



GLASHAUS_09



EMERGING ARCHITECTURE

Architectural Review Awards at DAZ

Wilkhahn



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The DAZ is an initiative of the Association of German Architects BDA and is supported by the German Ministry of Economics and Technology.

Deutsches Architektur Zentrum

Eine Initiative des Bundes Deutscher Architekten BDA

DAZ

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Exhibition installation „Head In“ by Magma Architecture

21 Credits

THE GLASHAUS-SERIES AT DAZ

GLASHAUS is a new exhibition series at the DAZ German Center for Architecture. The DAZ has initiated this forum explicitly dedicated to the emerging generation of architects: Their engagement for high quality, innovative and sustainable architecture; their understanding of professional responsibilities and challenges; their working methods and conceptual approaches will be presented and become visible here. Every exhibition of the GLASHAUS series will feature one outstanding architectural office with its currently realized projects. The GLASHAUS is a space for informal exchange, where the design achievements and the active role of the emerging generation of architects in determining national and international building culture stand in the spotlight. The exhibitions and the accompanying publications aim to encourage an increased awareness and respect for the achievements of a new generation of architects. Some of the featured offices may be known only to insiders but have already contributed remarkable and outstanding architectural solutions.

Central to the DAZ Agenda is the introduction and discussion of current positions in architecture, along with the promotion of excellent architectural examples and building culture. We utilize the media of exhibitions, events, and conferences to provoke and promote discussion and to foster the understanding of architectural issues. The DAZ aims to contribute to a vibrant building culture and to the development of networks between its creators, commissioners and users. The GLASHAUS series is therefore an essential addition to the DAZ Agenda, showcasing young offices with their excellent built work and building bridges between architectural professionals, building industries, clients, government, policy makers and the interested public on regional, national and international level.

An international call for entries was issued in order to find these young architectural practices. Architects under the age of 45 will be continually selected, based on their current built work, to present a monographic exhibition, bi-monthly in the DAZ 50 sqm ›Glashaus‹. The DAZ und the Association of German Architects BDA provide the exhibition space in which the chosen offices may design the presentation of their work in consultation with the DAZ curator. The space itself provides many exhibition opportunities, and will be constantly changing according to the design of the exhibiting office.

The GLASHAUS series is made possible by a new kind of cooperation with a small selection of corporate partners. These partners have made not only a financial contribution in order to help make the exhibition and publication possible, but have also optimized the space itself with technical know-how. We thank the GLASHAUS Partners for their support in providing this new international forum for current architecture by the young generation.

GLASHAUS-PARTNERS

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13 November 2006–19 January 2007
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GLASHAUS_02 bogevischs stadt
29 January–09 March 2007
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GLASHAUS_03 ROBERTNEUN™
02 April–01 June 2007
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GLASHAUS_04 BUCHOLZ McEVOY
16 July–24 August 2007
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GLASHAUS_05 STURM+WARTZECK
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GLASHAUS_07 GLASHAUS GOES NYC
07 March–02 May 2008
>> image 7

GLASHAUS_08 BHSS-Architekten
26 May–18 July 2008
>> image 8

GLASHAUS_09 Emerging Architecture >> current
25 July–05 September 2008



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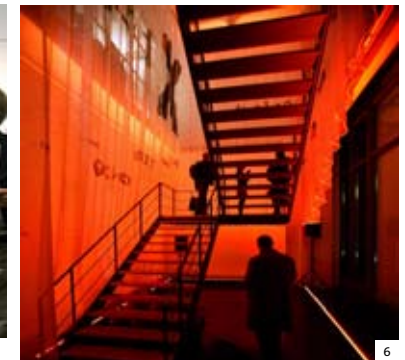
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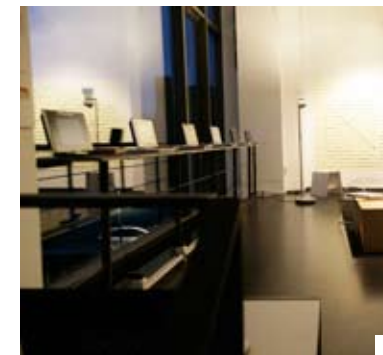
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GLASHAUS_09
EMERGING ARCHITECTURE
THE ARCHITECTURAL REVIEW AWARDS AT DAZ BERLIN

GLASHAUS_09 presents the current winners of the world's leading award for young architects. Since 1999, the magazine Architectural Review (AR) honours distinguished projects in the categories building, interior, landscape and urban design as well as product design. The exhibition shows 24 realized works, premiated by an international jury. Jury members were Shirley Blumberg of Toronto-based Kuwabara Payne McKenna Blumberg Architects; Peter Cook, architect, critic and academic; Peter Davey, former AR editor; Shuhei Endo of Shuhei Endo Architect Institute, Osaka; and Jo Noero from Noero Wolff Architects, Cape Town. AR editor Paul Finch was jury chairman.

