractive and composition. Each unit has its own color in the building set and together form the concept of “hanging houses” or “stacked houses”. The result also generates a similar aspect of “penthouses”, one over the others.

Its sustainable architecture is committed to the urban planning issues. The empty spaces generated by the Terraces-Gardens with double-height ceilings create areas where natural illumination and ventilation permeate the building, contributing to the environmental and visual quality of the region.

Vegetation are integrated to the facade of the building, incorporating the nature to the urban environment, a current global trend. Brings the green into the building in an intense and true way.

Another intention of the project is to recover the favorable conditions of living in a house in an innovative vertical configuration in a sustainable way, generating comfort and well-being to the users and being economically viable.

The combined use of proper construction techniques, building process, products and materials applied, aim the best performance and efficiency of the building.



IN SITU SLUM REHABILITATION PROJECT FOR URBAN POOR UNDER BSUP, JNNUR SCHEME, YERWADA, PUNE BY PRASANNA DESAI ARCHITECTS

2nd Award Housing (Concept)

The Government of India, has initiated a housing scheme, BSUP (Basic Services for the Urban Poor) under JNNURM (Jawaharlal Nehru National Urban Renewal Mission), to find housing & slum development strategies for 1,200 households. Through the efforts and vision, the long term goal of the Pune Municipal Corporation is to achieve a "Sustainable slum less city". A sustained process of housing improvement is only possible with the beneficiary community's contribution, participation and consent.

Involved Parties - Government, Design Team, NGO, Beneficiaries, Local Representatives.

The effort has been to retain the overall fabric of the slum in terms of existing street patterns and existing footprints of houses. To accommodate the 270 sq ft, the Architect has proposed two types of designs:

1. Individual house (A type) - where the footprint of each individual house is retained and a new house (G+1) is designed on the existing footprint with 135 sq ft carpet area on each level.
2. Cluster house (B Type) - wherever the existing footprint is too less or the houses in a cluster are in random development where individual houses would not be possible to accommodate. Entire area of 270 sqft per house is provided on a single level. The salient features of the designs include creating better sanitation, lighting and ventilation conditions; at individual dwelling unit level as well as at the overall settlement level and thus better living conditions which will result in the overall up gradation of the slum.

Learning from the Project: To discuss with the beneficiaries about the design of their individual house, the design of their cluster of houses, to understand their needs, problems and psyche are all a part of the process. This process took us beyond the office workspace and into the narrow lanes of the slum, where a beneficiary would





NEARLY ZERO-ENERGY RESIDENTIAL BUILDING. (NZEB) BY
SCANNELLA ARCHITECTS

3rd Award Housing (Concept)



Take on the topic of design, we have set ourselves the goal of attempting a realization with a pre-eminently urban character, returning to public use of the ground share area, ensuring its permeability and functional as well as the crossing.

Starting from such premises, the building above the ground can only be modeled as an identifying element of the urban landscape - a landmark - which, through its aesthetic and architectural form, explicates its value. Even in functions that are predominantly residential from the second elevations onwards, they have at ground share, urban functions.

Therefore, the floors in contact with the ground take on mainly commercial destinations and are accessible and viable, well as physically, even with the eye. This gives rise to the intensive use of transparent surfaces, a feature bound to increase in the evening hours due indoor lighting and also the projection of wide openings and connections in both directions.

It goes from a visually contained place for the exclusive use of residents, in a public space serving a part of the city that surrounds it. It's a bet for the completion of which it is necessary to ensure the feeling of security and to transfer the sense of belonging of the space to the city.

Once again it will help the daily garrison of the shops and the presence of the citizens who will use the free space - almost totally green - which includes sitting areas, bays for bicycles, an equipped area for children's play and a discrete and not-invasive presence of remote control systems.

The operation, complements the construction of a green square public with the prediction, in its functional articulation, of buildings or - reasoning in opposition - the construction of buildings on the edge of a public space, building of the urban scene - which then is the modus operandi of our historic cities in which the construction of buildings has often determined the margin of the public spaces of great beauty and organic form.

In the architectural composition of volumes.

The buildings on the fronts the east, north and west, are located on the edge of the lot, thus restoring the shape and continuity of the urban fronts but, given the



ANNEX BUILDING OF KOREAN EMBASSY IN INDIA BY AA STUDIO CONSULTING PVT LTD

1st Award Institutional



The Embassy of the Republic of Korea in India is a classic piece of modern architecture and heritage designed in 1974 by architect Swoo-geun Kim (1931-1986), representing the Korean modern architecture. He was a master who deeply considered the relationship between architecture, human beings and the environment and translated it into a Korean idiom of modern architecture.

The characteristics of the existing building is the fan-shaped walls that are laid out as if they are spread over a lot, and the spaces between them are filled with deep shadows. It's known as one of the most remarkable diplomatic buildings of Korea built anywhere in the world.

Korean embassy selected the design of AA Studio for the extension of the annex building of the embassy (2013). The preservation of the heritage buildings and a close relationship amongst the old and the new was the starting point of AA Studio's proposal for the Annex Building at the embassy. The new building was conceived as an extension of the existing buildings. By establishing this relationship the harmony with the old was achieved delicately yet boldly.

Chang-Hyun Kim, the principal architect of AA Studio, having already lived in India for nearly two decades drew upon his experiences in Korea and India to create a new vocabulary of Asian Contemporary Architecture.

The exterior of the building was conceived with glass to create sense of openness, as well as harness the views of the garden and bring in natural daylight. The West and South facades which generally receive the harsh Indian Sun were further covered with the combination of Jalis (sun screens) and Korean traditional window. The jali and the Korean Window was reinterpreted by applying modern metallic louvers over the building facade. Through the louver, it was possible to obtain the effect of reducing the heat of the open air outside the room by more than 10%.

Considering the privacy of the employees of embassy inside the building, the louver was applied in horizontal and vertical direction in order to provide views but not compromise privacy. The exterior finishing pattern of the former embassy and the outer wall are summarized in a new pattern that can be encountered together.

The building visible as a floating louver frame structure has been formed to express Korean traditional roof line.

The view of the floating building is galvanized by the spiral staircase visible on the front facade. The Building appears as being precariously supported by the dramatic spiral staircase. The main circulation of the building rises and connects the basement, ground and the upper floor and follows the indoor courtyard. The circulation



IKC DE GELUKSVOGEL BY UARCHITECTS

2nd Award Institutional



De Geluksvogel

This is a unique sustainable and digital school in the Netherlands.

Two existing schools in two neighbouring locations in Maastricht are merging into a new school on a new location in that city. This particular location was chosen to strengthen the weak social structure of the two neighbourhoods and to introduce a new digital education system to learn also more about the environment, nature and sustainability. Even the playground outside has different zones to help children (re)discover nature and explore their world by means of experiments or to build and test objects.

The digital way of teaching is for the most part paperless (virtual), which is represented in the architecture of the building. It shows a brick element with random messages in binary code (1 and 0) on the façade, as a reflection of this digitalized education system and the virtual reality in which we live today. The façade acts as the messenger of our digital world. Not in a direct, obvious way but more indirect, by the irregular placing of the bricks in patterns.

This is a school that holds a kindergarten, a primary school, a gym, out-of-school child care and a library. A school with five different types of users that work closely together to combine environmental and digital teaching to reach a new level of education. The concept of environmental teaching can be found on different levels, from virtual reality to the building itself, making it the green and modern digital school.

Both the school and the building are not designed around a classically organized educational system but around the concept of free movement and free use of spaces. We used the concept of a flock of birds to predict the movement of the users (children) through the building, which is how we designed the various spaces in the school. The educational space in the school is not limited to the classrooms but can continue in different open spaces with a different purpose. This open plan will encourage the free flow between and use of the spaces; education will not be limited by walls or doors. It even continues outside to the playground and the terraces on the first floor.

The green and environmental aspect are also part of the school program. The building fits its surroundings like a pavilion in a green area. The school is located at the head of a green development area, which extends into the country.

The green gardens in the playground and the special green roof terrace have another quality than the ground floor. Green architecture is incorporated in the



GREAT LAKES – INSTITUTION OF MANAGEMENT BY URBANE – THE DESIGN WORKSHOP

3rd Award Institutional

The project is built on 7.5 acres campus with almost 2.5 Lacs Sq. Ft constructions includes two academic buildings along with two hostel blocks (for girls & boys) and residential accommodation for faculties and staff, features extensively landscaped areas with formal & informal areas intertwined with the Architecture. The project is built on an inside-out concept, with all the common spaces planned on ground floor allowing them to flow into the landscaped areas.

SMART GREEN & BUILDINGS

Efficient Design of Air Conditioning Systems by Compartmentalizing areas based on mapping "usage vs time"

Use of Waste Materials like waste wood for paneling

Solar Panel

Exposed Services – making it sustainable and cost effective

Recycle the sewage water and use it for the irrigation

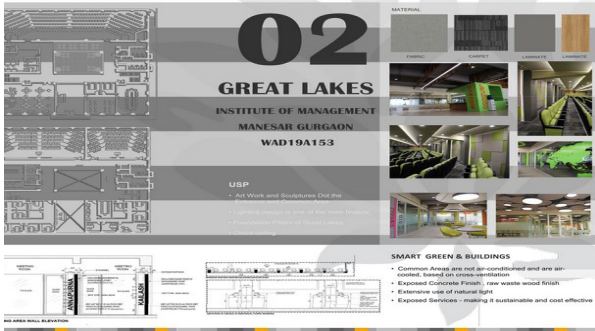
The design is completely based on user's (students & faculty) aspirations and behavior. The concept allows, at one end, having wacky design with play of ark work, colours and light fixtures and common areas to be interesting yet formal to match the seriousness of management institute catering to budding professionals to go out to the top corporations of the world.

Ground floor allowing them to flow into the landscaped areas and using them not only for beautiful view of greenery but also a spill over areas designed to be used as extension of internal areas. Common spaces to be designed as interactive spaces with informal discussion and work areas scattered across the corridor.

The concept allows, at one end, having wacky design with play of ark work, colours and light fixtures and academic areas to be interesting yet formal to match the seriousness of management institute catering to budding professionals to go out to the top corporations of the world.

DESIGN CONCEPT

Design is completely based on user's (students & faculty) aspirations and behavior. The concept allows, at one end, having wacky design with play of ark work, colours and light fixtures and common areas to be interesting yet formal to match the seriousness of management institute catering to budding professionals to go out to the top corporations of the world.





SPECIAL CHILDREN'S CENTER BY SUSAN STRAUSS DESIGN

Honorable Mention Institutional



When it was time for a locally adored facility for children with special needs to expand, they turned to Susan Strauss Design to realize their vivid ideas. The school's founding principles are essentially a celebration of life. Their new complex had to portray that vibrancy while accommodating all the distinct functions, features, and equipment running such an operation entails.

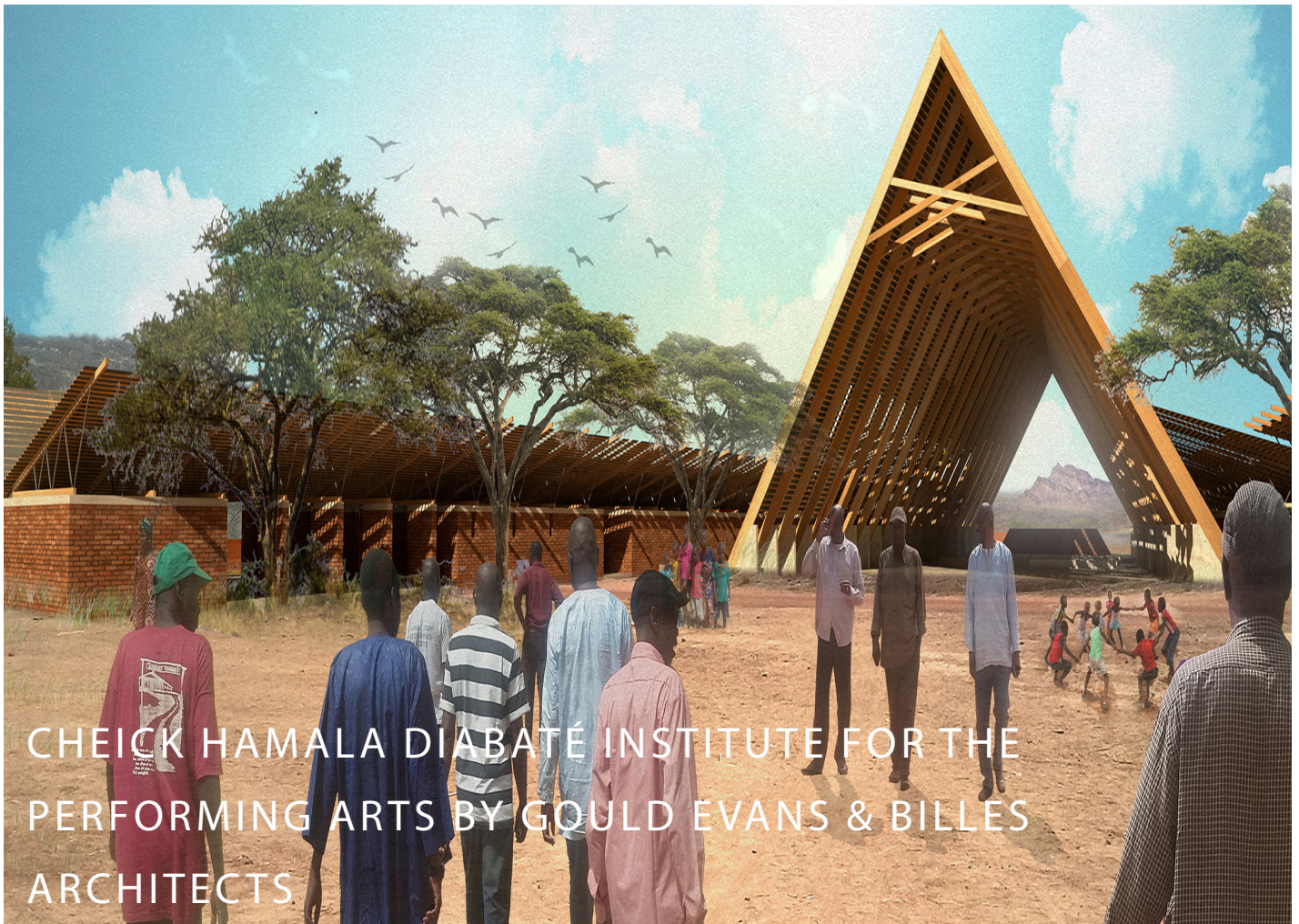
Bright colors were a natural fit for this project, and Susan Strauss, the lead designer on board paired coral, mint, and sky blue with stark whites and a soothing natural wood finish. This design move added sophistication and a level of timelessness the building needed. The entrance features a glass Herculite door system with motivational slogans greeting visitors. Beyond that is a dimensional wall painted white, with flashes of color strewn about. Translucently colored glass sails by 3Form are suspended from the soaring ceilings, creating a captivating sculpture installation.

The space then splits into two wings and each corridor has its own unique character. One hallway features a geometric wall design which utilizes paint, trim, glass, and mirror in a contemporary layout. Round windows are accented by bold trim and overlapping paint designs add visual interest. The lower portion of the walls are clad in large format porcelain tile, enhancing the streamlined, airy feel and double as a protective crash guard against any wheelchairs etc. Rounded walls at the nucleus of the hallway are covered in Italian mosaics forming a soothing gradient of colors. Custom colored dome pendants complete the circular scheme in the space.

Within the many classrooms, Susan played with layering sheetrock creatively to infuse each room with memorable silhouettes. Every room has its own colorway, with different interpretations on shapes.

Down the second hallway, large MDF panels wrap the walls in asymmetrical patterns. Custom windows introduce new angles and give a fun spin on the classic "peek into the classroom" window. Walk a bit further, and natural toned wood slats climb up the walls and extend onto the ceiling. Between sections of the slats are overscale artwork. But not just any art pieces. The energetic images are actual pictures of happy students at the Special Children's Center.

The brief was to deliver happiness in a building, and Susan Strauss Design went



CHEICK HAMALA DIABATÉ INSTITUTE FOR THE PERFORMING ARTS BY GOULD EVANS & BILLES ARCHITECTS

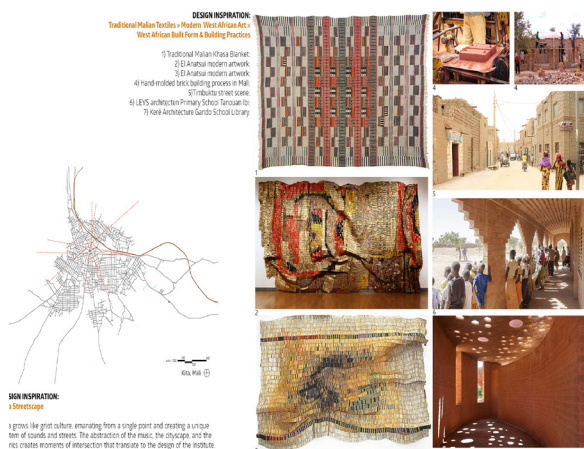
1st Award Institutional Concept

he Cheick Hamala Diabaté Institute for the Performing Arts will manifest the dream of Malian griot and musician Cheick Hamala Diabaté. As a respected ambassador, holy man, story teller, and musician, Cheick is the bridge between Malians and their leaders and between the United States and Mali. Since 1995, Malian musician Cheick Hamala Diabete has lived in the United States. He has traveled the world sharing his wisdom, spirit, and good will through his music. He has played with legendary American musicians such as Bela Fleck, Corey Harris and Bob Carlin with whom he partnered on the Grammy nominated "From Mali to America" (Best Traditional World Music Album, 2007).

Cheick is also a griot (a member of an 800-year tradition of traveling advisers, storytellers, poets, musicians and oral historians) counseling African presidents, Malian villagers, and members of the U.S. Congress. The Institute will be an extension of Cheick, a real and tangible symbol of Griot culture, a nurturing storyteller promoting people, place and music throughout the world. This is a place of making and celebrating.

The Institute is located approximately 4 miles from the center of the Kita, a town in remote sub-Saharan, equatorial Africa. The flat site is framed between beautiful rock outcroppings and the famous Niger-Dakar Railway. Diagrammatically, the performance space occupies the complex center; surrounded by four linear building forms that are arranged to create 3 major shaded courtyards: administration & living, performance, and education. The composition pattern references the region's textile and arts history—from colorful handwoven blankets to the found-object work of El Anatsui.

