

**European  
Architectural  
Medals 2015**

Best Diploma Projects

2015 European Architectural Medals for the Best Diploma Projects (EAM BDP)  
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# European Architectural Medals for the Best Diploma Projects

*European Architectural Medals for the Best Diploma Projects (EAM BDP) is an annual European competition that awards excellence in crossing the threshold from education to profession.*

## Organizers

The organizers of the competition are:



**University of Architecture and Urbanism Ion Mincu (UAUIM)** is a public university with a continuity of 123 years of excellence in architectural education. Having three faculties: Architecture, Interior Architecture and Urbanism and a Postgraduate School, it provides higher education in architecture and contributes with valuable research.



**European Association for Architectural Education (EAAE)** is a non-profit organization committed to promoting the exchange of ideas and people within the field of architectural education and research throughout Europe.



**The Architects' Council of Europe (ACE)** is the representative organization for the architectural profession at European level. Its membership consists of 46 regulatory and professional representative bodies from 32 European states. Through them, the ACE represents the interests of over 565.000 architects.

The organizers, UAUIM together with EAAE and ACE seek to acknowledge the BEST DIPLOMA PROJECT in architecture, and to recognize the highest level of design knowledge and skill employed in addressing three influential themes of architectural design: approach to problem solving, social and environmental awareness (responsibility and resilience), innovative response and originality.

## Aims

The aims of the EUROPEAN ARCHITECTURAL MEDALS FOR THE BEST DIPLOMA PROJECTS competition

- » to promote quality standards among European and international architecture schools,
- » to raise awareness of the challenges facing future architects and of the need to respond skillfully,
- » to generate discourse on architectural education.

## Awards

Trophy consisting in the EUROPEAN ARCHITECTURAL MEDAL FOR BEST DIPLOMA PROJECT and three prizes:

- » ACE Prize for Societal Impact
- » EAAE Prize for Innovation (Problem Solving)
- » UAUIM Prize for Artistic Quality



## Jury

Diploma Projects are evaluated first in Architectural Schools and then the best 2 (two) from each school in an international jury that consists of 5 people:

ACE representative Arch. Luciano LAZZARI, president ACE and jury president

EAAE representative Prof.Arch. Karl Otto ELLEFSEN, president EAAE

UAUIM representative Prof.Ph.D.Arch. Zeno BOGDĂNESCU, rector UAUIM

and two architectural profession representatives:

Arch. Wolf PRIX from Coop Himmelb(l)au

Arch. Leo VAN BROECK from BOGDAN & VAN BROECK

## Language

English is the official language of the EUROPEAN ARCHITECTURAL MEDALS FOR THE BEST DIPLOMA PROJECTS competition.

## Eligibility

The European Architectural Medals for the best Diploma Projects is an European competition open to students:

- » enrolled in an Architectural School in Europe at Master level
- » defending their Diploma Projects in 2014 – 2015 academic year
- » whose graduation projects are endorsed as “The Best Diploma Projects” by their Architecture School upon a selection process.

## Anonimity

Each participant will fill in the online registration form. The submitted files MUST NOT contain identifying information. There should be NO student name, NO tutor name, NO school name anywhere in the uploaded files.

## Entry format

The competition will provide an online platform for the students to upload:

2 vertical panels of 3509 x 4964 pixels, tiff file

up to 12 images that include the relevant ones used in the 2 panels of at most 3000 x 3000 pixels, tiff file

Note. By filling in the online registration form all participants: agree with the competition rules and agenda certify the Architecture School endorsement for the competition entry express affidavit of originality and copyright statement.

Architecture schools that send more than 2 (two) Best Diploma Projects are disqualified and their corresponding entries are removed from the online platform. Failure to comply with of the competition deadlines, rules, format and language disqualifies automatically the entry. None of the Final Jury members nor the 2015 Competition Team members may tutor an entry that is submitted in this competition edition.



## 2015 Agenda

|                                    |                                   |
|------------------------------------|-----------------------------------|
| Official launching                 | 25 May 2015                       |
| Questions and answers              | 25 May - 15 July 2015             |
| Online Registration Start          | 15 July 2015                      |
| Deadline to Register               | 25 October 2015                   |
|                                    |                                   |
| International Jury                 | 25 October 2015 – 3 December 2015 |
| Exhibition of shortlisted projects | 8 December – 18 December 2015     |
| Final Jury                         | 6-8 December 2015                 |
| WINNERS ANNOUNCEMENT               | 8 December 2015                   |

EXHIBITION of about 30 shortlisted BEST DIPLOMA PROJECTS was organized in November 2015, with all selected entries printed on paper. All four awards were selected from the pool of exhibited projects. From January 2016 onwards, the exhibition will travel throughout European schools. The projects were available on-line immediately after the selection of four award winners.

## Competition team

Prof.Ph.D.Arch. Emil Barbu POPESCU, UAUIM President – competition general manager

Assoc.Prof.Ph.D.Arch. Françoise PAMFIL – competition manager

Assoc.Prof.Ph.D.Arch. Andra PANAIT – competition information coordinator

Arch. Valentin UNGUREANU – web site and online application manager

Assist.Prof.Ph.D.Arch. Veronica ZYBACZYNSKI – competition secretary

Assoc.Prof.Ph.D.Arch. Razvan LUSCOV – trophy, medals and prizes designer

Assist.Prof.Ph.D.Arch. Vlad THIERY – competition assistant and visual identity author

## Contact

Competition mailing address

UNIVERSITATEA DE ARHITECTURA SI URBANISM “ION MINCU”

Str. Academiei 18 – 20, 010014 BUCURESTI, ROMANIA

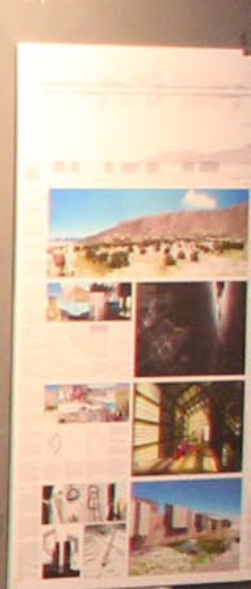
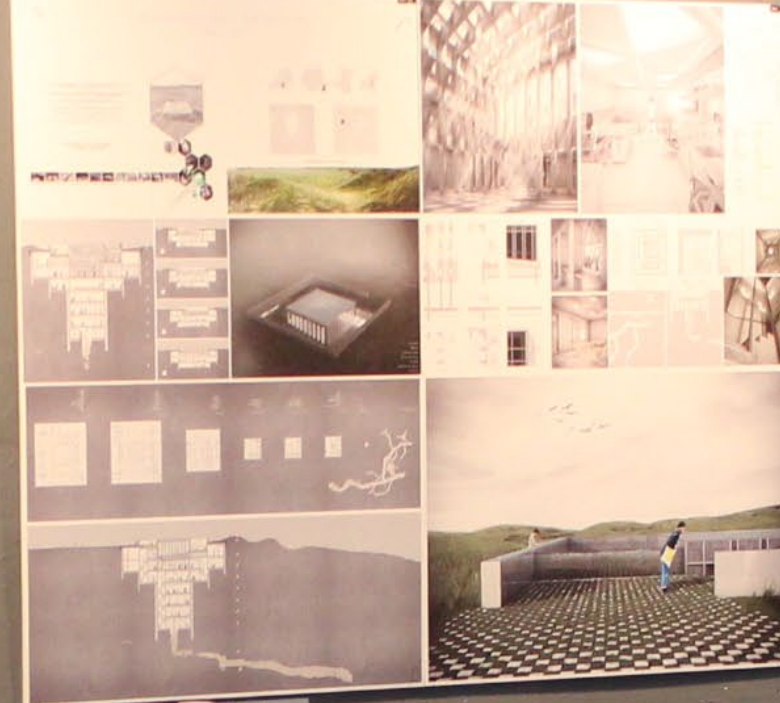
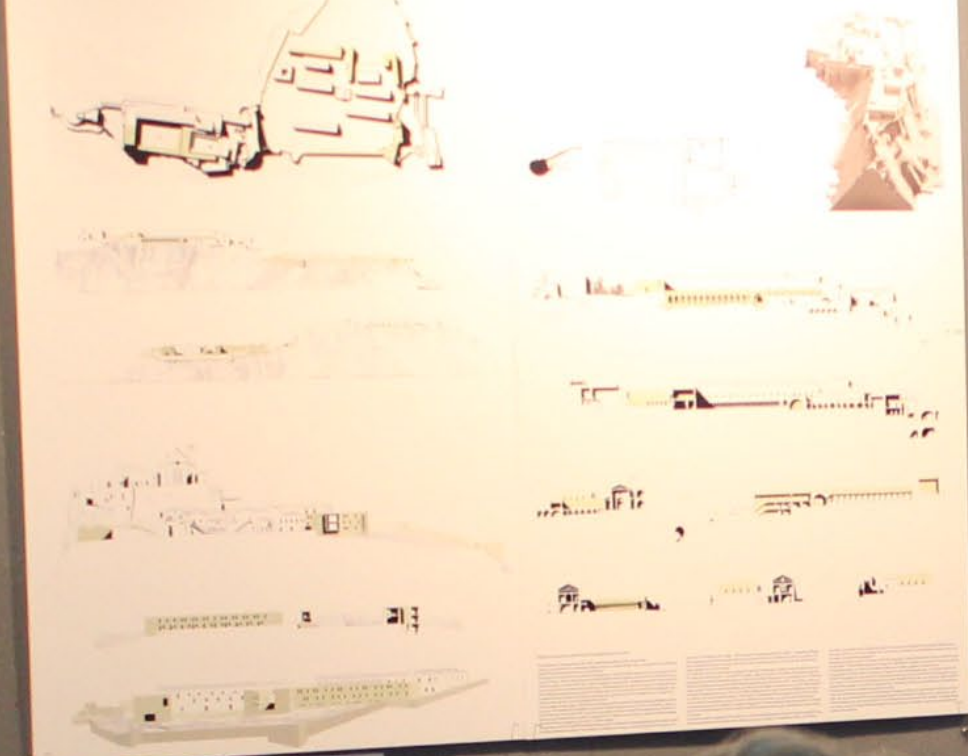
Phone: (+40) – 21 – 315 54 82, 307.71.59

Fax: (+40) – 21 – 312 39 54

E-mail: eamdbp@uauim.ro

Website: <https://eam.uauim.ro>





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# 2015 Projects





European  
Architectural  
Medals 2015  
Best Diploma Projects

**European  
Architectural Medal  
for Best Diploma  
Project**

Alp Ark

by Laurentiu Tiberiu Stancu

from Institute of  
Architecture and  
Planning, University  
of Liechtenstein,  
Liechtenstein



European  
Architectural  
Medals 2015  
Best Diploma Projects

European  
Architectural  
Medal  
for  
Best Diploma  
Project

041/  
2015

## Alp Ark

by **Laurentiu Tiberiu Stancu** from **Institute of Architecture and Planning, University of Liechtenstein, Liechtenstein**

Tutors: Dipl.-Arch. Eth Conradin Clavuot, Dipl. Ing. Robert Mair

### Author comments:

**T**he general theme of the project subscribes to the topic of contemporary architecture in Alpine environments and the sustainable development of Alpine settlements. In particular, the aim of the project is the research of the relationship between vernacular alpine architecture and architecture in an alpine urban environment.

The main theme of the project is a house for craft-AlpHouse-and the aim of the project can be summarized in questioning if we can we keep alive the traditional crafts and the way of life of the Alps by translating them in an institutional environment typical for urban context.

The chosen location is in the City of Traunstein close to the Chiemgauer Alps. This is a typical Bavarian city located in the flat lands and framed by the presence of the Alps.

The proposed design is working outside the idea of programme and deals with fundamental themes abstracted from the traditional way of living and constructing in the Alps. The design methodology transfers these themes together with ideas drawn from the site itself and the Bavarian environment into a formal vocabulary that focuses on the imaginary potential of form and the atmospheric qualities of space. The aim is to embed the design into its context while responding to the main theme of the project.

The design itself will use space, structure, light, material as a priory elements that have the power to define use and generate and adaptable and flexible space.

### Tutor comments:

In many different layers, the project expresses the task's implementation bravely. Innumerable ideas and inspirations create a huge vessel of architecture.

The result is an extraordinary and fascinating symbiosis between reality and fiction.

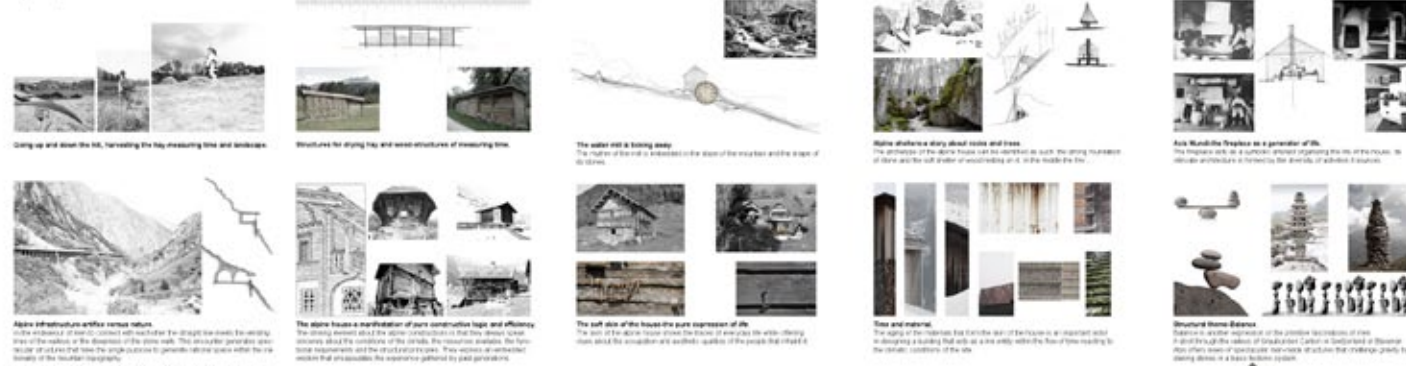
### Jury comments:

This project embodies all the qualities that the competition brief set as objectives: beginning with a detailed historical and typological analysis, it arrives at a building design that draws from tradition, without shallow mimicry, but rather reinterprets traditional, primary elements in new and innovative ways. The project masterfully develops the construction and technology of timber building in a very convincing way. This it does at all scales and in different ways. It tackles the urban concept and site positioning and creates a protective barrier from the train lines. It examines the environmental and energy saving possibilities and it is innovative in its functional versatility by freeing the ground space for neighbourhood, outdoor use. The jury believes this is a truly complete project.



## AlpArk Alp House-centre for the preservation and promotion of Alpine Culture, Traunstein, Bavaria, Germany

Alpine inspirations.



Cultural references from the Chiemgau area, Bavaria.



Inspirations from Traunstein and the site of the project.



Project theme

The general theme of the project addresses the topic of contemporary architecture in Alpine environments and the sustainable development of Alpine settlements. In particular, the aim of the project is the research of the relationship between vernacular alpine architecture and architecture in an alpine urban environment.

We work in the City of Traunstein close to the Chiemgau area. We find here a typical Bavarian city located in the Bavarian and German Alps. The main theme of the project is a house for staff and the aim of the project can be summarized in a question: 'How can we keep alive the traditional crafts of the alps by bringing them to an urban environment located far from urban context'.

The framework of the project will be organized around the general theme of Alpine Architecture. Thus, the research started with a quest for understanding the alpine built environment.

Furthermore, the specific character of the project's location sets the research in a field of abstraction asking a specific question.

How can we bring the Alpine modernism and the principles of building in the mountains to an urban environment, not outside the Alps, in the Bavaria?

Concept

The design works with the idea of structural grid and basic structural unit. This unit will contribute itself as an archetype for the entire building and should be used as a tool for generating the spaces required. Within this matrix, there is also a search for freedom by creating a system that allows spaces for flexibility and improvisation.

The structure of the archetype is defined by the basic dichotomy between strong and soft elements. Strong pillars and beams in reinforced concrete form the infrastructure of the building and support a wooden structure that is defining the volume of the building and the interior spaces.

The structural concept is based on the idea of flexibility in use and the shaping of the process of construction. The result should be a flexible framework that can accommodate a wide range of functions and an efficient group of the programme in time.

The project contributes itself as a "tree" that stretches within the site as a value. It should act as a presence between architecture and landscape that splits the reality of the site between an urban space and a natural park that brings into the building the fresh wind of green.

The "tree" will be defined by its section which becomes a representation of "Tengel's Mural" - building and living together under one roof.

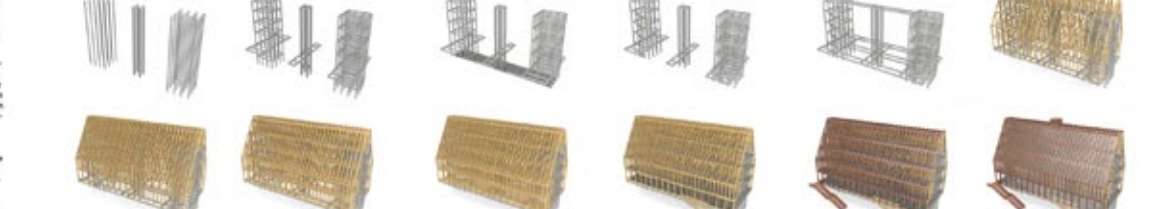
The line will be stretched on the whole length of the site according to the boundaries, while turning a side to the east and the park and one to the north and the city. In the same time the structure of the building serves as a platform for the site, in a multifunctional, open and space, that negotiates the transition between the North and South areas creating opportunities for public use.

The basic section of the line creates a diversity of spaces, defined by material, scale and degree of enclosure. The spaces are structured vertically giving a feeling of ascension.

In addition, for most of the spaces there will be no clear functional assignment. The main design approach is the proportion, degree of enclosure, and the structure of the spaces will define the use. The design creates an ambiguous functionality that can offer different opportunities for the users of the house to appropriate the spaces according to their intention and functional potential.

The expression of the building makes it similar to an Ark that carries the contents of Alpine life and landscape to Traunstein. It is metaphor of the "Tengel's Mural" and the Black Ark.

The Archetype



The construction

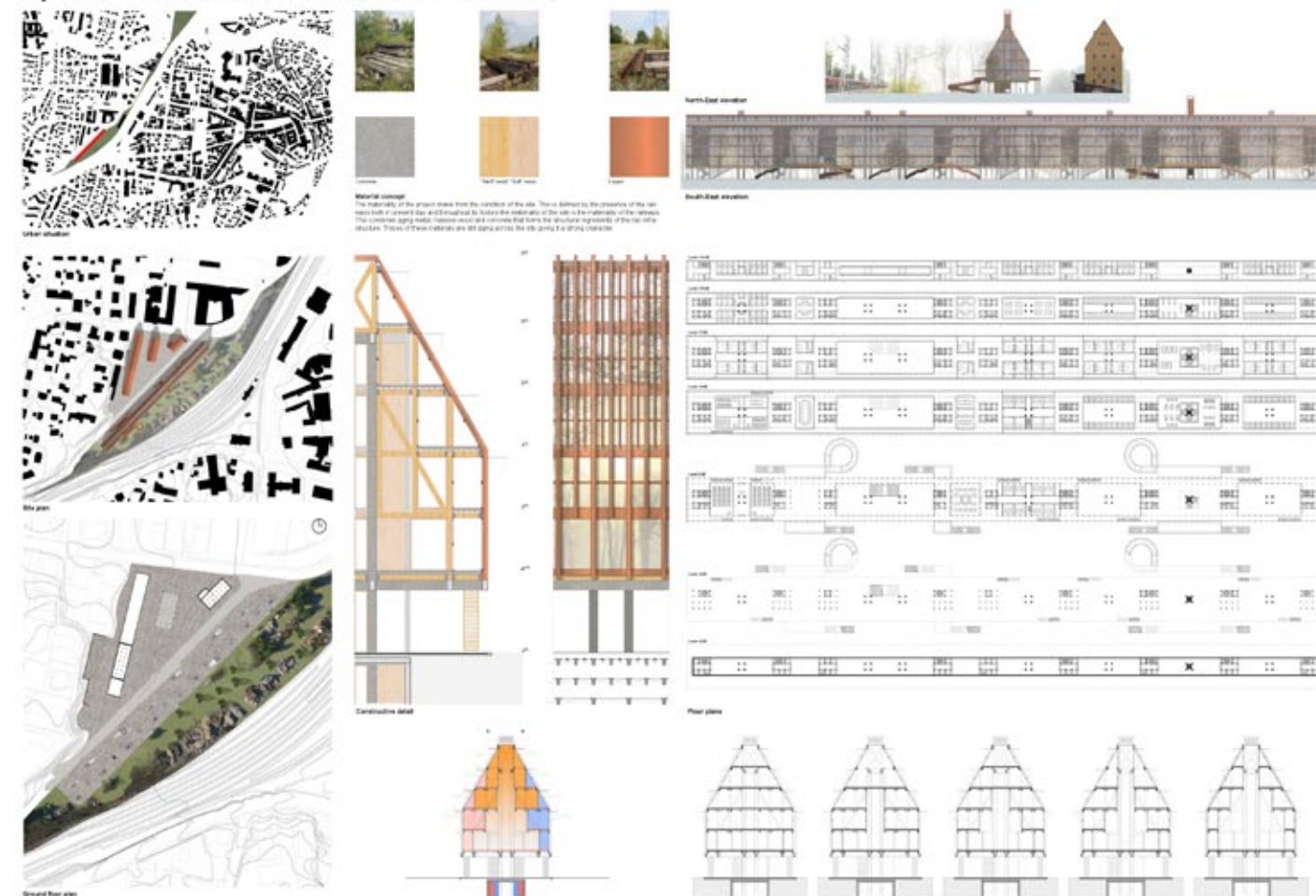


The possible steps of construction



Vertical connectivity

## AlpArk Alp House-centre for the preservation and promotion of Alpine Culture, Traunstein, Bavaria, Germany



Urban context

Design context

Urban context

Design context

Urban context

Design context

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European Architectural Medal for Best Diploma Project

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from Institute of Architecture and Planning, University of Liechtenstein, Liechtenstein



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#### ACE Prize for Societal Impact

Lost & Found  
– Housing at  
“Veterinærhøgskolen”

by Enya Aamo Aspen,  
Rikke Christine Nyrud

from Oslo School  
of Architecture and  
Design, Norway



European  
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ACE  
Prize  
for  
Societal  
Impact

057/  
2015

# Lost & Found – Housing at “Veterinærhøgskolen”

by Enya Aamo Aspen, Rikke Christine Nyrud from Oslo School of Architecture and Design, Norway

Tutors: Johanne Borthne, Vilhelm Christensen, Bente Kleven

#### Author comments:

The thesis deals with city growth, preservation and dwelling qualities, a highly relevant topic for many cities. The building mass in Norway is renewed at a mere 1% per year, which means that 70% of the buildings we occupy in 2025 are already built. The future city development will have to take place within the existing city fabric and through transformation of existing buildings.

How can we achieve increased density and quality in residential areas? How to combine development with cultural heritage? How can adaptive re-use give added value?

The thesis investigates these questions by using the area of the Veterinary School in Oslo as a case. The institution is moving in 2019, leaving 67 hectares vacant, located in a central and very attractive area of Oslo.

By developing a method of extensive mapping and careful reading of the existing buildings and outdoor spaces, we find concepts that interpret the identity of the place and strengthen existing qualities, resulting in a distinct, new neighbourhood with values related to history, atmosphere, materiality, structure and spatial sequences.

The former enclave is connected to the surrounding areas through four main squares and various public programs. New volumes are added to the preserved buildings, making up a network of enclosed gardens/courtyards, a semi-public space functioning both as street and backyard. These are connected by passages, adjacent to the stairwells located in the intersection of new and old.

#### Tutor comments:

The project challenges the typologies, aesthetics, and materials of housing today, and suggests new ways of organizing the private and public, as well as the reading of new and old.

Through adaptive re-use, the vacant buildings fulfill new demands, and with 63 000 m2 and nearly 600 new housing units, the project achieve both density and quality. The housing area gets added values through the conversion of existing structures, and inspired by the area of the Veterinary School and Lindern garden city the generous communication areas (staircases) and beautiful outdoor places are important both in the making of a distinct community and as a meeting place.

The project is convincingly solved and detailed at all scales, making up a catalogue of good and flexible plan layouts for the various apartments, as well as the courtyards.

#### Jury comments:

The theme of sensitive reuse is at the core of Europe's problems of urban development of the future. This project poses the problem of achieving high density while achieving high quality and regenerating urban areas without losing the cultural heritage. The project begins by analysing an urban neighbourhood and developing a solution that tackles all aspects of design. Beginning with a careful analysis of the area, it develops from master plan all the way to detailed construction details, presenting us with a finished and sensitive complete product. The jury felt that this project could definitely be held as an example of good practice and responsible intervention.



## LOST & FOUND HOUSING AT "VETERINÆRHØGSKOLEN"

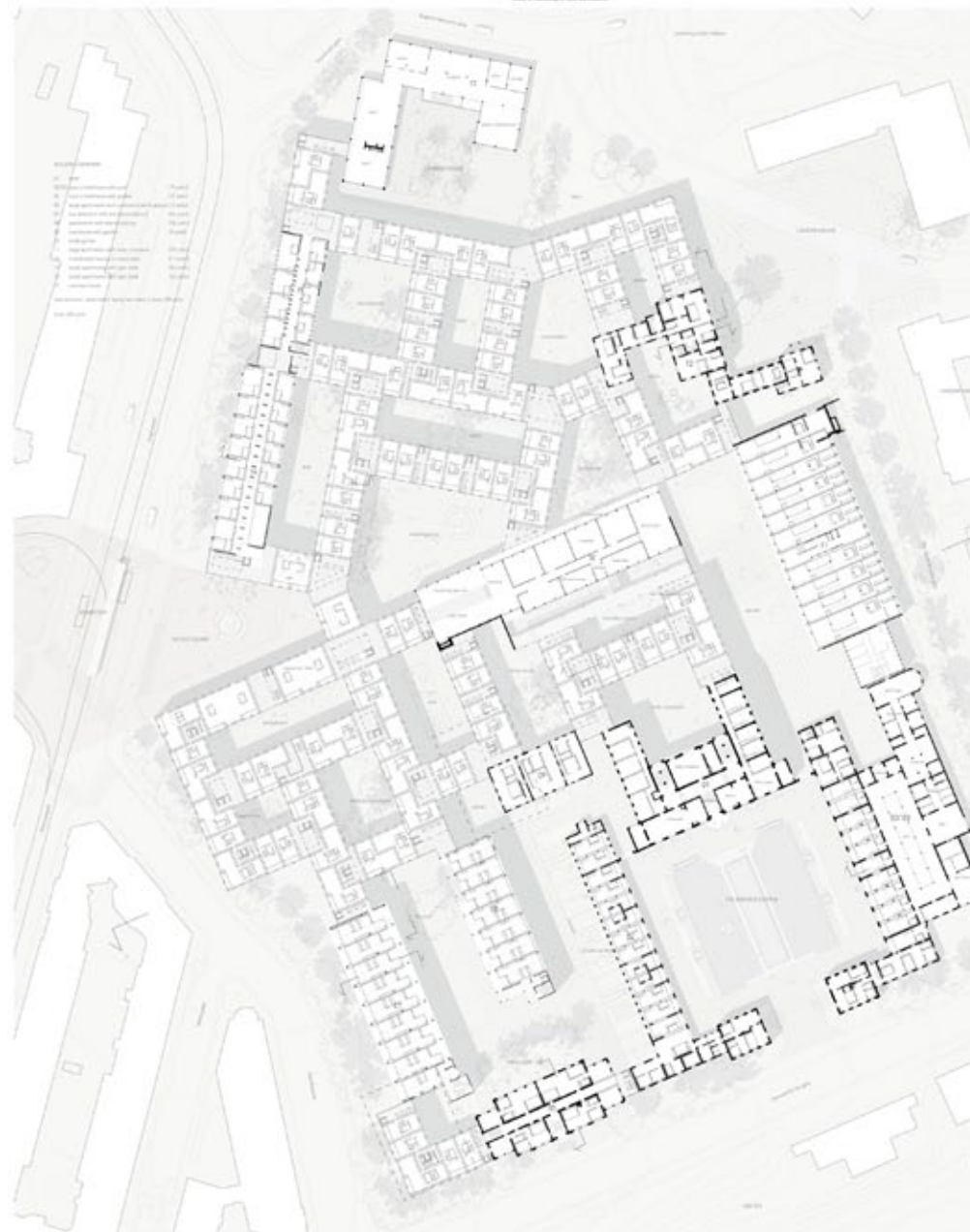
THE PROJECT WAS COMMISSIONED BY THE NORWEGIAN VETERINARY SCHOOL AND HOSPITAL, AND THE ARCHITECTS WERE TASKED WITH DESIGNING A NEW HOUSING DEVELOPMENT IN THE VICINITY OF THE SCHOOL. THE PROJECT WAS A CHALLENGE AS IT REQUIRED THE ARCHITECTS TO DESIGN A DEVELOPMENT THAT WOULD BE BOTH FUNCTIONAL AND AESTHETICALLY PLEASING, AND THAT WOULD ALSO TAKE INTO ACCOUNT THE NEEDS OF THE LOCAL COMMUNITY.



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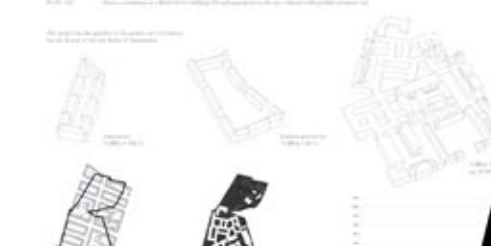
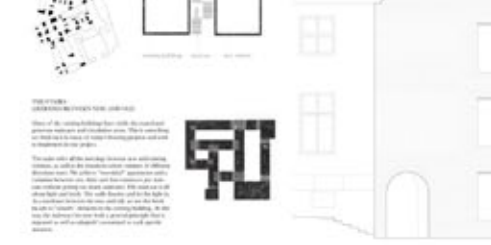
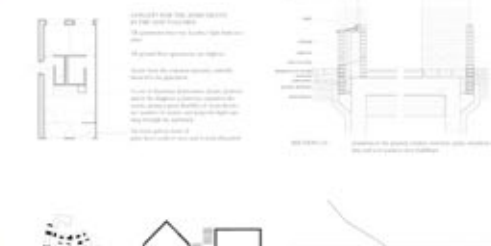
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European  
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EAAE Prize for  
Innovation (Problem  
Solving)

Entangled City:  
Reconciling Cultural  
Dissonance

by Eoghan Horgan,  
Kieran Cremin

from Cork Centre  
for Architectural  
Education (UCC/CIT),  
Ireland



European  
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Innovation  
(Problem  
Solving)

022/  
2015

# Entangled City: Reconciling Cultural Dissonance

by Eoghan Horgan, Kieran Cremin from Cork Centre for Architectural Education (UCC/CIT), Ireland

Tutors: Jason O'Shaughnessy, Eve Olney

## Author comments:

Our proposal addresses the cultural dissonance between Prague's history and present day tourist industry.

Through extensive drawing, mapping and research into the city's historical context, we have come to understand Prague as a city formed from an idiosyncratic cultural condition: entanglement, an in-between state where the seemingly dissonant conditions of the 'real' and the 'imaginary' can be said to simultaneously, improbably and inseparably exist. Our experience as tourists forms the counterpoint to this study. The reductive determinacy of perspective, timetabled activity and spectacle within the context of contemporary tourism highlights a clear cultural dissonance between the city's past and present. The proposal examines this disparity not as a problem to be solved, but as a loaded opportunity for novel intervention.

The Entangled City describes a landscape comprised of programmatic, material, spatial, atmospheric and folkloric hybrids drawn from contemporary and ancient sources. The project aims focus on the contextual narratives of five sites: a theatre, a church, a chronograph, an apothecary and an observatory. Each site reconciles an idiosyncratic and contextual history with a form of contemporary tourist determinacy: spectacle, leisure, timetable and gaze respectively. These sites aim to produce a social re-emergence of an entangled culture which thrives on the social symbiosis of tourist and resident.

## Jury comments:

The project addresses the cultural dissonance between Prague's history and present day tourist industry. A new architectural layer is put on top of the city's rather worn and used layer of historicity. Five sites within the old city context are selected for defining new contextual narratives. The new projects are intended to thrive on the social symbiosis of tourists and local residents. The project is handling the relationship between mass tourism and local culture in an innovative way, establishing a new political framework for the discussion. The five projects are beautifully drawn ideas, giving a freedom for interpretation.



## ENTANGLED CITY

### RECONCILING CULTURAL DISSONANCE

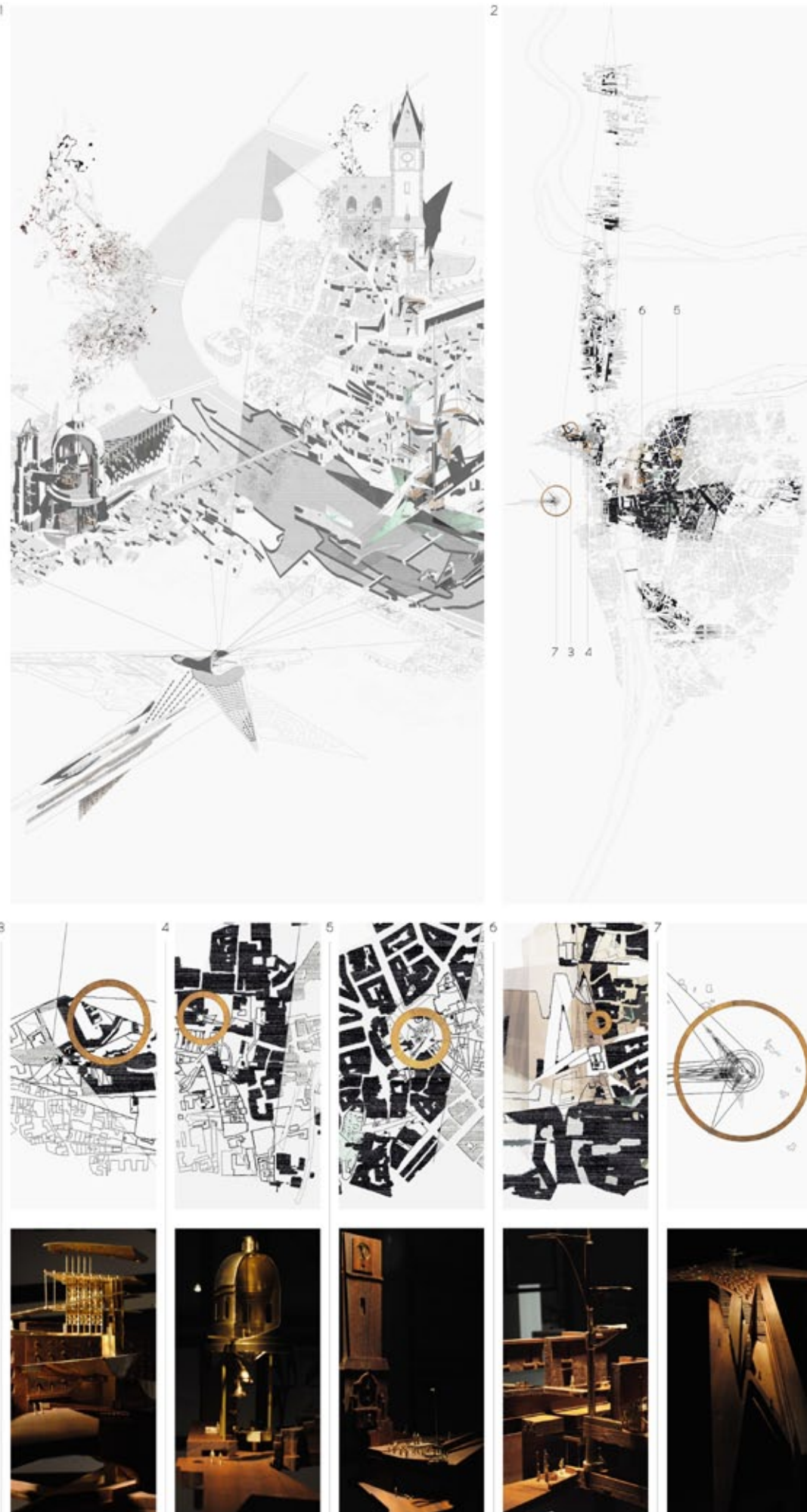
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The Entangled City describes a landscape comprised of programmatic, material, spatial, atmospheric and folkloric hybrids drawn from contemporary and ancient sources. Inherent in the value of architectural entanglement is the notion of social symbiosis of tourist and resident.

The project aims to illustrate the reconciliation of reductive tourist activity within the contextual narratives of five sites: a theatre, a church, a chronograph, an apothecary and an observatory. Each site recondes an idiosyncratic and contextual history with a form of contemporary tourist determinacy: spectacle, leisure, timetable and gaze respectively. These sites aim to produce a social re-emergence of an entangled culture by creating a spatiotemporal environment in which no social hybrid is too blasphemous to be considered.

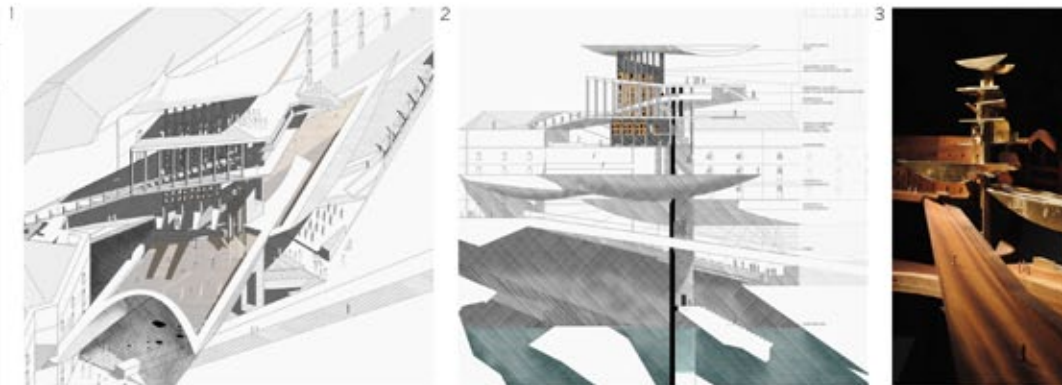
- 1 ENTANGLED CITY ISO
- 2 ENTANGLED CITY PLAN
- 3 THEATRE SITE PLAN AND MODEL
- 4 CHURCH SITE PLAN AND MODEL
- 5 CHRONOGRAPH SITE PLAN AND MODEL
- 6 APOTHECARY SITE PLAN AND MODEL
- 7 OBSERVATORY SITE PLAN AND MODEL



## THEATRE

A conflation of political and tourist spectacle to produce the social reemergence of political theatre.

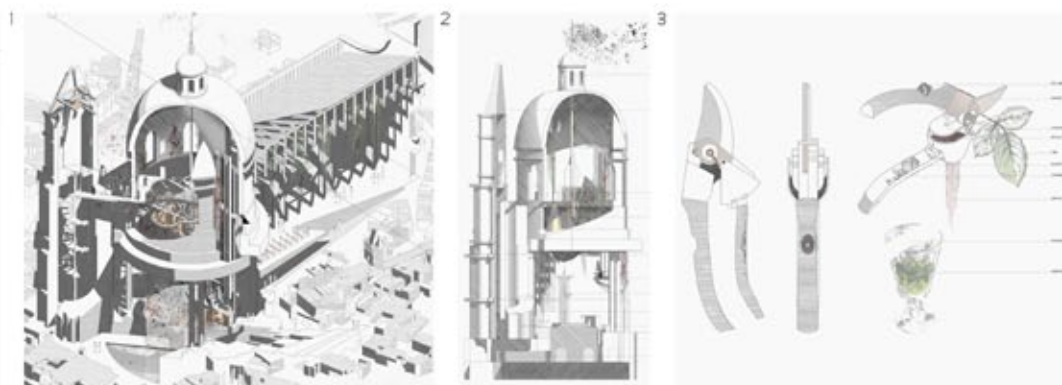
- 1 ISO
- 2 SECTION
- 3 MODEL



## CHURCH

A conflation of Christian ritual and tourist leisure to produce the social reemergence of the occult.

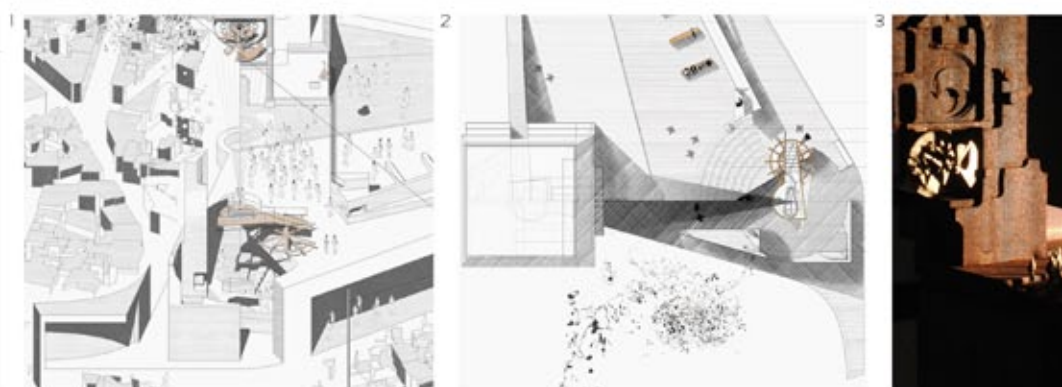
- 1 ISO
- 2 SECTION
- 3 DETAIL: ALCHEMISTS SECATEURS



## CHRONOGRAPH

A conflation of the life cycle and tourist timetable to produce the social reemergence of the astrological.

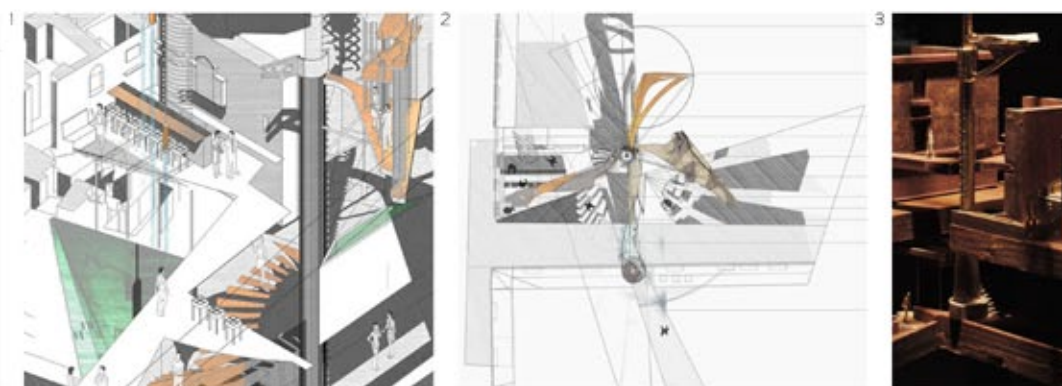
- 1 ISO
- 2 PLAN
- 3 MODEL



## APOTHECARY

A conflation of hallucinogenic asbathine consumption and tourist gaze to produce the social reemergence of the surreal.

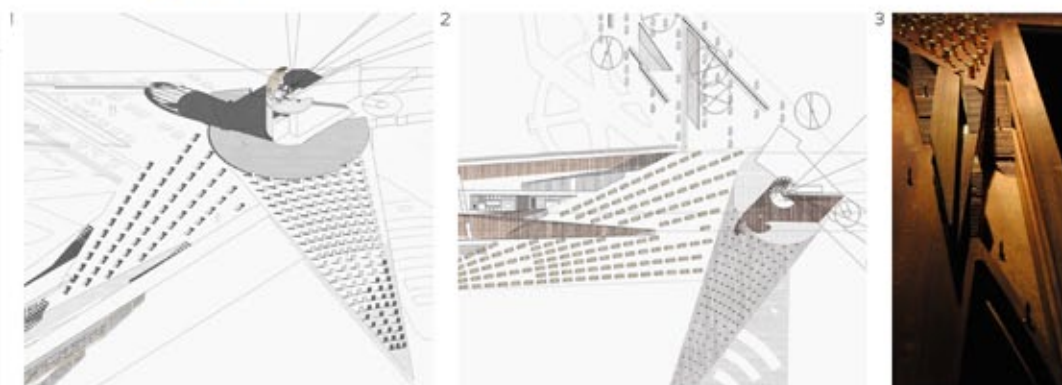
- 1 ISO
- 2 PLAN
- 3 MODEL



## OBSERVATORY

The projection point and organizational index for the Entangled City.

- 1 ISO
- 2 PLAN
- 3 MODEL



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### EAAE Prize for Innovation (Problem Solving)

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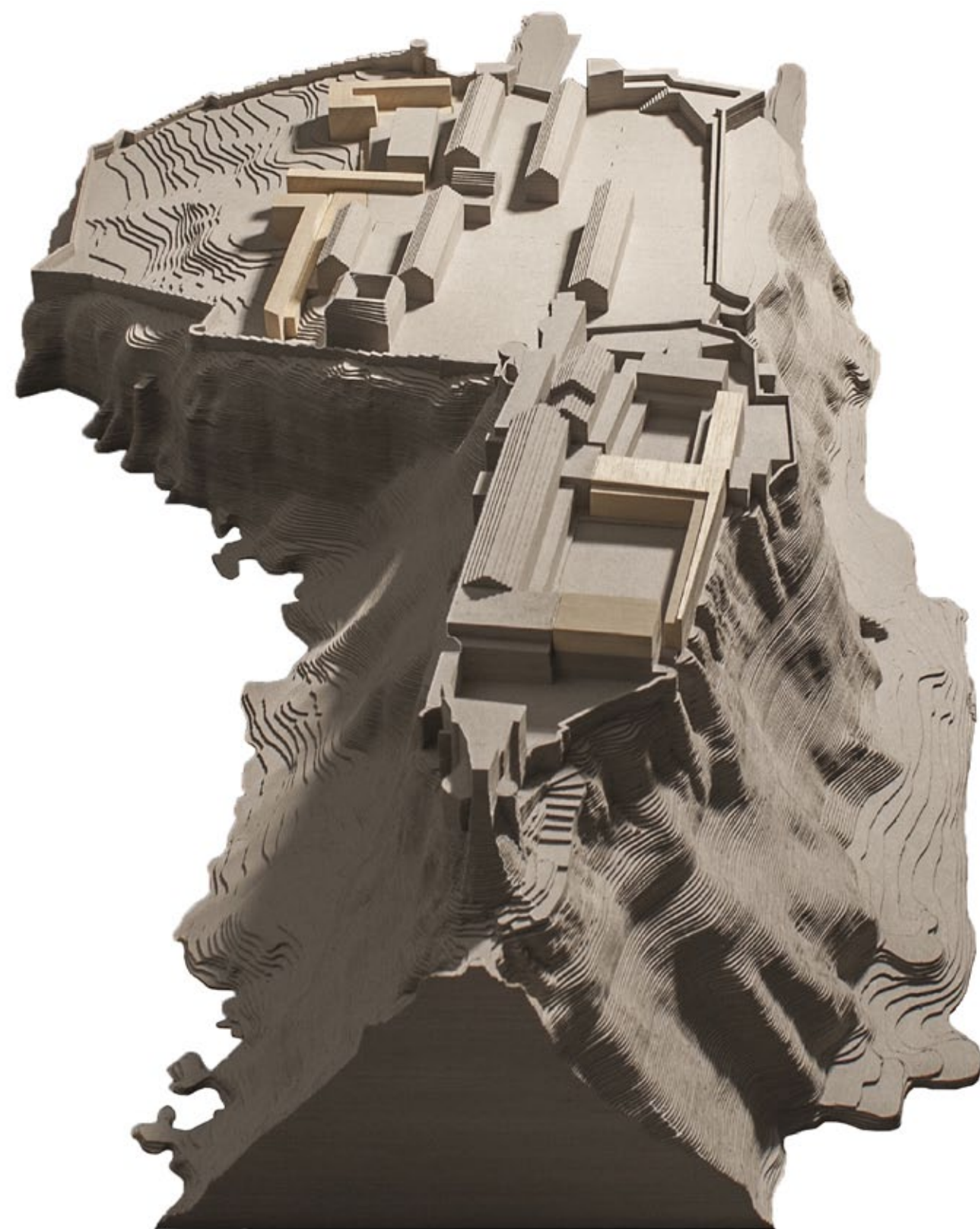
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#### UAUIM Prize for Artistic Quality

Projects as landscape renovation and interpretation of the past

by Giuseppe Tupputi, Pietro Capozzi, Giuseppe Galliani, Nina Ivanovic, Maysha Mussonghora, Rosa Piepoli

from Politecnico di Bari, Italy



European Architectural Medals 2015  
Best Diploma Projects

Honorable  
Mention  
for  
Innovation

035/  
2015

## Projects as landscape renovation and interpretation of the past

by **Giuseppe Tupputi, Pietro Capozzi, Giuseppe Galliani, Nina Ivanovic, Maysha Mussonghora, Rosa Piepoli** from **Politecnico di Bari, Italy**

Tutors: Prof. Arch. Carlo Moccia, Prof. Arch. Paolo Perfido, Prof. Arch. Giacomo Martines

#### Author comments:

**S**an Nicola Island in Tremiti appears as “built nature”. Its architecture perfectly blends with nature itself. We recognize two parts on the island and we tried to make two projects.

The first project concerns the village developing on the plateau by exploring the relation between the urban framework and the orographical shape of the island. The construction of the village is not consisted with the topography which opens towards the horizon of the sea and the Gargano coast. Through this project we tried to orient the space of the plateau, defining the limit to the South-East.

So the village grows richer with spaces able to let perceive the landscape in different ways, this gives a particular character to every site.

The second project concerns the impressive abbey complex, which appears as a kind of “island on the island”. Indeed it deals with the restoration/completion of an ancient architecture. The Abbey is deeply characterized by the connection with the physical substratum on which it was built.

In order to draw the project, we tried to recognize the components of the complex and the connections set between these parts and the orography.

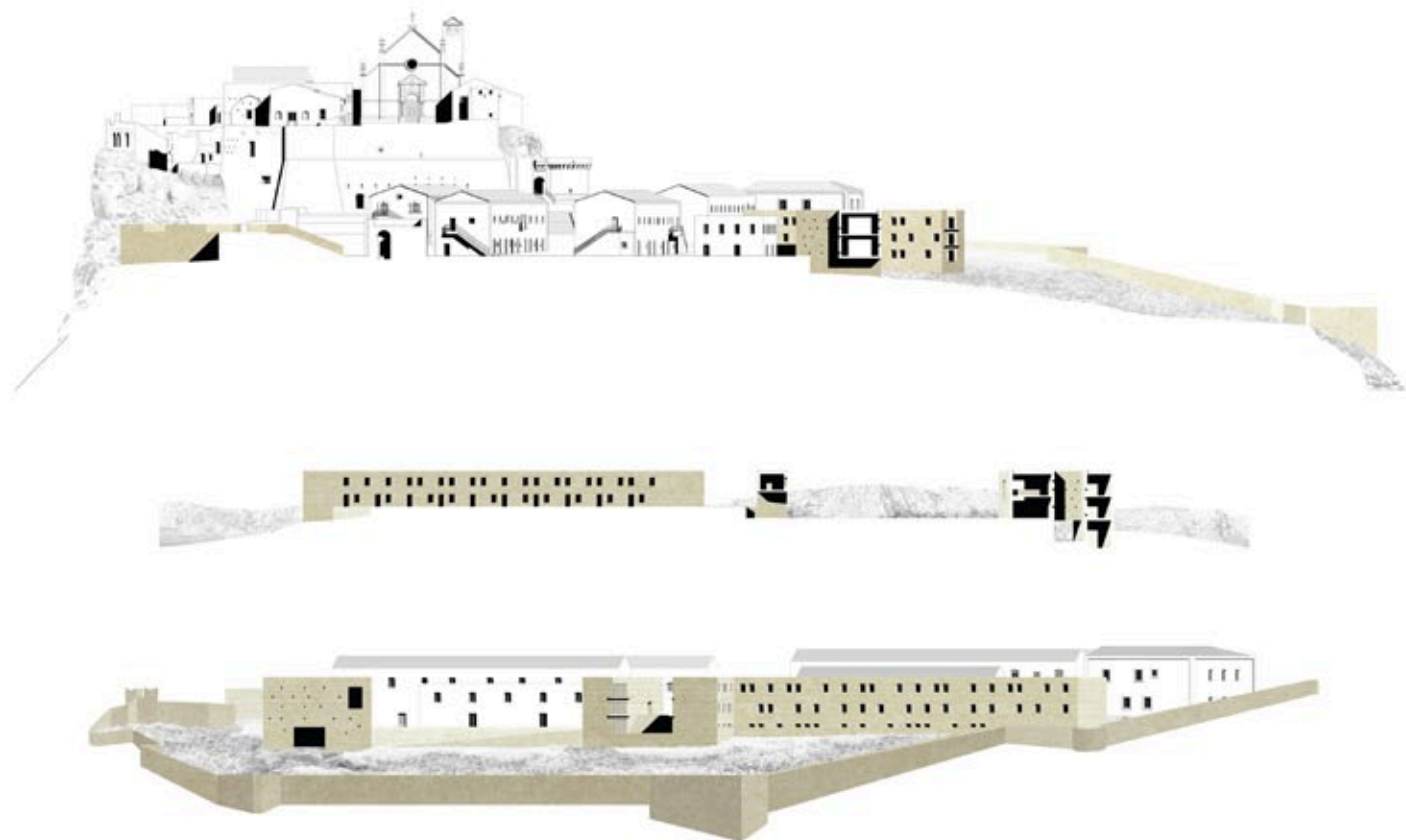
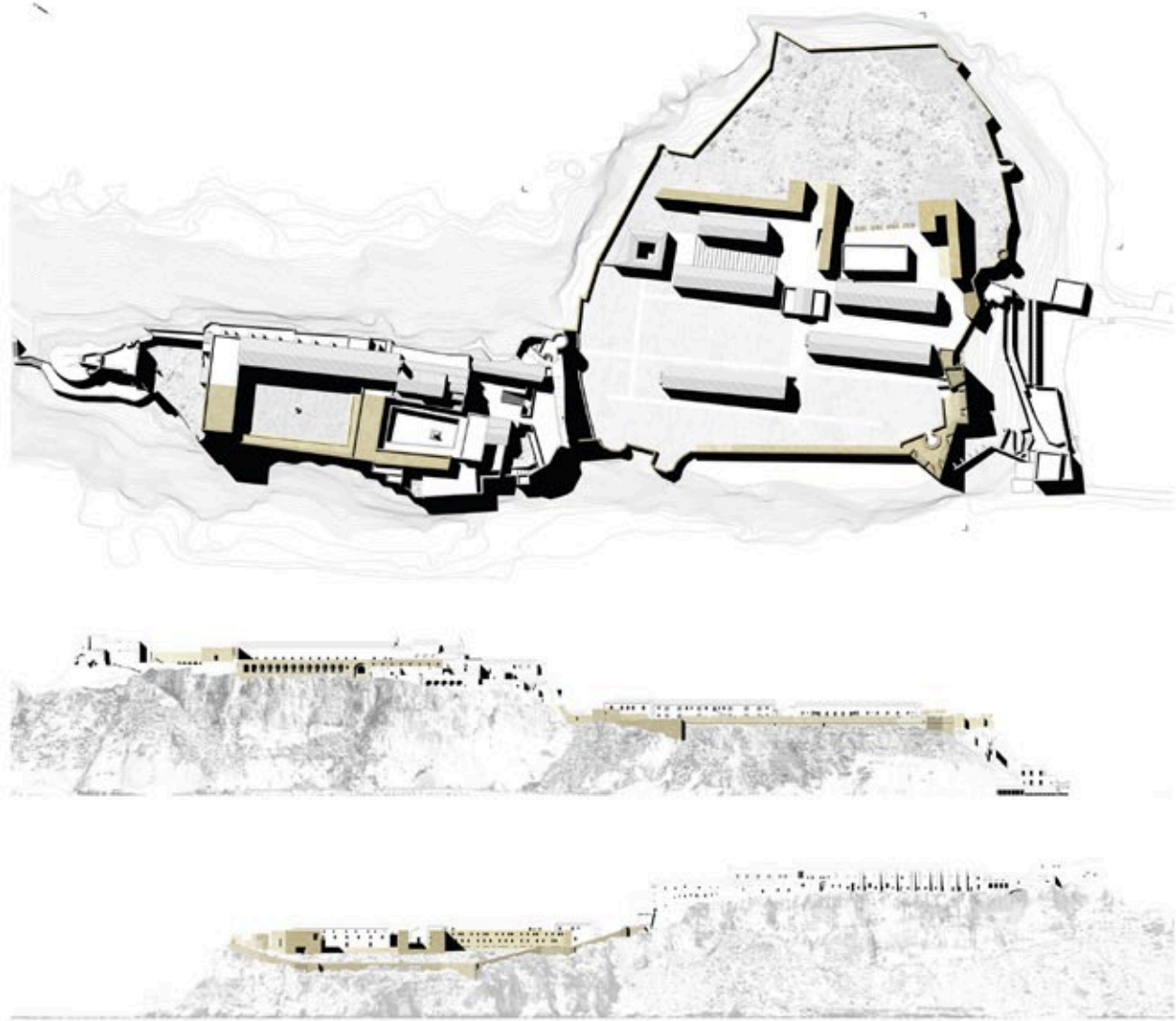
The aim of this project is to restore the role of the Renaissance cluster. So the project wants to construct a big loggia-wall which relates itself with the inner space of the cluster and with the external one of the open landscape.

The loggia becomes a “rich” place, living on this double connection between the inner condition of the Renaissance court and the expanded and open condition of the sea horizon.

#### Jury comments:

The project is relevant for the artistic approach and initial decisions reconsidering the potential of existing buildings. More than a functional or structural intervention the proposal has a sensitive impact in organising the most of the spectacle with convincing architectural elements, creating new emotions in the most subtle way. With its sensitive morphological handling, the project succeeds in reorganising the landscape to develop new relationships with its natural surroundings.





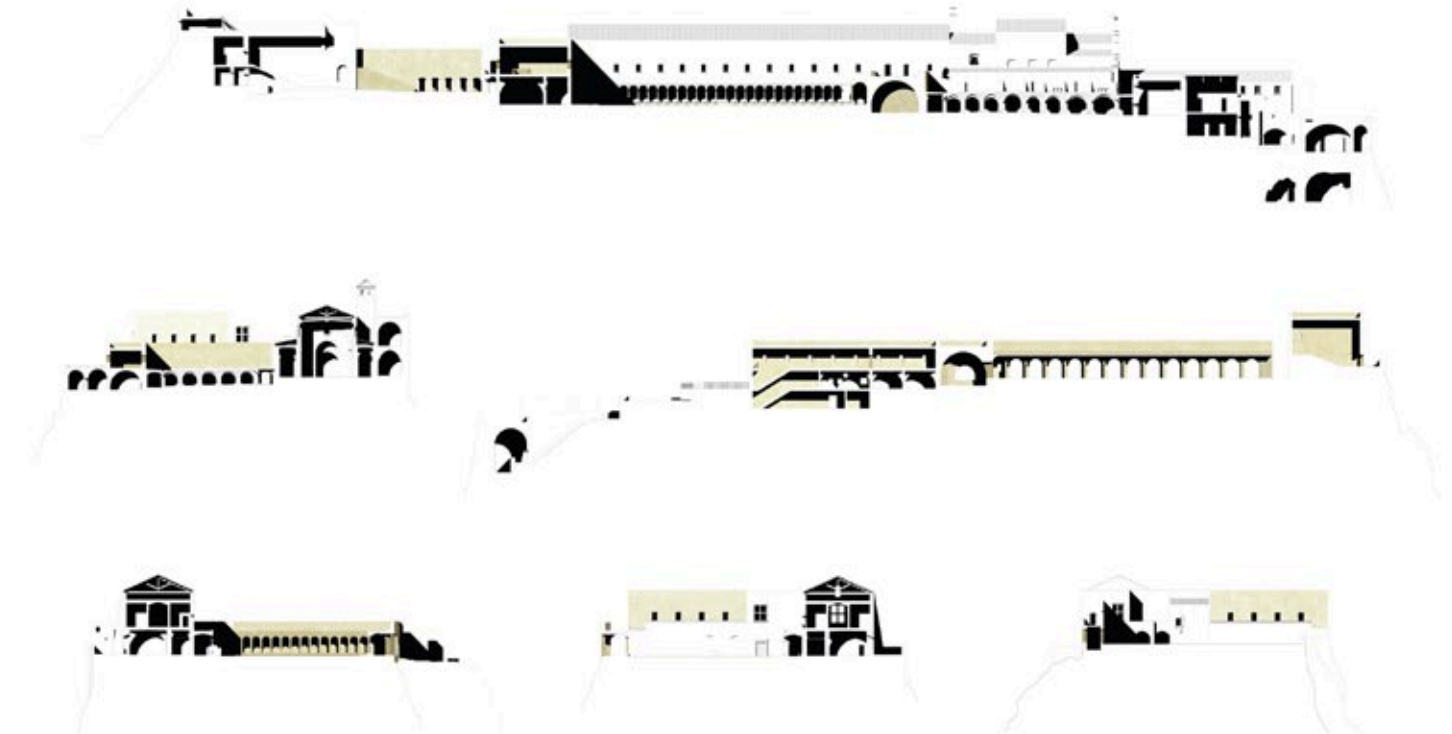
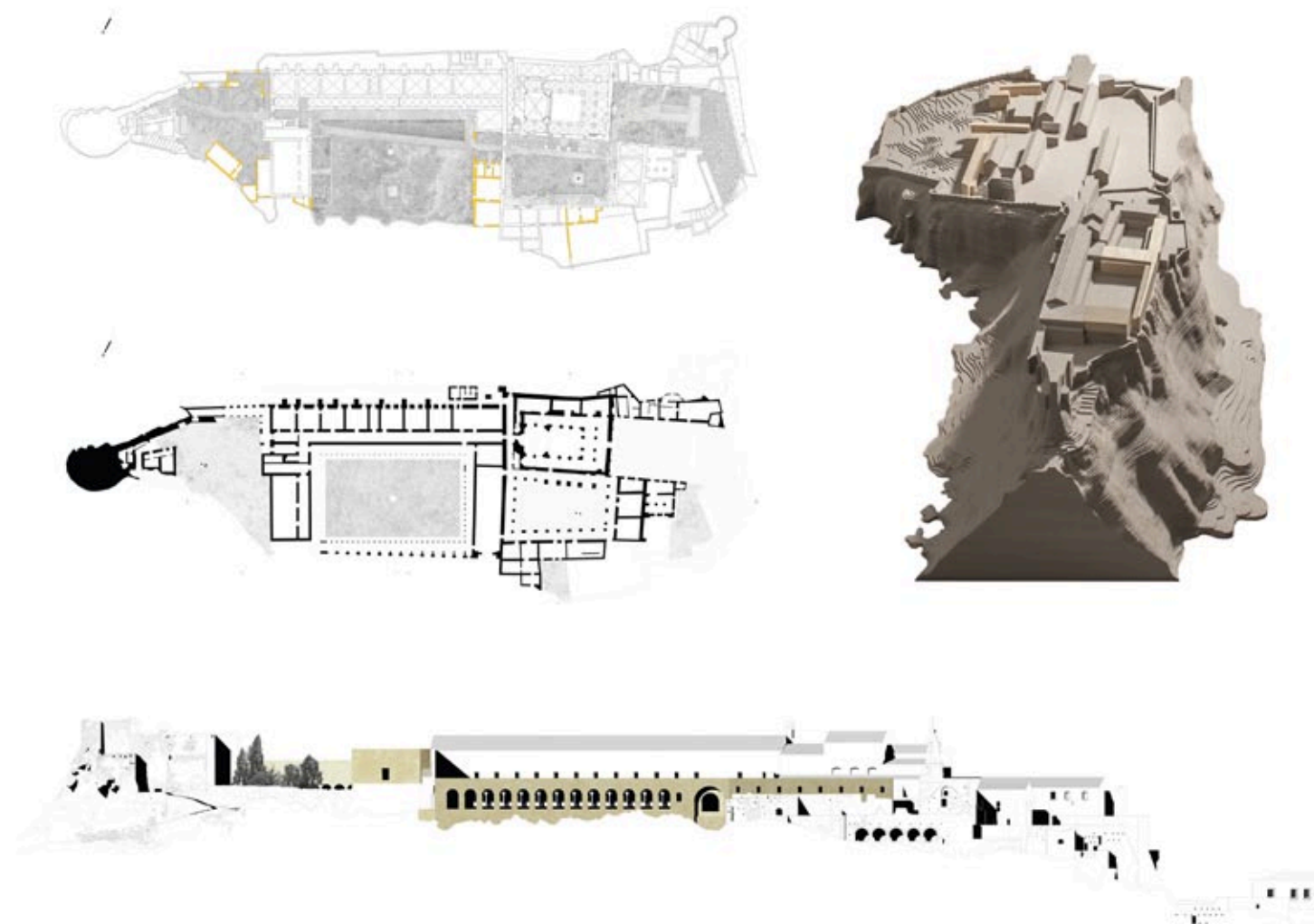
European  
Architectural  
Medals 2015  
Best Diploma Projects

### UAUIM Prize for Artistic Quality

Projects as landscape  
renovation and  
interpretation of the  
past

by Giuseppe Tupputi,  
Pietro Capozzi,  
Giuseppe Galliani,  
Nina Ivanovic, Maysha  
Mussonghora, Rosa  
Piepoli

from Politecnico di  
Bari, Italy



### PROJECTS AS LANDSCAPE RENOVATION AND INTERPRETATION OF THE PAST

San Nicola Island in Trieste appears as "built nature". Its architecture perfectly blends with nature itself. The work is characterized by two quadrangular buildings that frame a 40 metre rock face. The view is built into two ramps passing through Torre dei Fendicchi and getting up to the plateau level. From here you can access the level that on which the village grows. Two level buildings arranged in rows, built during the first half of the 19th century, guide the plateau according to the arrangement of the main road, which is built along the "Torre dei Fendicchi" and the "Torre dei Fendicchi". The village has an irregular position compared to the plateau level, representing the history of San Nicola Island. Once almost every stone in the island there is another step, completely absorbed by the city of the fortress. It is possible to arrive in a cross-sectioned space passing through control and monumental space. From this space you may enter into the chapelhouse or into the other underground space, some built and some dug into the rock, for you may enter in steps, climbing, a construction, by which you could reach the point of Santa Maria a Mare's church. Cliffs, passages, corners, ridges, follow from here. The building is that of a sequence of spaces, which are identified according to the view of other buildings, movements and constantly following the shape of the island. From the church point, which is in line of the sea and of San Nicola Island, you move on to a closed and enclosed space of the main road. From here you move to a wider landscape level, marked by Capricci Island and Capricci rock. In the end we could move to another building, closed to the South to a bridge and to the North to Torre dei Fendicchi. The first project shows the house with the nature between the other houses and the irregular shape of the island, showing the village developing on the plateau. Today it appears as a marginal site, irregularly oriented compared with the evolution of the

contour lines. The construction of the village, which occupies just the higher and flat part of the plateau, is insignificant compared with the landscape (characterized by a high wall towering steeply and steeply up to reach into the sea with a perspective wall, which opens towards the horizon of the sea and the Capricci coast). Through the project we tried to connect again the space of the plateau, defining the line to the South-East. The village grows with nature able to generate the landscape in different ways. It gives a particular value to every site. The project of the extended square, in the center of the plateau, follows the orientation of the church, the side element that characterizes the plateau, passing through the landscape. In the square space, which is the sea and the Capricci coast. The building at South-West corner to the boundary wall takes place according to the shape of the plateau (which, from this point, starts to become a ridge and follows the wall of the plateau wall). The space of the "ridge" could be a closed connection with the sea, as through a big opening into the water, which has two different heights: the upper height is equal to the parking level of the plateau, the lower one is equal to the level of nature, or "flat of nature", extending towards the sea and made up by the natural city walls. This view defines the view of the rocky coast of the island and the sea from the plateau. If you get closer to the flat of the coast, the second project shows the plateau with the restoration/renovation of an ancient architecture deeply characterized by the connection with the physical landscape, which is a wall, composed of the landscape, which appears as a kind of "bridge" on the island. The third project shows the house with the nature between the other houses and the irregular shape of the island, showing the village developing on the plateau. Today it appears as a marginal site, irregularly oriented compared with the evolution of the

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#### Honorable Mention for Innovation

The space between  
aspiration &  
achievement:  
an architectural  
exploration  
through an extreme  
environment

by Orla Punch

from School of  
Architecture,  
University of Limerick,  
Ireland

©OrlaPunch



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UAUIM  
Prize  
for Artistic  
Quality

063/  
2015

# The space between aspiration & achievement

## An architectural exploration through an extreme environment

by **Orla Punch** from **School of Architecture, University of Limerick, Ireland**

Tutors: Saul Y5 Teaching Staff: Prof. Of Saul And Director Bucholz Mcevoy Architects Merritt Bucholz, Director Urban Agency Andrew Griffen, Dr. Anna Ryan

#### Author comments:

This architectural thesis was about exploration in extreme environments and the intelligence that exists in vernacular forms of architecture. The project aimed to create a structure that was both derived and constructed from its site and surrounding landscape through a sustainable construction method from a first principles approach to design. The site I chose to explore this potential architecture was the planet Mars, in doing so I felt I could create an architecture that from the outset had no perpetuated aesthetic preconceptions, therefore I could create a structure that was truly adapted to and designed from what was possible and truly necessary in its surrounding environment. Ultimately, the thesis became an exploration in itself - of what was possible or more so probable carried out through material and human centric investigations based upon the scientific method. The physical design project became based on the creation of a first architecture on Mars using only the materials indigenous to the planet and a 3d printer from Earth in order to uncover what the vernacular of Mars might be. The project was not necessarily about outer space; it was about taking away everything we are accustomed to in order to look at something in a different light. Ultimately the project questioned the construction methods in which we build on Earth today, as opposed to vernacular and site specific techniques such as in-situ resource utilization and looked to the importance of human centric design as a focus for all futures constructions.

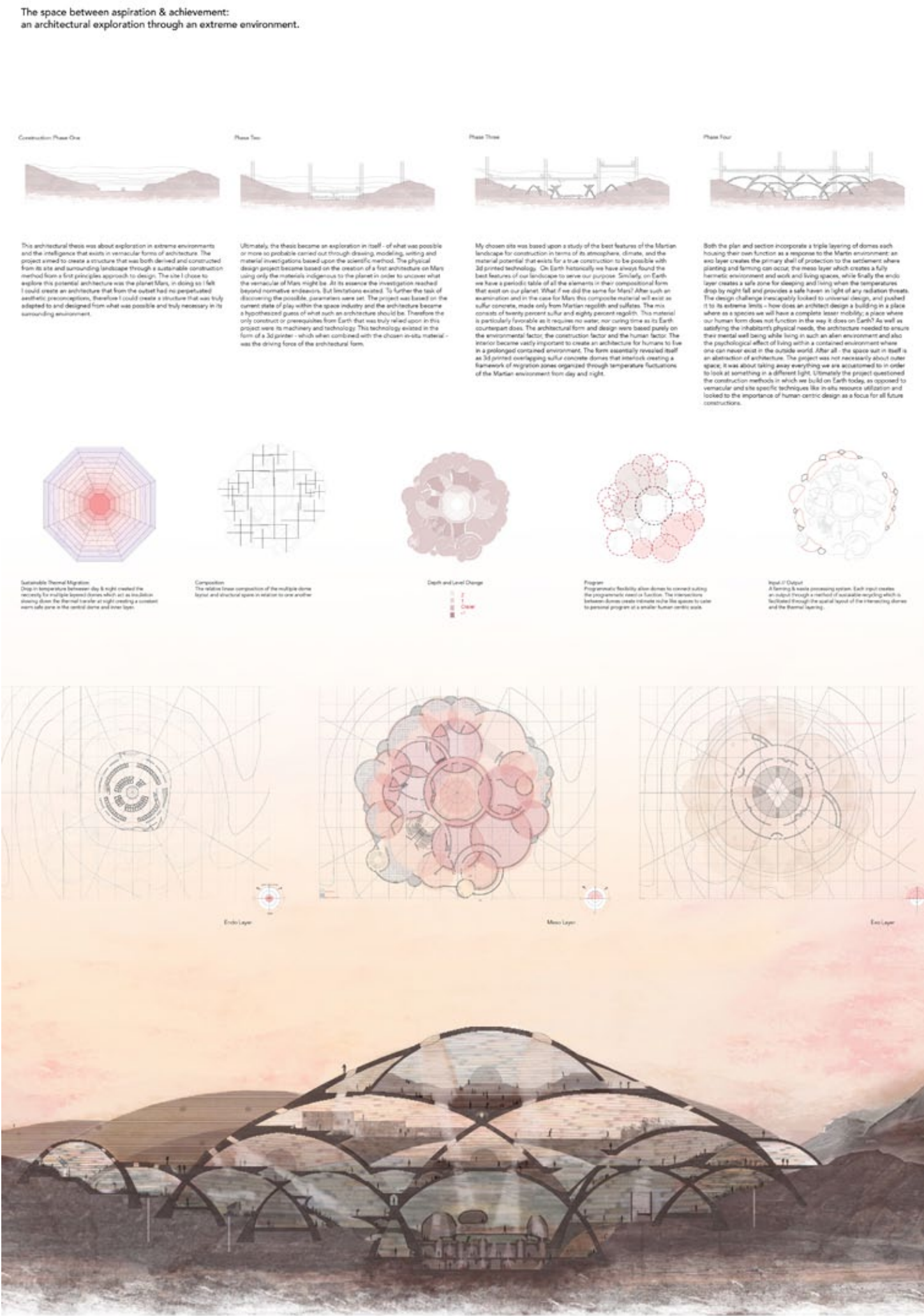
#### Tutor comments:

Orla's work on Mars worked with a critical distance to the topic itself. The project was a clear reflection on context and architectural history and circled around the notion of vernacular design. What was most interesting was that the work (the design) became a placeholder for a larger conversation on why we design the way we do and why aesthetic in architecture is irrelevant. The idea of separating oneself from any normal context and designing on Mars freed any discussion of architectural language or style - which so often dictates our urban habitats. An amazingly coherent argument and project coming from a person with extreme self drive. Orla received a scholarship from the European Space Agency to carry out a Masters to further her ideas in Strasbourg upon graduation.

#### Jury comments:

Even situated on Mars the project explores the need for architectural answers in an extreme environment that can be also experienced on Earth. The project although a little naive in its approach tackles the possibility of innovative design transferred in very specific but totally different sites by adapting form, function, structure and resilience to the new challenges.



