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Ma Yansong - Photo © MAD Architects

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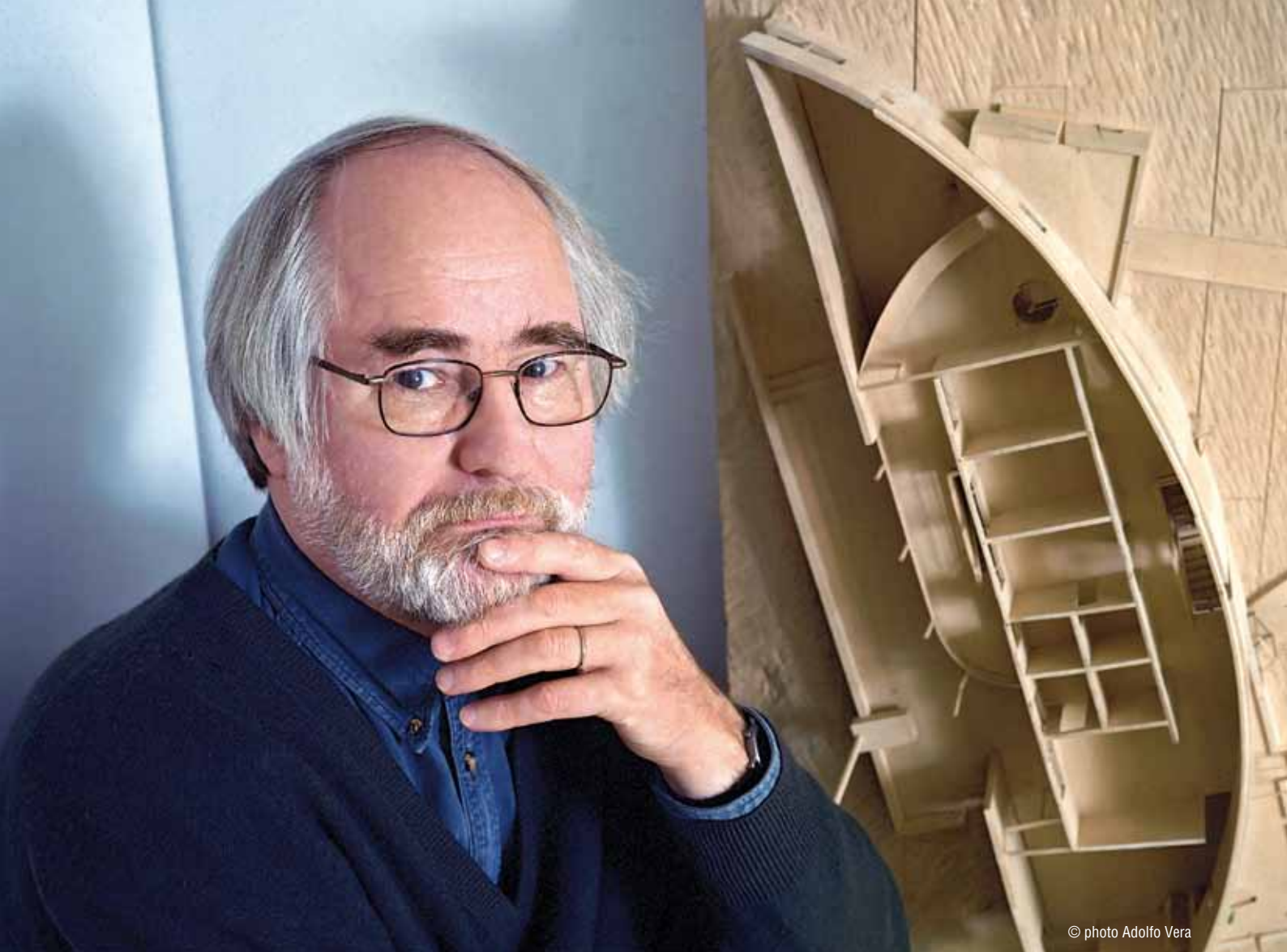
**Ma Yansong: The Urban Forest (in progress)**

The tower is composed of many floating slabs with gardens on all the floors. This reflects the current concept of green architecture: it doesn't have to take a very high-tech approach. The structure is simple and the gardens can bring a very natural feeling inside the office spaces.

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# CONTENT

- |    |   |   |           |   |
|----|---|---|-----------|---|
| 04 | Portrait Juhani Pallasmaa (Finland),<br>President of the Jury |  | 24        | Portrait Bijoy Jain (India)               |
| 07 | Tomorrow is already here                                      |   | 26        | Portrait Jean-Michel Jaspers (Belgium)    |
| 10 | Portrait Daniel Libeskind (USA)                               |   | 28        | Portrait Zaha Hadid (GB)                  |
| 12 | Portrait Christoph Ingenhoven (Germany)                       |   | 30        | Portrait Françoise-Hélène Jourda (France) |
| 14 | Portrait Francine Houben (The Netherlands)                    |   | 32        | Portrait Andrey Bokov (Russia)            |
| 16 | Portrait Mario Cucinella (Italy)                              |   | <b>36</b> | <b>Press and industrial awards</b>        |
| 18 | Portrait Bjarke Ingels (Denmark)                              |   | <b>38</b> | <b>Regulations</b>                        |
| 20 | Portrait Ma Yansong (China)                                   |   |           |   |
| 22 | Portrait Kengo Kuma (Japan)                                   |   |           |   |



## ARCHI-WORLD® ACADEMY AWARDS 2011-2013

PRESIDENT OF THE JURY

**PROFESSOR JUHANI PALLASMAA**

JUHANI PALLASMAA ARCHITECTS

[www.pallasmaa.fi](http://www.pallasmaa.fi)

Since the beginning of the sixties, Juhani Pallasmaa has extensively explored many different fields of architecture from design to education, exhibitions, lectures, critical publications. These activities are intertwined throughout his career, constantly supporting and influencing each other.

Over the years Juhani Pallasmaa has developed a tremendous influence worldwide. As a board member of the Pritzker Prize since 2009, he leads the perception of architecture. Generous and full of energy, permanently traveling around the world, he has an impact on generations of architects through his teaching. His research spans at the same time cultural, philosophical and theoretical fields. In his lectures and writings Juhani Pallasmaa has had a fundamental, revolutionary effect on attitudes; just no one was left indifferent. In his book "Animal Architecture" published in 1995 he looks with the eyes of an architect on a world built of a rich and incredible ingenuity and shows that animals have the tools to produce high performance materials and to create complex habitats well integrated in their territory. There is a structural homology between animal and human architecture. In the same way, ten years later, his book "The Eyes of the Skin" can be seen as an attack against the present architectural discourse. He denounced the hegemony of the eye in our society and tries to reformulate the richness and the beauty of the world's human perception. However the traditional earth brick buildings for instance aim to produce deeply ecological and spiritual environments. Without being a real argument for a natural architecture, the work of Juhani Pallasmaa challenges us to open our minds to the dangers of a reductive minimalism or an exhibitionist architecture only based on the visual sense.

When Juhani Pallasmaa began his career, he defended rational thinking, emphasizing the importance of knowledge and technology. Later, he developed a more sensitive and more humanistic approach. His early experiences of simple farm life are reflected in his work as an architect. "I am even today unable to acknowledge boundaries between architecture and design, fine arts and philosophical investigation, or the spheres of life and work. I learned that everything should be done with care and attention, and the way one works reflects one's attitude to life. Work is an essential part of the art of life and one's self-identity and esteem." When he was managing director of the Museum of Finnish Architecture in Helsinki from 1978 to 1983, Juhani Pallasmaa gave an inter-

national dimension to its activities exhibiting the works of such architects as Tadao Ando, Alvaro Siza and Daniel Libeskind, who only later became renowned throughout the world.

Nowadays he runs his own practice in Helsinki without leaving his other fields of activity and considers architecture as an "existential expression; buildings structure, express, and articulate our being-in-the-world". He used to say: "My works are geometric and they appear abstract. Yet they are grounded on a view of distinct archaic meanings and mental impressions of form. Forms are gestures: when drawing horizontal lines, I imitate the superimposed horizontal zones of the Finnish landscape; when designing a column, I repeat the image of an upright human figure. When drawing a circle, I feel that I am making a gesture of integrity and singularity. Abstraction always implies a condensed and ambiguous image of the world, or more precisely, a union between the world and oneself. I am more interested in the essence of things than their shape. An architecture of essence usually leads to a state of meditation, whereas an architecture of form aims at captivating and dynamic compositions. (...) I would like to call my architectural approach 'sensuous minimalism.' As an architect, I wish to strengthen the silence of the world."