The annual AR Awards are recognised as the world's leading awards programme for young architects, with a mission to discover emerging talent and celebrate the stars of tomorrow. A very wide range of artefacts from 50 countries was presented to the jury. They varied from furniture to landscape projects, and tiny pavilions to dramatic transformations of large existing buildings. All work submitted for the award scheme had to be constructed. The age limit of 45 was chosen for entrants because in many countries architects and designers find it difficult to build independently before that age. Jury criteria included sensitivity to place and context, awareness of ecological implications, constructional ingenuity, sensitive understanding of materials, and inventiveness in handling space and light. Projects had to demonstrate a clear commitment to improving human life, rather than being preoccupied simply with architecture as art.

Three winners share the £15 000 prize money equally: Ecosistema Urbano Arquitectos (Madrid), Taketo Shimohigoshi / AAE (Tokyo) and FAR: frohn & rojas (Cologne / Santiago de Chile / Mexico City). 18 additional architectural practices were acknowledged in four different categories. This GLASHAUS_portray, edited by the German Center for Architecture, presents the three winning offices and three further premiated architectural practices from Germany in a series of interviews. A complete list of all winning projects, which are featured in the exhibition, is also included in this special issue of the GLASHAUS_portrays.

Applications for the AR Awards 2008 can currently be submitted. Architects under 46 years can submit their realized projects until September 8. For further information please visit:
www.architecturalreviewawards.com

The exhibition of the AR Awards winners 2007 is made possible through the generous support and commitment of Wilkhahn. The exhibition travels around Germany and will be shown at five different locations.

Exhibition Opening: 24 July 2008, 7 pm
Lecture: 5 September 2008, 7pm by Chris Bosse „Architectures of Foam“

image >> National Aquatics Centre Beijing, China by Chris Bosse / PTW Architects



FAR FROHN&ROJAS WINNERS

www.f-a-r.net

Address:
Venloer Str. 601-603, A903, 50827 Cologne, Germany
additional offices in Santiago de Chile and Mexiko City

of Directors/Partners, # of Employees:
2 Directors: Marc Frohn, Mario Rojas Toledo
3 Employees

Names of all staff (Wall House):
Amy Thoner, Pablo Guzman, Isabel Zapata

Date founded:
2004

Most recently constructed project:
Wall House, Santiago, Chile
House in Heat, residential house in Chile
2 in 1, residential house in Cologne

AR-Award entry:
Wall House

>> *How would you describe your architecture?*

FAR frohn&rojas is a networked architectural design and research practice located in Cologne, Santiago de Chile and Mexico City. Through its name the office acknowledges both its geographically distributed anatomy as well as the increasingly widened professional scope that is literally shaping its work. The outcome is characterized by tying together careful understanding of cultural, legal, material, ecological and financial frameworks on the one hand with a very playful approach to seeing those in a fresh and productive light: What happens, for example, when "highly-bred" German building products meet the Chilean labor force; When a Chinese carmaker without serious corporate identity wants to present itself along the Pan American highway in South America; When clients love the international style open floor plan and yet at the same time are conditioned to involve their house maids in a hide-and-seek game in front of their guests; When a government discovers education as an internationally tradable product or a lawyer becomes part of the design team as he is the only one to bring along the necessary precision to handle and give form to the legal envelope in a radically bureaucratized building zone?

>> *Please describe the design process in your office. How do you approach a project? How do you develop and test an idea? What role do models play in your design process?*

In short there are at least three aspects that characterize our working process: we research, scout and play. Getting to know the "deep structures" of cultural, legal, material, ecological and financial frameworks



that shape architecture and the city demands an ongoing process of inquiry. Much of this work is not project-specific, but underlies what we are doing as a thread that ties together several projects. Through what we call scouting we look around to other experts, into other fields and technologies as many of those offer helpful surprises to us architects. In the case of the Wall House project the use of an energy screen fabric normally used in green house construction is a good example. Play is a process of physical making, getting our hands dirty. Models play an incredibly important part in our work in a large variety of scales up to 1:1 mock-ups to test them in real scale. For the project Home Sweet Camouflage, for example, we have tested the camouflaging capacities of different computer-generated iterations of our pattern through full-scale projections.

>> *What are you currently working on?*

We are – hopefully very soon – starting with the construction on the residential project House in Heat in Chile. Parallely we are developing

a housing prototype that we are going to present in Cologne later this summer. Next to those we also do work on an invited competition for a large German car manufacturer.

>> *What are the special challenges for architecture today and what is your response on this?*

There are several challenges that we – as young architects - want to mention at this point as we are interested in addressing those through the work. The first one is the challenge for architects to operate in a global and networked fashion. Even though both terms might appear a bit worn-out, they raise a series of challenging questions: where and how do we design? How can we work and design together even though we are geographically separated? How do we engage into issues of context in other parts of the world without reaching out for the most easily available clichés? Both with our office FAR frohn & rojas that is set up as a network, as well as with the research platform WISE that I co-founded we are testing these issues. Additionally we think that questions of sustainability are an important challenge. Even though we have to admit that we dislike the term, we think it is crucial to develop architectural approaches and strategies to the issue. It seems very unfortunate that we as architects are watching from the side lines as there is a material and technological arms race taking place in the built environment. Both with the Wall House as well as the project House in Heat we have initiated a process of inquiry and design in this area. The third aspect that we consider an important challenge for architecture that we am interested in being involved in, is the fact that space is becoming important in fields other than architecture. In particular the realm of the 3-dimensional internet that today does not attempt to overcome space anymore, but instead engages in spatial interfaces to navigate, socialize, learn and cooperate, is an aspect that we are looking into with the research platform WISE that we co-run.