The project marries traditional methods of construction with advanced technology; hand-molded masonry walls, strategically placed shade trees and simple corrugated metal roofs all combine with state-of-the-art recording and video equipment assimilate into a symbol for future Malian people. Passive techniques are critical because the site is not connected to any existing infrastructure; metal roofs are folded to collect rainwater for cisterns while also encouraging air flow in and through interior spaces below; for power, PV panels take advantage of the abundance of equatorial solar days.





BOTANIKO BY LANDSCAPE DESIGN WORKSHOP

1st Award Landscape Design



One of the strategies of smart growth and sustainable communities is to promote infill development, Botaniko adopts and embraces this concept. Botaniko, as the name suggests, is a community where the outdoor environment & lush landscape takes center stage. The project is located at the City of Weston, Florida. It is a 50 hectare (123-acre) master planned residential development with 125 modern home sites. The landscape architect designed this community including all common spaces as well as the individual home sites.

Site & Context investigation

Botaniko is an infill site located near the edge of the Everglades National Park, a world heritage site with an ecosystem dominated by water & wetlands. Since 1900 the everglades has been under tremendous pressure from development and according to the United States Geological Survey it lost 50 percent of the original wetlands as a result.

The site was part of the Bonaventure Golf Club and included an 18-hole championship course and a secondary golf course. The client was struggling to sustain the secondary course and decided to repurpose it as an environmentally conscious residential community.

Design Intent

The landscape architect recognized the importance of water, Influenced by proximity to Everglades. A fundamental decision was to make water a key design feature, maximizing water views for the future residents. The design included reconfiguration of the lakes while maintaining on-site storm water storage and connectivity to existing lake system.

The designer also wanted to create a strong indoor-outdoor relationship between modern architecture and the environment as it manifested by lush native-dominated planting. The planting material is organic and free flowing, juxtaposed with the geometric shapes of the contemporary & modern



VILLA MAGNOLIA BY LANDSCAPE DESIGN WORKSHOP

2nd Award Landscape Design

Reflecting water surfaces, lush planting and contemporary sculpture garden fuse together in this private water-front estate. The 2,800 square meter (30,000 sq. ft.) site is located in the sea-side village of Bal Harbour, Florida.

The landscape architect concept was to distill the essence of the site and to use it as a guide. What emerged from this investigation was the importance of water, strong indoor-outdoor relationship and the integration of art work.

Water is an essential element of the design. Water views are integrated and emphasized using a swimming pool with infinity edge for the ground level as well as an additional infinity edge pool for the second story of the house.

A sculpture garden featuring the owner's art collection wraps around the house. The landscape architect designed the sculpture garden so it can be experienced from either the arrival court, the pool deck, or the interior spaces. The paving material for both the vehicular arrival court and the pool deck is tumbled marble bricks, creating a visual connection between the outdoor spaces and the house stone veneer.

The villa derives its name from the graceful Magnolia trees planted throughout the site.

These trees are used as a buffer from the adjacent lots and provide scale and privacy. Majestic Canary Island Date Palms frame the entry to the vehicular arrival court. Lush tropical planting is used throughout the site to offer texture, color and a counterpoint to the art work.

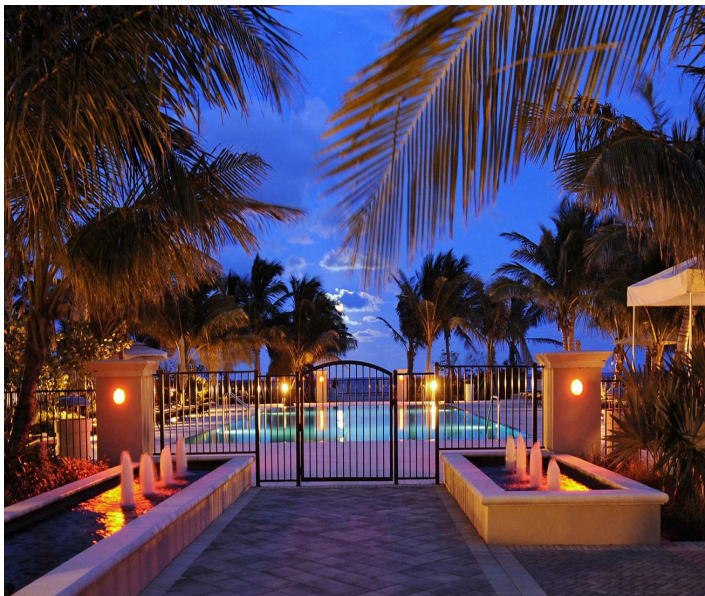
In this project the landscape architect designed the outdoor spaces surrounding this residence to showcase the essence of the site: water, lush planting, indoor-outdoor dialogue and art.





RITZ-CARLTON RESIDENCES BY LANDSCAPE DESIGN WORKSHOP

3rd Award Landscape Design



Mirror-like water surfaces merge with breathtaking ocean views to set the tone for this luxury seaside resort. The project was developed on a 3.5 Hectare (9-acre) ocean front site located in Singer Island, Florida. A podium level connects two 27-story towers built over a parking garage. This podium level accommodates the porte cochere arrival area, a 4,500 square meters (50,000 square feet) resort amenity deck and a restaurant. The site also includes five ocean-side bungalows and a beach access walkway meandering through restored coastal dunes. The landscape architect used water surfaces and lush seaside planting to connect the resort with the surrounding coastal environment. A terraced pool deck design abstracts the notion of an island surrounded by ocean.

Entering the site, the visitor drives up the entry ramp ascending to the podium level. The entry ramp is lined with stepped planters, creating pleasant rhythm as the driver approaches the arrival area. Once at the porte cochere, the visitor is greeted with the sound and sight of cascading water. The entry fountain is composed of softly curved lines, recalling the form of a gentle stream.

The resort deck is made up of terraced levels, stepping down towards the ocean. The upper level is located over a parking garage and is divided into two primary zones, the restaurant palm court and the rectangular pool deck. These 2 spaces are connected with a walkway, forming a long axis of sight lines. Extensive planting of Coconut Palms underline the tropical island character of the podium level. The restaurant palm court is organized around low square planters planted with date palms. Intimate seating areas can be found in between and around the planters and the sound of moving water is ever present, emanating from the surrounding fountains. The walkway connecting the palm court with the pool deck is edged on both sides with a long linear fountain with aerating jets. This walkway reveals the pool deck with shade cabanas, lush seaside planting and panoramic ocean views. The rectangular pool features a deck-level gutter system, creating a water surface that appears to be floating over the pool deck and visually connects the upper level with the ocean.

The lower terrace features a second pool. Contrasting with the upper level pool and influenced by the proximity to the ocean, this pool is free formed with an infinity edge. The terrace is graded in such a way to conceal the perimeter secu-



ADMIRAL'S PORT BY LANDSCAPE DESIGN WORKSHOP

Honorable Mention Landscape Design

The focal point of this waterfront community is an expansive 5,600 square meters (60,000 square foot) recreation deck designed to inspire the residents to enjoy and explore the outdoor environment.

The project is located in the City of Aventura, consisting of two 22-story towers overlooking the Intracoastal Waterway and Williams Island. The amenity deck spans the space between the two towers and sits on top of a parking garage. Half of the community's 600 units have a direct view of the deck from their balconies. The recreation deck is divided into three activity zones: the pool deck and cabana court area, the café and putting green area and the tennis courts in between. The landscape architect created a grid system based on the structural columns of the garage below. This grid system provides the rhythm for the design, but also serves a practical purpose; all structural elements are placed directly over a column below to minimize the need for structural reinforcing.

The swimming pool includes decorative fountain bowls to provide a soothing sound of cascading water. New planters frame the pool deck, each planter is centered on a column supporting the garage below. These planters define the palm and cabana courts, they also provide additional shade and reduce the scale of the pool deck.

The tennis courts presented a challenge. The recommended north-south orientation was impossible to achieve because the deck is not wide enough. As a compromise, the landscape architect oriented the tennis courts east-west and reduced the spaces between the two courts to the minimum allowed by the Association of Tennis Professionals (ATP). The playing surface is a specialized artificial grass infilled with sand, providing an outstanding playing surface and a relief from the large paving fields.

The café area is anchored with a covered bar. Completing the dining terrace are two summer kitchens, located on both sides of the café structure. Next to the dining terrace is the putting green, providing an additional activity and a socializing opportunity. A wood trellis and large circular planters planted with Wild Date Palms define the major axis of symmetry and provide a breakout space for the adjacent club room.





THE UNTRODDEN TRAIL – AL BAQOURAH BY JUDE ABU EL GHANAM

1st Award Landscape Design Concept

INTERVENTION

INTERVENTION #1 – The Vistas' Concept
The Vistas House, located in a historic quarter which marks the beginning of Al Baqourah Journey, connecting the four houses with a light-colored steel canopy making the transition between exterior and interior spaces (an outdoor station gallery, reception, souvenir shop, cafeteria, administration).

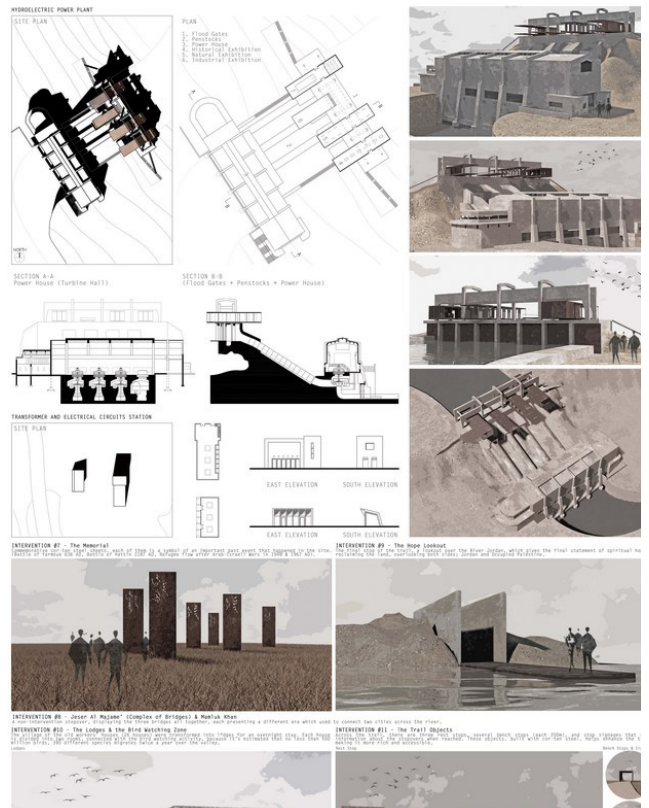


INTERVENTION #2 – The Train Station
An intervention to the historic train station by adding a glass skin to house a gallery space that narrates the memories of the railway heritage.



INTERVENTION #3 – The Zero Channel
Part of the hydroelectric power plant construction, a channel that returned water to the rivers, thus conserving water. A non-intervention stopper that helps narrate the complete site's story.

INTERVENTION #4 – The Junction Point Lookout
A viewing point for which overlooks the view of the junction point of the two rivers (Euphrates & Tigris) with a view of the city of Baghdad. A significant view of the site, overlooking the train station and the hydroelectric power plant.





AMUSEMENT AND CULTURAL COMPLEX BY ASOO COMPANY

1st Award Landscape Design(U. construction)



Cultural,commercial,amusement complex of mahshahr port

This project (an area of 20 hectares) is located in the southwest of Iran and in a city with very high oil and economic resources. Mahshahr city as an old city with 3000 years of history unfortunately has lost its historical works for unknown reasons. The wars in this region of Iran has caused that the city is turned into an immigrant taking city from surrounding war zones as well as an area for attracting human resources in special economic zones and large petrochemicals. It has a warm and humid climate, and due to poor vegetation, which has been damaged especially in recent decades, the living and social interactions of the people in the city is problematic most of the time of the year. Despite the industrial advancement and the excellent position of Mahshahr in terms of financial resources and regional income, unfortunately, the lifestyle of people has not been consistent with this progress, as if the identity of the past has been lost. Abundant palm groves and fishing are among the income sources for the local people in this city. However, the educated young people and rich families immigrate to the larger cities or Tehran, capital of Iran. Lack of standard facilities matched to the community advancement exacerbates the situation. The Mahshahr Cultural, Business and Recreational Complex project, being implemented by the municipality as the employer, is designed to bring them back part of the culture and identity of the people. Perhaps there are some elements beside the people; those would be represented in a different way and in a new form for the today and tomorrow generations. The Anthropology Museum, as the first museum of Mahshahr, is located in this complex. It is a great event for familiarization of the people with their lost identity in the history. It is recognition of the potentials and even the industrial capacities in their neighbourhood and perhaps the citizens are not completely aware of their functioning. Children and young people should see their studies and history in their own language with the modern approaches so that they can understand their city. The structure of this collection is based on cultural interactions and social relationships at micro and macro levels. The existence of a playground is for night-life and family and friends visits and it is a place for fun and artistic activities, along with service spaces to serve the users. The palm tree is used as a symbol of a useful element, which can be used from the fruit to the root. It can be used in a variety of applications ranging from food to handmade artistic works. The vegetation of this complex is composed of more than 60 different species of plants that are in line with the climatic structure of the region. Factors such as soil erosion, lack of irrigation water and extreme heat. This project is a life-long architecture, a life that belongs to



ATAL TOWERS BY AP SZCZEPANIAK

1st Award Mixed Use



APPERANCE & FINISH

A4



LOCATION

A2



AP Szczepaniak SP. Z O.O. Spółka Komandytowa, 53-022 Wrocław, ul. Pogodna 19, tel: (71) 360 74 88 / fax: (71) 360 74 99
ARTUR SZCZEPANIAK, PAWEŁ SZCZEPANIAK



AP Szczepaniak SP. Z O.O. Spółka Komandytowa, 53-022 Wrocław, ul. Pogodna 19, tel: (71) 360 74 88 / fax: (71) 360 74 99



E. CONDE DA CARREIRA BY VALDEMAR COUTINHO ARQUITECTOS

2nd Award Mixed Use



The building is situated next to “Avenida Conde da Carreira” in city of Viana do Castelo, Portugal, is a privileged block in terms of location near the train station.

The premises of the program are based on the restoration and expansion of the existing building, in ruins, in the city of Viana do Castelo, for two single-family residences and the increase of the ground floor area for a large commercial space / services.

The extended building, with an area of 315m² of deployment consists of a ground floor and 2 floors.

In the project, formally, it was always evident, in the existing ruined building, the recovery of its identity image and the concern in cohabitation with the new volume in a more dynamic and contemporary language.

The strategy of spatial management of the street is the introduction of longitudinal volume corresponding to expansion of the ground floor that arises from of surrounding buildings. This volume becomes definer of the patio organization. The project will be certainly a dynamic focus of the block, all based in the formal aesthetics of space, economic vitality and quality of life provided by the solution found.

The construction system is based on a mixed structural solution of iron and wood with the recovery of the existing stone walls, complemented by new technologies that guarantee the thermal / acoustic comfort, evidencing contemporary finishing materials.

It highlights the work the combination of carpentry and plasterboard with the existing stone masonry facings. On the top floor, the spatial distribution is enhanced by structural rafters of the roof timbers, with the space environment with adequate natural lighting.

It was used as the dominant color of the building in white color, which gives a link between the existing one and the new construction.



HOME-OFFICE PALOMARES BY EDUARDO M. GONZÁLEZ FRAILE

3rd Award Mixed Use



Project Description:

Se expone una vivienda unifamiliar con tres patios; uno en la rampa de entrada, otro interior en el salón; y el tercero en la parte posterior con total transparencia ellos y luminosidad en toda su profundidad. Existen en la parte anterior y posterior sendas terrazas, hacia la calle y hacia los patios.

El programa se desarrolla en planta Baja, planta Primera y planta Superior retranqueada, comunicadas por rampas y escalera central iluminada desde la última planta por medio de una serie de ventanas que le dan un carácter de elemento conformador y distribuidor de los distintos espacios.

Se sitúa en la parcela de la c/ Palomares nº 4 de Valladolid por donde se realiza el acceso en la fachada principal. El solar es trapezoidal y plano. Tiene una superficie de 124,28 m. cuadrados, disponiendo de un frente de fachada de 6,20 m. y de un fondo de 20,00 m. en su punto medio.

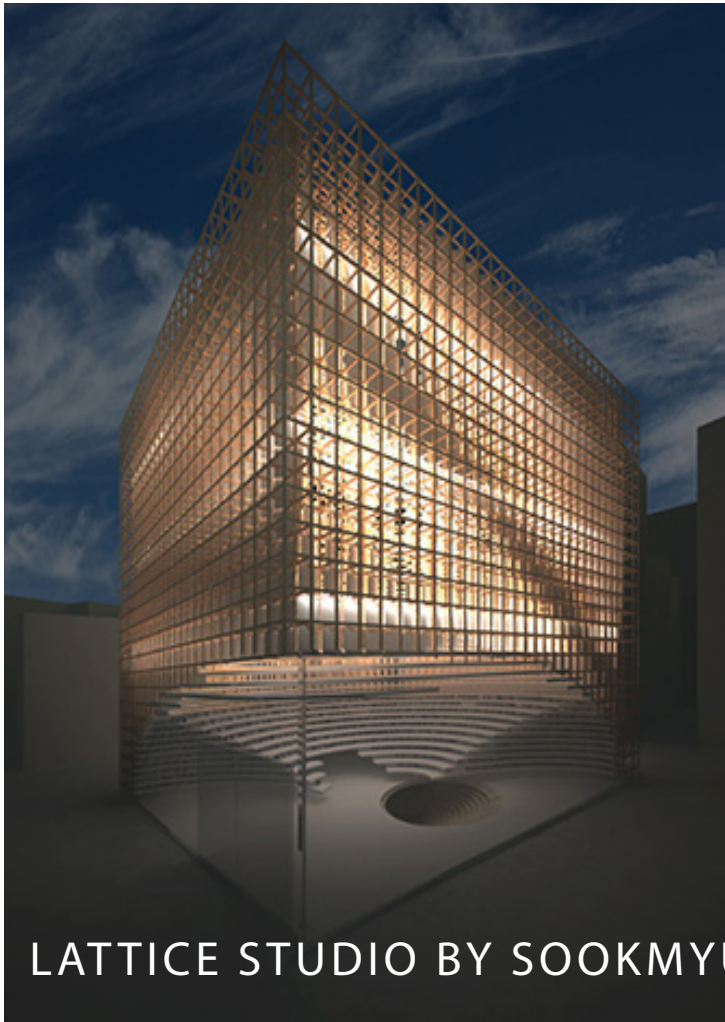
Se inserta en el casco urbano de Valladolid en la periferia del núcleo histórico de la ciudad, en un barrio que fue de viviendas unifamiliares, denominadas "casas molineras" ahora sustituidas por inmuebles en altura. Del antiguo tipo edificatorio se rescata el control total del espacio y la permeabilidad entre las fachadas y los patios. El movimiento de la volumetría general y la limpieza de la fachada a la calle singularizan y destacan el inmueble.