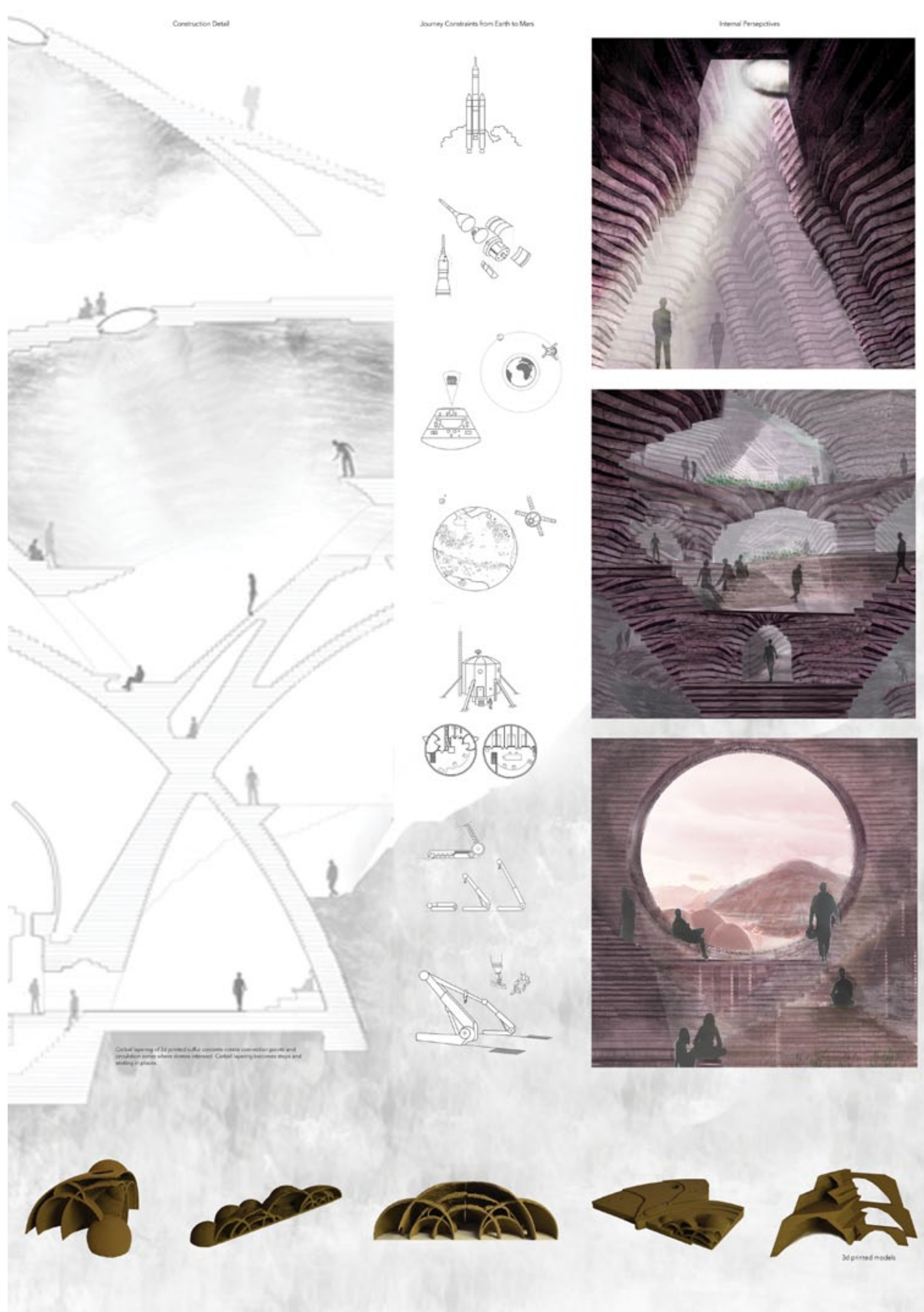


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The space between aspiration & achievement:  
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European  
Architectural  
Medals 2015  
Best Diploma Projects

**Honorable Mention  
for Artistic  
Achievement**

Transformation of an  
Industrial Monument –  
Storey Towers in The  
Canton of Glarus

by Stefan Noser

from ZHAW Zurich  
University of Applied  
Sciences School of  
Architecture, Design  
and Civil Engineering,  
Switzerland



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Honorable  
Mention for  
Artistic  
Achievement

049/  
2015

# Transformation of an Industrial Monument – Storey Towers in The Canton of Glarus

by **Stefan Noser** from **ZHAW Zurich University of Applied Sciences School of Architecture, Design and Civil Engineering, Switzerland**

Tutors: Marc Loeliger, Ingrid Burgdorf

## Author comments:

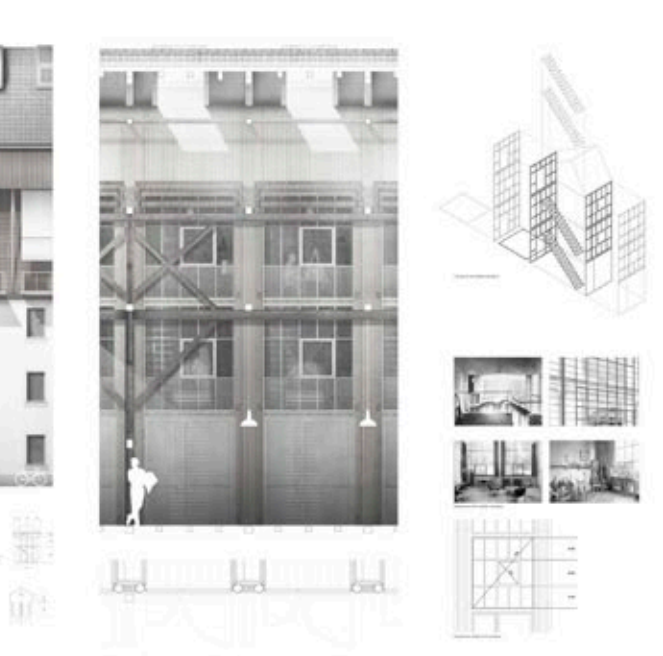
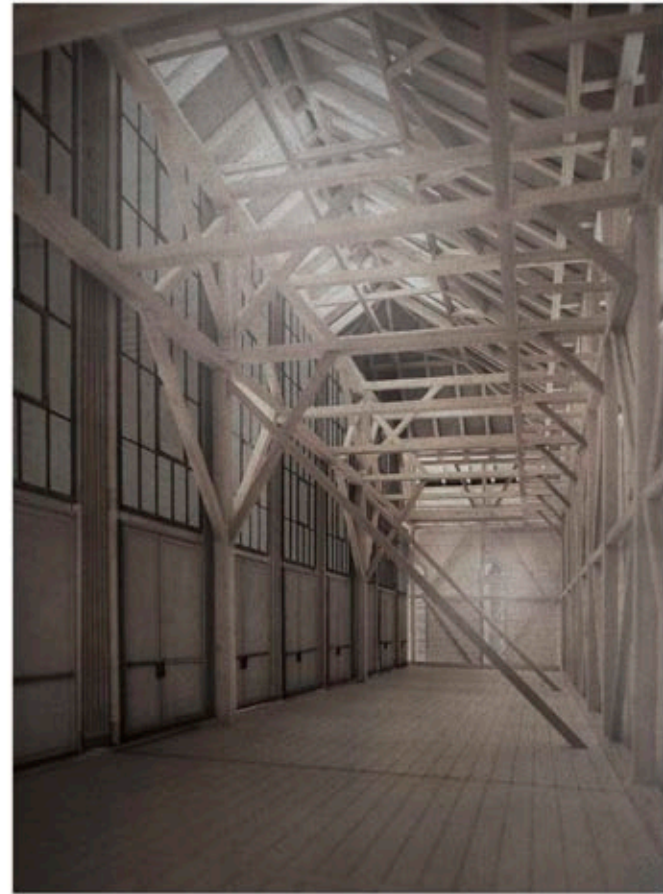
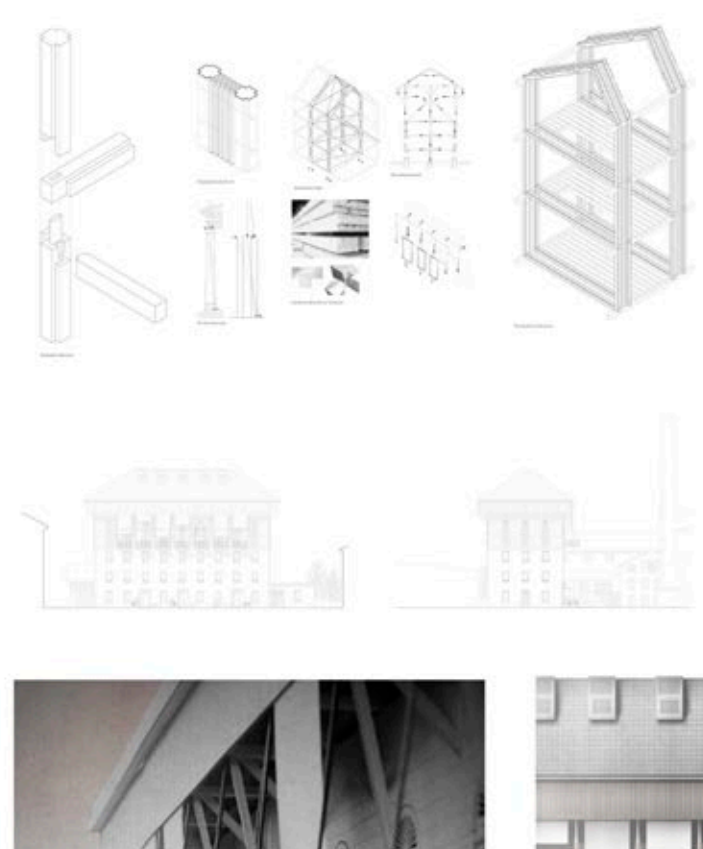
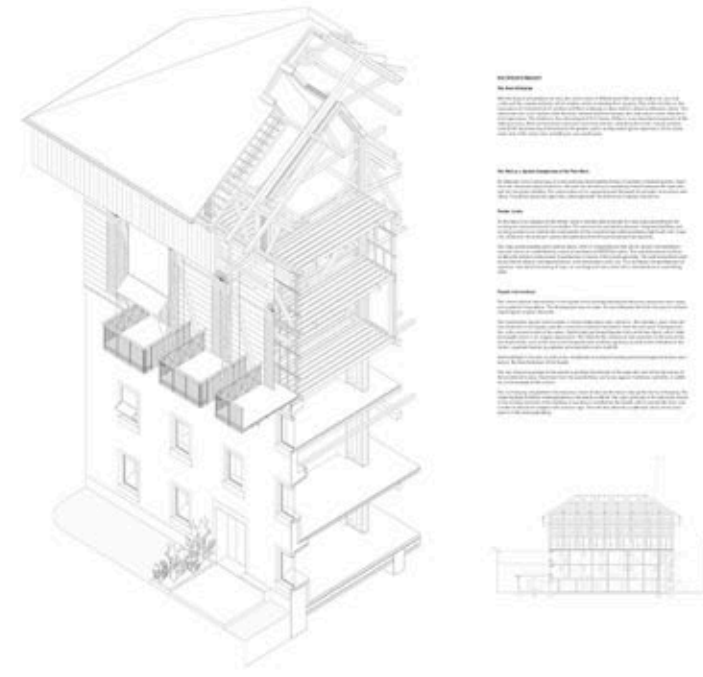
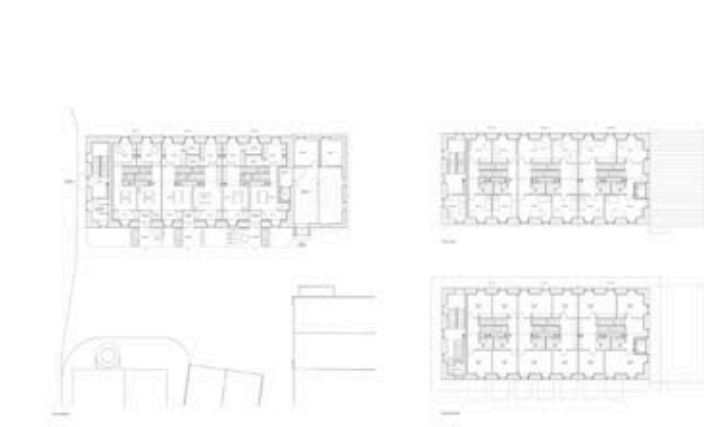
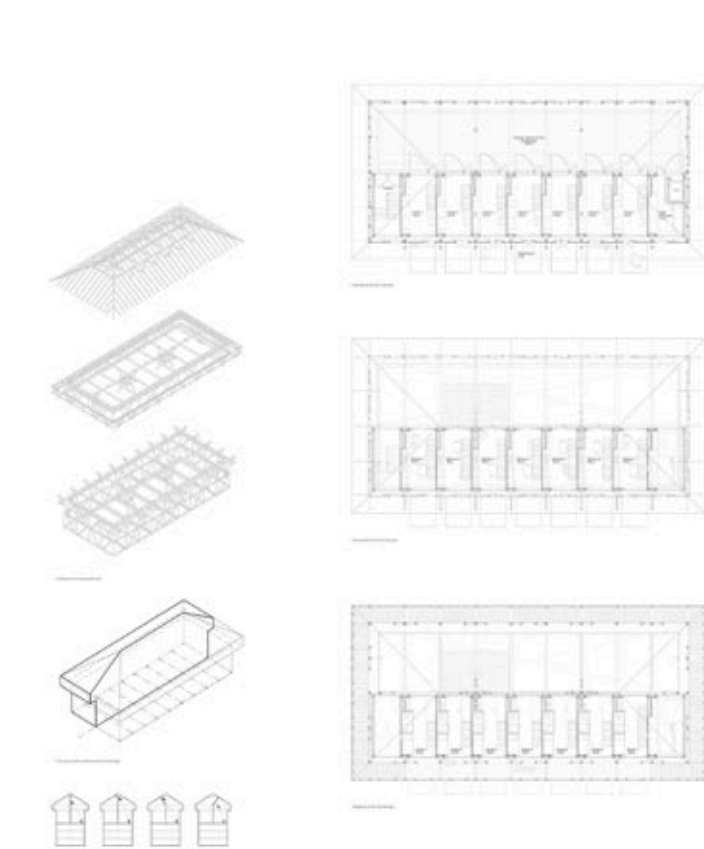
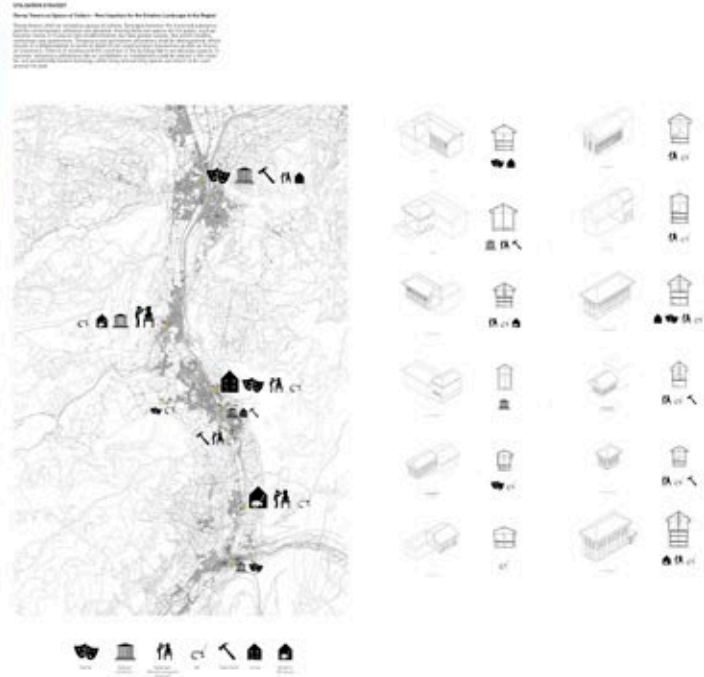
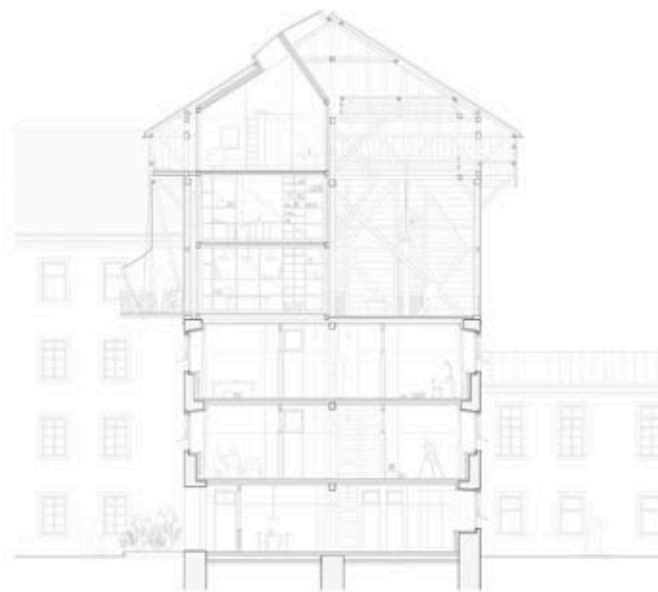
Storey towers (German: “Hängetürme”, literally meaning “hanging towers, towers for hanging”) are of great significance in terms of structure as well as cultural history. By their characteristic form they are reminiscent of the economically and socially vital era of the textile industry in the Canton of Glarus. As contemporary witnesses and symbols of the industrialisation as well as by their interesting design and remarkable quality concerning craftsmanship they are regarded as architectural monuments, which place prominent emphasis in the overall appearance of many localities. The characteristic towers, designed for textile factories as buildings where freshly coloured cloth was hanged in order to dry, coined the industrial landscape in a high degree. All of these towers have long lost their original purpose. Some have been converted into apartments, others into storerooms. Several are vacant and dilapidated, therefore standing the risk of being demolished.

This master thesis is meant to demonstrate that adequate conversions for the storey towers can be found in order to improve their inclusion into the settlement areas. The transformation of an exemplary storey tower is meant to show feasible ways of integrating, by means of respectful treatment, new utilisations into the existing buildings that deserve protection. Thus, a coherent dialogue between new and existing basic fabric that respects preservationist aspects shall be focused on.

## Jury comments:

The project deals with the transformation of a traditional and iconographic building typology into new use. The transformation is achieved in a technically very skilled and functionally considerate way, but falls short of realising its full potential. The result challenges the contemporary aesthetic preferences of the discipline.





### Honorable Mention for Artistic Achievement

Tranformation of an Industrial Monument – Storey Towers in The Canton of Glarus

by Stefan Noser

from ZHAW Zurich University of Applied Sciences School of Architecture, Desing and Civil Engineering, Switzerland



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Mindfulness

by Julien Theillet

from École Nationale Supérieure  
d'Architecture  
Montpellier, France



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Architectural  
Medals 2015  
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Honorable  
Mention  
for  
Societal  
Impact

013/  
2015

## Mindfulness

by Julien Theillet from École Nationale Supérieure d'Architecture Montpellier, France

Tutor: Elodie Nourrigat

### Author comments:

The theme approached in this project is the construction of the city « above the city » with all its social and public dimension.

How could we limit urban spread and reinvigorated a fortified historical centre which is turning into a museum ?

The project's aim is to bring nature back to the city through the built of a new hybrid stratum, doing so, it would permit the creation of a new viewing angle of Evora. The main trunk roads run in a radial pattern to the city center of Evora, therefore, the first limbs of this new stratum will be organized around those traffic lanes. The merge of public space and architecture will arise from the superposition of the new network above the historical one. The new network will be moving accordingly to the city's rooftops. New public spaces will be created, and it will provide a new way of living with our environment.

The project is made around the idea of a pathway leading directly to Evora's central square.

But, the centrality of the public square leads us to wonder : how could we build something above a public square?

The main idea of this project is to connect both city's historical heritage, and the necessity of evolution of the urban fabric. Doing that, we're introducing a new awareness about territory's urbanization, it makes us focus on the changing nature of everything. The city heritage doesn't have to be completely static, or immutable. Indeed, this project would be an answer on how a city heritage can evolve over time.

### Jury comments:

The project proposes a solution for the re-use of existing buildings by using roof-scape connections as an alternative to the street. While not entirely convinced by the forms proposed the jury believes that the project allows for imaginative solutions to the use of our cities.

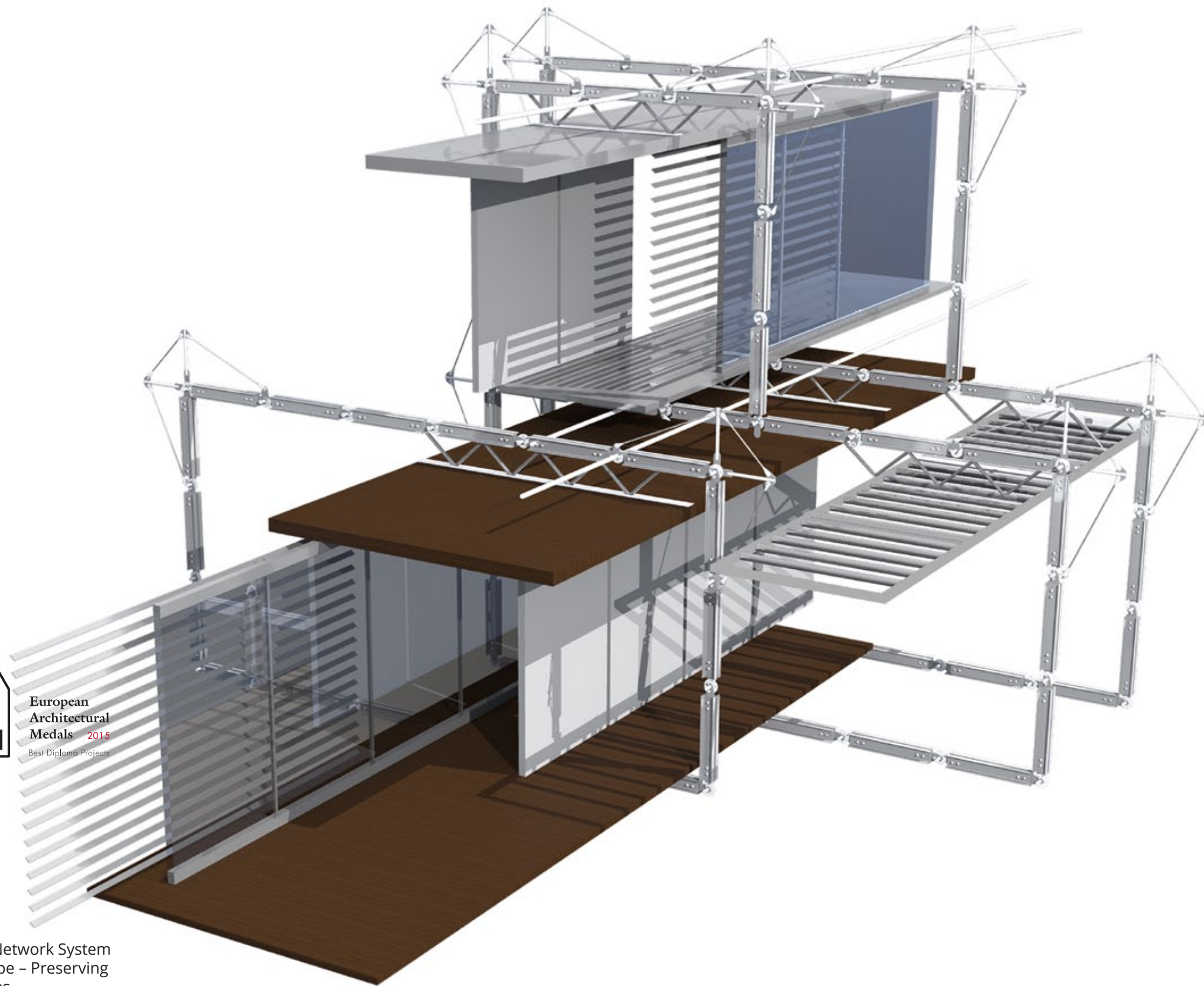








European  
Architectural  
Medals 2015  
Best Diploma Projects



Hydro Network System  
Prototype – Preserving  
ecologies

by Athanasia Agapiou  
from University of  
Cyprus, Cyprus



European  
Architectural  
Medals 2015  
Best Diploma Projects

Shortlisted  
Project

005/  
2015

# Hydro Network System Prototype – Preserving ecologies

by Athanasia Agapiou from University of Cyprus, Cyprus

Tutors: Dr. Marios C.Phocas, Dr.Natia M.Charalambous

## Author comments:

The diploma project deals with the environmental and public health and the interaction of a city, specifically, Paphos, in relation to the water element. The fact that modern life has an impact on natural ecosystems respectively, creates unhealthy environments, which affect negatively the health of residents in the cities.

The proposed network of infrastructure into the city, has the potential not only to consolidate the environment but also to function as assessment center of the existing urban meteorology and also to inform citizens about the local climatic and environmental issues. Furthermore, it aims to spread knowledge and research in a network of education in the urban fabric and a part of everyday life, placing the city, as an experimental environmental workshop.

The water element acts as an activator of various infrastructure \_ small ecosystems, which apart from improving the quality of life of residents, also function as public spaces of different activities. The element of water is particularly important for the interaction with the city, because of its production that takes place in the same infrastructure, in the urban development of the phenomenon of atmospheric moisture. This production could be placed as an additional layer over the city which fuels and strengthens the proposed infrastructure system.

The project functions like a city diagnostic system and interferes with the proper uses for restoring the functioning of the ecosystem and for giving residents better living conditions in a smarter and healthier city.



## URBAN HYDRO

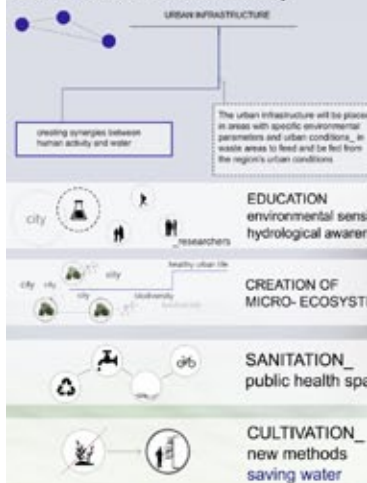
The diploma project deals with the environmental and public health and the interaction of a city, specifically, Paphos, in relation to the water element. It attempts to explore both the global and local effects of several environmental problems, on modern people's health in contemporary cities.

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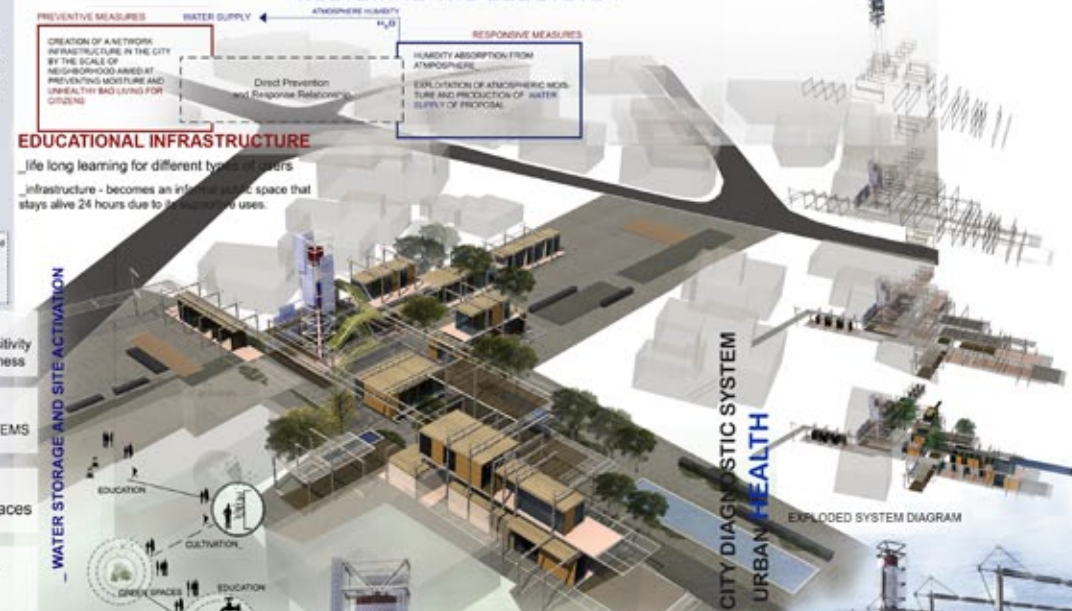
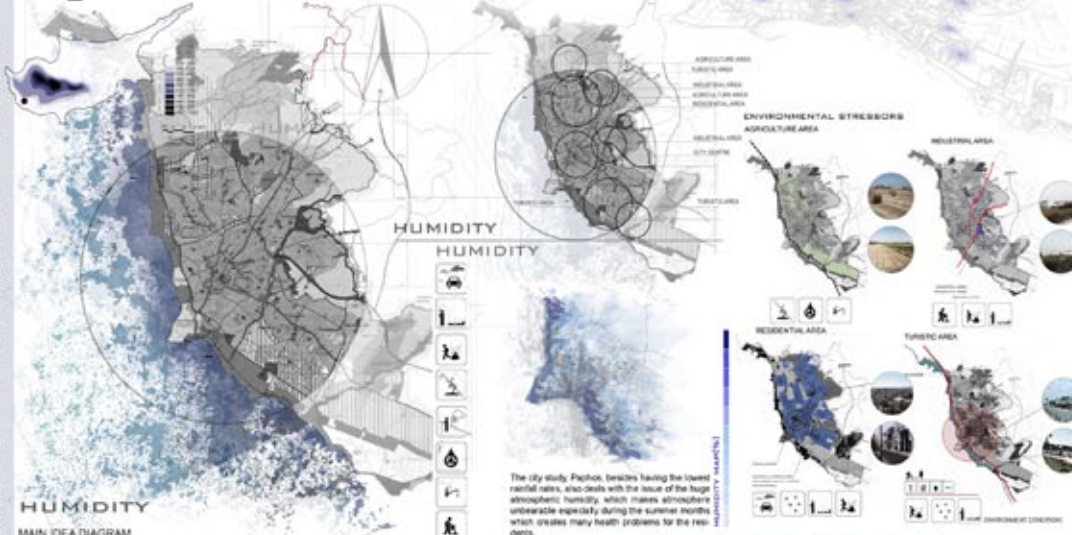
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Equally, the proposal is based on two pillars, prevention and confrontation. The project sets initial preventive measures to reduce the ecological impact and to enhance life quality, in reference to the scale of the neighbourhood. Then, the responsive measures are established, in order to correct the existing state of the environmental burden.

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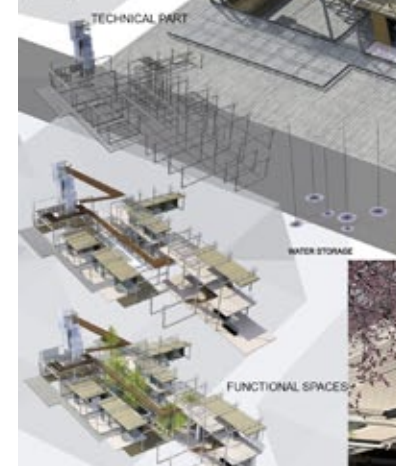
## NETWORK SYSTEM PROTOTYPE \_PRESERVING ECOLOGIES



## EXPERIMENTAL CULTIVATION INFRASTRUCTURE

life long learning for different types of users  
infrastructure - becomes an informal public space that stays alive 24 hours due to its supportive uses.

DESIGN PRINCIPLES  
PERMEABILITY  
LIGHT  
TRANSPARENCY



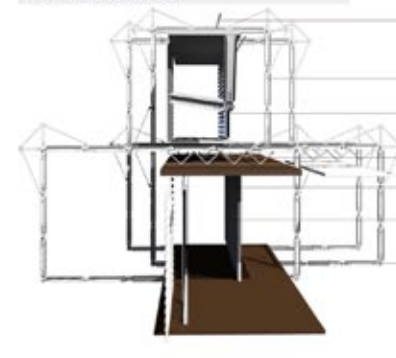
The interactive relationship of prevention and response aims to solve the problems that are identified. First of all, the identification of the deprived areas that affect the health of residents occurs. Secondly, the recognition of the characteristics of the region as regards their nature, the use, users and needs is executed. Thus, the proper operation and type of any proposed infrastructure are given, so as to create synergies and interaction between human activity, environment and education.

The infrastructure network explores the placing of a new layer above the city, in assistance to the needed areas. In construction terms, the proposed system consists of a bar linkage that can easily develop to static frames and prefabricated elements for the horizontal, vertical circulation and the closed functional spaces.

### System Development

The structural system adopted for the ease of study are frames. Frames consist of articulated joints whose joints may transfer bending moments through use of prestressed bolts in pairs, in each connection.

At joints with maximum system bending stresses, a secondary strengthening system of struts and cables is applied. The specific bar-linkage system enables different reconfigurations to comply with respective usages, developments and needs in each case.



## "AEROPONICS" AGRICULTURE FOR HUMID ENVIRONMENTS...

PROMOTING NEW CULTIVATION METHODS  
THAT NEED 98% LESS WATER AND SOIL TO GROW

DESIGN PRINCIPLES  
PERMEABILITY  
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## ANALYTICAL APPROACH TO ADAPT THE SYSTEM IN EACH REGION

DESIGN PRINCIPLES  
PERMEABILITY  
LIGHT  
TRANSPARENCY



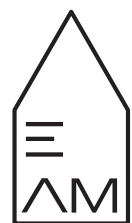
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European  
Architectural  
Medals 2015  
Best Diploma Projects

Hydro Network System  
Prototype – Preserving  
ecologies

by Athanasia Agapiou

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Best Diploma Projects

Tanah Antara, “the  
land in between”

by Ruben Sannen

from Rotterdam  
Academy of  
Architecture and  
Urban Design,  
Netherlands



European  
Architectural  
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Project

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2015

## Tanah Antara, “the land in between”

by Ruben Sannen from Rotterdam Academy of Architecture and Urban Design, Netherlands

Tutors: Jaakko Van 'T Spijker, Florian Heinzelmann, Mark Veldman, Margit Schuster

### Author comments:

Jakarta is sinking below sea level due to an alarming rate of land subsidence. All efforts to rehabilitate the cities water management structure, which is under stress from overpopulation, environmental degradation and climate change seem to be too little too late. Now there is a plan to protect Jakarta against the flood threat from the sea by closing off Jakarta Bay by means of a huge offshore sea dike.

This development threatens the loss of important values in the coastal zone with its traditional harbors, urban kampungs and mangrove forest. The engineering approach ignores that the key to solving the urban water issues lies predominantly in the kampung, the traditional communities, that form the backbone of Indonesian society and that stands for resilience, harmony and survival.

This graduation project shows a spatial adaptation within the existing city structure. At the same time it projects an innovative vision on the Indonesian urban delta of the future that combines social, historical end morphologic values. Small-scale water management is connected to a densification model. This approach fits the Indonesian pallet of knowledge much better in terms of engineering, dealing with water, resilience and the ability to adapt to natural circumstances.

### Tutor comments:

“Tanah Antara”, the land in between, radically rethinks conventional engineering approaches to protecting densely populated delta cities against increasing flood threats. A unique urban planning and architectural concept is developed rooted in traditional design and local values, redefining the concept of “living with water”.

The committee is impressed by the fact that the student showed to capture the general broadness of the subject and has been able to translate this assignment into a consistent graduation project. The project moves through a large variety of scales and strikes the right notes of subtlety on every scale level. In doing so, it displays a great thematically variety of statements; from the polemical statement up until the detailed construction principles. That width, depth and consistency are typical pillars of this project.

Amidst this enormous wealth, the committee is very much appreciating the contextuality of the project. It is visible in the essence of the main strategy, namely to counter the rising water and sea levels from the logic of the kampung as a social basis and crucial building block for the swampy metropole. This main strategy is also easily recognizable in both, the socio-cultural and climatological logic of the architectural elaboration and in the complete absence of ‘paternalism’ in the project: for the committee there is no doubt that Jakarta’s inhabitants are taken extremely serious in this project.







European  
Architectural  
Medals 2015  
Best Diploma Projects

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010/  
2015

# Central Peripheries

by William Aarsland, Olav Vidvei from Bergen School of Architecture, Norway

Tutors: Andre Fontes, Trudi Jaeger

## Author comments:

Central Peripheries  
Invigorating local production and identity in small  
coastal communities.

The diploma proposes five architectural interventions in Nordskot, a small coastal community in Northern Norway. The five proposals aim to highlight and promote the normality of the place, both through the people and the nature. As a reaction towards mass tourism and the “pilgrimage” to “national galleries” of special extreme landscapes, this diploma aims to highlight and promote normality as the ambition for future development in the coastal periphery. Secondly, the five proposals intend to enhance the experience, awareness and knowledge concerning biological diversity along the coast.

If we are to achieve further development in a timely manner, we firstly need to recognize ourselves as a part of nature both by experiencing and by exploring it. This project can be seen as a tryout to lay the foundation for this to be able to happen.

## Tutor comments:

They showed a credible attention to the situation and the people who live there. The project was both thorough, strong and poetic.

To bring this forward-projecting timeframe into the project on a smaller scale was both thoughtful, exploratory and credible. It adds an attitude and a perspective to the architectural profession that is exciting and important.

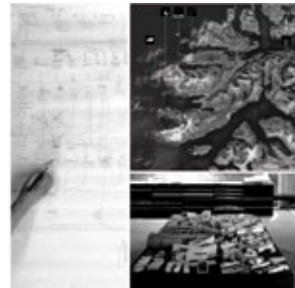
... introducing plastic as a material and artificial trees is interesting as a non-sentimental intervention and could be developed as a comment on reuse the large amount of plastic waste in the sea.

The students worked in a reflective way with the past, the present and the future that could be an inspiration to other architects. ...They show what an architect can do to respect the landscape they work in. They are pushing the limits of their thinking on life in the surfaces they create here and now.

## Assessors

To me the qualities of this project lay in the many nuances in questioning of how architecture can go in dialogue with nature and how architecture can become places for nature to re-inhabit. Through the site specific explorative approach, landscape protection and species management are put in focus with a humble architecture that let the nature play the main violin.





Central Peripheries  
by William Aarsland,  
Olav Vidvei  
from Bergen School of  
Architecture, Norway



Central Peripheries  
by William Aarsland,  
Olav Vidvei  
from Bergen School of  
Architecture, Norway





European  
Architectural  
Medals 2015  
Best Diploma Projects

015/  
2015

Shortlisted  
Project

# A house for Ötzi / A haven between Bolzano and Bozen

by Jonas Vanbelle from KU Leuven – Faculty of Architecture – Campus Sint-Lucas Ghent: Master in de Architectuur (Dutch course), Belgium

Tutor: Paul Robbrecht

## Author comments:

The iceman died 5,000 years ago and rose again from a glacier close to Bolzano as a natural mummy. The mystery surrounding his person has an enormous attraction for everyone who studies and visits him. Bolzano or Bozen

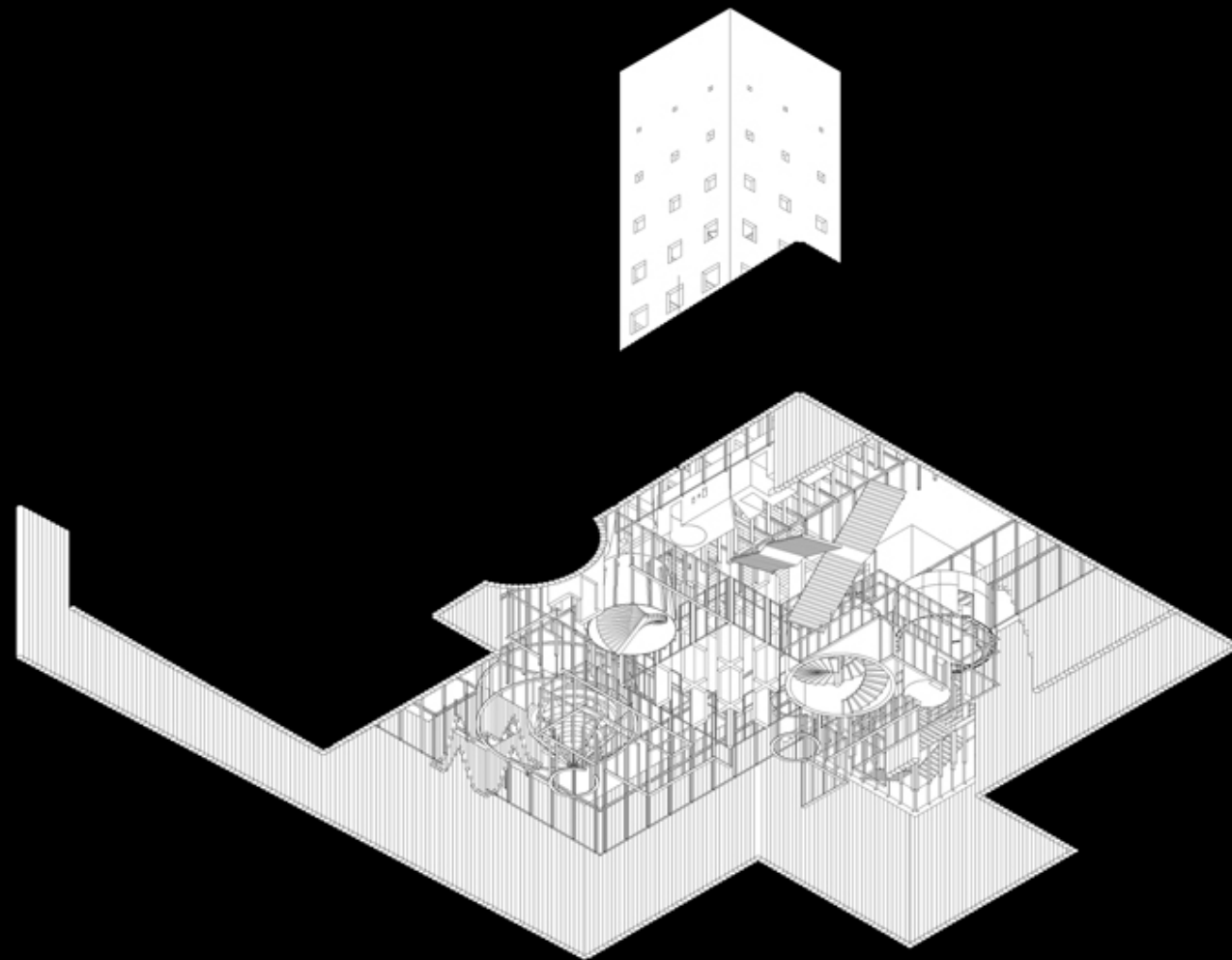
These two names for one city communicate at once that it is a place of contrasts and differences. We are on Italian territory; the culture is German, while we are spoken to in Italian. A fantastic past still characterises the city. It is precisely this contrast that constitutes the basis of this city and provides a unique flavour. The concept of compromise takes shape here. Where black and white come together, a beautiful and variegated grey is created that will sometimes tend more toward white and sometimes more toward black. Taking this fundamental controversial fact as a point of departure, the design becomes a quest for grey.

The design builds continually on the tension between two fractious opponents. Black and white is originally opposites, but a compromise produces an unexpected attractive grey that also has a spatial translation. Little by little, central frictions become apparent around which the museum gains its shape.

The design seeks to create a spot where both towns can flourish. This involves respect for the past, but at the same time the daring to develop innovative compromises. It was clear from the beginning that the museum had to be a connection and a haven between Bozen and Bolzano.

## Tutor comments:

My student studied the South Tyrol Museum of Archaeology in Bolzano, which preserves the remains of Ötzi, a 5000-year-old mummified man who was found on a glacier high in the mountains of South Tyrol. The student takes this fact as the basis for reflection on the general culture of the past and the present. His project shows a wide range of architectural identities, bound together in an intriguing ensemble. Contrast, the relation between base and tower, and the inweaving of different tectonic patterns are all ingeniously and idiosyncratically incorporated.



European  
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Best Diploma Projects



## A HOUSE FOR ÖTZI / A HAVEN BETWEEN BOLZANO AND BOZEN

The iceman died 5,000 years ago and rose again from a glacier close to Bolzano as a natural mummy. The mystery surrounding his person has an enormous attraction for everyone who studies and visits him.

### Bolzano or Bozen

These two names for one city communicate at once that it is a place of contrasts and differences. We are on Italian territory with an Austrian history; the culture is German, while we are spoken to in Italian. A fantastic past still characterises the city today. It is precisely this contrast that constitutes the basis of this city and provides a unique flavour. The concept of compromise takes shape here. Where black and white come together, a beautiful and variegated grey is created that will sometimes tend more toward white and sometimes more toward black.

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### The Grauballe Man by Seamus Heaney

As if he had been poured  
in tar, he lies  
on a pillow of turf  
and seems to weep

the black river of himself.  
The grain of his wrists  
is like bog oak,  
the ball of his heel

like a basalt egg.  
His instep has shrunk  
cold as a swan's foot  
or a wet swamp root.

His hips are the ridge  
and purse of a mussel,  
his spine an eel arrested  
under a glisten of mud.

The head lifts,  
the chin is a visor  
raised above the vent  
of his slashed throat

that has tanned  
and toughened.  
The cured wound  
opens inwards to a dark  
elderberry place.

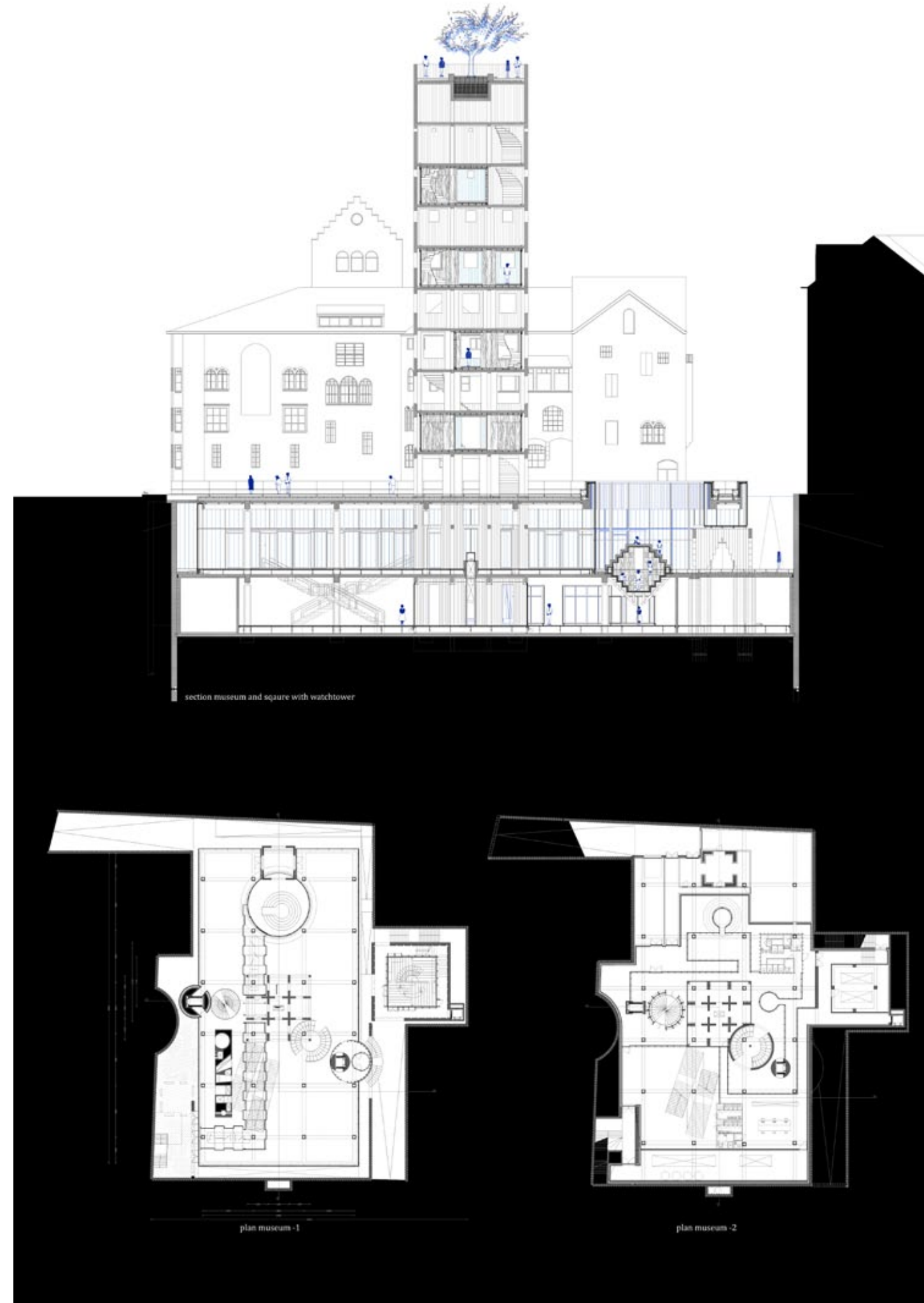
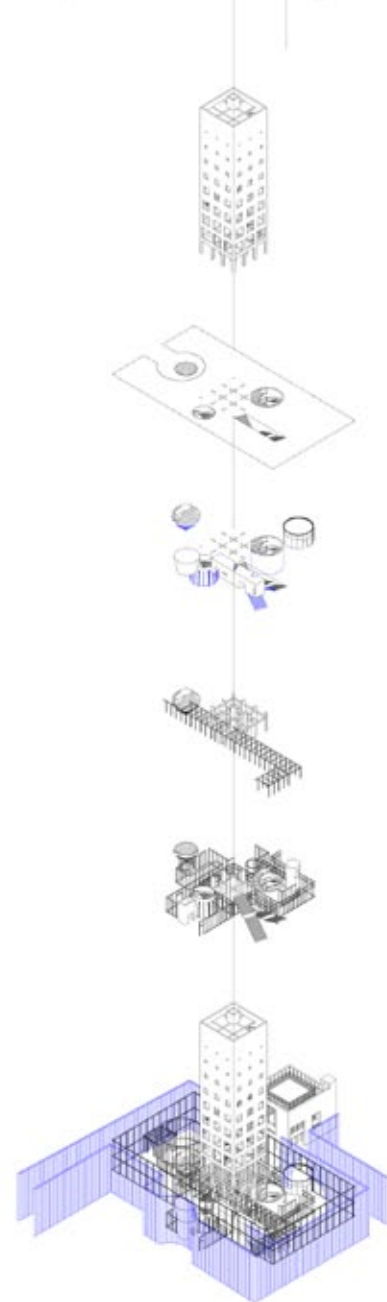
Who will say 'corpse'  
to his vivid cast?  
Who will say 'body'  
to his opaque repose?

And his rusted haic,  
a mat unlikely  
as a foetus's.  
I first saw his twisted face

in a photograph,  
a head and shoulder  
out of the peat,  
bruised like a forceps baby,  
but now he lies  
perfected in my memory,  
down to the red horn  
of his nails,

hung in the scales  
with beauty and  
atrociousity:  
with the Dying Gaul  
too strictly compassed

on his shield,  
with the actual weight  
of each hooded victim,  
slashed and dumped.



European  
Architectural  
Medals 2015  
Best Diploma Projects

A house for Ötzi /  
A haven between  
Bolzano and Bozen

by Jonas Vanbelle

from KU Leuven –  
Faculty of Architecture  
– Campus Sint-Lucas  
Ghent: Master in de  
Architectuur (Dutch  
course), Belgium



European  
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Shortlisted  
Project



European  
Architectural  
Medals 2015  
Best Diploma Projects

016/  
2015

# Underground Utopias. Anthropological path in Campomaggiore Vecchio

by **Davide Lucia** from **University of Florence, Italy**

Tutor: Michelangelo Pivetta

## Author comments:

**T**he research project begins with the historical urban city of Campomaggiore Vecchio, also known as Utopian City. It was built in the eighteenth century by Patturelli to please an illuminist count, according to the socialist principles of illuministic urbanism. The project wants to complete an urban design, failed in the past due to the sudden landslide that destroyed the city, developing itself as an underground's path that arrives to the surface, from the subsoil.

It originates from the city/ruins and includes different parts of the city such as the Palazzo Baronale (now in ruins), already provided in a municipal plan of museum display. The museum appears like an anthropological journey that tells the story of the Southern Italy, in a specific historical period: the Italian Unification.

## Tutor comments:

Architecture is the source of civilization and a tool of awareness of the people. It was not so, it would not be architecture but only construction.

To glimpse a possibility of emancipation on the remote mountains slopes of the of southern Italy is in itself the proof of sagacity and intelligent desire for knowledge.

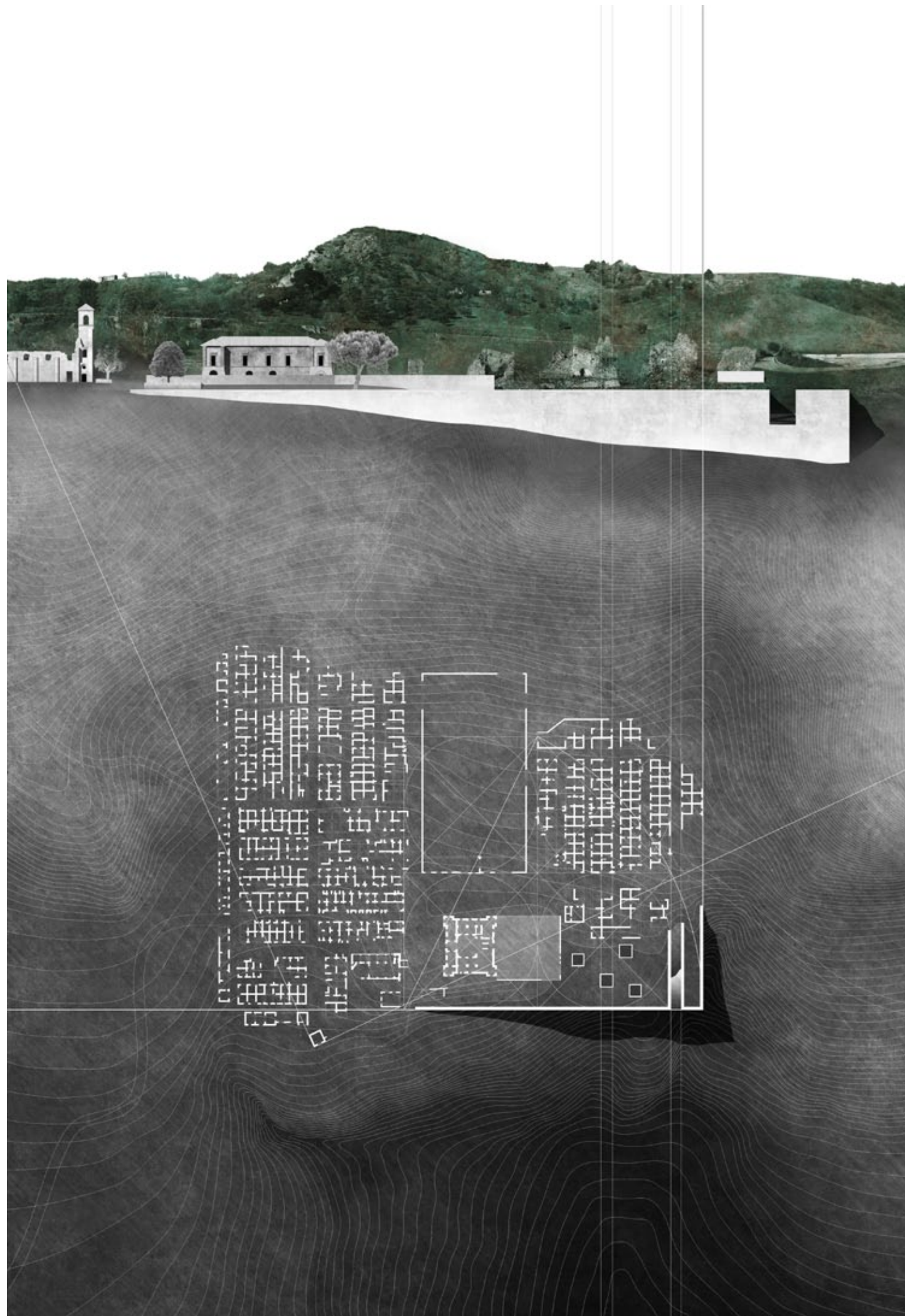
The graduation project in Campomaggiore is that: the will of a young man who looks at the world of Architecture to look beyond historicism and perversions of a vulgar partisan culture to propose a renewed idea of its land, finally considered worthy of aspire to beauty and to the right. Architecture is research, language and in the folds of these mountains, the design of a Italian building, for Italy and Europe, of which Italy is one of the historical culture pillars is a burden of proof, a icon of possible where everything seems rather impossible.

The value of this work is the demonstration of the acquisition of a new collective consciousness, of which the architect, the greatest interpreter in the history of his people, must be a brave interpreter.

Preexistence, geometry, composition, excavation, expressivity of the unspoken form, symbol, are some of this project keywords.

A proposed symbol for the rebirth of his land through a uncritical musealization of its history and, perhaps, an example for Europe to assume a new collective consciousness.



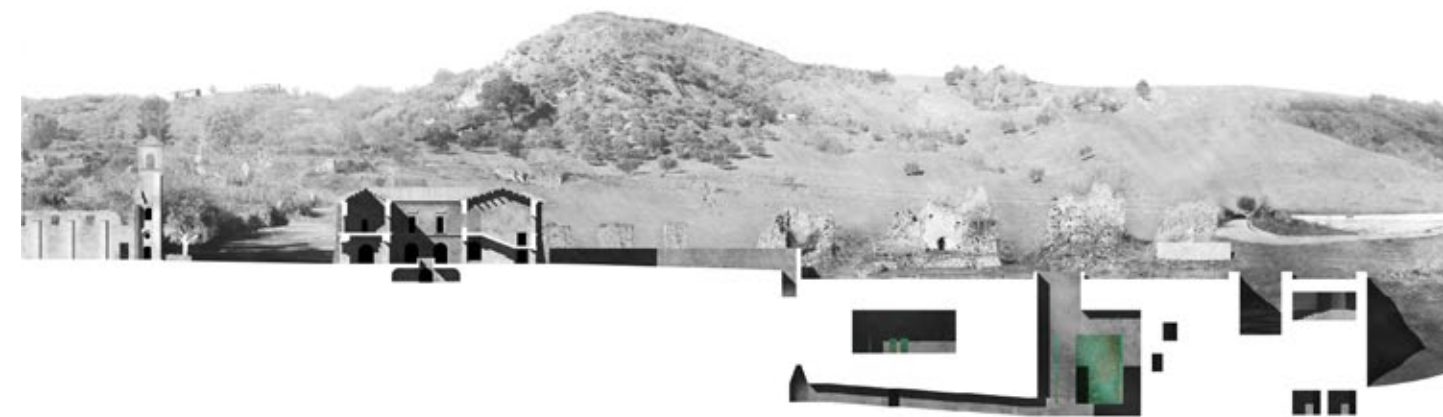
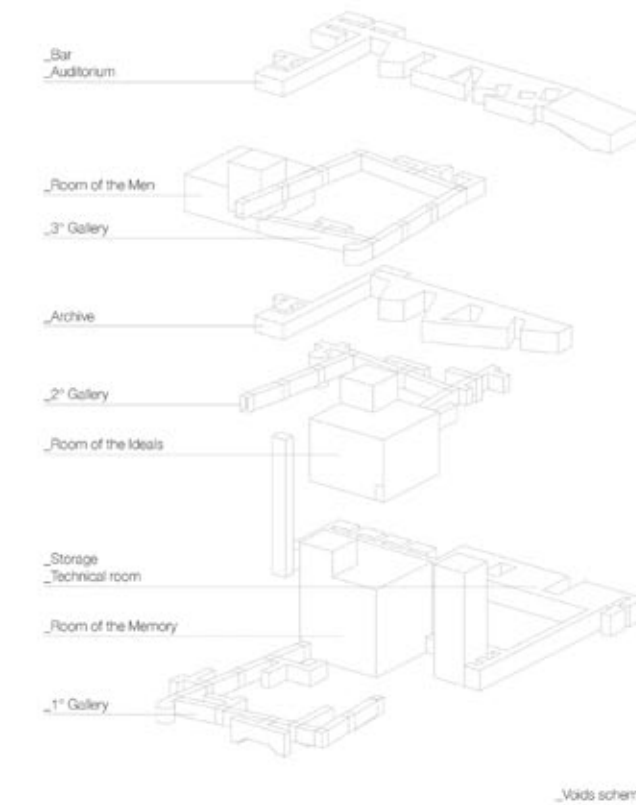
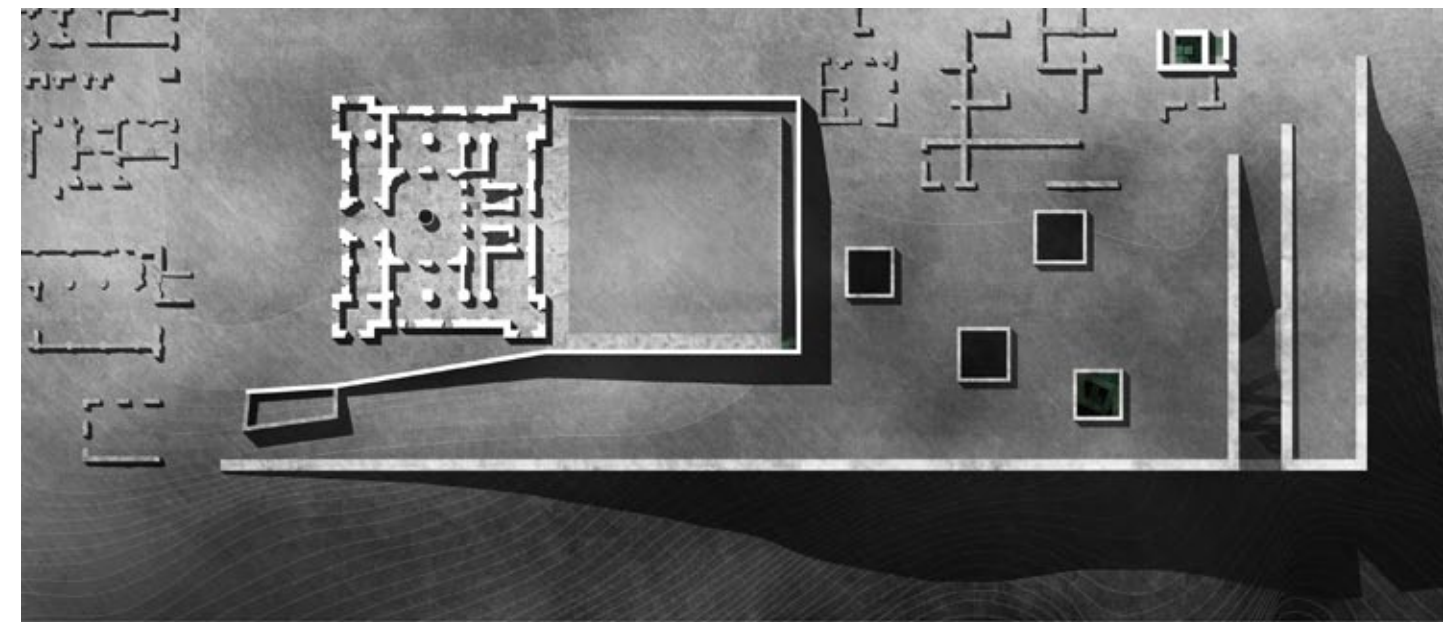


European  
Architectural  
Medals 2015  
Best Diploma Projects

Underground Utopias  
– Anthropological path  
in Campomaggiore  
Vecchio

by Davide Lucia

from University of  
Florence, Italy



European  
Architectural  
Medals 2015  
Best Diploma Projects

Underground Utopias  
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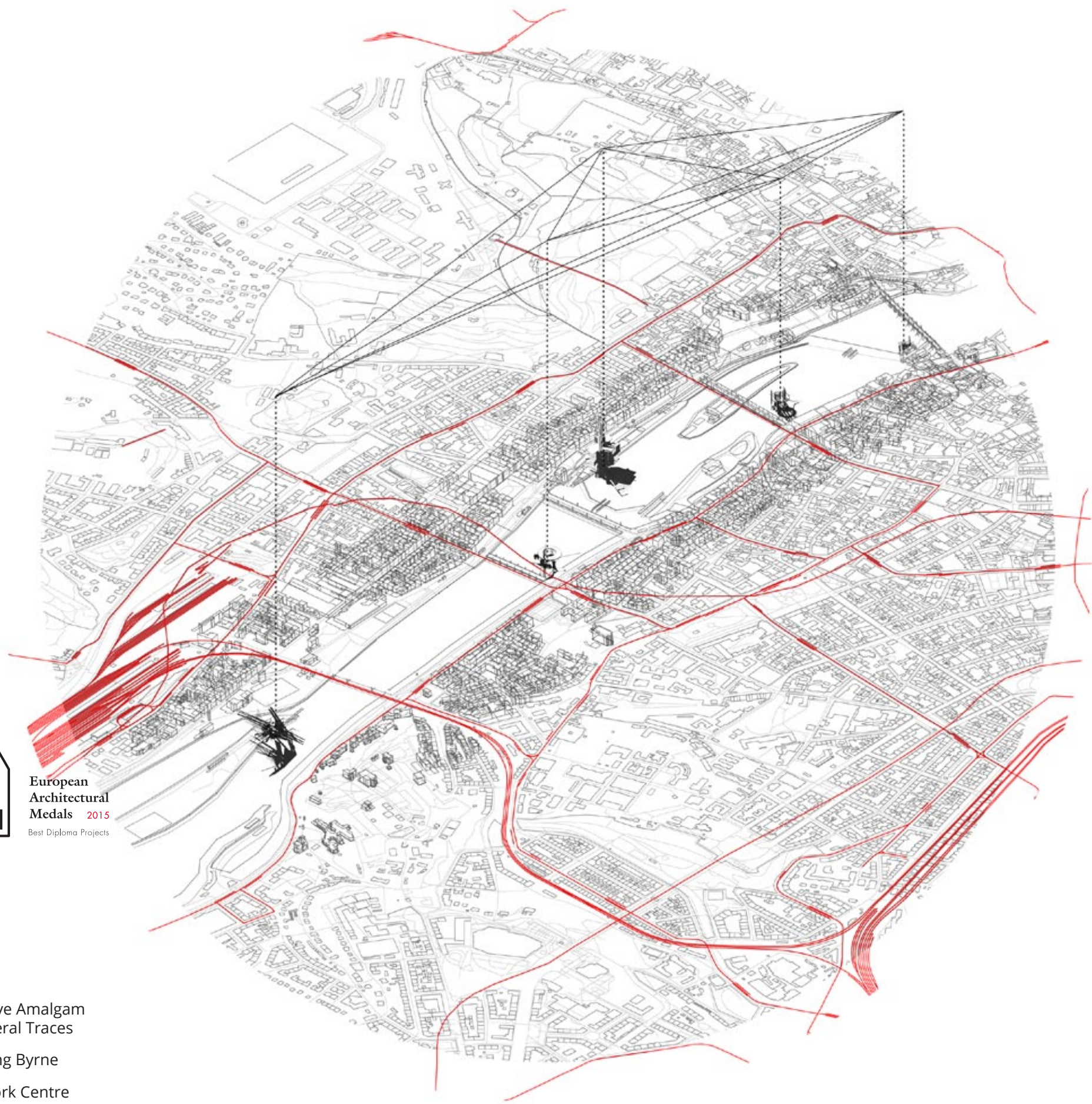
by Davide Lucia

from University of  
Florence, Italy





European  
Architectural  
Medals 2015  
Best Diploma Projects



Collective Amalgam  
Ephemeral Traces

by Aisling Byrne

from Cork Centre  
for Architectural  
Education (UCC/CIT),  
Ireland



European  
Architectural  
Medals 2015  
Best Diploma Projects

Shortlisted  
Project

018/  
2015

# Collective Amalgam Ephemeral Traces

by Aisling Byrne from Cork Centre for Architectural Education (UCC/CIT), Ireland

Tutors: Jason O'Shaughnessy, Eve Olney, Eoin French

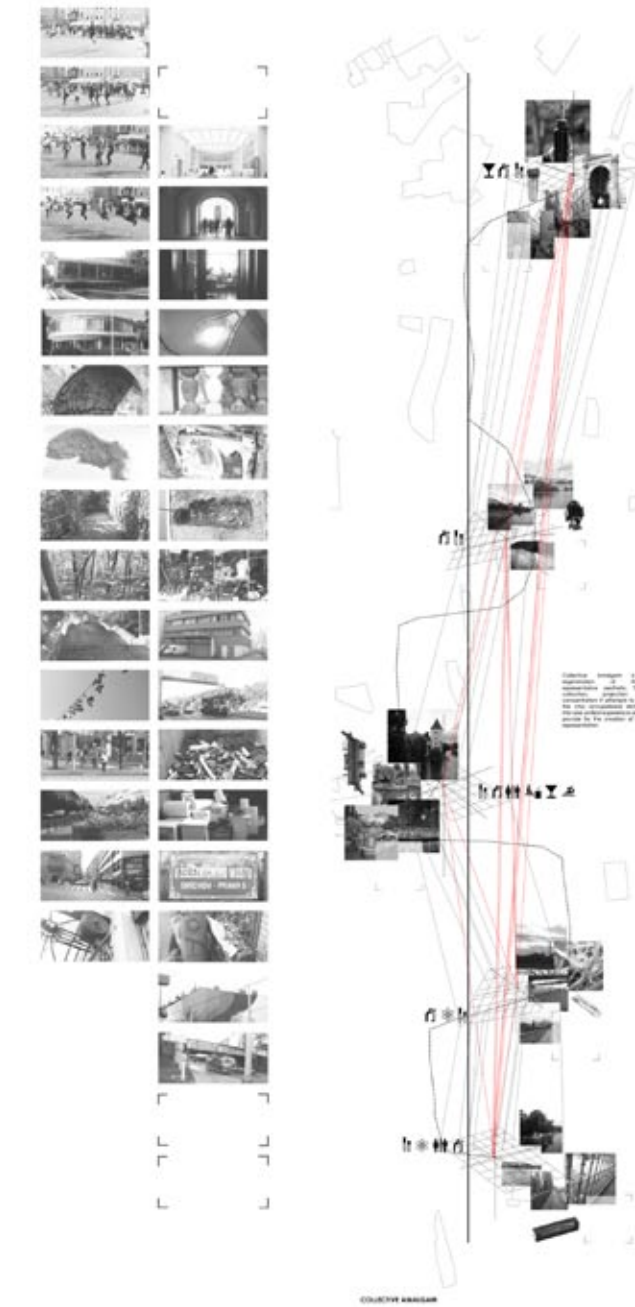
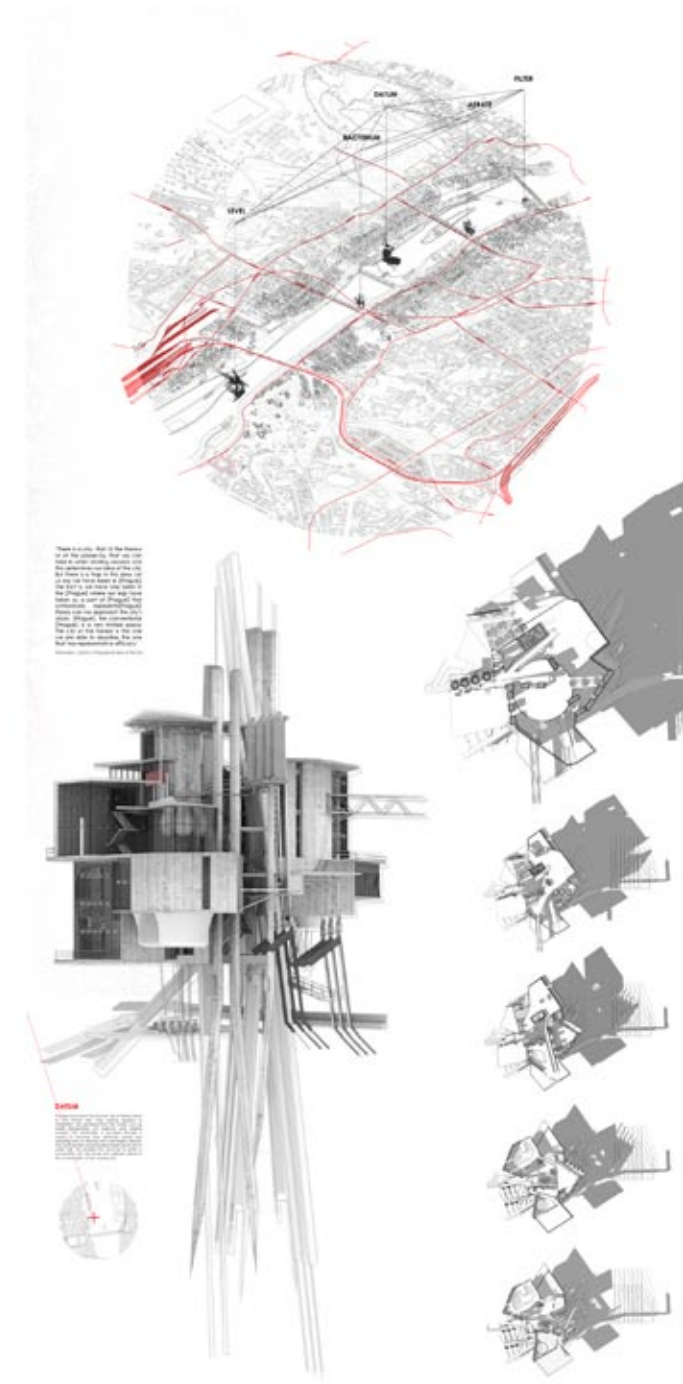
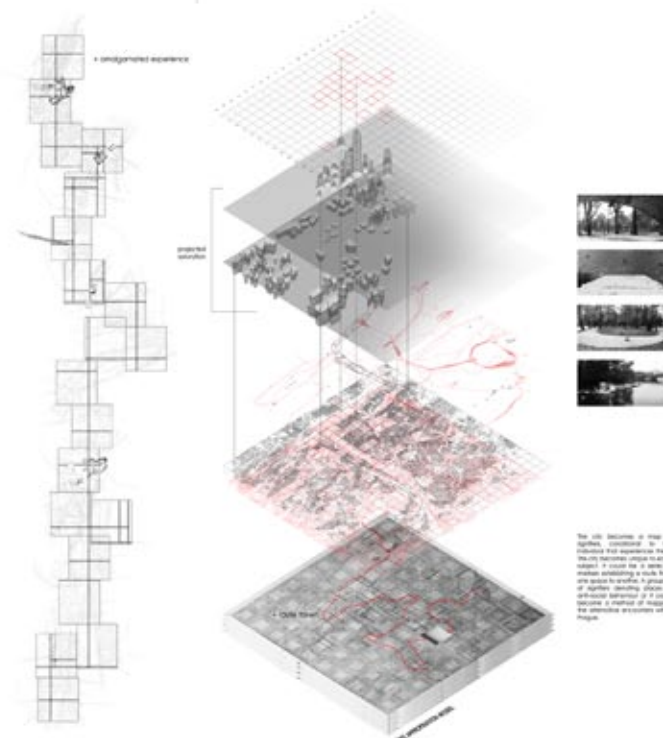
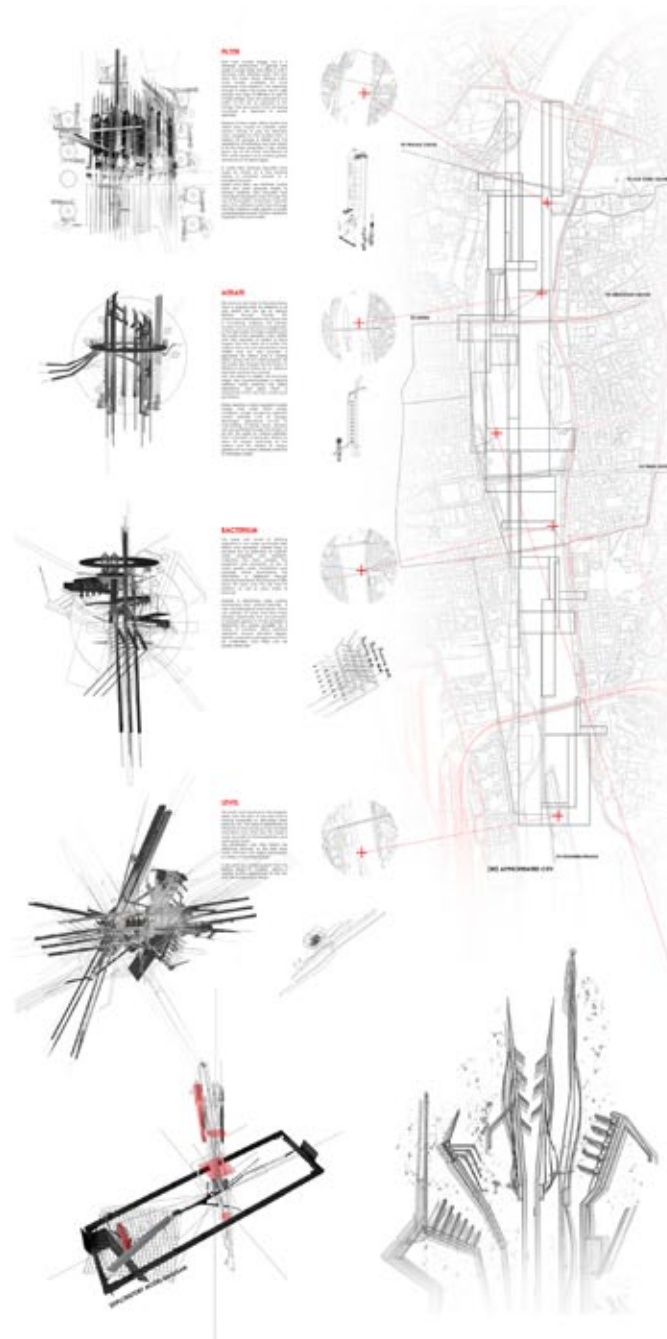
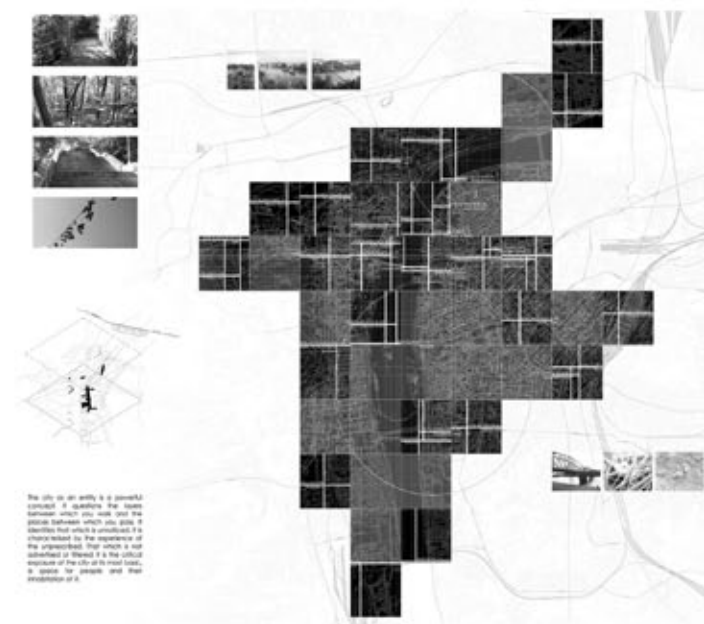
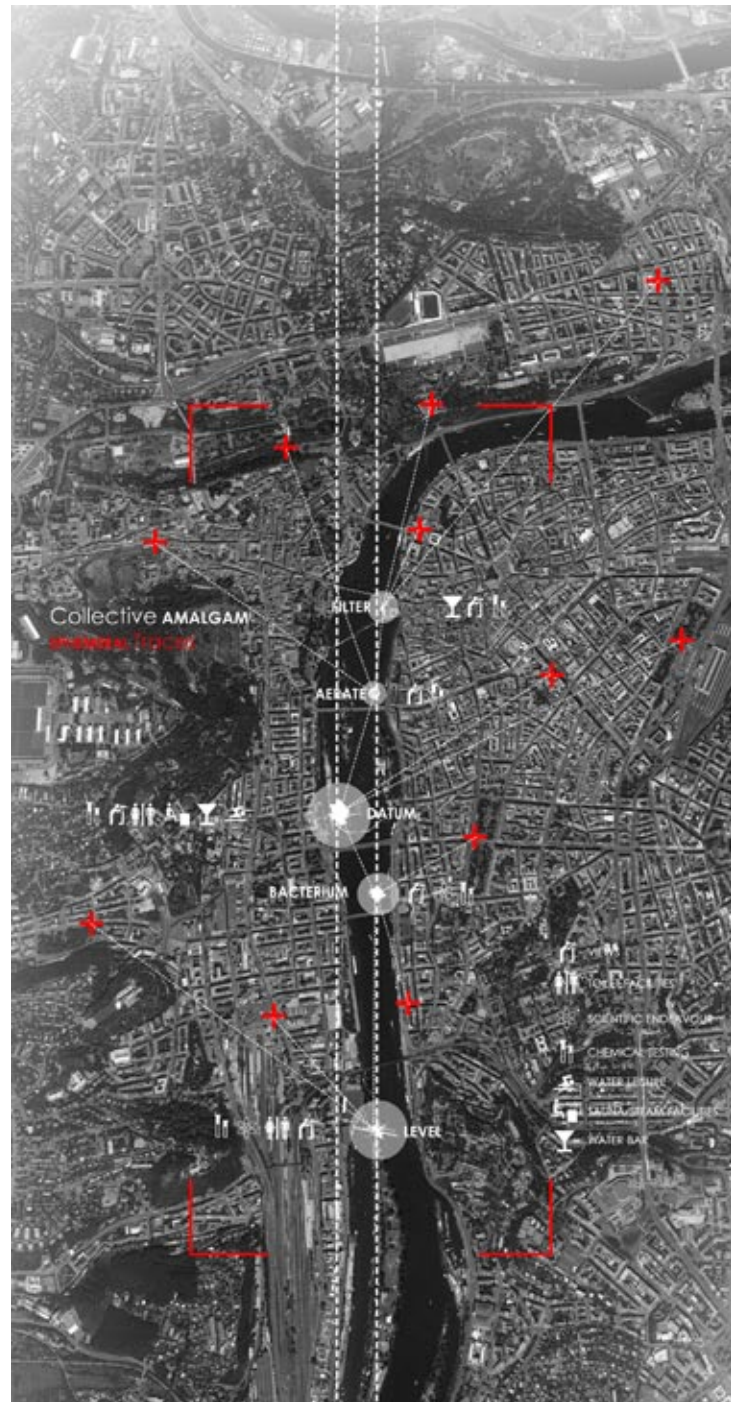
## Author comments:

This project centers around the unique experience of Prague by its writer, as a city of more than tourist culture. It explores its dense intricacies where one finds more than is prescribed. These unexpected instances form a network of individual experiences which become the alternative reading of the city. This proposes that there is another layer within the urban fabric that is not discoverable by those conforming to its visiting rituals. This project explores this new layer through photographs, diary entries and memories in an effort to extract from them this new representation of Prague.