>> *Is there any „dream project“ that you would love to realize one day? Where do you see your practice in 10 years?*

Things are moving very fast for our office right now. As much as this is a great way for us to develop, it implicates at the same time a certain pressure and limitation. We very much hope that in 10 years we still have the room to carefully develop ideas and projects in ways similar to today.

p. 6 above >> 2 in 1, residential house in Cologne

p. 6 below >> House in Heat, residential house in Chile

p. 7 >> Wall House, Santiago, Chile

'This singular design in Santiago is a sophisticated reinterpretation of the domestic exterior. The judges admired the integrity of thinking behind the individual design decisions; these resulted in a completed building which, far from being an arbitrary or fashionable example of folding, had exploited successfully the possibilities provided by site, materials and programme.'

Paul Finch (Chairman of the jury)



ECOSISTEMA URBANO ARQUITECTOS WINNERS

www.ecosistemaurbano.com

Address & Neighborhood:

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of Directors/Partners, # of Employees:

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7 Employees

Names of all staff:

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Domenico di Siena / Alejandra Albuerno / Javier de Paz / Luisa
Zancada

Date founded:

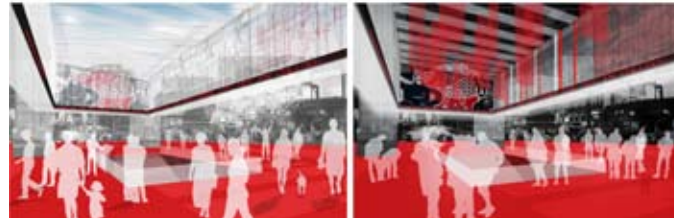
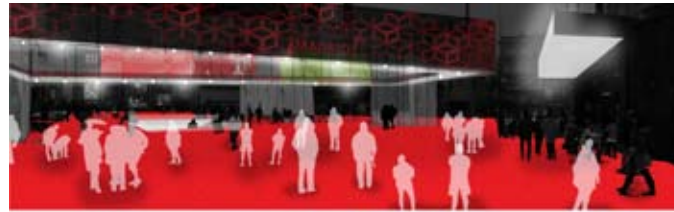
2000

Most recently constructed project:

Ecoboulevard in Madrid

AR-Award entry:

Ecoboulevard in Madrid



drid pavilion Shanghai Expo 2010. A research program for the Ministry of Industry about new ways of city design called "eco-techno-logical city". A water park for the periphery of Madrid where rain water from different industries will be purified...

>> *What are the special challenges for architecture today and what is your response on this?*

We are completely focused in the reconfiguration of existing urban areas, as an answer to environmental key issues.

>> *Is there any „dream project“ that you would love to realize one day? Where do you see your practice in 10 years?*

We would love to work in the reconfiguration of existing urban areas in Mediterranean coast, as a pilot project to demonstrate that a different relationship with the environment is possible.

>> *What would you recommend other young architects who are going to establish their own offices?*

Creativity, perseverance, common sense and tons of energy to survive.....Mc Giver is a good model for a young architect.

>> *How would you describe your architecture?*

[ecosistema urbano] a bet for an architecture...

...used as a preventive tool. To prevent is a more sustainable attitude than to cure.

...that includes the dimension of time as a project component. The strategy should provide capacity for anticipation.

...light and with an expiration date. Able to be dismantled when necessary.

...understood as a reversible process. It is created with the construction and dismantling processes in mind. The life of a structure is taken into consideration.

...that is designed with the economy of media in mind. Establishing priorities directed at obtaining the maximum with the minimum, in terms of sustainability not in terms of minimalism.

...for spontaneity and freedom. Architecture designed from reality and not from some utopic vision.

>> *Please describe the design process in your office. How do you approach a project? How do you develop and test an idea? What role do models play in your design process?*

We approach and develop different directions at the same time looking deeply at reality and trying to think first as citizens, second as architects. We are not used to make models as an approach to projects, because we don't want to behave as God, looking at reality from aerial point of view. We are not interested in a sculptural approach to architecture, we are more interested in a development of architecture linked to citizens activity.

>> *What are you currently working on?*

Urban proposals for the reconfiguration of public spaces of different cities (Mexico DF, Bilbao, Madrid,...). The refurbishment of an old building in an historical park of Madrid to become the new Meteorological museum. The strategic plan for the urban revitalization of the central area of Madrid. The proposal for the public spaces of the Ma-

p. 8 above >> Interface Urbano Madrid

p. 8 below >> Urban Voids Philadelphia

p. 9 >> Ecoboulevard in Madrid

'An urban intervention as delightful as it is functional. At a time when the assumptions of 'high technology' have come under increasing scrutiny in the wake of concerns about climate change, energy efficiency and intelligent use of materials, this project suggests that the understanding of technology at a fundamental level is crucial to developments which may bypass the cruder assumptions of the world of air conditioning. Happily, the design outcome here is evidence that this line of investigation can also be visually impressive.'