He denounced the hegemony of the eye in our society and tries to reformulate the richness and the beauty of the world's human perception. The work of Juhani Pallasmaa challenges us to open our minds to the dangers of a reductive minimalism or an exhibitionist architecture only based on the visual sense.

### 1 / Sámi Lapp Museum, Inari, Lapland, Finland (1998)

© photo Rauno Träskelin

### 2 / Finnish Institute, Paris (1986-91)

© photo Gérard Dufresne



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With the Stylus Pro 9700/7700, CAD/GIS specialists can now achieve images that look better, dry faster and last longer. Add to this the productivity increase resulting from its fast print speeds, and the result is a printer offering remarkable value for money.



## **ARCHI-WORLD® ACADEMY AWARDS: TOMORROW IS ALREADY HERE...**

### **JACQUES ALLARD**

CEO ARCHI-EUROPE/ARCHIWORLD  
PRESIDENT OF THE EUROPEAN ARCHITECTURE  
FOUNDATION (EURAF)

As an independent structure, Archi-Europe has existed for almost 15 years now, gaining credibility on a European level over the years. The constantly evolving web site is visited frequently. In the next two years we will be implementing a new concept, which will be even more user-friendly, more interactive and easier to use by all members. Our purpose is evolving, thanks to our growing number of international contacts, particularly through Last Call for Planet Earth, our 2007 movie. Step by step, our know-how is expanding all over the world. To implement Archiworld®, we have created the Archi-World® Academy Awards, an unparalleled competition on a planetary scale, aimed at tomorrow's architects who will be responsible for sustainable architecture in the next fifty years. The Archi-World® Academy thus focuses on 450.000 students, our active future members! Addressing their concerns from previous competitions, we will give them the possibility of

realising their dream, i.e. an internship with the masters of international architecture. Twelve professionals, leaders in their field, have responded with enthusiasm and will support a humanist project towards a better understanding among professionals. The Archi-World® Academy may also be considered an unprecedented selection tool which will provide these renowned architects with first-rate interns, selected through a very strict process. Archiworld®'s credibility is primarily based on its active relationship with the TOP 500 international architects, confirming our team's dynamism every day. We strive to develop our projects and ideas, particularly the Archi-World® Academy, without any high-priority financial motivation. Without a doubt, our greatest satisfaction is all these privileged moments with uncommon people!



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ArchiWorld® ([www.archiworld.eu](http://www.archiworld.eu)), worldwide network for architects counting today over 200.000 architect members and the construction fair BAU (Messe München) are launching today the first Archi-World® Academy Awards 2011/2013 that will involve:

- 1.200 schools of architecture around the world for students in architecture
- 300.000 students in architecture
- 150.000 new graduated architects
- 12 renowned Star Architects
- 200.000 professional architects

The Archi-World® Academy Awards is a two years (2011/2013) lasting contest giving young architects and architects of tomorrow coming from the entire world the chance to present their best projects or concepts in the field of energy savings. No other architecture contest on such a wide scale has ever been organized before.

- ▶ 19/01/2011 : launch of the Archi-World® Academy Awards on BAU 2011, world-renowned jury members will be announced
- ▶ 15/04/2011 : the contest is open for entering projects
- ▶ 30/07/2011: intermediate media - press award
- ▶ 30/10/2011 : intermediate industrial award
- ▶ 20/12/2011: intermediate media - press award
- ▶ 31/03/2012: intermediate media - press award
- ▶ 30/04/2012: intermediate industrial award
- ▶ 31/07/2012: intermediate media - press award
- ▶ 30/08/2012: intermediate industrial award
- ▶ 30/10/2012: the contest is closed for entering projects
- ▶ 16/01/2013 : Archi-World® Academy Awarding Ceremony

President of the contest is Prof. Juhani Pallasmaa from Helsinki (Finland)



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# DANIEL LIBESKIND

## STUDIO DANIEL LIBESKIND

[www.daniel-libeskind.com](http://www.daniel-libeskind.com)

From the Jewish Museum of Berlin – his first building - to his work at the site of the Twin Towers in New York, the architect Daniel Libeskind confronts his emotions to invent a new architecture.

Born in Lodz Poland in 1946, in the wake of a war which is ever-present in his work, Daniel Libeskind considers himself as a nomad: schooling in Israel, studies at Cooper Union School in New York and then at Essex University in England (History and Architecture Theory), followed by years of teaching, notably in Italy. In 1989, he devotes himself to the Berlin Jewish Museum built as a shattered Star of David. This museum took thirteen years of his life. Facing some political reticence, he had to fight to impose this folded building, embodying the tragedy of the German Jews and the violent fractures of their history. His way of practicing architecture necessarily entails an investigation of ideas, a study of the realities – visible or hidden – of a site and a specific programme. It is because he referred to these “hidden” programmes that Daniel Libeskind has had so much influence on students and critics. Daniel Libeskind has a great experience in building museums: the Felix Nussbaum Haus in Osnabrück, Germany, the Imperial War Museum North in Manchester, the Danish Jewish Museum in Copenhagen, the extension to the Denver Art Museum, the Contemporary Jewish Museum in San Francisco. Others are under

construction or in design for Dresden, Dublin and Boston. For each project, he examines its architectonic expression in relation with the environment and its final use.

The collage technique remains as the basis of his radical attitude, whether for a vast urban project or for a building. Collage includes all types of data: the city’s history, literature, the political past, music, etc. These thoughts lead to stratification and density which attempt to transcend the limits of the imagination and appeal to the fascination for chaos. The architect intended to be a musician. Even if he did not make a career in this direction, he considers architecture as one of the most important devices for perceiving the world. “You just stand in the city and listen to it, he says. It’s an art teaching how to communicate, like literature. A building reveals the human soul. It’s not an ideological tool, but an emotional shock caused by a so unexpected building that you feel you’re at the border between something familiar and unknown. Work which gives form to space is important because it engages body and spirit, emotion and intellect, memory and imagination.”



1

## 1 / Extension of the Denver Art Museum Frederic C. Hamilton building, 2006

The extension of the museum designed by Gio Ponti was developed in cooperation with Davis Partnership Architects.  
© Bitter Bredt

## 2 / Memory Foundations New York, under construction

Studio Daniel Libeskind's design study was selected in February 2003 as the master site plan for the rebuilding of the World Trade Center Site. In addition to the Freedom Tower (Skidmore, Owings & Merrill), and a world-class transportation hub designed by Santiago Calatrava, four more towers by Michael Arad & Peter Walker, Foster and Partners, Maki and Associates, Richard Rogers Partnership, a visitors centre by Snøhetta) and an awe-inspiring memorial (Davis Brody Bond Aedas) are currently under construction in Lower Manhattan.