The project hinges on the importance of collected data from the city as well as its lasting impressions on the spectator and the broader context. It recounts the city from a specific perspective from which its totality can be seen and understood. The project seeks to take the prescribed moments throughout the city and re-appropriate them through the use of these collected encounters with the alternative reading of Prague.

These will serve as experiences of the city but through a new lens. They will encourage the use of new built environments and a rethinking of the notions surrounding the city, to readdress the interaction over a new threshold. Together these interventions provide a new set of experiences within Prague that can diffuse the mono-saturated culture of the city and broaden its experiential spectrum. They will interact heavily with their context in hopes that this will further enhance the city as a working capital and inform the user of more than a clock striking the hour.





European  
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Collective Amalgam  
Ephemeral Traces

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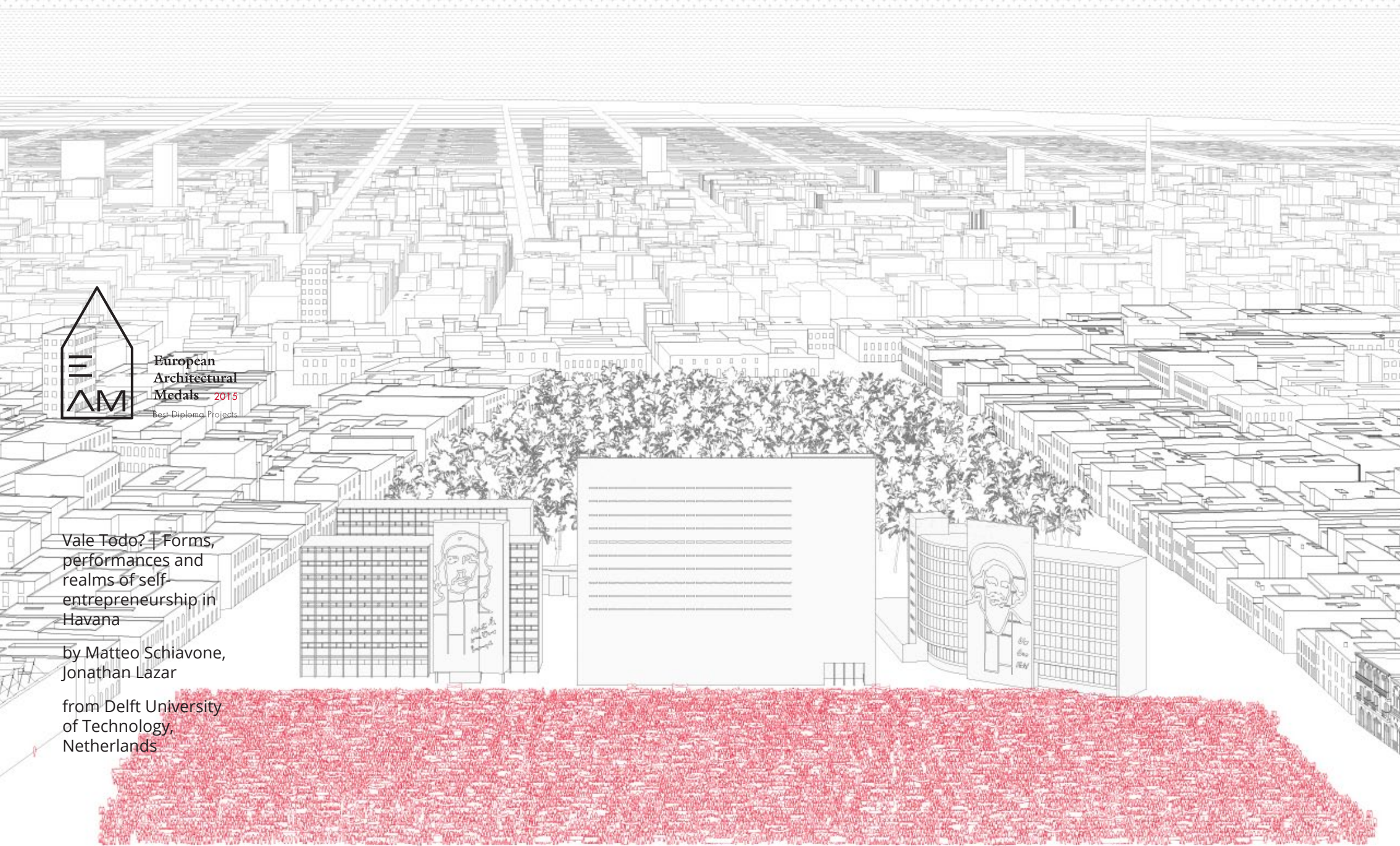
European  
Architectural  
Medals 2015  
Best Diploma Projects

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Ephemeral Traces

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Ireland





European  
Architectural  
Medals 2015  
Best Diploma Projects

Vale Todo? | Forms,  
performances and  
realms of self-  
entrepreneurship in  
Havana

by Matteo Schiavone,  
Jonathan Lazar

from Delft University  
of Technology,  
Netherlands



European  
Architectural  
Medals 2015  
Best Diploma Projects

Shortlisted  
Project

024/  
2015

# Vale Todo? | Forms, performances and realms of self-entrepreneurship in Havana

by Matteo Schiavone, Jonathan Lazar from Delft University of Technology, Netherlands

Tutors: Tom Avermaete, Jorge Mejia Hernandez, Francesco Marullo, Karel Vollers

## Author comments:

The recent implementation of Cuba's most ambitious plan for economic transformation since the Revolution of 1959 arouse great interest both on international media and between scholars worldwide. Several analyses focused on Raúl Castro's actualización del modelo económico from a political and economical perspective. Our contribution has tackled this topic with the apparatus of another discipline, Architecture, in order to understand and unveil its spatial, urban, built and discursive implications.

Following an unprecedented research on how cuentapropismo (self-entrepreneurship) - one of the measures constituting the reform - is affecting on different scales both the built environment and the reflected social one, the intervention strategy, far from merely proposing solutions, aims to reveal and criticise the current idiosyncratic adjustment of the economic model in a proactive way. The proposal seeks to constitute a critical laboratory capable of challenging a series of dynamics, whilst redefining the role of the architect as an organiser and as an active actor of cultural and political thinking.









European  
Architectural  
Medals 2015  
Best Diploma Projects

## Archinature paths

by Giuseppe Carucci,  
Lorena Calò,  
Domenico Dibello,  
Adriano Mancini,  
Stefania Notarpietro,  
Raffaella Rosa Strippoli  
from Politecnico di  
Bari, Italy



European  
Architectural  
Medals 2015  
Best Diploma Projects

Shortlisted  
Project

033/  
2015

# Archinature paths

by **Giuseppe Carucci, Lorena Calò, Domenico Dibello, Adriano Mancini, Stefania Notarpietro, Raffaella Rosa Strippoli** from **Politecnico di Bari, Italy**

Tutors: Loredana Ficarelli, Vitangelo Ardito, Francesco De Filippis, Mariangela Turchiarulo

### Author comments:

**S**tarting from a regional scale analysis, we identified those elements that potentially can link the villages with landscape, with the purpose of creating a system that combines resources and opportunities within them.

The analysis is contextually carried out according to planning, the urban shape and the ways of land to the old town centre.

After the choice of a couple of villages, the work went on with the photo survey of the features and qualities of the old town centre, in order to identify the interventions for each district, through strategic plans on specific themes of interest.

Next step was the representation, scaling up, of key elements for our planning exercise, such as significant sections about "landing roads" to the single old town centres that we chose because they are considered peculiar fragments that can convey the condition of the whole town.

We classified the villages according to the relationship established between the orographic condition of each landing road and the surrounding landscape, finding two systems that are ascribable to the road-head model and the road-edge one.

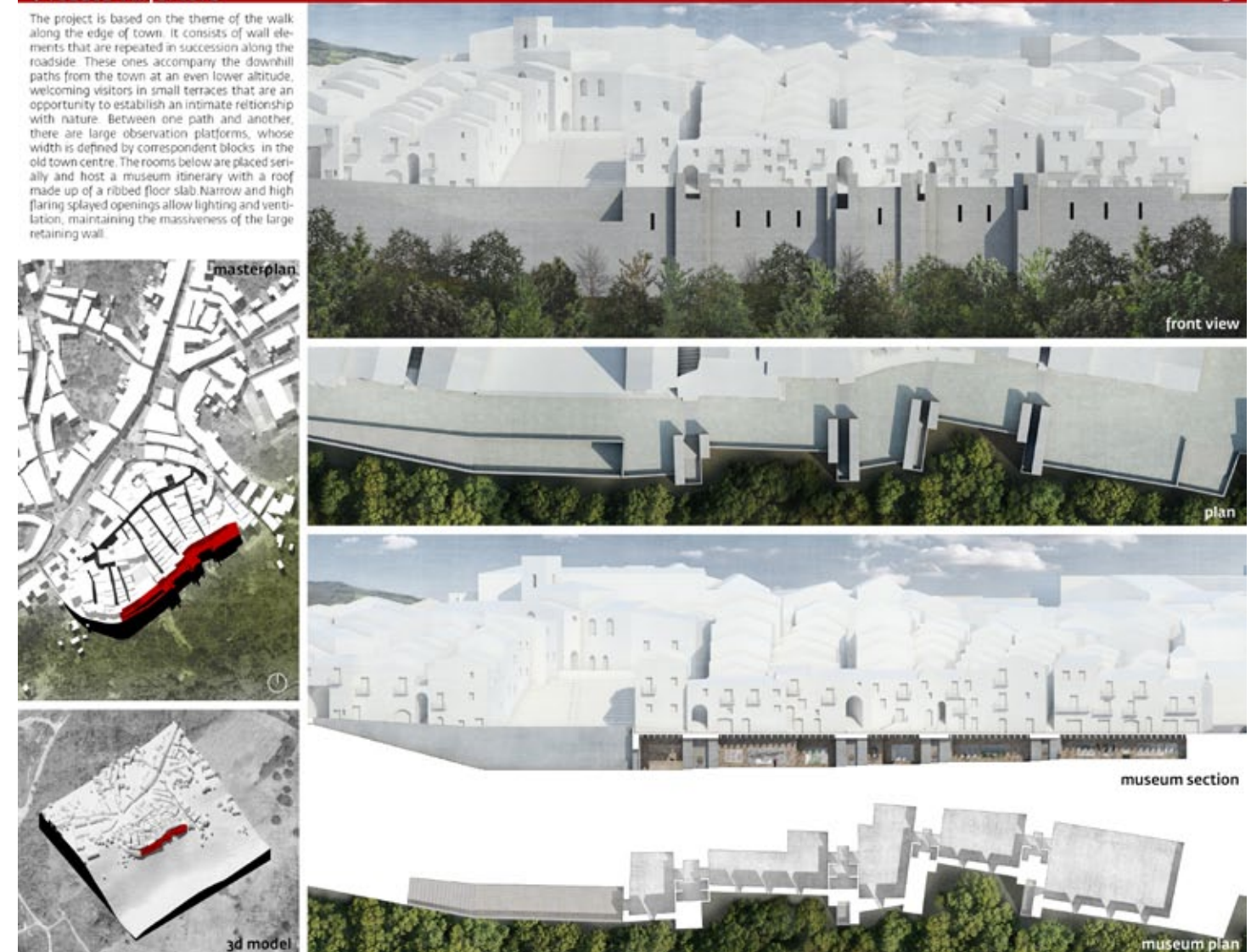
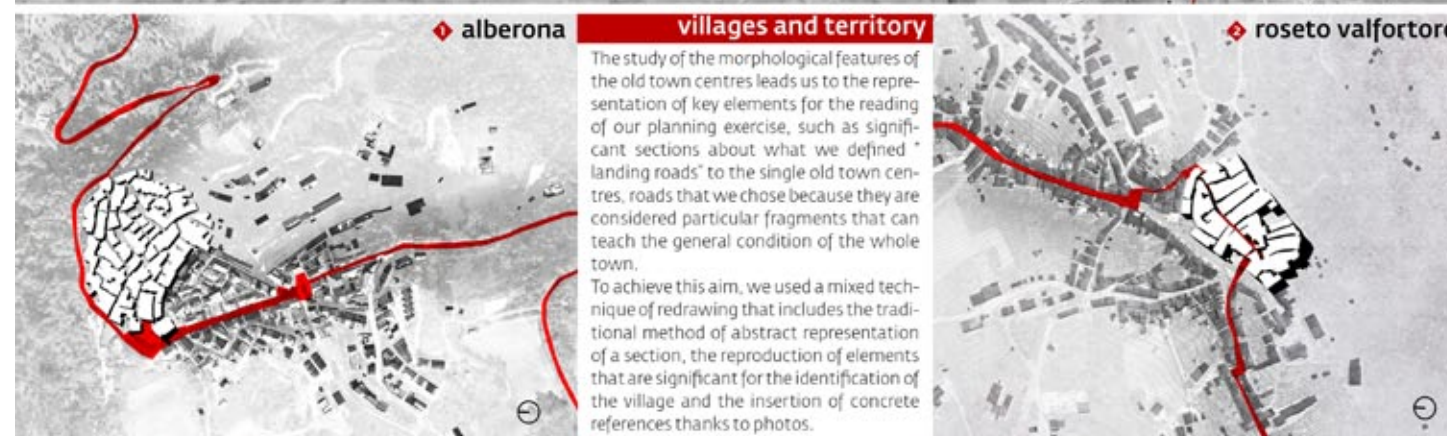
The analysis of the current situation of these models led us to the definition of the approach to the plans, finding two typologies of planning interventions that close our research work.

Our planning proposals aim at the development of the villages from both an architectural and landscape point of view, with the objective of keeping them alive as regards the space quality too.





In the case of Alberona and Roseto Valfortore the condition of the crest system model is immediately recognizable, it strongly characterizes the landscape: in the ideal borders of this definite territorial figure, the two villages are placed at the spurs of the mountain ridge. Even if they are not visually linked among them, their connection is signed by the only road that joins them and runs along the crest, giving the visitor wide-ranging views on the characteristic landscape.



European  
Architectural  
Medals 2015  
Best Diploma Projects

Archinature paths

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European  
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Raffaella Rosa Strippoli

from Politecnico di  
Bari, Italy



Ajuda National Palace:  
Context and Scale  
Transition

by Guilherme  
Fernando Goncalves  
Pedrosa

from Faculdade  
de Arquitectura da  
Universidade de  
Lisboa (FAUL), Portugal



European  
Architectural  
Medals 2015  
Best Diploma Projects

Shortlisted  
Project

038/  
2015

# Ajuda National Palace: Context and Scale Transition

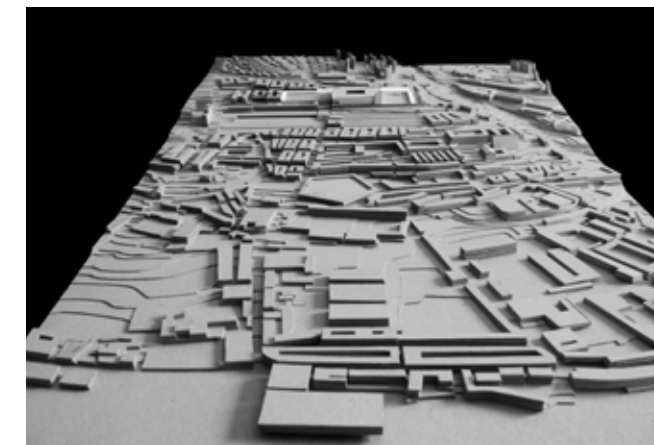
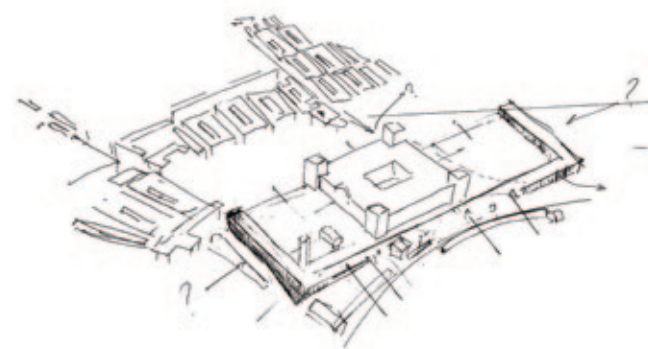
by **Guilherme Fernando Goncalves Pedrosa** from **Faculdade de Arquitectura da Universidade de Lisboa (FAUL), Portugal**

Tutors: Nuno Mateus, Paulo Pereira

## Author comments:

As General Junot's Napoleonic army marched across Portugal, the Royal Family had already prepared its escape to Brasil. Although a true expected decline, this was the mark that set up the following nineteenth century and the eventual downfall of the Portuguese monarchy and consequently its transition to a Republican country. Assisting the invasion, the later Civil War and the years between the different regimes and society's was the Ajuda National Palace, last great built document of the late Portuguese monarchy period. Because of its Architecture, symbolism and national importance, the Ajuda's National Palace is certainly a catalyst for the area, attracting to its outskirts many who claimed land to build their homes. Nonetheless due to successive interruptions to the monumental construction and later absence of a convenient plan to deal with its scale and consequent transition to the new and unplanned neighborhood which settled all around it, now the monument functions more as a pathology, tying the place to a situation of indefinition instead of a means to a clarification.

This is the aim of the presented project, to create a convincing reality able to clarify the monumental area as well as a means to help develop the habitable area all around it, tying scales, materials and history's aiming to clarify the Neoclassic Architecture as it integrates it in today's artistic and social environment also giving means for the city to expand and consolidate a place from which king's used to see boats set sail.



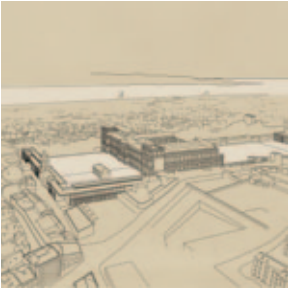
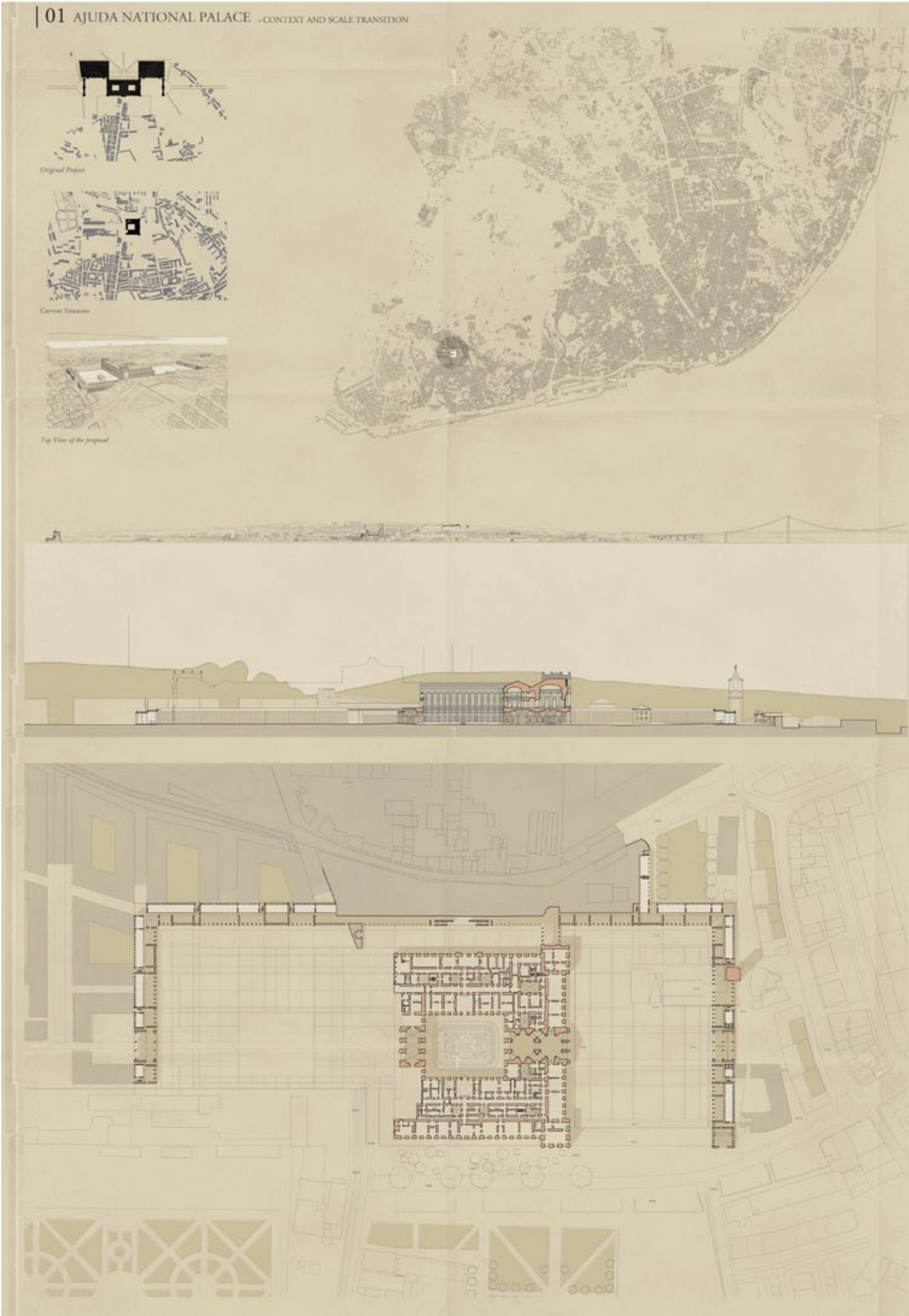




Ajuda National Palace:  
Context and Scale  
Transition

by Guilherme  
Fernando Goncalves  
Pedrosa

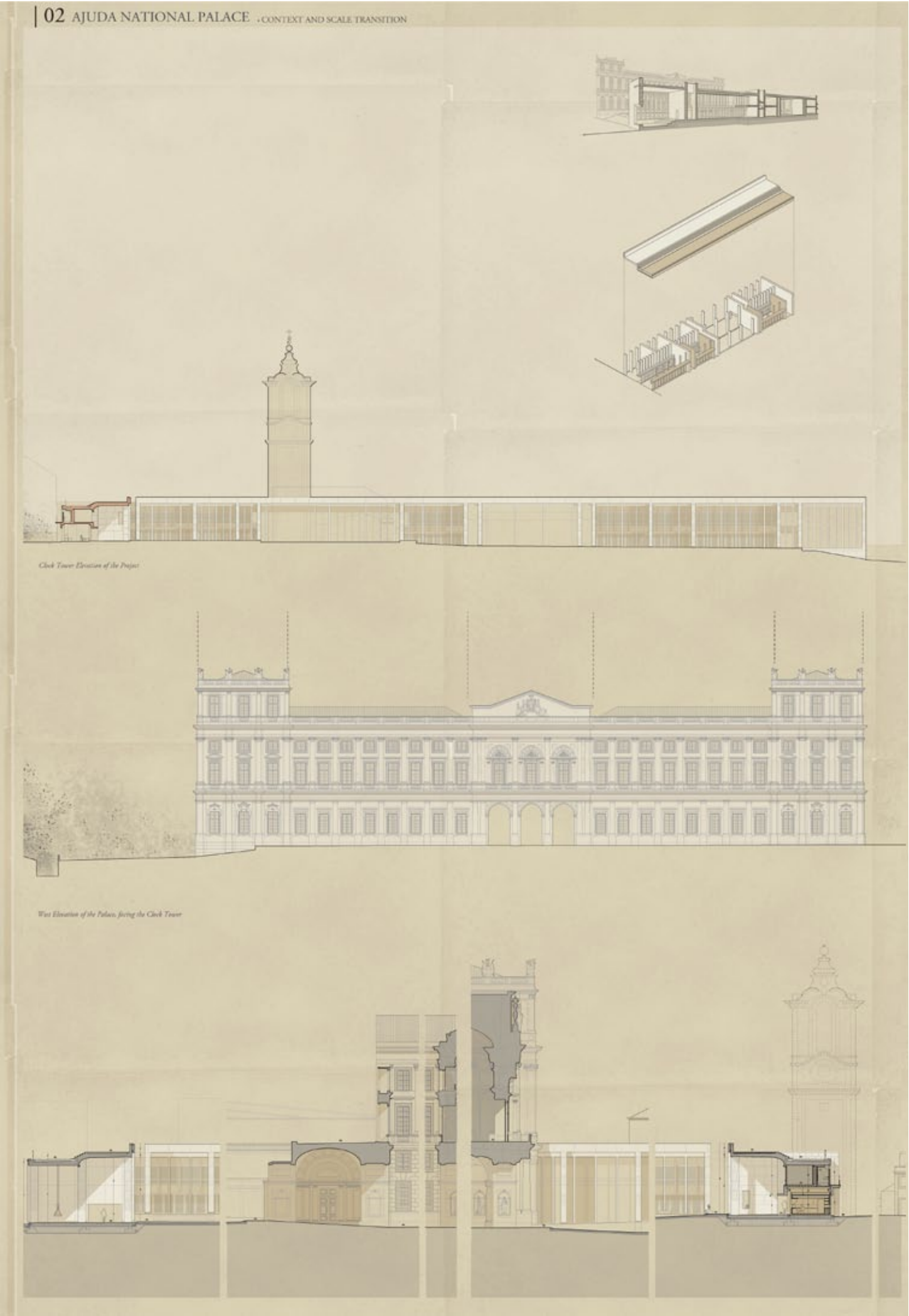
from Faculdade  
de Arquitectura da  
Universidade de  
Lisboa (FAUL), Portugal



Ajuda National Palace:  
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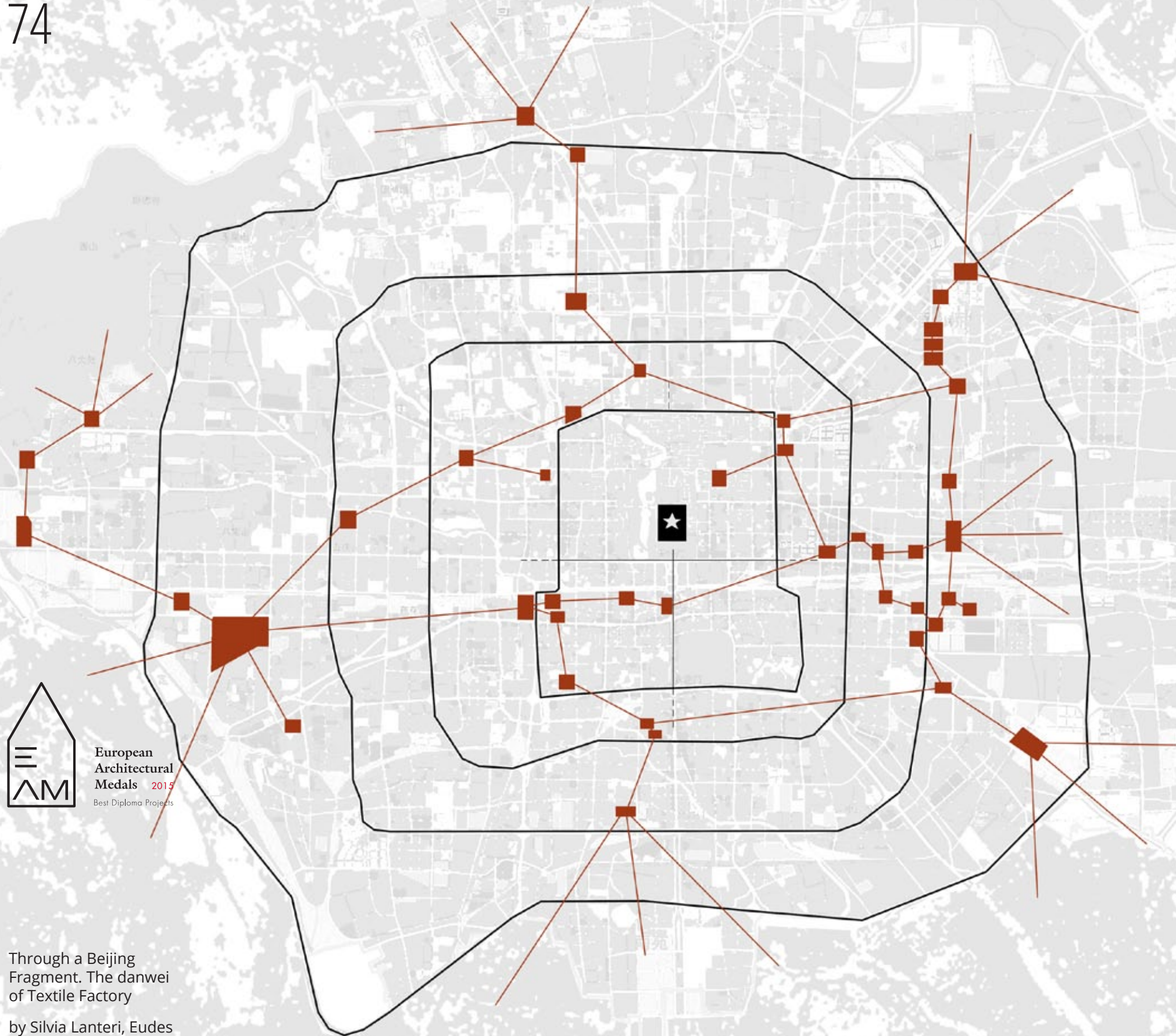


European  
Architectural  
Medals 2015  
Best Diploma Projects

Through a Beijing  
Fragment. The danwei  
of Textile Factory

by Silvia Lanteri, Eudes  
Vito Margaria

from Architecture  
school of Politecnico di  
Torino, Italy



European  
Architectural  
Medals 2015  
Best Diploma Projects

Shortlisted  
Project

039/  
2015

# Through a Beijing Fragment. The danwei of Textile Factory

by Silvia Lanteri, Eudes Vito Margaria from Architecture school of Politecnico di Torino, Italy

Tutor: Michele Bonino

## Author comments:

Beijing, meeting point of cultures, core of the East, a complex reality generated by contradictions and opposites that forced us to dive deeply inside the urban space, interpreting and representing it with a distortion of the classic tools.

The aims of our research are numerous: first, portraying the place to preserve its future memory; second, showing a possible methodology for other similar cases; third, focusing the architects and city planners' attention on the danwei model's great urban potential (see panels 1 and 2); fourth, questioning about hypothetical transformation scenarios originated by listening to the singular site and its inhabitants' stories.

We chosen the danwei of Cotton Textile Factory n.2, a heterogeneous reality rich of stimulus.

At first the role of the architect matches with the flâneur's one: you can narrate the city only if you get carried away and then re-emerge to fix some moments; you have to use multiple gazes, complementary instruments able to catch different hints: words, photos, videos, sketches.

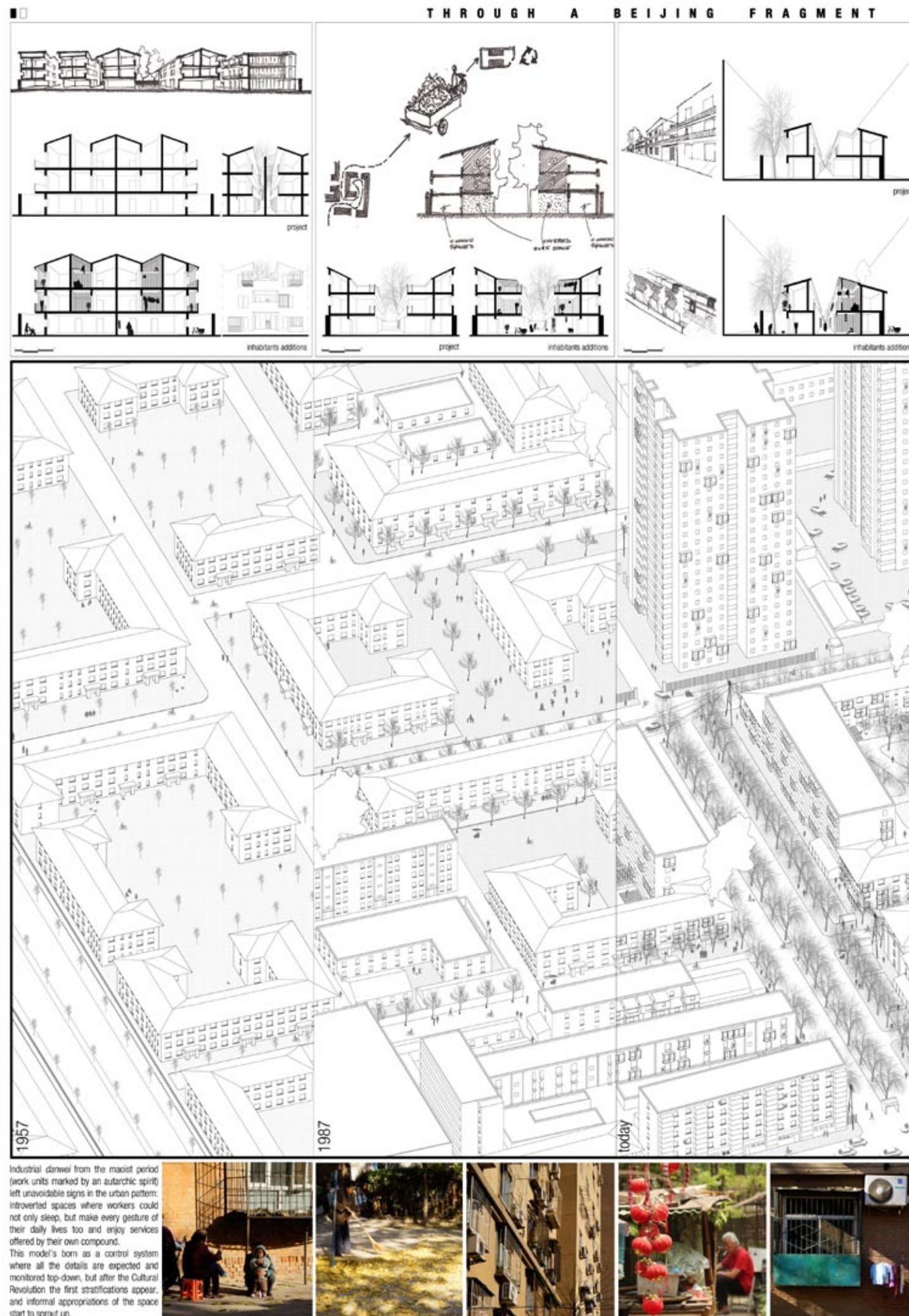
During the next step the architect has to support the existing trends without altering them to much, leading the transformations, urban and architectural scale at the same time. We solved the urban scale problems first (practicability, big empty spaces, accesses) and then we achieved the architectural scale for some portions inside the pattern - thinking about the external edge, strong and clear, and the progressive intervention on three informal areas.

## Tutor comments:

The work by Silvia Lanteri and Eudes Margaria, while fully independent in terms of contents' freshness, design strategies and personal interpretations, was born within a broader research framework: the sino-italian research platform "Memory-Regeneration", a partnership between Tsinghua University and Politecnico di Torino.

The research was devoted to "urban danweis" (industrial work units in the socialist period) and their potential for the transformation of the contemporary city. The case-study of the Textile Factory danwei in Beijing Chaoyang was excellently developed by Silvia and Eudes, and some of their research drawings were recently included in the book "Beijing Danwei. Industrial Heritage and the Contemporary City", edited by M. Bonino and F. De Pieri, Jovis 2015.



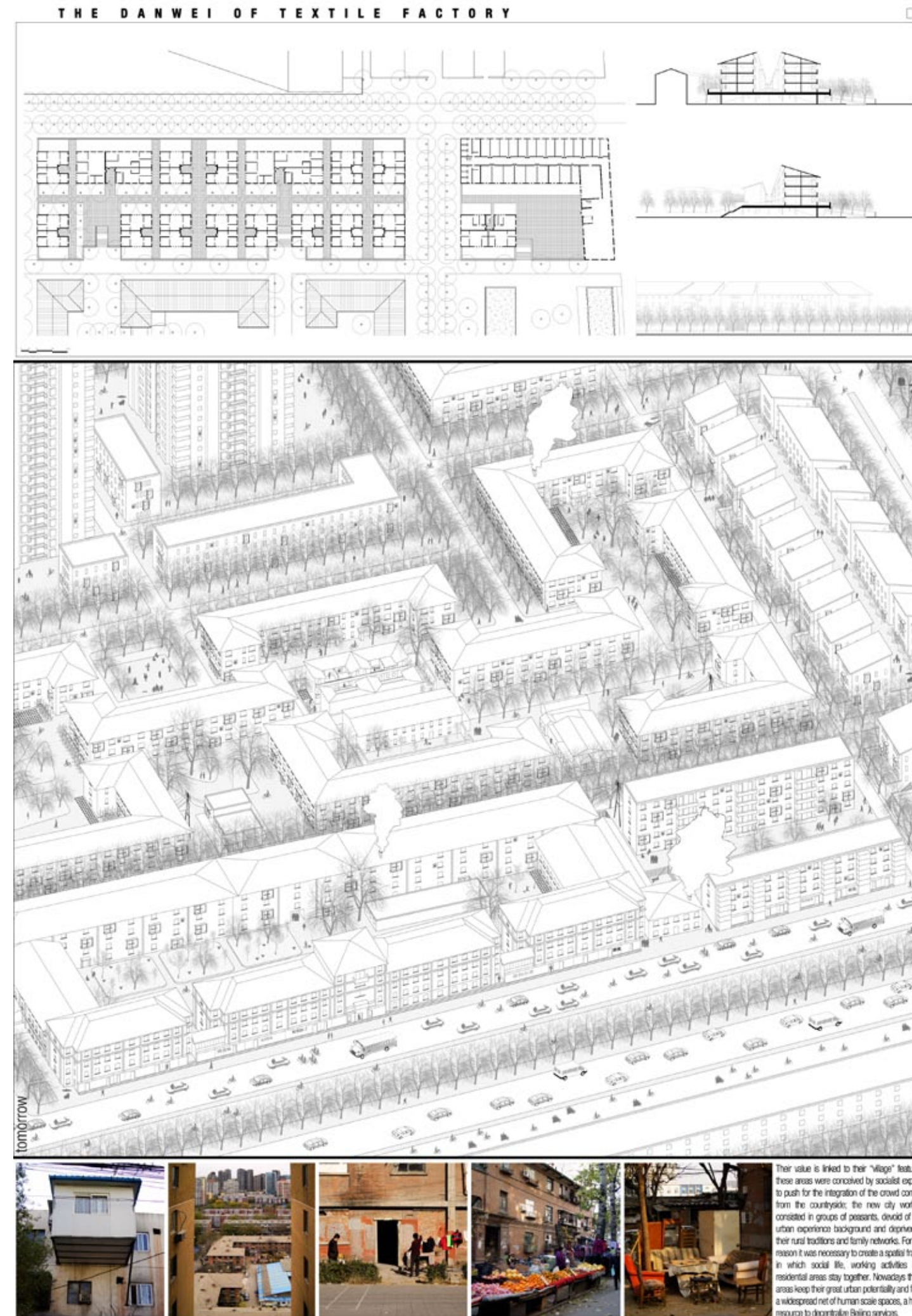


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Through a Beijing  
Fragment. The danwei  
of Textile Factory

by Silvia Lanteri, Eudes  
Vito Margaria

from Architecture  
school of Politecnico di  
Torino, Italy



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Market – new  
public center of  
local communities.  
Historical evolution  
and modern  
approaches to the  
design of urban  
markets

by Alina Georgievskaya

from Samara  
State University of  
Architecture and Civil  
Engineering, Russia

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# Market-new public center of local communities.

## Historical evolution and modern approaches to the design of urban markets

by Alina Georgievskaya from Samara State University of Architecture and Civil Engineering, Russia

Tutors: Danilova Elina, Valshin Rasim

### Author comments:

The graduation thesis touches on issues such as rethinking of the roles of markets in the urban structure as the new type of social area, supporting urban traditions and being the exchanging medium between communities not only economically, but also socially. The actuality of the research is determined by the pursuit of new forms of market and functional programming corresponding to the requests of a modern consumer. Among the essential conclusions of the research the following can be singled out: an availability radius of the markets and the connection with traffic framework have been the key factors over the whole period of history; for the prosperity of the market its functional saturation is needed; the absence of fundamental legitimate markets provokes the appearance of bootleg trade. Regardless of prohibitions, the marketing has always existed and will exist. The question is in its quality and shape.

As a consequence of the analysis of 6 global cities, where the amount, the functional content and the specific characteristics of each market in terms of city-planning context were revealed, the organic and indissoluble link between the market and urban structure becomes obvious, which, therefore, boosts its significance. On the basis of the research a system of location of the markets in Samara City was suggested as well as the market, situated in the historical city center, was designed. The market concept requires the consolidation of marketing with cultural functions, educational grounds and apartments. The market in this project -is a vivid, interactive space.

### Tutor comments:

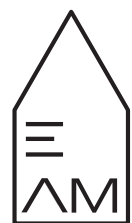
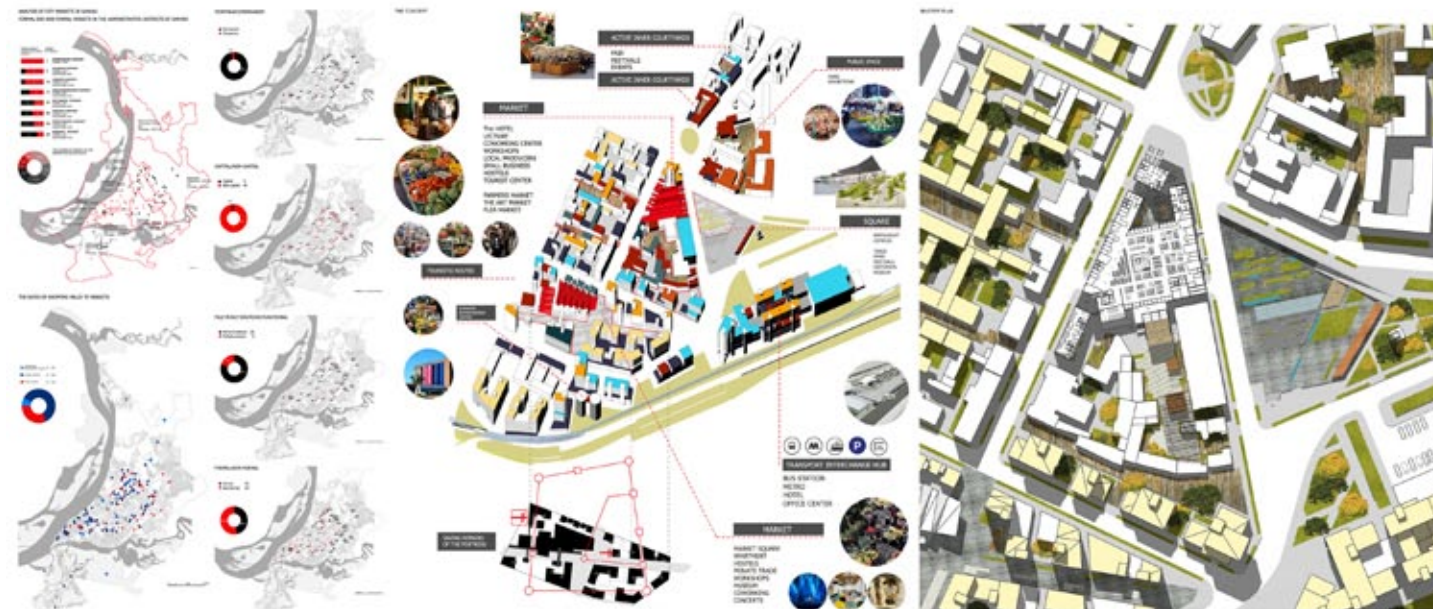
Nowadays the issue of providing cities with the indispensable provisions is particularly burning. Domestic produce has been substituted for the imported one by 80%. Consequently, the cities being involved in Global Trade Network are losing their authentic identity. In these conditions the given graduation thesis gains a specific topicality. Besides, both search and creation of Centres for Social Interaction has currently led to the vigorous mechanical construction of sacral buildings in Russia. Due to its religious separation, these buildings are not capable of supplying the whole population with integration. Other social centres belong to the global networks of the world economy preventing the local business and culture from development. The authoress of the graduation thesis, Alina Georgievskaya, thoroughly analyzes the historical and up-to-date foreign experience alike. The latter has shown that public participation and regulation allow markets to shift from the localities of chaos and spontaneous exchange to real places of social interaction which, in their part, unite all the multinational population and the whole spectrum of social and professional distinctions. As a result of the research, the author suggests creating a steady network system of local centres. Being on the level with other social areas and objects, it is able to meet the requirements in life-resistance and progress of the very urban structure as well as the urban environment.



## MARKET - NEW PUBLIC CENTER OF LOCAL COMMUNITIES.



### THE CONCEPT OF SYSTEM OF MARKETS IN THE URBAN STRUCTURE OF SAMARA



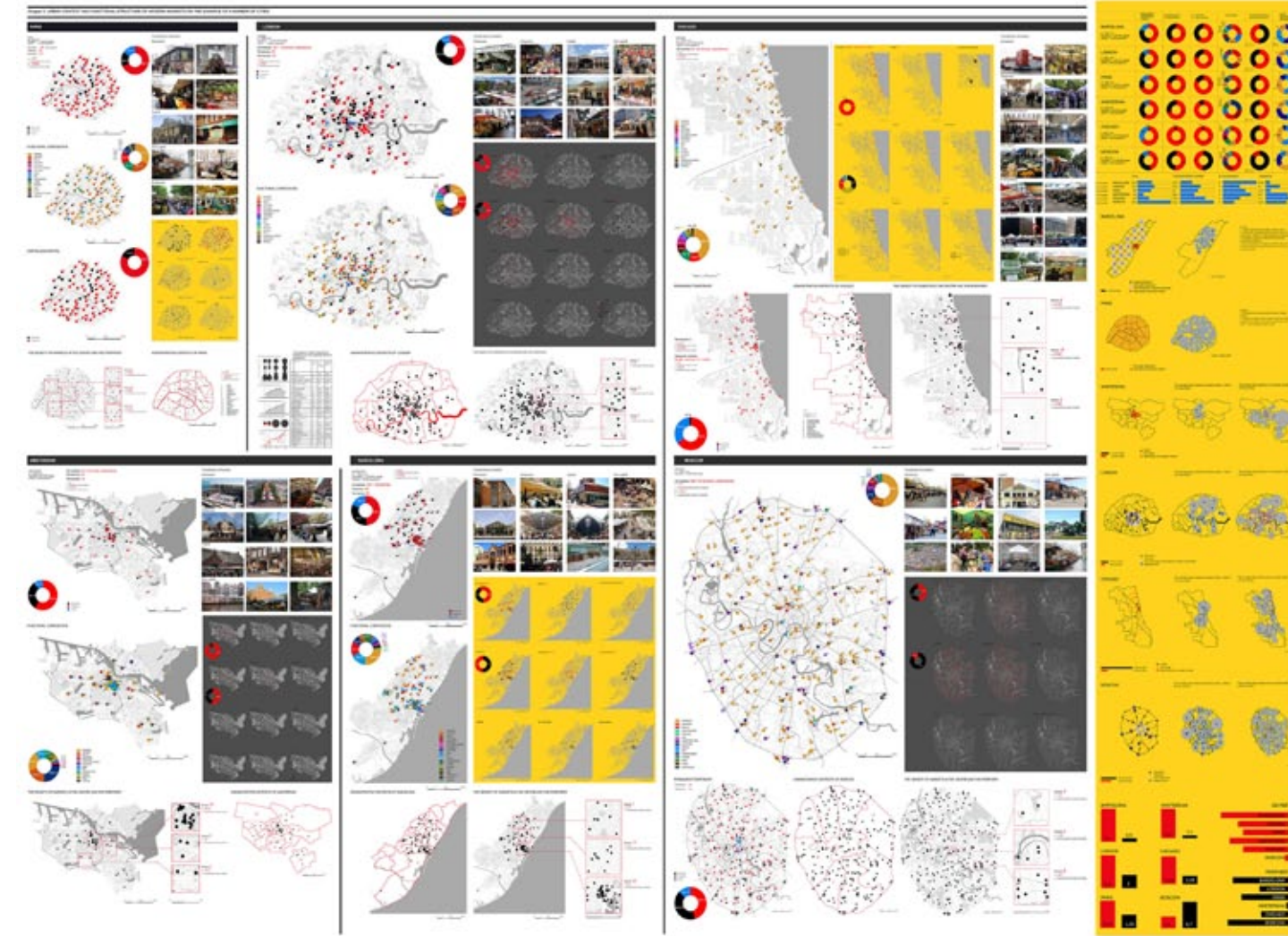
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Market – new  
public center of  
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Historical evolution  
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approaches to the  
design of urban  
markets

by Alina Georgievskaya

from Samara  
State University of  
Architecture and Civil  
Engineering, Russia

## EVOLUTION AND MODERN APPROACHES TO THE DESIGN OF URBAN MARKETS



### THE PROJECT OF MARKET IN THE HISTORICAL CENTER



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The Island of the  
Future – The vision of  
the development of  
the Fogo Island with  
the caldera of the  
active Volcano

by Adrian Kasperski

from Faculty of  
Architecture,  
Cracow University of  
Technology, Poland



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2015

# The Island of the Future – The vision of the development of the Fogo Island with the caldera of the active Volcano

by Adrian Kasperski from Faculty of Architecture, Cracow University of Technology, Poland

Tutor: Bartosz Haduch

## Author comments:

The impulse for choosing a topic was observing one of the reports by Fernando Guerra. The photos presented building located inside an active volcano. Curiously enough, the designers have discovered there a community, who illegally inhabited the nationally protected areas. The building had functioned for only a year. In the wake of the eruption in November 2014, it had become completely destroyed. This moment was so suggestive that I have decided to act. I have created the project, which is a kind of reaction to current events.

It turned out that the project can't be limited to the construction or reconstruction of one facility. The topic should relate to the broadly defined development of the island and help resolving problems in much wider range. But how to preserve the natural landscape, while simultaneously using it as a main catalyst for change and development? Alternative tourism seems to be the perfect solution. However, in order to encourage tourists to come to the caldera, we need to create the right conditions. Constructing a new road, complemented by the hiking trails, pavilions designed both for tourists and local population, and also Volcanism and Culture Centre, Vineyard/Hotel and a new village, would be a huge impulse and a starting point for the future positive processes.

According to Fabrizio Barozzi, architecture can generate certain positive changes in the community for which it is built. I have decided to take advantage from this opportunity.









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Aymara and Visitors  
Centre

by Raquel Sola Rubio

from School of  
Architecture,  
Universitat Politècnica  
de València, Spain



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2015

# Aymara and Visitors Centre

by Raquel Sola Rubio from School of Architecture, Universitat Politècnica de València, Spain

Tutor: Manuel Lillo Navarro

## Author comments:

The project is located in the “Salar del Huasco” (northern Chile), close to a wetland where Aymara communities graze their cattle.

There is a human need to “stay” which is common to every culture and every age. The implementation strategy stems from designing the trace that the building will leave in the landscape. That is why the building is not thought from its process of construction but from its process of disintegration, taking into account the ruin, what will remain of it.

A language of simple geometries is intentionally sought: the line, which is oriented towards an astrological phenomenon of Andean cosmology, Yakana Myth.

However, everything is constantly changing, the Aymaras are semi-nomadic societies due to grazing and any construction transcends its initial architectural program. Therefore, we go from the eternal scale of the stone masonry walls, to the ephemeral scale of the wooden modules containing the building program. While the stone remains indelible, the wood, with a dry assembly system, degrades and disappears.

The program is divided into two big parts, located on either side of the wall: Ayllu or program for the local communities and Ramada or program for visitors.

The local culture is protected and fostered through the profits made through tourism.

However, tourism may involve precisely the disappearance of the object of interest, the difference. The sequence of encounter between Ayllu and Ramada will be key in the development of the project.

## Tutor comments:

The Aymara and Visitors Centre Project, authored by Raquel Sola, comes out as a deep meditation about architecture, its temporality, materiality, link with history, anthropology and local traditions, in addition to its cultural meaning according to its inhabitants.

Furthermore, the project rethinks the vision and mission the architect and the architectural project should present as an agent conforming the human habitat, and in doing so, the project shows a deep personal regard to the future users. For that purpose, the author carried out a depth investigation concerning local culture, means of livelihood, spirituality and myths, climate and the specific conditions and connotations of the site, having in mind the basic needs and functional issues to bear. And all this not only through the review of the related available conventional information, but through direct inquire with community members, as well as local Aymara culture specialists, for witch UNESCO advisors were consulted.

Final result joins the values of a project that shapes the environment in a magical place through an unitary and transcendent way, with a deep temporality sense, at different material and sensorial scales, generating assistance spaces for the Aymara people, as well as spaces full of sense and symbolism.







De Viertoren

by Rien Cleuren

from Faculty of  
Architecture and Arts  
of Hasselt University,  
Belgium



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# De Viertoren

by Rien Cleuren from Faculty of Architecture and Arts of Hasselt University, Belgium

Tutors: Jo Janssen, Peter Jannes, Guy Cleuren

## Author comments:

This project is located at the Belgian coastline near Oostende and defines a result of a form-generating design process.

The Belgian coast doesn't only ask questions about the perfect recreational solution for the mostly bad weather conditions, but also begs for rejuvenation because of the lack of attractiveness for the next generation.

Another big part of the problem is the fact that the dike line is far too harsh. Inland there is no view to the sea and there is nothing that points it out either. So my thoughts were to give the people inland, or people who approach the sea, some kind of landmark to indicate it. That's why, in this concept, the metaphor of the 'lighthouse' has been used which authentically gives directions to the sea.

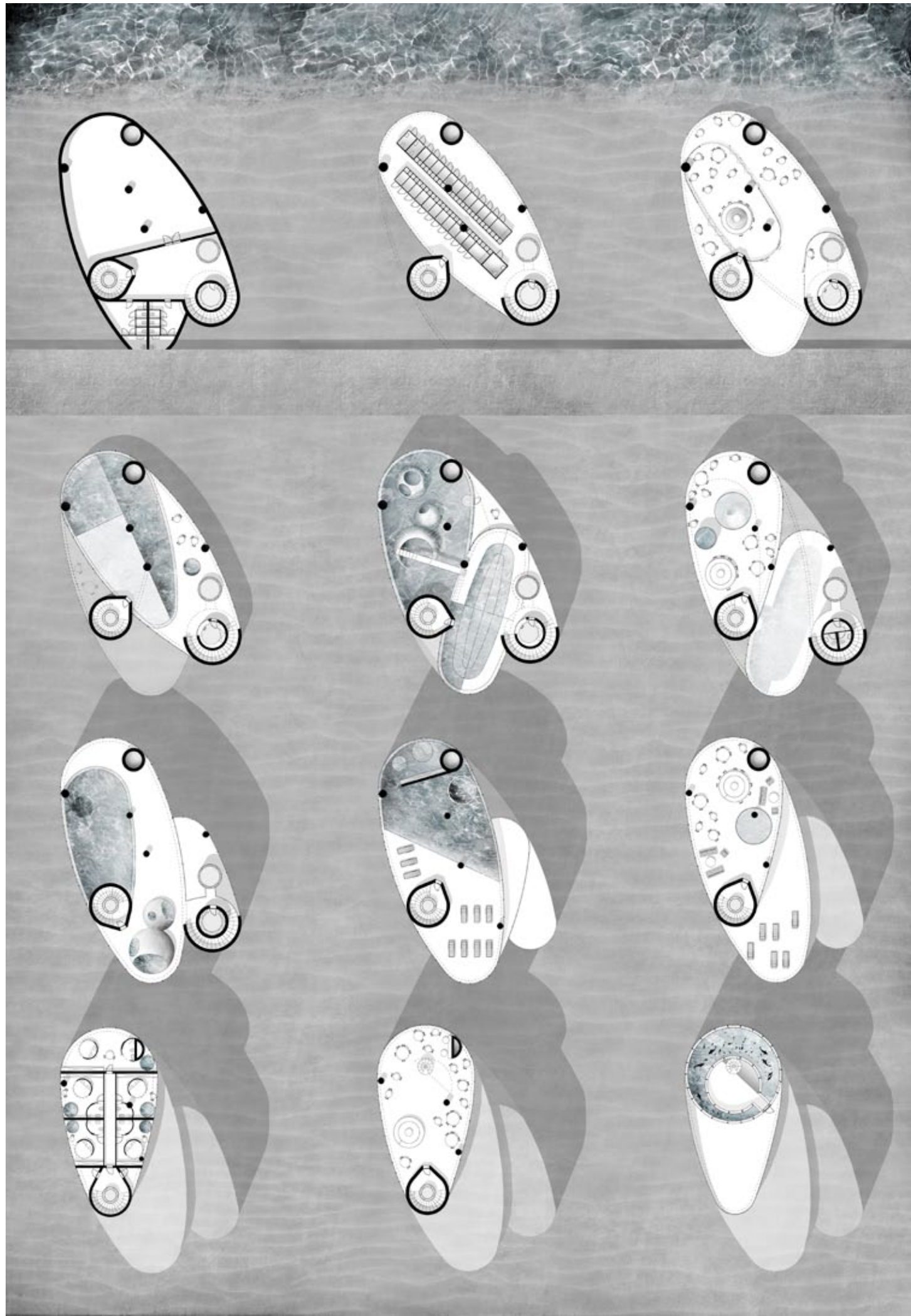
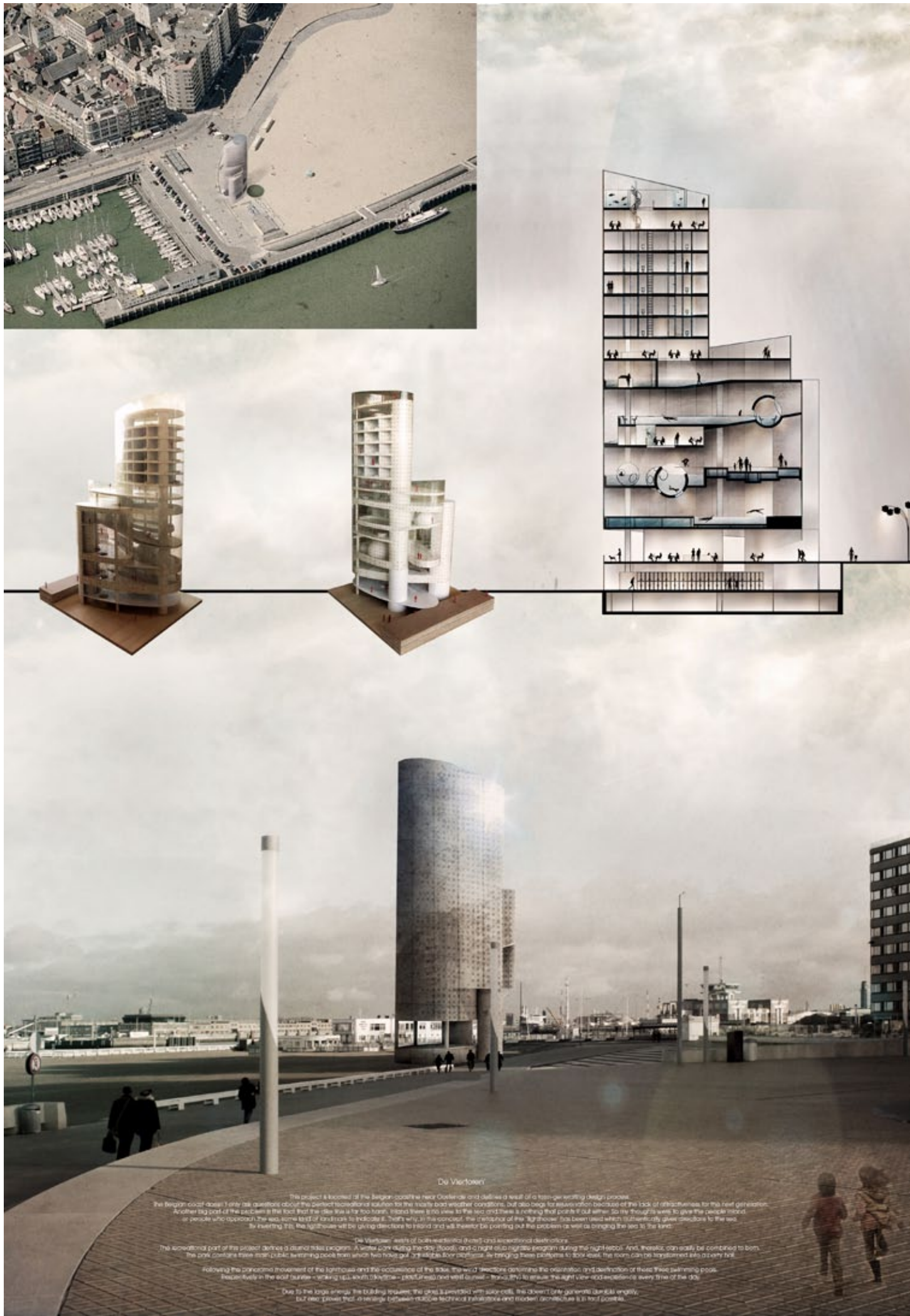
By inverting this, the lighthouse will be giving directions to inland and will therefor be pointing out the problem as well as bringing the sea to the land.

'De Viertoren' exists of both residential (hotel) and recreational destinations.

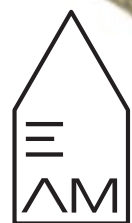
The recreational part of this project defines a diurnal tides program. A water park during the day (flood), and a night club nightlife program during the night (ebb). And, therefor, can easily be combined to both. The park contains three main public swimming pools from which two have got adjustable floor platforms. By bringing these platforms to floor level, the room can be transformed into a party hall.











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Parasite

by Selcen Yeniçeri

from Gazi University,  
Faculty of Architecture,  
Turkey



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058/  
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# Parasite

by Selcen Yeniçeri from Gazi University, Faculty of Architecture, Turkey

Tutors: Adnan Aksu, Irem Yilmaz

## Author comments:

**U**rban Regeneration  
Urban locations seen as live organisms are complex and dynamic systems. Natural disasters, unplanned urbanization caused by increasing population and various other issues caused thereby deform the system. In such case restructuring need brings into agenda the urban transformation taking into account the modern urbanization principles and planning principles are to be observed.

## In Turkey

Starting of the collapse of increasing slum housing areas after the Second World War and increasing population has led Turkey to face urban regeneration. Upon paying more importance to industrialization, the rural life has been replaced by urban development and urban and urban planning have entered into a fast changing period

The response given to urban regeneration in Turkey has been given based on market conditions rather than political responses in form of a certain plan program, 'spontaneous' solutions of the society to market conditions mutual interactions of central and local governments. In the responses given to different regeneration problems, the regeneration problems have been reduced to transformation of physical locations but social, financial and environmental dimensions have been ignored.

On the other hand, regeneration can attain success if it is addressed with a comprehensive and integrated approach while keeping social development, economic development, environmental related and natural balance and sustainability in addition to physical location transformation.



# parasite

Urban locations seen as live organisms are complex and dynamic systems. Natural disasters, unplanned urbanization caused by increasing population and various other issues caused thereby deform the system. In such case restructuring need brings into agenda the urban transformation taking into account the modern urbanization principles and planning principles are to be observed. Roberts defines urban regeneration as 'comprehensive and integrated vision and action which leads to the resolution of urban problems and which seeks to bring about a lasting improvement in the economic, physical, social and environmental condition of an area that has been subject to change'. In other words, it means redevelopment and revival of a lost economic affectivity, making operative a non-operating social function, providing social integration in the areas of social exclusion, regaining the balance of environmental quality or environmental balance where it has been lost.

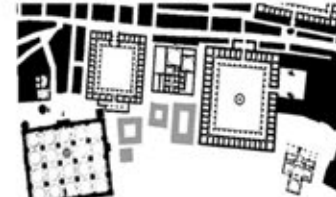
## Urban Regeneration in Turkey

Starting of the collapse of increasing slum housing areas after the Second World War and increasing population has led Turkey to face urban regeneration. Upon paying more importance to industrialization, the rural life has been replaced by urban development and urban planning have entered into a fast changing period. The term of 'restoration' indexed to tourism under title of transformation has come to the surface. The restoration projects not taking into account the life style of the region as it should be aim to make the working area the attraction centre of tourism. The measures taken against the urban regeneration problems are far from the concept of consistent planning and it can be clearly observed that they have weakened the system.

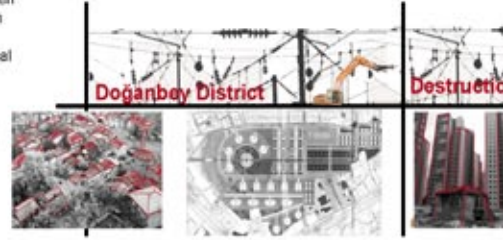
The response given to urban regeneration in Turkey has been given based on market conditions rather than political responses in form of a certain plan and program, 'spontaneous' solutions of the society to market conditions mutual interactions of central and local governments. In the responses given to different regeneration problems, the regeneration problems have been reduced to transformation of physical locations but social, financial and environmental dimensions have been ignored. On the other hand, urban regeneration can attain success if it is addressed with a comprehensive and integrated approach while keeping social development, economic development, environmental relation and natural balance and sustainability in addition to physical location transformation.



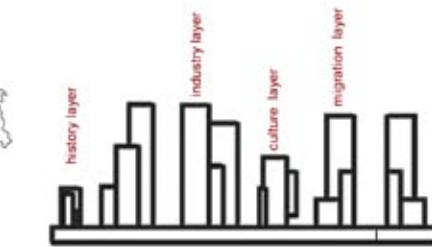
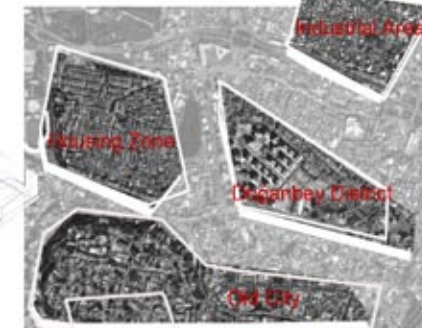
17. 19. century Grand Mosque Urban Texture



17. 19. century Grand Mosque and Kozahan Plan



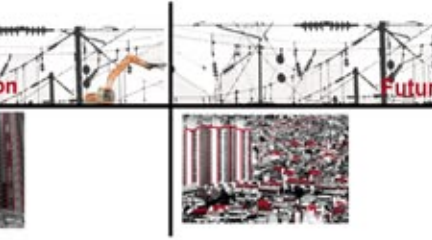
Doğanbey District Urban Regeneration Plan



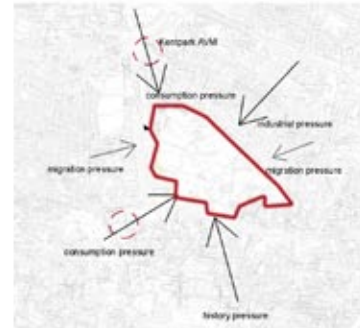
Bursa has a layered structure. Each layer has been built upon and blocks another layer.



20. century Grand Mosque and Kozahan Plan

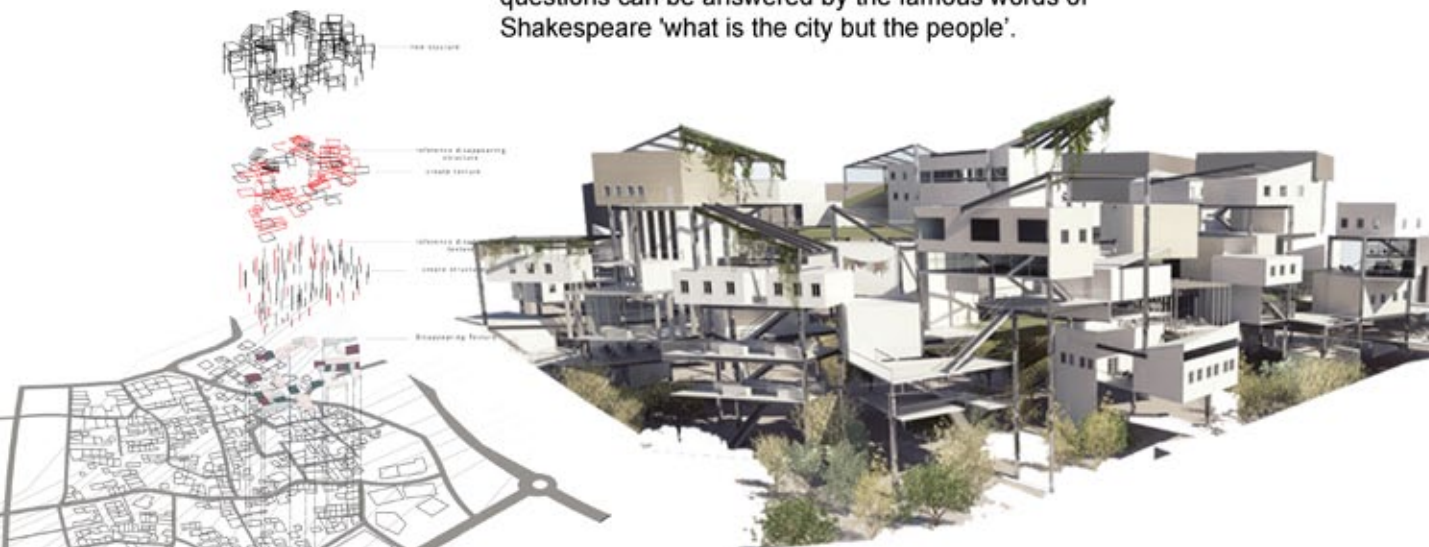


After Urban Regeneration



## 'What is the city but the people?'

Where to start when suggesting a new system for a city? Which references should be taken as basis for proceeding for a city like Bursa having several layers? All of these questions can be answered by the famous words of Shakespeare 'what is the city but the people'.



Parasite

by Selcen Yeniçeri

from Gazi University,  
Faculty of Architecture,  
Turkey



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site plan



section



section



1- production integrity

2-social integrity

3- production integrity



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by Selcen Yeniçeri

from Gazi University,  
Faculty of Architecture,  
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Museum and Educational Center as gateway to access the archaeological site – Urubici, State of Santa Catarina (Brazil)

by Carolina Vaz Pinto  
from Università degli Studi Roma Tre, Italy



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# Museum and Educational Center as gateway to access the archaeological site – Urubici, State of Santa Catarina (Brazil)

by Carolina Vaz Pinto from Università degli Studi Roma Tre, Italy

Tutor: Luigi Franciosini

## Author comments:

**T**he study area is located in the southern of Brazil, in an important territory from a naturalistic and archaeological point of view.

The primordial forest received the life that under its protective mantle in order to be spread, and a magical balance was formed between the life of the ancient populations and this nature. Unfortunately, almost nothing of this magic remains.