Paul Finch (Chairman of the jury)



TAKETO SHIMOHIGOSHI / A.A.E. WINNERS

www.aae.jp

Address:

3-17-36 Nishiazabu Minato-ku, Tokyo-1060031, Japan

of Directors/Partners, # of Employees:

3 Directors: Taketo Shimohigoshi, Yoshibumi Nakajima, Satomi Izawa
12 Employees

Names of all staff:

Taketo Shimohigoshi, Yoshibumi Nakajima, Satomi Izawa

Date founded:

1998

Most recently constructed project:

-MATRIX bld.

AR-Award entry:

FLEG Daikanyama



>> *How would you describe your architecture?*

A main theme is the dialogue between architecture and environment. I always observe, looking for a peculiar environment of the site, and try to develop a new sense of values that will lead to a new scenery, a scenery appealing to sensibilities of people.

>> *Please describe the design process in your office. How do you approach a project? How do you develop and test an idea? What role do models play in your design process?*

We make many models from an early stage of reading the city context to studying of detail proportions. The designs are verified through the entire process with models of various scales.

>> *Why did you become architects? What or who inspires you?*

I am inspired by the classical architectures of Kyoto where I spent every summer in childhood, and by modern architectures of Kenzo Tange

>> *What are you currently working on?*

The main works are housing complexes, offices, commercial facilities, and single-family houses.

>> *What are the special challenges for architecture today and what is your response on this?*

I think, discovering a new sense of values will make us find the nature of affluence in our daily life. I try to make creative works.

>> *Is there any „dream project“ that you would love to realize one day? Where do you see your practice in 10 years?*

I want to feel and to design various environments around the world.

>> *What would you recommend other young architects who are going to establish their own offices?*

The values of the architecture should be based on people's life.

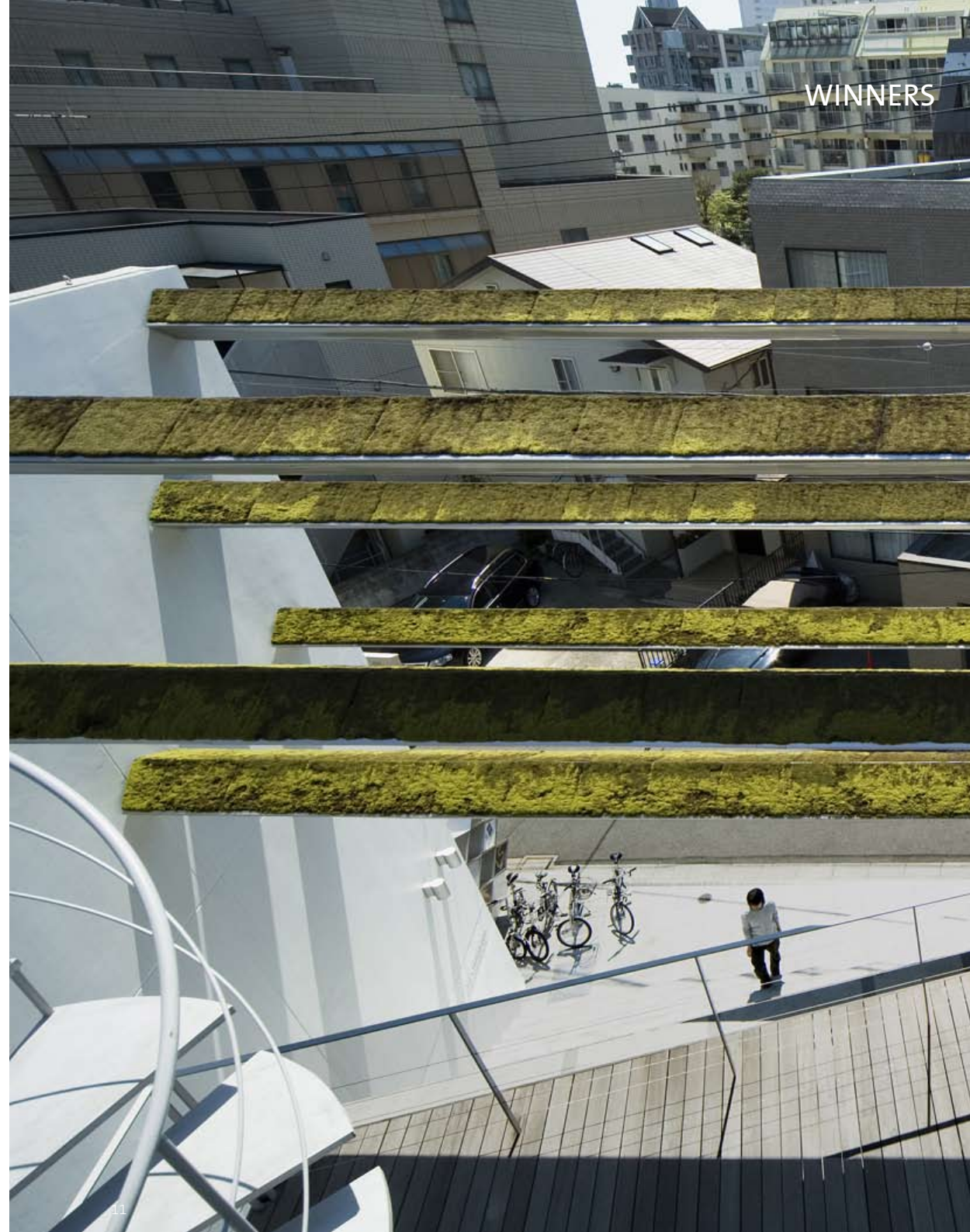
p. 10 above >> alpha matrix bld., photo: Koichi Torimura