© Silverstein Properties SPI

2





© Olaf Rayermann

# CHRISTOPH INGENHOVEN

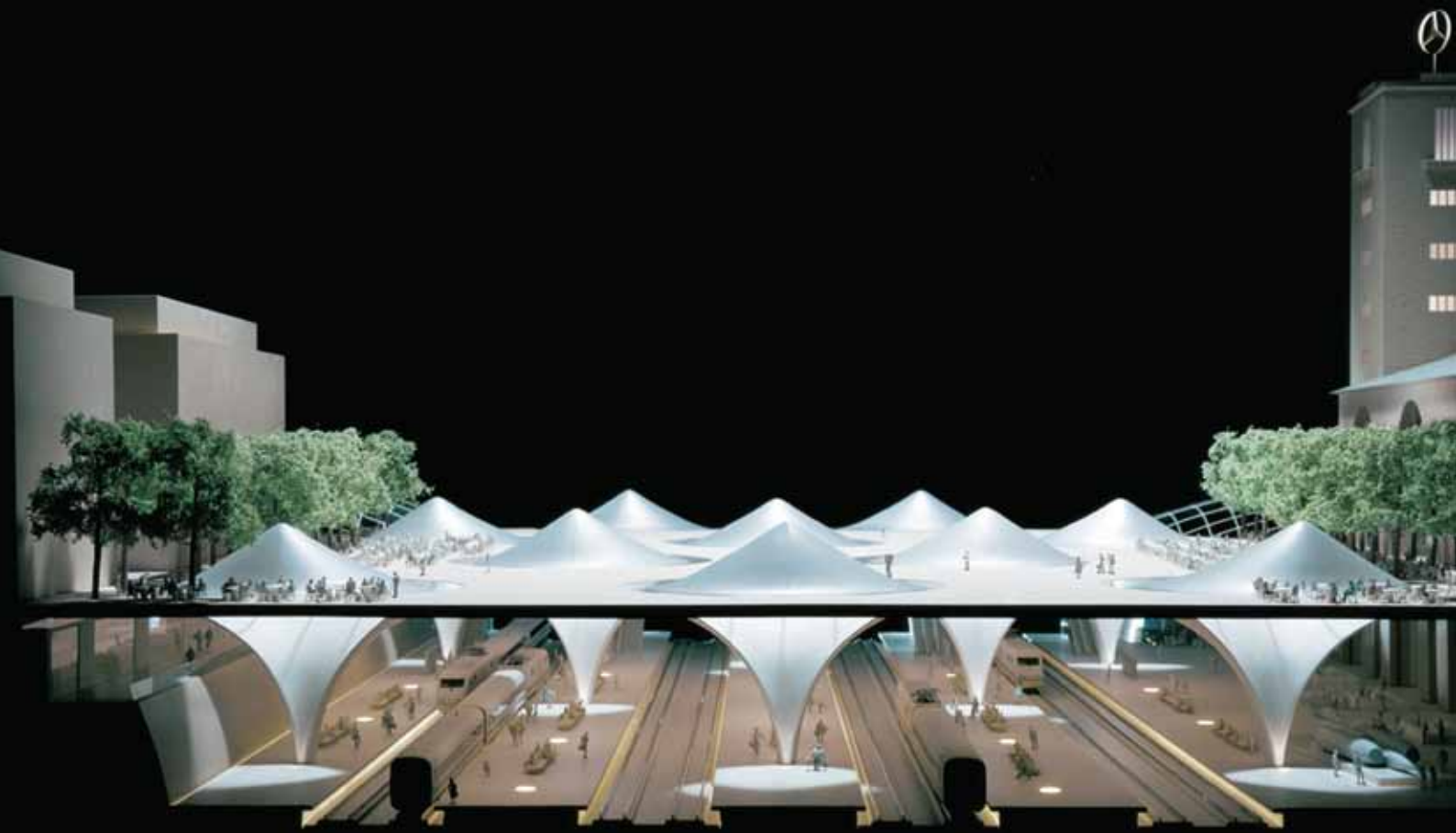
## INGENHOVEN ARCHITECTS

[www.ingenhovenarchitects.com](http://www.ingenhovenarchitects.com)

Since 1985, when he started as an architect, Christoph Ingenhoven (1960) has found it natural to combine his architecture with sustainable development. That was and remains his architectural approach: sophisticated, transparent and human buildings that are technically interesting and energy efficient.

The use of renewable energies and resources like geothermal energy and rainwater, as well as intensive integration of daylight and natural ventilation of buildings, all play important roles in Ingenhoven's design concepts. With a minimum consumption of energy and resources, his projects are also set to aim for the highest degree of utilization comfort. The architect is an expert in the use of glass. The list of projects is long, in Germany, in Europe and overseas, covering governmental, office and industrial buildings, company headquarters, department stores, refurbishment, infrastructure and transportation projects, such as airports and railway stations, urban planning and master planning. His best known projects include the RWE headquarters in Essen (one of the first ecological towers world-wide), the Burda Media Park in Offenburg integrated into the landscape, the Lufthansa Aviation Center in Frankfurt, the European Investment Bank in Luxembourg, an university campus in Dublin (in progress) as well as tall buildings overseas: the Breezé Tower in the center of Osaka (2008) - the first environmentally-friendly skyscraper in Japan with a double-skin glass façade that allows for natural ventilation of the interiors

- or an office building in Sydney that will be inaugurated in 2011. One of the most acclaimed realizations, the new Main Station in Stuttgart is a carbon-free and zero energy building, requiring no heating, cooling or mechanical ventilation. Ecology and the sophisticated use of technology are at the heart of a truly innovative concept. Indeed, the materials, structures and products have all been chosen with sustainable architecture in mind. Ingenhoven Architects (around hundred people) has become one of the world's leading architectural practices in sustainable design. The determining factor in the practices' work is ecology: the well being of the user, technical progress, a logical construction with a clean finish, as well as great sensitivity towards light and space. "On our small blue planet with its limited resources, there can be no other response. We are continuing to search, day after day, for tangible solutions that make life easier and healthier". As for the image of his architecture, Christoph Ingenhoven claims that it is a superficial perception. "Architecture is based on reason and content. That is what determines the form."



1

### 1 / Stuttgart station (2008- work in progress)

Reinforcing the relationship of the building with its immediate environment, the completely underground station and rail tracks make it possible to free up land for building. Natural ventilation is achieved through underground tunnels and openings in the form of an eye that also provide optimised natural lighting. The building's energy consumption is almost zero.

© Ingenhoven Architects

### 2 / European Investment Bank – Luxemburg (2005-2008)

This long building is characterised by its total transparency. The glass envelope is crowned by a slightly incurved glass roof, under which you can make out the W shape of the plan.

© Holger Knauß

2





© Mecanoo Architecten

# FRANCINE HOUBEN

## MECANOO

[www.mecanoo.com](http://www.mecanoo.com)

It is common knowledge that the Dutch practices have influenced architecture in Europe during these last twenty years. With many projects calling for cutting-edge theories, Francine Houben is part of this dominant trend.

Founding member of Mecanoo in 1984, Francine Houben (1955) manages her practice together with Aart Fransen, Francesco Veenstra, Ellen van der Wale and Paul Ketelaars. «For me, the evolution has been progressive», recalls the architect. “I had never imagined that I would head a team of hundred persons and realize projects across the world!” Her work reflects the sustainability and the quality, as well as the innovative spirit and interest for urban environment of the Dutch architecture. Graduated from the Delft University of Technology, Francine Houben leads a creative and well-organized firm which has gained for itself a true identity across the years and is particularly attached to sustainable development. She has made it an absolute priority in all her projects. This concern for quality and the environment is a permanent feature in the most varied aspects: public buildings, museums, universities, libraries, theatres, housing units or city plans. Her numerous projects are spread out in many different countries and are often large-scale ones. For instance The Delft station project (2012-2015) including an underground station and offices, shops, restaurants was developing to be highly energy efficient and flexible with thermal accumulation, solar control of façades and photovoltaic panels. Many diagonal lines in the façade create a diamond-like appearance.

In 2007, the studio was commissioned to design a mega theatre in Kaohsiung (Taiwan) and the future Longgang business centre in Shenzhen (China). From now on it has reached a worldwide reputation. Francine Houben and her team also designed The Birmingham Library (Great Britain 2010-2013), a transparent and fragile glass building inspired by the craft tradition of the city which it implicitly reflects. Despite the transparent nature of the building, energy is mainly generated through atriums, solar protection, natural ventilation and insulation. The construction has been classified BREEAM. Judging from some recent projects, Francine Houben really shows her great sensibility. Each technical movement has been replaced by human aspects. Each intervention has been developed in detail and transcends the project itself, to link the structure to the urban or social fabric. From then on, architecture is perceived as a solution to the problems of contemporary society. Francine Houben is very optimistic and imagines a future where the mixing between nationalities and cultures is further intensified. Younger generations of architects must be ready to meet its challenges!



1

### 1 / La Llotja, Lleida - Spain (2006-2010)

Designed to include a theatre hall and conference facilities (37,500 m<sup>2</sup>), this building is a replica of Lleida's landscape. The large monolithic stone building seems to have risen straight from the Spanish soil and comprises various interrelated volumes.

© Mecanoo Architecten

### 2 / National Centre for Performing Arts, Kaohsiung - Taiwan (2010-2013)

Implanted in the 65-hectare city park, this 141 000 m<sup>2</sup> theatre complex will be the largest on the island. Curved and topped by an enormous, bulging and ventilated roof where the concert and opera halls will be located, the structure was ingeniously designed, especially where the roofing slides downwards and turns into the open-air theatre.