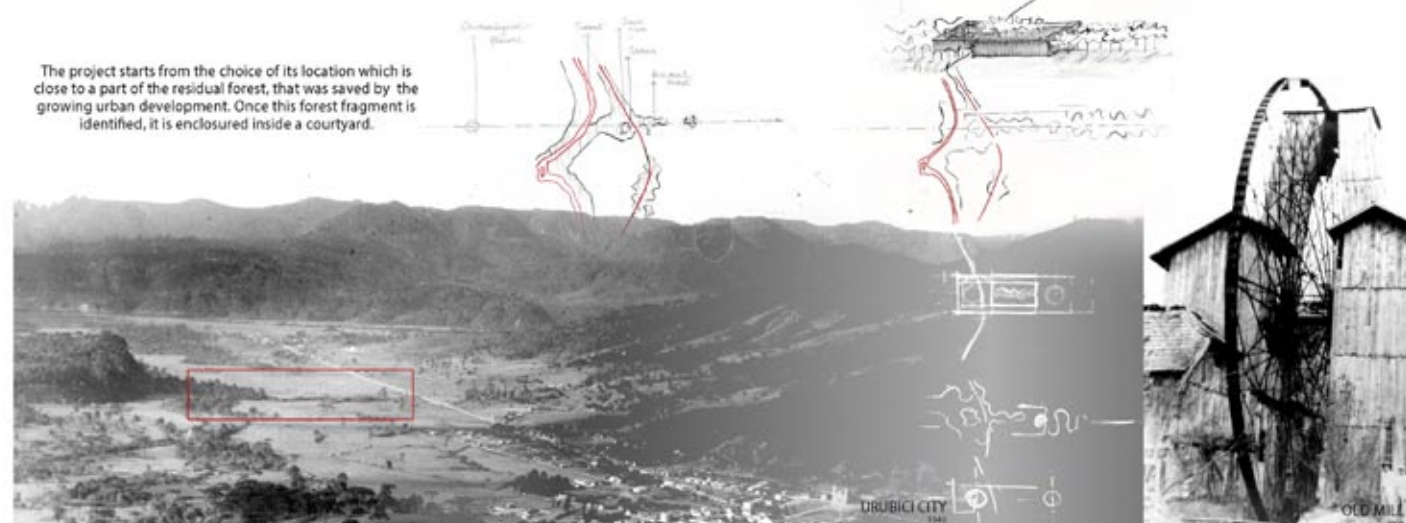
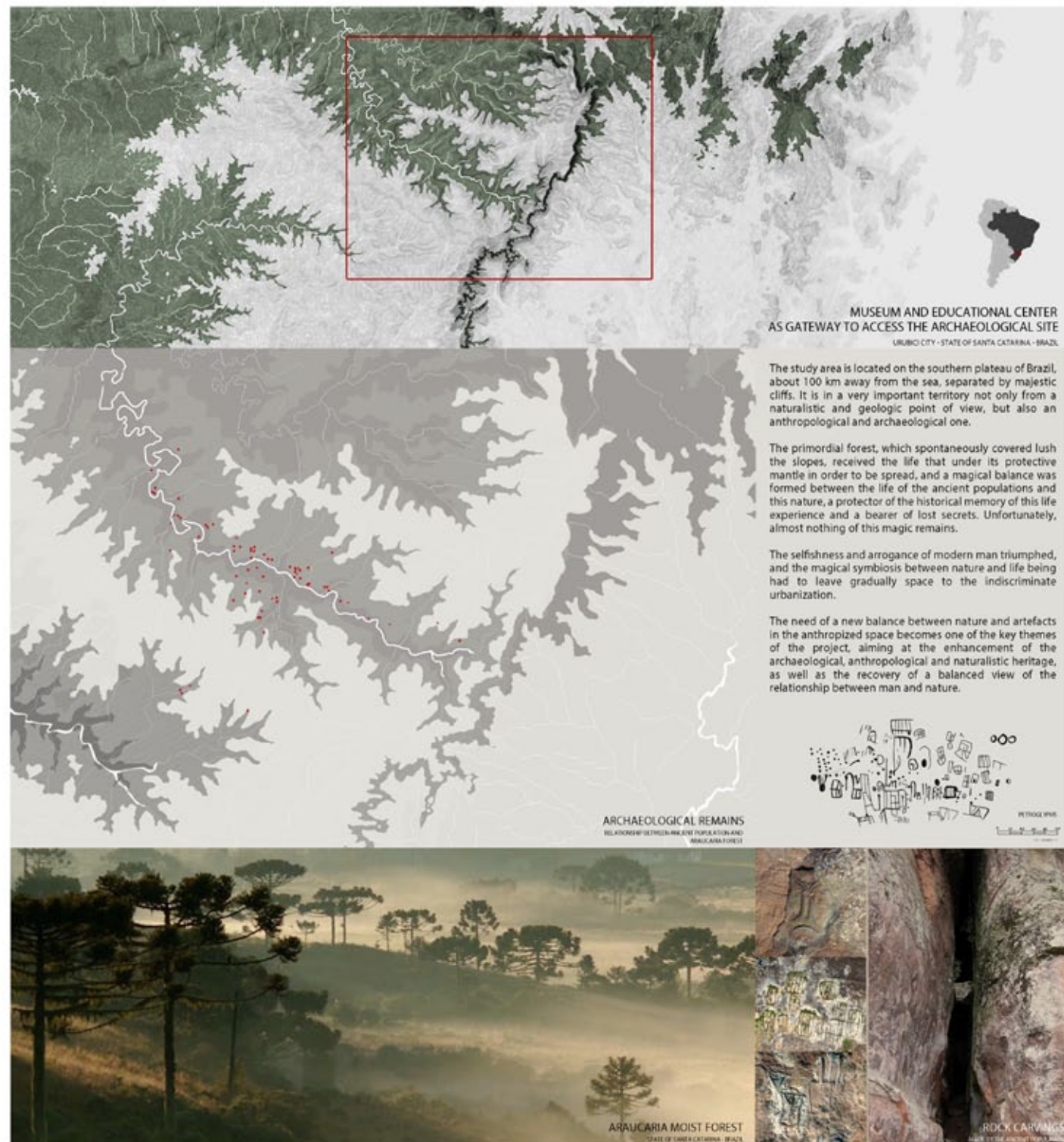
The arrogance of modern man triumphed, and the symbiosis between nature and life being had to leave gradually space to the indiscriminate urbanization.

The need of a new balance between nature and artefacts in the anthropized space becomes one of the key themes of the project, aiming at the enhancement of the archaeological and naturalistic heritage, as well as the recovery of a balanced view of the relationship between man and nature.

The main concept is the creation of a tale able to project on archaeological and naturalistic site into the contemporary life experience, creating a narrative path through the primordial nature and the ruins. The creation of this narrative path requires an educational space, operated by a didactic museum.

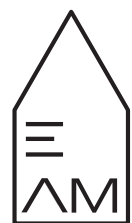
The project starts from the consideration that this territory becomes the undisputed protagonist of a tale, which aims to take us back in time and to make us understand more clearly the history of the ancient cultures, by allowing the visitors to immerse themselves in the same nature, where the ancients knew “feeling” and which still bears the echo of their past existence.



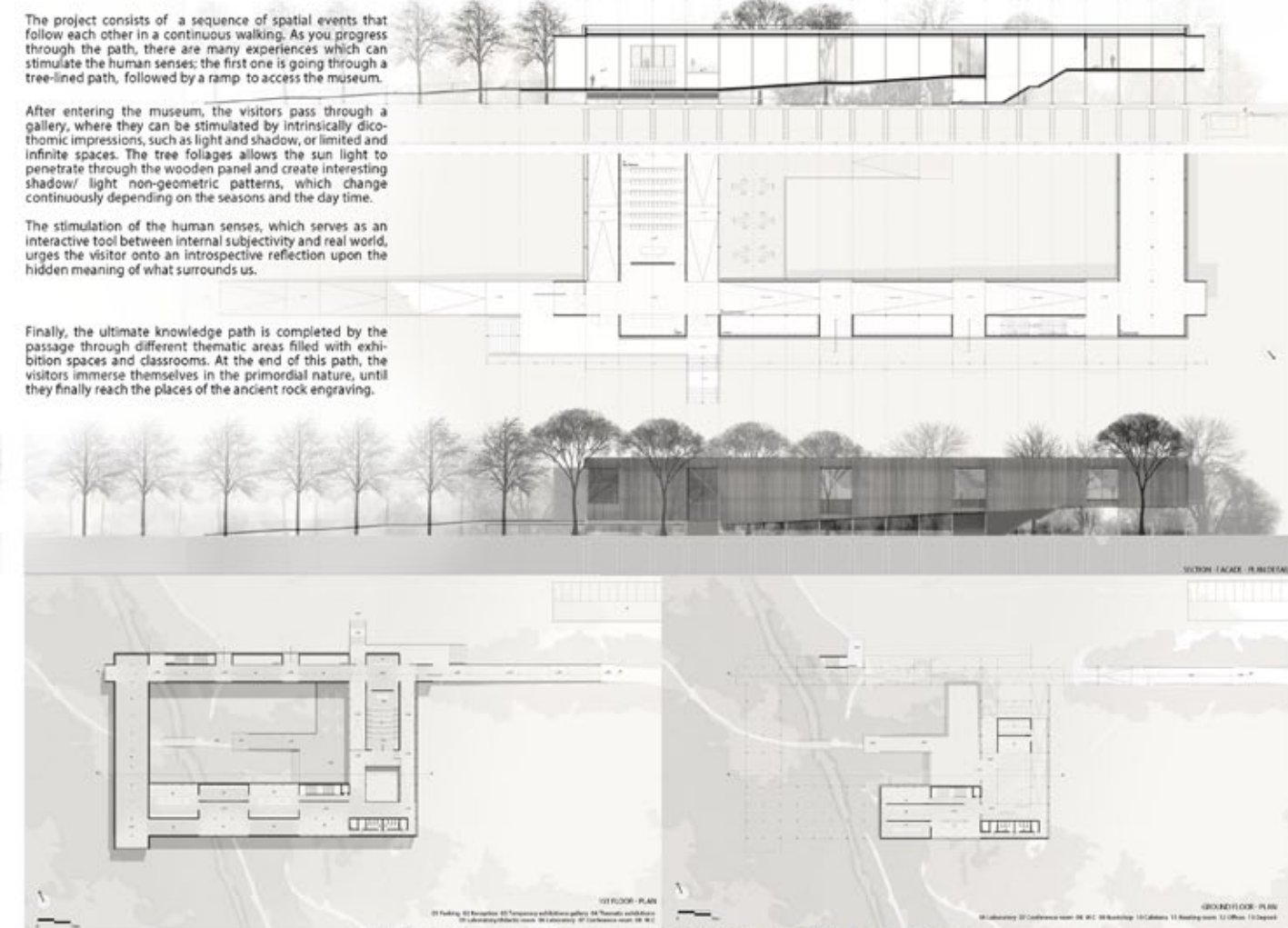


Museum and Educational Center as gateway to access the archaeological site – Urubici, State of Santa Catarina (Brazil)

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Museum and Educational Center as gateway to access the archaeological site – Urubici, State of Santa Catarina (Brazil)

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Vall amagada (Hidden Valley, Barcelona)

by Berta Morata Flaquer

from Escola Tècnica Superior d'Arquitectura del Vallès (ETSAV), Universitat Politècnica de Catalunya BarcelonaTech, Spain



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## Vall amagada (Hidden Valley, Barcelona)

by Berta Morata Flaquer from Escola Tècnica Superior d'Arquitectura del Vallès (ETSAV), Universitat Politècnica de Catalunya BarcelonaTech, Spain

Tutors: Claudi Aguiló, Enric Batlle

### Author comments:

**V**all Amagada (Hidden Valley) is the meaning of the place name: Vallcarca. This district has suffered a programmed degradation since it was affected by the PGM 1976 that planned to pass a long distance infrastructure (via O), subsequently amended. There followed an “urbanicide” gestated among developers, construction and town hall, and an opportunity now to act in time and change varied.

The project is seen as an opportunity to research from the absurd, in the most abrupt topographic point of Barcelona and located within the system of 7 hills of the city, the intersection between the world above (hills) and the bottom (valley).

The project is a valley and a bridge. A network of paths, gradually going from system 1 elevated-bridge, system 1-2 stirrups, system 2 touching the ground. The space “between” let the water pass and vegetation to grow, the path from the effort overlaps with the activity as a threshold where the public life can be, workshops, work-spaces and creativity, providing an opportunity for new production ways and an open program.

The underground infrastructure opens to the outside on a path, and a meticulous modification of the land with the existing balances in extracted and added between the two sides of the valley, building the minimum (a single retaining wall). The car loses prominence, reordering, eliminating a lenght on Gomis street and pacifying, prioritizing walker.

... Project as research-intensity, paths, ways, changes of direction and constant digressions, because progress is not linear, moving irregularly and sometimes making detours ...



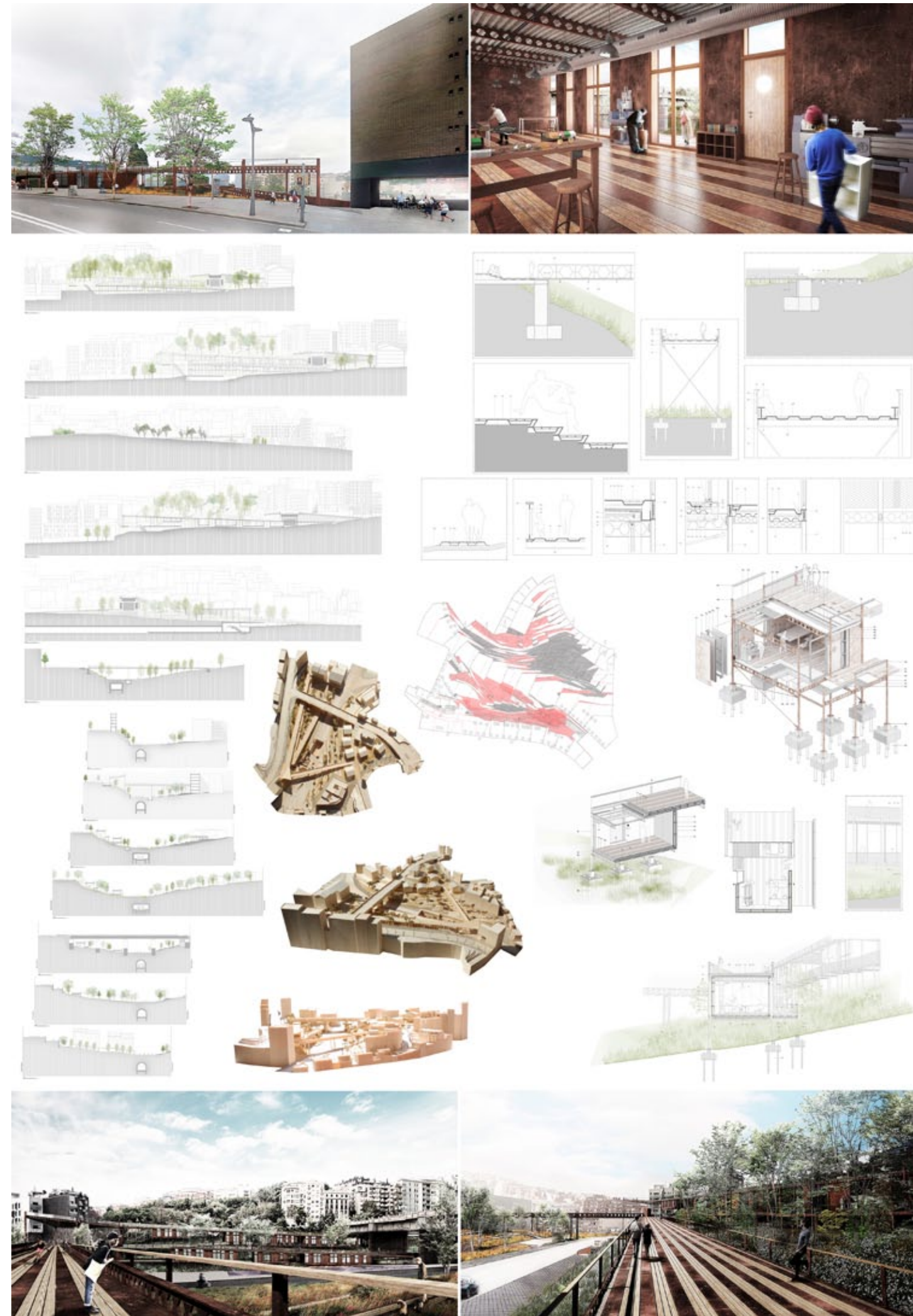


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Vall amagada (Hidden  
Valley, Barcelona)

by Berta Morata  
Flaquer

from Escola  
Tècnica Superior  
d'Arquitectura del  
Vallès (ETSAV),  
Universitat Politècnica  
de Catalunya  
BarcelonaTech, Spain



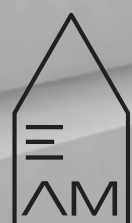
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Vall amagada (Hidden  
Valley, Barcelona)

by Berta Morata  
Flaquer

from Escola  
Tècnica Superior  
d'Arquitectura del  
Vallès (ETSAV),  
Universitat Politècnica  
de Catalunya  
BarcelonaTech, Spain





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Peraios Topos (the  
opposing place)

by Agis Mourelatos  
from University of  
Patras, Greece



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067/  
2015

# Peraios Topos (the opposing place)

by Agis Mourelatos from University of Patras, Greece

Tutor: Vasiliki Petridou

## Author comments:

The design thesis “Peraios Topos” aspires to approach the notion of the place, in a more philosophical sense through a research by design. This research seeks for these open-air (living history), under the sky museums, because what else are all the archaeological sites in our country than outdoor museums. The main idea of this project is concentrated on a movement, a path. The observer follows this path, being able to perceive the temples, the sculptures, the surroundings, considering that the existence of all these elements of the environment is predestined/fated.

I build something with art and craft on the ground I stand upon, and I also identify, in such a way to be driven away from it. The proposal could be analyzed in three parts (intervention: 1,2,3) aiming to reveal a new place (topos).

This design research constitutes a new narration of the specific place bringing together the past and the present. It also argues about the crucial moment that the myth of “Medea” engages the need of dwelling in the sacred place (topos) dedicated to the goddess Hera, witch is situated in a small cove of the Corinthian gulf. It becomes evident that the activation of memory, simple passive remembering- characterized by a nostalgic approach to the past- is not enough. What is actually required is active remembrance.

## Tutor comments:

The intervention concerns the enhancement of an important archaeological site characterized by discrete historical elements/layers and many references in mythology. The question that is posed is the issue of the re - use of an archaeological site which undoubtedly addresses the way that we manage our cultural Heritage. This project proposes to be the result of a dialectical relationship between the old which appears as physical trace in the earth and the contemporary which is activated by the memory.

The main axes of the project are:

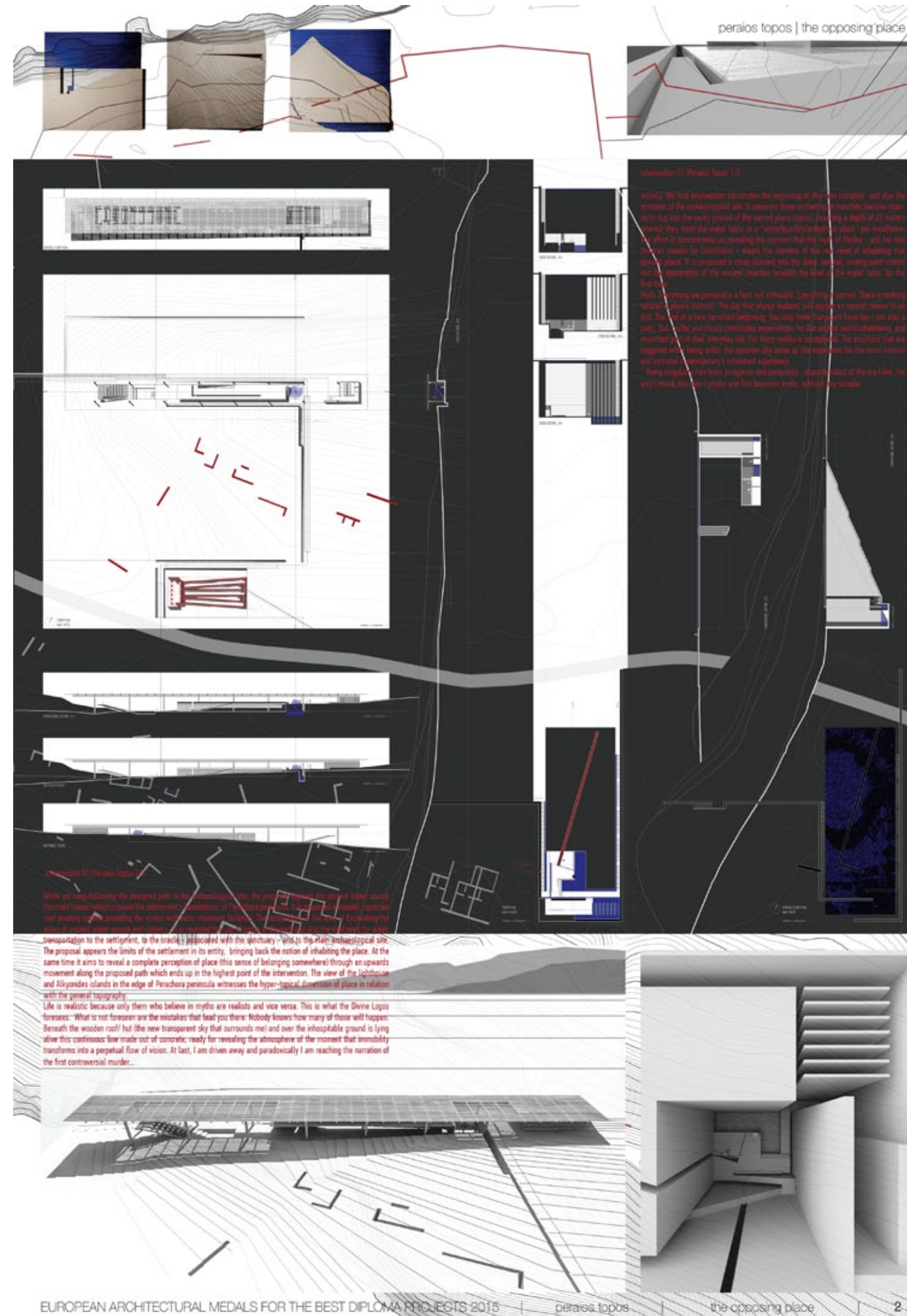
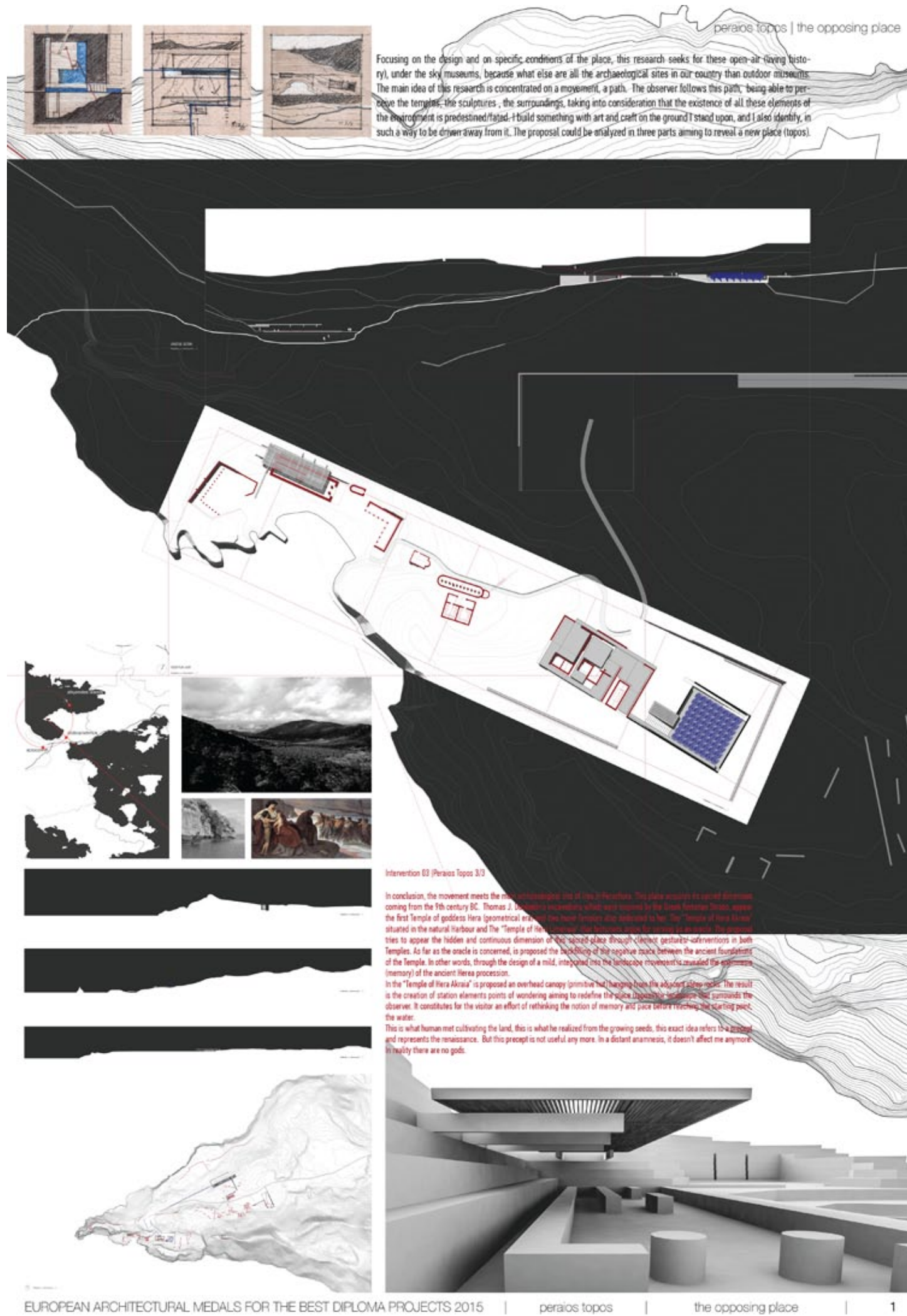
Redefining the topography on the old tracks (revealed the sacred fissures in land, the ancient paths are revitalized, the buildings are restored as ruins)

Strengthening of land with its own characteristics (sources are fed, the cultivation of olives is reinforced, the sun is admitted through precautions, the air release its power),

Opening of the skyline in its ancient perspectives (view to the old lighthouse, to the canal of Corinth, to the ancient city and the sea).

Construction of buildings required for a comfortable modern promenade with an emphasis on stops, contemplation, education, with the joy of choice.









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Best Diploma Projects

The Gateway to High  
Tatras

by Marcel Šípka

from Czech Technical  
University in Prague,  
Faculty of Architecture,  
Czech Republic



European  
Architectural  
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072/  
2015

# The Gateway to High Tatras

by Marcel Šípka from Czech Technical University in Prague, Faculty of Architecture, Czech Republic

Tutor: Prof. Ing. Arch. Ján Stempel

## Author comments:

Project is situated in Strbske Pleso in High Tatras mountains in Slovakia. The idea to create the ultimate sport complex dates back to the 60's of the 20th century, during preparation for the World Cup in skiing (1970). However, after the project build-up, there have been several changes made. These resulted in degradation of the original brilliant idea.

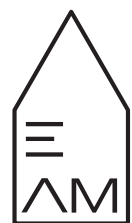
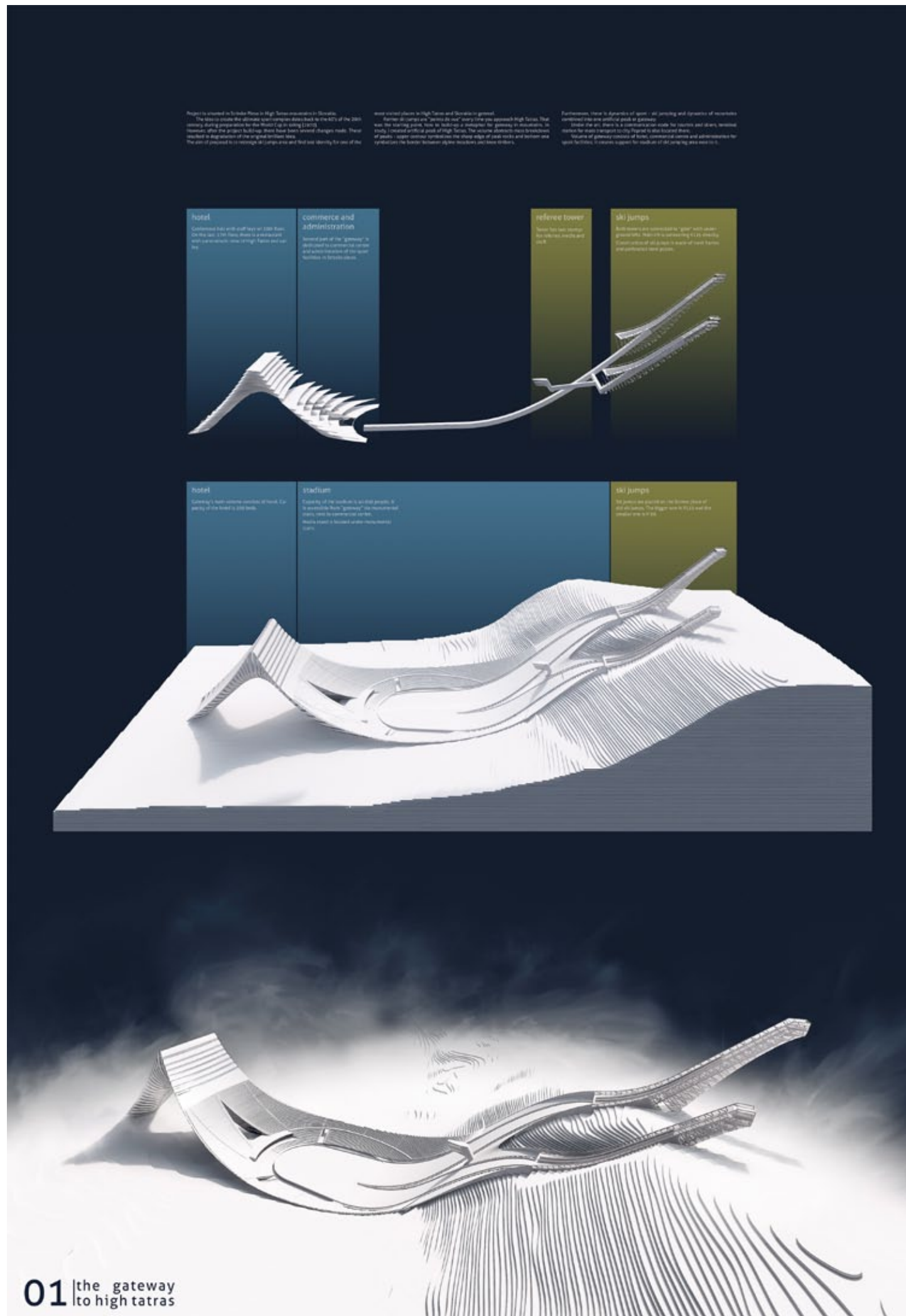
The aim of proposal is to redesign ski jumps area and find lost identity for one of the most visited places in High Tatras and Slovakia in general.

Former ski jumps are "points de vue" every time you approach High Tatras. That was the starting point, how to build-up a metaphor for gateway in mountains. In study, I created artificial peak of High Tatras. The volume abstracts mass breakdown of peaks - upper contour symbolizes the sharp edge of peak rocks and bottom one symbolizes the border between alpine meadows and knee timbers.

Furthermore, there is dynamics of sport - ski jumping and dynamics of mountains combined into one artificial peak or gateway.

Under the arc, there is a communication node for tourists and skiers, terminal station for mass transport to city Poprad is also located there.



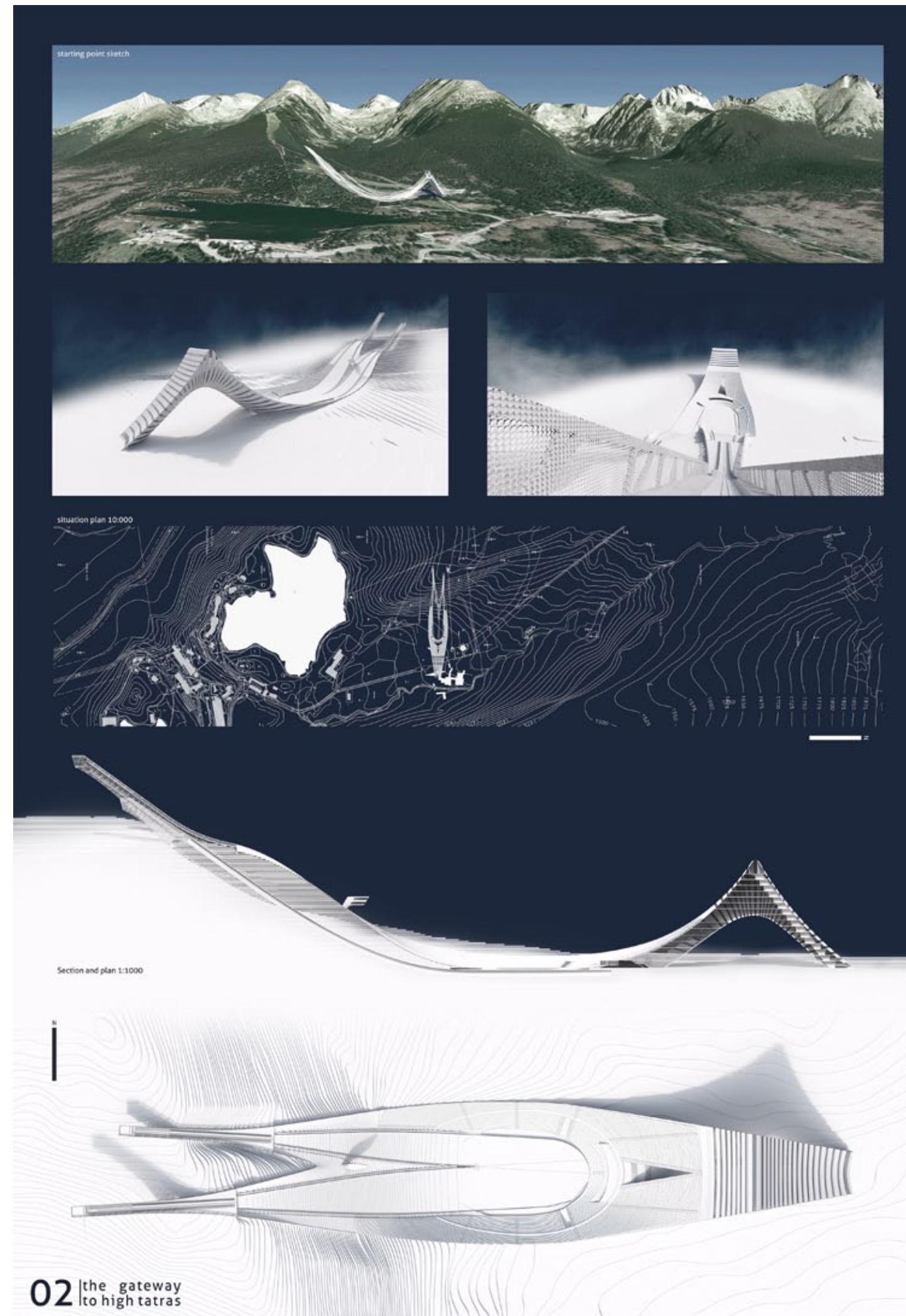


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The Gateway to High  
Tatras

by Marcel Šípka

from Czech Technical  
University in Prague,  
Faculty of Architecture,  
Czech Republic



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A place in the built  
landscape

by João Francisco  
Lopes de Sousa

from Faculty of  
Architecture of the  
University of Porto  
(FAUP), Portugal



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## A place in the built landscape

by João Francisco Lopes de Sousa from Faculty of Architecture of the University of Porto (FAUP), Portugal

Tutor: Carlos Prata

### Author comments:

The purpose of the work comes from an opportunity for a practice. A speculation associated with an ancient wine cellar in São Martinho do Campo (Porto – Portugal), compromised by its obsolescence.

The project translates a critical analysis which graduates from an urban environment to the particular and rural site where the thesis' object is located. In a decentralized site, the space appears fragmented by the functions it groups out. The environment is understood by its multi-functions, spontaneously organized and the definition of the private space determines the character of the site as object of Project. This understanding is the recognition for the need of architecture operations that aim towards the qualification and stimulation of the region's architectural potentials through previously built buildings.

The old Winery was converted in a small unit of industrial services: the development of a cosmetic and treatment unit of industrial logistics: having grapes as its raw material, framed in a typology of innovation and experimental development. The assembled notions acquired in the previous points, related with the general characterization of the site and relevant architectonic principles were linked to the new functional program and its commercial strategy in the form of a simple idea, a project.

Video presentation: <https://vimeo.com/117588490>

### Tutor comments:

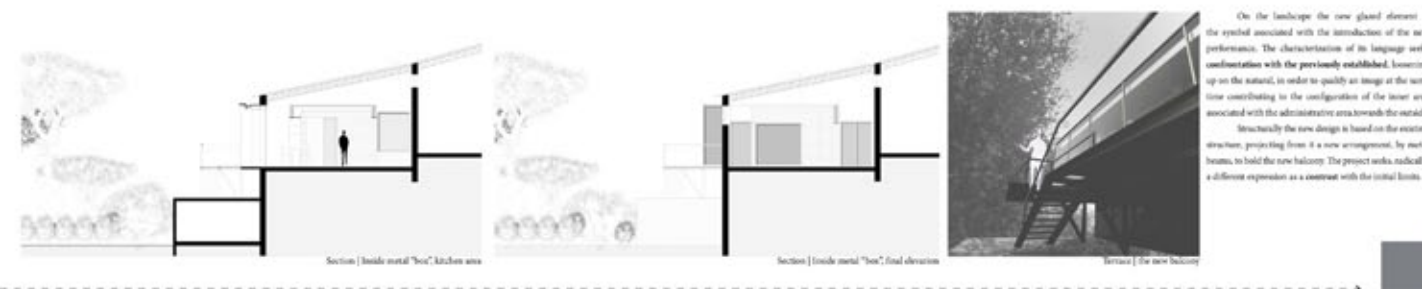
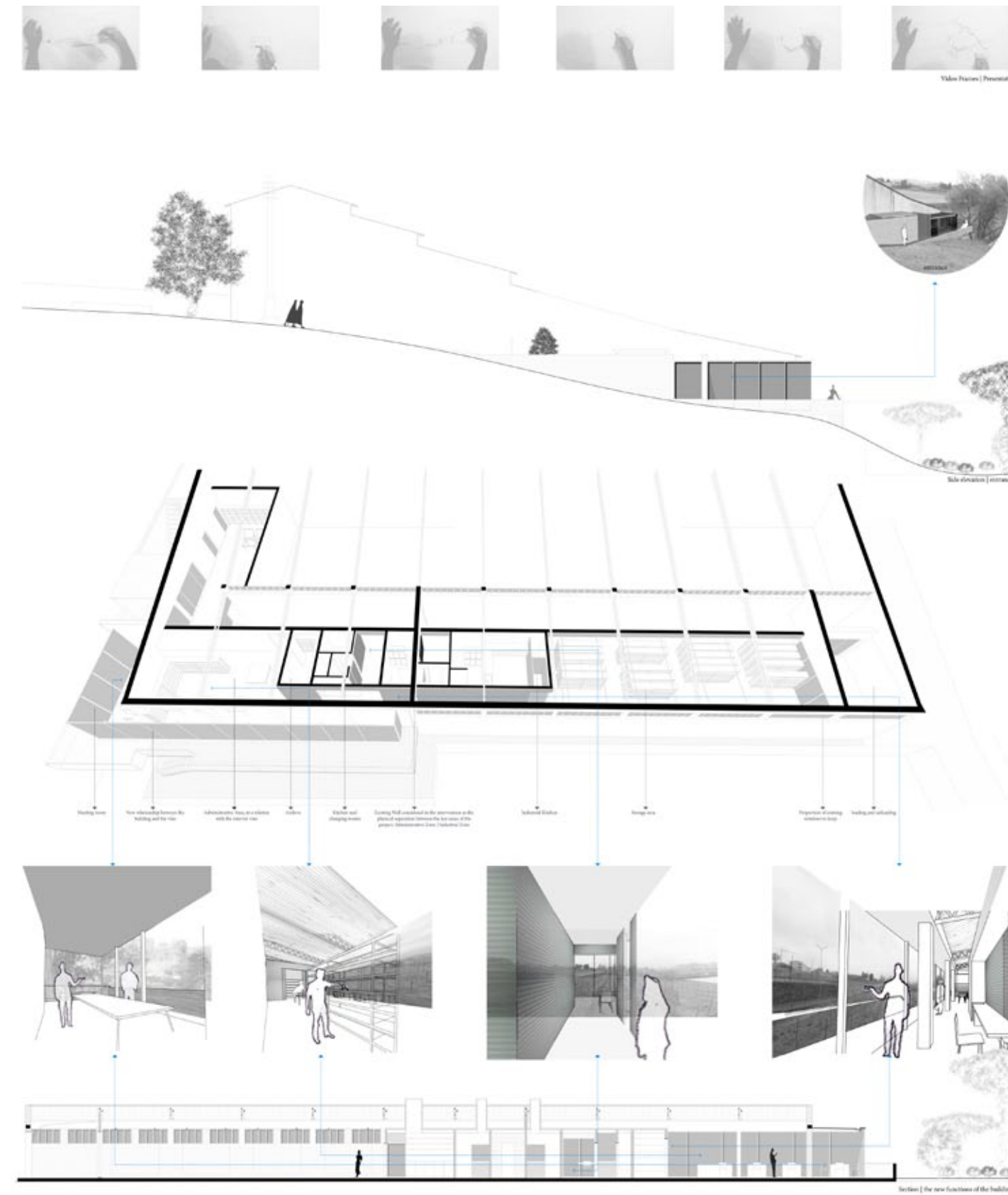
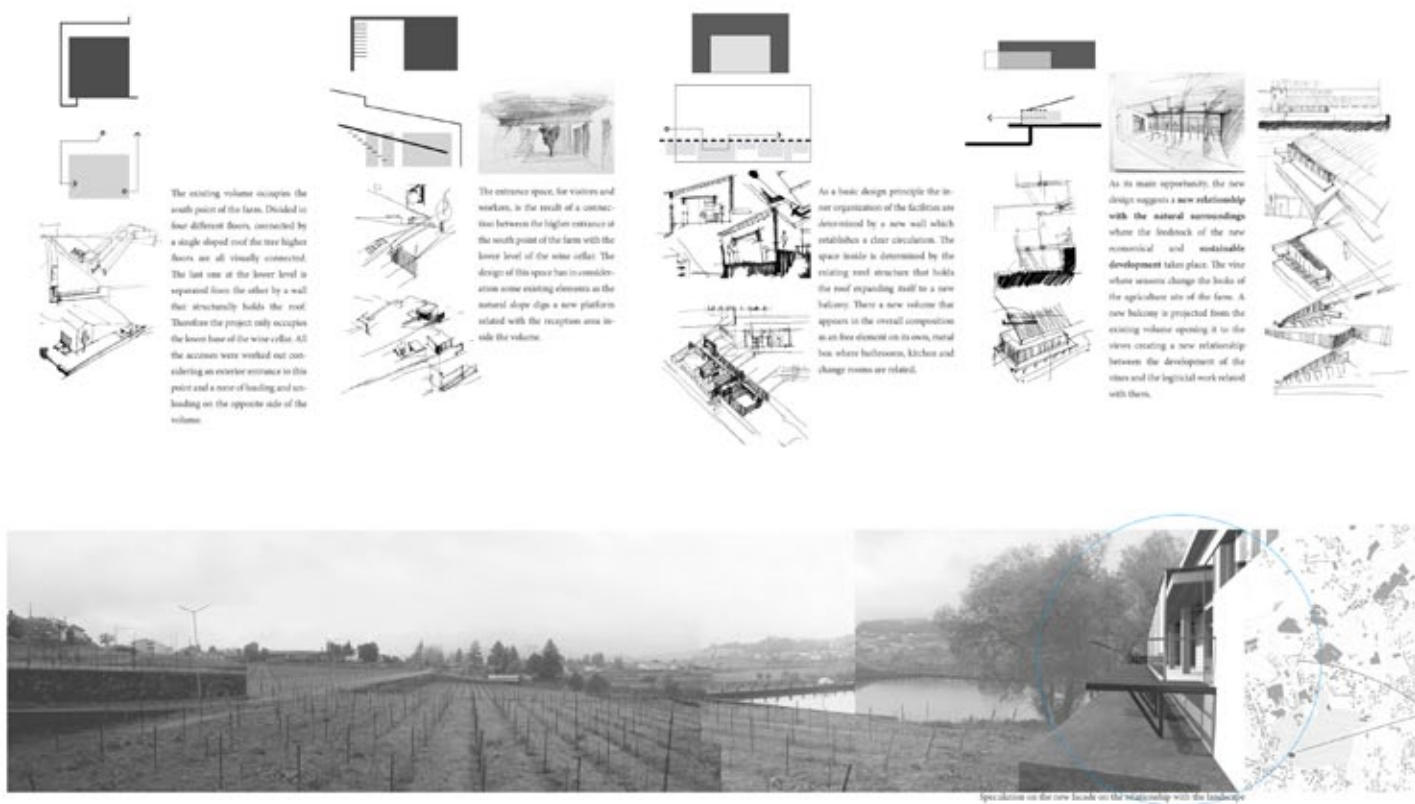
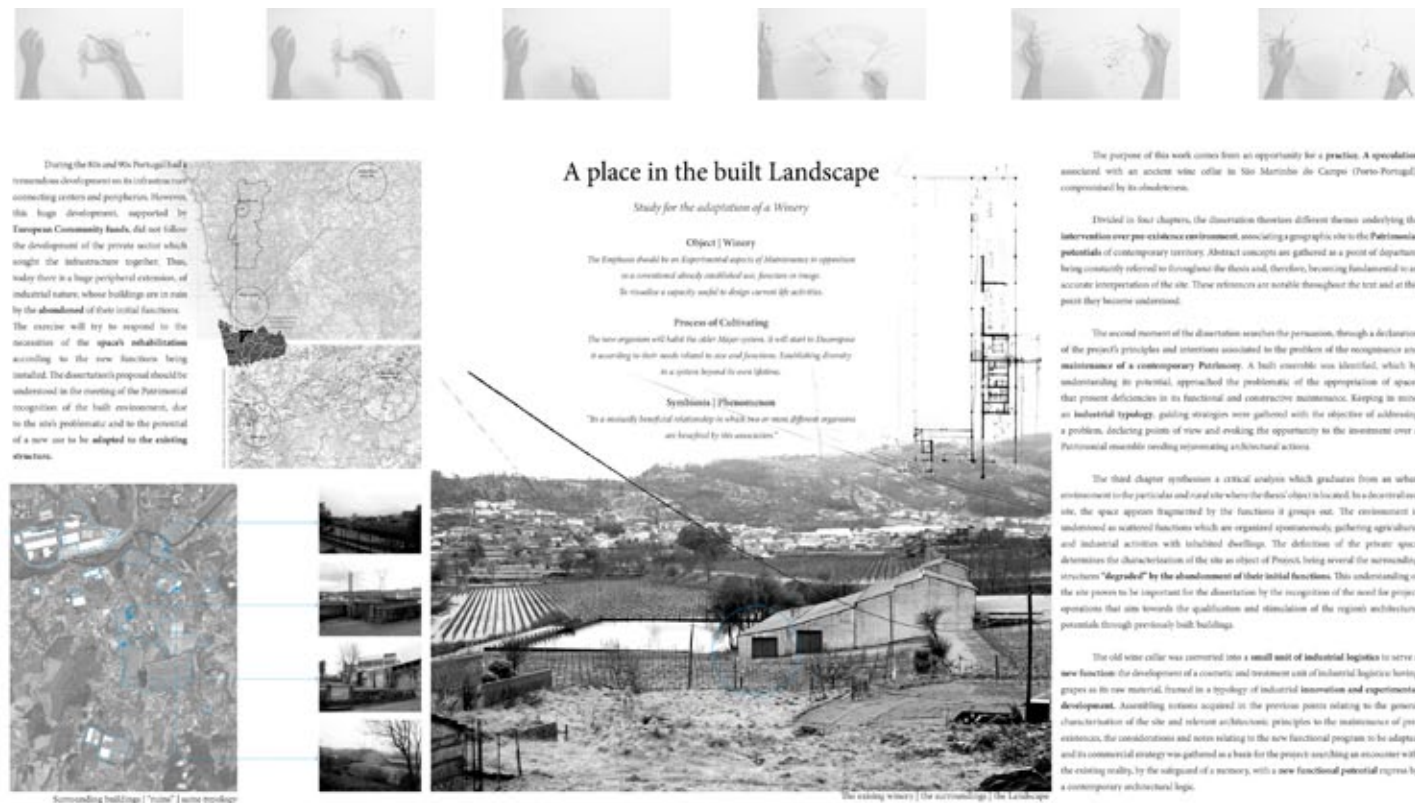
For some years I followed the path of the participant.

He was my student in 4th year Studio of Architecture. Later he matured in my office, and afterwards I guided his Dissertation for the degree of Master in Architecture. I think that after monitoring all this progress I got to know his way of work well.

His professional abilities combined with his enormous capacities are expressed in the high quality of his drawings, sketches and writing.

This dissertation shows that work brilliantly. And the video that supported his public presentation expresses the great maturity, with which he addressed the proposed exercise, almost as a professional approach. The project represents an important twist for the practice of architecture. It shows new opportunities that only a trained vision of an architect can anticipate for the Future of our built environment: space adaptation under sustainable visions to question the potential of many buildings that are no longer integrated in our activities. The project shows a simple example of the work among a multi disciplinary team that together found a new purpose for an old reject.









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Art in Context.  
Rethinking museum  
typology  
by Katarzyna Nowak  
from Rotterdam  
Academy of  
Architecture and  
Urban Design,  
Netherlands

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## Art in Context. Rethinking museum typology

by Katarzyna Nowak from Rotterdam Academy of Architecture and Urban Design, Netherlands

Tutor: Ludo Grootman

### Author comments:

The project 'Art in Context' is focused around context of a different nature - it is about the architecture that creates it. Nowadays the importance of museums in public life has increased with their ability to regenerate urban centers. Architects are commissioned to create iconic objects that become symbols of the cities they are built in. Contemporary museum buildings are places where commerce, creativity and culture are blurred. The victim of this development is the art piece and spectator. Therefore I propose something rich in form, absorbing during exploration, flexible in arrangement, yet with strongly identity that it will tempt the visitor to walk inside.

A museum that delivers necessary conditions for the artworks to live and to be able to provide individual experience to the spectator - the design describes the optimal spatial conditions to house and truly experience the art collection that is diverse, both in timeframe as in type. Fundamental to this approach is my deep conviction that art is inseparable from its context - the set of conditions originally meant for it.

These thoughts based on a hundred-year-old book of a Russian philosopher became my inspiration already years ago. Testing and visualizing this theory I found the 'art & context' problem constantly valid and crucial in maintaining our culture. Working solely in plaster I translated these conditions into generic types of massive yet hallowed spaces that together create a dense network of exhibition possibilities.

### Tutor comments:

Art in Context

The graduation project 'Art in Context' relates to a design for a museum in Budapest, made up of two museums with a very broad - in a historical and thematic sense - collection. The committee is impressed by the sheer wealth of meanings and spatial experience which are typical to the design. And just as convincing is the way with which the enormous program is being organized: a patchwork of spaces which are opened up by diagonal patterns of routing, creating both interesting overviews and wandering spaces, and held together by a gradual shift from enclosed to open spaces.

At the same time, the project composes - by its design - a consistent and convincingly elaborated critique on the contemporary museum architecture. Departing from the proposition that specific art demands a specific spatial context, the designer searches for and finds a rich pallet board of spatial typologies that is able to spatially accommodate different types of art in the best possible way. In doing so a new museum typology appears that puts specific spatial articulation on the agenda. This new museum typology can be reconquered by the exhibition planners and curators.

Appreciated to the fullest is the way with which both 'sides' of the project are joint together in the design process that is completely composed and organized by the making of a continuous deluge of (plaster cast) spatial models, with which the spatial qualities of the different exhibitions rooms are explored profoundly.







## Limescale

by Bence László  
Dobos, Bognár Petra

from Institute  
of Architecture  
at Moholy-Nagy  
University of Art and  
Design Budapest,  
Hungary



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# Limescale

by Bence László Dobos, Bognár Petra from Institute of Architecture at Moholy-Nagy University of Art and Design Budapest, Hungary

Tutors: Ákos Juhasz, Balázs Orlai, András Göde, András Mohácsi, Bálint Veres, Silvia Cogo

## Author comments:

This experimental project is about to use the mineral component of the thermal-water to build warming units, presenting multisensorial perception.

Thermal water is a fantastic thing! Unfortunately it has one harmful feature. Limescale is everywhere and we keep trying to get rid of it. But, can we use it as a positive material?

Under 4/5 part of Hungary, close to the surface, there is a lot of thermal water. From 1000 metre deep, the mineral content of thermal-water is able to create surface, make space, and contain light in its white colour. On the ground there are 1400 drilled sources, out of work. It is a huge source of energy and also an opportunity of tourism. It carries minerals, heat, vapour, also presents reflections and special experiences. All in all it has its own unique atmosphere.

Curiosity, researching and experimenting were the three most important notions of our work. It was the result of a long process. We used lots of materials to find out which one is able to work together with limescale.

Our idea is a space, which is different year by year, the walls are shaped by the deep, the colours are given by the reflected lights of our own body, all built by limescale. Every unit has its own identity, depending on the quality of the thermal water.

The diploma is basically a cooperative project in an irregular way that has been created between the Design and Art Department and the Institute of Architecture.

It is about the geothermic position of Hungary and applications of thermal water utilization from the view of human perception. Our goal is to create spaces with the mineral content of the thermal water.

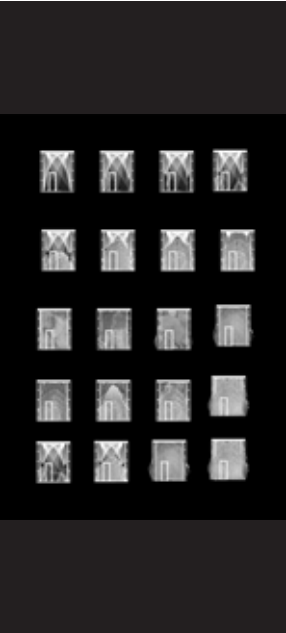
## Tutor comments:

I was very supportive of the designer and architecture students collaboration which created a successful precedent at our institute. It was particularly interesting to see how the interdisciplinary nature of their work helped to develop an original idea during the entire process.

SCALE is a poetic proposal that focuses on the time dimension of architecture both in the sense of the experiencing and the process of creation that does not stop with constructing the buildings. A clever network of edifice-clusters benefitting natural resources of geothermal hot springs are linked by a kind of pilgrimage route. Each cluster is a composition of three main elements determined by the specific properties of the place. The invisible mineral content of the local water not only becomes perceptable but during a slow crystallization process it eventually forms a rigid, ever growing structure overtaking the initial light frame of the bathing hut.

Special emphasis was put on the way we experience our environment using all our senses including peripheral vision, touch, smell and hearing. The sensual qualities of water here point way beyond clichés by providing an unconventional aspect to well-known phenomena. Even the mineral residues that are perceived a nuisance in traditional spa culture are turned into an advantage, hence the title that also refers to the micro and macro nature of the scheme.





Limescale  
by Bence László Dobos, Bognár Petra  
from Institute of Architecture at Moholy-Nagy University of Art and Design Budapest, Hungary

Thermal water in Hungary contains about 25,000-30,000 mg/l mineral component. It is 100 times more than the normal tap water (300-500 mg/l). Most of it is hydrogen (HCO<sub>3</sub><sup>-</sup>), calcium (Ca<sup>2+</sup>), magnesium (Mg<sup>2+</sup>), sodium (Na<sup>+</sup>), chloride (Cl<sup>-</sup>) and salt. Our idea is a space, which is different year by year, the walls are shaped by the deep, the colours are given by the reflected lights of our own body, all built by limescale.

During our experiments we noticed an unload of high mineral component of the thermal-water. We used saltpickle (NaCl) for modelling the process. Every heating period followed by a cooling one. This produced 5-6 times faster process.

Can we use limescale as a positive material?



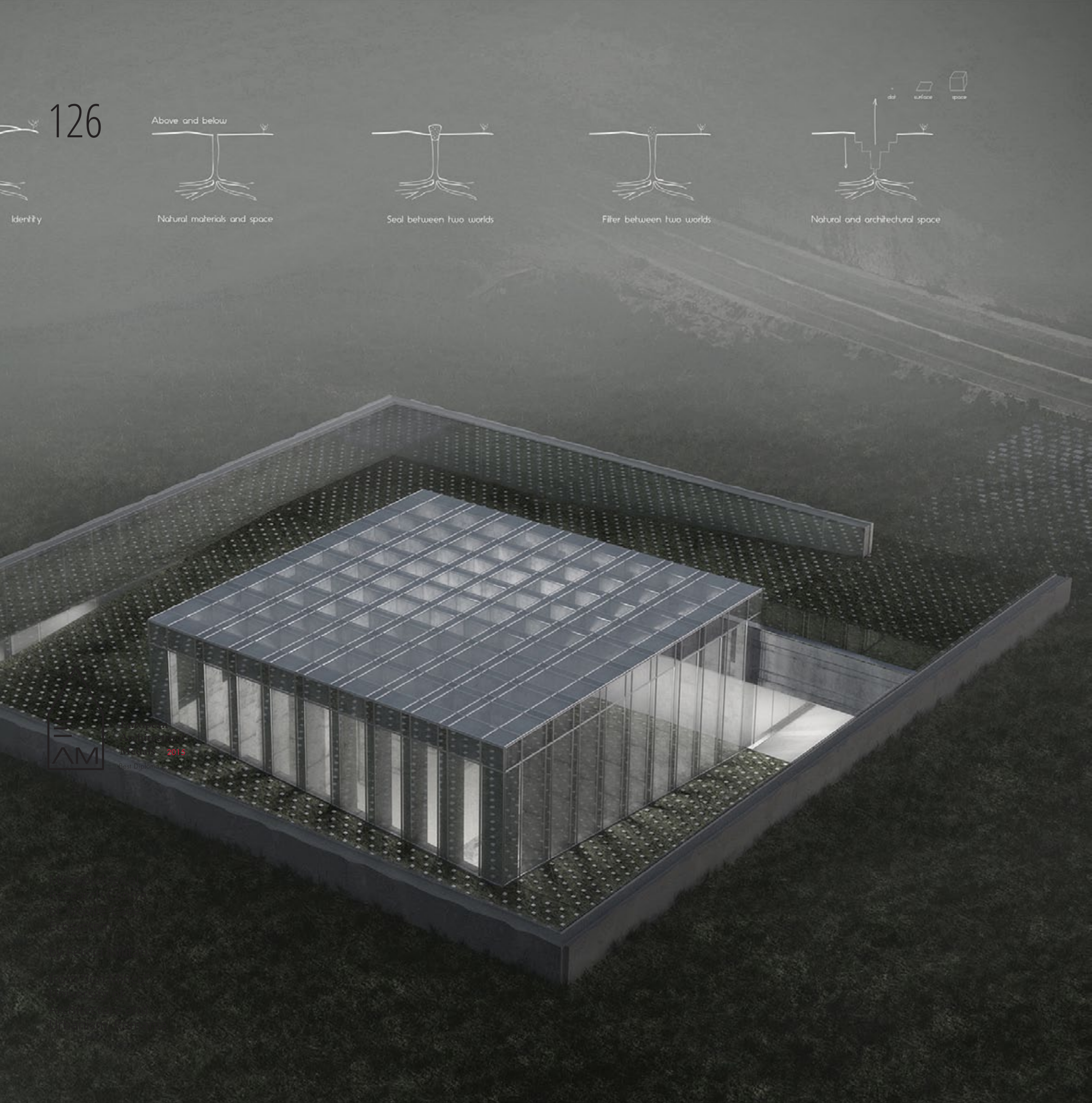
Limescale  
by Bence László Dobos, Bognár Petra  
from Institute of Architecture at Moholy-Nagy University of Art and Design Budapest, Hungary

**Layer**  
This unit uses only the heat of the thermal-water. In the inside there is a polyethylene heating-pipe, working like an underfloor heating system, which keeps the surface warm. This is a closed system, where the thermal water runs without wasting. After the water goes through the concrete body, directly arrives into the original rock layers.

**Sinker**  
Positive thermal-sources with high water runoff, and addition for the „Musers”, thermal-water needs another handling. This unit is a negative pool space. The size of ground plans depend on the quanta of runoff.

**Muser**  
This one is the most important unit of our concept of the thermal-water utilization. It is focusing on the multisensorial perception. Its structure co-operates with the high mineral component and the multiple string-structure helps to build faster and controls the way of water. The larch frame is the structure and the hemp rope is the brace, which is able to transfer with the crystal-wall. This way time becomes a very important part of the incessantly changing terrain feature. In addition the „Musers”, next to the hiking route, able to get personal identity because of the different mineral content. This way they are able to tell the story of the thermal-water.





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Identity

Above and below

Natural materials and space

Seal between two worlds

Filter between two worlds

Natural and architectural space



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# Microbiological Research Centre of 'Movile' Cave Ecosystem

by Felicia Militaru from "Ion Mincu" University of Architecture and Urbanism, Romania

Tutor: Vladimir Nicula

## Author comments:

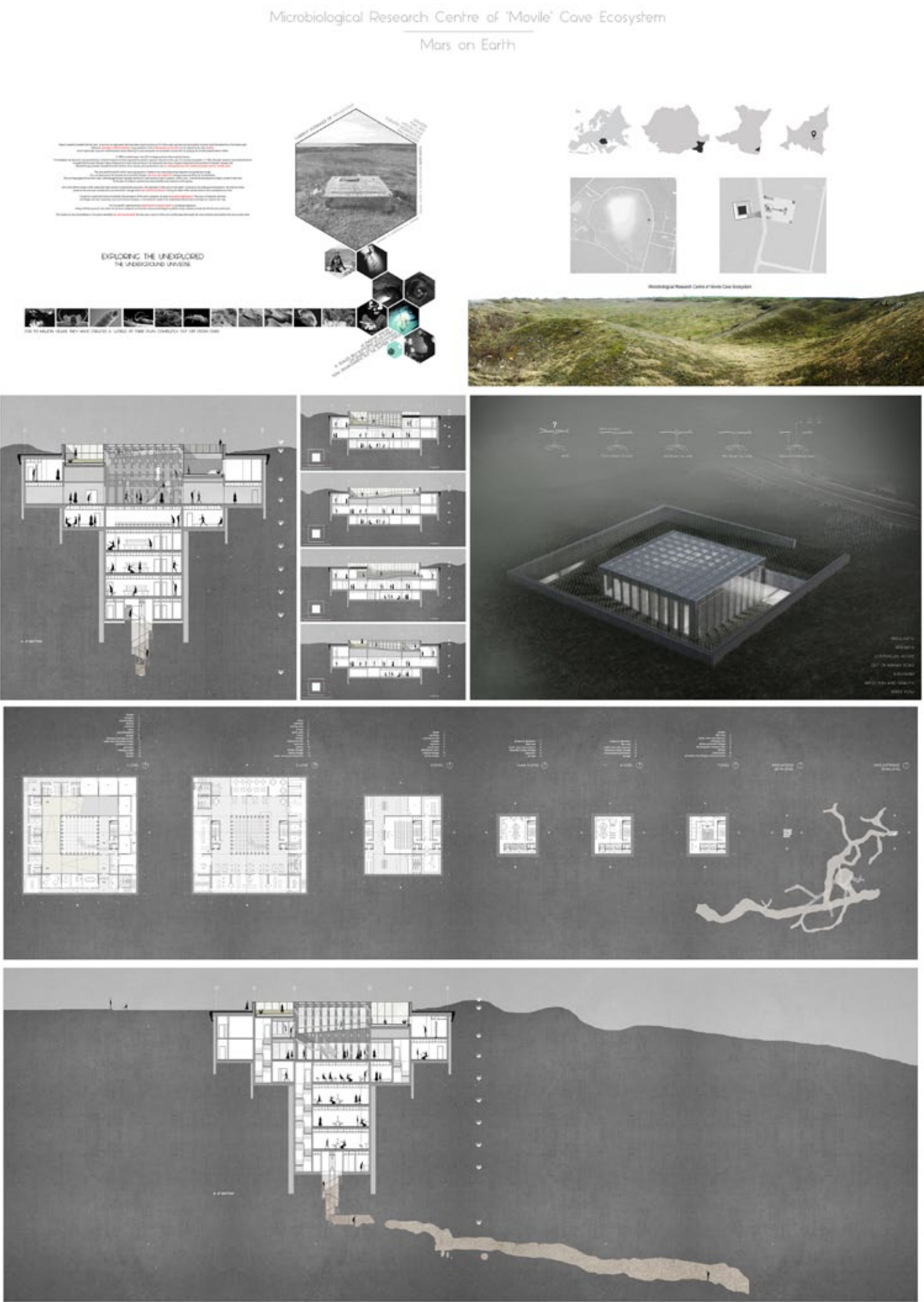
The need to build such a centre originated in the peculiarity of the 'Movile' cave ecosystem, an important discovery that revealed the home of live new specimens. This species have been around for 5.5 million years and can be studied to discover what life looked like in the distant past. Moreover, according to NASA scientists, living conditions in this subterranean environment are the closest to the ones on Mars, where liquid water is proven to have existed, hence deeming the cave ecosystem an accessible environment for studying life on other planets, here on Earth.

The concept of my proposal consists of this verticality, the human relationship with the unknown and intangible, the unusual scale of the landscape in which it resides and last but not least, the space and materiality of the traversed environments.

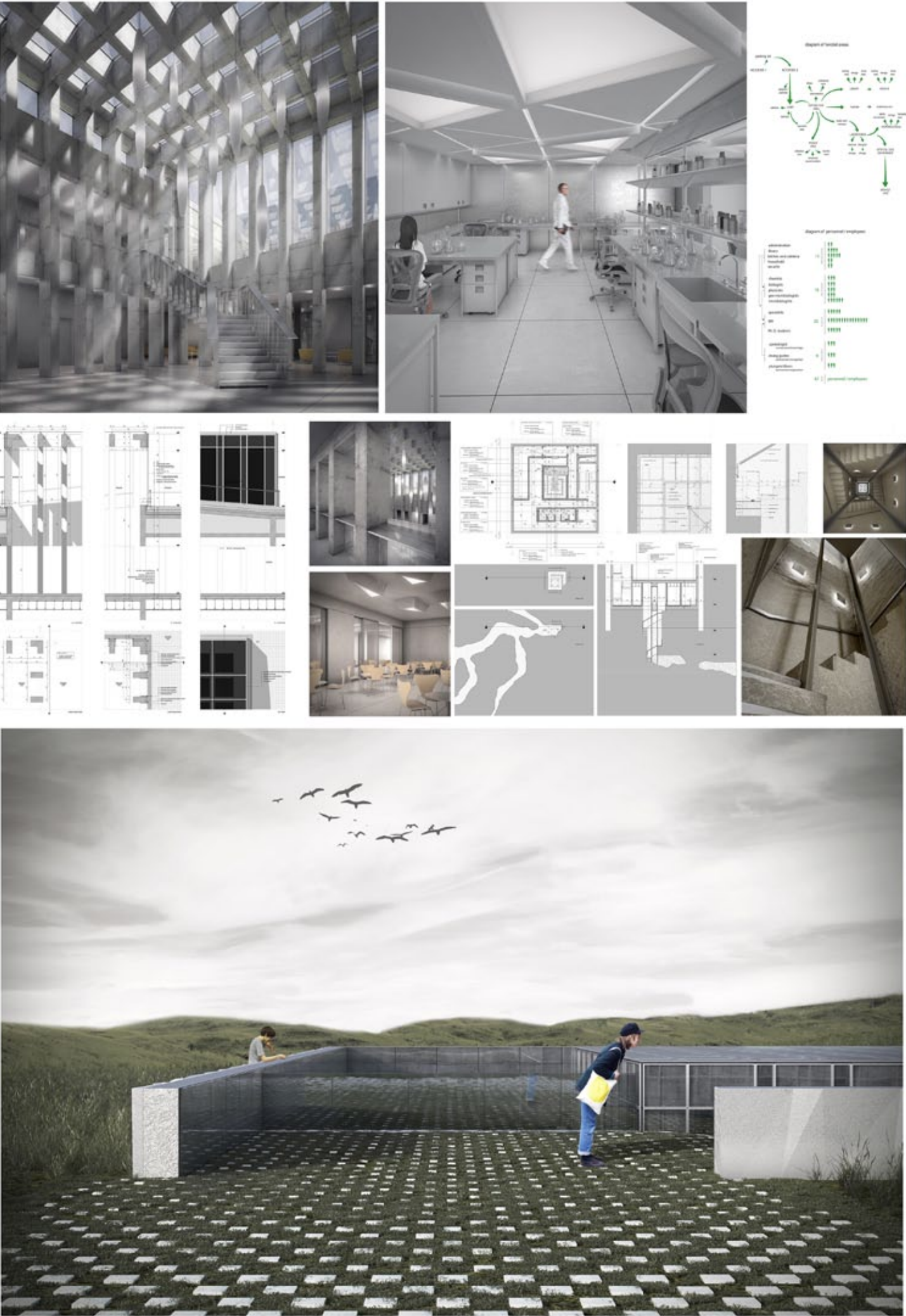
With minimal intervention towards both the space above ground and the underground space, the design proposal represents that type of architecture that connects two fundamentally different worlds, revealing a space that exists independently of the our act of building and infilling.

...It is just like looking into the ground to see distant galaxies using a mirror like projection of the sky on Earth...





Microbiological  
Research Centre  
of 'Movile' Cave  
Ecosystem  
by Felicia Militaru  
from "Ion Mincu"  
University of  
Architecture and  
Urbanism, Romania



Microbiological  
Research Centre  
of 'Movile' Cave  
Ecosystem  
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Urbanism, Romania





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The Fourth Wall of  
Architecture

by Bart Decroos

from KU Leuven –  
Faculty of Architecture  
– Campus Sint-Lucas  
Ghent: Master in de  
Architectuur (Dutch  
course), Belgium



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# The Fourth Wall of Architecture

by Bart Decroos from KU Leuven – Faculty of Architecture – Campus Sint-Lucas Ghent: Master in de Architectuur (Dutch course), Belgium

Tutors: Thierry Lagrange, Nel Janssens, Dimitri Vangrunderbeek

## Author comments:

This work is an attempt at combining the fields of architecture, critical theory and literature. It deals with the question how an architectural artefact develops its meaning within a larger discourse through its image, and how this relates to the everyday life of the physical space of the artefact.

The work has been developed by translating certain theoretical ideas to a fictional setting in order to explore these ideas through the medium of literature. The theoretical starting point thus takes on the form of characters, dialogues and events within a specific architectural environment in an attempt to relate these diverse ideas to each other and to the physical space. The resulting short stories have then been translated to images of physical spaces, which try to detect these theoretical ideas on the level of the space itself.

The complete work is comprised of three short stories, each dealing with a different type of architecture: the single-family house, the hotel room and the office space.

Note: The complete work consists of a book (of which a fragment is shown here) and an architectural short film, which can be found here: <https://vimeo.com/144489716>

The book focuses on the relation between the short stories and the underlying theoretical ideas by integrating these as a paratext, while the film focuses on the experience of the spaces in relation to the short stories.







Fig. 1a: The cups without original color



Fig. 1b: The cups without original color



Fig. 2: A doorway for two people with emotional tension



Fig. 3: It's always sunny in the real estate advertisement

## The Fourth Wall of Architecture

Fragment: The most photographed suburban neighbourhood

Nobody remembered when the first tourists started roaming our streets. One day they were there, and ever since it has been impossible to imagine our neighbourhood without them.

That morning, I stood in the doorframe, watching the woman I lived with.

"I saw one of those tourists again," I said, "right outside our front door, taking photographs of our mailbox." [1] (Fig. 1a, Fig. 1b)

She was at the kitchen sink, washing her cereal bowl, using a soapy bare hand to scour the edges. The radio was playing in the background, one advertisement after the other.

"Available for a limited time," the radio said, "Only with optional megabyte hard disk."

"Mega-byte-hard-disk," Charlotte said. [2]

Our daughter sat at the breakfast table, talking to no one in particular. She was almost four, and had recently started to repeat voices on the radio or television.

"I know, I saw him too, at Rem's house," she said, "I almost felt pity for him, trying to level his tripod with his bare fingers in this cold weather."

I watched Jane place the cereal bowl back on the shelves, before she approached me and squeezed herself past me through the doorframe, almost touching me. (Fig. 2)

After a marriage of six years, we had decided to divorce. We still shared the house, for financial reasons, for our daughter, for convenience. Jane kept the master bedroom and I moved into the guest room, which was planned to be the bedroom for our second child. We made agreements about the use of the bathroom, about visiting friends, about the fact that one-night-stands couldn't have breakfast, and about Charlotte. [3]

Later, when I went back upstairs, I saw the tourist again through the window at our front door. He saw me as I stood staring at him. He smiled and started walking along the side of our house, towards the garden, undisturbed. We were the characters in the story he was here to photograph, nothing more.

Our house was built as part of a large development plan, designed by one of the bigger real estate developers around. We had received brochures about the project through the mail, showing images that promised the bright and sunny future of the single-family houses that were for sale. (Fig. 3)

When we went over to the real estate developer's office to sign the contract, we were seated in a waiting room together with a few other young couples, all of them waiting their turn to go in and sign. The chairs stood lined up next to each other, facing a white wall with several framed advertisement posters. The posters showed the same images all of us had seen in the brochures, all smiles and sunshine.

In the waiting room we met our future neighbour, Rem K., seated among the young couples, the only person in the room who was on his own. Rem was a journalist, but he mainly wrote books about architecture. He had had a brief success with a publication about New York, but that was a long time ago.

"Your wife couldn't be here?" I asked, assuming only stereotypical couples with clichéd names lived in the suburbs.

"I'm not married," he said, "and I'm not particularly interested in the marital lifestyle. I am here to do a study on the theoretical implications of living in a suburban environment, where each plot is at the same time identical and unique; where each plot is comprised of the same elements but differently combined in an attempt to differentiate themselves from their neighbours, while knowing this will inevitably fail; where each plot is aimed at creating unity and identity, but in doing so only creating sprawl and sameness." [4] (Fig. 4)

I decided to stare at the wall.

Somebody called Rem's name. It was his turn to go in.

"Do you really think we will be that happy, Tom?" Jane asked jokingly, pointing to one of the posters.

"Of course," I said, trying to imitate one of those broad smiles, "we're not here to buy a house, we're here to buy happiness."

[1] The act of reducing the front door to its image refers to the notion that the representational function of the front side of the house today becomes increasingly undermined by developments in communication technology: "Before the introduction of the mobile phone and the virtual mailbox (the e-mail address), fixed physical places were necessary to contact each other. These fixed places (the place where people lived and worked) or addresses had a significant social role, they were the anchor points of communication: the places where you could go to see someone or wait for someone. The mobile phone, wireless internet and the miniaturization of the archive (the memory stick) make it possible for people to be contacted at any moment and to have all information at all times. The developments in communication technology resulted in a disconnection of the house from the public, which ultimately undermines the representational function of the house." See Vrochafid, Bart, 2010 [2006]: 140-147. [Eng. Trans.]

[2] The character of Charlotte is used to emphasize the continuous presence of mass media in Western society and the role it serves in (unconsciously) establishing a worldview. The words and phrases are references to DeLillo's *White Noise*, which explores the pervasiveness of mass media more in detail. See DeLillo 2011 [1983]: 131.

[3] The housing situation of a divorced couple in a suburban single-family house introduces a script error in the clichéd scenario of the happy family life, depicted in the advertisements for this type of housing.