Project Description:

It is exposed a single family home with 3 courtyards; first one in the entrance, the second one in the living room, and the third one at the back with a complete openness and luminosity between them. There are in the front façade and at the back two terraces, over the street and over the back courtyard.

The program is developed in ground floor, first floor and second floor recessed behind the first, communicated by ramps and central stairs illuminated from the second floor by series of windows that gives them a character of conforming element and foyer of different rooms.

The plot is located in Palomares street in Valladolid (Spain), where we made the main entrance of the front façade. The plot is trapezoidal and flat. It has a surface of 124,28 m², the front façade is 6,20m and 20 m length. It is located in the old



LATTICE STUDIO BY SOOKMYUNG WOMEN'S UNIVERSITY

1st Award Mixed Use Concept



IMAGE: WAC194567

WORKSHOP AREA

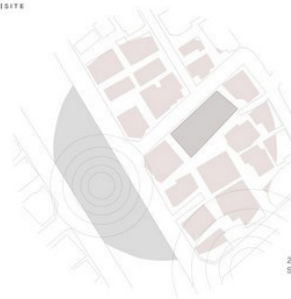
The workshop area holds various events for the general public. A small art studio is open for everyone who is curious about the work process the publishing studio undertakes. Also visitors can sit on the stairs to read books and listen to lectures by writers and artists that periodically come to the studio. There is also a room for people who are actually willing to create their own books.



PUBLISHING STUDIO

20 is the most private space in the whole building. It only allows private entrance of staffs and clients. When terms of the building partially connects the semi-enclosed interior and these frames are used as bookshelves for study. There are about 10 to 12 people working desks. Private desks are provided and hot desks are available for production work efficiency. Along with those, a meeting room and private work space for visitors to write books temporarily.

ISITE



21, Donggwan-ro 30-gil, Mapo-gu, Seoul, Republic of Korea

ARCHITECTURAL



DESIGN CONCEPT /

The architectural composition and interior variation is based on careful analysis of the users. Since the building will be used by both publishing staffs and people visiting the bookstore, a special behavioral matrix was used to analyze the circulation patterns of the people. Based on that matrix, the architecture provides each space for private and public use. The private studio office opened only for workers are situated in the upper floors. The lower floors are widely opened to the public for shopping and recreation activities. The bookstore is on the first floor and there is a workshop space in the basement. Regular workshop events are held in this place and there is a small hall where public lectures could be held by writers and artists.

INTERIOR DETAILS



PUBLISHING STUDIO



BOOKSTORE



WORKSHOP AREA

public

1st floor
2nd floor
3rd floor
4th floor
5th floor
6th floor
7th floor
8th floor
9th floor
10th floor
11th floor
12th floor
13th floor
14th floor
15th floor
16th floor
17th floor
18th floor
19th floor
20th floor



2nd Award Mixed Use Concept

Typology: Mixed Use-Residential, Office, Retail, Theater, Hotel
Project Area: 968,297sqm, 87 stories/ height 375 m (1,230ft)

Cities are becoming more densely populated and with it comes new high-rise architecture solutions to house the expanding urban populations. Towers in the past embodied the vertical multiplication of the ground to maximize the buildable area leaving minimal, if any, connection between the floors, thus working against notions of community. The Sky City project aims to look at vertical connectivity as a hypothetical test case for Beijing. It aspires to embody the spirit of a rapidly modernizing city and creating an elegant vision of community within highrise congestive urban living.

The towers complex is comprised of mixed-use developments combining office, hotel, retail, and service apartment components all tied together with a series of horizontal bridges and vertical atriums. The project effectively becomes a multi-level city with creating internal pedestrian networks and communal connections. The project works as a series of horizontal and vertical nodes.

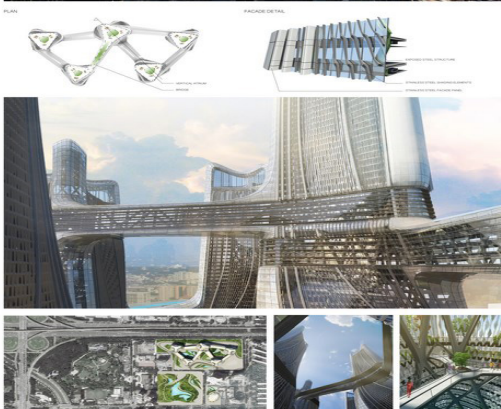
Steel is an important building material used especially in buildings with complex geometries. Using the Eiffel tower as a reference, the towers use a space frame construction for the super columns on the 3 edges of the triangular footprint of the towers to accommodate the twisting shape and the connective bridges. In-between the structure fills in as diagram or vertical column based on the program.

Sky City celebrates structure by exposing it highlighting it with color to showcase it as a layer of the building assembly. The façade utilizes stainless steel sun shading elements over the curtain wall for thermal performance. On the interior atriums, stainless steel panels are used as decorative panels to create a screen providing levels of privacy.

The overall design is future projection of the potential scale of architecture and the role steel will can play not only as structural but as decorative and performative elements for new typologies of cities.

SKY City

The Sky City project is a conceptual architectural design for a mixed-use development in Beijing, China. The project is a response to the growing urban population and the need for high-rise architecture solutions. The design aims to create a multi-level city with vertical connectivity and communal connections. The project is a test case for Beijing, aspires to embody the spirit of a rapidly modernizing city, and creates an elegant vision of community within highrise congestive urban living.





3rd Award Mixed Use Concept

Location Tbilisi, Georgia. Site size 39 000 square meters. The historic district in spread on the mountainous part of the city, from which beautiful scenes fall onto Tbilisi. The place itself is viewed from central part of Tbilisi, as if it was a heart of the city. District comprises already amortized residential houses, and is characterized with intense and tight development. The location itself has an opportunity to be developed in more extensive manner, aiming at tourists,

loaded with shopping and entertainment centers as well as sports and recreation spaces and hotels, will ensure profitability and increased value that will be integrate this district to the central part of Tbilisi culturally as well as economically. Development of the project area, analogically as the prospective development of the district, foresees creating active zones such as shopping and entertainment centers, sport and recreation spaces, cafes and restaurants and residential apartments. At the initial stage of the project we made a decision to create a single structural unit, functionally and visually related to one another. Considering the environment and mountainous area, we decided to create terraces and develop construction accordingly, arranging green spaces, some for individual and others for public use.

The shopping center is located in the middle of the territory combining two separate residential blocks. The shopping center also includes indoor sports center. Recreational space and inner courtyard include open cafes, children s' entertainment spaces, green spaces, timber arbors with seats, where residents

can gather together for different activities, like watching sport games with a fire-place for winter period. The second part of the yard includes basketball and soccer fields, also a tennis court. From the courtyard shopping center is covered by green construction with a wavy form. On the top of the shopping center we arranged recreational zone with the principle of green roof. Road is designed under this construction and above it, is arranged illuminated garden.



From the courtyard shopping center is covered by green construction with a wavy form.
On the top of the shopping center we arranged recreational zone with the principle of green roof.
Road is designed under this construction and above it, is arranged illuminated garden.

WAD19A590



ODORE BY HAD-VD ARQUITECTOS

1st Award Office Building



Odore building is located at the beginning of an important commercial and business corridor. The back limit of the building borders with Campestre Club of Ciudad Juárez. Odore is a space of common interaction for companies, its contemporary typology considers the flexibility of use of spaces, either for particular offices, daily management and business support services.

A vertical axis of symmetry and balance, shapes morphology of the project. The roof edges in the cornice stands out in tune with the enclosed building. There is a differentiation of height and a set of rhythms, shapes and visual textures that are articulated to consolidate the architectural character of the place.

The driveway leads through the ramp to basement that works as parking area. Ground floor and first level contain the rental services for different businesses development. The services and general maintenance rooms are located within the second level. Each level is defined by the visual contrast of materials such as steel, metallic finish panels and stone coatings used as overlapping layers on the outside of the complex. The modular organization of glass in terraces and business offices reflects different shades of the environment by solar incidence. There are two main components in the enclosure: the front facade, open as prelude that invites to enter the building, and the side facade, which shows an aesthetic strength to the outside and accompanies the viewer on his walk along the avenue.

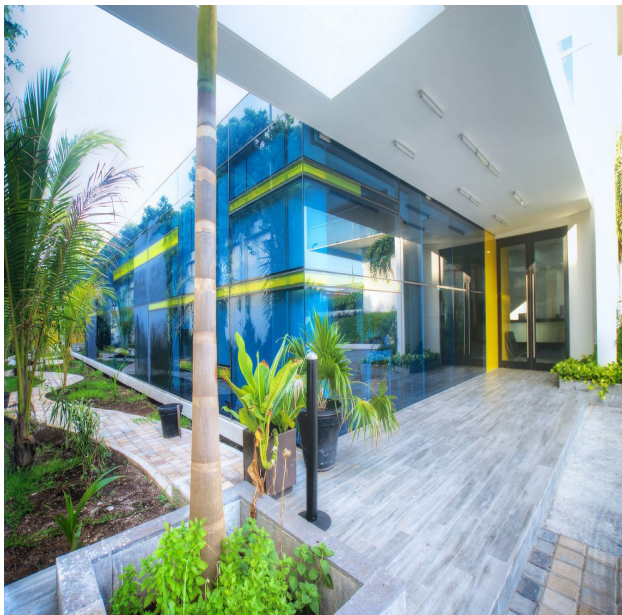
At street level, from the main entrance, there is an elevated platform on which the architectural object is displayed. A series of steps lead to the outer lobby, embraced by a concave volumetry that connects the visuals of the interior in a single focal point, it is a large and open meeting space through which different accesses to the ground floor and elevator are distributed.

The side face of the complex is a morphological search for simple rectangular elements arranged in a regular way on a green slope. The volumes that compose this facade are distributed in different orientation and scale along the building, which offers a sensation of random horizontal and vertical position movement. The Odore logo and the amber colored light strip at the second level gives a highlight effect in the context. The large vertical garden fuses organic lines and different nuances that interact with the modular composition of the project.



NEXUS CENTER BY SANZPONT ARQUITECTURA

2nd Award Office Building



Conceptual Design: Functional Pyramidal Scheme.

The formal idea of the building is based on the functional concept of integrating the offices on the upper floors with the general management body, located a half level between them. Being a north facade, this administration body is proposed as a floating glass box. Bioclimatically, in addition to the solid wall oriented towards the west, there are large overhangs to prevent direct solar radiation into the interior from other directions. The scheme of the company is a pyramid with the area of product storage and distribution infrastructure as a base, followed by the management and administration departments, and at the top of the pyramid and of the hierarchy is the executive area.

The Project: Hierarchical Distribution of Spaces.

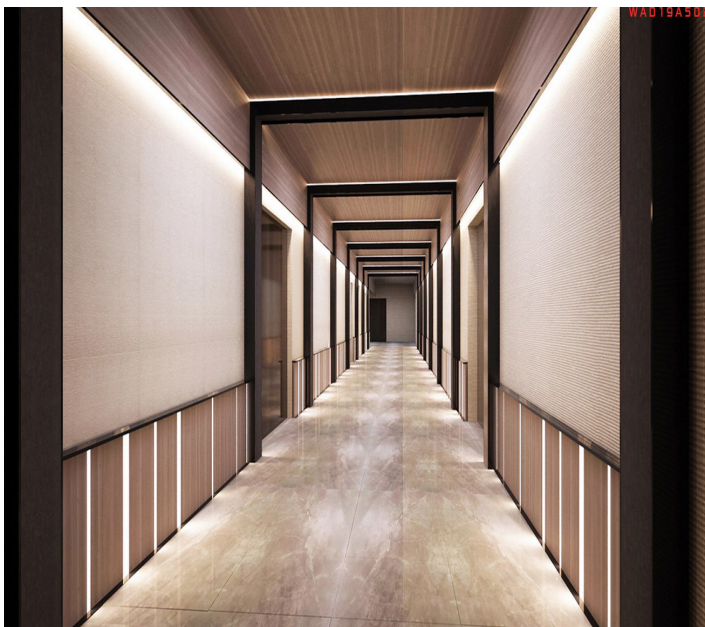
The corporate building houses three companies, "Sunglass Island", "Watch My Watch" and "Safilo Group." The surface area of 3,976 m² (42,797 sq. ft.) on a 113,375 m² (1,220,358 sq. ft.) site is developed throughout three levels with a hierarchical front that appears as a floating bucket and houses the executive offices. The ground floor is occupied by the product storage area for the three companies and has loading and unloading platforms. The first floor houses the offices of the company "Sunglass Island", the second floor the offices of "Watch My Watch" and "Safilo Group". The front of the building has a volume of glass, or a floating cube, on the middle level between the first and second floors which houses the executive area. The exterior parking area allows for 190 cars. The floating cube is oriented to the north and therefore avoids direct solar radiation and only receives diffused natural light. Large overhangs provide shade to all the windows and at the same time allow sunlight to enter the interior. The low consumption LED artificial light gives a more dramatic effect at night.

Functional Analysis According to the Business Organization Chart.

Once this analysis is performed, a project is developed in which the building's functional scheme reflects and resolves the spaces according to the organization of the business. This scheme resolves the project in sections, leaving the storage on the ground floor as a base, the two companies on the two following levels and management on an intermediate level between both groups. The executive area is in the front of the building, acting as the "main face" of the company, in a volume of glass, in response to the hierarchy of the group.



3rd Award Office Building



Office buildings have creative license to go in many directions. They are essentially chameleons that can adapt its design to any look the owners want to project. A global real estate firm's New Jersey headquarters was slated to exude elegance. Instead of the bustling, LED filled images that office spaces conjure in one's mind, this was to be different. Quiet, calm, and luxurious was the brief. More hotel, less headache.

The exterior of the building, projects new age commercial proficiency. An ode to the building of the future, the façade is dressed in streamlined Trespa paneling with contrasting finishes.

Every great design begins with a great scheme. The material board consisted of richly toned walnut wood, deeply variated marble floor tile in an array of grey and taupe shades, pure black matte metal, brushed brass, and textured wallcoverings. These finishes combined in multiple configurations to create an upscale business experience.

The lobby's feature wall plays with lighting and space, and serves as the perfect backdrop for the 16 pendant custom fixture hanging from the twenty foot ceilings. On a staircase wall, the feature wall's motif is mimicked with wood paneling on a considerably larger scale. The detailed profile in the paneling, combined with the oversized pattern ensures it is a statement that doesn't distract. The corridors feature wood paneling both on the walls and ceiling, combined with metal and accent lighting, and black arches at intervals. Textured wallpaper envelops the spaces in tangible luxury.

Upstairs, wood slats with brass caps line the corridors. Bespoke sconces hang from metal arches, inviting continuity from downstairs, while keeping the design original. The reception area is a well-appointed marvel. Brass rods form unique patterns on the wallpapered walls, with elegant soft seating on either side. Table lamps, floor lamps, and accent furniture enhance the hotel reminiscent atmosphere. Behind the reception desk stands two rows of curved walls. These walls rise impressively off the tiled floor, clad in custom epoxy panels. Well lights in the floor illuminate the glass like finish on these textured walls, giving them a larger-than-life, grand feel.

The office experience receives a significant upgrade when in an environment like this. A fusion of intentional design, rich textures, and perfect execution creates the ultimate boutique experience in the immense world of commerce.



INNOVATION POWERHOUSE BY ATELIER VAN BERLO

Honorable Mention Office Building



The former power plant of Philips is transformed into the multi-tenant Innovation Powerhouse. A transformation from a pure, brute, raw and heavy industrial complex - in size and volume completely unsuitable for office use - into a comfortable, breathing, spacious, fresh and young work environment. The Innovation Powerhouse is an ecosystem for the innovative industries. A centre of creativity; a hyper-modern, multi-tenant building where different companies meet, inspire and stimulate innovation. Situated on Strijp-T, the out of use power plant is an iconic building, a landmark of Eindhoven. Built in four stages, from 1953 till 1972, the power plant used to provide Philips factories with power through coal, gas and later oil.

The two main points of departure for the design were to maintain the building's innate architectural qualities and to incorporate this vision of open innovation. Throughout the design this idea of connectives was essential. The architects wanted the companies to constantly meet, to create an almost effortless inspiration of one another, which was translated into a vibrant centre. To create this vibrant centre, the architect created a clear-cut in the building, a straight line through the heart spanning among others the original central backbone, a 5-meter wide high-rise where the cole chutes still hang at 28-meter high. Next to this central backbone, the roof is opened up by a skylight spanning the full length, bringing light into the otherwise dark centre of the building and revealing the magnitude of the old heavy concrete structure. In addition, this skylight gives a peek at the facade, allowing all who view it to experience the sheer height of the midpoint. Due to a change in power fueling, the original design was never finished. Since there was no longer a need for cole chutes, the 5-meter wide high-rise was never finished. Inspired by the original drawings, the architects added a steel vertical garden to the central high-rise, giving the building its originally intended symmetrical look. This vertical garden with meeting rooms, a glass elevator and emergency exit follows the lines and rhythm of the original architecture. The open, transparent and green appearance hints at a new sustainable green energy production. The symmetrical look is finished by a glass extension at the back of the building. It follows the lines and rhythm of the building, but through a minimalistic detailing and modern materials, it indicated clearly a new phase for this impressive building. The other interventions, such as the small windows for light in the offices and the main entrance, are kept small, to ensure that the monumental industrial character of the building stays visible. Within the renovation, there was also great attention for sustainability. Due to HR + glass, solar panels, newly isolated walls and roofs, the building now has an A+ energy label.



EDIFÍCIO DE ESCRITÓRIOS EM ARADA BY NELSON RESENDE ARQUITECTO

Honorable Mention Office Building



Office building in Arada

The building results from the need to create two offices, with possible autonomous use, but allowing an internal connection, considering the possible merging of the two spaces. The construction is located on level ground, at a height of about 1.00 m above the height of the street, and is located in an environment of dispersed buildings with a strong presence of agricultural activity. The choice of site is therefore not thoughtless.

Although the program is of a commercial nature, the need for decontamination, back to the essence, a kind of purity that allows, without initial affections, to think, conceive and produce new spaces, conditioned this choice that, unlike most service spaces, is not located in a more urbanized center.