© Mecanoo Architecten

2





# MARIO CUCINELLA

## MARIO CUCINELLA ARCHITECTS

[www.mcarchitectsgate.it](http://www.mcarchitectsgate.it)

The Italian Mario Cucinella always bases his architectural process on a rigorous approach balancing natural resources.

After having worked for five years with Renzo Piano, Mario Cucinella (1960) founded his own agency in Paris in 1992, then in Bologna seven years later. His research is very advanced in terms of technology and aesthetics. His credo “More with less” puts forward the idea of greater comfort with less energy, less waste and less pollution. Designed nearly fifteen years ago, the iGuzzini Headquarters were already conceived with sun protection and natural ventilation. In the new Bologna City Hall aluminum tubes contrasting with dark glass on buildings linked into three blocks of 12, 10 and 8 floors reveal itself as a huge ladder of geometric glass shapes. His major urban projects and his many completed projects across Italy and the world all share the same basic factor: their low environmental impact. Top among these is the SIEEB in Beijing, a Sino-Italian centre for training and research for the protection of the environment and energy conservation.

The building envelope plays an essential role in Mario Cucinella's environmental strategies to obtain an internal environment capable of minimizing energy consumption. Result of an international cooperation for sustainability, the Centre for Sustainable Energy Technologies in Ningbo (China) is covered by a double-skin of

glass, playing a key role in environmental control strategies. The 3M Headquarters building located on the outskirts of Milan is designed to allow optimal environmental control (photovoltaic integrated, active solution for the roof and facades, etc.). On a smaller scale, the “Una casa per sognare (“A house to dream”) research project – a 100 m<sup>2</sup> house priced at € 100.000 with zero CO<sub>2</sub> emissions – represents the new link between architecture and energy consumption. The bioclimatic concept includes solar panels, solar collectors, good air circulation and other passive environmental strategies.

Mario Cucinella said: “From a historical point of view, architecture has always had close links with the climate, culture, materials and aesthetics. We have clearly lost this attitude – a way of thinking that has lasted for thousands of years. I don't like the definition of a purely ecological architecture, because that risks confining us to a particular sector – as if architecture was made up of several different architectures. Good quality architecture can only be unique. And in new architecture, I believe the theme of sustainable development must be part of its DNA.”



1

### 1 / The 3M Headquarters, Milan (2010)

The terraces act as an environmental buffer space that protects the building from climate extremes in both summer and winter.

© Daniele Domenicali

### 2 / Centre for Sustainable Energy Technologies, Ningbo, China (2008)

The building is inspired in its design by a Chinese lantern creating different appearances from day to night. A large rooftop opening brings natural light to all floors of the building and promotes efficient natural ventilation.

© Daniele Domenicali

2





# BJARKE INGELS

## BIG

[www.big.dk](http://www.big.dk)

Developing strong architectural experiences deliberately departing from the standards and formalism the Danish architect constantly redefines methods, processes and concepts in order to renew the view on architecture.

In only a few years, the young Danish agency BIG – Bjarke Ingels Group – enjoys international exposure. Its founder, Bjarke Ingels (1974) after studying in Denmark (Royal Danish Academy of Arts) and Barcelona (Escola Tècnica Superior d'Arquitectura) is seen as a leading light in the new generation of architects, combining good analysis, research and social awareness. Between architectural movements favouring utopia and strict pragmatism, the architect is opting for a third way, leading to a balance with social, economic and environmental aspects, mixing traditional ingredients and the results of his own experiments. And all of this is done with a great sense of humor. This unique alchemy brings forth a freedom of expression and a surprising architecture which upsets all preconceived ideas.

Close to Copenhagen, in Ørestad, the 8 House (the largest private project ever built in Denmark) twists all the way from street level to the top. In all of his projects, Bjarke Ingels plays with shapes: a sharp blade for a tower in Copenhagen and apartment blocks twisted in the shapes 8, V or M. And these shapes are not chosen arbitrarily. They came from a careful study of the sunlight, views and geographical areas.

The architect and his 60 colleagues are full of energy. Bjarke Ingels is the winner of the competition to design the new “Danish Maritime Museum” – which will stretch over 5000 m<sup>2</sup> in a dry dock near Kronborg Castle in Elsenør (a UNESCO World Heritage Site). Designed to respect its immediate environment, the museum preserves the dock as an empty space to be used for outdoor activities, exhibitions and events. Another winning project, the 2010 World Fair Danish pavilion is composed of two circular trajectories forming the interior, and an exterior linked by a platform. His architectural process respects sustainable rules. Also in Shanghai, the proposal made for a hotel, leisure and conference centre – the Ren People Building – recalls the Chinese symbol for “Man”. As an admirer of Jørn Utzon, a major Danish architect who designed the Sydney Opera House, which has become the emblem of the whole continent, Bjarke Ingels also enjoys creating unique concepts wherever he goes, taking care of the public space. Because contemporary society is in constant development, his work is above all one of detecting changes, identifying new needs and resolving new problems.



1

**1 / The Greenland's New National Gallery, Nuuk - Greenland (1st Prize Competition 2011)**

As a projection of a perfect circle on to the steep slope, the new gallery is conceived as a courtyard building that combines a pure geometrical layout with a sensitive adaption to the landscape.

© BIG

**2 / The 8 House, Ørestad – Denmark (2010)**

Completed end of 2010, this unusual featuring mixed-use project creates a three-dimensional urban neighborhood where suburban life merges with the energy of a big city.

© Ty Stange

2





# MA YANSONG

## MAD

[www.i-mad.com](http://www.i-mad.com)

A young architect from Beijing, Ma Yansong is an emblem of the new wave of Chinese experimental architecture. His visionary, sometimes humorous approach gives everyone the freedom to develop their own experience of the city.

After studying at the Yale School of Architecture in 2002, Ma Yansong worked with Zaha Hadid Architects in London and Eisenham Architects in New York before forming MAD (Ma Design) in 2004. He was well aware that he was participating in the arrival of a new architectural era. The MAD office has three partners and about thirty associates.

Surfing on the wave of success, Ma Yansong has distinguished himself in many international competitions and particularly in Canada with his Absolute Towers in Mississauga, near Toronto, a rapidly growing Canadian town, like many others in China. The two residential towers are almost human sculptures. The two curvy forms have earned the nickname "Marilyn Monroe". In fact the rotation of the whole building by levels and degrees puts the inhabitants in contact with nature and light. The purpose of the Meadow Clubhouse in Ulan Butong – a project of eight houses planted in the grandiose landscape of Mongolia was to respect and respond to the landscape. Rather than imposing a unique plan, it was decided that the topography of the site and seasonal climatic contrasts would determine the structures.

About ten large projects in progress follow. Behind each one is a big idea. The studio is running in the fast lane. Enclosed in an

envelope of polished metal which provides natural ventilation, the Erdos museum built in the middle of the Gobi desert has an organic sensitivity and an echo of the environment's arid beauty. On the inside, its irregular and expressive form reflects the sunlight captured by the glass roof into the centre of the space. In China, having seen the demographic explosion and the exodus to the cities, residential developments often take the form of a sky scraper. Again, determined not to follow standards, Ma Yansong stretches volumes in size with the Fake Hills project. MAD also conceives the Conrad Hotel in Beijing, the Taichung Convention Center in Taiwan and the vacation centre "Tokyo Island", a collection of islands off the coast of Dubai inspired by the form of a piece of coral on the beach. By the end of 2009, MAD has completed the concept design of The Urban Forest, a 385 meter high metropolitan cultural complex in the city center of Chongqing.

China is a huge urban laboratory at this time. Ma Yansong's audacious proposals made a big impression at prestigious exhibitions. These projects originated in the architectural exploration of contemporary art and the integration of digital media in the design of contemporary Chinese cities. His futuristic urban visions reflect a sharp observation of nature mixed with high technology.



1

### 1 / Taichung Convention Center, Taiwan (proposal)

Integrating the topology of the landscape and the architecture, a wave of mountain-like buildings is designed with pleated exterior surfaces, allowing natural ventilation and accommodating photovoltaic panels.

© MAD

### 2 / Absolute Towers, Toronto (2006-2011)

The design features a continuous balcony that surrounds the whole building, eliminating the vertical barriers traditionally used in high rise architecture. The entire building rotates by different degrees at different levels.