[4] The character of Rem K. is used as a device to introduce comments on the architectural setting the characters live in. Out of an architectural point of view, the suburban house can be characterized as the indivisible, basic building block of the suburban environment, analogous to, and at the same time sustaining, the concept of the nuclear family. The paradox of the suburban house is the presence of a bourgeois logic of identification and representation in the typology, while making use of a generic architecture producing the effect of sameness throughout the suburban environment.



Fig. 4: The downtown house

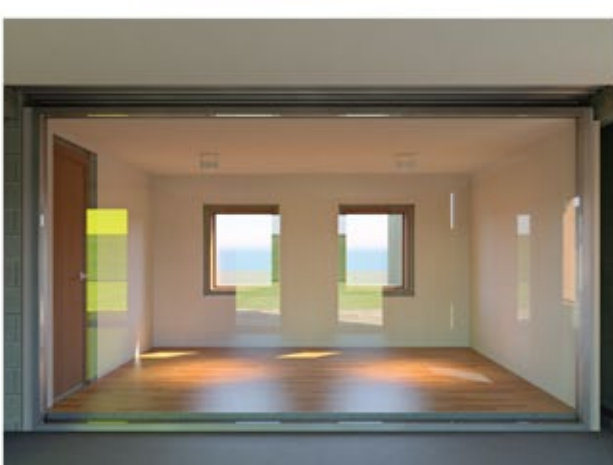


Fig. 5: The fusion of space and the reality of the image

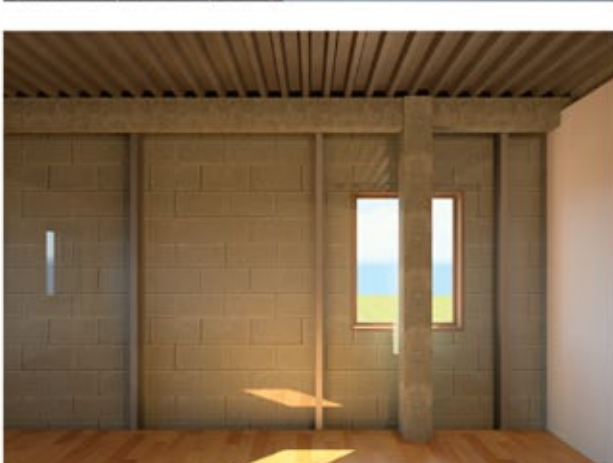


Fig. 6a: The decorated door, or 'We now live in pictures of our homes.'



Fig. 6b: The decorated door, or 'We now live in pictures of our homes.'

When we were seated in front of the salesman at his desk, I wondered why we were still here, well knowing that those images were nothing more than marketing stories. [5]

The divorce had changed the house. Not so much the building itself, but the movement through the house had changed, the traces that were left behind through time.

There was the family bathroom we shared, with two sets of towels and a key in the lock. There was the absence of family pictures in the living room. There were the two different brands of coffee on the shelves, and the two different coffee machines on the counter top.

There were the empty glasses of wine on the coffee table in the morning, when Jane her new boyfriend had come over. Other nights I left the guest room, by invitation, and spent the night with Jane. It still felt like the guest room.

There was the photo album, stored away on top of the closet of the guest room. After signing the contract, the salesman had advised us to keep some sort of photo diary of the construction progress. We would feel more involved, he said. [6] Whenever we could, in the weekends and after work, Jane and I drove to the construction site, taking photographs of every new development, and updating the album late at night in bed, when we still slept together. On the cover of the album we had taped one of the brochures, showing a rendering of the front side of a house, similar to the one being built for us. There was some kind of suspense in tracking the construction development in relation to that faked-up scene on the cover. (Fig. 5)

Little more than a year later the house was finished and we could move in.

When I drove home that evening, I noticed a new sign had been put up at the edge of our neighbourhood. THE MOST PHOTOGRAPHED SUBURBAN NEIGHBOURHOOD. An arrow pointed roughly in the direction of our street. When I drove further in the direction of the arrow, I noticed two tour buses parked on the side of the road, a few meters from the corner of our street. As I made the turn, I had to manoeuvre through a crowd of tourists walking in the middle of the street, and eventually I had to park my car a bit further down, as the crowd was blocking all access. I got out and started walking home. Almost there, Rem K. appeared at my side. [7]

"No one sees the homes," he said.

"What do you mean?"

"The tourists, they don't see the homes. Once you've seen the signs about our neighbourhood, once you've read about it in the tourist guides, it becomes impossible to see the homes."

Unsure what he was talking about, I stared in the direction of my house, where a small group of people with cameras and tripods was just leaving the driveway.

"They are not here to capture an image, they're here to maintain one. Every photograph reinforces the aura. They see only what the others see. They've agreed to be part of a collective perception. This literally colours their vision. A religious experience in a way, like all tourism. They are taking pictures of taking pictures."

He did not speak for a while. We listened to the incessant clicking of shutter release buttons.

"What was our neighbourhood like before it was photographed?" he continued. "What did it look like, how was it different from other neighbourhoods, how was it similar to other neighbourhoods? We can't answer these questions because we too have now read the signs, seen the people snapping pictures. We don't live in our homes anymore, we now live in pictures of our homes." [8] (Fig. 6a, Fig. 6b)

He seemed immensely pleased by this.

I went inside.

When the house was finished, we also finished the photo album. The last photo we took was an imitation of the brochure on the cover. We had placed the tripod in the middle of the driveway, framing the front door and part of the garage, the side of the car visible on the left. I stood in the doorway, playing the role of the stay-at-home dad, waving, while Jane held the car door halfway open, somewhere between arriving and leaving. The photograph shows our fake, broad smiles, almost breaking because of our restrained laughter.

We were happy.

[5] The cynical attitude Tim and Jane have towards the advertisement scenario while still buying the product is an illustration of Žižek's definition of ideology: "If the illusion were on the side of knowledge, then the cynical position would really be a post-ideological position, simply a position without illusions: 'they know what they are doing, and they are doing it'. But if the place of the illusion is in the reality of doing itself, then this formula can be read in quite another way: 'they know that, in their activity, they are following an illusion, but still, they are doing it.'" See Žižek 2008 [1989]: 30.

[6] The photo album of the house introduces the idea of the 'subject supposed to know', formulated by Lacan: "Such a displacement of our most intimate feelings and attitudes onto some figure of the Other is at the very core of Lacan's notion of the big Other; it can affect not only feelings but also beliefs and knowledge – the Other can also believe and know for me. In order to designate this displacement of the subject's knowledge onto another, Lacan coined the notion of the subject supposed to know." It is through the album and the images within (an external object determined by the Other) that Tim and Jane become involved in the house built by the real estate developer. It is not them who define the meaning of homelessness and family life, but this object to which these notions are displaced. See Žižek, 2006: 27.

[7] The following dialogue is based on an excerpt from DeLillo's novel *White Noise*. DeLillo describes in his novel 'The Most Photographed Bars In America' and a dialogue takes place between the characters Jack Gladney and Murray Jay Sikiski. The conversation can be seen as a commentary on tourism and the role of the image in the development of the meaning of cultural heritage, which has been adopted here in the conversation between the protagonist and his neighbour, in order to discuss the suburban type of housing in the same way. See DeLillo 2011 [1983]: 13, 14, 13.

[8] According to Jean Baudrillard, the substitution of mediated images for their physical reality has progressed up to the point that the signs of the real, which are being used in the system of mass media, have overtaken the real itself. The image of the real has replaced the real and has become a new reality, or as Baudrillard calls it, a "hyperreality." "It is a question of substituting the signs of the real for the real, that is to say of an operation of desecrating every real process via its operational double, a programmatic, invertible, perfectly descriptive machine that offers all the signs of the real and short-circuits all its vicissitudes." See Baudrillard 1994 [1981]: 2.

## Notes

- Baudrillard, Jean. 1981. *Simulacra et simulation*. Paris: Editions Galilée.
- English: Baudrillard, Jean. 1994. *Simulacra and simulation*. Sheila Faria Glaser, trans. MI: The University of Michigan Press.
- DeLillo, Don. 2011 [1983]. *White Noise*. London: Picador.
- Vrochafid, Bart. 2010 [2006]. *Van Houten en Houten*. Gent: AMS/books.
- Žižek, Slavoj. 2006. *How to Read Lacan*. London: Granta.
- Žižek, Slavoj. 2008 [1989]. *The Subject Object of Ideology*. London: Verso.



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Medals 2015  
Best Diploma Projects

The Fourth Wall of  
Architecture

by Bart Decroos

from KU Leuven –  
Faculty of Architecture  
– Campus Sint-Lucas  
Ghent: Master in de  
Architectuur (Dutch  
course), Belgium



European  
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The firebreak garden,  
a test structure for  
the forest protection  
against fire in the  
Maures' Mountains

by Frederic Bouvier

from Ecole  
Polytechnique  
Fédérale de Lausanne  
Section d'Architecture,  
Faculté ENAC ,  
Switzerland



002/  
2015

## The firebreak garden, a test structure for the forest protection against fire in the Maures' Mountains

by **Frederic Bouvier** from **Ecole Polytechnique Fédérale de Lausanne Section d'Architecture, Faculté ENAC , Switzerland**

Tutors: Prof. Luca Ortelli, Elena Cogato-Lanza, Barbara Tirone, Mickael Jakob

### Author comments:

Fifty years after Algeria's independence and the abandonment of Harkis, its army reserves, France has broken its silence and finally looks back on this dark period of history. France has engaged in a fight against ignorance; it immobilizes the vestige of this period to mobilize memory and reflection, and employs memorials, or other monuments, as a means of public recognition. However, by attempting to achieve this memorable through an inert monumental form, we slowly relieve ourselves of the duty to remember. The commemoration was overshadowed by the physical memorial, which was designed to blend little by little into the nearby landscape, and failed to remind us of the memories themselves. So then, how should this be done?

We can overcome the crushing burden of History, the duty of memory and its institutionalization, by invoking the memory involuntarily. One means of commemorating the Harkis it is to establish the "hameau de forestage" (the camps hosting the Harkis' families) in the South of France. This will serve to remind us about importance of the forestry work, which includes reforestation and fighting forest fires. In other words, Harkis' history and the Mediterranean forest go hand in hand to respond to a current issue: the firebreaks' management and maintenance. Harkis' memory is indirectly materialized by the construction of a test structure on the Varois territory, a farming garden that belongs to Forest Protection Against Fire (DFCI).







Cemetery Park in a  
Nato ex military base

by Francesca Giulia  
Melendez

from University of  
Palermo, Italy



European  
Architectural  
Medals 2015  
Best Diploma Projects

003/  
2015

# Cemetery Park in a Nato ex military base

by Francesca Giulia Melendez from University of Palermo, Italy

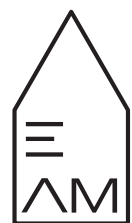
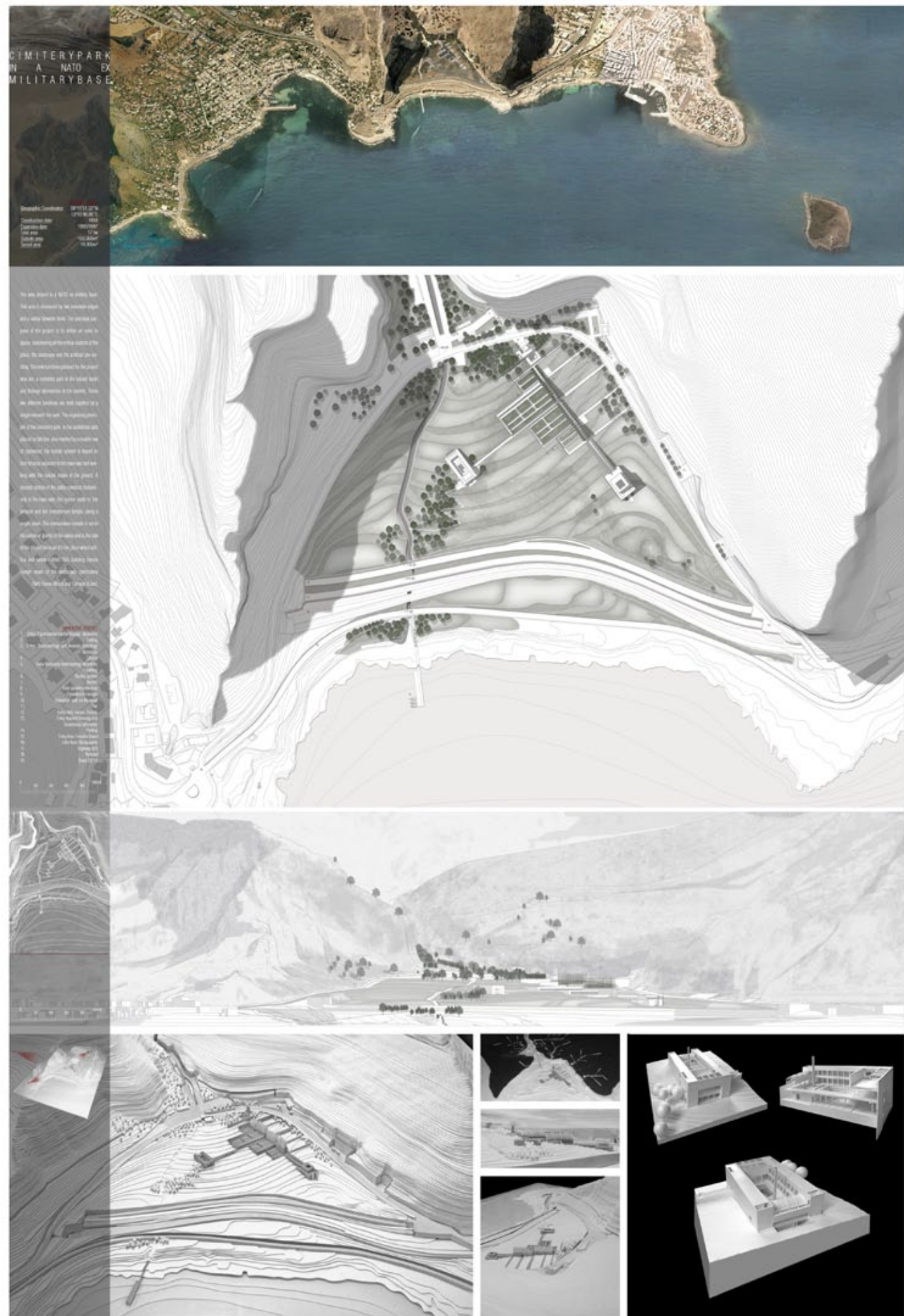
Tutors: Gaetano Cuccia, Marcella Aprile

## Author comments:

The area project is a NATO ex military base. This area is structured by two mountain ridges and a valley between them. The principal purpose of the project is to define an order in space, considering all the critical aspects of the place, the landscape and the artificial pre-existing. The new functions planned for the project area are: a cemetery park in the natural basin and biology laboratories in the tunnels. These two different functions are held together by a single element: the park. The organizing principle of the cemetery park is the pedestrian axis placed on fall line, also marked by a double row of cypresses; the burials system is based on four terraces adjacent to the main axis and working with the natural shape of the ground. A second system of the paths connects transversely to the main axis; this system leads to the terraces and the crematorium temple, along a single share. The crematorium temple is set in the center of gravity of the valley and is the hub of the project because it's the place where artifice and nature collide. This building frames certain views of the landscape, particularly Raffo Rosso Mount and Females Island.





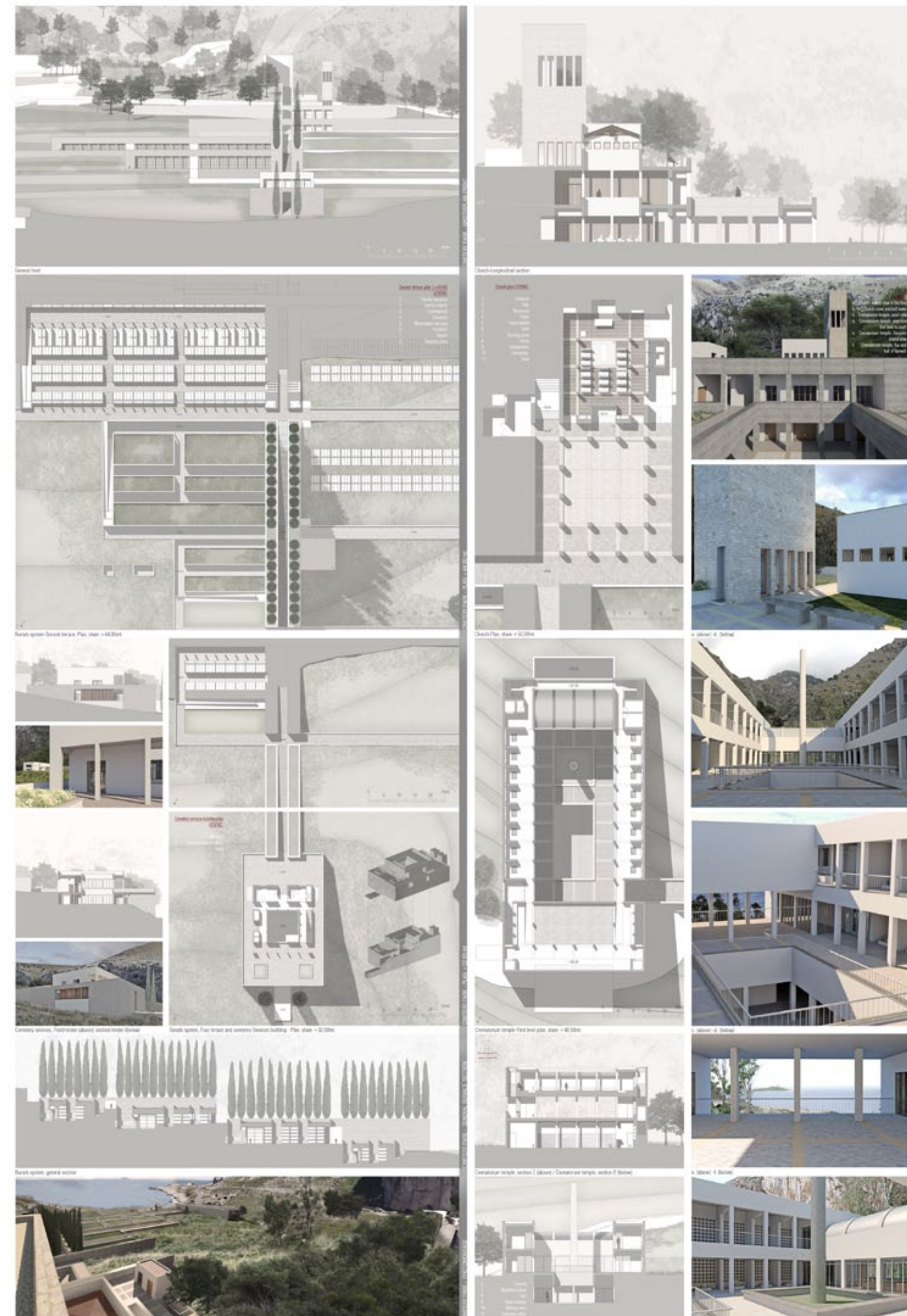


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Architectural  
Medals 2015  
Best Diploma Projects

Cemetery Park in a  
Nato ex military base

by Francesca Giulia  
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from University of  
Palermo, Italy



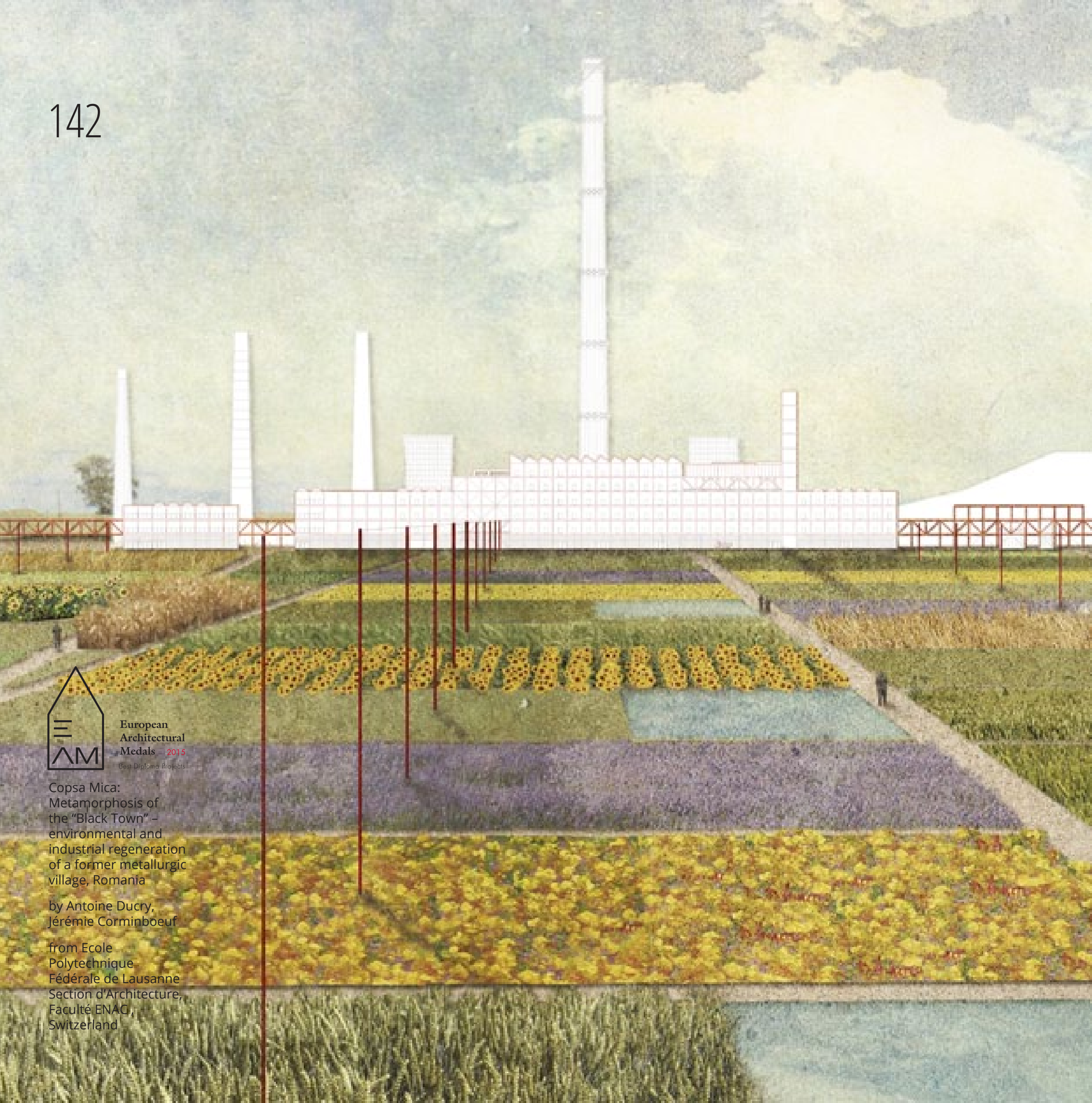
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Architectural  
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Best Diploma Projects

Cemetery Park in a  
Nato ex military base

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European  
Architectural  
Medals 2015  
Best Diploma Projects

Copsa Mica:  
Metamorphosis of  
the “Black Town” –  
environmental and  
industrial regeneration  
of a former metallurgic  
village, Romania

by Antoine Ducry,  
Jérémy Corminboeuf

from Ecole  
Polytechnique  
Fédérale de Lausanne  
Section d'Architecture,  
Faculté ENAC,  
Switzerland



European  
Architectural  
Medals 2015  
Best Diploma Projects

004/  
2015

# Copsa Mica: Metamorphosis of the “Black Town” – environmental and industrial regeneration of a former metallurgic village, Romania

by Antoine Ducry, Jérémy Corminboeuf from Ecole Polytechnique Fédérale de Lausanne Section d'Architecture, Faculté ENAC, Switzerland

Tutors: Harry Gugger, Dieter Dietz

## Author comments:

Considered as one of the most polluted places in Europe, Copsa Mica, a Transylvanian village of 5,000 inhabitants, has suffered from heavy industrialization during Romania's communist period. Metallurgical smoke caused a severe contamination of soil and waterways through decades. Although located in one of the most dynamic regions of Romania, the village is isolated from any investment process due to its environmental disaster.

The project attempts to change this situation following a long-term strategy consisting in a regeneration process of the site's polluted ground, leading to a gradual re-industrialization. Phytoremediation - soil remediation using hyper-accumulating plants able to absorb heavy metals - is used for these.

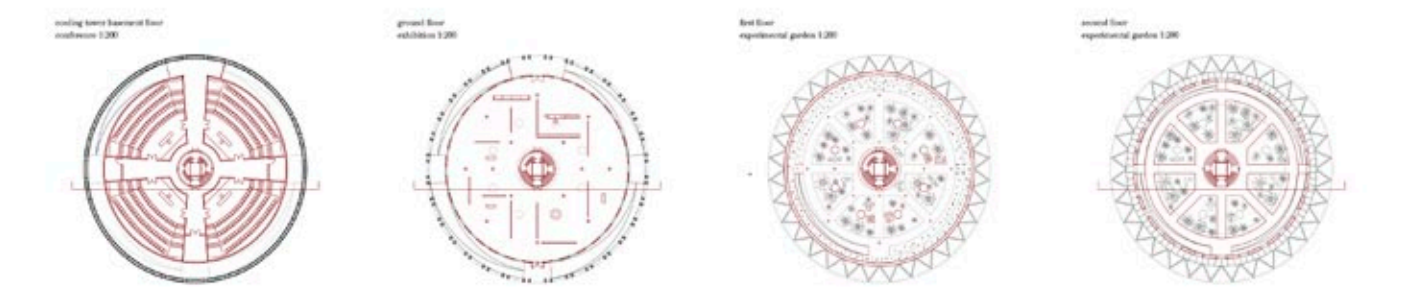
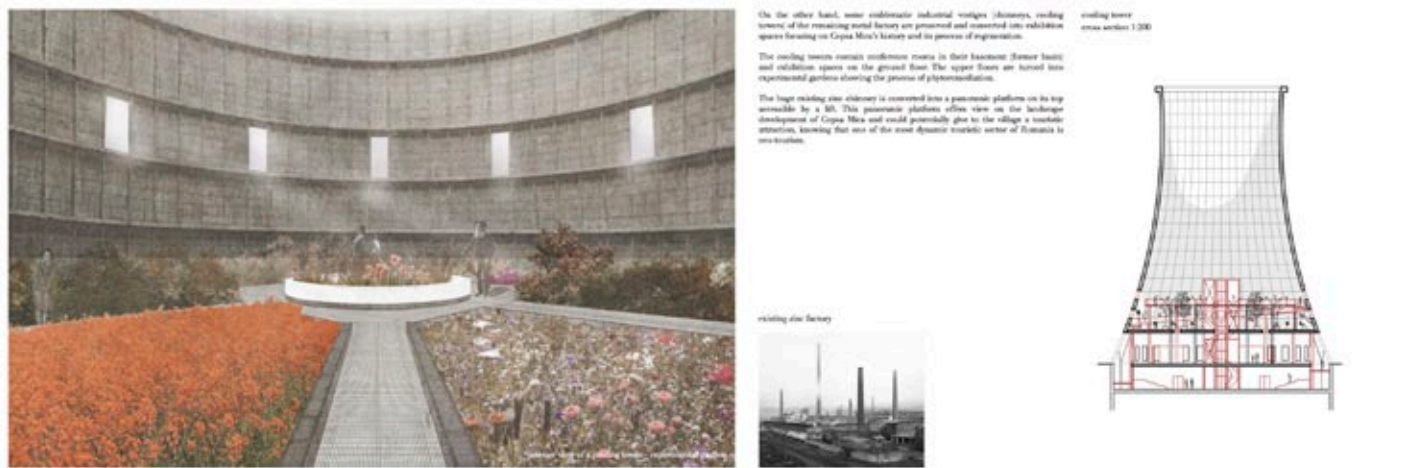
Organized on a modular frame, phytoremediation fields generate plots that could be appropriated for future activities once the soil is cleaned (agriculture, industry...). It needs an incineration factory to burn the successive harvests in order to collect and recycle heavy metals contained in the ground. But such a factory is an investment that needs to be durable. In order to achieve this goal, the solution came to combine the harvest's incineration with household waste incineration on a regional scale. This will contribute to meet the EU targets of 50% HW recycling per year that Romania must reach by 2025, and allows the production of green energy, like heating, electricity and biogas, offering economical outputs for the population of Copsa Mica.



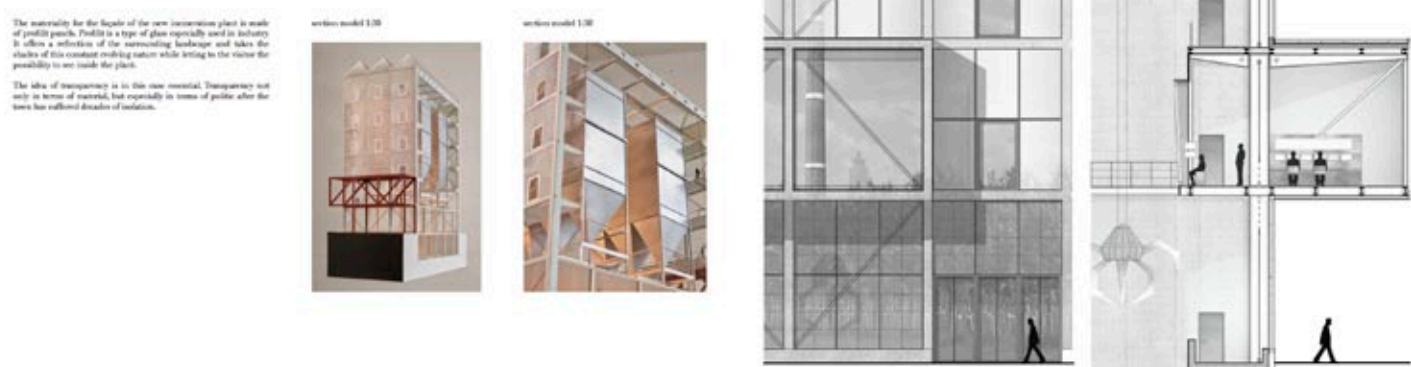
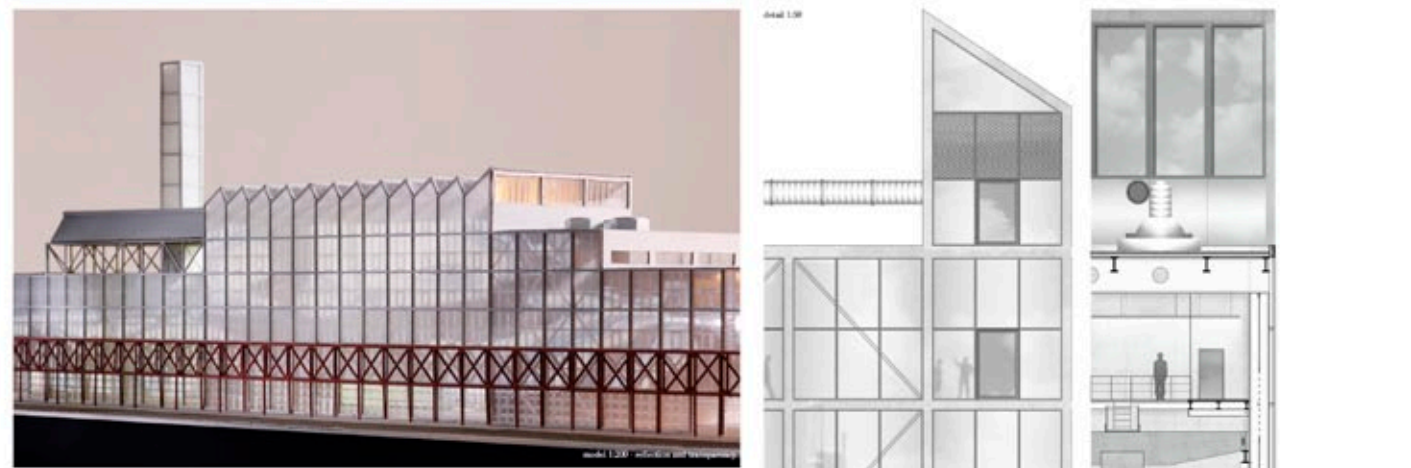
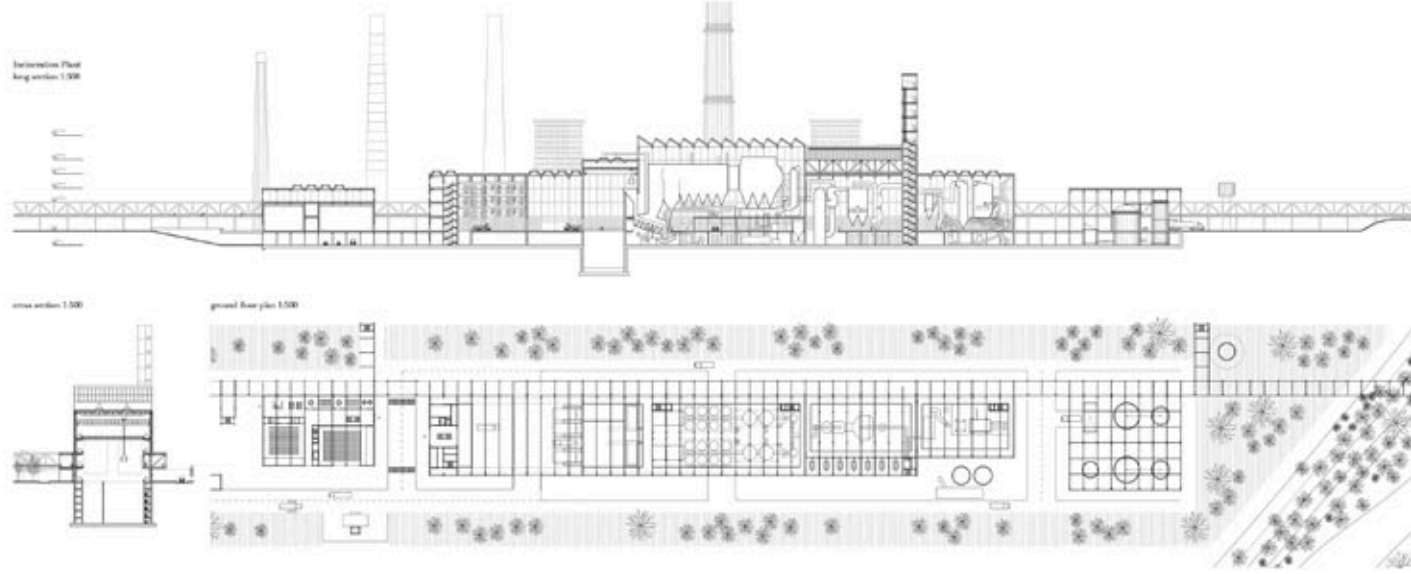
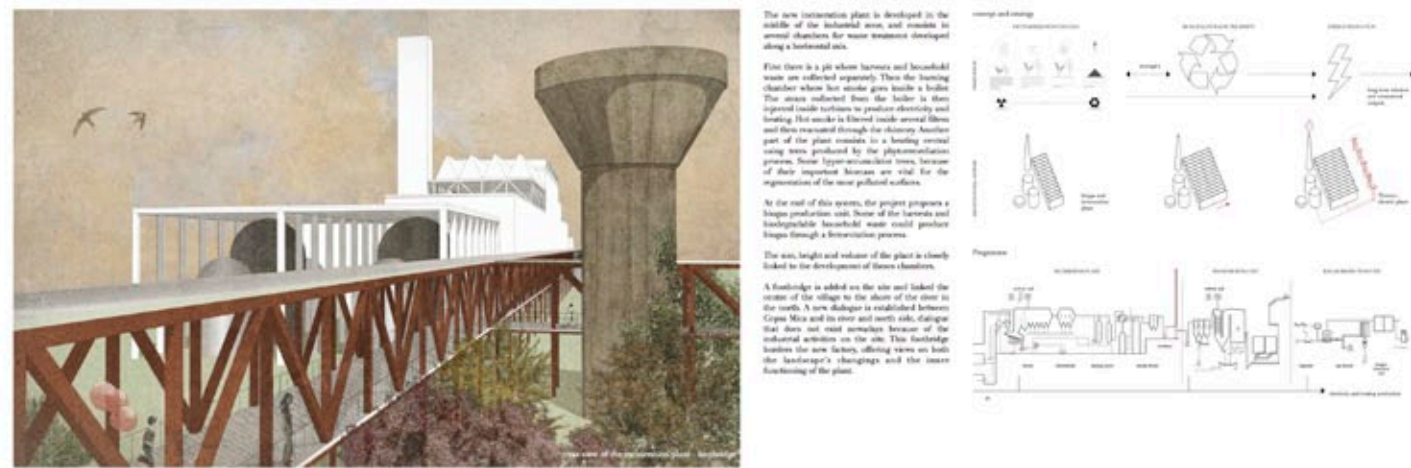
Copsa Mica:  
Metamorphosis of  
the “Black Town” –  
environmental and  
industrial regeneration  
of a former metallurgic  
village, Romania

by Antoine Ducry,  
Jérémie Corminboeuf

from Ecole  
Polytechnique  
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Section d'Architecture,  
Faculté ENAC ,  
Switzerland



Copsa Mica: metamorphosis of the 'Black Town', environmental and industrial regeneration of a former metallurgic village, Romania



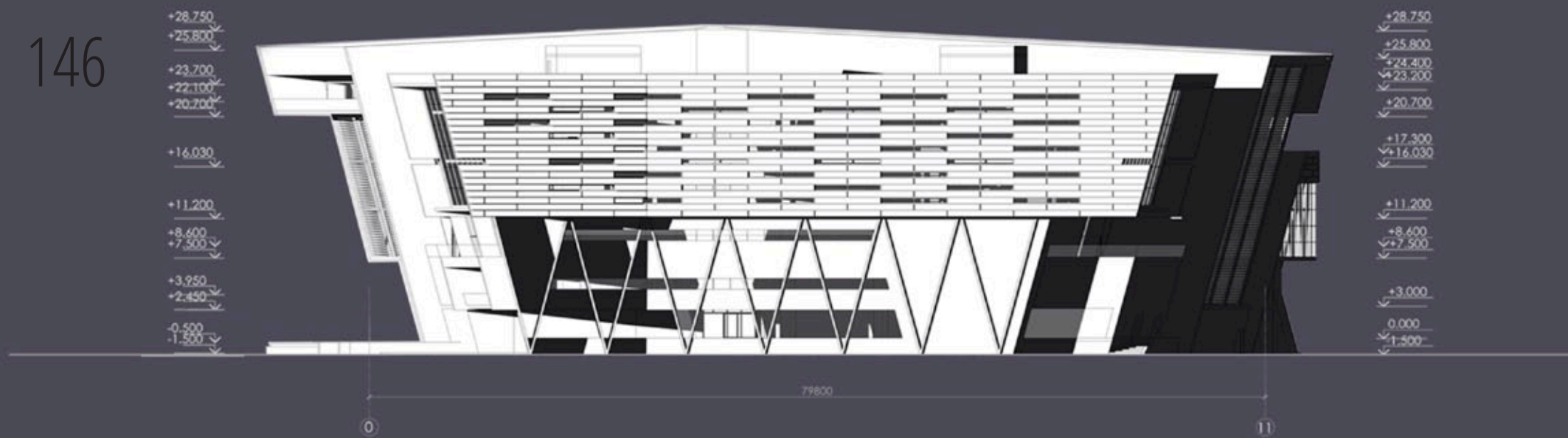
Copsa Mica: metamorphosis of the 'Black Town', environmental and industrial regeneration of a former metallurgic village, Romania

Copsa Mica:  
Metamorphosis of  
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Switzerland





As the finishing materials of external walls with a mix of gray concrete, steel front panels, tiled panels and continuous glazed surfaces. On the southern and south-eastern facade has elements dynamic facade horizontally metal slats of rectangular section that act as solar shading.



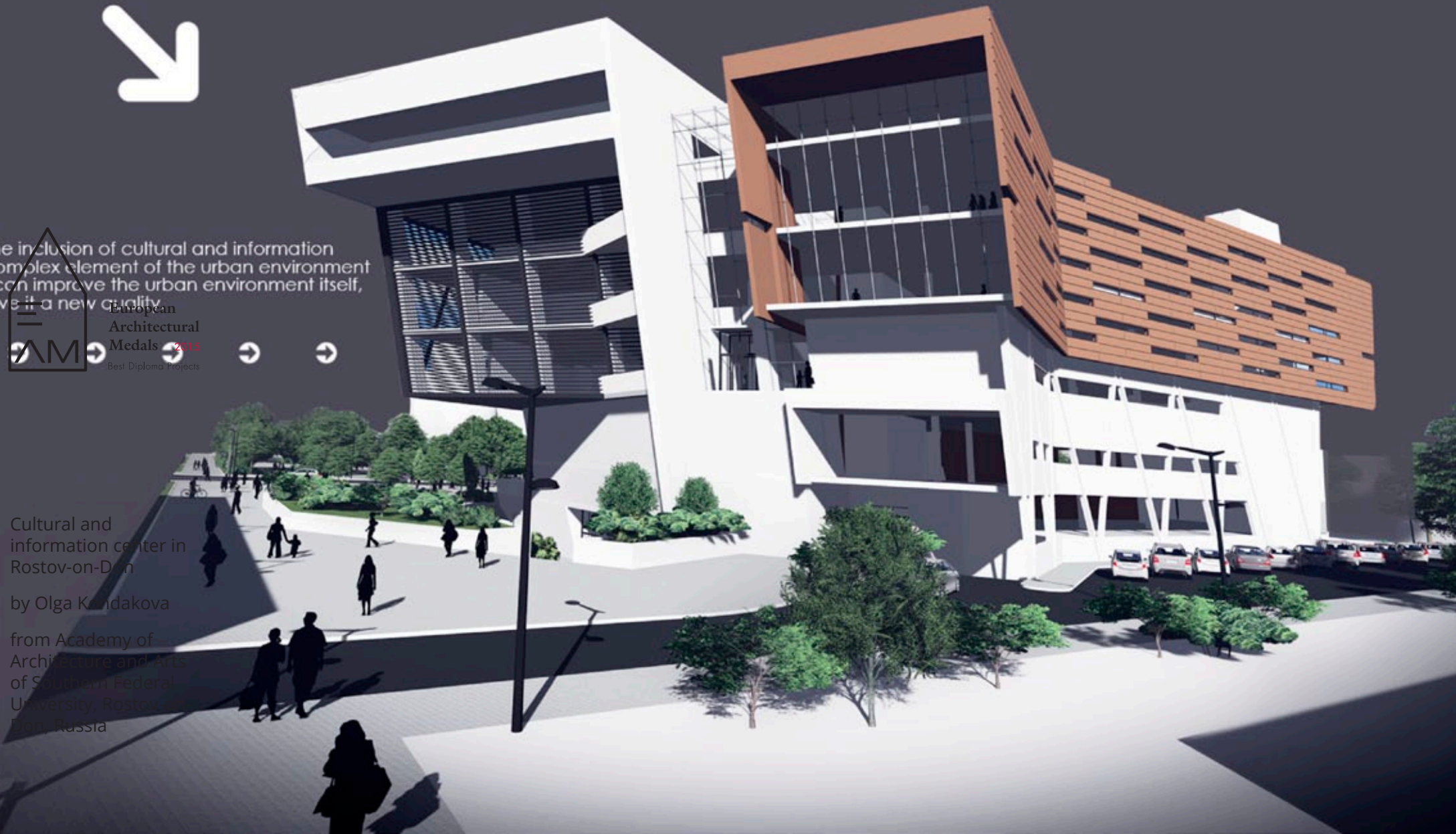
The inclusion of cultural and information complex element of the urban environment can improve the urban environment itself, give it a new quality.



Cultural and information center in Rostov-on-Don

by Olga Kondakova

from Academy of Architecture and Arts of Southern Federal University, Rostov-on-Don, Russia



European  
Architectural  
Medals 2015  
Best Diploma Projects

007/  
2015

## Cultural and information center in Rostov-on-Don

by Olga Kondakova from Academy of Architecture and Arts of Southern Federal University, Rostov-on-Don, Russia

Tutor: Evtushenko-Mulukaeva Natalia

### Author comments:

General plan provides maximum use of the available area in order to organize the largest possible area for an active social life. The building is recessed into the edge of the site. In this area it was to organize cultural and information center, open visual angle and continued park that allowed to take the bulk composition of the object from all sides. Functionally, the building is divided into 3 blocks, Block A, which is attached to the main volume of the building, its facade hides operated roof, the continuation of the park area, in which we can get from the outside ul.M.Gorkogopo lestnitse.Blok B, the center is divided into the inner atrium trapezoidal two asymmetric unit. Atrium also continues the theme park in the implementation of the sheer volume, to strengthen the feeling of merging the interior space with the outside applied spider glazing. The unit is connected to a B internal transition galleries that are on each floor change their location. By functional purpose all premises within the structure of the center, divided into the following main groups: 1. Group of office premises; 2. Cultural and educational group of premises; 3. Recreation Group premises; 4. Social-Business group of premises; 5. Research Group premises; 5. Lecture -Information group of premises; 6. Group support facilities Organization of the internal space of the cultural and information center is subordinated to the central atrium, which invades a wedge into the building and divides the bulk of 2 functionally interconnected zones (demonstration and education). This division emphasize two main open staircase, diverging from the main atrium.

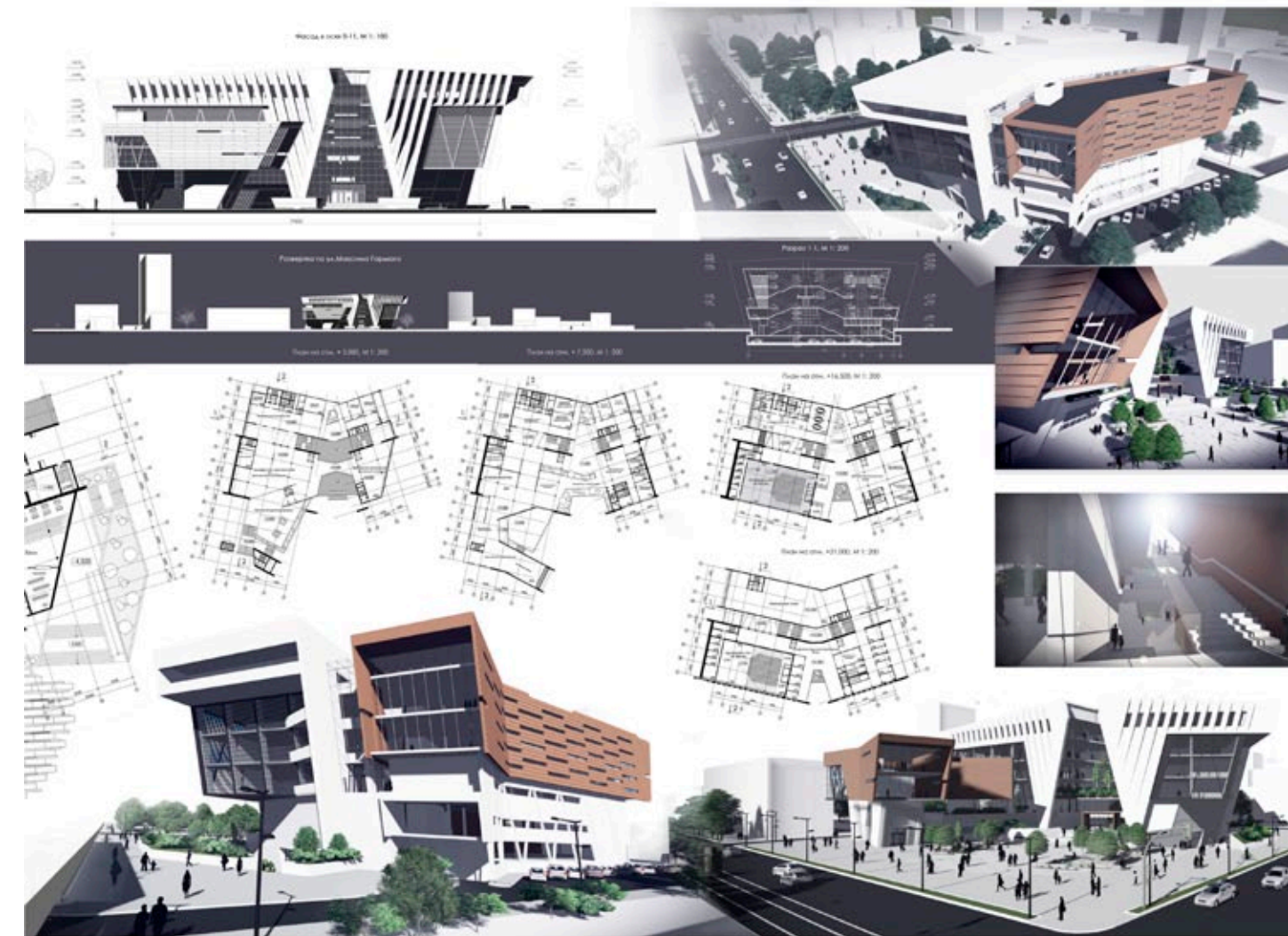




Cultural and  
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from Academy of  
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University, Rostov-on-  
Don, Russia





European  
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Medals 2015  
Best Diploma Projects

008/  
2015

# Pitesti Memorial – reeducation through torture – a communist experiment

by **Claudia Voinea** from “Ion Mincu” University of Architecture and Urbanism, Romania

Tutor: Dan Marin

## Author comments:

**P**itesti was the place where all the young political prisoners, mostly students and pupils were detached to be reeducated through torture.

The project aims to bring forward to the public conscience the truth about the Pitesti prison and to preserve in a non traumatic way the memory of the traumas inflicted there.

Envisioned as a symbolic path that leads the visitor along the spiritual fall of the inmate the project rests of several key areas: the memorial, the slope, the museum, the filter, the summer school - all around the original penitentiary site.

## UNMASKING

“The first stage required the victim to confess. Anything held back from the trial or and self guilt had to be shared. The torturer was acting as dark father confessor.

## BETRAYAL

The second stage involved incriminating all known persons, friends, family whose views or acts could be interpreted as anti-communist.

## THE FALL

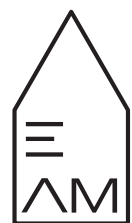
By this stage all moral pillars are destroyed. The victim had to show proof that he resents all his values from before the trial.

## HALVING

The final stage was turning the victim into a torturer. The newly reeducated inmate was to conducts others through the stages starting with his best friend by publicly torturing him in exemplary ways.

The memorial places the visitor in the reality of a victim from the Pitesti prison - symbolically sliding through the stages of depersonalizing track, as a flashback of the human decline each victim was forced to endure.



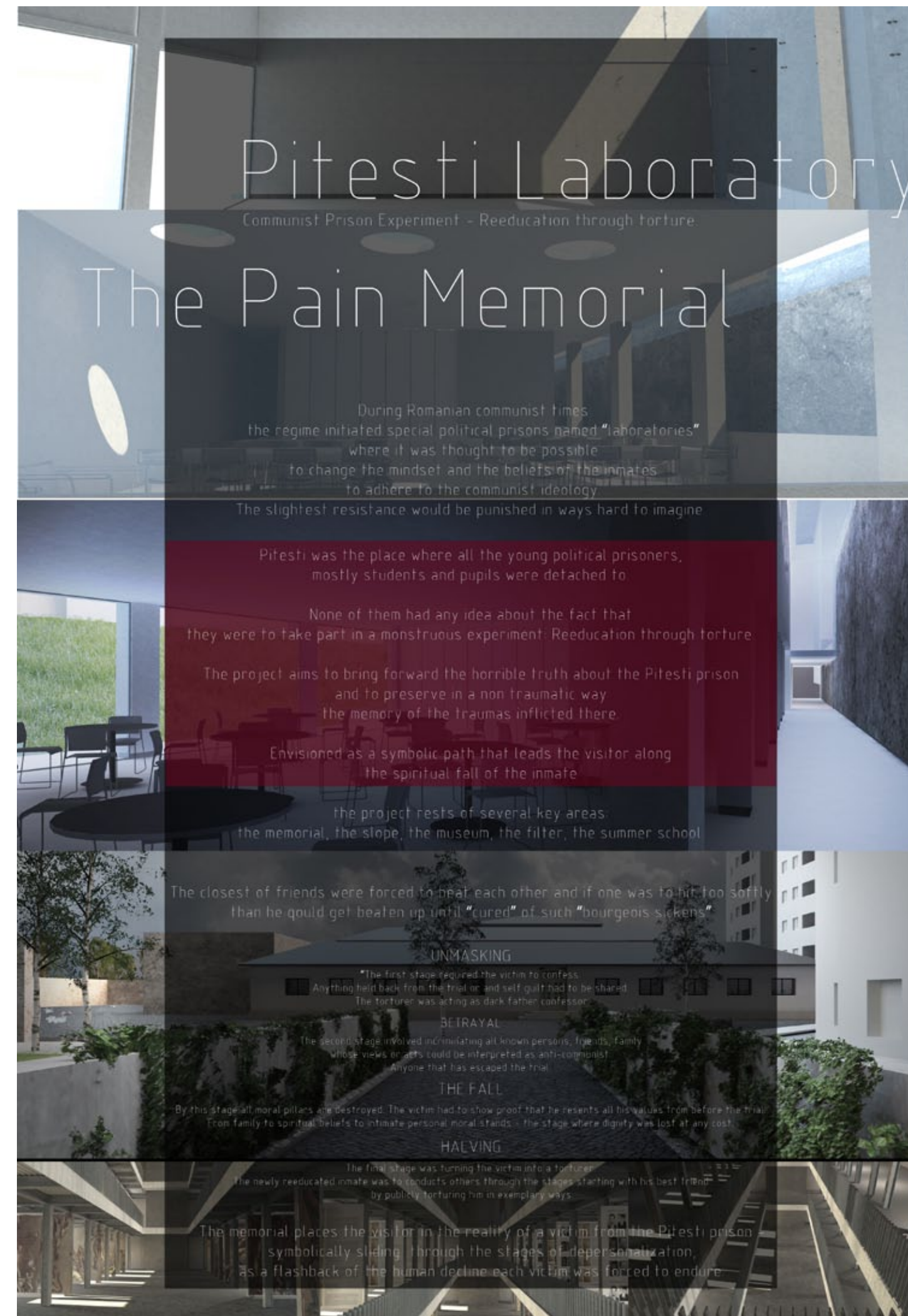


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Pitesti Memorial –  
reeducation through  
torture – a communist  
experiment

by Claudia Voinea

from “Ion Mincu”  
University of  
Architecture and  
Urbanism, Romania



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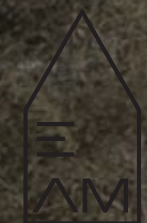
by Claudia Voinea

from “Ion Mincu”  
University of  
Architecture and  
Urbanism, Romania



154 “and with our own actions, we achieve nothing but to make more distant the moment which would bring us what architecture can give, perhaps much more than the other forms of art: poetry in our everyday lives”...

D. Pikionis, 1925



European  
Architectural  
Medals 2015  
Best Diploma Projects

Shared Worlds 2015 –  
A Social vision  
for an accessible  
neighbourhood of  
common space and  
shared inhabitations  
within and across  
scales

by Andrew Andronicos  
Kallis

from University of  
Cyprus, Cyprus

SHARED WORLDS 2015  
A PLACE DERIVED SENSE OF BELONGING



European  
Architectural  
Medals 2015  
Best Diploma Projects

009/  
2015

# Shared Worlds 2015 – A Social vision for an accessible neighbourhood of common space and shared inhabitations within and across scales

by Andrew Andronicos Kallis from University of Cyprus, Cyprus

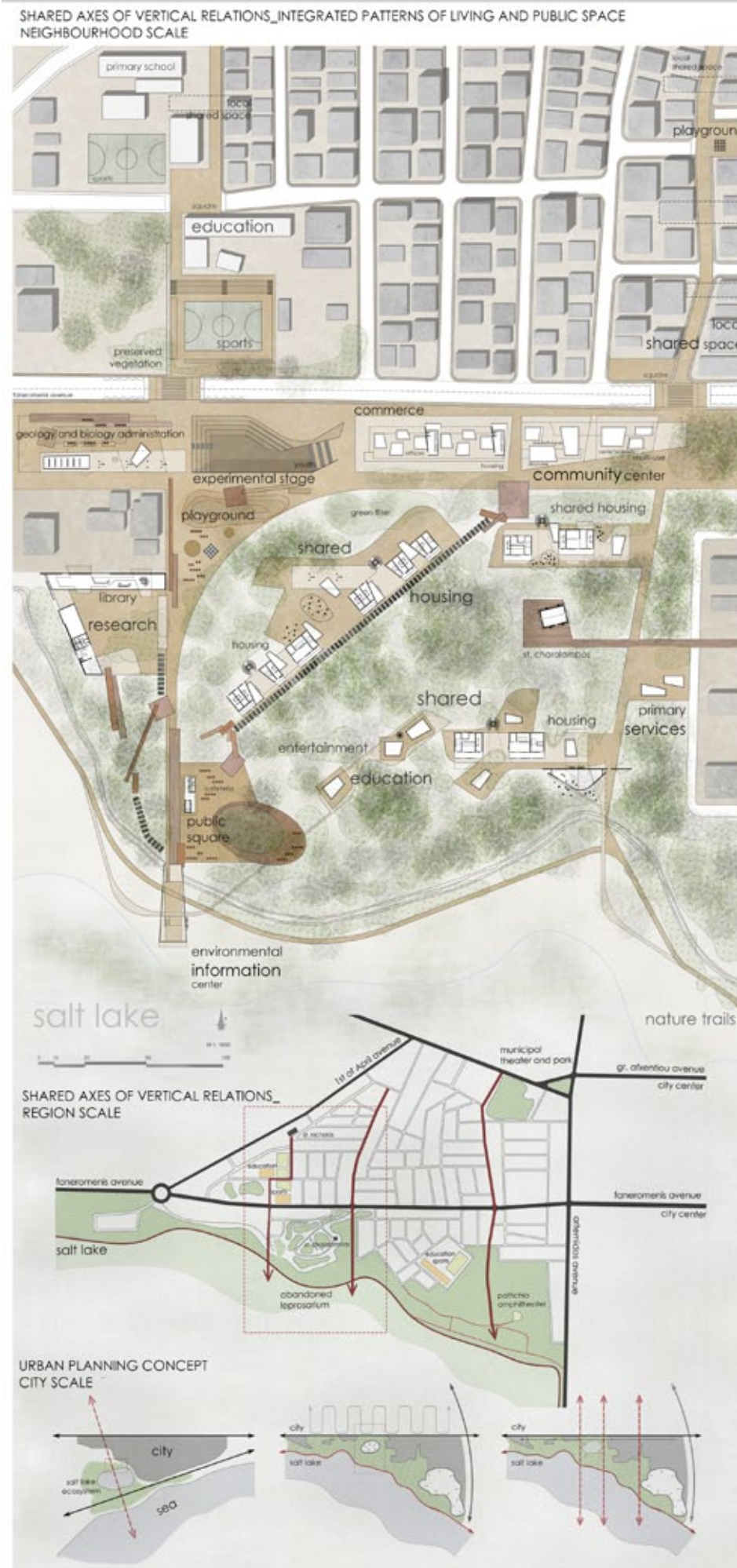
Tutor: Nadia Charalambous

## Author comments:

The diploma project reconsiders the meanings of habitation and public space as notions interrelated and inextricably connected with the social – economic reality of each place. The theoretical research follows the international discussions about accessibility to housing and is related to the Cypriot reality of the private owned housing, which is no more accessible for a large percentage of the population due to the European financial crisis. It also observed that the existing way of living which promotes private ownership and living, has greatly degraded public culture and participation, increasing the insensitivity towards the socio-political changes. Additionally, the existing pattern of living is unable to adapt to the contemporary way of living and its various changes, whereas the contemporary Cypriot neighbourhoods lack of a common space feeling. The theoretical questioning mentioned above is accompanied by a site analysis study of the selected area. The area is defined by strong monofunctional zones and fragmentation of uses and space, while the existing public spaces remain in absence of any activity or use. Therefore, the project aims to explore the spatio-chronical meaning of 'sharing' and 'common', responding to financial crisis circumstances and a period of social decline; design a model of shared inhabitations within and across the scales of the housing unit, the neighbourhood and the public space, responding to a period of limited accessibility to housing.



shared worlds 2015\_ a social vision of shared inhabitations within and across scales



**Accessability to Housing**

**Site** the housing norm: one-off, one owner **private housing**

**European Financial Crisis**  
The norm is not affordable

How do we have equal **accessability to housing**?

**Social Housing**

HOW does it try to **solve the housing problem**?  
Which are the **new problems and solutions for social housing**?

**Urban planning statistics**  
Separation of **private life** from **public realm**  
**Affordability of housing** is an issue

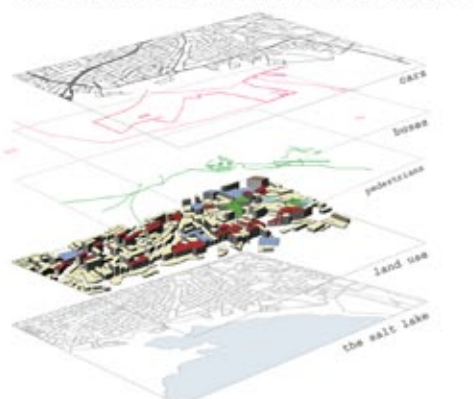
Site selection: **Diversity**  
**Fragmentation**, **Zoning**  
De-allocated waterfront: **Public space with no-use**  
Old Leprosarium: **Re-connection with city**

How does financial crisis, social decline of public life and a site of discontinuities negotiate, with housing?

## SITE SELECTION\_FRAGMENTATION AND ZONING



## ACCESSIBILITY\_ How to Blur Superiorities of Boundaries



EXISTING SITUATION  
THE OLD LEPROSARIUM, an abandoned neighbourhood



shared worlds 2015\_ a social vision of shared inhabitations within and across scales





Continue building with inventory – examination of spoils as physical moments of historical compression

by Sandro Meier

from ZHAW Zurich University of Applied Sciences School of Architecture, Desing and Civil Engineering, Switzerland



011/  
2015

# Continue building with inventory – examination of spoils as physical moments of historical compression

by Sandro Meier from ZHAW Zurich University of Applied Sciences School of Architecture, Desing and Civil Engineering, Switzerland

Tutors: Beat Waeber, Ingrid Burgdorf

## Author comments:

The preservation, but also the further development of our old towns, was the motivation for this master thesis. Where action is needed, they should be built continuing and still retain their charm and their apparent homogeneity. „Continue building with inventory“ is a project approach of showing how a replacement building with historic spoils, as a historical point of attachment to the place, can be integrated into its context.

Set pieces from the environment with reminiscence create for local person „as a physical moment of historical consolidation“ close links on an emotional level. This work shouldn't be seen as opposition to historic preservation, but as an opportunity for renewing an old city at sensitive points, which are not monumental preservatet and their preservation is not economically feasible. For this construction project, the in-depth examination of the place, its history and its characterizing properties is crucial. The, often only apparent, homogeneity of the old town is important for the impression as a whole and the atmosphere in the street space.

Nevertheless, taking into account current needs and living arrangements was essential for the project. Among other things, with a flowing sequence of primary spaces, this is taken into account, despite the noticeable reference to historic floor plans. The unusual private outdoor spaces in the district, which are indispensable for a new building were incorporated into the project without having a disruptive effect on the roads space.

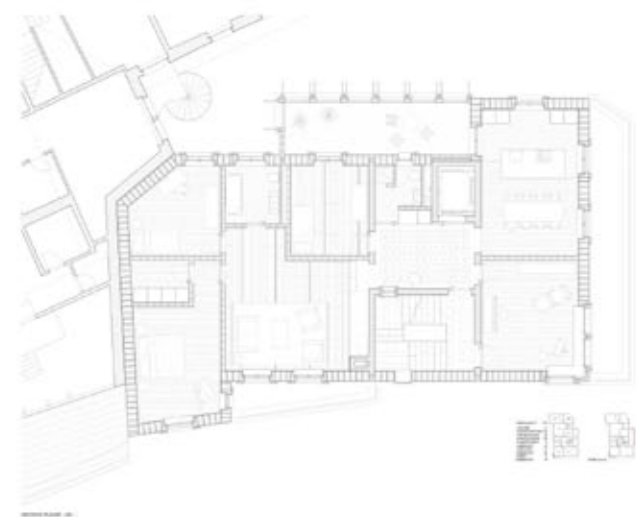
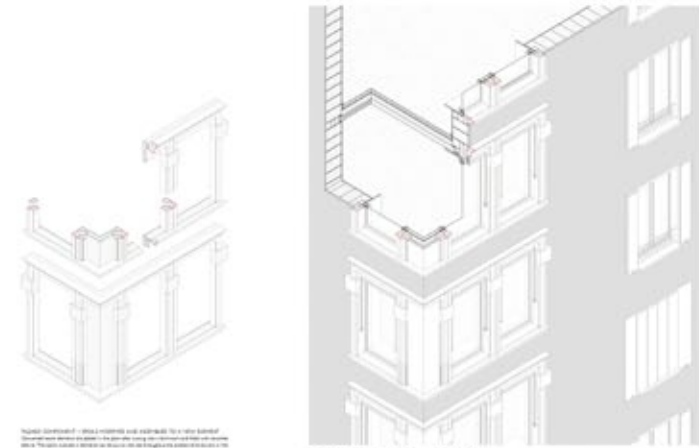




**CONTINUE BUILDING WITH INVENTORY**  
 Examination of spoils as physical moments of historical compression

The selection of historical architectural elements and their integration into the new building is a key aspect of the design. The goal is to create a dialogue between the old and the new, preserving the historical context while introducing modern living standards.

The building is designed to be a 'living museum' that showcases the evolution of the neighborhood. It features a mix of historical and modern architectural elements, creating a unique and vibrant environment.



Continue building  
 with inventory –  
 examination of  
 spoils as physical  
 moments of historical  
 compression

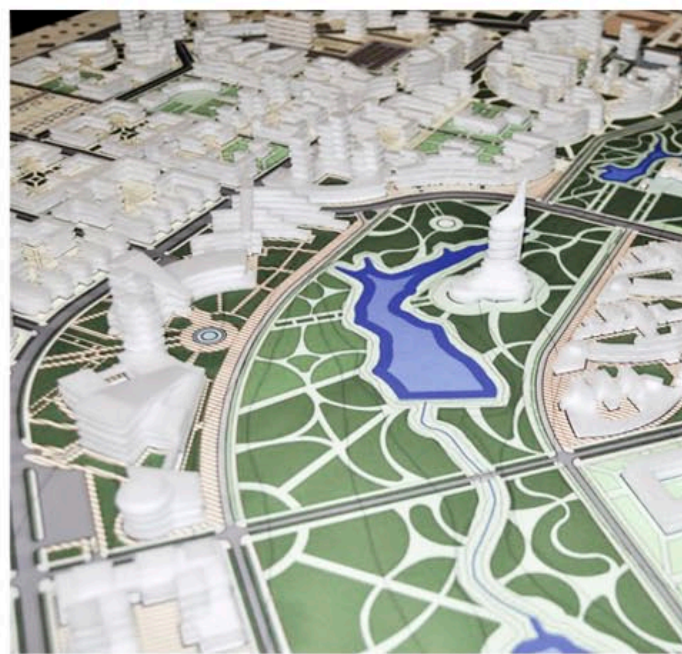
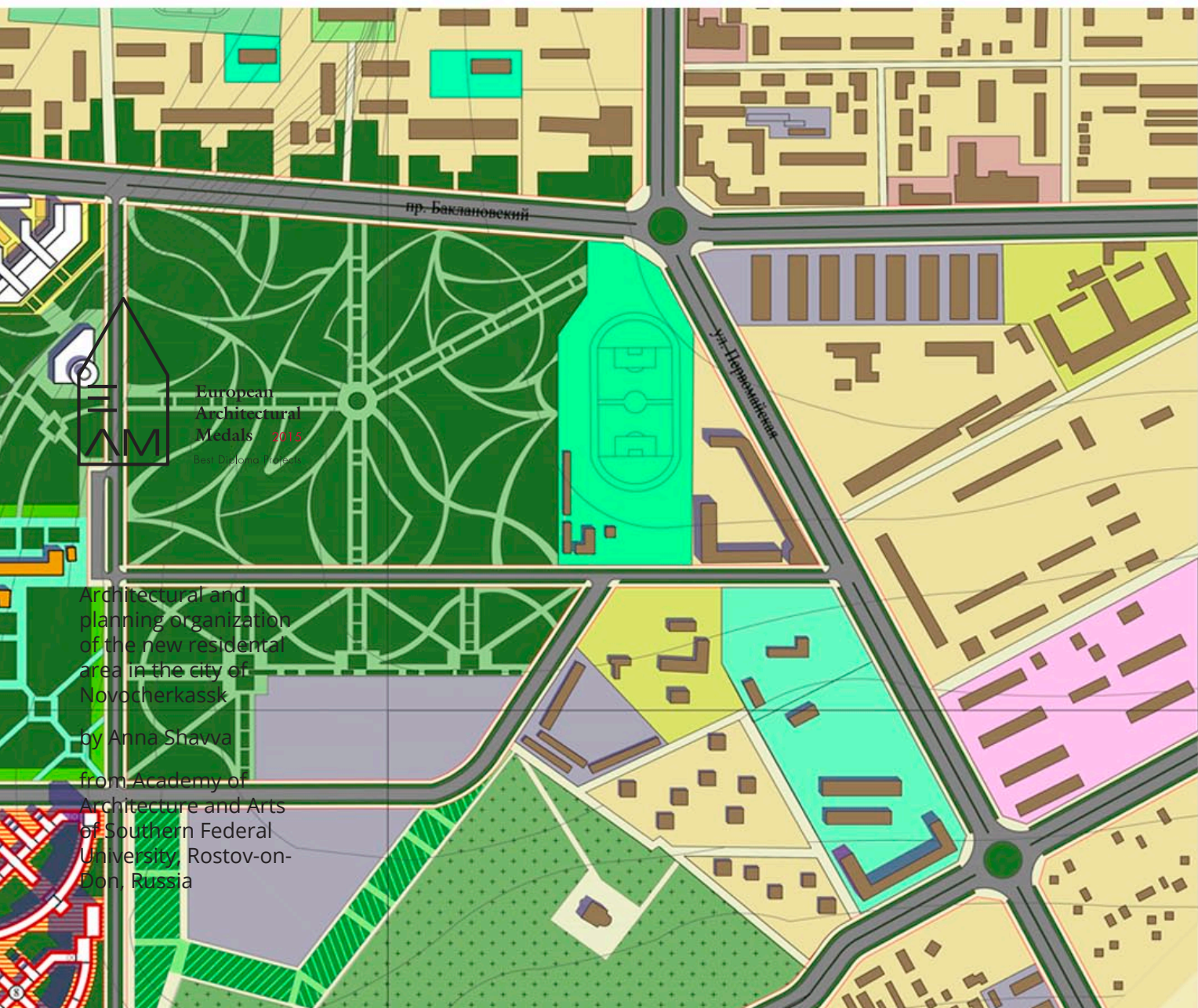
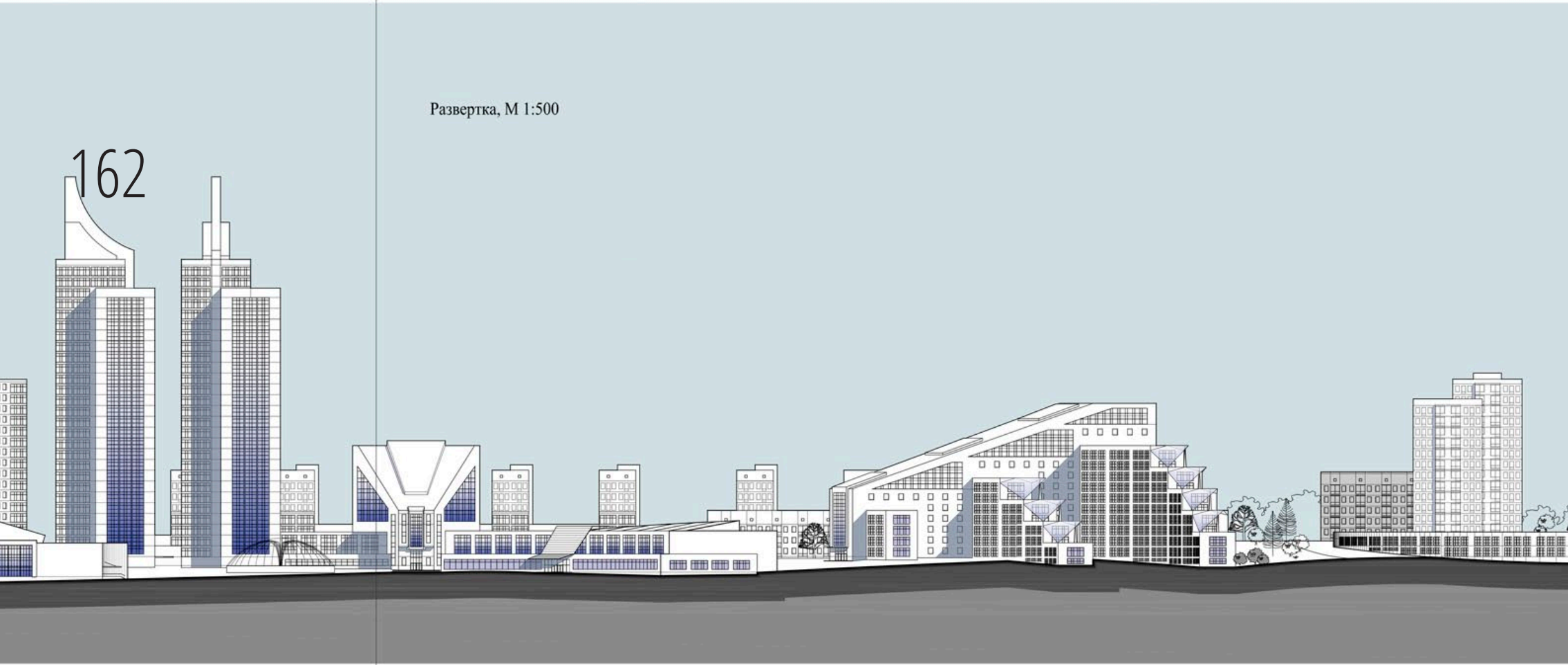
by Sandro Meier  
 from ZHAW Zurich  
 University of Applied  
 Sciences School of  
 Architecture, Design  
 and Civil Engineering,  
 Switzerland



Continue building  
 with inventory –  
 examination of  
 spoils as physical  
 moments of historical  
 compression

by Sandro Meier  
 from ZHAW Zurich  
 University of Applied  
 Sciences School of  
 Architecture, Design  
 and Civil Engineering,  
 Switzerland





012/  
2015

# Architectural and planning organization of the new residential area in the city of Novocherkassk

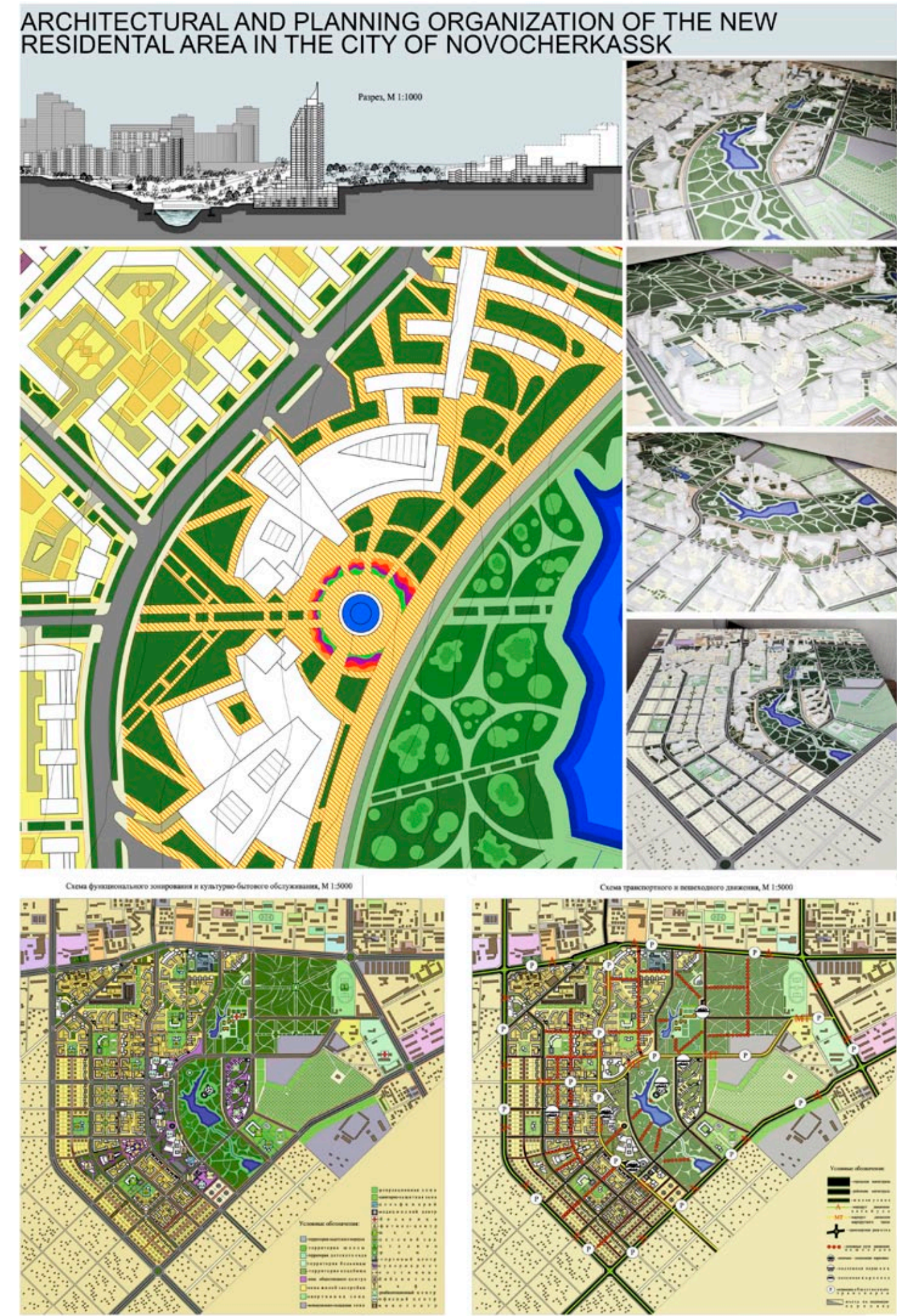
by Anna Shavva from Academy of Architecture and Arts of Southern Federal University, Rostov-on-Don, Russia

Tutor: Julia Shaposhnikova-Professor Of The Department Of Urban Development

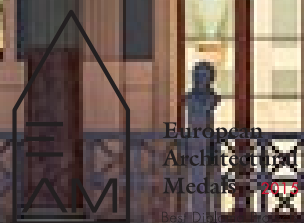
## Author comments:

The draft plan of a new residential area offers suggestions for the development of space-planning organization of the territory, improving the engineering infrastructure, improve the environment, change the functional use of the territory, organization of cultural - domestic service, which in combination provides increased standard of living, the quality of the urban environment.