There is, therefore, a conscious detachment that compensates for the increasingly frenetic pace at which things have to be thought and produced. The building is the result of the juxtaposition of a series of pure, little-tamed volumes, linked by necessity, but assuming its own identity. The result seeks, however, to be more than a sum, an idea of formulation that exposes without fear the crudeness of the essence as a possible way, the honesty of the simple forms, exposed without filters, in a game that emphasizes the dynamism, by the different rotation of the volumes, its different altimetry and solar exposition, allowing the creation of an object of easy apprehension and simultaneously of insinuated complexity, by the games of light/shadow that causes, by the apparent ambiguity of how it is shown, exposed in the volumetric formulation but reserved in the functional connection that establishes, filtered, with the surroundings.

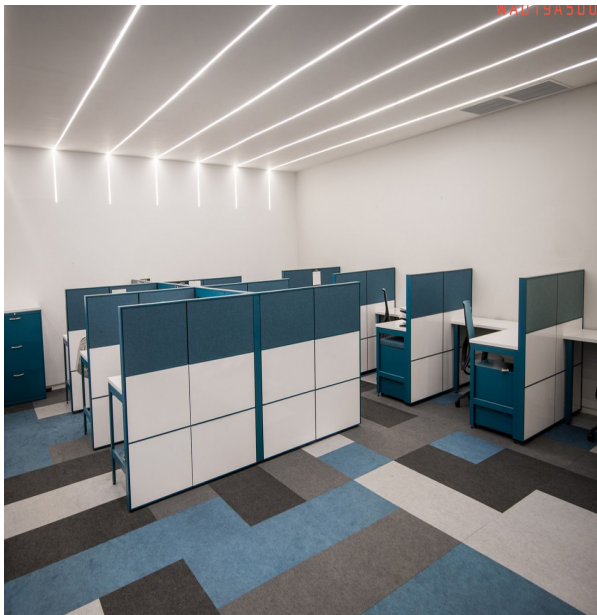
The natural surroundings are a permanent mutation scenario, resulting from the agricultural cycles, the seasons, the climatic conditions of each season and the success of the tilth that proliferate.

The building, which is immutable, is shaping much more slowly and, at the most, it can accuse the skates themselves of its own exposure to the weather conditions that, along with the longevity it has, influence its appearance. Moreover, this almost immutability of the building before an environment at least cyclically changeable exposes the building in ways that are not controlled - the forms gain



HUMAN CARE BY SUSAN STRAUSS DESIGN

Honorable Mention Office Building



HEALTHCARE HEADQUARTERS GETS AHEAD OF THE CURVE

On a dull Brooklyn block, a small modern edifice arises, kudos to Susan Strauss Design.

While judging a book by its cover is at times far from accurate, and supposing a corporate's identity based on its firm's office exterior can be questionable. However, in this case, Human Care NY's façade of the building is every bit as fresh as the interior and personifies them as a company.

The cool-toned asymmetric panels cladding the exterior integrate jagged shaped windows in a non-uniform design. The exterior puzzle is carefully masterminded, as there were preexisting beams which needed to remain, and classic window shapes would result in small windows. Opting to go big and bold, Susan designed the exterior around the beams to allow for expansive and strikingly shaped windows. Always the one to add surprise to the mix, Susan of Susan Strauss Design incorporated warm wood into the interior design. The vestibule has frosted glass panels in lieu of walls, with a geometric pattern for added interest. The reception area is a bright and welcoming space. The walls have backlit wood paneling shaped in a larger scale of the entry pattern. The furniture is a contemporary delight of wood, glass, and chrome. The reception desk is a custom piece, combining the elements in an understated, yet current fashion. The artwork throughout echoes the vibe of the rest of the office: high end, bold, yet minimalistic. The conference room exudes the illusion of a floating glass cubicle, virtually within arm's reach of anyone descending the glass staircase.

Throughout the offices, LED lighting is integrated in diverse approaches and applications, eschewing the ubiquitous methods of office lighting. In some corridors, LED channels creep up the walls and overhead, while in the open offices, layered sheetrock is applied in varied layouts with LED employed to accent the designs.

The headquarters embodies the healthcare company's foundation as a fast paced, efficient to the point of hygienic, and contemporary initiative.



BROOKLYN NAVY YARD DEVELOPMENT CORPORATION OFFICES BY SMITH-MILLER + HAWKINSON ARCHITECTS LLP

1st Award Office Corporate



The new offices for the Brooklyn Navy Yard Development Corporation (BNY-DC) on the 9th Floor of a recently rehabilitated warehouse at the Yard set design standards for new workspace in this historic building.

Leaving the concrete slab ceiling exposed to highlight the existing sculptural column capitals, the project's disciplined ceiling layout affords a near perfect workplace environment, with shadowless lighting and low velocity heating and cooling. In deference to a democratic work-space, all Corporation employees, constituents, and visitors enjoy visual and physical access to a 270-degree panorama of the Brooklyn Navy Yard site and Manhattan across the East River. A yellow observation platform and seating area in the northeast corner provides an even greater view of lower Manhattan, and a communal meeting area for all.

Program teams are arranged according to their activities, with departments requiring privacy and security housed in spaces close to the building core and common elevator lobby. Spaces hosting collective efforts are celebrated in floor to ceiling glass enclosed conference rooms, with informal meeting areas near windows and the view.

Several columns remain in the found condition to recall the histories of previous occupants, with original paint colors, signage, and graffiti. Building services are installed parallel to, and "offset" from, existing and new construction, permitting future alteration, replacement, painting, and/or refinishing.

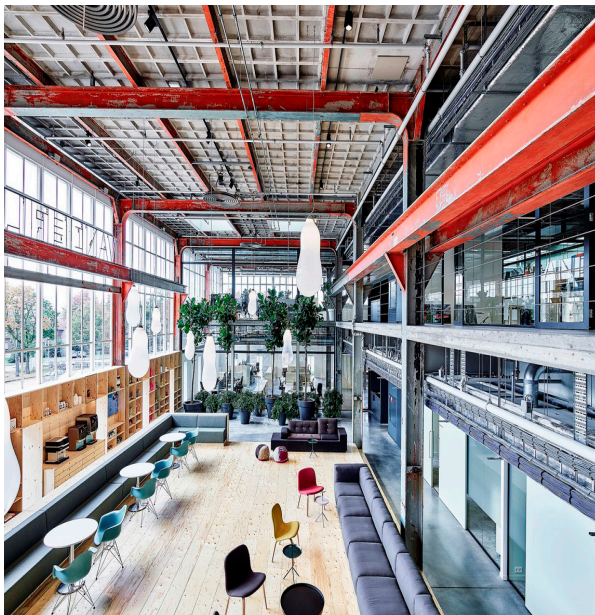
Desks, file storage, and worktables are oriented to create an informal workspace - encouraging cross-departmental collaboration. Departmental territories are identified by shared conference rooms named after key battleships built at the Yard. Large format archival plan drawings of warships are displayed at conference rooms, with a very large sectional drawing of the U.S.S. Missouri at the office entrance. The reception area features benches and a coffee table designed with salvaged timber from Admiral's Row.

The Brooklyn Navy Yard is entering a period of transformation, along with Brooklyn and Queens' East River waterfront. The BNYDC's new offices are designed to accommodate this transition, providing a clean and forward-looking platform for modification and expansion.



INTERIOR VANBERLO BY ATELIER VAN BERLO

1st Award Office Interior



Atelier van Berlo designs new headquarters of the international Design-driven-innovation agency VanBerlo in Eindhoven. The former power plant of Philips in Eindhoven is transformed into a multi-tenant office building; the Innovation Powerhouse. It is an open ecosystem to inspire collaboration, co-creation and innovation. As initiator of the transformation, VanBerlo's headquarters is the first to open its doors.

The interior, designed by the Rotterdam based architecture firm Atelier van Berlo, is a translation of the vision and workflow of VanBerlo, who constantly aim for inspiration, collaboration and open innovation. Within a growing digital world, they wanted a physical place where coworker, client and partner can meet up, collaborate and co-create.

By diving into the company philosophy, and applying a Design thinking methodology to the design process, the result is more than an office; it is a place that redefines the way of working for the creative agency. The different layers of the company, from branding, philosophy, management and HR style to logistics and workflows, are all present in the design. Every space is created with care for their purpose and is connected through layout, use of materials, technology, colour, typography and signage. Together they create an atmosphere where creativity can thrive.

Throughout the design process the customer journey for client, co-worker and partner were essential. Everyone who enters is welcomed by the large coffee area, as if you invite someone in your kitchen. This opens up to the heart of the office; a spacious atrium with a warm and cosy atmosphere. Here client, co-worker and partner can meet up, collaborate and inspire one another. It is a large open area, with a few grand gestures creating multifunctional use. A forty-meter long exhibition wall showcases success stories and inspiration of co-workers, a heightened wooden plateau creates intimacy for informal workspaces and the large stairs doubles as a presentation theater or a podium for events hosted in the building. This area is not only open to clients and partners but is also used to host various public events.

The central area gives access to the various meeting rooms, workshops and warrior rooms, serving the different work atmospheres. Meeting rooms are designed not only for presentations but also for multi-day workshops, usability testing or hackathons.



SPACE BY UEBERHOLZ GMBH

1st Award Office Space





1st Award Pop-Ups & temporary

Quartyard, a collaborative project, between RAD LAB and the City of San Diego, located on City owned land explores a series of activities and events that breathe life to that area. This idea was conceived relative to the realization that, due to the economic downturn, a large amount of city owned land remained vacant and not ready to be developed.

Quartyard was located in San Diego's East Village, which had been empty for a number of years, gathering nothing but trash, blight, and vagrancy. RAD LAB adopted the challenge to momentarily occupy the Cities vacant land with music, events, retail, restaurants, art galleries, and community-based uses transforming what was once an empty lot into a thriving urban park. The project employs recycled and retrofitted shipping containers that act as the core building blocks of the project, serving as a temporary placeholder for a future permanent development.

After two years at its first location, as planned the City sold the property to a developer, Quartyard picked up its containers and moved off to make way for the proposed high-rise development.

Quartyard was only intended to stay at the original location for a few years. The measure of success was to show proof of the sustainable concept. The project relocated to another vacant City owned lot in East Village and reopened less than 500 feet from its original location. Proving the model of true temporary urban infill.

Quartyard remains in the neighborhood as a huge success for the community and as an experimental prototype for both RAD LAB and the City of San Diego. This temporary project has operated and will continue to operate as the city's very own backyard.





THE SENSES: DESIGN BEYOND VISION BY STUDIO JOSEPH

2nd Award Pop-Ups & temporary



Museums are places for community education, yet they are seldom accessible to everyone nor equitable in their presentation of content. Acknowledging the unfortunate truth that visually impaired people struggle to enjoy museum experiences, “Senses: Design Beyond Vision” invited visitors of all abilities to join together in learning in ways surpassing conventional “universal design” considerations. In collaboration with 65 contemporary designers, the design objective was to find innovative, artistic and technologically advanced ideas to create an environment that welcomed visitors to encounter design through all of their senses. The exhibition featured direct sensory experiences and displayed practical, inventive and exploratory objects to touch, hear, see and smell through several interactive installations. Some designs on display included: a touch-activated musical fur-lined wall, chairs that vibrated in response to audio clues, a food scent-diffusing “clock” that signaled mealtimes to people without sight or hearing, and color-changing lights that responded to room population density.

Given the historic building fabric and its fragile finishes, the museum required the installation to maintain structural independence from the envelope—a challenge that was solved through the use of undulating steel screens. Made with richly colored vinyl threads, the screens were either woven for more transparency between areas or hung for more privacy between visitor and object onto black steel frames. Offering both visual and tactile stimuli, these screens evoked “moods” by oscillating between cooler, low-frequency colors and warmer, high-frequency colors that seamlessly blended into different gradients. They served as both backdrops to the objects and definers of spaces, allowing different aesthetics to occupy the same installation while pragmatically solving issues of sound and aroma bleed and requirements for varied lighting levels.

The modes of display considered how visitors would interact with the works both individually and in groups. Visitors were encouraged to smell, feel and listen to highly distinct and original manifestations of design to better understand the complexity of our world, beyond vision. While some exhibition pieces were secured under vitrines, the majority were experienced through multiple senses and required custom means of installation, security, and contamination prevention. As awareness on accessibility was the show’s intent, a cohesive braille overlay on museum labels provided simultaneous information for all. Labels remained at a



AMERICANS BY STUDIO JOSEPH

3rd Award Pop-Ups & temporary



"Americans"—a nod to the name given to this country's indigenous peoples by European settlers—is a modern, dynamic, multimedia permanent display. The 9,200-square-foot Smithsonian exhibition at the National Museum of the American Indian in Washington, D.C. deconstructs conflicts and decisions involving native peoples at specific historic moments and questions the ubiquity of a demographic in American pop-culture that comprises only 1% of the country's population. Innovative, immersive environments use visceral media technology and tactile, multi-layered experiences.

Within the central gallery entitled "Indians Everywhere," a powder-coated $\frac{3}{4}$ -inch, square tubular steel armature holds three centuries of American objects, graphics and photography. Diverse artifacts such as a classic 1948 Indian Chief motorcycle, the Tomahawk missile and Navajo Barbie are showcased in this intricate, display system that required creativity and technical expertise. To insure an economic and efficient installation, the back display consists of a grid with 12-inch-deep MDF object cases that integrate signage, photographs and objects. Thirty-two sections of framework, each 5' wide and 14' tall, connect with imperceptible male/female joints mounted to the backup cabinetry system. The design result is a larger-than-life, historical narrative interpreted within a bold, modern aesthetic.

Interactive screens in the center of the gallery allow visitors to search for their favorite "Indian" iconography and decode the information. At the far end of the room, television episodes and "spaghetti westerns" projection map onto a series of panels. This fragmented projection allows for seamless content integration without subordinating the gallery into mere theater. Comfortable, modular seating—highly unusual for the Smithsonian Institution—encourages visitors to linger, reflect and share experiences with others, while absorbing the magnitude of the installation content. Individual galleries entering off of "Indians Everywhere" address familiar, yet often misunderstood historical topics—Pocahontas, the Battle of Little Bighorn, Thanksgiving, and the Trail of Tears. To bring relevance to content and engage the visitor, media and technology are skillfully employed for maximum effect. Bold graphic motifs coupled with pithy, provocative quotes hold one's interest and inspire the questioning of common assumptions. By understanding the past, visitors acknowledge the cultural complexity of native peoples in America's collective history. As evidence of the Battle of Little Big Horn, Indian "regalia" and hand drawings on muslin, displayed against a graphic enlargement of a drawing by an Indian at the



STARLIGHT BY STUDIO JOSEPH

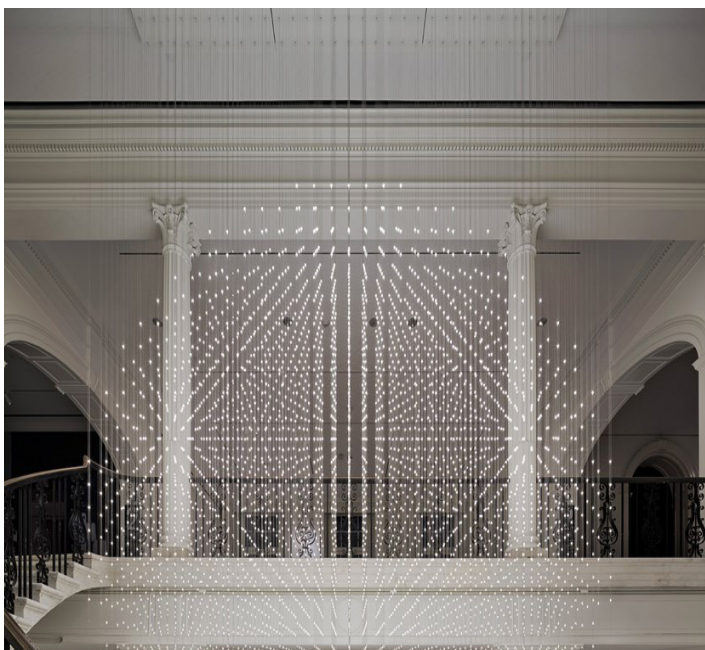
1st Award Product Design Elements

Igniting the majestic circular stair at the heart of the historic interior this site-specific light sculpture marks a new era for the Museum of the City of New York (MCNY). In a way that the Museum has not seen in years, the public is engaging with the architecture and sharing the experience with others, joining old and new in one phenomenon.

The museum's goals for the implementation of this project were to change public perception of the museum, increase efficiency of operations, emphasize interest in sustainability, and coordinate the design to match the museum's other interior design improvements. Despite the museum's historical significance, MCNY also wanted to show its present relevance. Visible from the building's exterior, the sculpture creates an exciting new look for the central spaces and entry of the building attracting passersby. Upon entry, visitors become immersed in Starlight's design, which creates a moment for people to either sit or take photos and share them through social media.

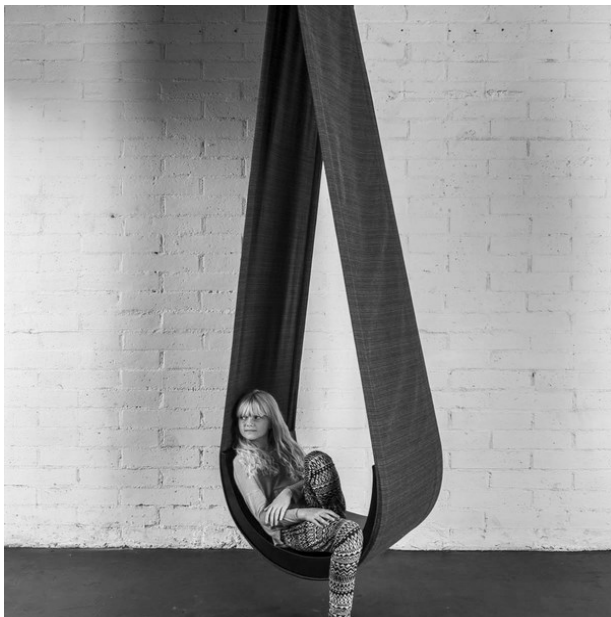
As visitors move between floors, Starlight's spatial grid creates an optical effect that changes when seen from different elevations, and in a unique way, this increases the museum's operations efficiency and fosters public health by encouraging the use of the stairs instead of elevators.