© MAD

### 3 / Cover / The Urban Forest (in progress)

© MAD



2

3





# KENGO KUMA

## KENGO KUMA & ASSOCIATES

[www.kkaa.co.jp](http://www.kkaa.co.jp)

Rooted into the vernacular Japanese architecture, the work of Kengo Kuma is well anchored in the 21st century. It is a perfect synthesis between East and West, tradition and creativity, nature and built environment.

Since graduating from the University of Tokyo in 1979 and creating his practice in 1990, Kengo Kuma (born in 1954) has been inspired by traditional Japanese architecture. His architecture loves to play with shadow and light, the physical relationship to materials and construction techniques that respect and preserve the original landscape. In the book « Anti-Object » published in 2007, Kengo Kuma argues that he has sought, by various tactics, to avoid objectification which has long been central to western architecture to transform virtually everything into a commodity. His ideas embodied have much in common with the Japanese tradition, not of 'monuments', but of 'weaker' buildings. Deleting the architecture is a recurrent theme in his work, along with the permanent invention of new processes. His constructions do not impose themselves on the environment, but "disappear" in the landscape, as demonstrated by the Kiro-San observatory, that was built practically inside the mountain. The building becomes invisible, as if the architecture wanted to run into the landscape. Two factors play a particularly important role: water (his house of glass seems to float on the ocean) and light (screens create a transparent architecture).

The architect has an inclination for vernacular materials, but gives

them a new dimension by means of innovative constructive structures and by updating several traditional techniques. In a constant quest to bring out the expressive possibilities of the material, at times he goes back to the essence of rough stone, which he « dematerializes » into strata, and at other times turns to timber or bamboo (one of his favorite materials) and even rammed clay, which he exploits for its technical qualities: regulation of humidity and natural ventilation. Recently, Kengo Kuma has been selected for the refurbishment of the third part of the huge former Macdonald warehouses, the most important industrial building in Paris. He also won the competition for the Victoria & Albert Museum at Dundee (Scotland), an ambitious stone building and he will lead the expansion and renovation of the Portland Japanese Garden (Oregon), the most authentic outside Japan. This project gives Kuma the opportunity to build in North America for the first time. As in most of his works and high-profile commissions such as the Suntory Museum in Tokyo and the Ondo Civic Center in Kure; the Lotus House in Zushi; large-scale urban developments like Sanlitun Village South in Beijing, the materials are always a building principle that in turn gives rise to the architectural aesthetic, symbolism and new identity.



### 1 / Lotus House – Eastern Japan (2006)

Divided into two wings, the architecture plays with space and materials. For more lightness, the facades are composed of very thin travertine sheets suspended from a steel structure, creating a chessboard design.

© Kengo Kuma & Associates

### 2 / GC Prostho Museum Research Center - Aichi, Japan (2010)

Inspired by the cidori, a traditional Japanese toy building, the museum is constructed with 6000 sticks of cypress wood. The architect created a strong structural system consisting of surprisingly thin wooden components.

© Kengo Kuma & Associates





© Prabuddha Das Gupta

## BIJOY JAIN

### STUDIO MUMBAI

[www.studiomumbai.com](http://www.studiomumbai.com)

The clearly ecological work and relevant concept of the Indian-born Bijoy Jain is inspired by traditional know-how and local building technologies.

As an architect graduated from the Washington University in St Louis, USA (1990), Bijoy Jain (born in Bombay in 1965) worked with Richard Meier in Los Angeles before returning to his home country and establishing Studio Mumbai. Upon his return, after a 10-year absence, he discovered that India had become an economic giant and that his native city had become a megalopolis with 15 million inhabitants advocating hasty construction. Confronted with the anxiety of a booming city, Bijoy Jain decided to go against the grain, against soaring urbanisation, and to take the time to reflect on his projects.

Studio Mumbai is not a typical architect's firm. The concept development team consists of an American architect Samuel Barclay, a carpenter and two masons. The constant interaction between architects and craftsmen is the most important aspect of Studio Mumbai's work. It is an infrastructure essentially based on its human competences. Knowledge is exchanged, through imagination, complicity and modesty. Indeed, its philosophy is to re-establish a genuinely productive and creative dialogue between the different parties involved in a building's construction. The work-

ers, whose know-how is often passed on from generation to generation, are closely involved in each design phase. The architect considers them partners above all, and not just people who do the work. With this approach, everyone is ensured of the dignity and acknowledgement they deserve. Based on a pragmatic approach of architecture, Bijoy Jain's ambition is to show that it is possible and even necessary to build, relying on this collective dialogue. Ingeniously meeting the challenges posed by the limited resources, Bijoy Jain and his team have built houses with perfectly designed and mastered details over the past fifteen years. The objective is not just to create a new building, but to capture the spirit of the place by choosing the right materials and by respecting the surrounding nature.

Driven by international recognition of the quality of his architectural work and the surprising maturity of his ecological principles, Bijoy Jain now takes up another challenge: he wants to work on major projects without changing the conditions, while maintaining an eco-friendly construction process.



1

### 1 / Leti 360 Resort, Uttarakhand (2007)

Located on a promontory in the Indian Himalayas, the site is accessed via a narrow path. Five stone, wood and glass structures open onto unobstructed mountain vistas, forests and river valleys.

© Hélène Binet

### 2 / The Palmyra House, Nandgaon, Maharashtra (2007)

Built in a coconut palm plantation an hour away from Mumbai, Palmyra House is made of palm tree wood – an abundant resource – which is transformed on site and combined with recycled teak. The house is in osmosis with nature.

© Hélène Binet



2



## JEAN-MICHEL JASPERS

### M. & J.M.JASPERS – J.EYERS & PARTNERS

[www.jaspers-eyers.be](http://www.jaspers-eyers.be)

Jean-Michel Jaspers is ready to take on any future challenges and faces his responsibility as an architect in today's society.

Initially founded in 1960 by Michel Jaspers, the Jaspers architect's firm became Jaspers - Eyers & Partners ten years ago. At that time it was joined by John Eyers and by Jean-Michel Jaspers after his studies at the Architectural Association School of Architecture in London. The highly structured practice has a staff of 120, allowing it to handle large-scale projects. It is one of the leading firms in Belgium, able to draw up town planning master plans, office towers, public buildings, cultural or sports centers, rehabilitation of industrial buildings, etc. On a daily basis, the relationship between man and architecture, underlying all his actions, is present from the very beginning of a project, in the team's complex organization and in the building's final form. Jean-Michel Jaspers has always been bathed in this philosophy. From the renovation of the Woluwe Shopping Center, Belgium's leading shopping centre (1968), to the large-scale renovation of the Financial Tower, from the construction of the Corporate Village near the Brussels airport in co-operation with KPF London and Storme Van Ranst to the North Light and Pole Star buildings, two new towers in the Espace Nord: all these projects meet the current needs in terms of comfort, safety, ecology and technologies.

« While the Espace Nord, which has now become an example, was developed with a single purpose in mind, most of the current projects are mixed, in accordance with today's architecture. Projects must be assessed in accordance with their era. Our customers have evolved. What sets us apart from other Belgian

firms? Even when dealing with a single small building, we take the entire neighborhood into consideration and start by designing a broader and stronger vision, thus helping our customers to fulfill the necessary formalities with the political authorities or city council. » Moving beyond the inevitable politically correct community associations, the Jaspers-Eyers firm has associated itself with leading international architects. In Liège, it cooperates with Ron Arad in the central part of the daring Médiacité complex; in Brussels, with the Dutch UN Studio (van Berkel & Bos) for the 'Entre les Deux Portes' complex. John Eyers and Jean-Michel Jaspers have been commissioned urban projects ranging from 100 to 300.000 m<sup>2</sup> by the Breevast group in Brussels and in China, by the Ghelamco group in Poland, for the T&T group on the Tour & Taxis site and also in the Belarusian capital by an international group. All of which are major urban interventions. « Being an architect today no longer simply means to design a building. The duration, disassembly of the materials and their recycling must be taken into consideration, because laws change and energy performances evolve. A building now involves a much broader approach. «We never considered a building as an object, but rather as an urban entity, as a multiplication of functions based on a broader idea. » This long-term vision illustrates the responsibility of delivering a product that never goes out of fashion and of enjoying architecture which can safely grow old.