p. 10 below >> rim, photo: Koichi Torimura

p. 11 >> FLEG Daikanyama, photo: Shigeo Ogawa

'Mid-air nature is as unexpected as it is effective. Two white walls have been inserted to frame a large terrace which protrudes into the air, in marked contrast to the usual provision of balconies to denote a residential building type rather than for practical use. Above the terrace sit the mossy elements which the architect describes as giving a new sense of perception to the urban fabric. 'Vegetation handling in mid-air, where nature is not in its natural place, stirs up imagination and sensuality. This vegetation becomes a buffer where ground is connected to the sky.'

Paul Finch (Chairman of the jury)



MAGMA ARCHITECTURE GERMAN ENTRIES / HONOURABLE MENTIONS

www.magmaarchitecture.com

Address:
Charlottenstraße 95, 10969 Berlin, Germany

of Directors/Partners, # of Employees:
2 Directors: Lena Kleinheinz, Martin Ostermann
4 Employees

Names of all staff:
Hendrik Bohle, Dominik Jörg, Anna Pilarska, Carlos Lara García

Date founded:
2003

Most recently constructed project:
Conversion of the ground floor of the Imperial War Museum North, Manchester including a new shop, learning centre and corporate hire facilities

AR-Award entry:
head in I im Kopf, exhibition at the Berlinische Galerie, Berlin



>> *How would you describe your architecture?*

magma architecture operates on the borderline between architecture, design and communication. The Berlin based architecture and exhibition design practice implements an experimental design approach and a playful handling of programmes, materials and geometries. Characteristic for magma spaces are their surprising, multisensual and stimulating qualities. magma architecture's expertise are dynamic buildings, exhibition and event spaces deliberately shaped by specific contents. The practice guides the design process from initial ideas to completion based on the conviction that a design idea only becomes visible and tangible when carried through into the last detail.

>> *Please describe the design process in your office. How do you approach a project? How do you develop and test an idea? What role do models play in your design process?*

The key to our design process is experimentation. The way we implement and define experiments is in the line of the experiment within art, rather than the scientific experiment. By continuously testing and improving possible options we gradually develop a solution to our question. We deliberately incorporate "alien" ideas into our design process to challenge our own thinking about a project and prevent ourselves from repeating concepts and following conventions. The results are occasionally surprising, even to us.

>> *Why did you become architects? What or who inspires you?*

The most inspiring quality of architecture to us is that it is a means of communication with which we can reach a broad and diverse audience. As architects we are shaping the living environment of people

– some interested, some indifferent, some critical of architecture. Spaces that challenge our perception, habits, and practices are most inspiring to us.

>> *What are you currently working on?*

Nexus Productions Ltd. Office Conversion, London
Project development of the former GDR Radio Centre in Berlin-Köpenick
A Vietnamese Restaurant in Berlin
New ways of integrating sound design into domestic architecture

>> *What are the special challenges for architecture today and what is your response on this?*

Since we finished studying at the university, architecture seems to have continuously become more and more indifferent to theoretic frameworks. New technologies open unlimited possibilities for design and construction. The special challenge for architecture today is to find relevant questions and answers in an ineffectual building world.

>> *Is there any „dream project“ that you would love to realize one day? Where do you see your practice in 10 years?*

An underwater world. Our office in 10 years? Keep going!

>> *What would you recommend other young architects who are going to establish their own offices?*

Stay true to your convictions and acquire a thick skin.

p. 12 above >> East London Loft, photo: ©Ingo Peine

p. 12 below >> pPod, mobile theatre, Manchester, photo: © Daniel Hopkinson

p. 13 >> head in I im Kopf, exhibition at the Berlinische Galerie, Berlin, photo: © Dominik Jörg

GERMAN ENTRIES / HONOURABLE MENTIONS

'The use of stretched fabric recalls the work of Anish Kapoor (AR September 1999), and it forms an atmospheric counterpoint with the orthogonal formality of the gallery. Openings cut at intervals into the fabric enable visitors to pop up into the curvaceous orange space (kick stools are provided for smaller patrons). Inside, Magma's collection of models, drawings and photographs are delicately suspended from tensile wires. Through the manipulation of geometries and coruscating colour, the temporary gallery is transformed into a surreal, dynamic environment. The jury were tickled both by the technically inventive concept and its delightful execution. The future is orange.'