The museum emphasized an interest in sustainability by employing state of the art LED technology, that uses minimal energy, generates virtually no heat, and will last for years without replacement. The simplicity of the design's concept demanded precise execution in every detail. The sculpture is the product of computer-generated components that are hand assembled. Connection points are engineered to create the utmost abstract simplicity. Each light diode or pixel is constructed from double-sided circuit boards on which white LED chips are mounted. The use of naked or non-lensed LED chips provides the most precise point of light available. Although there had been a historic chandelier where the sculpture is suspended, the execution required coordination with the structural engineer to hang extra supports from the steel super structure. Electrical wiring, especially dimming controls required great expertise from both the fabricator and the electricians. Accomplishing this design on a limited budget was possible through careful collaboration with a Brooklyn-based group of young, enthusiastic





2nd Award Product Design Elements



DROPI

Like a solitary drop of ebony rain, the Dropi appears to descend in a free fall from the heavens, showered by yards of fabric that gently cradle the softly curved seat of molded metal.

The distinct silhouette of the Dropi forms a quiet, if not playful retreat, where ambient noise is deflected and absorbed by a cascade of durable textile. The hanging hardware made of powder-coated alloy includes everything needed to safely and securely mount your Dropi to ceilings or beams. Float, sway or gently swing.

The Dropi will set your every mood in perpetual motion.





OPUS BY AABE ATELIER D'ARCHITECTURE BRUNO ERPICUM & PARTNERS

3rd Award Product Design Elements



“Architecture is without limits ... starting with the initial design up until the development of the smallest details of an object. Throughout this process, one single objective is kept in mind: eliminate superfluous elements to retain only what is essential.

Latter philosophy has been applied while designing OPUS. A 60 mm cylinder for the hand tap and a narrower model to facilitate the water flow ... no rosette, no joystick. The object consists of merely one material, stainless steel. A pleasure for the eyes at first glance ... then for the hands after the first touch.” (Bruno Erpicum, designer)

AABE

AABE, the Atelier d'Architecture Bruno Erpicum & Partners, exerts his trade in Brussels both, where it has his offices, abroad.

The architecture which it could develop can benefit from the constraints of the environment which it regards as major in the composition:

«To project what will be built, it is before any being with listening of the whole of the components of the place called to receive construction. With the manner of a sculpture, construction occupies space; it will have, moreover, the to be lived privilege the interior one. It consequently rests with to us to orchestrate forces, matters, volumes and lights so that, in more than one right response to the needs which guided the composition, is born an emotion from the practice of space ».

That it is in urban site, as in London where it in particular built the Dali Museum or in the countryside of the Balearic Islands, it knew to particularize, with complete freedom, its interventions to give place to a contemporary architecture of a great sensitivity.



1st Award Public Building



Every country that has been prosperous, has been able to find a balance between its roots and its progress, its history and its future. Taiwan has one of the most ancient cultures on the planet while it has been able to develop a growing economy. As a country Taiwan works well and its culture can be breathed in temple ceremonies, in gastronomy, or when we relate to anyone on the street and enjoy their characteristic friendliness.

Perhaps the most difficult element to understand is its architecture. If we look at the architecture of other civilizations such as the Greeks, the Egyptians or the Japanese, we can see how its architecture, through its formal language, construction, materials, colours and the stories they tell was a representation of the thinking and understanding of the world by its people. In other words, its architecture was endowed with culture and played a fundamental role in the development of these societies and their identity.

In Taiwan however, its architecture is mostly thought of in the utilitarian and economic sense. This has worked whilst Taiwan played the role of manufacturer of products designed abroad where the important thing was to be fast, cheap and useful. But after the departure of many factories abroad, now Taiwan is in a very different situation and aspects such as the authentic, the original or the experience should become more relevant. A design and architecture that goes beyond utility and induces the way of understanding and observing the world of its people can play an essential role in the development of its identity and its position on the international map.

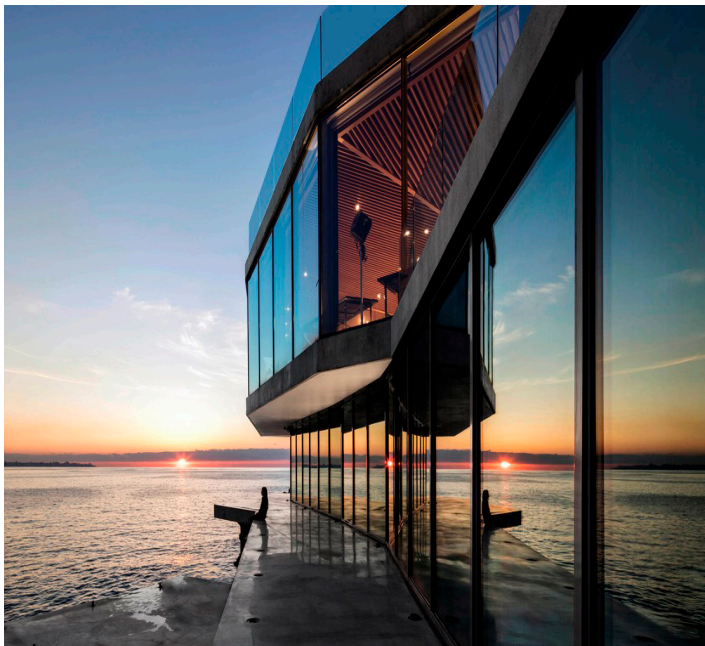
In fact, it is culture, this immaterial jewel that makes Taiwan a dream place for many countries of the world that has to be incorporated and expressed through its architecture. This has also been one of the fundamental pillars in developing the cultural center of Xiafu given its decisive location next to the Hongfu Gong Temple and its cultural center: How to approach the relationship between the new cultural center with the existing buildings that are the soul and meeting place of the people of Xiafu?

The first aspect is that of its function. The two buildings of the temple and the new activity centre have to have the possibility to be used simultaneously. Additionally,



CALYPSO BY SOMA ARCHITECTS

1st Award Residential



On the North side of Jounieh Bay, where the mountains plunge into the sea, Calypso hovers over the water like a crystal emerging from the rocks. Nestled on a small strip of rugged rocks between the main road and the sea, the form of the house is derived directly from this rugged landscape. The house is striated into three distinct levels, which manifest themselves as glass strips folding out of the surrounding rocks. The strips expand and contract, crafting each space to its particular program, and are sculpted with extreme precision to allow for maximum views and open terraces on all levels for the living areas.

Because the entrance is dictated by an upper road, the program of the house is inverted from the typological residence. Upon entering on the upper level, one immediately descends to the main living areas. In order to magnify the views and expansive space, the ceiling is sloped up towards the glass, and lined with teak slats which draw ones eye out towards the sea. The lower levels house the most private functions including the bedrooms and family rooms.

The eastern Mediterranean is frequently visited by powerful winter storms, and it is not uncommon for waves to exceed 5 meters. The solution to defend against these waves was to deflect the waves using the continuous wrap around deck at the bedroom level. This feature not only provides uninterrupted outdoor space, but also is engineered as a wave breaker to deflect the waves. The second line of defense is the glass itself: a patented system of laminated glazing supported by structural steel, capable of withstanding the strongest waves of these winter storms.

The end result of these design and engineering strategies is both powerful and iconic, while elegant residence, rich in features, and seamlessly integrated into the landscape.



GUI BY AABE ATELIER D'ARCHITECTURE BRUNO ERPICUM & PARTNERS

2nd Award Residential

The 'GUI 69' house appears as a pretty pavilion-style building behind a bamboo hedge with a birch tree giving it height. The overhang of the roof provides shade and its curve gives a subtlety to the edge and allows light into the building.

The entrances are to the north-east in the public section of the site, with cars entering from the front and visitors from the side. Here, on each side of the entrance gate are enormous split slabs of blue stone, as if they had emerged from the bowels of the earth.

From the outset, the vast expanse of the entrance hall draws us downwards to discover the secret of the site. It slopes and brings us with it as we discover the lower levels. Both levels have wide openings into the narrow garden which stretches long, as far as the forest.

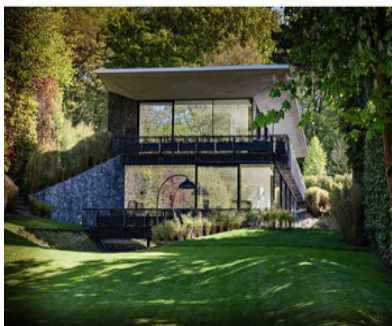
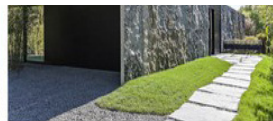
As you may have guessed, the bedrooms are on the upper level. They have beautiful side balconies that overlook the garden, while the main bedroom has a panoramic view of the forest to the west and a direct walkway to the garden.

It is in the lower level that the living rooms nestle into the ground, buried to the north and the east. To the south, these rooms open boldly onto the patio and to the west into the garden, with its curved path of flagstones leading to the forest.

The relief of the garden forms a sort of basin that gives access to the swimming pool in floor -2. The west facade 'opens its arms' to open up the spaces to the view and to retain the earth. The interplay between the supports and the earth movements has made it possible to have a multitude of entrances to the three floors, without a staircase.

Here again we have these large split crusts of blue stone that adorn the supports as far as the swimming pool which also seems to nestle in the bowels of the earth. The stone is Belgian.

Photos : Jo Pauwels





HOUSE ON THE MOUNTAIN BY JURI TROY ARCHITECTS

3rd Award Residential

House on the Mountain, Sulzberg, Austria

PROJECT DESCRIPTION

The House on the Mountain was conceived as house for one family with three additional holiday apartments

It softly nestles against the slope and its size, roof shape and materials are inspired by the traditional „Wälderhaus“ of this region. The plot shapes the volume horizontally and vertically. As a result the public entrance can be accessed from the lower level and the private family entrance can be reached from the ground floor.

The Footprint corresponds to a square with two beveled corners in the northwest and southeast. The hexagonal shape means that regardless of your own view-point, you always have two façade surfaces in view. The façade is covered by silver fir shingles and additionally structured through horizontal window strips. The house is an externally insulated CLT-construction with the exception of the ground-contacting components made of concrete.

The interior is equally furnished in wood. The solid wood construction and the use of home grown wood allows a minimal carbon dioxide consumption. The holistic energy concept comprises the use of a short distance district heating and an energy roof with 112 m² of photovoltaic and solar panels, which are ideally orientated and deliver electricity as well as warm water. The three guest apartments as well as the bathrooms and children's rooms of the owners are ventilated by a ventilation system with heat recovery. In the master bedroom and in the living room, the skylights take over the ventilation throughout the year. All together this house produces more energy than it consumes – is therefore an ACTIVEHOUSE – and can be used without producing any additional carbon!

50% of the wood used for the building grew, was sawn and processed within a radius of 1 km. All crafts involved came from a radius of 25 km from the site. 3 apartments right on the ski trail, Regional materials and craftsmen, Working and living under one roof, Wood from the owner's own forest, Optimal alignment of views.





HIFI BY AABE ATELIER D'ARCHITECTURE BRUNO ERPICUM & PARTNERS

Honorable Mention Residential



This unique house is just as much a product of nature as of humans. It is in perfect harmony with the landscape that surrounds it. In fact, the house is a result of its natural environment and, in particular, a tremendous tree, an oak worthy of the most magical fairy tales.

The clients were captivated immediately by two beautiful trees on this site. When the architect arrived on site, the project took off immediately, inspired by the strength emanating from the oak tree, especially the power of its bark. Bruno Erpicum wished to infuse the force of this material into the house which would echo the energy of the powerful trees.

The house reaches out as two wings that open like arms around the tree, but at some distance so as not to disturb it. In fact, the house is tucked in between the two trees, turning towards the most majestic one. The house faces the landscape, the tree and turns away from the built area. The entrance and the garage are to the north. A wall perpendicular to the facade protects the bedrooms and the public area.

The coarseness of the bark of the oak tree is reflected in the material of the house, made of unvibrated shuttered concrete where the aggregates can be seen. Each concrete layer of 30 centimetres has been crafted in a manner that is similar to sculpting stone to an ideal texture. This results in a surface that is alternatively smooth and coarse, just like the bark of the tree. These rough-textured walls spread out between two huge smooth concrete surfaces, the floor and the ceiling. This contrast is fundamental and has a balancing effect. Other materials alternate with the robustness of the concrete: the glass and the polished oak. The house is literally inhabited by material. The low height below the ceiling accentuates the framing effect and the formal power of the space as a whole.

All the details were designed with clockwork precision so that the material can speak for itself and take priority over the decor. No mechanisms are visible. For instance, the light fittings are set above the concrete slabs so that light literally comes from the material... The house also had to be insulated by designing enough external concrete walls that would not be in contact with the inside.

The result is a powerful living structure in which every graft and element contrib-



TOUGUINHA HOUSE BY RAULINO SILVA ARCHITECT

Honorable Mention Residential



The small property, with an accentuated slope on the topography, is located in the main street of Touguinha, a small village in the north of Portugal. On site, there are houses on both sides of the plot terrain, an old stone wall at the back and, at the front, there are some crop fields with a small grove in the middle.

The implantation of the house meets the street lineup of the surrounding houses and allows the lateral access on the north side of the property for the footpath and the driveway. In the backyard, we decided to demolish the existing sheds and to recover the old stone wall, a typical feature of the region.

In the lower floor, which occupies about half of the implantation, we have the garage, the technical area, the laundry room and the main entrance with the stairs to the upper floor, which is lit by the patio.

Upstairs, there is a central aisle that separates the social area of the house and the bedrooms area, accentuated with small balconies on each end.

Facing the street there are three bedrooms with a shared balcony, one of which is a suite with a private bathroom. To the posterior zone, connected to the backyard, we have the kitchen and the living room, spaces which are extended to the outdoors through the deck area.

Architect | Raulino Silva

Location | Vila do Conde, Portugal

Team | Raulino Silva, Cátia Sampaio, Daniela Amorim, João Mendes [architects]

Area | 300.00 sqm

Project Year | 2017

Photography | João Morgado



H RESIDENCE BY SUSAN STRAUSS DESIGN

1st Award Residential Interior



Our clients for this project are a fabulous, sophisticated couple. The best kind of client, who truly appreciates great design, has vision, and is willing to take “risks” to attain breathtaking results. They each have a busy work life, and a very large social circle. The objective for their home was to fuse a contemporary, calm and pleasing ambiance for them to come home to at the end of a long day, while still cultivating the ultimate space for the many parties they host.

The home showcases a completely open floor plan. Soaring ceilings, floor to ceiling windows, a floating staircase, and polished concrete floors were the base elements that the design was built upon. While the body of the home is super minimalist many other architectural features were integrated to add texture, vibrancy, and passion.

A custom 10’ wide, 12’ tall linear fireplace is the first thing you are greeted by when you walk through the glass entry door. It creates a visual divide between the entry and living room while still maintaining the airy, open concept. The entry and living room boast an impressive 24’ ceiling emphasized by 23 of Bocci’s 28.1 single pendants, in soft blues, grays and whites. The captivating black gloss accent tables in the living room are imported from Portugal and exemplify the unique design of this exclusive home. Other memorable components include an oversized dining table from EM Soberon, perfect for dinner parties, incredibly chic seating, imported from Italy, and a plethora of custom furniture created from marble, metals and woods.

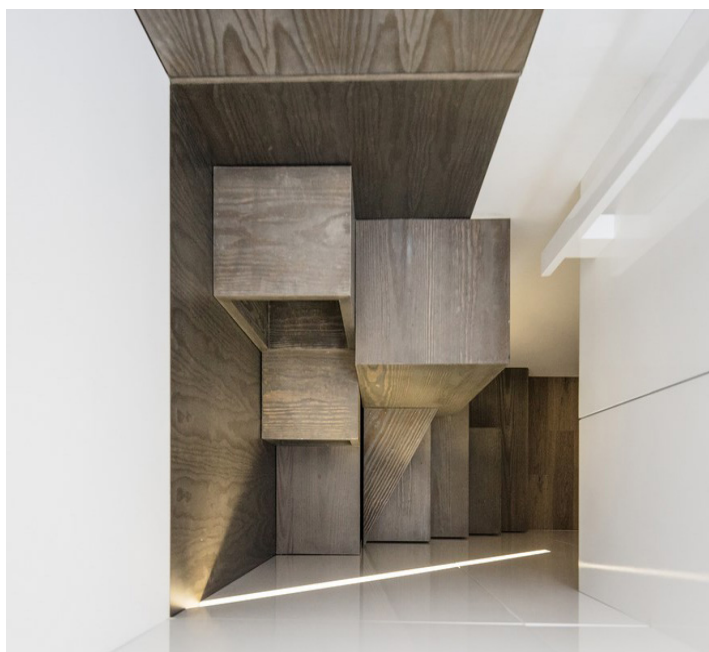
The master suite constitutes the entire second floor. It overlooks the living room, separated only by a glass railing. The bed is custom constructed, on a Calcutta marble platform, which appears to be floating. Integrated night-tables complete the minimalist hotel vibe. The TV unit incorporates a sleek linear fireplace creating a stunning focal point. A wall hung bar flawlessly completes this serene suite.

The homeowners have a great appreciation for fine art and photography. Their collection is showcased throughout, delivering a sense of authenticity and culture. Precise planning was needed to ensure each piece was displayed in the best of light and appropriate environment. The 2nd floor features a wide, gallery style walkway with oversized prints of special family moments, amplified with 70” tall sconces between photos (not shown to maintain privacy). In the living area 24’ frames were



VILA DO CONDE APARTMENT BY RAULINO SILVA ARCHITECT

2nd Award Residential Interior



Vila do Conde Apartment

Vila do Conde Apartment is on the 3rd floor of an 80's building not very qualified in the design and finishing materials, which is a duplex by the use of the attic area.

The project intentions were to reorganize the spaces, renovate the finishing materials and define a new environment with the furniture design.

Facing South, the living room and the kitchen share an open space with access to the balcony. Facing North, one of the rooms was transformed into an office space and the other remained as the main bedroom for the parents. The bathrooms were completely renovated, the bathtub was removed and the sanitary equipment was replaced. The new staircases allowed the creation of storage spaces and the dog house space for the owners' dog. Upstairs, the space was transformed into the private room for the two daughters, with a bathroom, a play room inside the closet next to the stairs and a bedroom with two beds with skylights facing south. On the floor we used a floating vinyl floor that covers all the spaces, including the kitchen and the bathrooms. The walls and ceilings were covered in plasterboard boards painted in white that define the plans and reinforce the continuity with the carpentry lacquered with a high gloss finishing. The bathrooms walls covering is ceramic. It was chosen the PORCELANOSA® Venezia Topo Wall Tiles Rectified which provide mechanical and hygienic high features. The shower trays and the washbasins were designed and custom-made using Snow White KRION® slabs.