### 1 / Belair, Brussels (project)

In association with the Belgian SAQ (Arne Quinze) and Archi 2000, this daring project with its combined functions wants to humanize the 16-hectare site of the former National Administrative Centre, in the heart of Brussels. The glass building stands out with its staggered floors.

© M. & J.M.Jaspers – J.Eyers & Partners

### 2 / Belgian Embassy, Tokyo (2010)

In cooperation with Project architect Noriaki Okabe Takenaka.

© M. & J.M.Jaspers – J.Eyers & Partners





# ZAHA HADID

## ZAHA HADID ARCHITECTS

[www.zaha-hadid.com](http://www.zaha-hadid.com)

The British born Iraqi architect Zaha Hadid has revolutionized architecture through a radically new typology. Her extraordinary personality and her originality have earned her a star status, which is unique in the history of women architects.

Zaha Hadid (b. 1950) studied architecture at the Architectural Association from 1972 and was awarded the Diploma Prize in 1977. She then became a partner of the Office for Metropolitan Architecture, working with the same ideas as Rem Koolhaas, i.e. creating close relationships between theoretical research, architectural practice and cultural contexts, at every level. That philosophy continued when she set up her own practice, a few years later and taught in the most prestigious universities. These constant challenges in the face of the traditional frontiers of the discipline, her experimental work and her visionary aesthetics have inspired many architecture students, particularly at Harvard, Yale, Columbia, Hamburg and Vienna.

The fire station for Vitra (Weil am Rhein 1993) brought her to the attention of a wide audience. Ten years ago, Zaha Hadid's career really took off. Best known for her seminal built works (Land Formation-One, Bergisel Ski-Jump, Strasbourg Tram Station, the Rosenthal Centre for Contemporary Art in Cincinnati, the BMW Central Building in Leipzig, the Hotel Puerta America (interior) in Madrid, the Ordrupgaard Museum Extension in Copenhagen, and the Phaeno Science Center in Wolfsburg), her central concerns involve a simultaneous engagement in practice, teaching and research.

Zaha Hadid is demanded everywhere in the world. So we can find her buildings under construction in Taipei (Next Gene Architecture Museum), East Lansing USA (The Eli & Edythe Broad Art Museum), Barcelona (Torre Espiral), Naples (Napoli-Afragola High Speed Train Station), Vienna (Library & Learning Centre), etc. The list of the projects in progress is very rich: more than forty, from the Singapore One-North masterplan to the Abu Dhabi Performing Arts Centre, from the headquarters of Antwerp Port Authority which will be built according to the principles of sustainability to the future Cairo Expo City inspired by the natural topography of the Nile valley. In all her projects, Zaha Hadid is constantly pushing the boundaries of architecture and urban design. Free, lightweight shapes in zero gravity condition, inclined planes, jagged lines, dynamic volumes, random rhythms run throughout her composition. Her work deals with new spatial concepts in visionary aesthetics with its inimitable manipulations of walls, plans and roofs, with its fluid, interlaced and transparent spaces. It is the brilliant proof that architecture is not exhausted or lacking imagination. Day after day Zaha Hadid experiments with new spatial concepts intensifying existing urban landscapes in the pursuit of a visionary aesthetic that encompasses all fields of design, ranging from urban scale through to products, interiors and furniture.



1

## 1 / MAXXI: National Museum of XXI Century Arts (Rome 2009)

The architect has emphasized a continuous, almost liquid approach to volumes and forms.

The indoor course spreads over 10,000 m<sup>2</sup> of exhibition spaces with plenty of sinuous lines, guiding the visitor along fluid lanes and large galleries.

© Hélène Binet

## 2 / Guangzhou Opera House (Guangzhou, China 2010)

Like pebbles in a stream smoothed by erosion, the complex sits in perfect harmony with its riverside location. The design evolves from the concepts of a natural landscape and the fascinating interplay between architecture and nature

© Iwan Baan

2





# FRANÇOISE-HÉLÈNE JOURDA

## JOURDA ARCHITECTES

[www.jourda-architectes.com](http://www.jourda-architectes.com)

Key figure in sustainable development, the French architect has always associated the research for new architectural beauty with efficiency criteria in energy with a reflection on the urban future.

Françoise-Hélène Jourda (born 1955, graduated in 1979) was recognized early as a figure of contemporary French architecture, from its beginning in Lyon, where she creates her practice with Gilles Perraudin. Open in 1999 the Training Centre in Herne Sodingen (Germany) emphasizes her environmental research. Situated in the Ruhr coal basin, this complex develops in a very structured way the principles of bioclimatic architecture. Based on the creation of a tempered microclimate within a huge greenhouse, the building takes advantage of a number of devices aimed at preserving and improving the environment. Solar energy takes up a choice position (10,000 m<sup>2</sup> of photovoltaic sensors on the roof). Today Françoise-Hélène Jourda continues and develops her activity in her practice Jourda Architectes, in Paris, designing the University of Marne-la-Vallée and Melun Courthouse. As usual with relentless energy, she tried to see her approach through to the end, drawing along her partners and clients. Her goal was to encourage them to live differently, under different conditions, in order to stop harming the entire environment. In order to do so all of one's architectural practice has to be redefined. Her daily actions and even her teachings at the Vienna technical university bear this out. Involved in her practice and teaching, she is taking into account the geography, the climate and existing local resources, it means working primarily with renewable materials, minimizing the use of materials that generate pollution in their production, it also involves recovering rainwater, banning air conditioning,

treating the buildings' shells as efficiently as possible, using non-polluting energies, solar energy, photovoltaic cells, etc. Despite their technological sophistication, her buildings prove that bold design can be produced through ecological solutions. Exemplary in terms of sustainable development, the Botanical Museum of Bordeaux (which is almost built of wood) includes a field of photovoltaic cells in the building envelope. This project talks about ways to implement today how to respect the planet, talks about a disconcerting but very gentle and very human architecture.

"Sustainable development means rediscovering man, the architect states. And to do so, we have to take care of the environment." It is first and foremost a humanistic approach. High-tech is not part of her vocabulary. To her only "low-tech" exists. However, the reality of her work is well anchored in society and culture. "The architect is not a designer, not a creator of images, of shells, of dresses, of skirts around a building. The architect is there to ensure that people live more happily tomorrow than yesterday. In any case, this is what motivates me." Aware of this particular situation, Françoise-Hélène Jourda just created "EO-Cité", a consultancy in sustainable development, to train actors and work more upstream in the process of urbanization and construction, with the owners, politics and citizens. Facing to this triple spectrum of architect, teacher and counselor, the architect thinks that it gives coherence to its research and defines a new and wider field of skills.



1

### 1 / Jean Mermoz Private Hospital, Lyon (2008)

The buildings express the duality and the complementarities between the “high technology” of medicine and the humanity of the relationship with the patient and family.

© Jourda Architectes

### 2 / Halle Pujol, Paris (in progress)

This major project with youth hostel and library is developed within an industrial building built in the 1920's. Much of its architectural style is based on the spatial and technical dissociation of the old building and new very compact buildings in order to reduce energy losses. Building Very High Energy Performance is equipped with 3.300 m<sup>2</sup> of solar panels.

© Jourda Architectes



2



## ANDREY BOKOV

[www.bokov.info](http://www.bokov.info)

Highly productive and honored in his homeland, Andrey Bokov takes part of the new leaders of Russian architecture, showing an active and creative career.

Graduated from Moscow Architectural Institute in 1966, Andrey Bokov (born in 1943 in Moscow) became a doctor at the Central Research Institute for Theory and History of Architecture (1970-1972), where in 1973 he defended a thesis entitled: "Architectural-spatial organization of multifunctional complexes and facilities" and continues to work in the same Institute (1972-1974). Life offers variety of challenges and Andrey Bokov frequently moved various levels and institutions in the design and science field. Following years of working at the Central Research Institute of Experimental design of spectacular buildings and sports facilities, he is now chief architect and Director of this institute known as Mosproject-4. His teaching activity is also rich. Professor Atanas Kovachev says that over the years, from his student years till now as President of the Union of Architects of Russia (an association founded in 1868) Andrey Bokov never stopped designing. He is a leading architect, researcher, educator, and a well-known public figure in Russia. More than one hundred realized city planning and architectural projects bear his signature as a member or leader of various teams. Andrey Bokov continues to follow Constructivist principles. In his buildings – hospitals, stadiums, museums, memorials, office towers, mixed-use projects and master plans - he works boldly with geometries that link Constructivism with Postmodernism, particularly the tension between grids and

circular components. Even in projects that he described as "quite regular" he introduces surprise asymmetries, unexpected colors and innovative solutions to technical problems.