From original drawings to digital representation  
by Giuseppe di Bartolo  
from University of Palermo, Italy



European  
Architectural  
Medals 2015  
Best Diploma Projects

014/  
2015

## The “Gran Caffè” by Giuseppe Damiani Almeyda. From original drawings to digital representation

by Giuseppe di Bartolo from University of Palermo, Italy

Tutor: Fabrizio Avella

### Author comments:

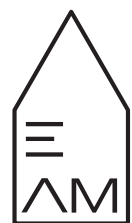
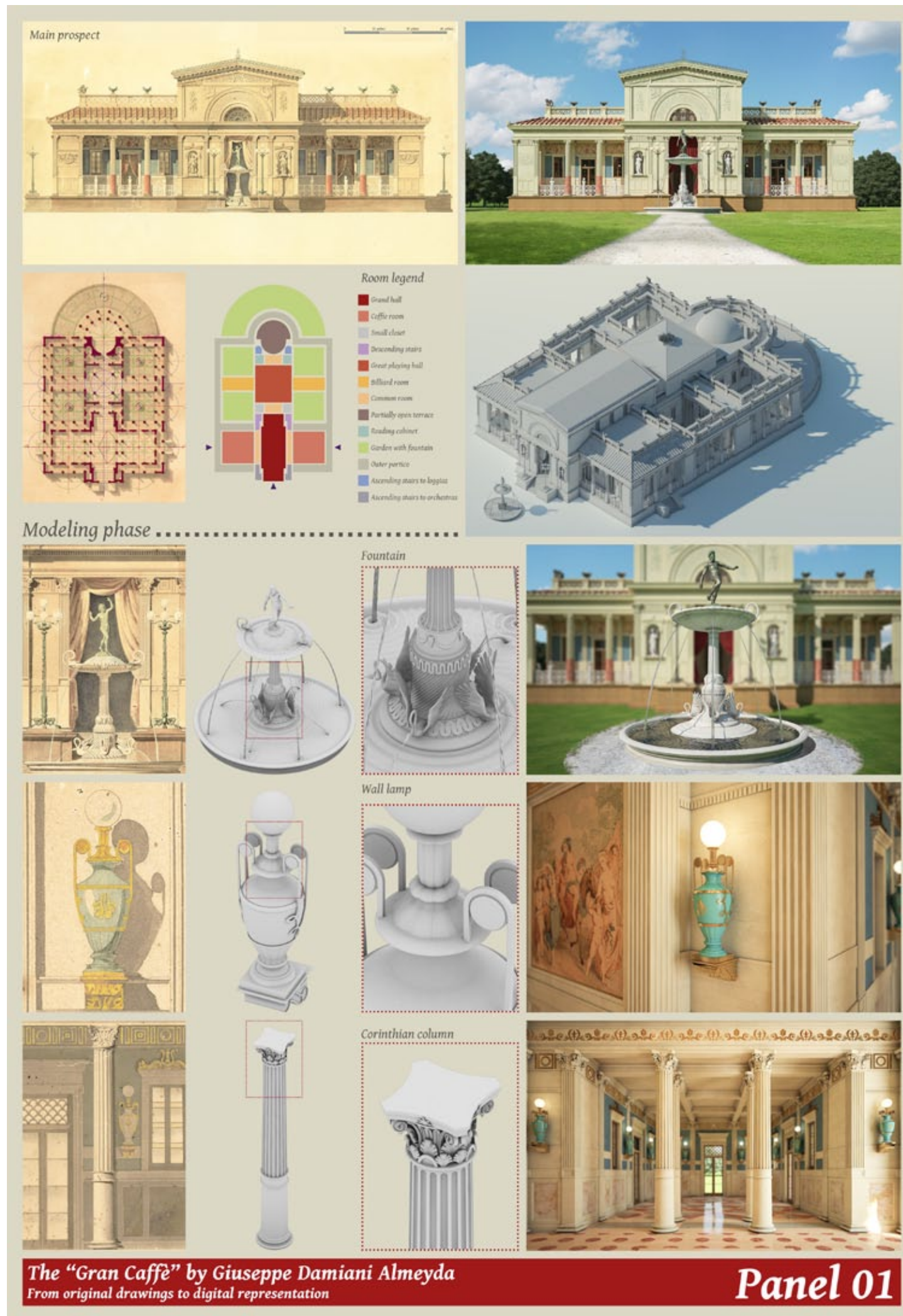
The aim of the project is the digital reconstruction of the “Gran Caffè” by Giuseppe Damiani Almeyda, youth project never built, which can be dated between 1861 and 1863.

The original drawings from Damiani’s private archive, three watercolor panels depicting the plan, the main elevation and the cross section, were used as reference images in the operation of three-dimensional redesign, which was performed with a dual purpose of interpretation and communication. In fact, it has allowed to achieve a deep level of knowledge of the building, acting as a geometric-modular, functional and volumetric analysis tool and also it has made possible the view of a great architectural value building (although it has never been constructed) through static images and virtual immersive display systems, allowing to the user to navigate into the reconstructed environment. For this purpose, the production of images with photo-realistic rendering was an obvious choice and were needed attention to detail in the modeling phase, study in depth of the materials, complex texturing and mapping, a physical daylight system setup of the scene and the use of photo rendering techniques.

### Tutor comments:

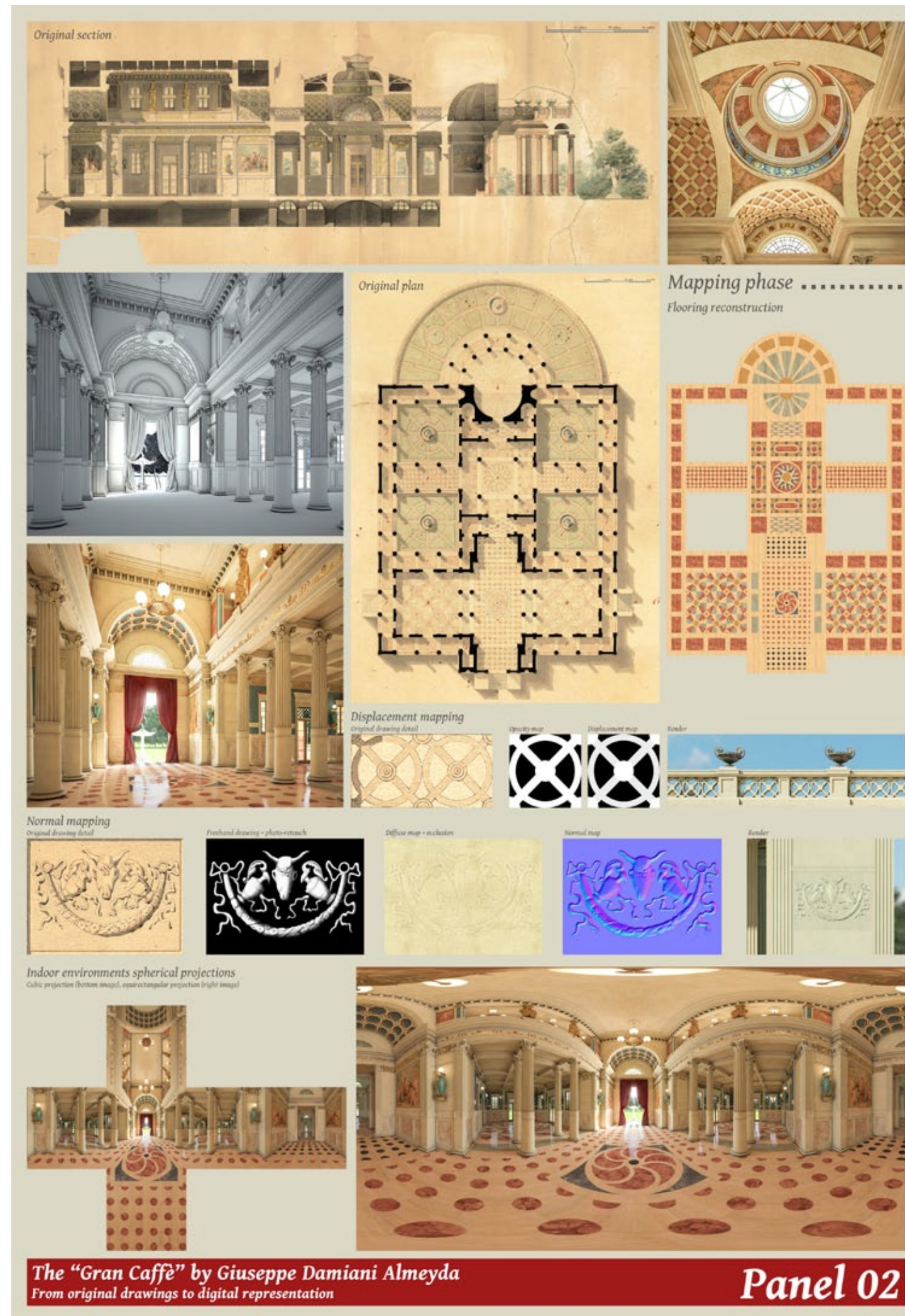
The work of Giuseppe Di Bartolo can be considered a reference project in the context of analysis and reconstruction of historic buildings, because it develops a rigorous methodology that accurately identifies the phases of work: the historical background of the author and the cultural context in which he operates, the non-automatic vectorization of original drawings, the research of design discrepancies, often present even in projects of great architects, modular systems based on the used units of measurement, the volumetric analysis, the observation of watercolor techniques and their transformation into textures, the study of shadows and light, as well as the careful application of perspective as expressive code, along with the groundbreaking study of the techniques of rendering, represent the phases of an analytical and communication process also applicable to other cases of studies concerning archive’s drawings. The developed method provides results that have a dual role: it provides a lot of information on the project under analysis, to be made available even to scholars of history and architecture and opens interesting insights about the author. In this case, for example, it was possible to analyze this project and see the spaces originally designed in plan, elevation and section, and show the results of the architectural theories of the great master Giuseppe Damiani Almeyda.





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The "Gran Caffè" by  
Giuseppe Damiani  
Almeyda. From  
original drawings to  
digital representation  
by Giuseppe di Bartolo  
from University of  
Palermo, Italy



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Best Diploma Projects

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017/  
2015

# The Unfolded Home – Radical Spatial Intervention For An Ageing Population

by Caroline Lily Benoit from KU Leuven – Faculty of Architecture – Campus Sint-Lucas Ghent: Master of Architecture (English course), Belgium

Tutor: Anuschka Kutz

## Author comments:

This project starts with Elly, an 83 years-old resident of South-east London. I was inspired by the way she was enjoying her slow life and our conversation made me realise the importance of the details that brightened her life.

I wanted to propose a design that had the same intimate quality as her home, thanks to a careful choice of materials and tectonic details. On the other end, this project is an alternative solution to the densification by destruction of New Cross Gate. A Victorian mutation: to increase density by bringing complexity to the urban tissue. Some of the existing gardens go up to 35m deep and in this space lies great potential. Redistributed, it would enable the creation of new housing but also propose services that would spring from residents' initiative, as well as a large garden or park that would belong to this community. The unfolded home is not a specific master plan or house design but it's a tool box. Rules, materials, details, structures and examples are in it but they leave some room for experimentations and above all choice. Raw materials and structures are standard (hence affordable) but each design is intended to be particular to each inhabitant. This project embraces all scales, from the local urban realm to the door handle and celebrates distinctiveness.

## Tutor comments:

The International Masters studio Urban Field Works challenged students to develop Radical Spatial Interventions for an Aging Society in an inner-city area in the Southeast of London. The entry point into the project was an afternoon of shared conversations with a group of Senior Citizens at the Albany, a local community centre in Deptford. This is where Lily Benoit met Ellie, 92. Ellie spoke of her daily routine, her outings, but also about the importance of her home, where she spends a considerable amount of time. Was this the home where the old lady was trapped, or a heaven of peacefulness? Perhaps both, but slowness and dedication to the details of her daily routine seemed to have awoken resilience and appreciation, inhabitation augmenting the essence of home, as Gaston Bachelard would put it. There was the chair from which she can observe the birds in the garden and the table around which she and her son gather for cake every Sunday, an unassuming London terrace as the holder of a distinct choreography. How could Lily emulate and embrace this quality? Could the sense of home perhaps partially reside in the preciousness of the making process itself, bestowing quality upon the object? But this was Lewisham, a deprived district in South London. A sense of economical affordability had to enter the equation that dealt with the problem of an inflated rental and property market and the fact that many Londoners were effectively priced out of the capital. Lily used, what can only be described as a desperate state of affairs to her advantage by devising an urban strategy that engaged with the forces of the property market. The local council or collectives would buy up Victorian terraces that came up for sale in a plot with overly generous private gardens. They would reduce the size of the gardens to free up spaces in the core of the plot, making way for a communal park and other services, such as cafés, repair shops, informal day-care and guest accommodation. This would densify the area without erasing what was already there. Slowly, but steadily a new zone would emerge in the core of the plot that would transform the residential monoculture, nurturing a sense of community that would in turn enables isolated people, or impaired Senior Citizens to partake in urban life at the back of their gardens. Inspired by the more informal construction patterns that often reside at the back of the house, Lily devised a system that combined simple building techniques with distinctive crafted elements, merging economy with preciousness. And so it was, that Lily's work became precious to us.



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The Unfolded Home  
– Radical Spatial  
Intervention For An  
Ageing Population

by Caroline Lily Benoit

from KU Leuven –  
Faculty of Architecture  
– Campus Sint-Lucas  
Ghent: Master of  
Architecture (English  
course), Belgium









Urban area that is  
occupied

by Zeliha Burcu  
Demirci

from Gazi University,  
Faculty of Architecture,  
Turkey



European  
Architectural  
Medals 2015  
Best Diploma Projects

019/  
2015

## Urban area that is occupied

by Zeliha Burcu Demirci from Gazi University, Faculty of Architecture, Turkey

Tutor: Adnan Aksu-İrem Yilmaz

### Author comments:

Without any imposition, Culture and education have become fields that produce productive results and allow people to improve themselves as a result of interactions among individuals.

Intruding into a building without any legal right and living in there are things that people have been doing for ages. Intruding into an abandoned constructions as well as building illegal structures and moving into them can be seen in almost every country. Despite the fact that most of the intruders are what they are as a result of poverty, some of them, especially those in Europe, are due to the ideological reasons.

Also some occupy for the purpose of creating an environment that might make people capable of performing art such as music and painting etc.

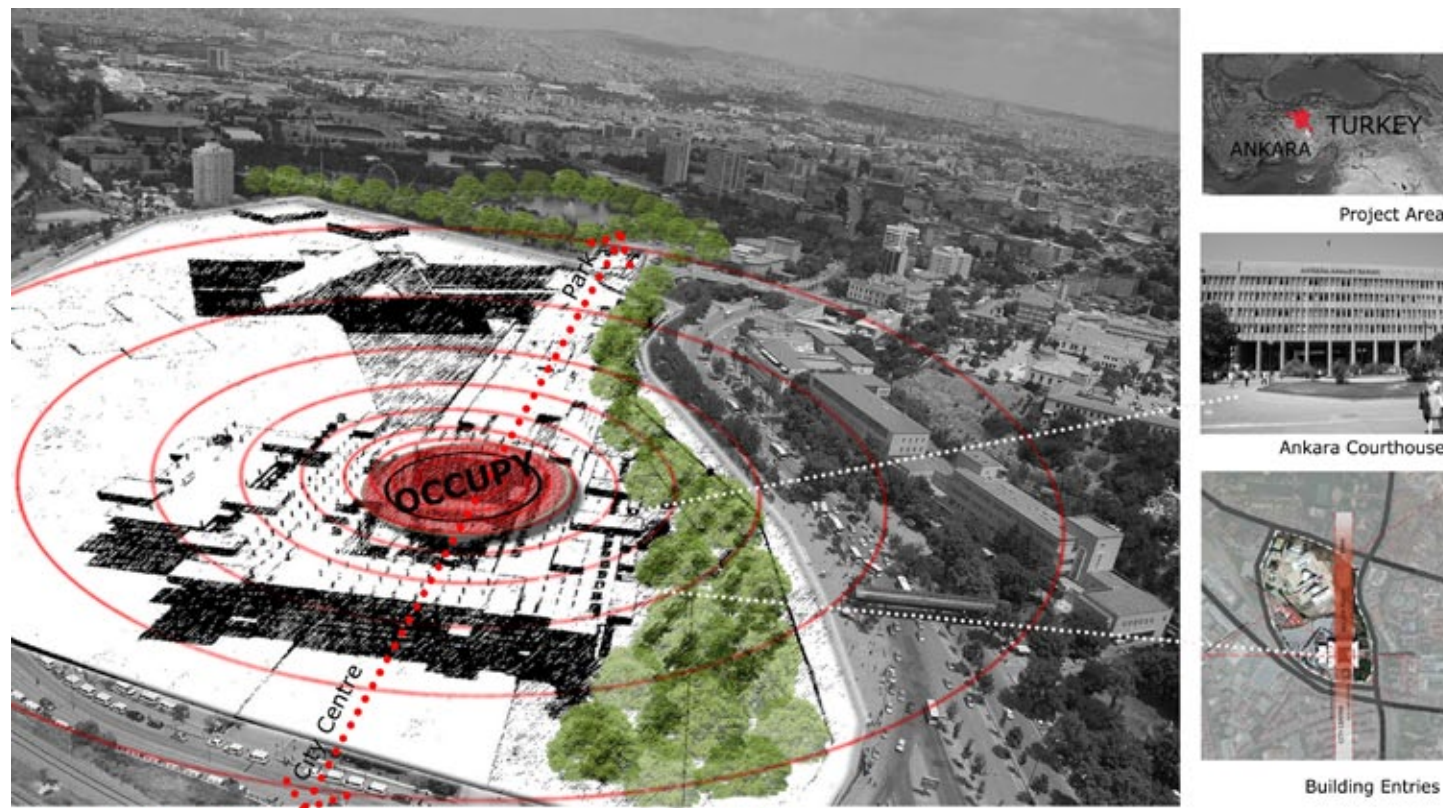
Although people aimed for different things, the main point was always transforming the current environment into a free one.

It was the purpose that the space of occupation that was shaped by the user so that a free environment was created. By not assigning specific function, it was aimed to provide opportunity for different kinds of events in different periods of time.

In the Project ;

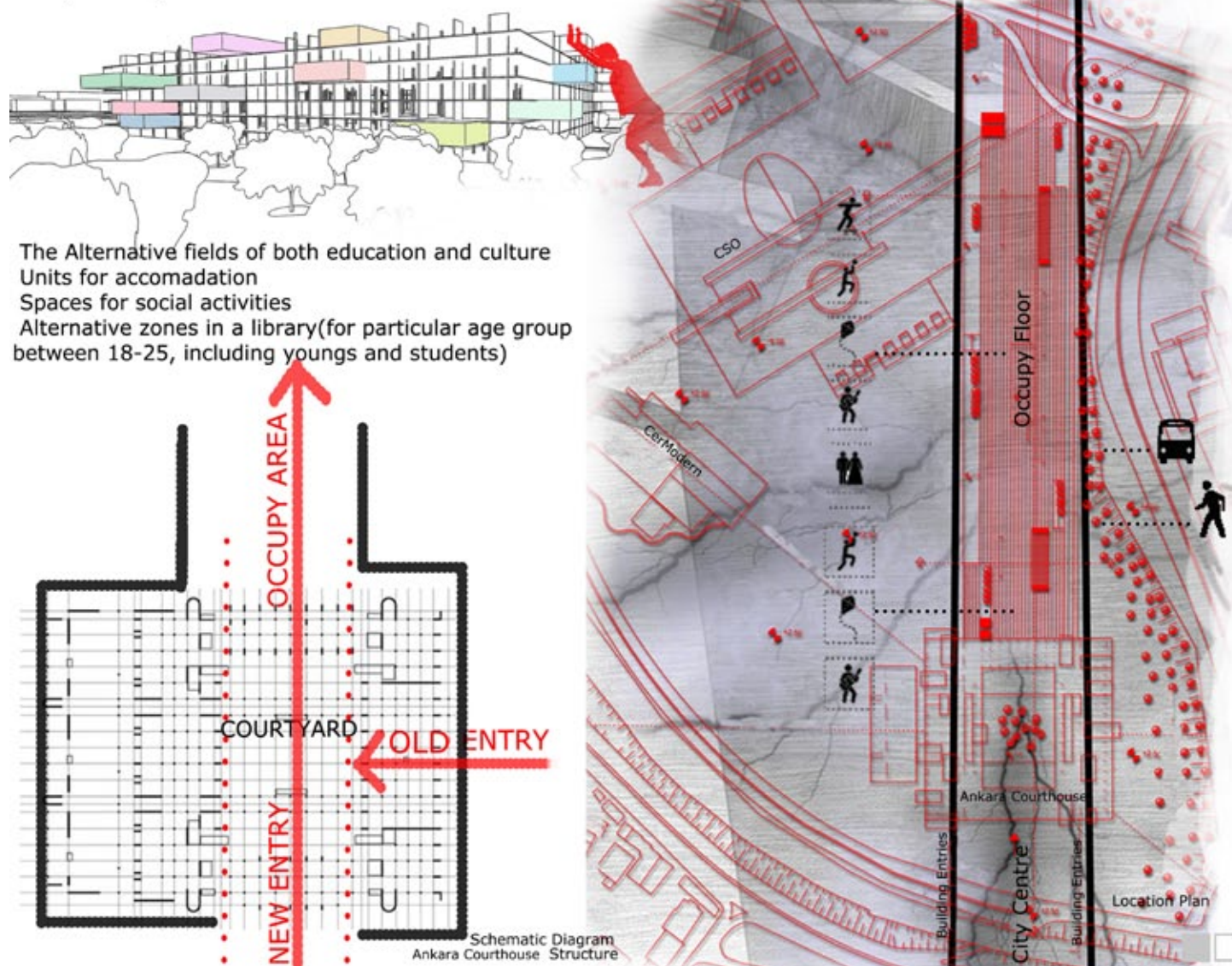
- The Alternative fields of both education and culture
- Units for accomadation
- Spaces for social activities
- Alternative zones in a library(for particular age group between 18-25, including youngs and students)



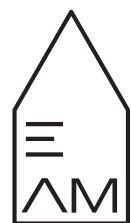


**"The intruders change every possible area into a living space"**

Intruding into a building without any legal right and living in there are things that people have been doing for ages. Intruding into abandoned constructions as well as building illegal structures and moving into them can be seen in almost every country.



The Alternative fields of both education and culture  
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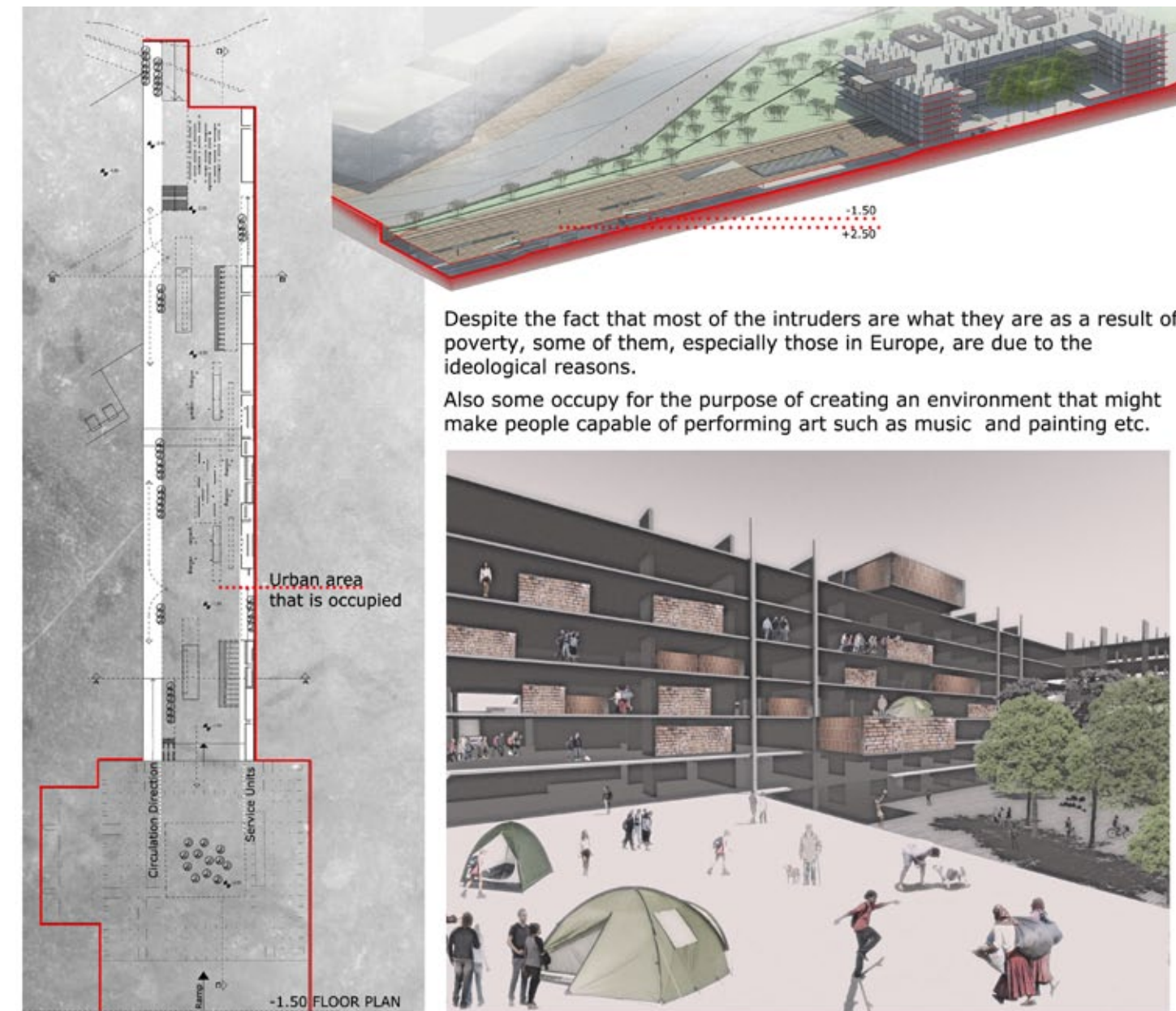


European  
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Medals 2015  
Best Diploma Projects

Urban area that is  
occupied

by Zeliha Burcu  
Demirci

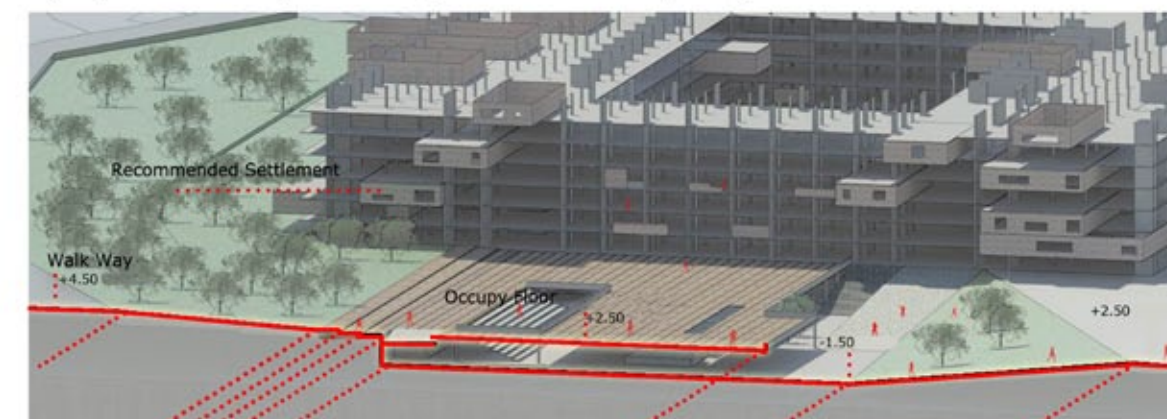
from Gazi University,  
Faculty of Architecture,  
Turkey



Despite the fact that most of the intruders are what they are as a result of poverty, some of them, especially those in Europe, are due to the ideological reasons.

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Urban area that is  
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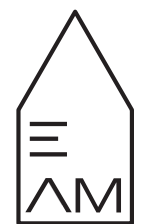
by Zeliha Burcu  
Demirci

from Gazi University,  
Faculty of Architecture,  
Turkey





Emergencies  
Coordinating Center  
by Cristina Cotruța  
from Technical  
University of Moldova,  
Urbanism and  
Architecture Faculty,  
Moldova



European  
Architectural  
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020/  
2015

# Emergencies Coordinating Center

by Cristina Cotruța from Technical University of Moldova, Urbanism and Architecture Faculty, Moldova

Tutor: Andronovici Diana

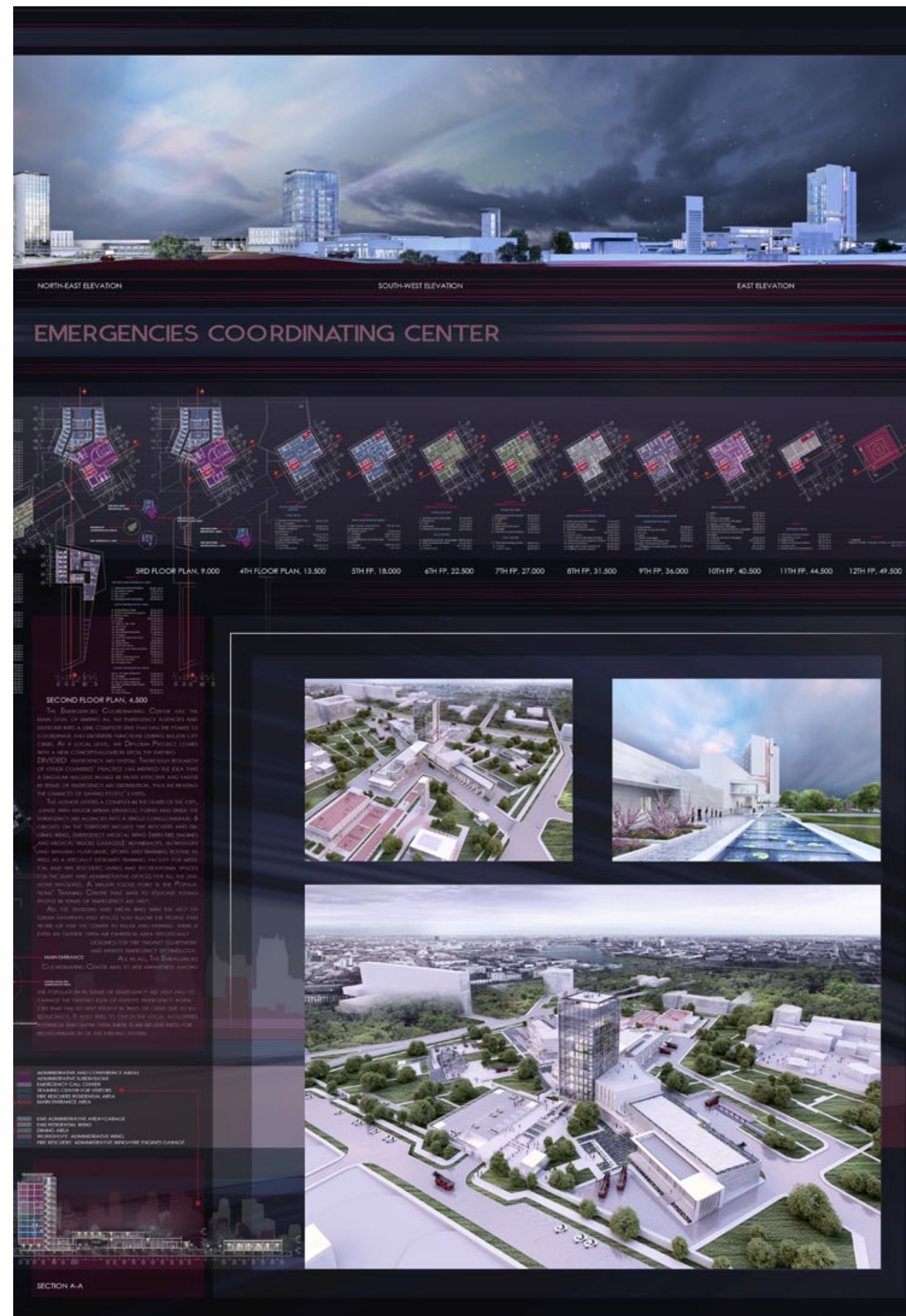
## Author comments:

The Emergencies Coordinating Center has the main goal of uniting all emergency agencies into a one complete unit with the power to coordinate and distribute functions during major city crisis. At a local level, it comes with a new conceptualization upon the city's existing divided emergency aid system. A real connection with fire, medical and rescuers divisions was established and real problems were analyzed. Thus a multi-functional complex in the heart of the city was born, joined by major urban strategic points. The novelty are the Populations Training Center that aims to educate young people in terms of emergency aid help; The Emergency Helipad offering the city the possibility of receiving critically ill patients and their transportation to local hospitals and The Rescuers' Training Facility.

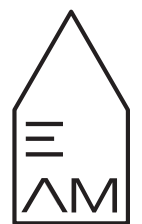
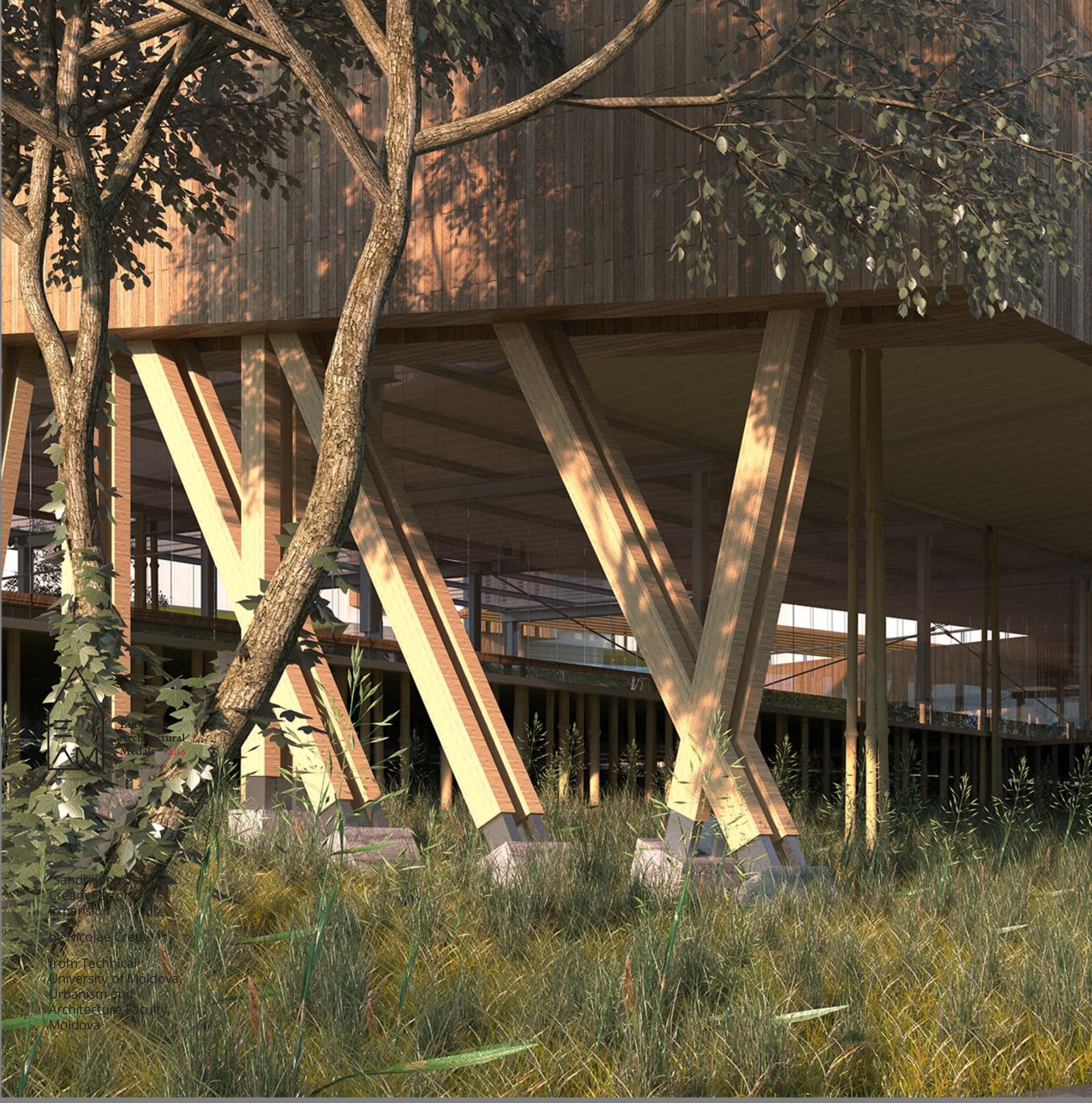
The entire building is a cry-out against the ridiculously complicated and unproportional shapes that mold a modern city. It reaches to prove that architectural beauty is born from elegance, simplicity and pristiness.

All in all, the project aims to raise awareness among the population and change the preexisting idea of divided emergency agencies that fail to help people in times of crisis due to bureaucracy, inefficiency and lack of fast communication. It tries to catch the local authorities attention and show them there is an urgent need for change and reorganization of the existing emergency aid system.









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# “Sandrilliona” Ice Cream Factory Expansion

by Nicolae Crețu from Technical University of Moldova, Urbanism and Architecture Faculty, Moldova

Tutor: Prof. Diana Andronovici

## Author comments:

The main goal of the project: to enhance the storage and production capacities, a typical building will be incorporated into an existent structure (built in 2001). Conceptually, the existent production buildings will be kept but remodeled and placed in different functional contexts.

The placement and design of food processing enterprises is the subject of the several national regulations. Therefore, we reconfigured the industrial complex as to reduce environmental pollution. The refrigerated warehouses were placed far away from the neighboring civil buildings, whereas the production and administrative buildings together with the exposition center were relocated in close proximity to the main access roads. Special connection galleries were designed to interconnect between these buildings.

The new industrial unit, where ice-cream will be produced, is composed of several distinct volumes which intercross each other. This ensures a modular architecture. A modular design has clear advantages: 1. the production and storage establishments are located strategically, following the production flux; 2. the factory can be extended in the future without requiring major rearrangements and costs. In this way, the industrial complex, although modular per se, can serve as a functional ensemble.

Three towers (30m each) serve as refrigerated warehouses for the storage of the end-products. These architectural indices show corporate identity: quality, innovation, excellence.

Sandrilliona  
Ice Cream Factory  
Expansion  
by Nicolae Crețu  
from Technical  
University of Moldova  
Urbanism and  
Architecture Faculty  
Moldova

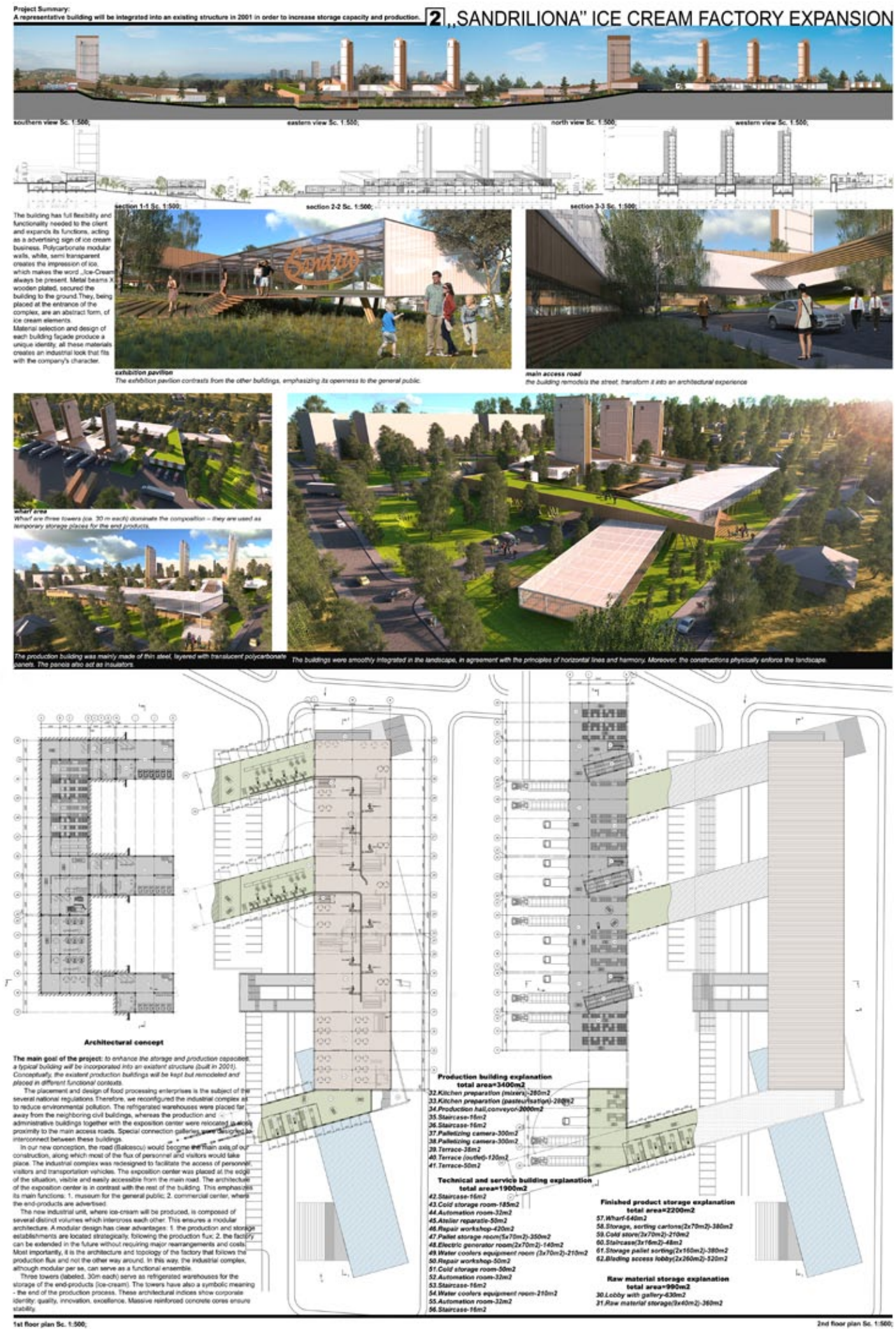




"Sandriliona" Ice Cream Factory Expansion

by Nicolae Creţu

from Technical University of Moldova, Urbanism and Architecture Faculty, Moldova



"Sandriliona" Ice Cream Factory Expansion

by Nicolae Creţu

from Technical University of Moldova, Urbanism and Architecture Faculty, Moldova



S.I.L.I.C.A.T.E. (system  
integrating life in cell-  
like artificial terrestrial  
ecosystem)

by Adrian Babiš

from Faculty of  
Architecture  
Slovak University  
of Technology in  
Bratislava, Slovakia



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023/  
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# S.I.L.I.C.A.T.E. (system integrating life in cell- like artificial terrestrial ecosystem)

by Adrian Babiš from Faculty of Architecture, Slovak University of Technology in Bratislava, Slovakia

Tutors: Prof. Ing. Arch. Robert Špaček, Csc.

## Author comments:

S.I.L.I.C.A.T.E. project addresses rising issue of extraterrestrial habitation. Concept of replicating cell-like artificial ecosystem flourishing in harsh environment of space or extraterrestrial bodies is inspired by reproduction cycle of a living terrestrial cell.

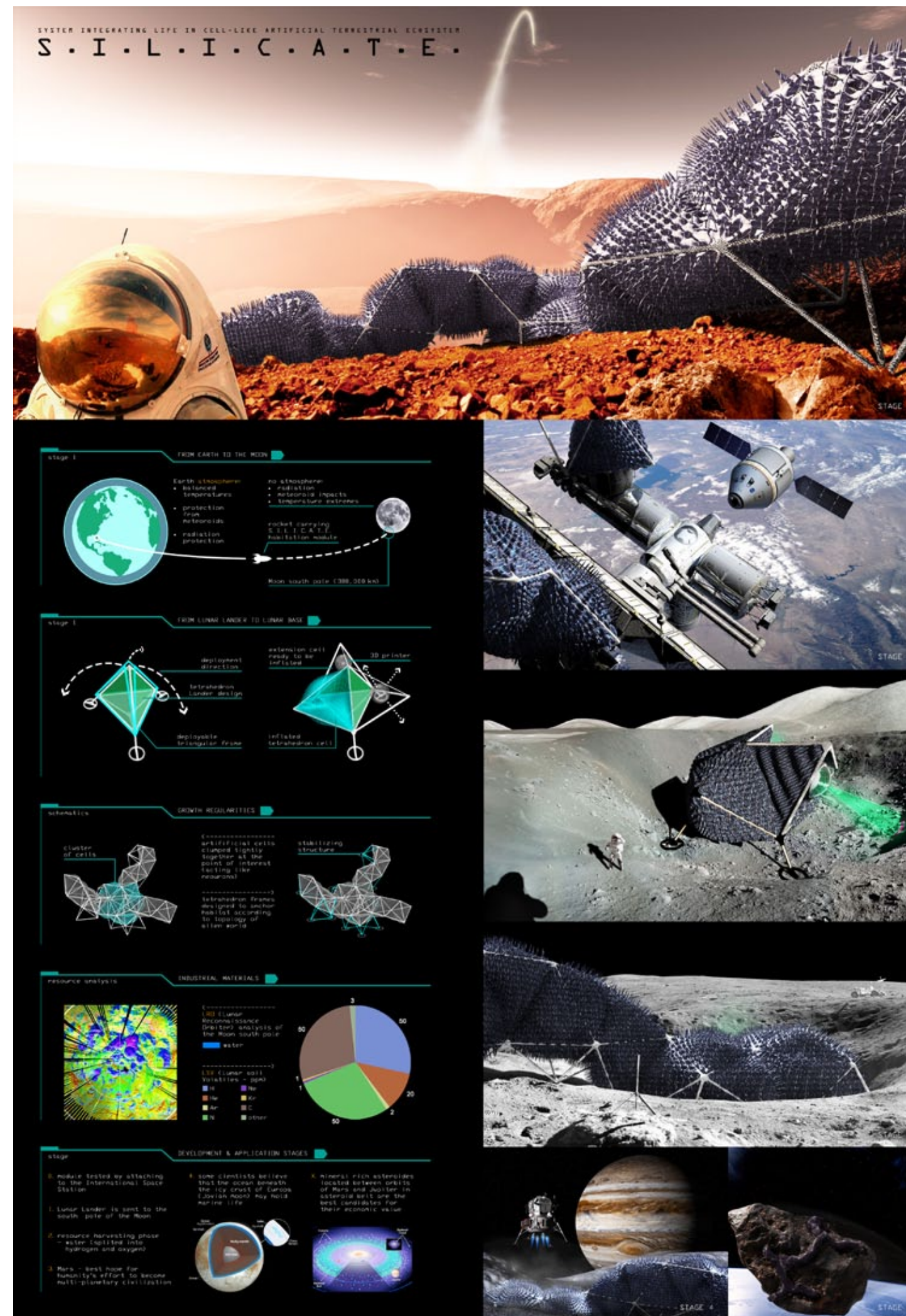
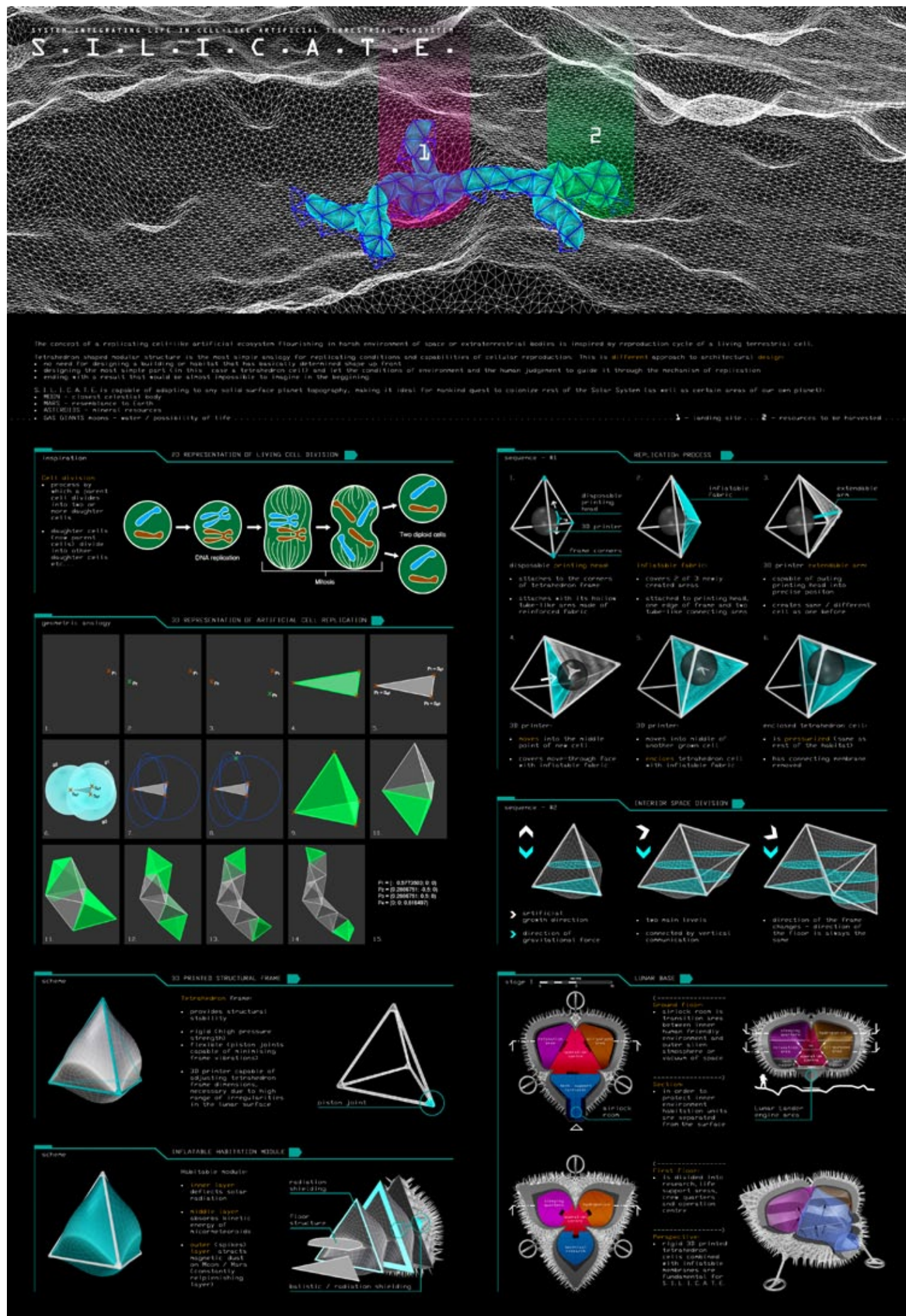
Tetrahedron shaped modular structure is the most simple analogy for replicating conditions and capabilities of cellular reproduction. This is different approach to architectural design: no need for designing a building or habitat that has basically determined shape up front; designing the most simple part (in this case a tetrahedron cell) and let the conditions of environment and the human judgment to guide it through the mechanism of replication; ending with a result that would be almost impossible to imagine in the beginning.

S.I.L.I.C.A.T.E. is capable of adapting to any solid surface planet topography, making it ideal for mankind quest to colonize rest of the Solar System (as well as certain areas of our own planet): MOON - closest celestial body / MARS - resemblance to Earth / ASTEROIDS - mineral resources / •GAS GIANTS moons (water - possibility of life)

## Tutor comments:

Theme “Extra terrestrial habitation” is on the border (if not out) of the standard architectural scope. Student had to cope with the criteria such as: the impact of micro-meteoroids, cosmic radiation, extreme temperature fluctuations, lower gravity environment. This required a study of unusual documents and inputs. According to available information, all necessary input data were managed correctly and combined in creative way. The architectural design is inspired by cell division and organism growth processes. The idea is implemented in load bearing structural system, that may be supplemented without any significant influence to the overall structure. The skeleton consists of spatial, lattice structure of regular six-axis growth. The smallest unit to be defined is a tetrahedron cell. The selected structural design has the potential to resist the constant force effects (gravitational field) in every dimension, variable force effects (atmospheric manifestations - wind, changes of momentum in case of structural vibrations), resists any pressure (compression, expansion) and is able to withstand partial damage. Skeleton resistance is determined by the materials and implemented building techniques. Project S.I.L.I.C.A.T.E. takes advantage of advanced 3D printing methods from locally available raw materials (method considered by NASA to be the best option for sustainable space colonies). Structural frame is supplemented by pneumatically tensioned layered textile which defines and protects the inner living environment. Project considers the use of robotics and autonomous processes throughout the lifecycle of the chosen structure. I consider S.I.L.I.C.A.T.E. project to be creative, functional and aesthetical.









Rehabilitation of an industrial block into a Center for Performing Arts in Sète, France

by Nicolas Badout

from École Nationale Supérieure d'Architecture Montpellier, France



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Best Diploma Projects

025/  
2015

# Rehabilitation of an industrial block into a Center for Performing Arts in Sète, France

by Nicolas Badout from École Nationale Supérieure d'Architecture Montpellier, France

Tutor: Patrick Buffard

## Author comments:

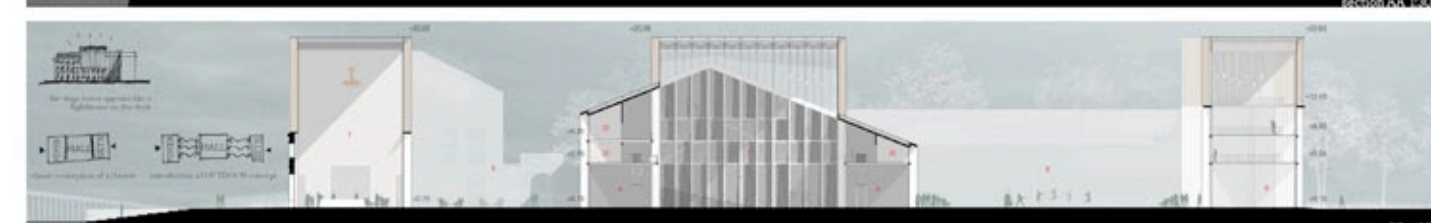
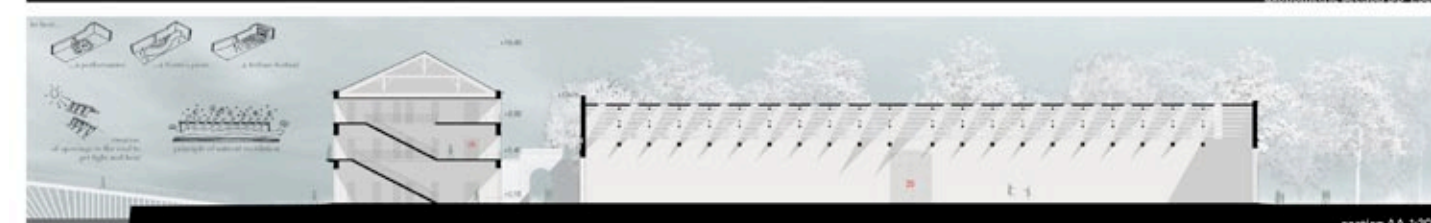
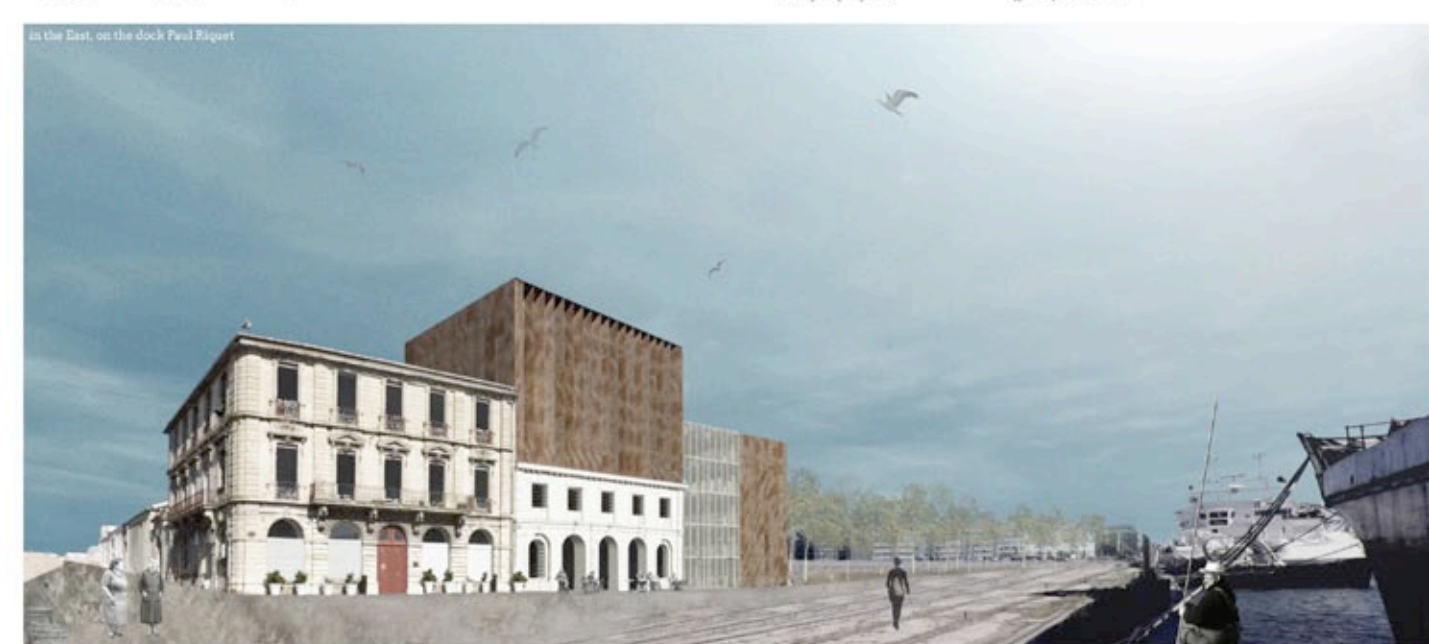
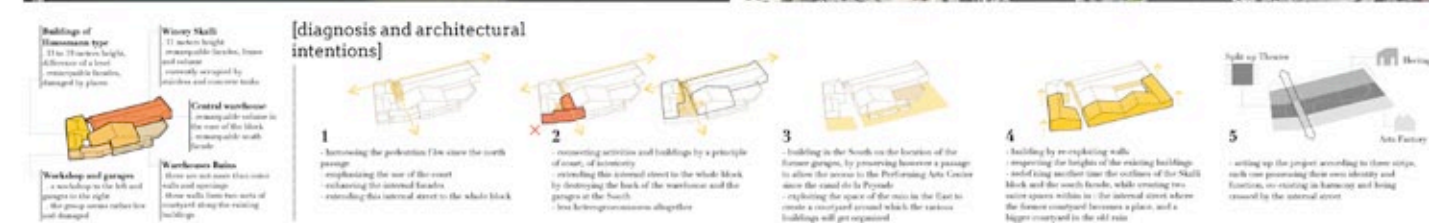
This Center for Performing Arts aims to gather theatre, dance and music within the same place. It is located in Sète, in the South of France, a city which has a rich industrial and wine-producing heritage. This project is located on a block of industrial buildings and a winery, which dates back the XIXth century.

It thus suggests re-qualifying of this heritage according to 3 functional strips in order to organize it a better way and make it a key point in the city. So, the Center includes a Patrimonial space in the North, composed of the family Skalli's winery, completely dedicated to the reception of important events, and by the administration offices in the building of Haussmann type. The core of the Center is the Theatre including a foyer, a completely flexible performing space with a capacity of 200 places, and a big stage sets workshop. Finally in the South is situated the Arts Factory which hosts housing for the artists in residency, but also rooms of practice, theoretical learning and a media library dedicated to performing arts.

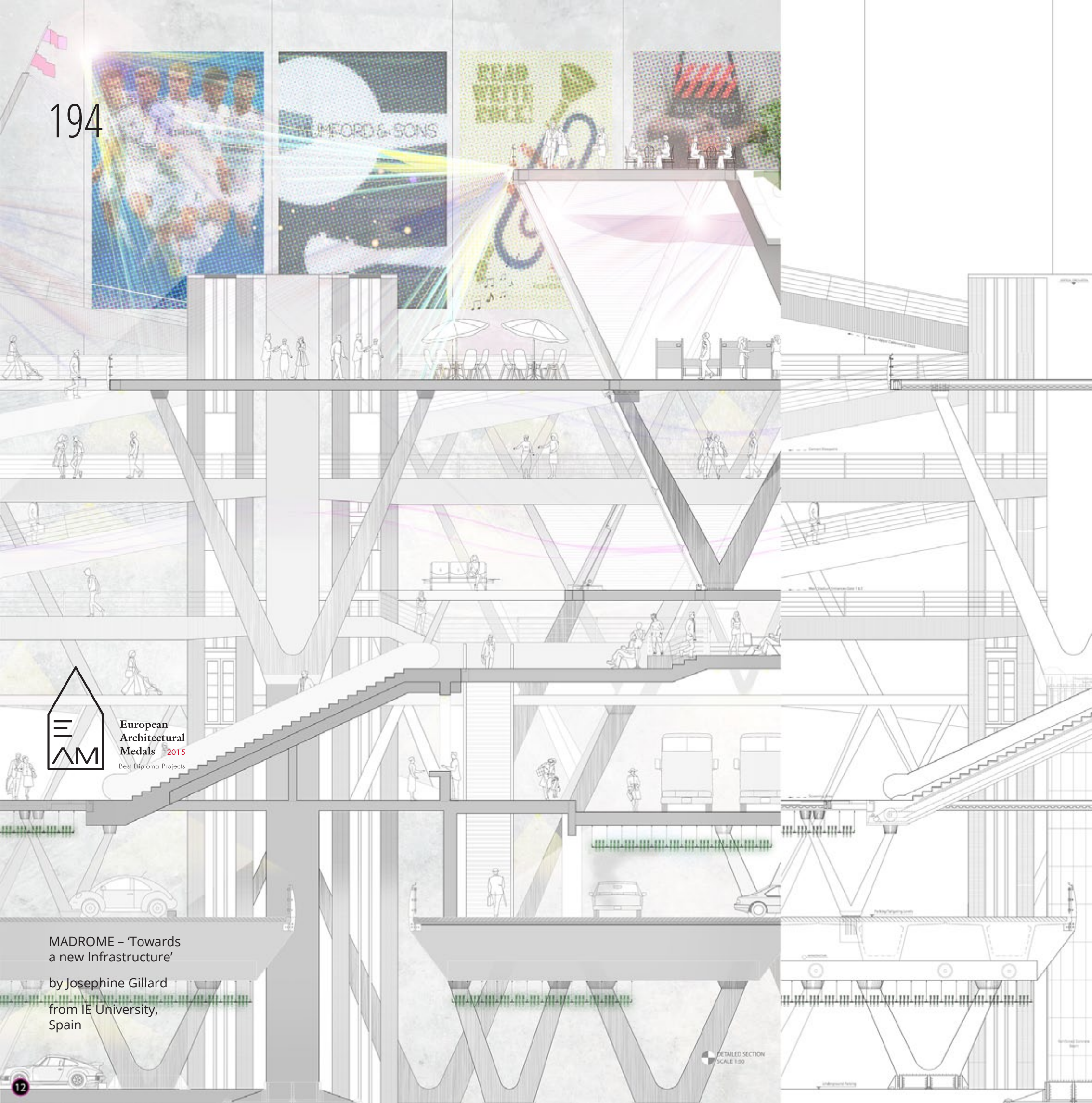
The materiality of the project resonates with the history of Sète, a harbour city, and more particularly with this cargo boat abandoned not far from the site. To make a project here, it is to evolve in a heavy and hot atmosphere, it is to build a fresh and airy shelter, merely with rusty sheet steels and some bricks, and to get at the same time air and light.



# Rehabilitation of an industrial block into a "Center for Performing Arts" in Sète, France







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MADROME – 'Towards  
a new Infrastructure'

by Josephine Gillard  
from IE University,  
Spain

DETAILED SECTION  
SCALE 1:20



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Best Diploma Projects

026/  
2015

# MADROME – 'Towards a new Infrastructure'

by Josephine Gillard from IE University, Spain

Tutors: Lina Toro, Fernando Rodríguez, Pablo Oriol

## Author comments:

This project serves as a complex infrastructure, allowing pedestrians to cross over and socialize within the heart of Madrid's main Boulevard. Strategically positioned at the intersection of the important route of the Paseo de la Castellana and the Bernabeu Stadium, MADROME doesn't only serve as a gateway to the Real Madrid Stadium, but as a destination to live, work and play.

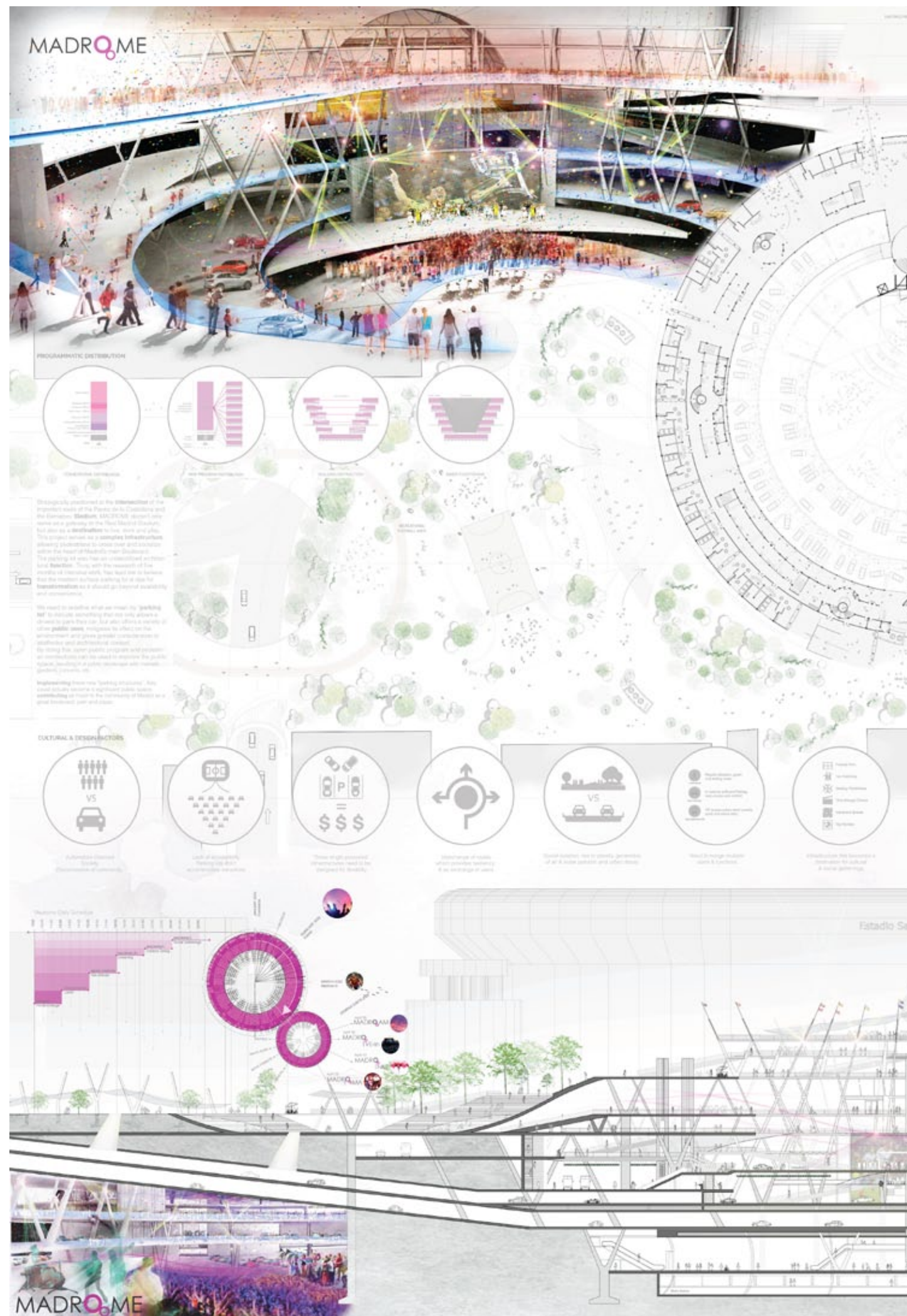
Nowadays the parking lot also has an underutilized architectural function. Thus, with the research of five months of intensive work, has lead me to believe that the modern surface parking lot is ripe for transformation as it should go beyond availability and convenience.

We need to redefine what we mean by "parking lot" to include something that not only allows a drivers to park their car, but also offers a variety of other public uses, mitigates its effect on the environment and gives greater consideration to aesthetics and architectural context.

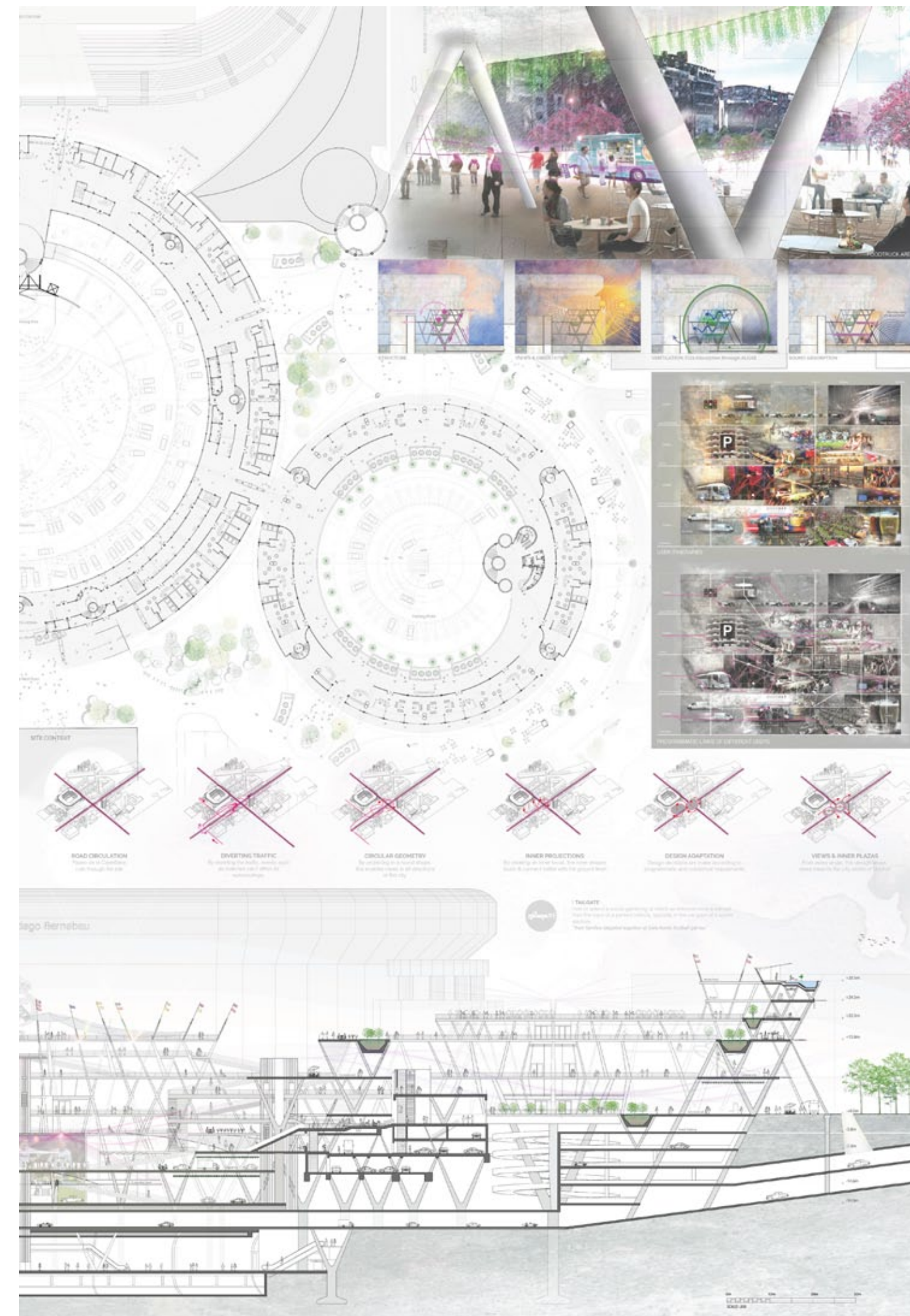
By doing this, open public program and pedestrian connections can be used to improve the public space, resulting in a public landscape with markets, gardens, concerts, etc.

Implementing these new "parking structures", they could actually become a significant public space, contributing as much to the community of Madrid as a great boulevard, park and plaza.





MADROME – ‘Towards  
a new Infrastructure’  
by Josephine Gillard  
from IE University,  
Spain



MADROME – 'Towards  
a new Infrastructure'  
by Josephine Gillard  
from IE University,  
Spain



Can advanced  
geometry be rationally  
built?

by Steinar Hillersøy  
Dyvik, John Haddal  
Mork

from Faculty of  
Architecture and Fine  
Arts, NTNU, Norway



027/  
2015

# Can advanced geometry be rationally built?

by Steinar Hillersøy Dyvik, John Haddal Mork from Faculty of Architecture and Fine Arts, NTNU, Norway

Tutors: Bendik Manum, Anders Rønnquist, Nathalie Labonnote

## Author comments:

Digital tools have revolutionized the understanding of what is possible to create. Simultaneously, digital tools are in the process of changing our understanding of what is rational to make.