Architect | Raulino Silva

Location | Vila do Conde, Portugal

Team | Raulino Silva, Daniela Amorim, João Mendes, Helder Silva, Cátia Sampaio [architects]

Area | 120.00 sqm

Project Year | 2018

Photography | João Morgado



214A MAGNOLIAS BY SAKA STUDIO

3rd Award Residential Interior

This luxury apartment is located on the fourteenth floor of a residential community in Gurgaon, a suburb of Delhi in India. It opens to stunning views of the Aravali hills along the horizon and a landscaped golf course that is a focal point of the surrounding landscape. The family required a weekend home and entertainment space with a heightened dramatic appeal and vibrant colour that expressed their zest for life.

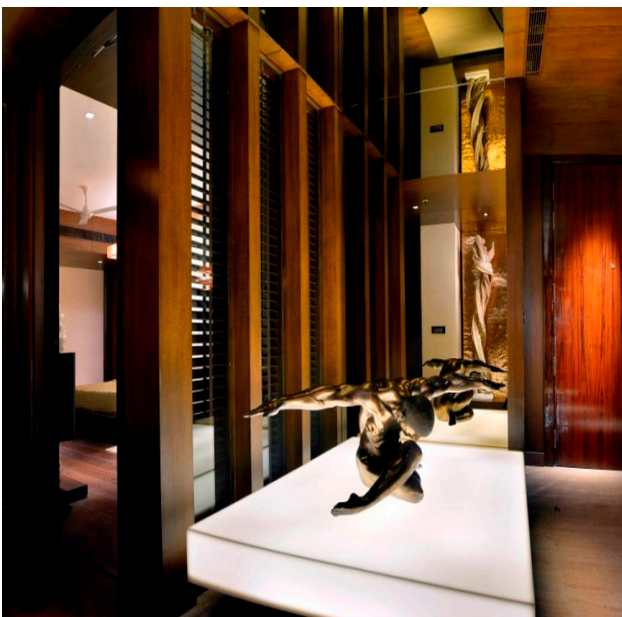
This brief translated into a highly stylised interior where the home was articulated as an 'art object' and each space was conceptualised as a key segment of an unfolding sequence: it has been crafted with an artist's gaze.

The layout maximises the spread of natural light through screens of wood and glass fins that connect living spaces seamlessly and yet allow privacy. The juxtaposition of clean lines and organic forms create an exciting dialogue. A sensory richness pervades the home through varied textures of CORTEN steel, beaten copper, backlit woven wicker, dented stainless steel, sisal rugs, veined stone, woven leather and bronzed glass.

Each room has a distinct mood and colour palette that responds to the personality of the inhabitant and the colours are nature inspired: burnt orange, bronze and kingfisher blue in the living areas, delicate ivory, pale mint green and teal in the master bedroom and aubergine purple, bone and nut brown in the son's bedroom. The parents' room is resplendent in autumn golds and walnut hues.

This home reinvents the luxury contemporary Indian home with a rootedness in natural forms and materials. Each piece was custom designed and fabricated locally highlighting the craft skills that are alive in our country.

Here drama and originality combine to create an unforgettable space to entertain and escape from the everyday. The balance of drama and repose and interplay of interior and exterior landscape leads to a poetic experience where the eye delights in the luminosity and detail, truly a celebratory space.

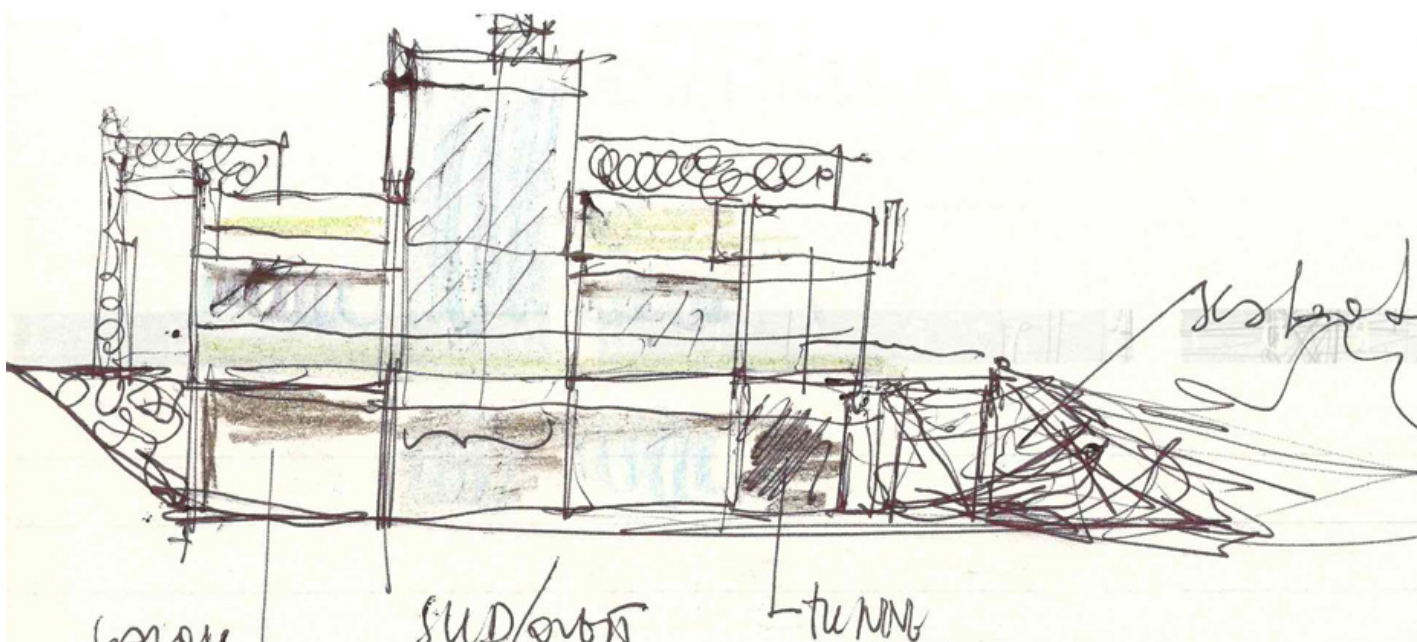




1st Award Residential Interior Concept

GREGORIO (CT) Forme articolate che traggono origine da segni sul terreno, una sostenibilità nella forma e nelle prestazioni.

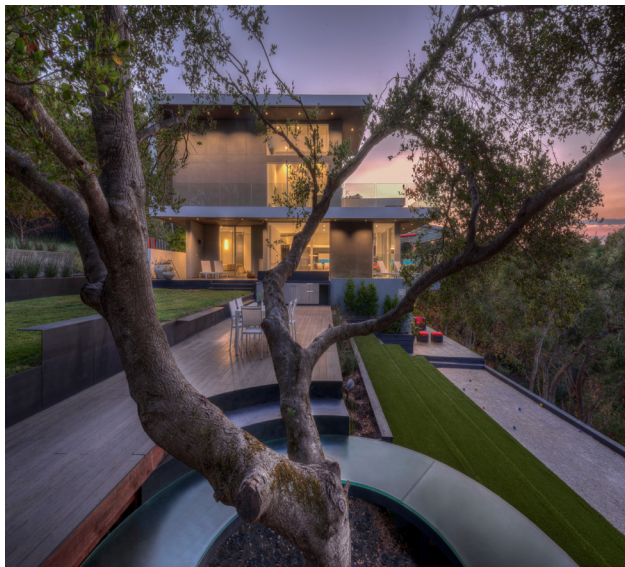
R Villa Articulated forms derived from the signs on the ground, a sustainability in form and performance.





JUNAID RESIDENCE BY M. DESIGNS ARCHITECTS

1st Award Residential Private House



The design objective of the Taaffe residence was to merge cutting-edge technology & sustainable architecture with the genial experience of living among nature.

The Taaffe residence opens with a fifteen-foot entrance door into a Great Room, the north- façade of which is protected by a 23×36 ft. glass curtain wall. The glass wall opens in the style of an aircraft hangar door, extending the living experience out-doors.

An open floor plan combines kitchen, living, and dining areas. To the left is a nineteen-foot cantilevered kitchen island with touch and proximity sensor enabled cabinets and lighting system. To the right, a three-sided glass fireplace is the focus of the family room. In the center, a circular glass- floored dining area, cantilevers over a sixty-foot long swimming pool with Michelangelo's "Creation of Adam" mosaic tiled floor, serving as the Great Room's centerpiece.

The house's most remarkable features are the unseen ones. A gray water & rain-water harvesting system saves approximately 34,000 gallons of water annually & minimizes municipal water use. The photo-voltaic solar system offsets 95% of the home's energy usage. The heating system, optimized by the use of 95% efficient Hydronics on an aluminum clad subfloor radiant system, operates at a 20% lower temperature compared to a traditional system. Lastly, to achieve the ideal humidity, temperature, and indoor air quality, a whole-house dehumidifier with a fresh air return system, monitors and maintains the comfort zone for the occupants throughout the day.



2nd Award Residential Private House



The house discreetly dominates its location, resting on the hillside next to some lovely preexisting oak trees and looking out over the landscape and city of Cáceres. Yet even from this dominating position, the house is respectful towards its natural-artificial surroundings, and establishes formal and constructive bonds with its immediate setting and the historic center of Cáceres.

Within its limited dimensions, the house is like a palace for its users, for it embodies a noble character thanks to the simplicity of its functional scheme and the rigorous traditional construction of the volume.

The exterior of the house is a simple prismatic volume with a square floor plan whose sides are 17.40 meters long, and its walls built with local quartzite stone. Each of the prism's sides have three square-shaped windows, framed with granite stone from the Extremadura region.

On the inside, nine cubic spaces with 4.20 meter sides accommodate the different uses of the house: living spaces, bedrooms, kitchen and dining room. In between these rooms the servant spaces are located, such as bathrooms and storage space. Each of the nine rooms is built upon two differentiated layers: a lower layer made of oak wooden paneling, behind which the installations and servant spaces are hidden, and an upper layer consisting of a white concrete trough, with no integrated mechanism or lighting system.

All of the rooms open up to the exterior landscape through large square-shaped windows, with oak frames. The openings in the lower wooden panels are sliding windows with 2.10 meter sides, whereas the upper windows in the concrete structure measure 1.50x1.50m and are motorized.

The open platform in the rear part of the house is surrounded by oak and olive trees, and has a small swimming pool that invites users to enjoy life outdoors. The rest of the house's program (parking, installations, storage room, etc.) is located on a lower level below the house and has its own private entry from the street.



3rd Award Residential Private House

Casa TM is located in the state of Colima, Mexico, within a lot of regular topography and geometry, and a surface of 11,670 sq. m. The project consists of a 769 sq. m. single story residence for a family of 4 members.

The premise of the project was to integrate the diverse phenomenologies inspired on the tropical paradise of the Mexican pacific, in order to create a residence that constantly refers to unending vacation.

Three key aspects were turning points for the conception of the architecture: climate, topography, and context.

With average temperatures of 25°C, ascending up to 50°C, and with a relative humidity seldom dropping beneath 75%, heat was a major concern.

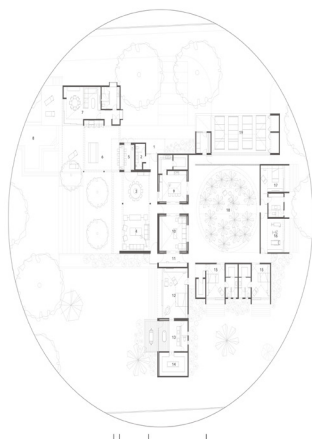
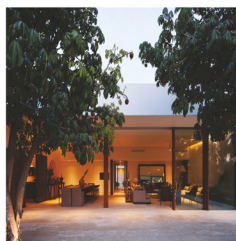
The land, originally a palm grove, once clean turned out highly profitable in terms of a flat topography with only a few palm trees standing in it. At the same time, an almost inexistent slope made the land susceptible to floods especially during rainy season.

On another hand, the context forces architecture to become introverted and massive as to protect the user from situations of recurring insecurity.

These three elements set the guidelines for the purpose of the project's architecture.

One very specific type of architecture was chosen that rescues an important aspect of Mexican constructive tradition: the ambivalence between interiors and exteriors. The limits of spaces are blurred to favor the creation of open environments that allow natural air fluxes throughout the entire home.

Thus, the scheme emerges from a program open to the exterior and segmented in blocks that permit such wind passages. A circular patio becomes the flashpoint of ventilations redirecting the airflow from spaces integrated with the terrace towards the sleeping areas. Each block contains a specific use that may be clustered with others or separated always keeping a relation with the exterior.



- | | | | |
|---------------|----------------|-------------------|------------------|
| 1 Entrance | 4 Terrace | 11 Study | 16 Gym |
| 2 Powder | 7 Guest room | 12 Master bedroom | 17 Guest Bedroom |
| 3 Dining | 8 Hall | 13 Master bath | 18 Pool |
| 4 Living room | 9 Kitchen | 14 Dining room | 19 Garage |
| 5 Bar | 10 Family room | 15 Bathroom 2 | |



HOUSE 3B BY JURI TROY ARCHITECTS

Honorable Mention Residential Private House



To take advantage of the beautiful view over the small valley in the canton of Aargau, the house sits far up on the steep hillside property. The House is accessed from a largely recessed garage located at street level and an underground staircase connecting the entrance and residence.

The ground-lying areas are structured of exposed concrete with a pine plywood formwork. Sitting above it - in the interior precisely interlocking - a wooden bolt construction, cladding outside with shingles inside with untreated beetle and rough sawn boards made of silver fir. All levels were placed in a way into the topography, that direct outdoor areas could be assigned.

The middle level for the living area offers with a striking cut in the otherwise restrained simply designed building a partly covered terrace. In summer, the boundaries between inside and outside blur - the terrace enlarges the living space. On the terrace, the kitchen is visually extended to the outside in the form of a concrete element as a grill and working desk. One floor below are the children's rooms also with direct access to the garden. The attic is reserved for the parents and partially lighted and ventilated by precisely positioned skylights.

The simple saddle roof is covered with cedar shingles whose durability exceeds those of silver fir and whose colour has already become a mere grey after a few months. The building complies with the Swiss Minergie-P standard. The passive house protects resources while it is operated with a geothermal heat pump and a living room ventilation system with heat recovery.

Building volume: 818 m³

Floor area: 285.8 m²

Year of construction: 2017

Ecological building materials, energy efficient construction

Minergie-P standard (passive house)

Geothermal heat pump

Controlled living room ventilation system with heat exchanger

First certified passive house pizza oven in the world

6 Velux skylights

Photo credits to Jürg Zimmermann



PORTAS SÃO JOÃO BY MEIRELES ARQUITECTOS

1st Award Restoration Renovation

PROJECT PORTAS SÃO JOÃO
RESIDENCE

Lead Architect: Mário Miguel Meireles Design Team: Filipa Lima
Area: 1210m²
Floors: 8
Project year: 2018
Photo credits: João Morgado

DESCRIPTION

One of the premises of the project was to preserve the structural elements of the timber flooring, the stairwell and its partition walls. The entire structure of the existing floors was harnessed, treated and reinforced, guaranteeing a good structural performance. The imposing wooden staircase marks the central space of the building. Inside each apartment, light travels through the ornate wooden frames. The intervention was deep and detailed, so that the spaces meet the current user's needs with the refinement of the old.

BIO

We have experience in dealing with both institutional and private clients. Throughout time we have developed several kinds of programs, always adapting to every client needs and wishes. Our more recent restoration/renovation projects were developed in the historical centre of Porto (Portugal).

Awards and Prizes

Honorable Mention | The Architecture MasterPrize™ 2018

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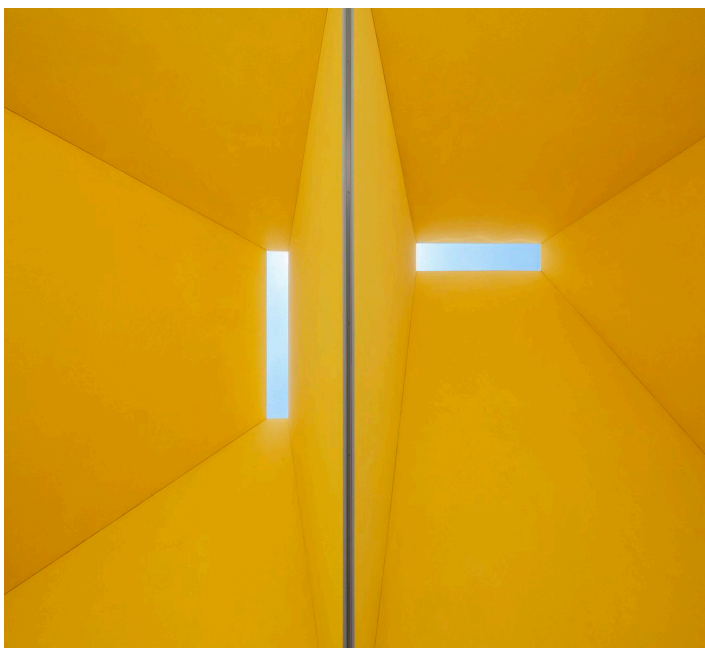
Avenida dos Aliados
206 - Sobreloja
Porto, Portugal





WEBB CHAPEL PARK PAVILION BY STUDIO JOSEPH

1st Award Sports & Recreation



As part of a program of Design Excellence, the Dallas Department of Parks and Recreation is replacing dozens of decayed, 1960s shelters in metropolitan public parks. In the case of Webb Chapel, the design also called for relocating the structure in order to provide seating and shade to the recreational areas. Sandwiched between a soccer field and toddler playground, the pavilion unites community activities. As a shelter for families, it embraces a passive cooling system that becomes one with the spatial design.

The solution asserts pure geometry to simultaneously achieve bold form and function. A concrete canopy of exaggerated depth creates a simple structure with minimal visible supports that create virtually seamless views of the surrounding site. The result is an impressive cantilever that comfortably sits atop a mere three structural supports.

Inside the pavilion, the heavy shell of concrete opens to reveal four pyramidal voids in the roof. Though the same in configuration, each rotates to a different orientation so that the light and shade interchange and the resultant image becomes poetic rather than repetitive. With a whimsical surprise of color, the ceiling's primary purpose is a natural ventilation system based on a traditional "palapa" that encourages convection breezes based on the differential temperature between the seating embedded in the berm and the hot Texan air above.