Andrey Bokov conducted theoretical research on the problems of urban and environmental planning and the development of social infrastructure in Moscow. Facing some of his unrealized projects, he has no illusions about the effectiveness of post-Soviet reforms "We changed the mentality, but we still have the same codes", and he recognizes explicitly that "the mission of a modern architect in the world and the mission of a modern architect in Russia are not the same. We lived in different times and in different climates." In early 1930s during the Stalin period the Soviet architecture was practically taken out of the world professional context. Then 20 years later during the Khrushchev Presidency, the architecture was excluded from the cultural and artistic practice. The result was a loss of its sources and roots, which were its nature and essence. The after effects of these two fatal periods are felt in our everyday life even nowadays. Sustaining utopian architectural ideals in the past few decades political setting could not have been easy. Andrey Bokov deserves considerable respect for ensuring that Constructivism remains a living tradition in Russia.



**1 / Grand Park Residential Complex, Moscow (2007).**  
**Co-authors: A. Kuzmin, B. Uborevich-Borovsky,**  
**G. Ermilina, B. Korbut-Smirnov.**

The total area of “4 Towers” and “Sail House” is 96,940 square meters.

© photo V. Svetashkov

**2 / Megasport Sports Palace, Moscow (2006).**  
**Co-authors D. Bush, S. Chuklov, V. Valuyskikh,**  
**L. Romanova, O. Gak, Z. Burchuladze, A. Zolotova,**  
**A. Timokhov.**

Its total area is over 61,000 square meters, for 14,000 seats. The Ice Palace is intended for hockey, figure skating, basketball, boxing, tennis, gymnastic trainings and competitions, as well as for entertainments.

© photo V. Svetashkov



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**Much of what we imagine becomes reality**

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## ARCHI-EUROPE/ARCHIWORLD®

Archi-Europe/Archiworld has become over the years the largest communication platform for architects (currently over 187.000 architect members). It allows architects coming from all parts of the world to have a common and interactive network where to present their own projects and concepts, obtain valuable information about architecture events, take part in international contests and competitions and stay informed about all new architectural solutions and innovation developed by the industry.



## EURAF (EUROPEAN ARCHITECTURE FOUNDATION)

EURAF (European Architecture Foundation) is a non profit organization whose aim is to promote and spread architectural information in Europe. EURAF, with the technical support of Archi-Europe intends to promote professional opportunities and EUwide mobility through its Archi-mobility portal and by organizing congresses, competitions, round tables and workshops throughout Europe. Extremely concerned by the environmental issues in contemporary building and architecture, EURAF also organizes conferences on sustainable development and realizes educational tools like film/documentaries and DVDs.



[www.euraf.eu](http://www.euraf.eu)

## ARCHI-WORLD® ACADEMY AND THE EUROPEAN COMMISSION

Euraf and Archi-World® Academy (AWA) are currently actively participating in two special campaigns promoted by the European Commission:



## EURAF AND THE SUSTAINABLE ENERGY EUROPE CAMPAIGN

The Sustainable Energy Europe Campaign showcases activities dedicated to energy efficiency and renewable energy solutions. Tell your story, inspire change, network with experts and add a European dimension to your project and events.

**6 January 2011 : " On behalf of the European Commission we are pleased to welcome Archi-World® Academy Awards - AWA 2011 / 2013 as an Official Partner of the Sustainable Energy Europe Campaign".**



[www.sustenergy.org](http://www.sustenergy.org)

## EURAF AND BUILD UP

BUILD UP, the European web portal for energy efficiency in buildings. Regardless of your level of expertise, Build Up encourages you all to share your valuable knowledge on how to cut energy consumption in buildings. Let's work together towards cleaner and greener European buildings for the future.



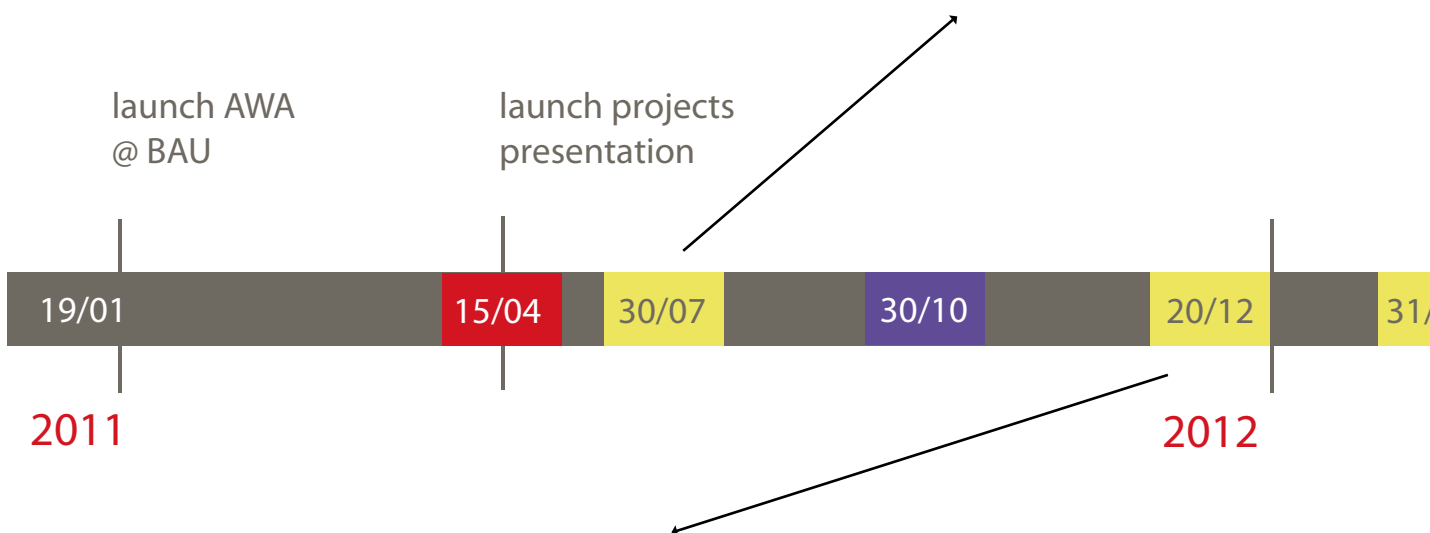
[www.buildup.eu](http://www.buildup.eu)

# INTERMEDIATE PRESS & INDUSTRIAL AWARDS

The media/press prize will be awarded by our press partners. Each of the AWA Media partners jury representing some of the most popular architecture magazines will select their winning project.

Industrial Awards: every AWA partner will have the possibility to select a student's project and award it with a special prize.

Blueprint is the leading architecture and design magazine with a pedigree stretching back more than a quarter of a century. Originally set up by industry luminaries including Norman Foster, Terence Conran and Rodney Fitch, the magazine is an incisive mixture of architecture and design placed firmly within its social context. Described as 'the design bible' by the Observer newspaper, award-winning Blueprint is the place to delve into the key roles architecture and design take in shaping our world today.



LE MONITEUR ARCHITECTURE



All architecture and design linked events dedicated to designers and decision makers : projects, latest achievements, implementation examples, thematic documents, aided design examples, library of existing materials..