Quoted from the jury statement



JÜRGEN MAYER H. GERMAN ENTRIES / COMMENDED

www.jmayerh.de

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of Directors/Partners, # of Employees:
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14 Employees

Names of all staff:
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Date founded:
1996

Most recently constructed project:
Stadthaus Scharnhäuser Park (Ostfildern), Mensa Moltke (Karlsruhe), AdA1 (Hamburg), Danfoss Universe (Nordborg, Denmark), Kicken Gallery (Berlin), Corridor (Berlin)

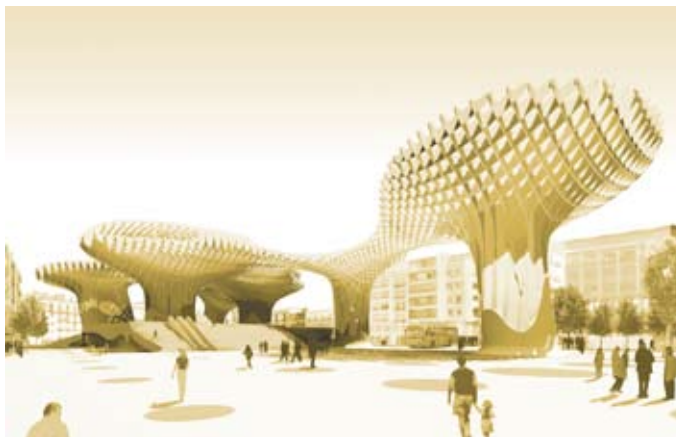
AR-Award entry:
Danfoss Universe

>> *How would you describe your architecture?*

J. MAYER H Architects' studio, focuses on works at the intersection of architecture, communication and new technology. Recent projects include the Town Hall in Ostfildern, Germany, a student center at Karlsruhe University and the redevelopment of the Plaza de la Encarnacion in Sevilla, Spain. From urban planning schemes and buildings to installation work and objects with new materials, the relationship between the human body, technology and nature form the background for a new production of space.

>> *Please describe the design process in your office. How do you approach a project? How do you develop and test an idea? What role do models play in your design process?*

If you develop certain questions about the potential of architecture and how it generates a dialog between clients' needs, context and an inherent architectural discussion, you will find that scale increasingly unimportant, in other words, to investigate certain concerns in different scales cross-references from the object to the urban context. For example, the ADA 1 office complex in Hamburg is a generic building structure with efficient floor plans. Now, by pushing moments for retreat or communication into the layer of the façade, to thicken the skin between interior and exterior, to occupy that double layer of glass, was interesting in relation to a predefined program and flexibility. We see these programmatic pockets in the façade as a possibility to offer extra spaces to a neutral floor plan. These elements provide



a different identity to the building and yet reconnect the interior to the water landscape of Hamburg's Aussenalster with "eyes" onto the panoramic view. The dollhouse BDB 3, an offspring of ADA 1, was a playful test about how a specialized program of a domestic interior can work along an outer skin of a building that is not necessarily programmatically generated, but challenges the conventional program behind the façade – constantly rearranged and manipulated. And doing a dollhouse is not too different from doing a model, however the playful aspect has an experimental side to it that a model does not have. A model always means serious architecture and might freeze explorations on their way.

>> *Why did you become an architect? What or who inspires you?*

When I was around 17 years old, one inspiring moment was seeing a photograph of Erich Mendelsohn's department store Schocken in Stuttgart, which was destroyed in the 1960s, I think, to be replaced by a building of Egon Eiermann. Another influential starting point are

Richard Serra sculptures which are large enough to walk through and around.

>> *What are you currently working on?*

At this point we have projects all over Germany and abroad, international projects like a court house in Belgium, an office complex in Krakow/Poland, and the redevelopment of the Plaza de la Encarnacion in Seville. I am very curious to see how our speculations about communications and public space might transform once they are handed over and begin their own life. The townhall remains the wonderbox with most ingredients already prepared. From thereon, our current projects develop specific aspects in different directions, testing the possibilities of architecture.

>> *What are the special challenges for architecture today and what is your response on this?*

After almost three years of working on a Spanish project, for example I still wonder why some things are extremely fast and euphoric, and some other things are so bureaucratic and slow. I see a lot of curiosity and pride, which I believe drives all levels of cultural production, from theater to dance to fashion and art. It is a moment of exploration. Architecture in Spain is considered a great cultural adventure – actually not surprising if you look at their rich inventive architectural history.

>> *Is there any „dream project“ that you would love to realize one day? Where do you see your practice in 10 years?*

This might sound obvious, but I am really interested in working on high-rises. What fascinates me is the simultaneity of different scales, from the urban context on a skyline level to very specific relationships on the ground. Every part of a high-rise refers to a different context, even according to height. Concerns about details and extreme urban conditions seem possible to reflect similar thinking processes and the co-existence of scales is very inspiring. There is of course a political and cultural dynamic that jumps directly from the past to the future, somehow ignoring the Now and the New - an euphoria about the future that we now miss in Germany. Thinking about the future of technology, nature and the urban is at the very heart of our work.

>> *What would you recommend other young architects who are going to establish their own offices?*

Single family homes as a place of experimentation and first built projects disappeared due to a housing market motivated by safe investment of reselling and moving between consensual houses rather than building a special home for ones own family. Today young architects find possibilities in fair stands, restaurants, shops, bars and pavilions, interior and temporary rather than solid and bold.

p. 14 above >> Mensa Moltke - Student Canteen, Karlsruhe, Germany, photo: David Franck

p. 14 below >> Metropol Parasol, Seville, Spain

p. 15 >> Danfoss Universe, Nordborg, Denmark

'Sheltering within its hectic contours (which have become emblematic of the Danfoss enterprise) are an exhibition space, auditorium, café and offices. Perhaps it makes more sense to see it as a kind of provocative modern folly, a latter-day temple or fantastic grotto, set just so in the landscape. It certainly had the effect of provoking the jury.'