The design embraces a passive, natural cooling system that becomes one with the spatial design. In combining a bold, rectangular form on the outside with a series of cone-shaped spaces on the inside; the architecture is both restrained and playful. The use of raw concrete as both structure and finish makes the shape both expressive and efficient as both its conceptual model and execution match the demands of program and community with reductive simplicity. Timeless in quality, the result embraces the duality between material weight and lightness of form.



PAVILHÃO DO ATLÂNTICO BY VALDEMAR COUTINHO ARQUITECTOS

2nd Award Sports & Recreation



The building is situated next to “Avenida do Atlântico” in Viana do Castelo. An avenue facing the sea, in which a series of buildings are constructed, which, on a first impression, the urban front, in which the building is inserted, transmits a rather insipid image due to the nature of the programs and options taken in its projects. A characteristic which has become an asset in the conceptualization of the project of the Atlantic Pavilion.

Besides the necessity of the City Council of Viana do Castelo having a sports pavilion, it gives support to the EB 2,3 Pedro Barbosa School and for complementarity use by the community to develop various modalities, it is mainly adjacent in the county's objectives, to expand the population's possibility of practising sports activities in covered facilities.

Due to the necessity of a strong financial control and endow the thought of building infrastructures for a future easy access maintenance, the global cost of the work was restricted in a pre-established value by the City Council of Viana do Castelo. Demands which became a true challenge in the way of thinking to respond to what was requested. Hence, the use of the brutalist image in the project without being taken to extremes, perceptible in the change rooms and sports field.

It was with this intention that Architect devised a Pavilion, reflecting the various program and budget demands with an appealing dynamic and humanized image, minimizing the common impact in these types of buildings.

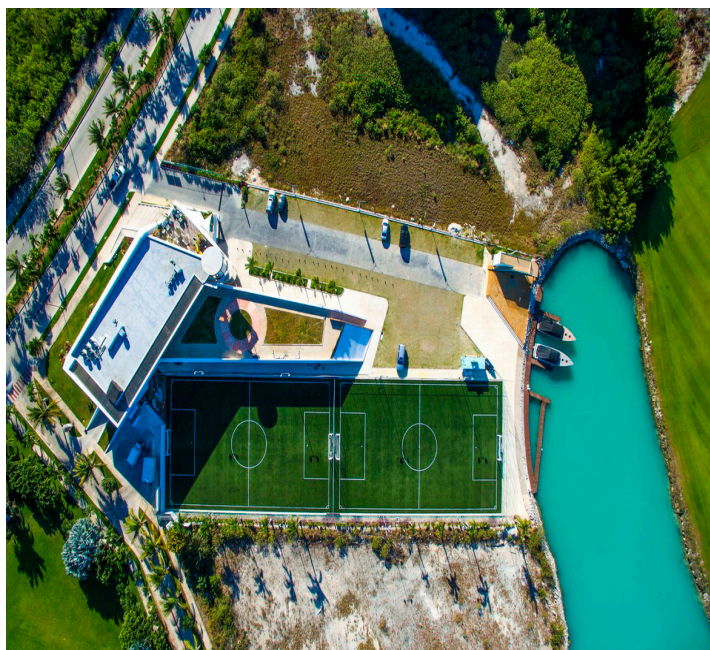
Due to the limited land, the project occupies practically the whole area. The dimension of the programme was developed on a floor at a ground floor level with a secondary storage area. The surface for sports practise is 650 m² (to play volleyball and basketball essentially) with a height of 7.50m, with 4 independent blocks of change rooms, 2 blocks for the athletes, each one with a capacity for 15 to 20 sportsmen and another 2 for coaches and referees.

In the union of the two bodies, the main entrance is developed, where 50/80 people can wait until they find seats. In this jockey ball around the entrance, a reception, a surveillance post, a cafeteria which operates punctually according to the necessity, a technical support area, sanitary facilities for males and females as well as for those



VAN DUTCH CENTER BY SANZPONT ARQUITECTURA

3rd Award Sports & Recreation



Deportivo Van Dutch
Puerto Cancun, Mexico. Sanzpont [Architecture] Project: Sanzpont [Architecture]
Location: Puerto Cancun, MX. Status: Built.
Year: 2016.

Van Dutch Center, is a recreation center, public and sporting space, whose main objective is the integration of the different spaces with the views to the canal and the golf course. Yates van Dutch: Design concept elegance, dynamism and aerodynamic lines of the yachts van Dutch, were the main source of inspiration for the concept of design of the complex, taking into account the opening to the main views of the environment.

1. Analysis of Solar geometry

The site contained an existing showroom of a single level, built of metallic structure which was carried out its physical and digital 3d lifting. As a preliminary analysis, and taking into account the importance of future sports facilities, a volumetric study was carried out in context, analyzing the site in conjunction with the Solar geometry of the property, to determine its bioclimatic response With the help of Autodesk Revit.

2. Conceptual Design

Based on the site, the location of the new sports facilities and the existing building, in 3d model, was possible to make a model of study to be able to design and bocetar the concept of functional solution. Conceptual design sketches were drawn on the volumetric images in digital sketch on iPad with Autodesk Sketchbook Pro software. Later we proceeded to elaborate the 3d model and the solution of the integral project in BIM in Autodesk Revit.

3. Immersive visualization

Through the Autodesk 3DS max software, using the same BIM model, photorealistic renders were recreated with the objective of visualizing the project in the form of digital images and printing of films in a more real way. The same model was transferred to a specialized software of creation of video games Unreal Engine, to realize a greater immersion of the client and visual experience in Virtual reality with 3d lenses Oculus generating a complete understanding of the project as Close to the possible reality before being built.



PUNE CYCLE PLAN SAFE RIDES FOR EVERYONE EVERYWHERE BY PRASANNA DESAI ARCHITECTS

1st Award Transportation

The streets of Pune used to echo the sound of cycle bells in the mornings and evenings during the early years when people took their cycles to work and back home. Today, the cycle bells have been replaced by the honks of motor vehicles that crowd the streets 24x7.

However, the usage of cycles would have sustained, if cycles were given priority in terms of development of necessary infrastructure. The existing infrastructure was not well executed, discontinuous, and poorly maintained, which contributed to people abandoning the cycle.

The work for preparation of the Pune Cycle Plan initiated in January 2016 when Pune Municipal Corporation appointed the consultants to undertake the situation analysis, studies and surveys, public and stakeholder consultations, etc. As part of the proposal, the team worked out a network of streets that aimed at achieving Complete - Continuous - Connected and Safe Cycle Network in the City. The network is broadly divided into three types of elements i.e., a) Segregated, dedicated Cycle tracks, on major streets with high volume of traffic and high vehicular speeds, such as Satara road (arterial road). b) Painted Cycle Lanes, a shared but prioritized right of way for cyclists on city streets with comparatively less volume of traffic and slow vehicular speeds. c) Shared Streets, which form the access roads in a neighborhood, with very less volume of traffic and low vehicular speeds, treated with speed calming measures and necessary signage to ensure safety of cyclists. The cycle plan also includes the proposal of green ways along the lungs of the city such as hills, rivers, canals etc. by creating corridors dedicated to leisure cycling and which could also be used as main transit routes by cyclists.

The Pune Cycle Plan also includes proposals for Public Bike Sharing Systems (PBS) and the creation of a Bicycle Department which was recently formed under the Traffic Dept., PMC. As part of the PBS, MoU's have been signed with various PBS vendors and they have already placed around 4000 cycles and proposed to add about 1 lakh cycles in the following years. To aid this, around 800 cycle parking locations had been initially identified and marked across the city, with the number gradually increasing as per demand. The firm with the help of J. B. Mobility formulated the "Urban Cycle Design Guidelines" as part of the Pune Cycle Plan, that would serve as a reference to all kinds of cycle related planning and design....





NEPEAN RIVER GREEN BRIDGE BY KI STUDIO

1st Award Urban Design



The KI Studio's invited competition winning bridge concept design was selected by a steering committee including Penrith City Council, The Government Architect, Roads & Maritime Services, Transport for NSW and the local Member of Parliament.

The bridge was developed as a unique and iconic structure that provides safe shared path connection across the Nepean River and which promotes Penrith as a River City, linking it to the water, providing connectivity between Penrith and Emu Plains, optimising river views, and that sits lightly and sensitively into the landscape.

Key constraints included the historic setting of Emu Plains side, minimizing impacts to the rowing course (the longest, straight natural river course worldwide), being sensitive to adjacent residents and flood constraints, as well as siting the Bridge sensitively around a number of heritage items.

KI Studio's design was selected as the preferred option, demonstrating a sensitive and innovative design that respected the site's cultural values and heritage items. The original design included a curvilinear shape of the truss to reflect the historical alignment of the historical punt crossing the river, allowing the bridge to have a softer appearance. The eastern abutment was relocated during design development, resulting in the deletion of the 'S' alignment of the truss for a straight structure.

The design is strongly driven from a landscape and urban design point of view rather than an engineering focus. The resulting 200 metre truss span is a unique solution that challenges common engineering thinking.

The incorporation of viewing terraces, balconies and upper decks (later deleted) creates a structure that is more than a bridge, providing a new space and place for social interaction and allowing users to enjoy the beauty of the unique river landscape setting.

The vision

The vision was to make the bridge a destination in itself rather than just a crossing point. After a thorough analysis of the surrounding landscape and environ-



QUARTYARD BY RAD LAB

2nd Award Urban Design

RAD LAB
731 9th Ave, Ste E, San Diego CA 92101

Quartyard, a collaborative project, between RAD LAB and the City of San Diego, located on City owned land explores a series of activities and events that breathe life to that area. This idea was conceived relative to the realization that, due to the economic downturn, a large amount of city owned land remained vacant and not ready to be developed.

Quartyard was located in San Diego's East Village, which had been empty for a number of years, gathering nothing but trash, blight, and vagrancy. RAD LAB adopted the challenge to momentarily occupy the Cities vacant land with music, events, retail, restaurants, art galleries, and community-based uses transforming what was once an empty lot into a thriving urban park. The project employs recycled and retrofitted shipping containers that act as the core building blocks of the project, serving as a temporary placeholder for a future permanent development.

After two years at its first location, as planned the City sold the property to a developer, Quartyard picked up its containers and moved off to make way for the proposed high-rise development. Quartyard was only intended to stay at the original location for a few years. The measure of success was to show proof of the sustainable concept. The project relocated to another vacant City owned lot in East Village and reopened less than 500 feet from its original location. Proving the model of true temporary urban infill.

Quartyard remains in the neighborhood as a huge success for the community and as an experimental prototype for both RAD LAB and the City of San Diego. This temporary project has operated and will continue to operate as the city's very own backyard.





3rd Award Urban Design



Street Design: The Simple Smart Way is a project conceived as a part of the Smart City Mission (executed by PSCDCL and PMC) to create a Neighborhood Up-gradation Programme based on a SMART design i.e. Simple, Manageable, Affordable, Responsive and Technological. The design policies included: Walkability with equity and dignity, at a continuous surface to facilitate uninterrupted movement.

Universal Accessibility as per the Act, for the differently abled to ensure their safe passage. Cycle Friendly safe Environment, by a dedicated and demarcated right of way for the cyclists.

Hawker's and Vendor's Policy as per the Act, to restore the vibrancy and eyes of the streets. Public Transport at the neighbourhood level to maintain connectivity and ease of access.

Organised Parking with a policy that initiates paid parking that results in revenue generation. Public Realm that is people friendly by conserving green cover, providing seating and street lights.

Technology to incorporate free Wi-Fi, CCTV cameras for surveillance, sensors and traffic count. The Aundh mall below the tree canopy comprises of certain elements that not only makes it smart but also one of its kind in Pune. These elements are simple yet effective in solving most of the citizen's issues and achieve a design that is suitable to the context. The streets enable people to walk with baggage, shopping trolleys throughout the neighborhood and thus, lead to reduction of use of vehicles for short trips. The complete network also enables universal accessibility as per the Act. The neighborhood has become one of its kind where citizens are able to walk & cycle safely, thus creating a healthy and green environment, setting an example for other neighborhoods. The executed stretch includes elements like the Green median of thick green hedge made of creepers with an insert of chain link that are safe and speed breakers as raised crossings with cobbled drive ways that alerts the driver and reduces vehicular speed making safe passage for pedestrians. All the trees along the street have been conserved with stone seating around them that gives a unique historic character. In addition, the street also has lighting, music, sculptures, games etc.



Honorable Mention Urban Design



Botaniko Project Narrative

One of the strategies of smart growth and sustainable communities is to promote infill development. Botaniko adopts and embraces this concept. Botaniko, as the name suggests, is a community where the outdoor environment & lush landscape takes center stage. The project is located at the City of Weston, Florida. It is a 50 hectare (123-acre) master planned residential development with 125 modern home sites. The landscape architect designed this community including all common spaces as well as the individual home sites.

Site & Context investigation

Botaniko is an infill site located near the edge of the Everglades National Park, a world heritage site with an ecosystem dominated by water & wetlands. Since 1900 the everglades has been under tremendous pressure from development and according to the United States Geological Survey it lost 50 percent of the original wetlands as a result.

The site was part of the Bonaventure Golf Club and included an 18-hole championship course and a secondary golf course. The client was struggling to sustain the secondary course and decided to repurpose it as an environmentally conscious residential community.

Design Intent

The landscape architect recognized the importance of water. Influenced by proximity to Everglades. A fundamental decision was to make water a key design feature, maximizing water views for the future residents. The design included reconfiguration of the lakes while maintaining on-site storm water storage and connectivity to existing lake system. The designer also wanted to create a strong indoor-outdoor relationship between modern architecture and the environment as it manifested by lush native-dominated planting. The planting material is organic and free flowing, juxtaposed with the geometric shapes of the contemporary & modern architecture.

Environmental Sensitivity & Sustainability

A Site Assessment Report using soil sampling found that years of intensive use of pesticide and fertilizer resulted with arsenic contamination. A Remedial Action Plan was devised to excavate and dispose of the arsenic-impacted soils and provide clean



Architecture Press Release

Our Approach

You could also call this heading “Our philosophy” or “Our vision.” This is the place to talk about what drives you and your business and what’s unique about your process. What you write here should be something distinct and interesting about your business that sets it apart from others in the same industry.

Our Story

APR The Online Architecture awards Portal APR- a leading body of architecture press in Global. We are also in partnership with The **ARCHITIME RU**, **Zingy Homes**, **Archidust**, **HAW Magazine**, **ME Megazine**, **Arredativo Design Magazine**, **Building Indonesia Magazine**, **Interior World**, **Architecture Design Forum**, **Design Box**, **Intech** and more – a Global media brand that covers all aspects of the modern creative industries.

WORLD ARCHITECTURE & DESIGN AWARDS 2019 JURIES



Angela Lee



Bruce Moore



Daniel Caven



Morten Gjerde



Gutman Yehoshua



Howayda
Al-Harithy



James Stevens



Jan Smitheram



Paul Urbanek



Simon Twose



Silas Chiow



Karl Daubmann

Angela Lee

CHA, EDAC, LEED AP | Principal
Role: Managing Director – Southeast Asia HKS

Bruce Moore

Professor of Architecture Drury University

Daniel Caven

Daniel Caven Design

Dr Morten Gjerde

Head of School School of Architecture
Victoria University of Wellington

Gutman Yehoshua

Architecture: Faculty Person
Bezalel Academy of Arts and Design, Jerusalem

Howayda Al-Harithy

Professor Architecture and Design
American University of Beirut (AUB)

James Stevens

Department Chair + Associate Professor
Lawrence Technological University

Jan Smitheram

Associate Dean Academic Development School of Architecture
Victoria University of Wellington

Paul Urbanek

Vice President, Corporate Design
Director SmithGroup

Simon Twose

Senior Lecturer – Architecture School of Architecture
Drury University

Silas Chiow

AIA, Director of SOM China

Karl Daubmann

Dean + Professor College of Architecture and Design
Lawrence Technological University

APR Announced Next Global Awards.

Global Future Design Awards 2019

APR Magazine is pleased to invite architects, students, engineers, designers, and artists from around the globe to take part in the 2019. Global Future Design Awards 2019. Established in 2016, the GFDA 2019 Award is one of the world's most prestigious awards for high-rise architecture. It recognizes outstanding ideas that redefine Architecture design through the implementation of novel technologies, materials, programs, aesthetics, and spatial organizations along with studies on globalization, flexibility, adaptability, and the digital revolution. It is a forum that examines the relationship between the Architecture and the natural world, the Architecture and the community, and the Architects and the city. APR is an online platform.

The GFDA 2019 deliver unprecedented exposure for our finalists and winners. Our reputable judges nominate three finalists within each award category. The winners of the GFDA 2019 selected by our honorable jury members.

The awards will be having the following categories:

Architecture

Commercial | Cultural | Sports & Recreation | Residential | Office Building | Institutional Building | Transportation | Hospitality | Mixed Use | Pop-Ups & temporary | Landscape Design | Urban Design and more..

Interior Design

Residential Interior | Public Building Interior | Commercial Interior | Corporate Interior

Product Design

Households | Lifestyle & Accessories | Interior Design Elements

Artist | Designers

Art & Craft | Graphic Design | 3D Design | Animation

Global Future & Design Awards 2019 Program:

Registration Begins. 1st February, 2019

Registration Ends. 30th April, 2019

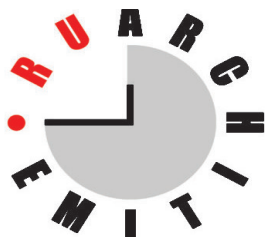
Submission Deadline 10th May, 2019

Jury Voting- 11th May to 25th May, 2019

Results Announcement- 30th May, 2019

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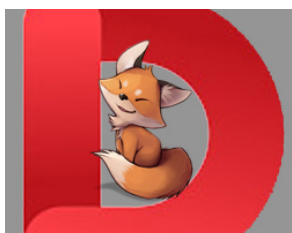
Design Box



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Intech

DESIGN-IDEA



Design-Idee

WORLD ARCHITECTURE & DESIGN AWARDS 2019

WINNERS



SOMA is an international collective of architects, designers and creatives established in New York. With its focus on incorporating craft, digital technologies and environmental responsibility, the firm's designs and work have attracted critical acclaim for their boundary pushing nature. SOMA's work is rising around the world today – in New York, California, Dubai, and Qatar -- with remarkable offerings of luxury residential, hospitality, condominium and mixed-use developments that underscore the firm's cutting edge appeal.