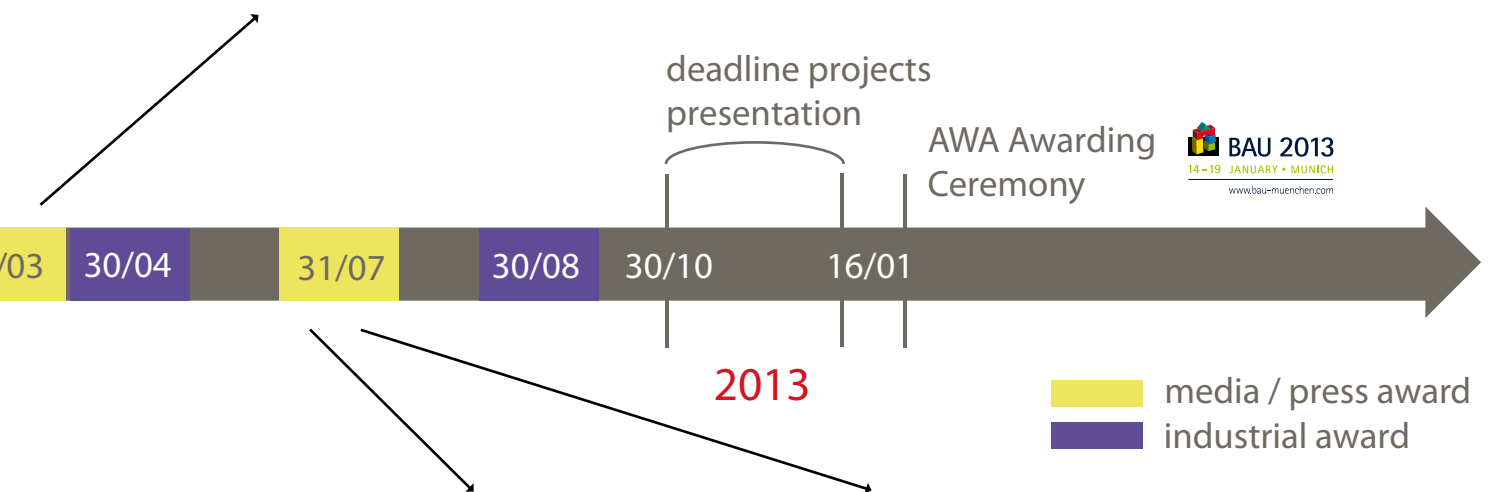
AMC is more than a monthly magazine :

- 2 yearly publications : « Intérieurs », « Architecture »
- 2 special thematic editions : « Matériaux », « Logement »
- Taylor made special documents



# DETAIL

Each issue of DETAIL is devoted to a specific constructional theme and provides a comprehensive treatment of the subject in the various sections of the journal. The main section is the »Documentation«, containing an analysis of selected projects, in which buildings from around the world are covered in depth. In addition to the aesthetic quality of the architecture, constructional details play a central role. All plan drawings are redrawn in-house true to scale and in consultation with the architects, planners and engineers responsible for the original design. This affords readers ready access to the projects and a swift means of comparison at a uniformly high level...



Published in Italian and English, The Plan aims to provide a comprehensive overview of state-of-the-art architectural projects throughout in the world, including in-depth explanations of the construction solutions proposed. It also covers architectural trends, design issues, technology and materials, etc.

The Plan is one of the most extraordinary architecture magazines ever produced and is for its readers not only a coffee-table magazine but also a useful working tool. Tycoons of the architecture international scene as well as new young talents discovered by the Committee of THE PLAN are beautifully presented through images and technical drawings showing the transformation from design to realization.



The Architect Information Agency broadly covers Russian and foreign architectural news, the activities of the Unions of Architects. It provides information to the professionals in the field of architecture and adjacent disciplines.

Among the constant users of the Agency's information are more than 12 000 members of the Union of Architects of Russia and Moscow and all those who are interested in the problems of architecture and construction.

The Architect Information Agency offers a wide spectrum of services for arranging PR-campaigns in the field of architecture and design using all the advantages of the contemporary multimedia facilities. It also organizes conferences, seminars and other types of events and is active in the creation and support of architectural websites.

# REGULATIONS

## 1. CRITERIA OF ELIGIBILITY AND RESTRICTIONS

### *Eligibility:*

The competition is open to students in architecture worldwide. There is no age limit. The projects may be carried out individually or in groups, with no restriction on the number of members of the team.

It is possible to present a project made by a team but you have to mention the team leader since in case of prize award, he/she will be the one invited for the traineeship.

Students can each present up to 3 projects.

As long as you are an architect/student and the graduation year is planned for 2011, 2012 or 2013.

### *Restrictions:*

The following will not be eligible to take part in the competition:

- Any individual or organization related to the promoting organization, such as members of the advisory committee or sponsored researchers, and anyone professionally associated with the promoter;
- Members of the competition jury and organizing staff, or any person to whom a member of the jury acts as director, supervisor or adviser;
- Any person directly or indirectly involved in the summary of the competition.

## 2. LAUNCH OF THE CONTEST

For all architecture students around the world, the contest was officially launched during the Bau 2011 Exhibition (Munich, 17-22 January 2011).

## 3. FREE REGISTRATION

No fee or other payment will be required for entering projects.

## 4. AWARDS AND INTERMEDIATE PRIZES

### *Awards:*

12 traineeships will be offered by the Archi-World® Academy Awards.

Each member of the jury will independently select its favorite project. The student related to that project will be invited to join the architect's team for a traineeship period of min. 6 months. The traineeship period will be agreed between the architecture practice and the student. The student will receive the same fee as the one usually granted by the local architecture practice.

Intermediate prizes:

2 intermediate prizes will be offered by an independent Jury:

- The media/press prize will be awarded by our press partners. Each of the AWA Media partners jury representing some of the most popular architecture magazines will select their winning project.

Deadlines for submission: 30 July 2011, 30 November 2011, 15 March 2012, 30 June 2012.

- The Industrial Intermediate prize will be awarded in October 2011, April 2012 and September 2012. Each partner will have the opportunity to select the best entry presented so far using material related to its product category.

Additional visibility:

On top of the 12 winning architect students, the following best 1 000 architect student's projects and ideas will be published on the **ArchiWorldAcademy.org** website enabling architects all over the world to find the best trainees for their agencies.

## 5. TOPIC: "ENERGY-SAVING PROJECTS AND IDEAS FOR THE FUTURE OF ARCHITECTURE AND URBANISM": « NO LIMITS, NO RESTRICTIONS »

All projects, ideas and concepts will be accepted if in accordance with the contest topics.

## 6. DOCUMENTS AND GRAPHIC MATERIALS REQUIRED

### *Written Description:*

Define a list of key concepts for the construction of the habitat of the XXI century.

Exemplify your ideas by designing a specific building or city, or proposing changes for an existing building or city.

Graphic description

Site plans, floor plans, elevations, sections, perspective drawings, photographs of physical or digital models and axonometric drawings at any scale and descriptive texts explaining the project are allowed.

A short description (max 1000 words) in English is mandatory.

Format:

The proposals should be presented on three (3) DIN A-3 panels,  
one A4 detailed technical description,  
one A4 motivation brief.

No physical materials will be accepted. All of the proposals must without exception be in digital form and uploaded one by one in the following websites:

<http://www.awacademy.org/>, <http://www.archiworldacademy.org/>

## 7. LANGUAGE

The proposals can be presented in any language but a short description (max 1000 words) in English is mandatory.

## 8. THE JURY

The jury is composed of 12 worldwide renowned architects. Ma Yansong, Zaha Hadid, Jain Bijoy, Francine Houben, Jean-Michel Jaspers, Andrey Bokov, Kengo Kuma, Françoise-Hélène Jourda, Mario Cucinella, Christoph Ingenhoven, Bjarke Ingels, Daniel Libeskind, Juhani Pallasmaa.

## 9. SUBMISSION OF PROPOSALS

It is allowed to upload your panels and edit them from Friday 15 April 2011 until Wednesday 30 October 2012 midnight on the competition's websites

<http://www.awacademy.org/>, <http://www.archiworldacademy.org/>

## 10. AWARDING CEREMONY

The prestigious awarding ceremony will take place on 16 January 2013 at BAU 2013 Exhibition (Munich, January 2013) in the presence of the members of the jury. Every participant will receive a free entry ticket for the Archi-World® Awarding Ceremony.

## 11. COMPLAINTS

All enquiries or complaint must be sent to the following address: [awa@awacademy.org](mailto:awa@awacademy.org)

Jury's decisions are unquestionable.



**Making choices**

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sustainable home. A home that is more energy-efficient to live in and more attractive to look at. We work worldwide with state-of-the-art materials, resulting in low maintenance, top insulating and long lasting products that can be fully recycled at end of life. As PVC is the best insulating material for windows, and because it is 100% recyclable, Deceuninck takes the first step toward building a sustainable home.



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# NOTES

A series of horizontal dotted lines for writing notes.

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