If form follows physics, one will make material-efficient constructions. Good processes makes reasonable and environmentally friendly constructions. In our thesis we never drew a shape - it was generated and largely determined by the forces applied on it. Our goal has not been to replace the civil engineer, but to look on how to communicate more closely. If the architects proposal can be 80% near a constructive, good solution, we are pleased.

The traditional craftsmanship and knowledge should not be neglected, but be combined with effective design and new production methods.

It is important to emphasize that the focus has been to develop good processes and tools needed in order to generate advanced architecture with a rational construction. The assignment is not just the gridshell alone. The processes currently developed can be transmitted to other construction types.

The assignment has on one hand, focused on developing and rationalizing a building method. Meanwhile, we developed a parametric digital procedure that lets us effectively shape all types of gridshells. During our thesis, we refined the typical post-formed timber gridshell and developed a new kind of modular gridshell construction method. The procedure is exemplified in two design examples and tested one built pavilion.



## Can advanced geometry be rationally built?

A diploma project linking architecture, construction and manufacturing. The shape was form-found using parametric design tools, and produced and assembled by two persons in two weeks.



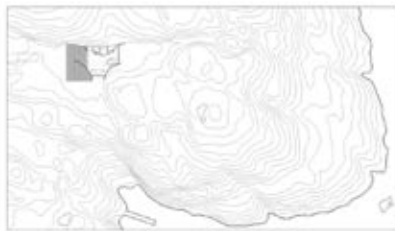
### Pavillion

A 11x11m prototype of the design and manufacturing process built in Trondheim, Norway.



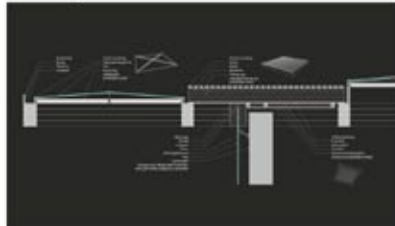
### Cabin

Gridshell construction tested on a cabin at Hitra, Norway.



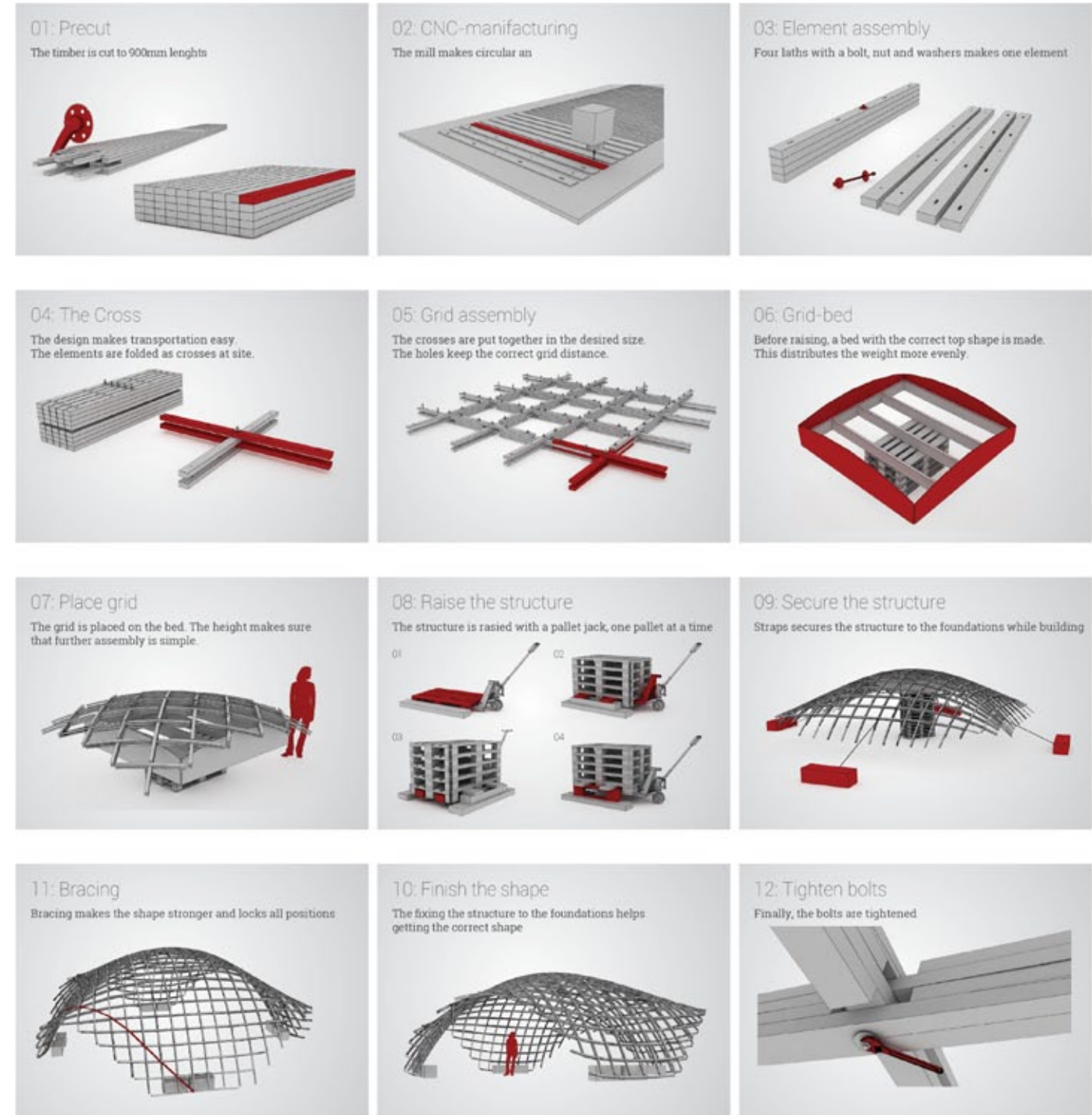
### Sports Hall

Gridshell construction tested on a multi function sports hall in Trondheim, Norway.



## BUILDING PROCESS

The following images shows the manufacturing and assembly of the gridshell pavillion.



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Can advanced  
geometry be rationally  
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by Steinar Hillersøy  
Dyvik, John Haddal  
Mork

from Faculty of  
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Arts, NTNU, Norway



## House of Open Doors

by Erzsébet Hosszu,  
Nikolett Dendel

from Institute  
of Architecture  
at Moholy-Nagy  
University of Art and  
Design Budapest,  
Hungary



European  
Architectural  
Medals 2015  
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028/  
2015

# House of Open Doors

by Erzsébet Hosszu, Nikolett Dendel from Institute of Architecture at Moholy-Nagy University of Art and Design Budapest, Hungary

Tutors: Balázs Marián, Zsófia Csomay

### Author comments:

The antecedent of our degree work was a field work started 3 years ago. In January, 2013 - in cooperation with Ágnes Jekli graphic designer - we started to realize the Hungarian part of an international project, financed by the Council of Europe, called Open Doors Project. Within the framework of Open Doors Hungary we developed a complex program for unaccompanied minor refugees and asylum seekers arriving to Hungary, living in a Childcare Center close to Budapest. For the goal of social inclusion we use the tools of placemaking, visual communication, inclusive design and non-formal education. During this 3 years our connection to the minors, their daily life and the social workers just like to the whole issue got as deep as it's possible. We decided to devote the researces of our theses and our whole degree work for this issue. The thesis of Erzsébet highlight the significant connection between placemaking and recovery from multiply loss (home, goods, family, country, culture), meanwhile Nikolett's thesis shows the contexts of the integrated education spaces and community building.

Our degree work is a home and study hall building for around 100 unaccompanied minor forced migrants. According to our experiences and knowledge it is focusing on different scales (urban locating, exterior, interior and object) proposing architectural solutions for their needs.

### Tutor comments:

"It is impressive to understand the accuracy of Nikolett and Erzsébet in the way of using their knowledge of migration research and environmental psychology for their theses and master's degree. They are using comfortable the different kinds of disciplines, using good sense to connect the elements of contemporary architecture (mobile wall, changeable spaces) with a current social issue without committing any exaggeration. They understand the fine details (ex. the possibility of personalizing but fend off abuse).

The program of the planned buildings is innovative, the selection of the site is logical in the meaning of location and characters as well. The particular values of the project are the logical harmonization of the residential and educational functions, the promotion of social integration by the created visual, architectural and functional connections: instead of a closed and segregated institution they created a cognizable community place with a powerful message.

Maybe at the beginning of their work neither Nikolett nor Erzsébet supposed that at the moment of their degree presentation the topic of asylum seekers will become a current issue in a national and international context as well. In this situation the work of Nikolett and Erzsébet is an extremely brave statement for the social inclusion and integration: the contract of an architectural role which is unique in Hungary." /Balázs Marián/



## LOCATION



We chose the privately owned factory building of Fungaram Tax Pipe in Budapest, which is currently unused and it has partially demolished buildings. This is a very heterogeneous environment, but is a perfect connection to the existing Children's Centre building in Föt. We only used the structure of the remaining two buildings: internal pits, secondary walls of the facade - in line with the original installation, and the subsequent buildings of the attic floor were demolished.

## TARGET GROUP



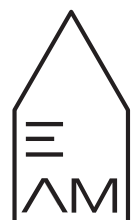
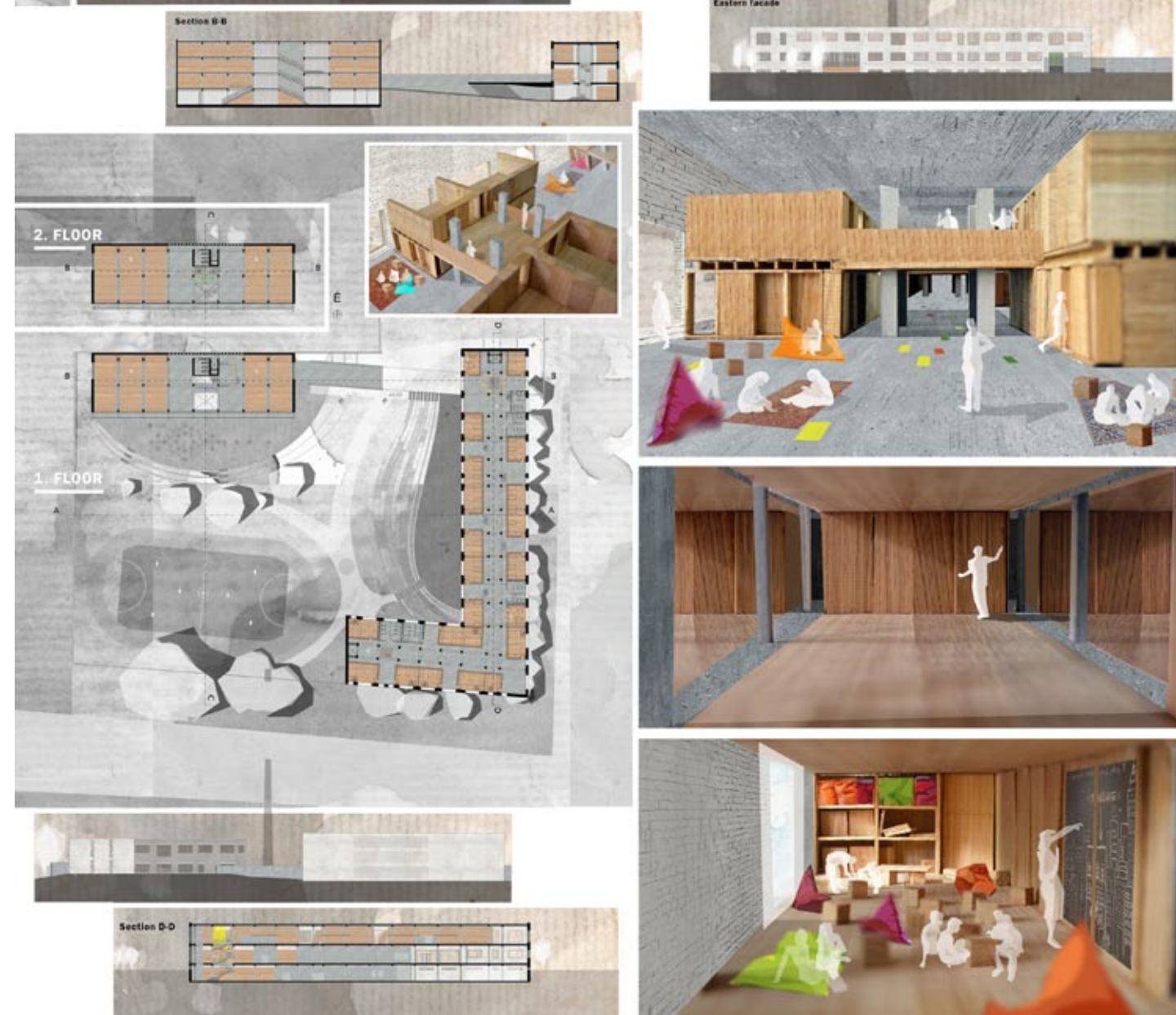
The target group of our research and our design work were also unaccompanied minor refugees and asylum seekers arriving to Hungary.

## OBJECT



Offering a communications interface for building users and visitors to the building, our plan is organized around a message board, that can give direction mainly in the public areas, it can inform, and can be a surface to leave a message.

## VISIONS



European  
Architectural  
Medals 2015  
Best Diploma Projects

House of Open Doors

by Erzsébet Hosszu,  
Nikolett Dendel

from Institute  
of Architecture  
at Moholy-Nagy  
University of Art and  
Design Budapest,  
Hungary



European  
Architectural  
Medals 2015  
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European  
Architectural  
Medals 2015  
Best Diploma Projects

Shared housing for  
students and elder  
people

by Ignacio Prieto

from Escuela  
Técnica Superior de  
Arquitectura A Coruña,  
Universidad de A  
Coruña, Spain



European  
Architectural  
Medals 2015  
Best Diploma Projects

029/  
2015

# Shared housing for students and elder people

by Ignacio Prieto from Escuela Técnica Superior de Arquitectura A Coruña, Universidad de A Coruña, Spain

Tutor: Jose Juan González-Cebrián Tello

## Author comments:

The proposal is to develop sixty student housing, of which fifteen must be shared housing with an elder person.

This residential project is a chance for a research of the needs that this collective will have and what accommodation demands on a dwelling.

The project generates a coexistence model (generational and intergenerational) that grows from the dwelling to the urban contest.

The building achieve this purpose fitting in a very particular urban contest, generating a balance in the area.

To achieve the coexistence model, the common spaces are the ones who organizes the project.



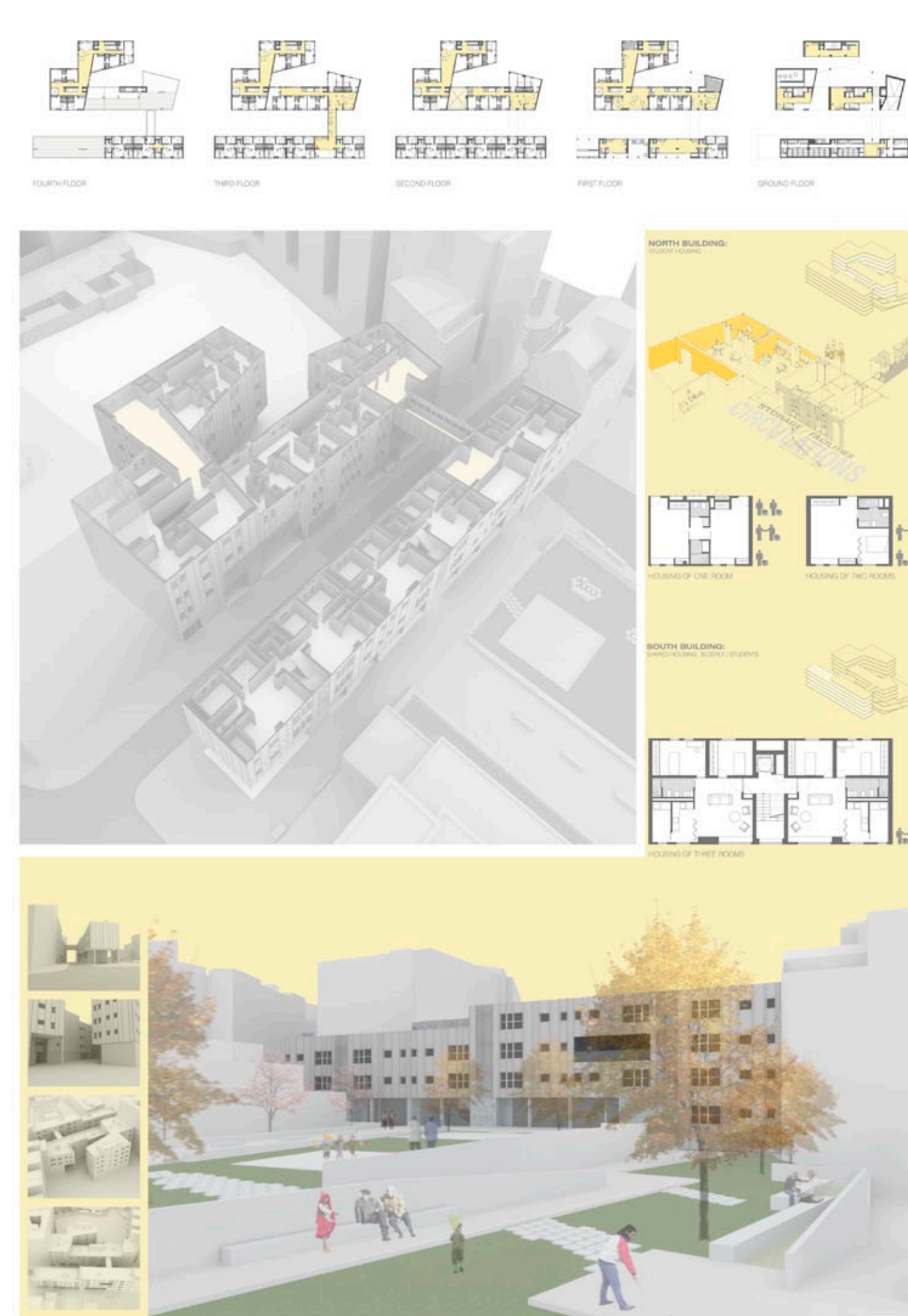


European  
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European  
Architectural  
Medals 2015  
Best Diploma Projects

Let the seasons begin

by Miriam Bermejo  
Gonzalez

from School of  
Architecture,  
Universitat Politècnica  
de València, Spain



European  
Architectural  
Medals 2015  
Best Diploma Projects

030/  
2015

# Let the seasons begin

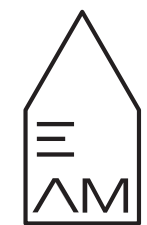
by Miriam Bermejo Gonzalez from School of Architecture, Universitat Politècnica de València, Spain

Tutor: Miguel Campos

## Author comments:

The project develops the idea of how architecture can change a city port life not just by taking into account its history, materials and vegetation but also its inhabitants with their habits and perceptions. One of the architectural problems of Valencia city is that its old riverbed leading to the port is unfinished and that there are many different buildings and areas not connected ones to others in the port basin. The project tries to solve this disconnection and disorder with a unique but complex solution: a garden of water recalling the old real river that existed once. Around this idea, a swimming pool to enjoy the sea, a cover for events, different ways to be chosen for crossing the city from north to south and viceversa appear. A project built up within the inhabitant vision and for inhabitants. An opportunity to connect them to nature and to themselves before the city reaches the sea and giving chance to climate and vegetation to transform it in a certain way. Architecture and nature can talk to each other in a never ending language: changing materials, reflections, opened and sheltered spaces for all tastes, without forgetting to solve technical and ecological concepts that give support to this holistic idea.



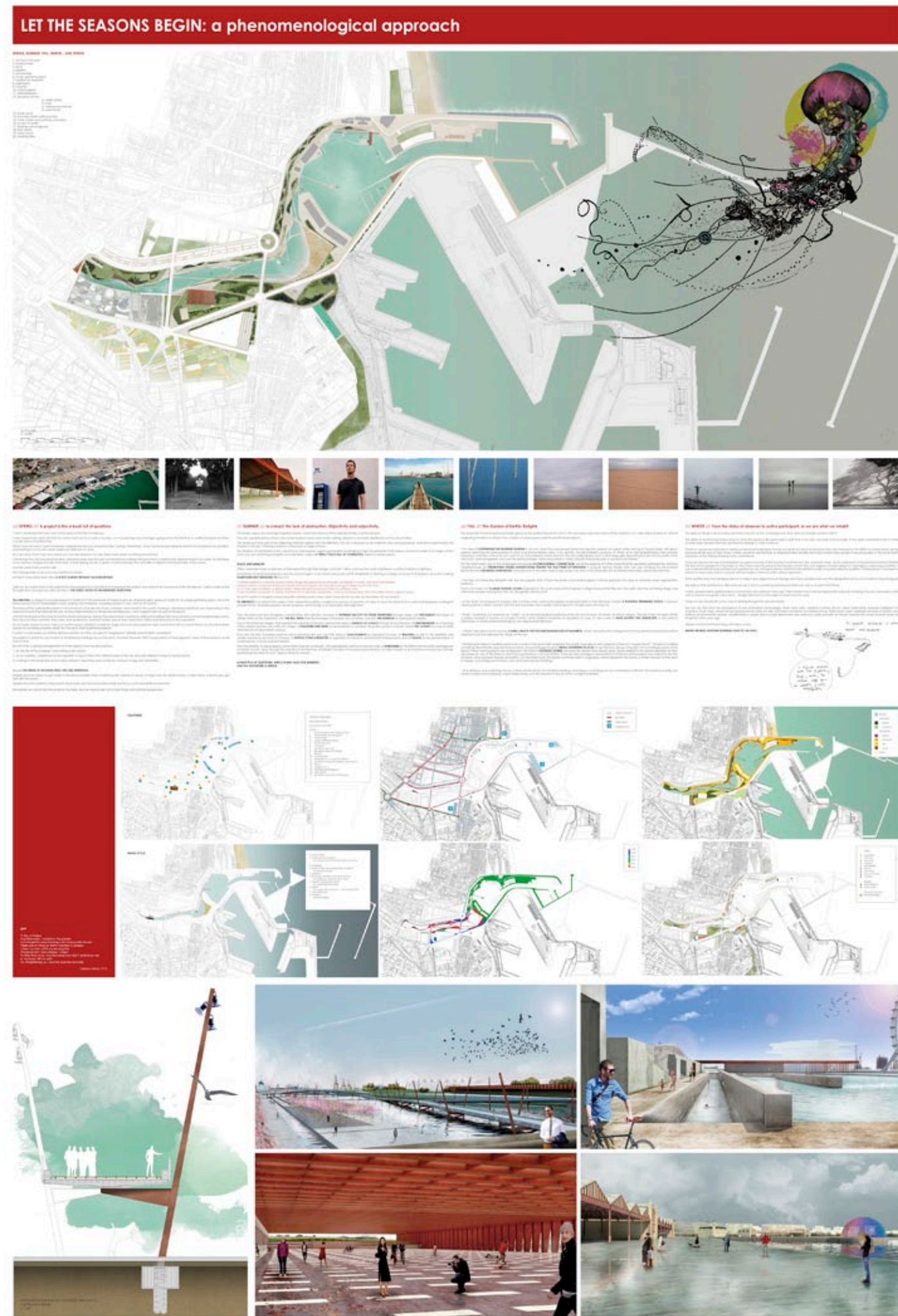


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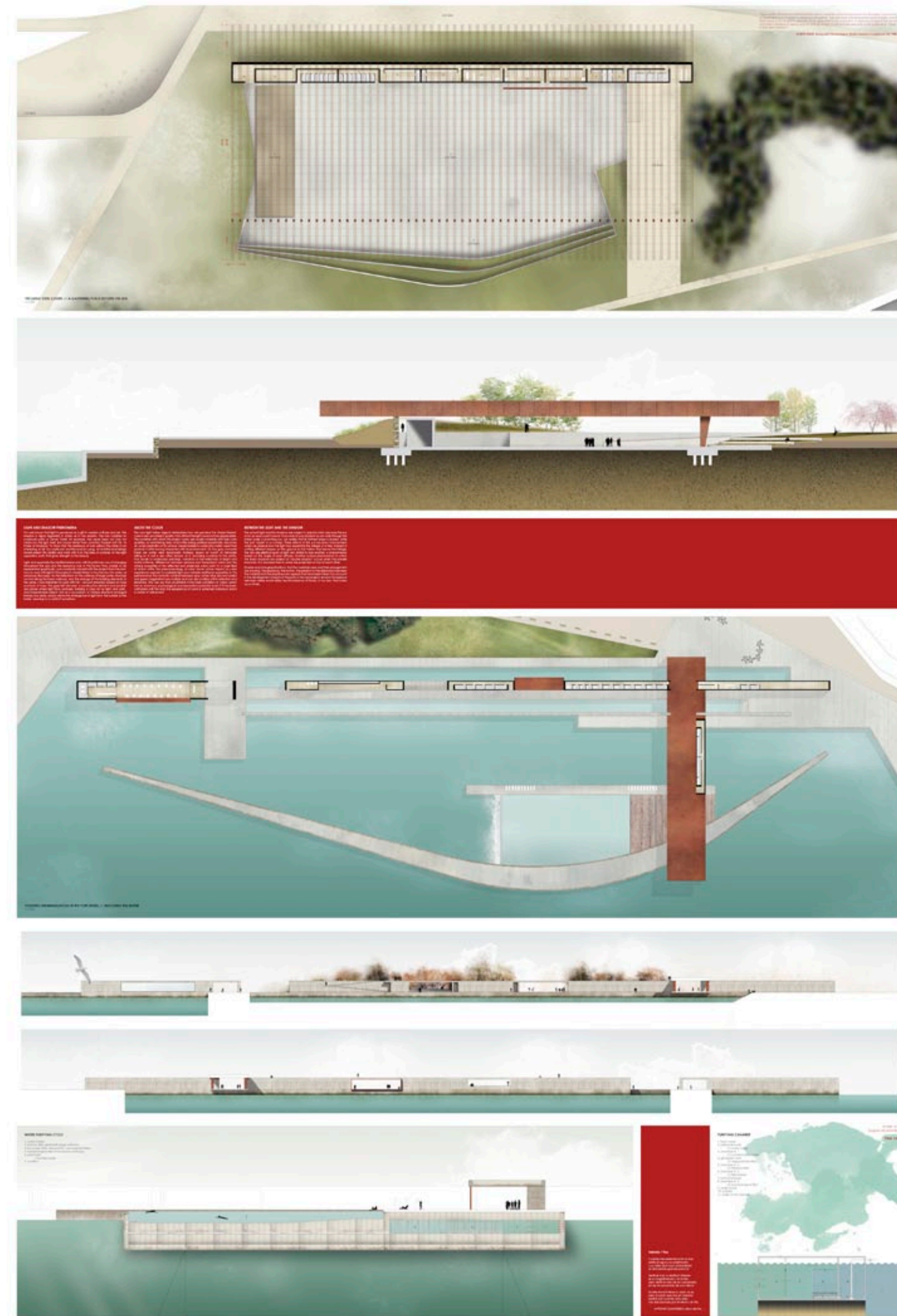


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European  
Architectural  
Medals 2015  
Best Diploma Projects

Counteractive  
Architecture and the  
Space In Between  
[CASIB]

by Hannes Hulstaert

from Faculty of Design  
Sciences, University of  
Antwerp, Belgium



European  
Architectural  
Medals 2015  
Best Diploma Projects

031/  
2015

# Counteractive Architecture and the Space In Between [CASIB]

by Hannes Hulstaert from Faculty of Design Sciences, University of Antwerp, Belgium

Tutor: Christian Kieckens

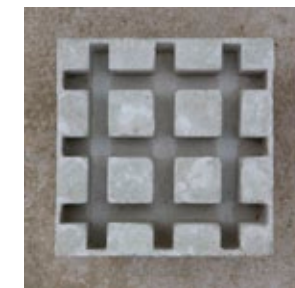
## Author comments:

Counteractive Architecture and the Space In Between [CASIB]

The result of an in-depth research questioning the architecture of today's over-densified society with a deeper focus on the non-build space in between that what is build.

The scale of the urban landscape has gone beyond that of a person, whether resident, tourist or observer, and this happens when a city has evolved into a metropolis. When we have to transfer between lifts in order to reach the top of a skyscraper; when we sit in a train for an hour and the landscape still hasn't escaped the grasp of the city; when Gothic churches, like remnants, manifest themselves shamelessly beside high-rise skyscrapers; and when individuals find themselves lost among the petrified architecture, the metropolis seems to be taking a step too far, leaving its inhabitants behind. Humankind finds the scale of everything, from a hamburger to a building, oversized. Inevitably, a rapidly changing social media and an excitement-seeking pop culture will have a huge impact on the architectural style found within the metropolis.

The concrete foundation and the theoretical framework for the final assignment will be shaped and led by a series of conceptual architecture projects which primarily manifest themselves visually. These theoretical designs are inspired by an in-depth observation of the relationship between the scale of architecture and human beings within their own environment, that is, to see the 'city', 'building' and 'room' as individual objects used and shaped by people, as well as a search for texture, culture and different levels of tangibility.



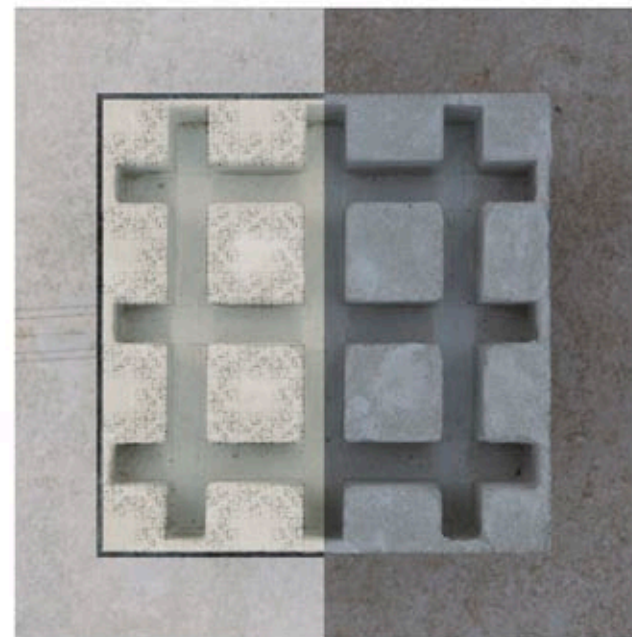
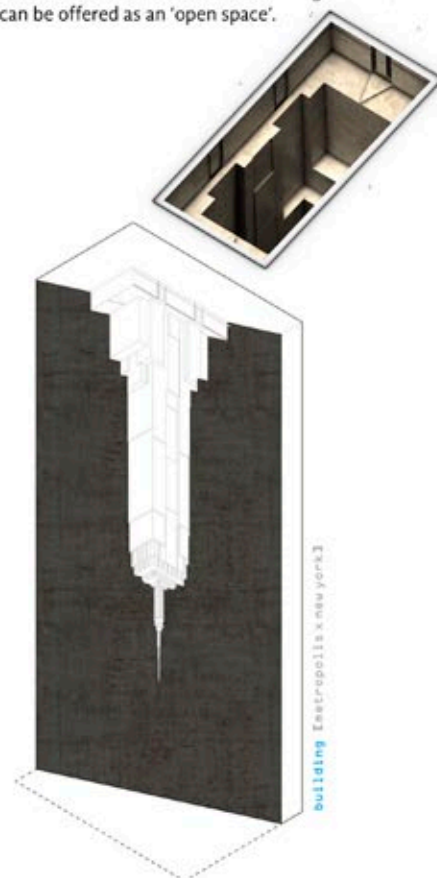




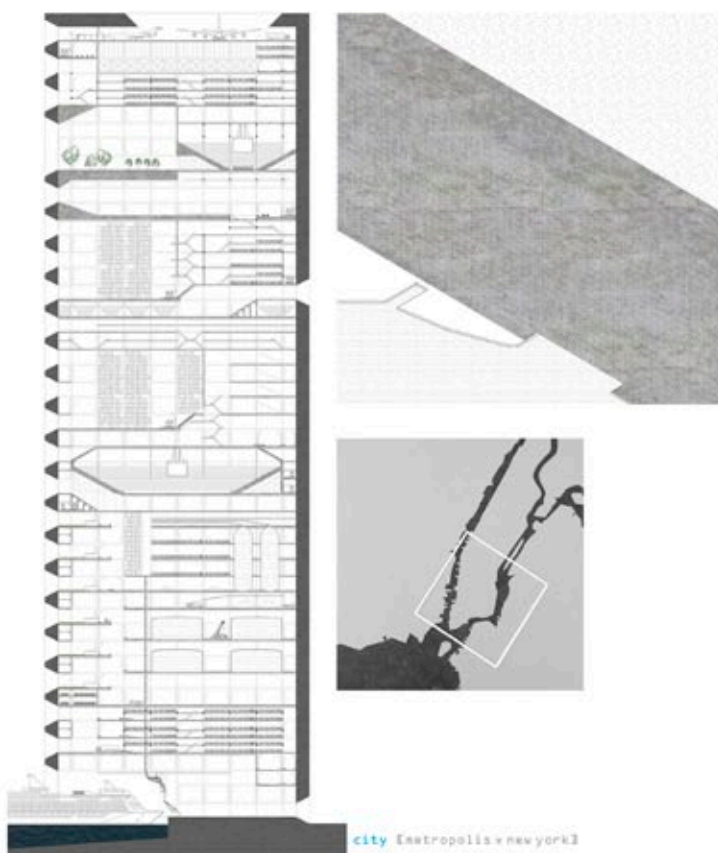
metropolisxnewyork.tueblir.com

**Beyond the urban scale** The scale of the urban landscape has gone beyond that of a person, whether resident, tourist or observer, and this happens when a city has evolved into a metropolis. When we have to transfer between lifts in order to reach the top of a skyscraper; when we sit in a train for an hour and the landscape still hasn't escaped the grasp of the city; when Gothic churches, like remnants, manifest themselves shamelessly beside high-rise skyscrapers; and when individuals find themselves lost among the petrified architecture, the metropolis seems to be taking a step too far, leaving its inhabitants behind. Humankind finds the scale of everything, from a hamburger to a building, oversized. Inevitably, a rapidly changing social media and an excitement-seeking pop culture will have a huge impact on the architectural style found within the metropolis. To live in a megacity such as New York is to live in a *heterotopia* which attracts increasing numbers of dreamers, investors and conquerors who come and attempt to survive, yet with the side effect of creating more chaos and requiring tremendous effort to keep everything somewhat organised. The metropolis becomes the most noisy place; a place where the scale of the architecture has grown absurdly immense and exceeds the understanding of human beings.

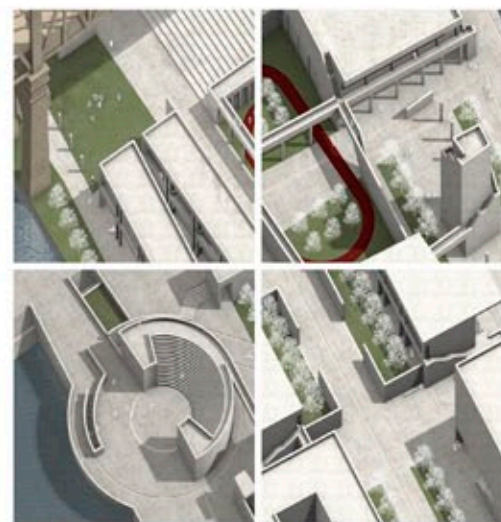
**Essence** The concrete foundation and the theoretical framework for the final assignment will be shaped and led by a series of conceptual architecture projects which primarily manifest themselves visually. These theoretical designs are inspired by an in-depth observation of the relationship between the scale of architecture and human beings within their own environment, that is, to see the 'city', 'building' and 'room' as individual objects used and shaped by people, as well as a search for texture, culture and different levels of tangibility. Empty space becomes a rare element within the urban landscape. Nevertheless, there are still several 'cut-outs' inside this mass in the form of plazas, parks and promenades, but these remain overcrowded. New York Central Park, for example, an almost artificial natural reserve with insulating borders, is the best that can be offered as an 'open space'.



room | metropolisxnewyork3

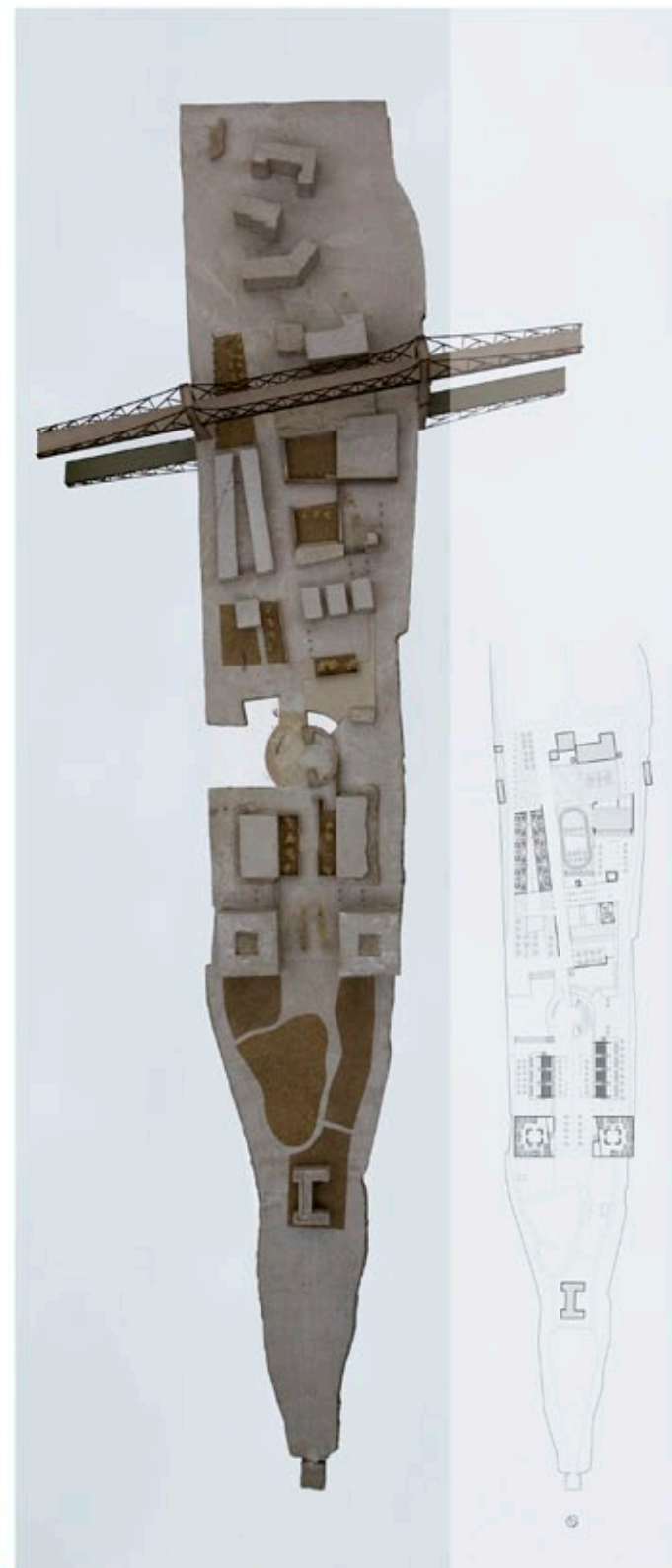


city | metropolisxnewyork3



**Rediscovery** It is not until you stop at Roosevelt Island, an elongated island in the East River, that you find some peace. In the shadows of the Queensborough Bridge, this island is only accessible via one subway line, a cable car or the very iconic two-lane bridge from Queens. With just over 10,000 inhabitants, the island has its own story. With a rich history of hospitals and prisons – as a place of banishment for those elements that did not belong in New York – it is now a peaceful residential neighbourhood due to its low accessibility. Situated between Upper East Side and Queens, the island becomes an exceptional location within the metropolis of New York. An enclave in itself.

**The project** The last stage of this graduation project is based on previous theoretical research, going deeper into the power of this location's unique character. Taking on the task of designing a sophisticated master plan between two urban masses. What does the space in between mean and how can the gap be filled without sacrificing its uniqueness? Is there still room for architecture that does not surrender to trendy aesthetics? While the open, empty or non-built space seems to be negligible, it actually plays a more important role than built spaces in landscape-scale architectures. Reflecting on the conceptual exercises completed earlier, providing answers to the design task at different scales, from room to building to city.



Counteractive Architecture and the Space In Between - The result of an in-depth research questioning the architecture of today's over-densified society with a deeper focus on the non-build space in between that what is build.  
Program: Cornell Tech Campus - Sport Complex - Housing - Location: Roosevelt Island New York City's East River - Site area 107300 m² - Build area 27400 m² - Non-build area 103900 m²





European  
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Best Diploma Projects

Building in African  
earth. Design of a  
multipurpose centre in  
Uganda

by Michele Verdi,  
Francesca Tafi

from University of  
Florence, Italy



European  
Architectural  
Medals 2015  
Best Diploma Projects

032/  
2015

## Building in African earth. Design of a multipurpose centre in Uganda

by **Michele Verdi, Francesca Tafi** from **University of Florence, Italy**

Tutor: Roberto Bologna

### Author comments:

This research begins with the collaboration between the two grad students and “Movimento Shalom”, a volunteer association active in third-world countries, included Uganda. The Shalom-sponsored project consists on the realization of a multipurpose centre in Mityana. The proposal is a juvenile-formation centre about collaboration and peace in Central Africa, including a hostel, a school, local micro-credit offices and others activities.

The main purpose of the complex is to provide job opportunity for Ugandan youth and supply economic self-sufficiency for the centre. The first step has been the collaboration with an Ugandan architect in order to define the hostel design, under construction since July, 2014.

### Tutor comments:

The diploma project belongs to the “architecture of needs” field of research. This kind of architecture aims to fulfil basic needs of disadvantaged people, coping with the tightness of material and economical resources and advanced technological knowledge.

The work begins with the candidates’ experience in Uganda, where they were involved in the design and realization of the first building, part of a bigger juvenile-formation centre about collaboration and peace for Central Africa, sponsored by laic-volunteer organization “Movimento Shalom” (Italy).

Through the direct analysis of each feature of the context (climate, social and economic environment, morphological and architectural features of traditional buildings) and the development of “Movimento Shalom” requirements, the students conceived a complex project from a general masterplan to the detailed design of two specific buildings.

The research was developed with earnestness and commitment, carrying out all the essential steps for a design that satisfies end-users needs and technological feasibility.



This research begins with the collaboration between the two grad students and "Movimento Shalom", a volunteer association active in third-world countries, included Uganda. The Shalom-sponsored project consists on the realization of a multipurpose centre in Mityana. The proposal is a juvenile-formation centre about collaboration and peace in Central Africa, including a hostel, a school, local micro-credit offices and others activities. The main purpose of the complex is to provide job opportunity for Ugandan youth and supply economic self-sufficiency for the centre. The first step has been the collaboration with an Ugandan architect in order to define the hostel design, under construction since July, 2014.

#### Social Context:



20% of children in rural area do not attend primary school (6-12 years old)  
Source: UDHS 2011



72% of the working population was engaged in the Agriculture sector in 2012/13  
Source: Uganda Bureau of Statistic

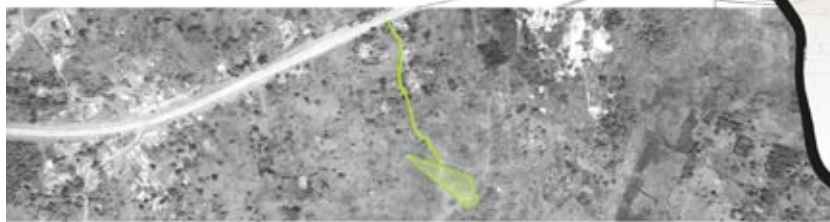


70% of the population lives in multidimensional poverty (Human Development index)  
Source: UNDP United Nations

#### Strategies and functions:



#### Building site:



## BUILDING IN AFRICAN EARTH DESIGN OF A MULTIPURPOSE CENTRE IN UGANDA



From top: View 1; View 2; View 3

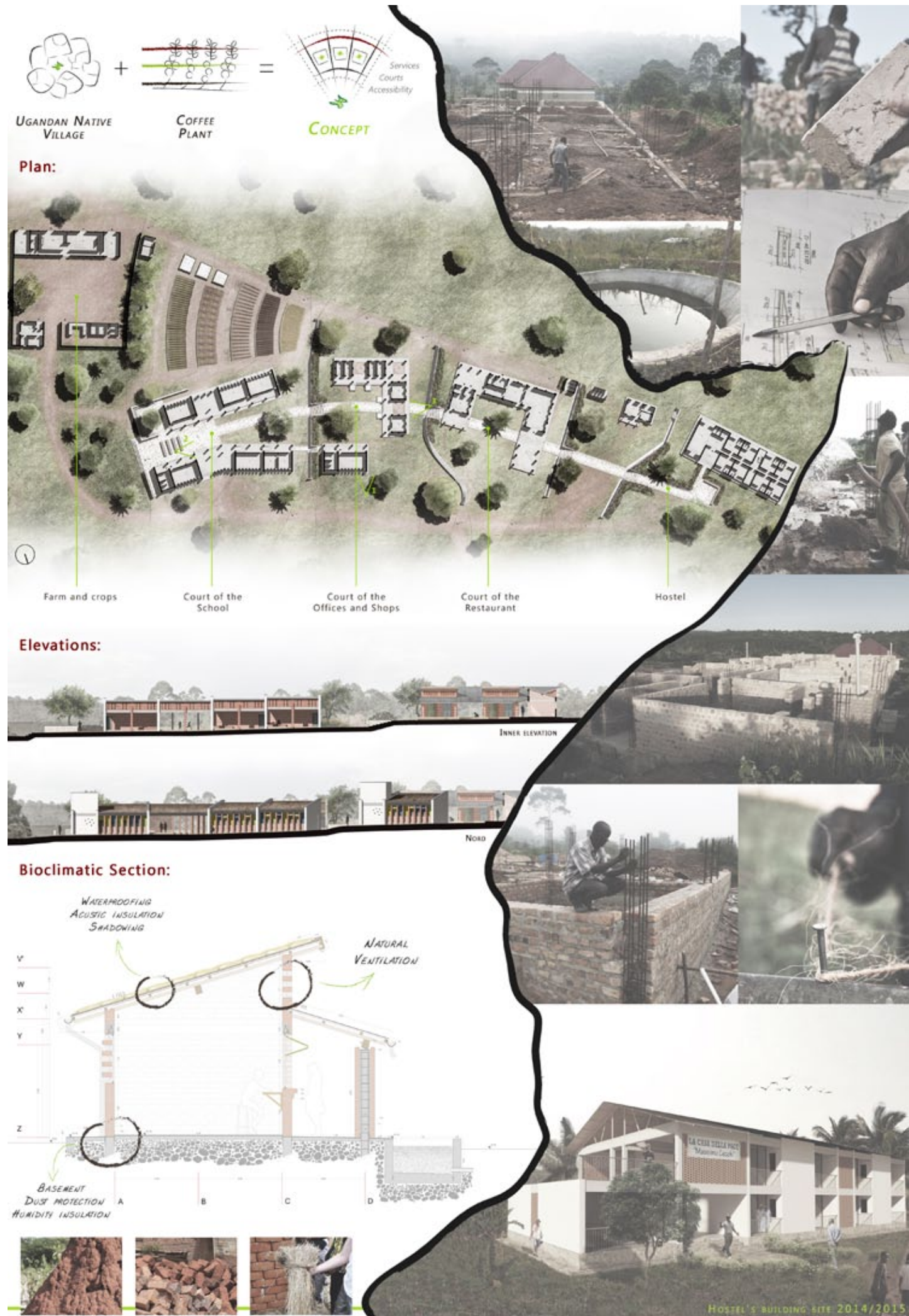


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Addis Ababa – Yeka, a territory for the Beta Israel community, wandering Jews of Ethiopia

by Nicolas Brigand  
from Institut National des Sciences Appliquées de Strasbourg, France



European  
Architectural  
Medals 2015  
Best Diploma Projects

034/  
2015

# Addis Ababa – Yeka, a territory for the Beta Israel community, wandering Jews of Ethiopia

by Nicolas Brigand from Institut National des Sciences Appliquées de Strasbourg, France

Tutor: Louis Piccon

## Author comments:

After the end of the Aliyah, two Ethiopian Jewish communities remained in Addis Ababa. The aim of this project is to fulfil the needs of the Beta Israel community: a need for understanding and recognition. The creation of a place dedicated to a sedentary community, but long condemned to wandering, is essential.

The issue at stake here is to rethink local building techniques. Instead of importing expensive construction materials and inadequate building models, the whole project, excavated from the ground, uses local resources, makes good use of thermal inertia and promotes resilience by exploring several structural typologies based on vernacular architecture.

The program is divided in three major entities.

The community center is made of two buildings and shelters a library, a Yeshiva, an office space and a small daily-use synagogue.

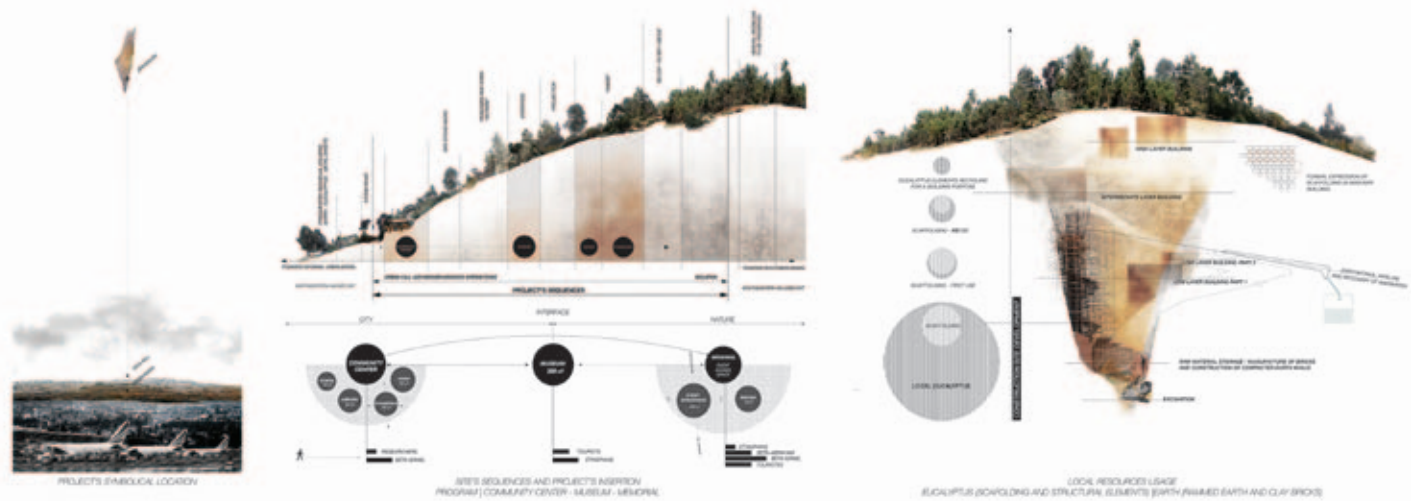
A little higher, the museum is a long parallelepiped, perforated by 12 regular openings, organized by hangings suspended to eucalyptus rods.

Upper on the hill, tow memorial entities are linked by a path, dug into the ground and marking the alignment between Jerusalem, the historical site of the Aliyah, and the airport of Addis Ababa.

In the mikveh, the collected rain water is stored into the ritual bath right under the oculus.

On the highest point, the memorial synagogue is structured by successive layers, concentrically organized around the Bimah. In there, a soft light coming from above leads the end of the procession towards the sky.

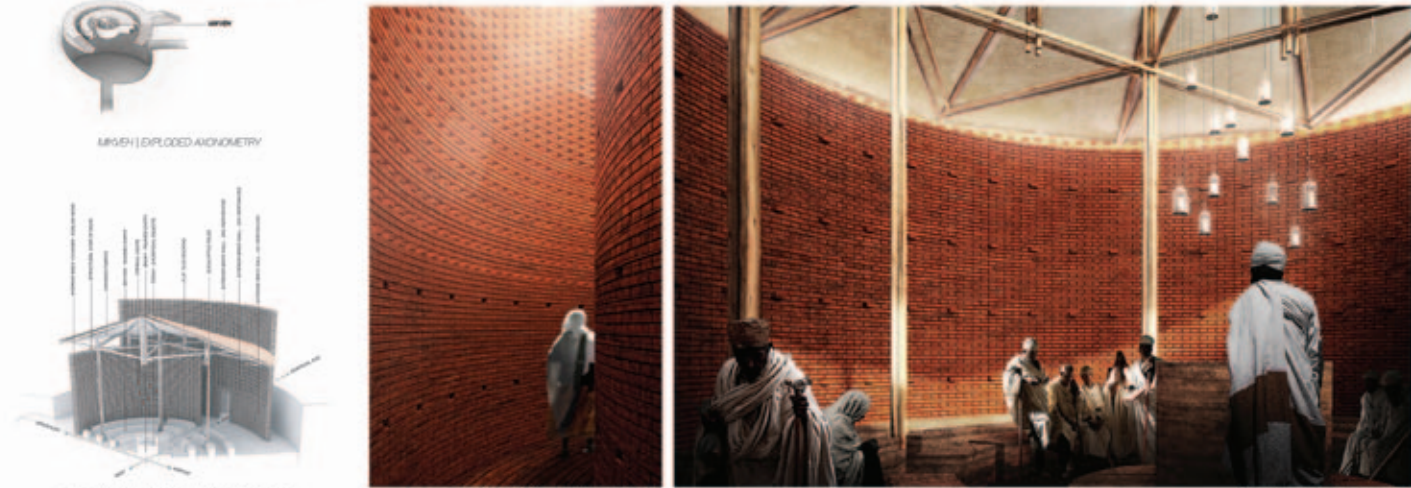
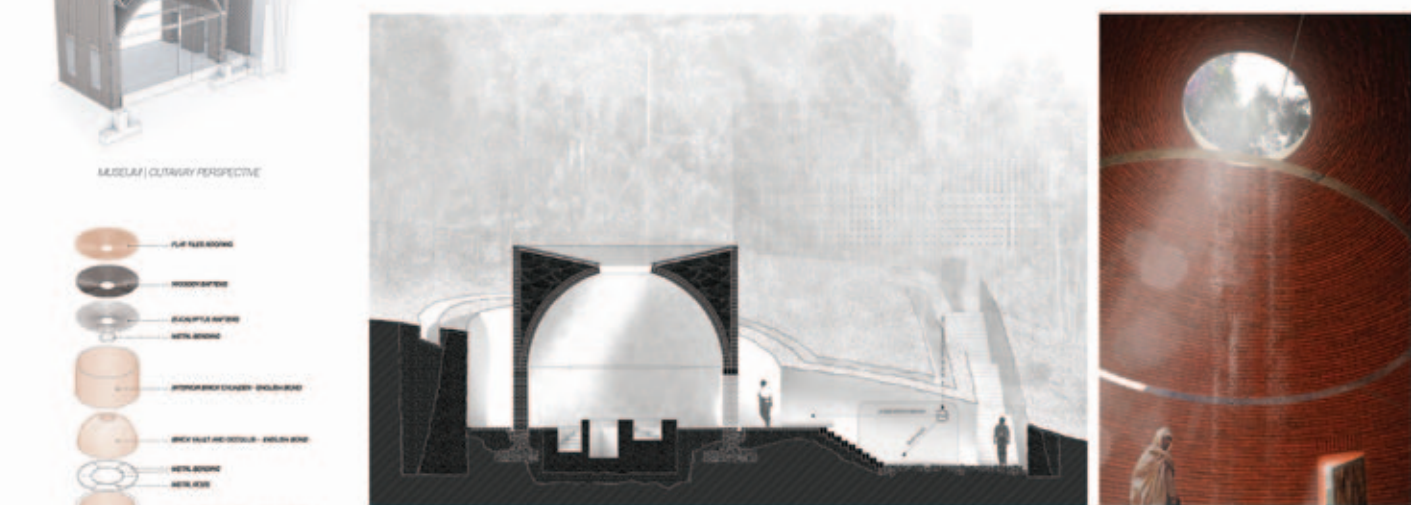
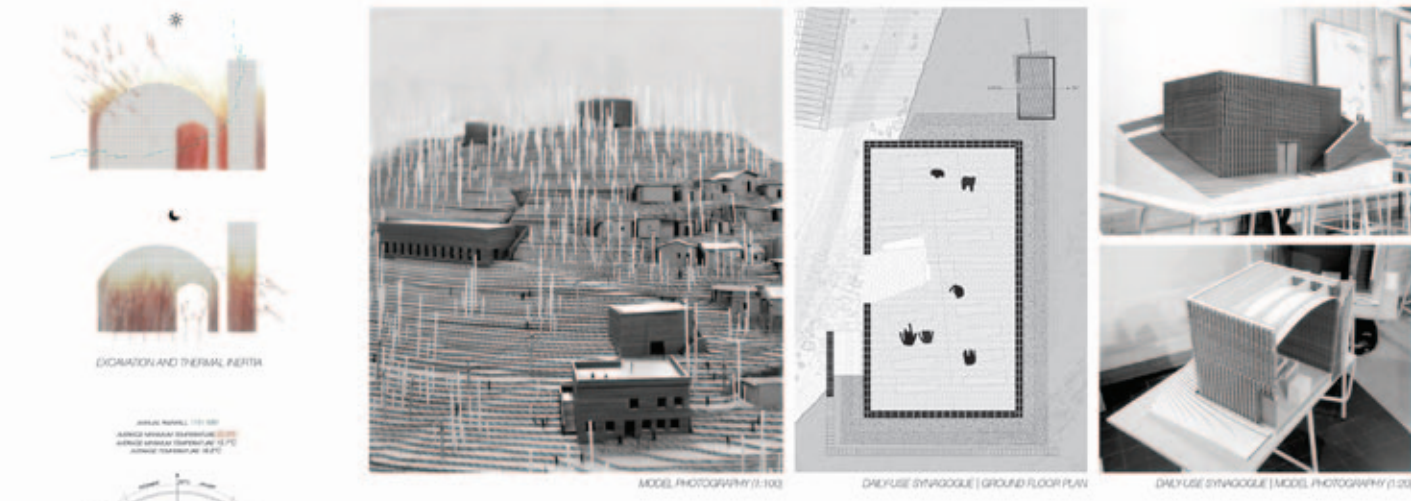




Addis Ababa – Yeka, a territory for the Beta Israel community, wandering Jews of Ethiopia

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Red Runner  
by Karin Hylin, Camilla Åseng  
from Faculty of  
Architecture and Fine  
Arts, NTNU, Norway



036/  
2015

# Red Runner

by Karin Hylin, Camilla Åseng from Faculty of Architecture and Fine Arts, NTNU, Norway

Tutor: Finn Hakonsen

## Author comments:

In the future, the already built environment will be one of the greatest challenges for architects. Our work is a response to the trend of fully functional buildings being vacated without any plans for future use. In addition this thesis should be seen as an appeal against privatization of the public space. Through our work we seek to highlight the opportunities in giving new life to existing buildings. We want to let the buildings' structure, character and environment establish the terms for how it may be revived. The old swimming hall in Bodø, 'Svømmehallen', has been vacant for 12 years. It is located in Bodøs largest park, the highest viewing point on the Bodø peninsula. Built in 1969, it represents qualities in engineering and architecture like no other building in Bodø. The city was completely destroyed during WW2 and Svømmehallen is therefore an important cultural monument in the postwar city - still not defined as worthy of preservation by the municipality. Instead, they sold the building to a private developer with residential plans. Our project gives Svømmehallen an alternative future that maintains its original qualities in a reinterpreted manner. Our interpretation of the buildings character, 'The voice of Svømmehallen', provided a set of guidelines for the development of the project. We went on to study what these present qualities and a new function could add to each other and engaged in conversation with the building to find 'The new voice of Svømmehallen'.

## Tutor comments:

Today 'Svømmehallen', more or less, appears as a ruin. The commercial and political environment of the town today neglects the meaning of the building and its potential. In contrast to this attitude, the Master thesis by Hylin og Åseng uncovers and gives value to the history of former life of the Bodø inhabitants supported by its architecture. It also found ways to understand the appearance of the remains of Svømmehallen today and ways to see future possibilities. This means an understanding of history as layers of meanings and memories, that some of these are lost and others found. This represents an understanding within the thesis, where the layers both are found, are generating the creative process and also expressed in architecture. The transformation into "The house of film" is discussed in the thesis on many levels. One question is how can a building that is exclusively designed for swimming, be an attractive place for watching movies in an era of digitalization? And what does it mean for the Bodø population if the important memories from the very short history of the town is erased away, rather than being transformed into new meanings. The work of the thesis is enlighten by a high degree of skills and knowledge in what professor Dorte Jørgensen at Aarhus University might call "Aesthetic thinking".



## RED RUNNER

HOUSE OF PERSISTENCE

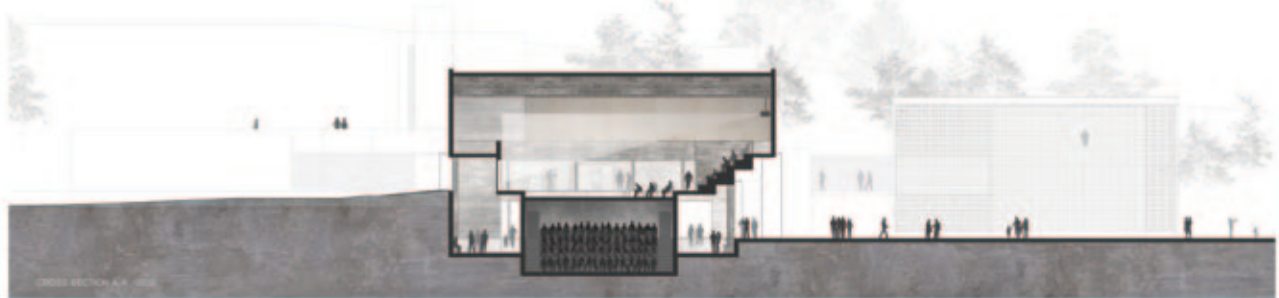
**WHAT?**  
The old swimming hall in Bulei (Sommerviken) has been vacant for 12 years. Built in 1960s by design of architects Cappelen and Husebø, it stands as a witness to old engineering and architecture in the urban building in Bulei. The architecture in Bulei was at that time strongly impacted by the international movement, also when building a public swimming hall in this small city by the fjord (lake). Generations of children have swum to swim here. Before it was closed in 2005 Bulei was completely destroyed during WWII, and Sommerviken represents the first period of the reconstruction of the post-war city, also with its connection to an underground refuge room in the park. The building is not defined as worthy of preservation by the municipality. Instead, they sold the building to a private developer in 2011, and the old was turned to residential purposes - meaning preservation of a public building standing in a public park.

**WHERE?**  
Bulei is the second largest city in the northern fjord with its 30,000 inhabitants. Sommerviken stands as a historical location in "Herdviken". Bulei is a public park. Here you find the highest viewing point on the Bulei peninsula, where you have a fantastic view of the mountains surrounding the city. The border of the park is defined by the main road to the city center in the north, the central hospital to the west, residential areas to the south and an industrial area to the east.

**HOW?**  
From this we define Sommerviken in a manner that maintains its unique quality in a "renewed way". The interpretation of the existing building character - The voice of Sommerviken - provides a set of guidelines for the development of the project. We want to stay with these present qualities and new function could add to each other and engaged in conversation with the building to find "The new voice of Sommerviken".

**PROPOSAL**  
We transform the former swimming hall into "The House of Film". The new program responds to the city's need of a new cinema together with the number of film rooms and the new cinema where the Sommerviken provides, film a park cafe, an outdoor cinema and film festival. "The House of Film" contributes to activity and revival of the park.

The cinema is the new home of the film and a place to share experiences, but culture's modern technological development and digital culture is a constant threat. The future cinema has to offer something new.



**INVITATION**  
A new addition stands as a contrast to the closed off existing building. Here, its perforated facade is open to the northern landscape, opening and inviting you in.

**JOURNEY**  
A cinema visit is a holistic experience. By structuring the film experience as several experiences that all leads back again to the urban red sea, the entire movie experience is linked together.

**CAVE**  
All film experiences have place in the closed up and dark existing building, making the distinction between the "film room" on the inside and the "red world" on the outside.

**CONNECTION**  
The top level of the building is opened up and presents a new connection to the park through a cafe and an outdoor cinema. "The House of Film" contributes to activity and revival of the park.

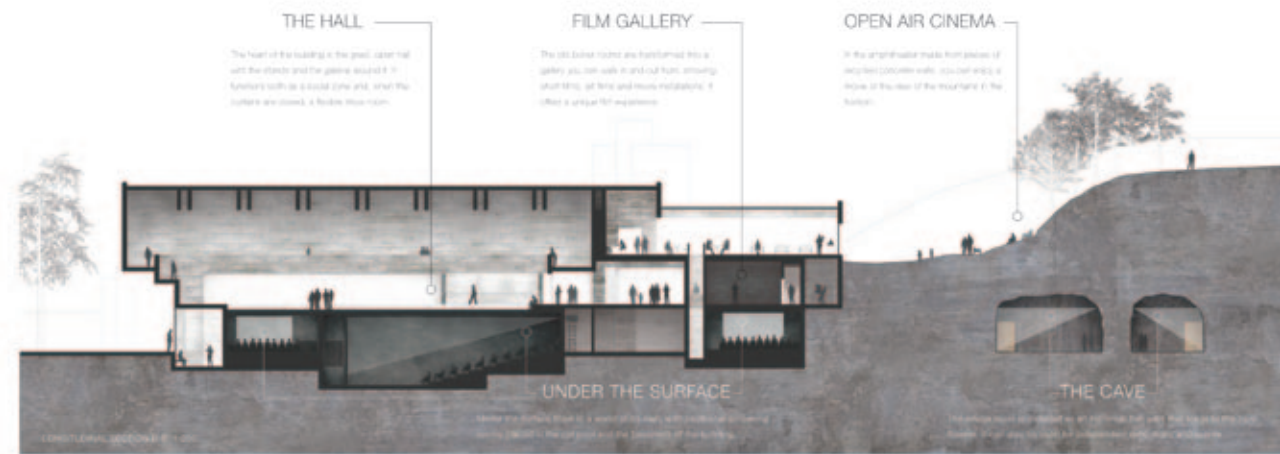
**THE HALL**  
The heart of the building is the great upper hall with the cinema and the gallery, located in the center of the building. The cinema is located in the center of the building, and the gallery is located in the center of the building.

**FILM GALLERY**  
The old Bulei cinema was transformed into a gallery you can walk in and out from, showing short films, art films and movie installations. It offers a unique film experience.

**OPEN AIR CINEMA**  
In the landscape made from pieces of existing concrete walls, you can enjoy a movie in the open air of the House of Film.

**UNDER THE SURFACE**  
The new cinema hall is a modern cinema with a modern interior. The cinema is located in the center of the building, and the gallery is located in the center of the building.

**THE CAVE**  
The cinema hall is a modern cinema with a modern interior. The cinema is located in the center of the building, and the gallery is located in the center of the building.



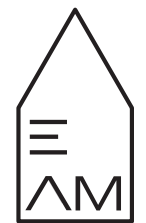




Creative Industries Center

by Alexandra Mirona Man

from Technical University of Cluj-Napoca, Faculty of Architecture and Urbanism, Romania



European  
Architectural  
Medals 2015  
Best Diploma Projects

037/  
2015

## Creative Industries Center

by Alexandra Mirona Man from Technical University of Cluj-Napoca, Faculty of Architecture and Urbanism, Romania

Tutor: Dana Vais

### Author comments:

The site is located on the inside border of the historic urban core of the city, in a heterogeneous context. The most important part of the city's industry was formerly located in this area. On the site there are located 2 buildings of historical importance: one for the Jewish history (Viznitz Synagogue) and the other one is a landmark of the industrial history of the city (the ruin of the Alcohol Factory). I chose this site for my final project because I noticed some urban problems in this city area. The architectural proposal could be a solution to these problems: - THE VOID in the urban tissue, which has an important value thanks to the position inside the city and due to the buildings that are located on the site - THE RUIN of the factory building and the necessity to find a solution for it, because other important industrial buildings located in this area were demolished -THE CREATIVE CONTEXT inside the city which lacks spaces in which the activities can be carried out -THE LACK OF PEDESTRIAN ROUTES linking the historic buildings located on the site

The building program Creative Industries Center was developed for this very particular site. The concept was to recall, through a new programme, the former functions of the site (alcohol factory, then furniture workshop). It's a shift from the industry to creative industry. The CONCEPT creates a link between the three streets by crossing the site. This route will be animated by the exterior spaces.



## The conversion of an industry into another industry

project: Creative Industries Center  
location: Oradea, Romania

**WHERE?**  
On the inside border of the historic urban core of the city is a heterogeneous context. The most important part of the city's industry was formerly located in this area (the industrial railway tracks were crossing the site).  
On the site there are located 2 buildings of historical importance: one for the Jewish history (Synagogue) and the other one is a witness of the industrial history of the city (the ruin of the Alcohol Factory, Adolf Moscovici and sons).

**WHY HERE?**  
I chose this site for my final project because I noticed some urban problems in this city area. The architectural proposal could be a solution to these problems:  
- THE VOID in the urban tissue, which has an important value thanks to the position inside the city and due to the buildings that are located on the site.  
- THE RUIN of the factory building and the necessity to find a solution for it, because other important industrial buildings located in this area were demolished.  
- THE CREATIVE CONTEXT inside the city which lacks spaces in which the activities can be carried out.  
- THE LACK OF PEDESTRIAN ROUTES linking the historic buildings located on the site.

### URBAN CONCEPT

1. the extension of the building will be demolished in order to highlight the entire synagogue facade

2. the important synagogue facade is now visible from the street

3. a new building that respects the new urban regulations (street alignment) will be added

4. the new building will leave empty the corner of the site in order to create better perspectives to the scene below

5. LINK between 3 streets, new pedestrian links in contact with the historical context

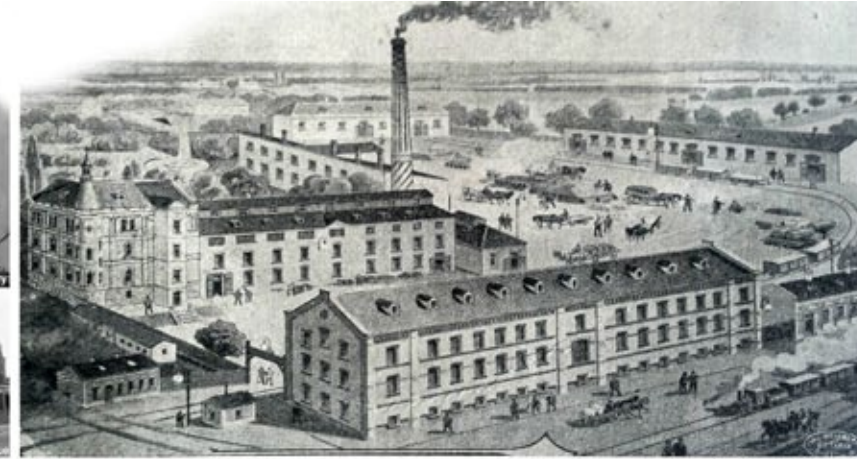


### FUNCTIONAL CONCEPT

The shift from the **socialist period to capitalism** is characterized by the shift from a culture for industry to an industry of culture. This change has an effect on the urban tissue, many buildings being transformed into ruins of an industrial age.

The building program Creative Industries Center was developed for this very particular site. The concept was to recall, through a new programme, the former functions of the site (alcohol factory, then furniture workshop). It is a shift from the industry to creative industry.

The CONCEPT creates a link between the three streets by crossing the site. This route will be animated by the exterior spaces (pergolas, photo memorial, terraces) and by other functions located on the ground floor, which open to the exterior (exhibition space, coffee shop, workshops).  
The Creative Industries Center includes 3 types of functions:  
- cultural function (Museum, fairs & exhibitions spaces, conference hall etc.)  
- business function (rental spaces for creative companies)  
- learning function (workshops for revival of the local traditional crafts)  
The socializing functions, which have the purpose to help users interact with each other, add up to the 3 basic functions previously mentioned.



View of the Alcohol Factory - 19



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Creative Industries  
Center

by Alexandra Mirona  
Man

from Technical  
University of Cluj-  
Napoca, Faculty of  
Architecture and  
Urbanism, Romania



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Creative Industries  
Center

by Alexandra Mirona  
Man

from Technical  
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Napoca, Faculty of  
Architecture and  
Urbanism, Romania





The Arab-Norman parks in Palermo. A new project for Zisa garden

by Alessandra Cini

from Università degli Studi Roma Tre, Italy

040/  
2015

# The Arab-Norman parks in Palermo. A new project for Zisa garden

by **Alessandra Cini** from **Università degli Studi Roma Tre, Italy**

Tutors: Maria Margarita Segarra Lagunes, Francesco Cellini, José Tito Rojo

## Author comments:

bn Gubayr, Arabic-Andalusian traveler and poet visiting Palermo in 1185 A.D., writes in his book "Journey to Spain, Sicily, Syria and Palestine, Mesopotamia": «The King's palaces are around his neck like jewelry encircles the necks of the breast-filled girls, and he among the gardens and circuses turns around constantly between delight and amusement».

In the twelfth century, the thriving city of Palermo is in fact surrounded by parks and gardens made by the Normans who, adopting the customs of Arab predecessors, realized outside the city walls «beautiful gardens and pleasant parks». Now no traces remain of these royal parks: the only witnesses are the remaining buildings which symbolized the royal Norman power throughout the kingdom. The study of the Normans gardens system in Palermo is very difficult due to the lack of remains and is complicated by the absence of the iconographic sources. This work aims to collect as much information as possible and useful elements for a redevelopment of the areas belonging to the remains of the Norman buildings. On the basis of that, the main examined sources have been: iconographic sources; literary sources; analysis of ancient water and agricultural system; typological analysis of royal buildings; comparison with similar gardens; analysis on main Persian and Andalusian agricultural manuals. All the obtained information was joined in a volume and summarized in a new intervention proposal for one of these royal parks: the Zisa garden.

## Tutor comments:

The study of Alessandra Cini faces a fascinating subject of great interest and relevance: the history and transformation of the gardens of the Arab-Norman Palermo during the XIIth-XIIIth centuries. The investigation starts with a morphological and hydrological analysis of the territory of ancient Panormos, followed by the study of the origin and development of those extraordinary complexes that were the gardens of the Norman period: places of delight for leisure, with refreshing water basins, fountains, fragrant vegetation and magnificent pavilions for rest.

Cini studies the gardens and their pavilions through the literature: in absence of paintings or drawings, written sources are the only documents that describe the splendour of those places. Fallen into oblivion since the sixteenth century, they were damaged or have disappeared, while the buildings took on different uses, were transformed or destroyed. It is only until the mid-nineteenth century when, in a renewed climate and under the influence of exotic eclecticism involving the European continent, several initiatives were launched focused to recover the Norman architecture and its unique pavilions.

Alessandra Cini proposes, in conclusion of her study, a project for the garden of La Zisa, based on historic descriptions and medieval agriculture treatises. It is a project that, without renouncing to use contemporary language, aims to establish an atmosphere coherent and appropriate to the undeniable value of the building.



from Università degli  
Studi Roma Tre, Italy

from Università degli  
Studi Roma Tre, Italy





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042/  
2015

# Modular Co-working

by Anastasiya Morozova from Moscow State University of Civil Engineering, Russia

Tutor: Tesler Kirill

## Author comments:

The importance of remote work (form of employment under which employers and employees are at a distance from each other) increases in large cities. But often, work at home has bad effect on productivity. Experience shows that the best solution in this matter is a coworking. Modular system based on the transport containeris allows: • most reliable delivery of modular elements • fast delivery • increased level of integrity and safety • opportunity to leave the unit outdoors • economy • mobility

The main project is envisaged the improvement of Likhoborka river and reorganization the zone of garage complexes in social and recreational area. These activities will create a walking and cycling nets connecting residential districts with green area of the Botanical Garden. Co working centre is situated at North-East administrative district of Moscow. The Berezovaya alleya street is located in the Noth of these place. Lichoborka river and the Moscow Ring Railway are situated in the South. The projected complex consists of two blocks: office block and workshop block. Area of buildings is 1100 square meters.