Quoted from the jury statement



CHRIS BOSSE WITH PTW ARCHITECTS GERMAN ENTRIES / HIGHLY COMMENDED

www.chrisbosse.com, www.l-a-v-a.net

Address:

Chris Bosse / LAVA: Laboratory for visionary architecture
72 Campbell Street, Surry Hills, Sydney NSW 2010, Australia
LAVA Europe, Heilbronner Straße 7, 70174 Stuttgart, Germany

of Directors/Partners, # of Employees:

3 Directors: Chris Bosse, Tobias Wallisser, Alexander Riek
20 Employees

Date founded:

09/07

Most recently constructed project:

Watercube Beijing, Mercedes Museum Stuttgart,
Poloxygen Pavilion, Architonic Stand, Cornice Tower Abu Dhabi

AR-Award entry:

Watercube Beijing



>> Please describe the design process in your office. How do you approach a project? How do you develop and test an idea? What role do models play in your design process?

LAVA operates as a unique think tank with branches placed strategically worldwide. We take our cues from technology, nature and mankind to provide an enhanced reality and bring new intensity to the artificial environment. LAVA's research and design focus allows the evolution of architectural and urban design outcomes inaccessible through traditional methodologies. Our process continually evolves; responding to global and market forces to deliver high quality, technologically advanced and sustainable projects that inspire a new generation.

>> What are you currently working on?

CORNICHE TOWER, Abu Dhabi etc.

>> Is there any „dream project“ that you would love to realize one day? Where do you see your practice in 10 years?

The Laboratory for Visionary Architecture seeks to continually define new boundaries in the creation of architectural visions and city space. We strive to challenge the common perception of architecture as the production of square meters. Our projects will unify the concepts of structure, space and architectural expression to create a unique, limitless experience. LAVA Sydney and Stuttgart already have become hotspots and breeding grounds for a new generation of architectural talent. LAVA is always ready for the next breakthrough.



>> How would you describe your architecture?

“Green is the new black”

Architecture always was and always will be a mirror of society. Every architectural project contributes to the wider culture of architecture, is a reflection of contemporary technology and therefore carries a greater responsibility to its public and to the environment.

We understand the correlation between the architectural synergy of iconic buildings and the balance of a thriving eco-system. For that reason we aim at a complete congruity in all its components.

The goal of LAVA is to create the cathedrals of the new millennium.

Using the latest advances in computing and building technology we want to reposition the role of man in the natural environment.

p. 16 above >> Watercube Beijing

p. 16 below >> Watercube Beijing

p. 17>> Watercube Beijing

'Conceptually the square box and interior space are carved out of a cluster of foam bubbles. Reminiscent of Grimshaw's Eden Project, a steel superstructure is infilled with inflated translucent ETFE cushions. Unlike Eden, the geometry is apparently random, and instead of a single skin, here there are two skins adding to the complexity and richness of the optical effect.'