A key focus in the resolution of projects is the identification of a site specific response and synthesis of the design elements to deliver innovative solutions that respond to the uniqueness of the site, are environmentally responsible and that reinforce the sense of place and identity. KI Studio is committed to applying sustainable principles from planning through to design, and has a strong environmental approach to the discipline of landscape architecture with special expertise in water sensitive design.



The design objective was to merge cutting-edge technology & sustainable architecture with the experience of living among nature. The Junaid residence opens with a 15-foot entrancedoor into a Great Room, the north-façade of which is protected by a 23x36 ft. glass curtainwall. The glass wall opens like an aircraft hangar door, extending the living experience outdoors. An open floor plan combines kitchen, living, and dining areas. To the left is a 19-foot cantilevered kitchen island & a LED lit-glass backsplash acting as a 19 feet door to the hidden appliance and utensil cabinet.



Our Philosophy

In dialogue with the customer, we design and realise places for encounters, with the aim of starting up and supporting processes of communication. We provide a full service in our areas of activity: fair construction, events service, shop construction, and exhibition and music architecture.



AP Szczepaniak was established in 1999 by architects, the brothers Artur and Pawel Szczepaniak. Initially functioning as the studio of two architects, today its team includes more than 50 architects - qualified specialists. AP Szczepaniak specialises in the preparation of architectural and multi-branch projects in the sectors: residential, hotel, office and commercial services design inclusive of micro-apartmanets. It Offers a full range of design and engineering services, starting from verifying the suitability of cities for their use in new investments, absorption analyses and concepts of architectural and urban planning and visualization, through building permission and construction projects to site supervision.



The architects Oliver Franz Schmidt, Natali Canas del Pozo and Lucas Echeveste Lacy form El Equipo Creativo, an interior design studio based in Barcelona and specialized in the interior design of gastronomic, commercial and brand flag spaces.

El Equipo Creativo begins now a new professional phase with international projects and as the directors of the Master of Interior Design at the Instituto Europeo di Design de Barcelona.

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WINNERS



Studio Joseph is an architecture practice focused on designing profound work that emerges from unpretentious, pragmatic thinking. We believe that what we build should be transformative. Based on an understanding of the full parameters of a project, our formal and organizational principles move beyond the sum of parts to an integrated whole. Heightened affects within a carefully composed overall environment are the result of a single, refined concept reinforced by careful detailing.



It is a firm specialized in architectural design, which has a team of professionals who provide a highly qualified service. Passionate about architecture with a journey of years of experience, its goal is to take architecture as a pretext to land dreams, ideas and concepts spatially.

HAD-VD Arquitectos offers a wide range of medium and high scale architectural services, always focusing on the small details that constitute the architectural design process.



SODA (Thailand) Ltd is a award winning Architecture and Interior Design firm based in Bangkok, Thailand. Our firm offers a full range of architecture, interior design, landscape and lighting services. Our portfolio of projects includes residential homes, hotels, resorts, restaurants, corporate offices, corporate office interiors, retail, Embassies, institutional, and academic projects.



Leszek Kalandyk – a Polish architect, born on 14 January 1955 in Kętrzyn. He is said to be one of the leading architects of detached houses as well as residences. In 1980 he graduated from Architecture Department of Politechnika Krakowska. Earlier, he had learnt at Towarnicki Technical School in Rzeszów. It was a great experience and the best preparation for his job. In 1983 he achieved the professional powers to design. At that time he used to work at “Inwestprojekt” Warszawa in the Cracovian office.



RAD LAB is a San Diego based licensed architecture firm founded by Philip Auchetl, David Loewenstein and Jason Grauten, three honors graduates of NewSchool of Architecture + Design. What started as a thesis project turned into RAD LAB's first development and one of San Diego's most beloved community spaces. Quartyard, an Urban Park constructed from repurposed shipping containers in Downtown San Diego, serves as an eco-friendly outdoor community space.



Established in 2014 by Architect Darejan Shatashvili and an Entrepreneur Alexander Burchuladze Artytechs is a coherent merge of individuality, aesthetics and expertise in business, construction and development. Co-vision of two different-minded individuals and their professional background in separate fields led to the urge and simple desire to establish bureau with unique approach that maintains authenticity. Artytechs has accomplished a variety of projects; partnering with public and private sector, its concepts has been transformed into vast, multi-purpose spaces.

WORLD ARCHITECTURE & DESIGN AWARDS 2019

WINNERS



Architectural Studio Ego Estate ran by Slava Yaskevich, is engaged in the development of individual concepts and innovative architectural solutions in the design of private houses. The Studio is engaged in full support of all stages of construction of the objects from design up to creation of the house with a modern interior. One of the brightest execution of this approach – the futuristic Nautilus Residence. All houses from Ego Estate Studio are exclusive and exist in a single copy.



Landscape Design Workshop is an award-winning landscape architecture and planning design studio located in Boca Raton, Florida. The atelier studio specializes in designing resorts and resort-like communities that embody the tropical lifestyle experience. Landscape Design Workshop's designs provide a strong and unified identity and value to enhance the residents' well-being and quality of life. Erez Bar-Nur is the founder and lead designer for Landscape Design Workshop. The firm has completed a wide range of projects, providing master planning & visioning as well as complete landscape architecture design services.



SMH+

Smith-Miller + Hawkinson Architects LLP is a New York City-based design studio in architecture, urban design, installations and exhibitions, objects and products. Across the United States and abroad, SMH+ has designed public and private projects including museums, parks, transportation terminals, performing arts spaces, private residences, government facilities, a series of museum exhibitions and installations, as well as furniture and objects.



Minarc, located in Santa Monica, CA, was established by Erla Dögg and Tryggvi in 1999. The work of their practice ranges from small-scale renovations to new construction, in residential, commercial and public settings. Each project shares an emphasis on the blurring of distinction between interior and exterior spaces through the exploitation of natural light, creation of outdoor living rooms, and artistically framed views of nature.



Set up in Bangalore, India, in 2005, AA Studio Consulting is spearheaded by architects Chang-Hyun Kim and Seung-Hun Ham. AA Studio provides design, management and research in the field of architecture, interiors, urbanism and interior turnkey based on the Asian cultural milieu. The organization has made its presence felt through its myriad ventures all over India.

Amusement and Cultural Complex by Asoo Company



Architects: Mohammad Amini
Studio: Asoo Company
Country: Iran

WORLD ARCHITECTURE & DESIGN AWARDS 2019

WINNERS

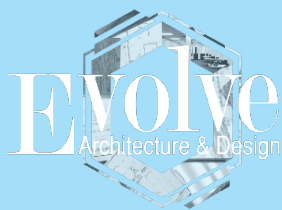


Synecdoche (pronounced si-nek-duh-kee) is a design/make architecture studio. The office explores how design can impact at multiple scales of architecture for simultaneous design solutions. As a small practice we work in a fast and nimble environment as an effective production technique. Architecture creates opportunities to work in multiple scales within the same discipline. Our belief is that tangibles and experiences are simultaneous design problems. We work to create a studio for design models that work with personalities, business, culture, lifestyle and play.

RAULINO SILVA ARQUITECTO

Raulino Silva lives and works in Vila do Conde, where he was born in 1981. Architect by Escola Superior do Porto, he is a member of the Order of Portuguese Architects # 15294 and founder of Raulino Silva Arquitecto Unipessoal Lda.

Between 2006 and 2011, he worked as a freelancer and collaborated with architects in the city of Porto. Since 2011, it has its own architecture office in Vila do Conde, where it develops with its team of architects single-family, multifamily and equipment projects.



Evolve is compiled of four separate divisions which allow our experienced team to provide our clients with a specific set of skills that are custom-tailored for each project's needs and requirements. We build our client's future. Trust the vision and trust the process.

A client's dream is what drives them to their own success. Let us help drive you there. Our services serve you and your accomplishments.

Ferretti Ruggeri
Arquitetura

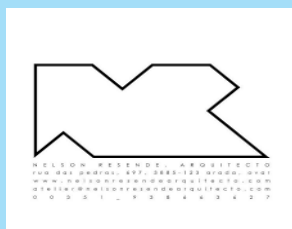
VVV – Vila Verde Vertical by Ferretti Ruggeri Arquitetura

Architects: Ricardo Ferretti

Studio: Ferretti Ruggeri Arquitetura

Team: Ricardo Ferretti, Priscilla Ruggeri Ferretti

Country: Brazil



House in Ovar by Nelson Resende Arquitecto

Architects: Nelson Resende

Studio: Nelson Resende Arquitecto

Team: Nelson Resende, João Almeirante

Country: Portugal

Website: www.nelsonresendearquitecto.com

gouldevans

Cheick Hamala Diabate Institute by Gould Evans & Billes Architects

Architects: Jason Butz

Studio: Gould Evans & Billes Architects

Team Members: Robert Riccardi, Jason Butz, Martin Tovrea, Jason Butz, Brian Webber, Gerald Billes

Country: United States

Website: www.gouldevans.com

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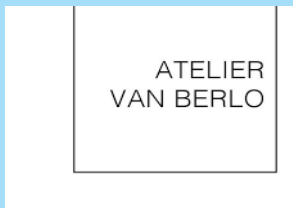
WINNERS



The Untrodden Trail – Al Baqourah by Jude Abu El Ghanam
Architects: Jude Abu El Ghanam
University: German Jordanian University
Country: Jordan



Lattice Studio by Sookmyung Women's University
Architects: Wooji Choi
Studio: Sookmyung Women's University
Team Members: Surim Kim, Wooji Choi
Country: South Korea



Atelier van Berlo is a Rotterdam based practice, which designs spaces and buildings. Our fascination lies in the creation of places that move people. To initiate an experience that goes beyond functionality, technicality or aesthetics. A space that surprises, inspires, warms and welcomes us. A place that is grounded in both its users and its surroundings.



Toyota Corolla Shinosaka Meishin Ibaraki by Takenaka Corporation
Architects: Mitamura Satoshi
Studio: Takenaka Corporation
Team: Yonezu Masaomi/ Mitamura Satoshi
Country: Japan



Create and Inspire the World Harmony, beauty, timelessness, honesty and enthusiasm are all qualities we value. An elegantly executed design that considers the end-users, the human and non-human actors, is essential. Creating spaces that embellish our lives is what we love to do.



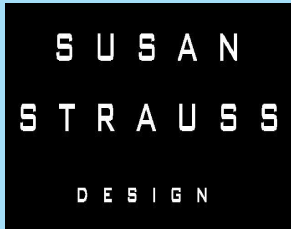
KOAN□a paradoxical anecdote or a riddle that has no solution; used in Zen Buddhism to show the inadequacy of logical reasoning. Our design concept are based on Oriental origin culture and nature element. We hope to create a new relationship to connect people's heart with some feeling you have ever knew, as □KOAN□.



ARCHITECT Expresses a thought always in motion, records feelings transformed into real emotions and, wherever he is, captures the world and listens to it. «When We start up a project, We imagine, We sketch out, We write, and We feel carried away. We reproduce the creative process, alone, in the places and occasions that suggest the idea. Our method: taking inspiration by intuition and following technique's guide».

WORLD ARCHITECTURE & DESIGN AWARDS 2019

WINNERS



Susan Strauss Design is well established as a leading full service design firm creating elegant, one of a kind spaces. Founded by principal, Susan Strauss, the firm has been creating luxurious living environments for clients of the most discerning tastes for over a decade. Susan Strauss' signature design aesthetic has kept the firm growing by leaps and bounds, attracting clients locally, nationally, and globally.



We have experience in dealing with both institutional and private clients. Throughout time, we have developed several kinds of programs, always adapting to every client needs and wishes.



The firm Prasanna Desai consists of enterprising architects capable of handling projects in Interiors, Architecture, Urban and Landscape Planning with competence and speed. Contextually responsive design concepts from our hallmark, thanks to the work-experience with renowned architect Mr. A.P.Kanvinde and an exposure to the architectural trends in Delhi for 18 formative years of academic and professional life.

WORLD ARCHITECTURE & DESIGN AWARDS 2019

AWARDEE



“A workshop is a place where several artisans are working together”. Our 32 years of experience allow us to work in several fields such as residences, office and commercial buildings, as well as museums and galleries.

Experience Abroad

We have realized constructions in the following countries : Belgium, Caribbean, Germany, Greece, France, Great-Britain, Italy, Maroc, The Netherlands, Peru, Portugal, South Africa, Spain, Switzerland, United States.



The work of the architectural office moves between fiction and realization. The areas of design, sound and (social) environment are strongly research-based. Economic goals are not in the foreground and yet we notice again and again how parts of it are incorporated into the daily work and enrich it.



Our experience of more than 20 years designing, building and setting the homes of diverse families in Latin America and the United States, has consolidated us as one of the most important residential architecture firms in Mexico and Latin America.

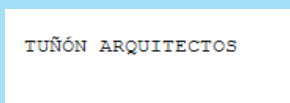
Our main goal is to achieve that you inhabit a space with which you can identify yourself, that projects your lifestyle and that meets the requirements of an optimum quality of life.



SPI is a desing studio dedicated to developing and implementing innovative approaches toward architecture, urbanism, landscape, and interior design. Our methodology is rooted in research and conceptual experimentation in search of elegance within the increasing complexities of a rapidly changing world. We strive to find timeless qualities in every design.



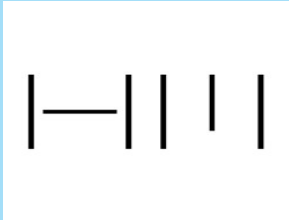
Founded in 1989, the globally recognized and award-winning strategic design firm Eight Inc. has been the forefront of innovation creating ground-breaking experiences for the most beloved brands. With studios in 11 locations, Eight Inc. is organized to provide a holistic understanding of the factors that drive the success of projects at all scales. Through design, Eight Inc. continues to investigate changes in attitudes and lifestyles, changes within the global community, as well as the social and architectural conditions that influence human interaction and aspirations.



Tuñón Arquitectos es una oficina dedicada a la confrontación de la práctica proyectual y constructiva con la teoría y la docencia, que surge como evolución natural de la firma Mansilla + Tuñón Arquitectos. Emilio Tuñón Álvarez (1959) es arquitecto por la E.T.S.A.M en 1981, Doctor Arquitecto en 2000 y Catedrático de Proyectos Arquitectónicos de la Escuela de Arquitectura de Madrid en 2016. En 2014 ha sido galardonado con la Medalla de Oro al Mérito en las Bellas Artes por el gobierno de España, el Premio Mies van der Rohe 2007, el Premio de Arquitectura Contemporánea de la Unión Europea 2007, el Premio Nacional de Arquitectura Española 2003 y los Premios FAD 2001, 2007 y 2011. En 2018 recibió el Royal Institute of British Architects (RIBA) International Fellowship 2018.

WORLD ARCHITECTURE & DESIGN AWARDS 2019

AWARDEE



HOUSE BL by Hugo Monte Architect
Architects: Hugo Monte
Studio: Hugo Monte Architect
Country: Portugal
Website: www.hugomonte.com



After studying at the Technical University of Innsbruck and the Academy of Fine Arts in Vienna he founded his own office in 2003. His projects concentrate on the topics sustainability, energy efficiency and holistic building concepts. Therefore the use of the material wood plays always an important role in his work. In 2010 he could realize the first completely carbon neutral house in Austria, that was awarded with many national and international prizes. In 2012 he was awarded under Europe's most emerging young architects – 40 under 40.



I am officially an architect with unlimited architectural design rights, a member of the Chamber of Architects and the National Natural Building Society in Poland (OSBN), in the years 2014-2016 I was vice president of the OSBN. I have more than 10 years of active experience in the profession of architecture. My own enterprise, eKodama, was founded in 2012.

Architecture Murator, a prestigious Polish monthly about architecture, has recognized eKodama as one of the ten most innovative studio in Poland. See more!



Swanjal Kak Kapoor is the design principal and co-founder at Saka studio, based in Gurgaon. She has 19 years of experience of working in a diversity of contexts and scales and believes in an architecture of resonance and a culture of social responsibility.

Her architectural and interior work celebrates cultural specificity, craft, embodied emotions, ecological consciousness and collaborative synergy.



Our main interest is creativity and design, from small to large scale, whether furniture, interior spaces, or large buildings. Our design philosophy is based on a constant search for innovation, but always user-focused and with a great respect for the environment. We believe that architecture is art, but it must have functional utility to the user, be comfortable and adapt to the site. Architecture should provide a variety of human sensations, it must create a connection between the user and the city, between the site and the environment, and it must be useful, logical, beautiful and sustainable. All our work is based on cutting edge BIM technology (Building Information Modeling), which allows us to create integrated information projects with maximum quality and reliability.



Valdemar Coutinho Arquitectos is an architecture, urbanism, design and civil engineering studio founded by Valdemar Coutinho in 2001, an architect licensed by the Porto Superior School of Art and a member of the Order of Portuguese Architects. He has a multidisciplinary team with which types of projects from private or public entities, with particular attention in all of them to cost saving and sustainability.

WORLD ARCHITECTURE & DESIGN AWARDS 2019

AWARDEE

UA ARCHITECTS

Context plays an important role in the work of UArchitects, alongside concepts such as culture & identity, organization, meaning and memory, and texture. It thus makes a very idiosyncratic contribution to the architectural debate. At UA, context refers to the relationship between the objects that people can see, feel, smell and judge. It is therefore directly connected to the way in which people experience a context. UA lets this experience play a direct role in the design. In this way UA gives context overtones that differ strongly from the way in which the concept was interpreted in the 1960s and 70s.

URBANE
THE DESIGN WORKSHOP

Urbane is a well-recognized, award-winning architecture, engineering, planning, interior design, and program management firm providing customized user specific solutions. Our diverse portfolio includes world-class projects. Our “end to end project” approach ensures maximum efficiency, coordination and client satisfaction. We are a research and process-based design company that works in line with the client’s design intent, believing in the single point of responsibility with design & build approach.

studio meraki

Studio Meraki is a design studio envisioned by Shweta Kaw, an architect with 12 years of experience in the industry including a successful role as a Sustainable Design Consultant in Singapore after completing her post-graduation (Msc. Building performance & Sustainability) from the prestigious National University of Singapore. The Studio’s practice is diverse and ranges from architecture, green building design, interior & furniture design as well as graphics.

**Eduardo Miguel
González Fraile**

Centro Educación Infantil Candeleda by Eduardo M. González Fraile
Architects: Eduardo Miguel González Fraile
Studio: Eduardo M. González Fraile
Country: Spain

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30th April 2019**

**Early Bird Registrations
Ends 20th February 2019**

**Results Announcement
30th May, 2019**



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