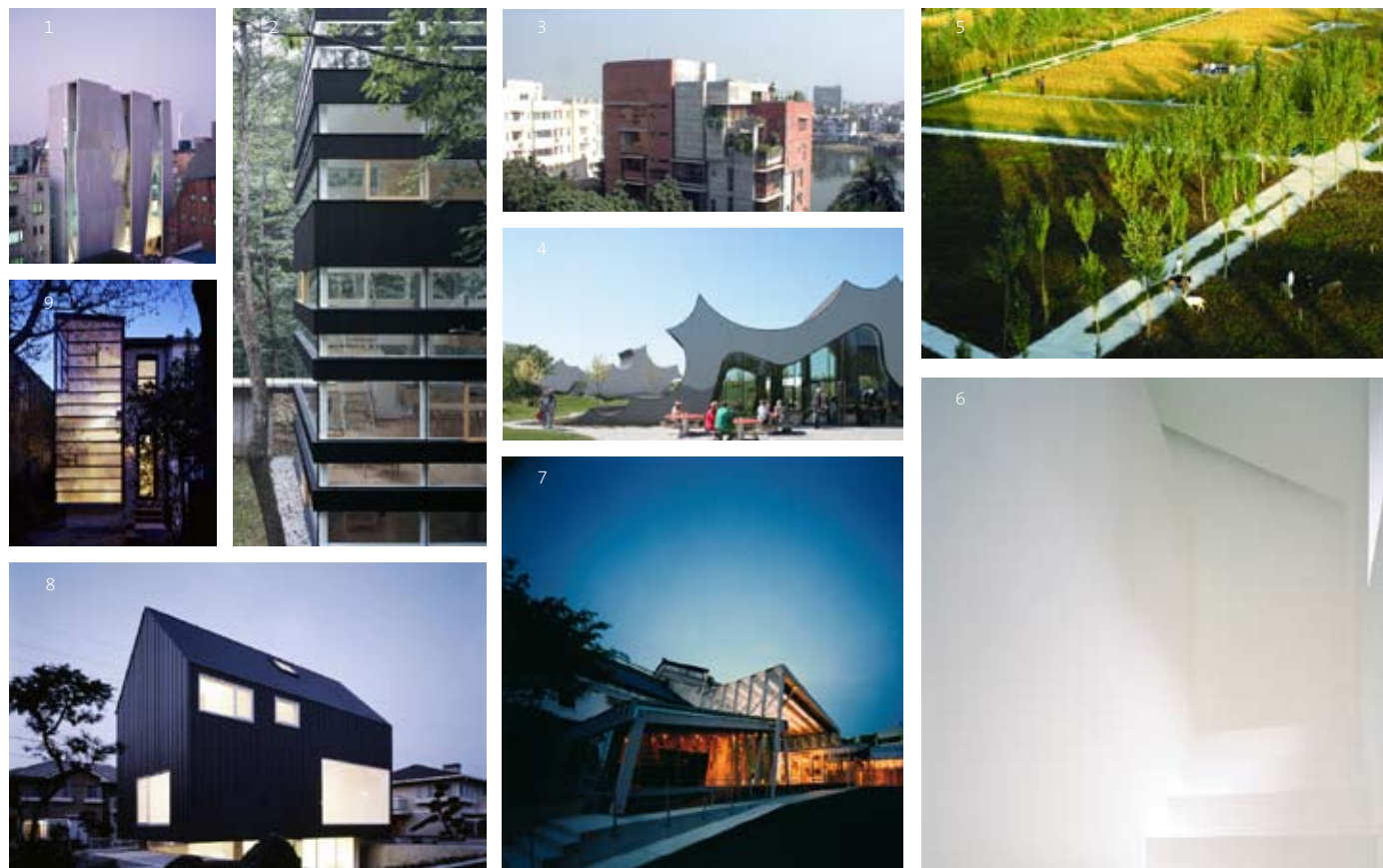
Quoted from the jury statement



HIGHLY COMMENDED

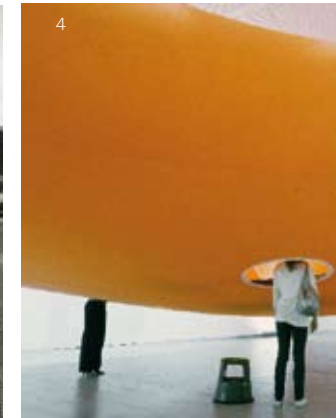


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- 1 Memorial Madrid, Spain by FAM Arquitectura y Urbanismo, Madrid
 - 2 Meditation pavilion Khartoum, Sudan by Studio Tamassociati, Venice, photo: Marcello Bonfanti and Raul Pantaleo
 - 3 House Chiba, Japan by Sou Fujimoto Architects, Tokyo, photo: Edmund Sumner
 - 4 Kindergarten Tachikawa, Tokyo, Japan by Takaharu + Yui Tezuka Architects, Tokyo and Masahiro Ikeda Co, photo: Katsuhisa Kida
 - 5 National Aquatics Centre Beijing, China by Chris Bosse, PTW Architects, Sydney with Arup and CSCEC
 - 6 Restaurant Littlehampton, England by Thomas Heatherwick, London, photo: Andy Stagg

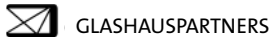


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- 1 Gallery Seoul Korea by Unsangdong Architects Cooperation, Seoul, photo: Kim Yong Kwan
 - 2 Ring House Karuizawa, Japan by TNA Architects, Tokyo, photo: Edmund Sumner
 - 3 Apartment block Dhaka, Bangladesh by Shatotto, Dhaka
 - 4 Exhibition centre Nordborg, Denmark by Jürgen Mayer H., Berlin
 - 5 University campus Shenyang, China by Turenscape and Beijing University Graduate School of Landscape Architecture
 - 6 House Suginami, Tokyo, Japan by Datar, Tokyo, photo: Takeshi Yamagishi
 - 7 Company complex Iga City, Mie Prefecture, Japan by Ryuichi Sasaki, Junpei Kiz, Tetsuo Kobori / Phiframe, Tokyo, photo: Ryota Atarashi
 - 8 House Yokohama, Japan by Seiji Kamayachi + Masafumi Harigai, photo: Masao Nishikawa
 - 9 House renovation Eastern Market, Washington DC, USA by David Jameson Architect, Inc, photo: Anice Hoachlander

HONOURABLE MENTIONS



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- 1 Wind and water café Binh Duong, Vietnam by Vo Trong Nghia, Ho Chi Minh City
 - 2 Office New Delhi, India by Anagram Architects, New Delhi, photo: Asim Waqif
 - 3 Children's activity centre Melbourne, Australia by Phooey Architects, Melbourne, photo: Peter Bennetts
 - 4 Exhibition installation Berlin, Germany by Magma Architecture, Berlin, photo: Johanna Diehl
 - 5 Museum of Pitagora Crotona, Italy by OBR Open Building Research, Genoa
 - 6 School Johannesburg, South Africa by ./studio 3 – Institute for Experimental Architecture, Innsbruck



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GLASHAUS_09 Emerging Architecture

EXHIBITION | 25 July–05 September 2008

HOST AND CONCEPT: **Wilkhahn**

Copyright Exhibition Panels: the architects

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 Franziska Eidner, Editor in Chief, Public Relations
 Valeska Bühner, Project Coordination
 Steffen Morenz, Production
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 TEXT | Franziska Eidner and the architects (interviews)
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 > Further Information at www.daz.de