There are a lot of co-working centers in Moscow. More often these workshops are developed at former manufacturing plants of industrial companies or small rooms in the city centre. Create coworking on the periphery will provide comfortable working conditions near the the place of residence of employees and possibly offload transport highways at rush hour.

## Tutor comments:

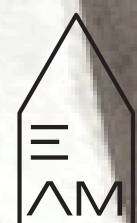
The student makes a wide range of knowledge and skills acquired during their studies at the university in his project. The theme of this project involves actual problems of transport and social infrastructure, as well as the possibility of renovation and reorganization of the urban environment.

Architectural part includes a master plan for the construction site, drawing facades, floor plans and design elements. Thermal calculation is made of the external wall fencing and coverings. The student has made analysis of the facades and selectad the most brilliant version that supports the volume rhythm of the building.









Aqueduct Memories  
— a path through the  
forgotten heritage

by João Pedro Timóteo  
Faria

from Faculdade  
de Arquitectura da  
Universidade de  
Lisboa (FAUL), Portugal



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# Aqueduct Memories — a path through the forgotten heritage

by João Pedro Timóteo Faria from Faculdade de Arquitectura da Universidade de Lisboa (FAUL), Portugal

Tutors: Advisor Professor José Aguiar (Phd), Co-Advisor Professor Paulo Pereira (Phd)

## Author comments:

Throughout the 1950's, the Inquérito à Arquitectura Regional proposed a change of focus to Portugal. Nowadays, this purpose becomes once again urgent, being mandatory to concentrate in the recovery of the country through the development of an architecture that embraces the cultural heritage, merging traditions with a contemporary style. The abandonment of such heritage can be perceived as a new approach to the field of Architecture — acknowledging at the same time the relevance of conservation, restoration and rehabilitation.

The Águas Livres Aqueduct is one of the most iconic monuments in Lisbon. Spread across a wide geographical range, it was built to serve the needs of the people, and curiously, it was also financed by them. Notorious architects and engineers were involved in its development, and its greatness secured its place among the constructions of that century. Even though the Aqueduct's lifetime has gone beyond centuries, it continues to reflect the local culture. Unfortunately, and despite its undeniable value, the Aqueduct has been forgotten, and clear signs of aging and poor maintenance tell precisely that.

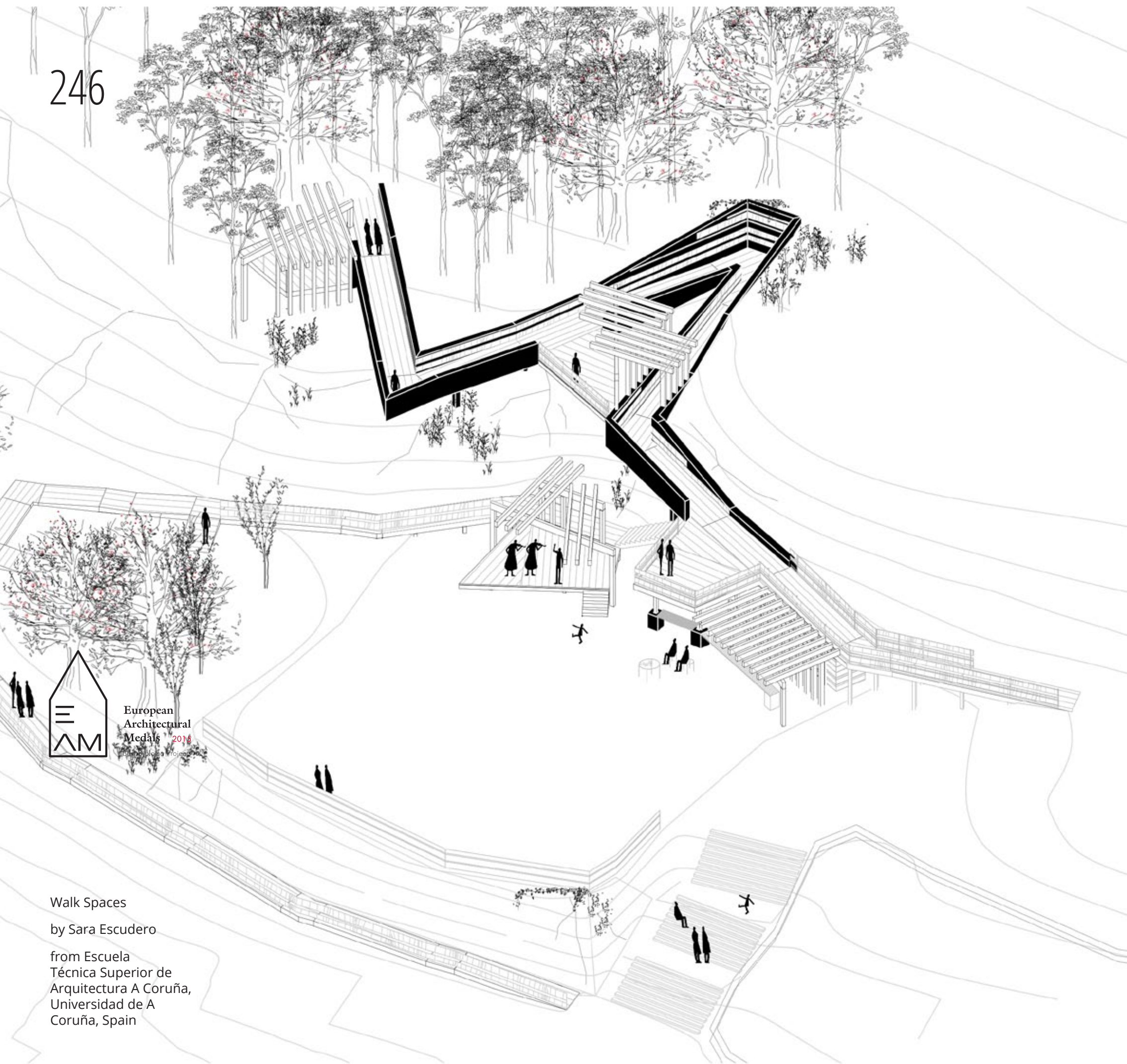
This work aims at de-constructing this paradoxical example. The Aqueduct Memories — a path through the forgotten heritage, proposes several answers to these troubling questions. The Itinerário das Águas Livres is then a try-out for the drawing in Architecture as a solution to this problem.







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Walk Spaces

by Sara Escudero

from Escuela  
Técnica Superior de  
Arquitectura A Coruña,  
Universidad de A  
Coruña, Spain



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## Walk Spaces

by Sara Escudero from Escuela Técnica Superior de Arquitectura A Coruña, Universidad de A Coruña, Spain

Tutor: Juan Creus

### Author comments:

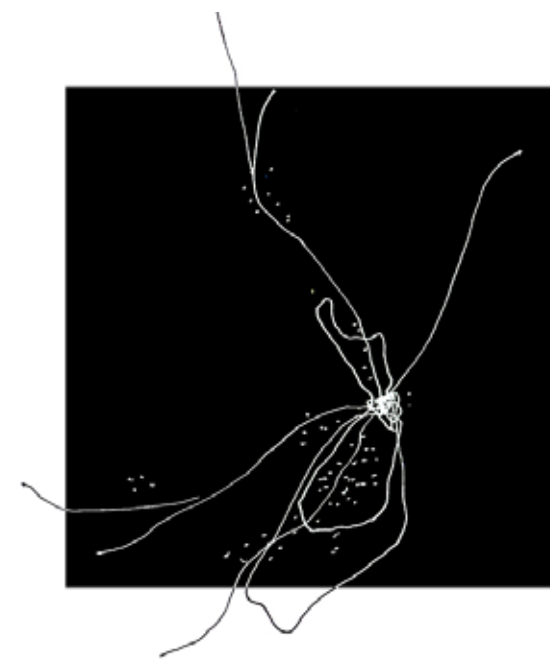
**F**raga is a small village in the North of Spain. It's a rural area, which is suffering a crisis due to the new way of life. The crisis of the rural world means a crisis to its identity. Even though the rural world doesn't have the importance it has 30 years ago, it still culturally significant above all pertaining to traditional party. Fiesta is an important event in people's life as every village in Spain has a Fiesta weekend, a very important cultural tradition.

Keeping the theory of E.T Hall from The Hidden Dimension in mind, which established that the tools we make are extensions of our bodies, we could say that Fiestas, as events that are part of our cycle of life, are the projection of a part of ourselves, the part related with our reaffirmation as individuals that need to be part of a group. This is the first premise: La Fiesta is the manifestation of the human identity.

By strengthening the cultural identity through Fiesta, the final aim of the project will be to strengthen the link with the territory, promoting it in the quotidian and not just in the extraordinary.

Because of all that, it is necessary to study the landscape: a radiograph of society and a footprint of its memory.

The proposal has 4 parts. First, an urban planning project, next a net of paths that protect the public space, then the improvement of the symbolic place for the celebration and finally, a community centre. They'll appear in different phases, according to the needs of the inhabitants.



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Music Academy in Cluj-  
Napoca

by Andra Ilea

from Technical  
University of Cluj-  
Napoca, Faculty of  
Architecture and  
Urbanism, Romania



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2015

# Music Academy in Cluj- Napoca

by Andra Ilea from Technical University of Cluj-Napoca, Faculty of Architecture and Urbanism, Romania

Tutor: Mihaela Ioana Maria Agachi

## Author comments:

The Academy of Music in Cluj-Napoca, Romania, is a professional musical institution which currently operates in a building that is at odds with the space requirements of the institution, both in size and functionality. After 1989 there was an increase in the number of students, requiring a new facility that would become a landmark in the city.

The proposed site is one of the few parcels large in the vicinity of the central area, close enough to participate in the cultural life of the city (through the interaction of the concert hall), but in a protected area in terms of sound ( to provide a beneficial environment studied music) by the presence of the river and the park, a quiet enclave which is now partially abandoned.

The proposal includes a concert hall of 600 seats, an organ hall of 70 seats and a hall for chamber music concerts, with 80 seats. Large foyer allows a smooth running of various cultural events, the concert can be isolated from the rest of the building to take place simultaneously in good educational and cultural activities.

One of the biggest challenges of the project was to discover how can cohabit in the same place functions so different: halls for a wide audience with loud lounges and study areas ,rehearsal rooms in groups or individually, where peace is fundamental.





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Music Academy in Cluj-  
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Music Academy in Cluj-  
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by Andra Ilea

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University of Cluj-  
Napoca, Faculty of  
Architecture and  
Urbanism, Romania





Victims of Communism  
Memorial and  
Documentation Center

by Oana Herghelegiu

from "G. M.  
Cantacuzino"  
Architecture Faculty,  
Technical University of  
Iași, Romania



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2015

## Victims of Communism – Memorial and Documentation Center

by Oana Herghelegiu from "G. M. Cantacuzino" Architecture Faculty, Technical University of Iași, Romania

Tutor: Prof.Dr.Arh.Virgiliu Onofrei

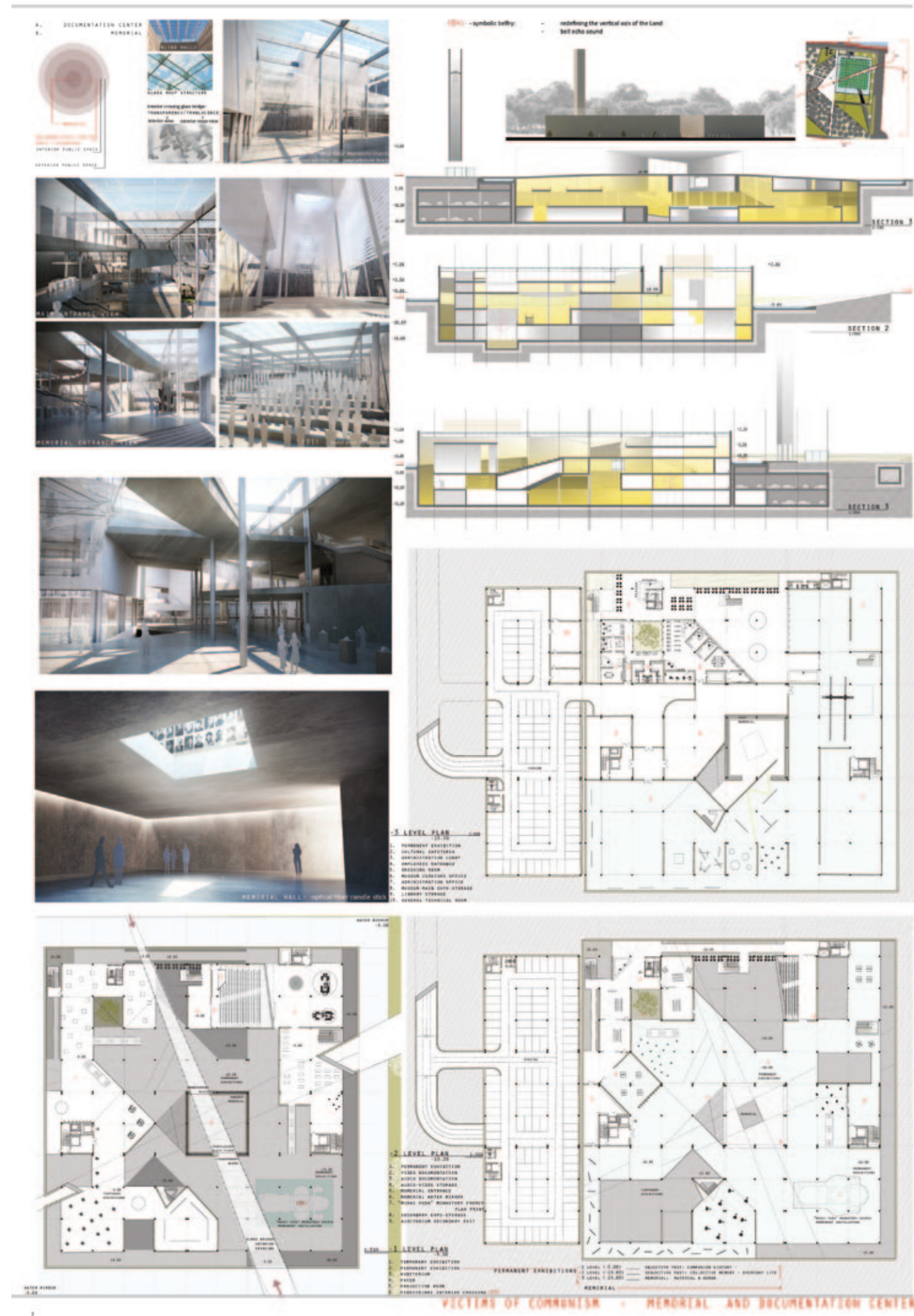
### Author comments:

The proposal for a National Memorial and Documentation Center in Bucharest is founded on the Communism timeless effect throughout the Romanian society. Placing a symbolic dimension that brings together visions and emotions of the astringent past into the everyday life, would become a cultural catharsis for both new and old generations.

At the border of the new city "hyposignification" and the old city "hypersignification", Izvor Park has been highlighted as an irremediably trace of the communist systematizations. Therefore the memorial aims to fill the physical and symbolic absence with memories of people and places, relinking and making them visible on the urban palimpsest once again. It becomes the synthesis of the past Places in a present Non-Place – "Khora" and "Pleople's House" trace itself.

The project is gradually organized as an initiatory journey to a metaphysical cultural experience. The entire spiritual framing crosses three layers: the phase of silence enhanced by the natural surrounding guiding to the speechless monolithic volume; the phase of limitation - a powerful architectural gap constrains the perspective to the sky; the final phase of presence reveals the whole interior cage, the only escape being the sky. Texture austerity, abstract light and the spiritual load of the faded darkness amplify the inner tension leading the ways to the commemorative space of the memorial itself.





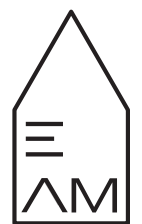




Revitalisation of Post-industrial Area of Zablocie, Krakow.

by Piotr Lorenz, Anna Lorenz

from Faculty of Architecture,  
Cracow University of Technology, Poland



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## Revitalisation of Post-industrial Area of Zablocie, Krakow

by Piotr Lorenz, Anna Lorenz from Faculty of Architecture, Cracow University of Technology, Poland

Tutor: Phd Arch. Anna Agata Kantarek

### Author comments:

Diploma presents revitalization of post-industrial area of Zablocie. District is located close to the center of Krakow, has interesting view points on important spots in the city. Unfortunately, it has its own disadvantages connected with chaos in urban plan, lack of connections with other districts and lack of public spaces. The main strength of the district is based on strong initiative of inhabitants and activists. There are a lot of museums, workshops and cultural events, which take place in post-industrial buildings in the district. The main topic of our diploma was to solve problems and multiply advantages of the area of Zablocie. We wanted to put an emphasis on escalating the potential of Zablocie area. This is why we decided to reorganize communication system and create connected public places to activate the entire space.

We decided to choose two buildings, as the most important. They show the main idea of construction of functional program. We wanted to create buildings which are open for visitors and for inhabitants of the district. Pavilions provide activity inside the buildings, but also outside of them. The Outdoor structure has its own function- the function of communication. This is a common denominator of these two buildings.

### Tutor comments:

The authors present the transformation of Zablocie (being the industrial areas in constant conversion into the inner city district) into a complex with predominantly pedestrian public area. Car traffic is subordinated.

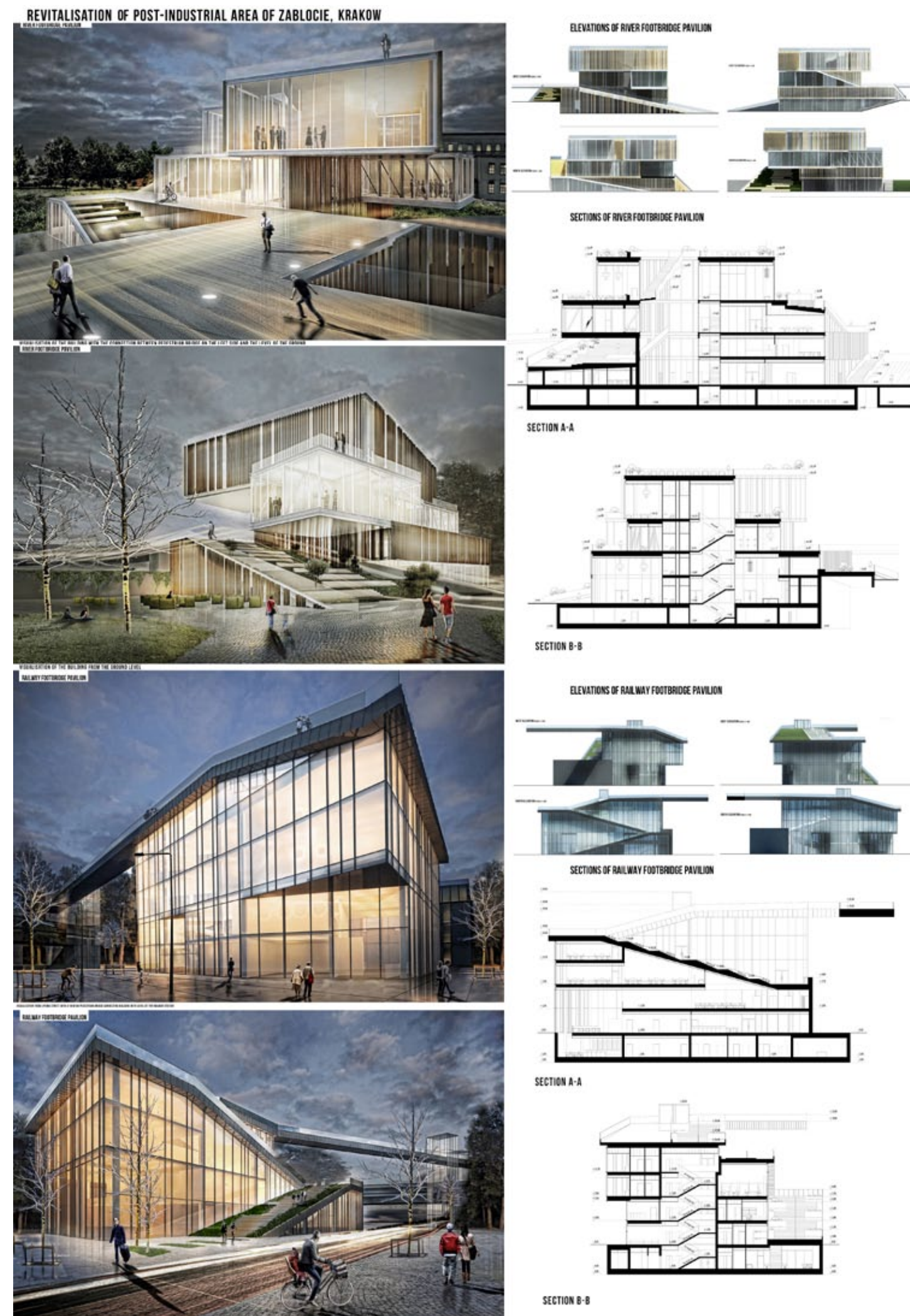
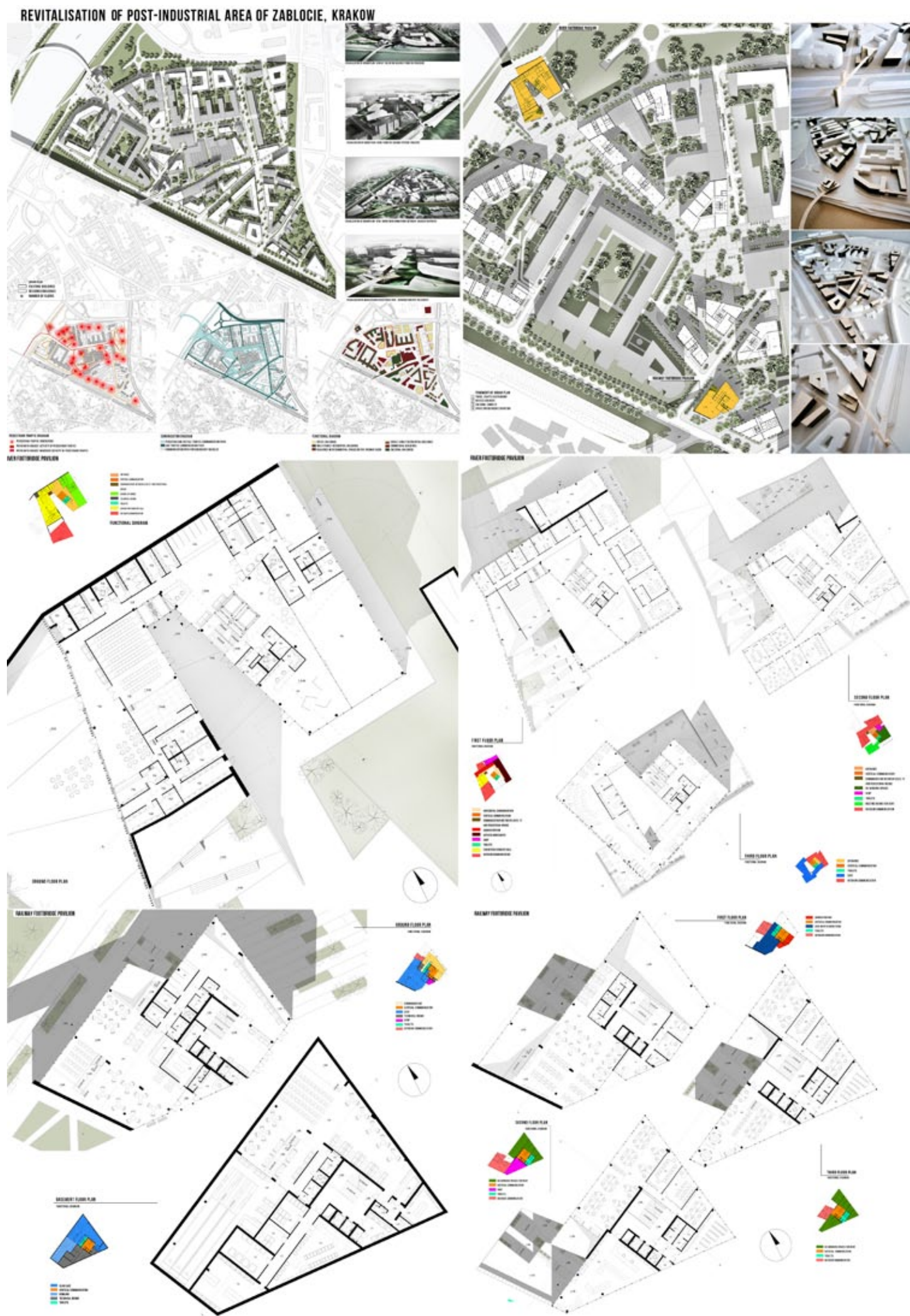
The sequence of public spaces is developed on pedestrian connections between main contact points of the district and the city - a railway stop and Bohaterów Getta Sq., the riverbanks and the newly designed footbridge, Lipowa Str. (with already functioning museums) and T. Romanowicz str. (linking with the existing university).

Two buildings identifying new structure are also presented in the diploma. They are situated as to define essential relationships of the district and the city creating new landmarks and new viewpoints. The first building - "the staircase" ties the railway stop with the public space of the district. The second building is located on the edge of the Vistula River. This is a pedestrian node (river boulevards, Zablocie, footbridge).

Main functions of the buildings are related to culture, commerce and co-working. The proposed architecture is attractive and modern, designed with sensitivity and compositionally balanced. With very interesting solutions - formal, functional and structural - it presents a very interesting relations between volume and open space.

The work demonstrates the talent and skills of the authors and their design ability in many scales - from urban decisions to architecture and scope of architectural detail.









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Industrial biodiversity  
of the Petite Ceinture  
in Paris

by Katarzyna  
Leśniewska

from University of Fine  
Arts in Poznań, Poland



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2015

# Industrial biodiversity of the Petite Ceinture in Paris

by Katarzyna Leśniewska from University of Fine Arts in Poznań, Poland

Tutor: Eugeniusz Skrzypczak

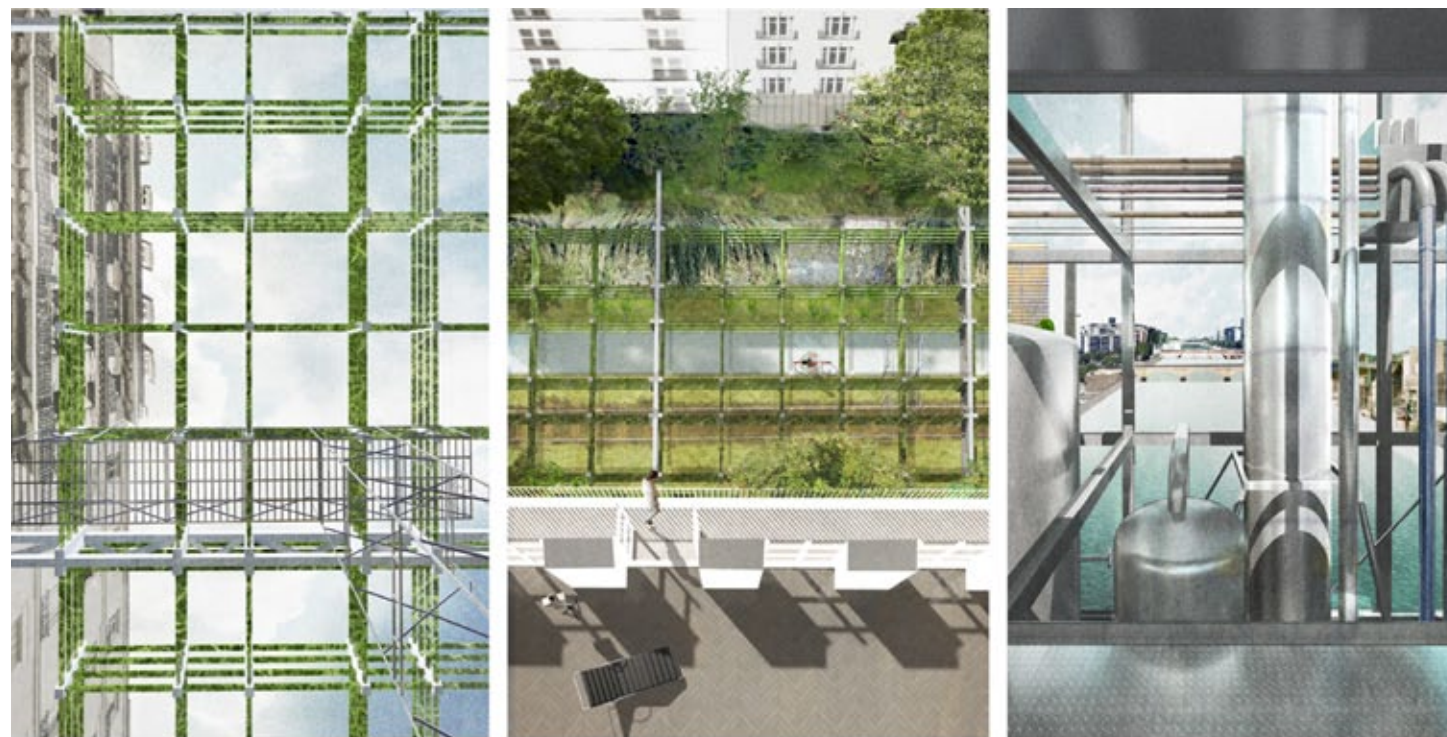
## Author comments:

The Petite Ceinture is a 33 km long railway track system around Paris. The line was created in 1855 as an important element of the industrial development of the city. In 1993 the PC was completely closed and retained only one of its original functions of its western part. More than half of the la PC is covered with uncontrolled vegetation. Their integration with the city, however, takes place only at the visual level, and the space is inaccessible to residents.

The proposed establishment of the park - the bicycle path, eco-bypass allows cyclists. Indirect communication is a reference to another part of the project - a factory producing biofuel distributed in the city. Oil for the production is obtained from micro-algae grown. These farms represent a synthesis of the landscape and the production process, including metabolism of the city. Water for farming would be drawn from the Seine and returned to the river after filtering. Micro-algae developing in the process of photosynthesis, become the lungs of the city and can be supplied in carbon dioxide also by neighboring industrial facilities.

The presented proposal is an attempt to create a new kind of ecosystem, seeks to broaden the notion of park based on the biosphere industry, becoming an integral part of the ecological city, which creation in harmony with nature takes place on many levels.





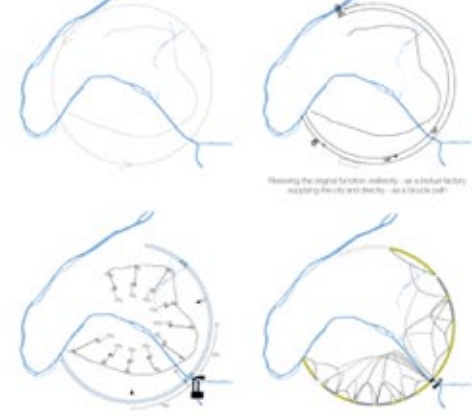
INDUSTRIAL BIODIVERSITY  
OF THE PETITE CENTURE IN PARIS

La Petite Ceinture is a long-line km long railway track system around the city of Paris. The line originally was created for passenger and freight rail from 1855 and it was an important element of the industrial development of the city. As long as passenger network was built, capacity of a PC significantly decreased. Since then the function is regularly closed and postponed. On September 26, 1980 La PC was completely closed and retained only one of its original function of its western part which supports the Grand Paris region rail network.

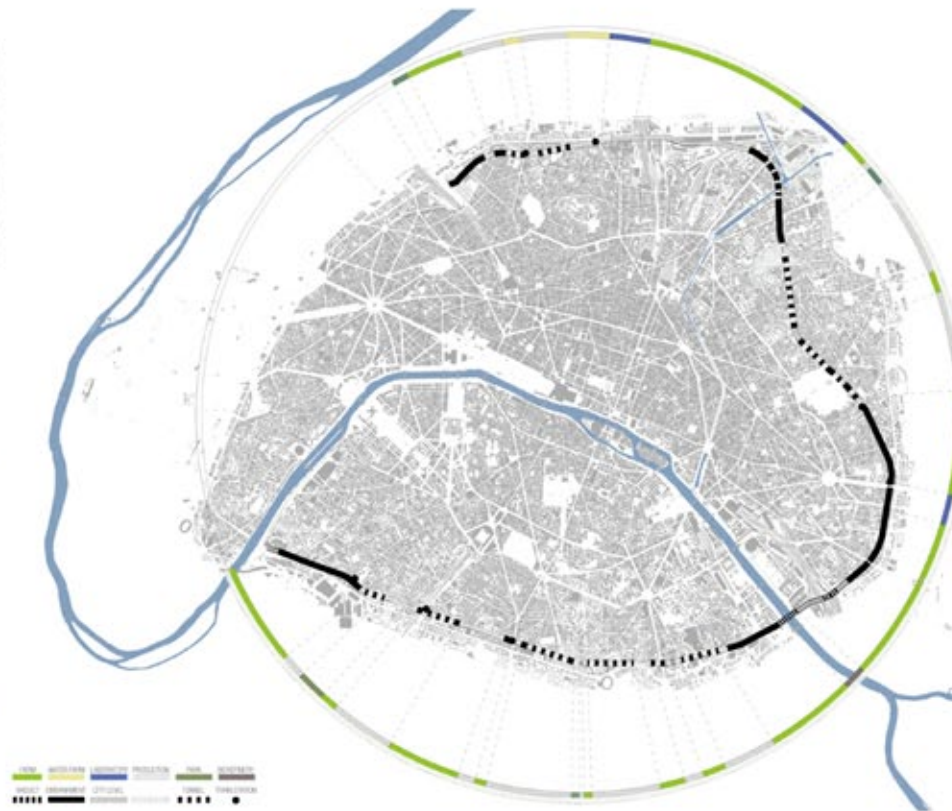
The project involves the addition of the city, by the means of the corresponding, both to the needs of housing and to urban, political city - located half as a region. This means is related to the original purpose of Houston's incorporation.

The pharyngeal constrictor muscles of the palate, which are a significant component of the human velopharyngeal mechanism, are shown in Figure 1. The pharyngeal constrictor muscles are composed of the palatopharyngeus, palatoglossus, palatobuccinator, and palatophaaryngeus. The palatopharyngeus is the most prominent of the pharyngeal constrictor muscles and is the only one that is not a derivative of the pharyngeal arches. The palatopharyngeus is a broad, fan-shaped muscle that originates from the hard palate and inserts into the pharynx. The palatoglossus, palatobuccinator, and palatophaaryngeus are all derivatives of the pharyngeal arches and are located in the soft palate. The palatoglossus is a narrow, strap-like muscle that originates from the hard palate and inserts into the tongue. The palatobuccinator is a broad, fan-shaped muscle that originates from the hard palate and inserts into the buccinator. The palatophaaryngeus is a broad, fan-shaped muscle that originates from the hard palate and inserts into the pharynx. The pharyngeal constrictor muscles are responsible for the constriction of the pharynx during swallowing and speech.

The presented approach is an attempt to create a new kind of technology, aimed to broaden the notion of space based on the biogenic industry, becoming an integral part of the ecological city, which creates in harmony with nature, takes part in forming needs. The division between nature and technology is nowadays more and more artificial. The project aims at the profound usage of what existed in the ability to implement new technology in a specific environment and to assess if this is the largest



The steps of the production process

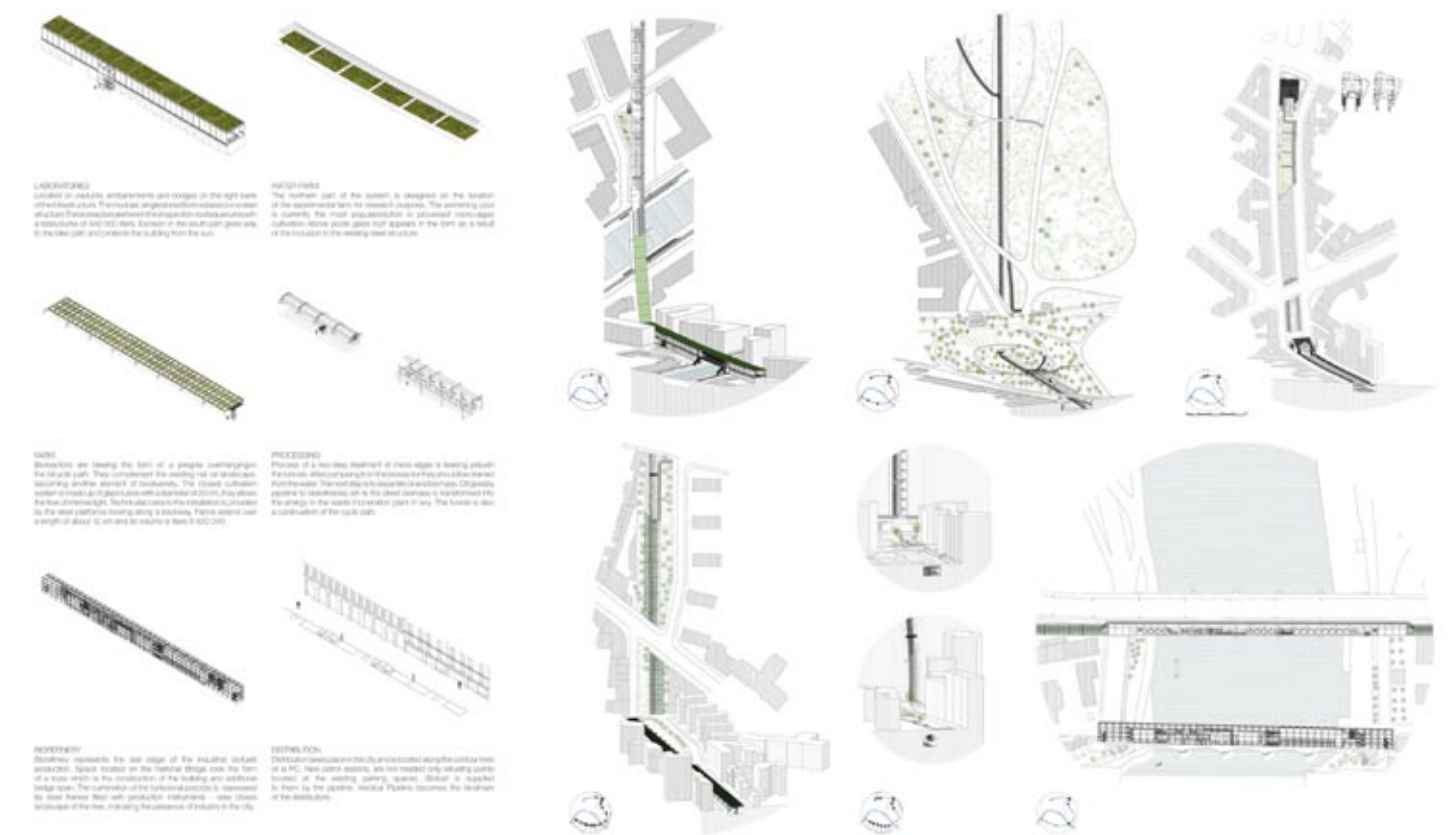


## Industrial biodiversity of the Petite Ceinture in Paris

by Katarzyna  
Leśniewska

from University of Fine Arts in Poznań, Poland

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## Industrial biodiversity of the Petite Ceinture in Paris

by Katarzyna  
Leśniewska

from University of Fine  
Arts in Poznań, Poland



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The beauty of  
disappearance

by Blanca Cambas  
Fernández

from Universidad  
Francisco de Vitoria  
(Madrid), Spain



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053/  
2015

# The beauty of disappearance

by Blanca Cambas Fernández from Universidad Francisco de Vitoria (Madrid), Spain

Tutors: Joaquín Mosquera Casares, Daniel Movilla Vega, María Antonia Fernández Nieto

## Author comments:

The project starts from the study of the nautical letters of the Galician coast where took importance a series of milestones that are not register in other maps.

We have gone building by different needs in this border without considering the tides like a natural agent over the time. The inner port of La Coruña opens its doors to a relation between the territory and the sea because of the construction of a new external port that leaves its usage obsolete.

It is necessary to move one step back to understand how the configuration of the port has make the city to lose gradually the contact with the water layer, therefore the perception of the course of the time through the tides, linked to the marine and fishing character of the city.

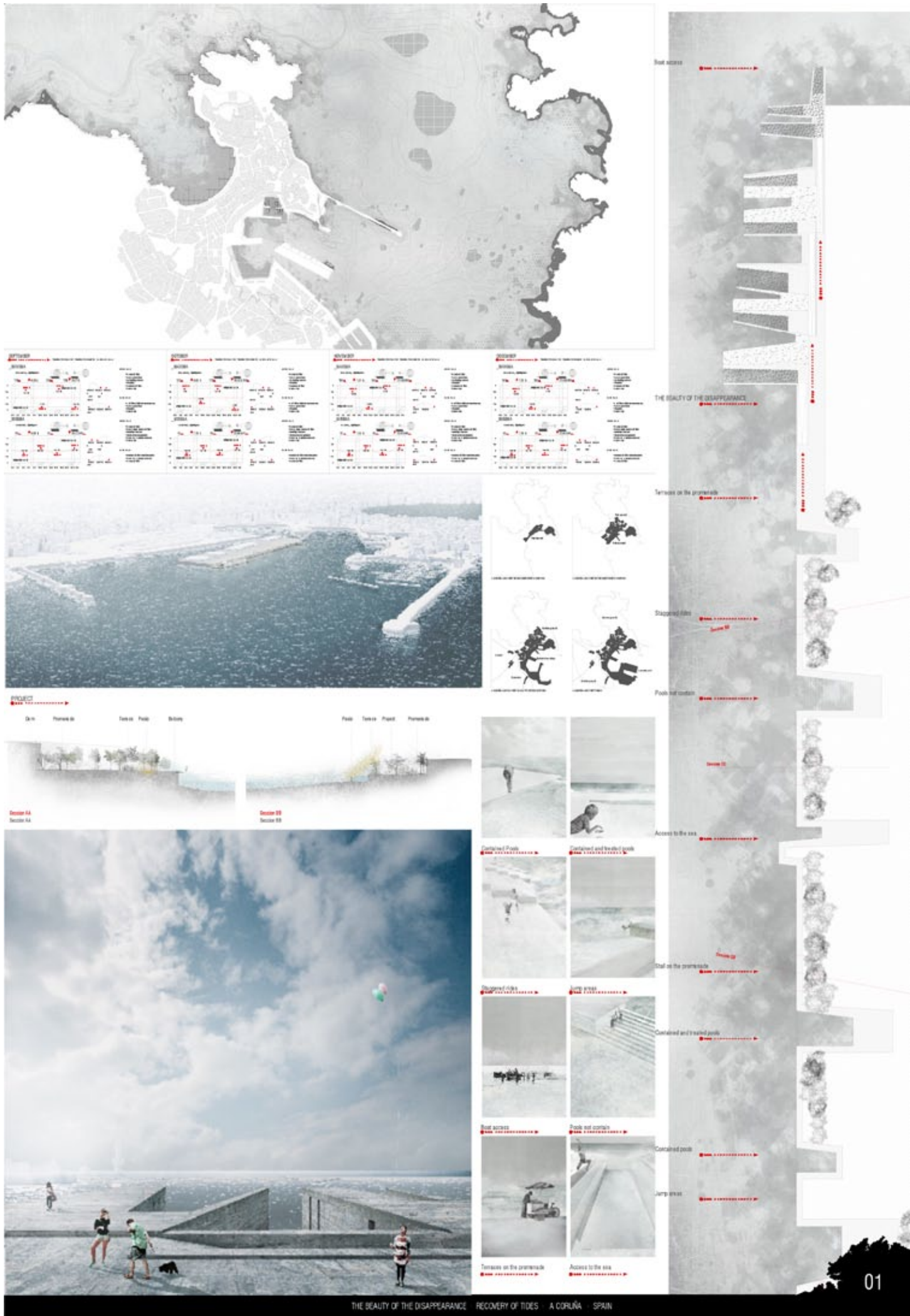
The project like all its urbanism content try to approach the sea border reproducing the hardness and the roundity of the sea pier but with the sensibility that generates to introduce the time represented by the tides.

It does a study of the rhythms according to the periods of the year, of the months and the hours of the day creating a linear rhythm and a cyclic rhythm that will be understand like two types of programs.

The reinforced concrete used to construct the building gives the experience like if it was the rocks that have been drilled by the water over the time, opening cracks by where the calm water flows, and are these same cracks by where the people takes advantage to flow through the project.

The tides will be drawing on and on this project considering the changes over the time and will also leave a mark of the passage of the time in the building.





The beauty of disappearance  
by Blanca Cambas Fernández  
from Universidad Francisco de Vitoria (Madrid), Spain



The beauty of disappearance  
by Blanca Cambas Fernández  
from Universidad Francisco de Vitoria (Madrid), Spain





054/  
2015

# The Presidential Potlatch – An Archive of Anomalies

by Sylvie Hagens from KU Leuven – Faculty of Architecture – Campus Sint-Lucas Ghent: Master of Architecture (English course), Belgium

Tutors: Martine De Maeseneer, Kris Scheerlinck

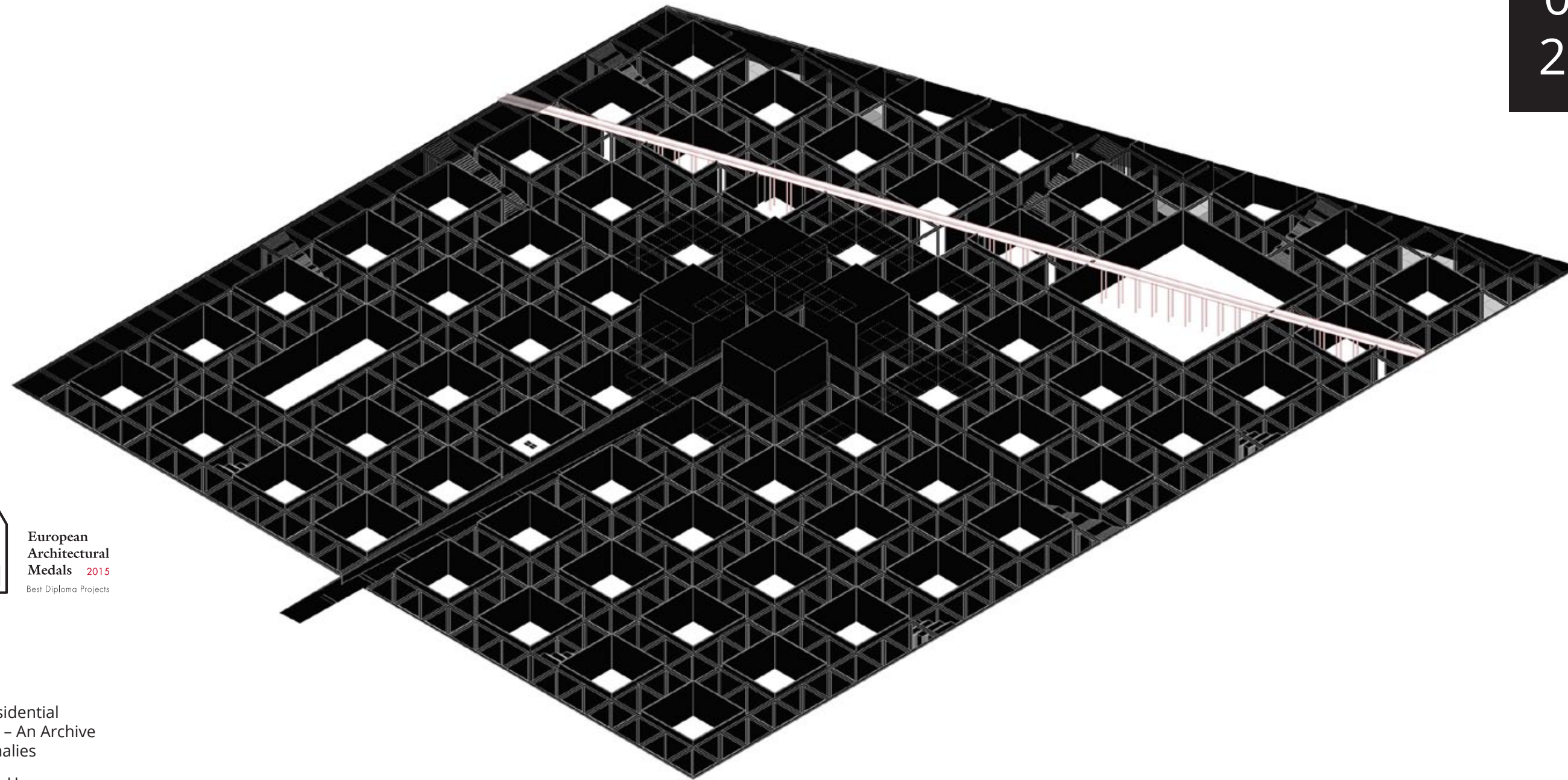
## Author comments:

Strangely PowerPoint's voice-overs with robotic voices are still selling ideas of green harmonious happy make-believe communities, merely playing on emotions of possible buyers. Most of these projects only contribute to an evanescent, non-sustainable way of doing urbanism. Urban investments are equal to building infrastructure or investing in the area by building large-scale projects that will 'fix' the city by offering a programmatic complexity. Architecture is reduced to a service industry and becomes purely a symptom treatment. The architectural ambition is to create a new urban condition instead of prescribing predictable architecture as an antidote. The autonomous character of the project can be seen as a critique on the predictable, homogenous condition in architecture today. It is a proposition for form. Until now the Presidential archive always have celebrated the individual in which the role of the attraction overshadows the memorial. Should the archive not reflect on political affairs instead? Which means not building to a person but building to the laws, the society. An archive: 1. A building which only goal is to achieve eternity; 2. representing the content without the content being visible and thus reflect on the presence of the eternal absence? The object in architecture is always seen as irresponsible but is there a potential in an extreme reduction? A mega form, as a continuation of the American tradition of massive scales and the power of the grid.

## Tutor comments:

This project was developed for the Master Dissertation project, within the project of Barack Obama Presidential Library, North Lawndale, West Chicago

'The city needs to be organized like a geometric labyrinth, which is planned regularity. It is only than when the city becomes a system of knowledge, a machine.' Descartes



The Presidential  
Potlatch – An Archive  
of Anomalies

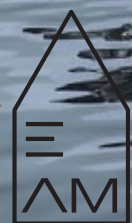
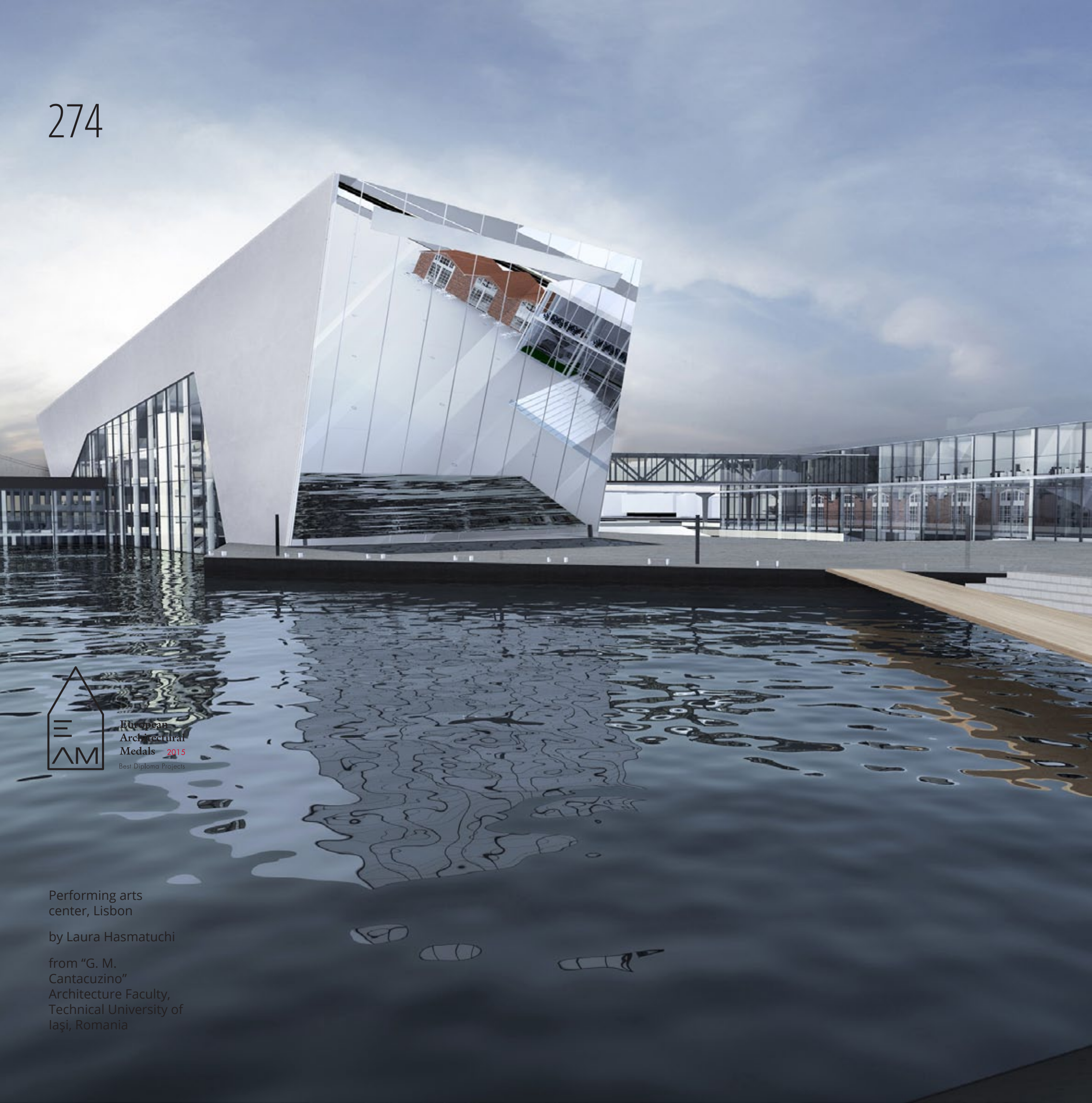
by Sylvie Hagens

from KU Leuven –  
Faculty of Architecture  
– Campus Sint-Lucas  
Ghent: Master of  
Architecture (English  
course), Belgium









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Performing arts  
center, Lisbon

by Laura Hasmatuchi

from “G. M.  
Cantacuzino”  
Architecture Faculty,  
Technical University of  
Iași, Romania



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056/  
2015

## Performing arts center, Lisbon

by Laura Hasmatuchi from “G. M. Cantacuzino” Architecture Faculty, Technical University of Iași, Romania

Tutor: Prof. Dr. Architect Virgiliu Onofrei

### Author comments:

During the last centuries, Lisbon suffered a series of urban transformations, Tejo riverside being one of the most affected areas, caused by the relocation of the port industry. Trying to resolve this problem, the public authorities have proposed the rehabilitation of the former shipping sites by redesigning the waterfront and adding social and cultural spaces to it, the 98' Exhibition Park being a good example. The project site is located near the 25th April Bridge, in Alcantara, exploring the great views toward the river, the “Jesus Dei” statue and the old city center.

Located on the Tejo waterfront, the Performing Arts Center unites a diverse range of performance and creative art disciplines under a single roof, housing a 1300-seat Performance Hall, classrooms, rehearsal and performance spaces, exhibition areas, a mediatheque displayed on three storeys and a library.

The architectural strategy in re-using the site's former buildings was developed through several stages, defining a clear distinction between new structures and architectural heritage elements, connecting spaces in the same time.

The Performing Arts Center is designed to encourage spontaneous communication, both academic and social interaction, expanding the learning process outside the traditional classrooms. In terms of formal and conceptual matters, the center marks a meeting place where architecture

defines a public space that acts like a real organism.





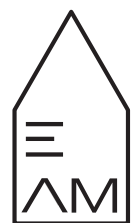
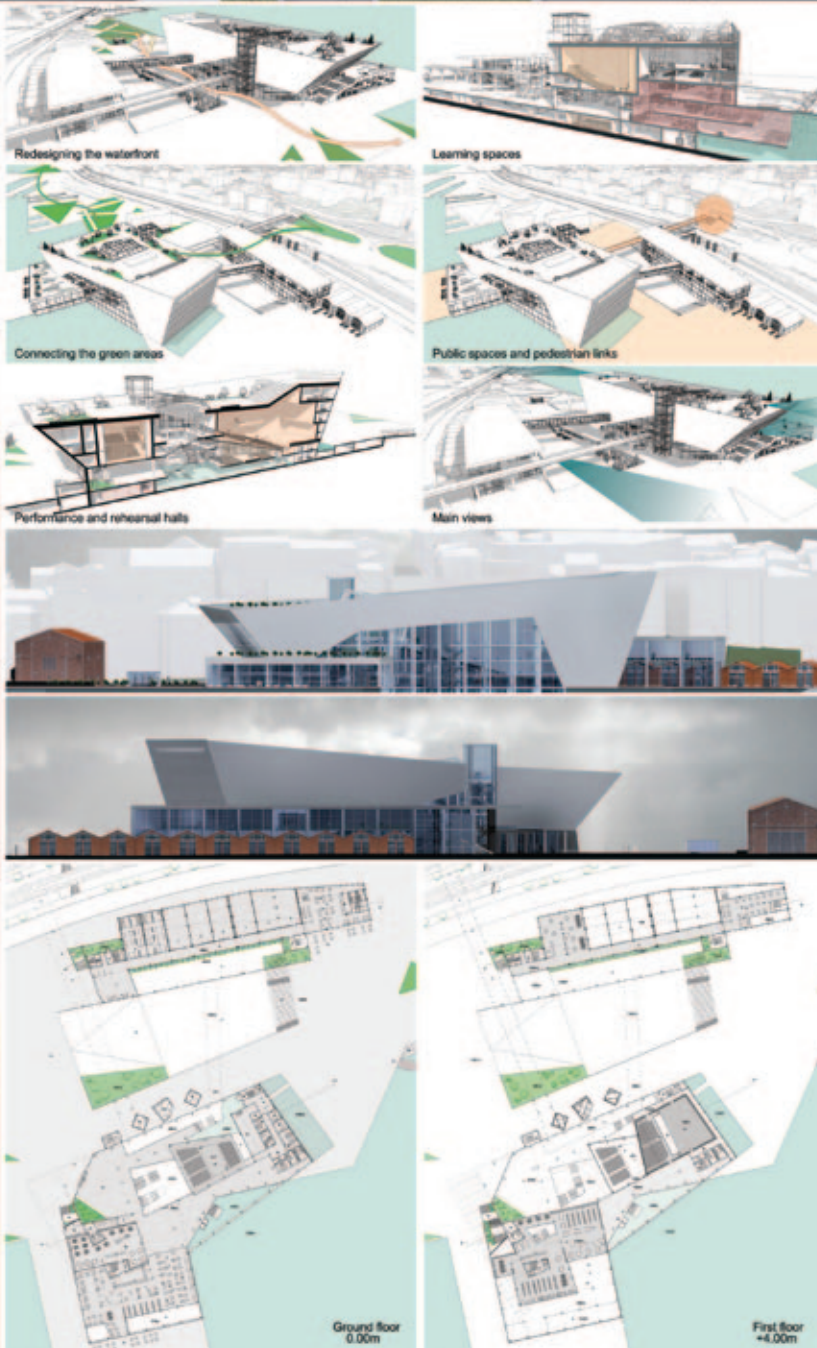
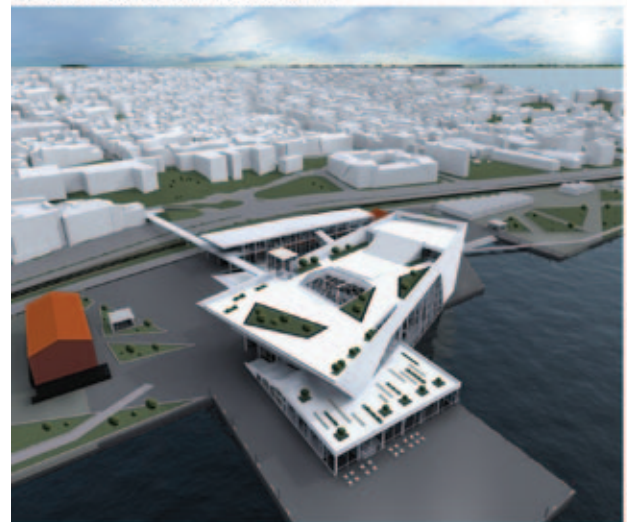
### Performing Arts Center, Lisbon

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Performing arts  
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Performing arts  
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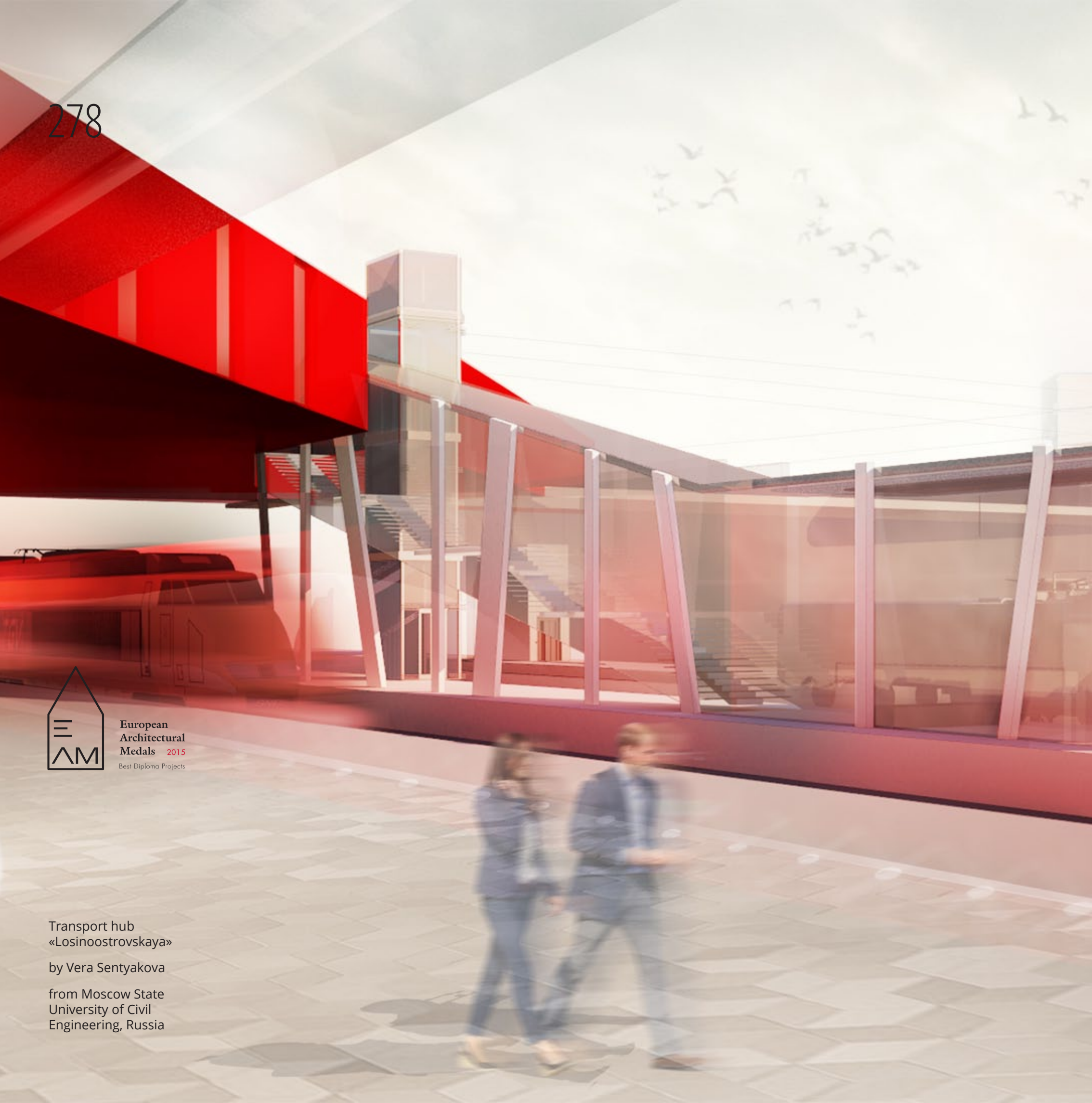
from "G. M.  
Cantacuzino"  
Architecture Faculty,  
Technical University of  
Iasi, Romania



Transport hub  
«Losinoostrovskaya»

by Vera Sentyakova

from Moscow State  
University of Civil  
Engineering, Russia



European  
Architectural  
Medals 2015  
Best Diploma Projects

060/  
2015

## Transport hub «Losinoostrovskaya»

by Vera Sentyakova from Moscow State University of Civil Engineering, Russia

Tutor: Tesler Kirill Jgorevich

### Author comments:

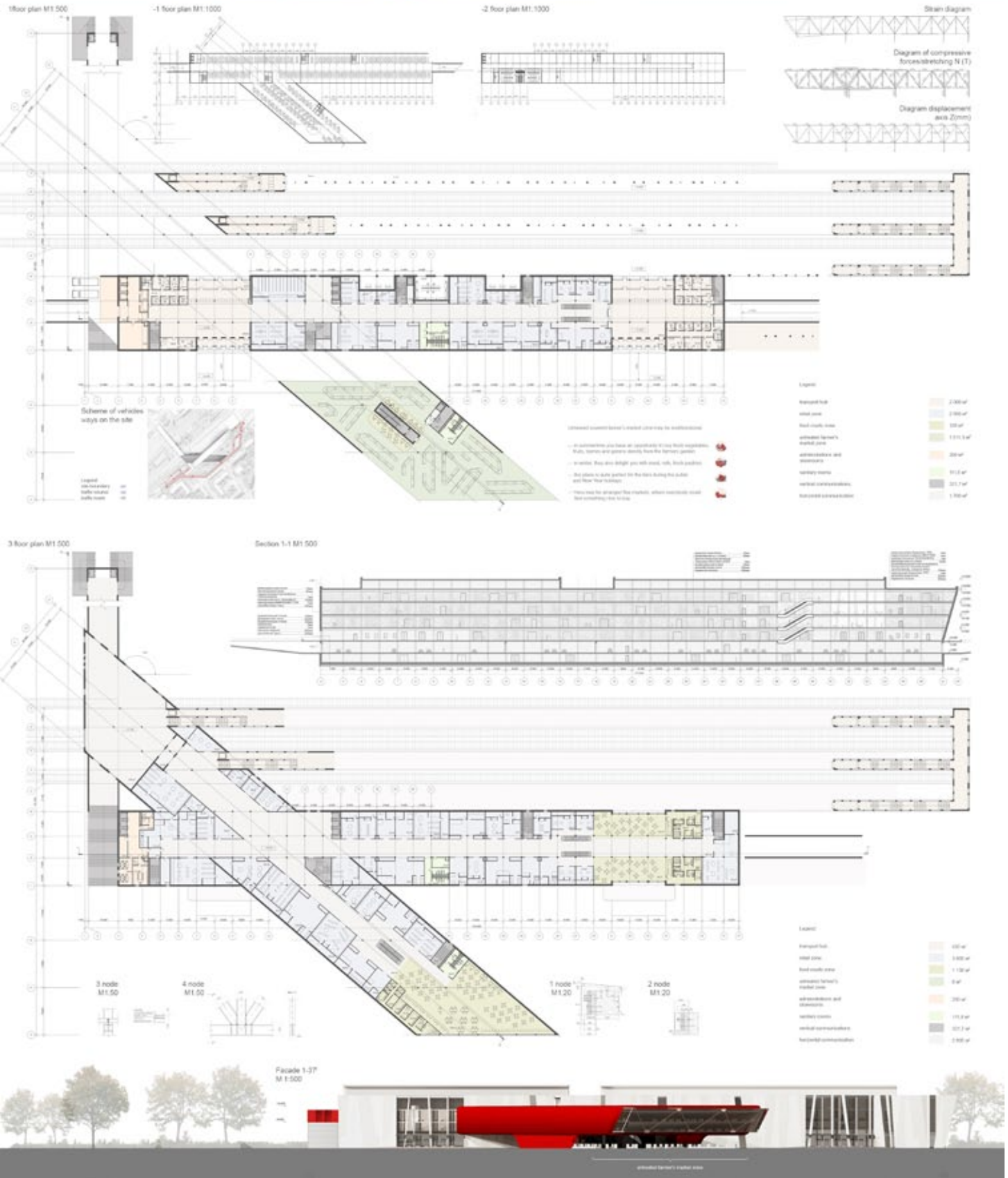
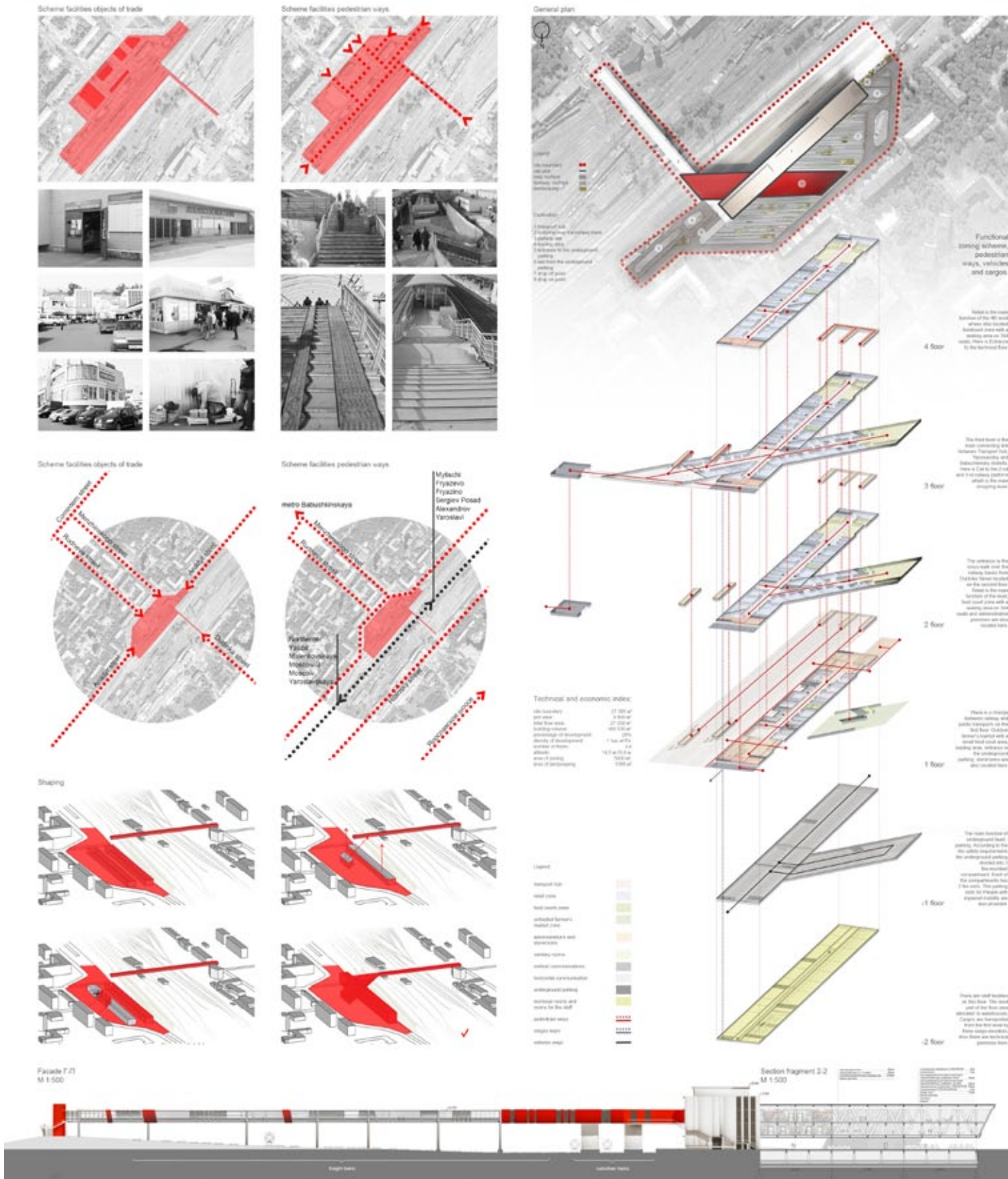
By 2020 in Moscow planned to build 273 transport interchange hub. One of them is TPU “Losinoostrovskaya”. Transport hub will be posted on the basis of the existing railway station Losinoostrovskaya. My project includes the construction of interchange terminals, crossing over the railway track, shopping center and multifunctional unheated farmer’s market. On the territory of the transport hub will be connecting between rail transport and surface public transport (such as taxis and buses). Passenger traffic through the station is 37 thousand people a day.

### Tutor comments:

In this final work the author uses an approach of integrated solutions developed urban setting. The planned complex will become not just a node transplants, and also will assume the role of social and commercial center, and dominant in the smooth fabric of urban development, will be a landmark on the city map and a new point of development of the whole district.

Accepted Design solutions will reduce overall passenger travel time by minimizing the length of its route, to improve the conditions of service, to provide a universal framework for all groups of citizens









Castle of Salgó  
by Norbert Juhasz  
from Budapest  
University of  
Technology and  
Economics, Faculty of  
Architecture, Hungary



062/  
2015

# Castle of Salgó

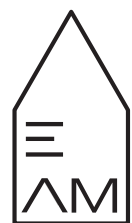
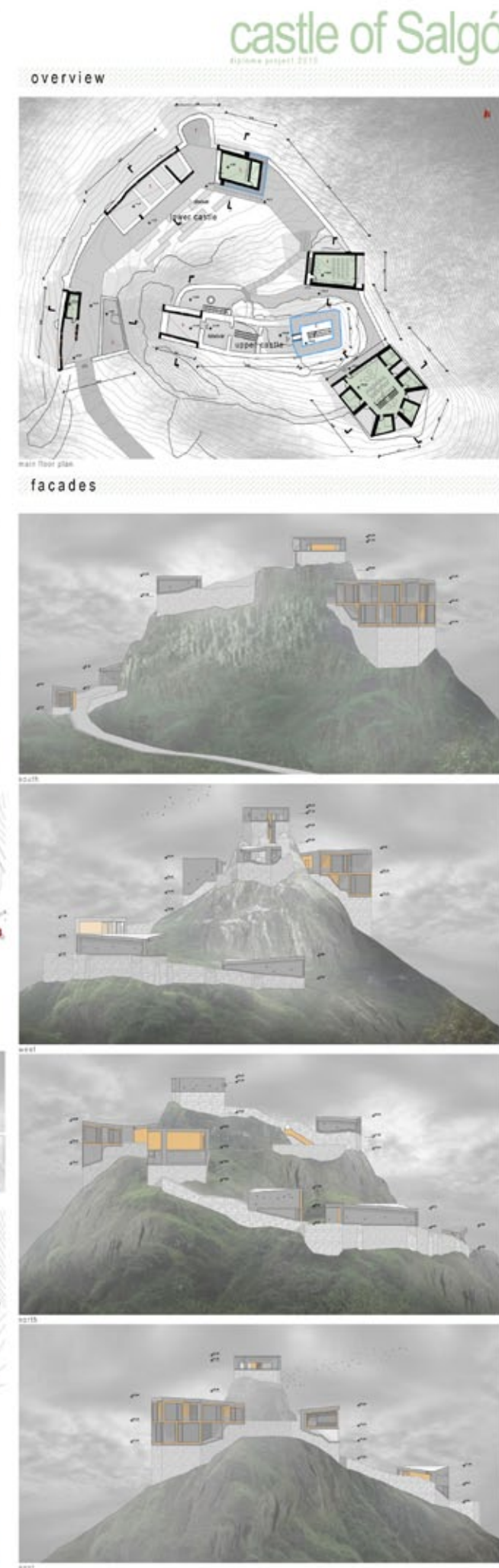
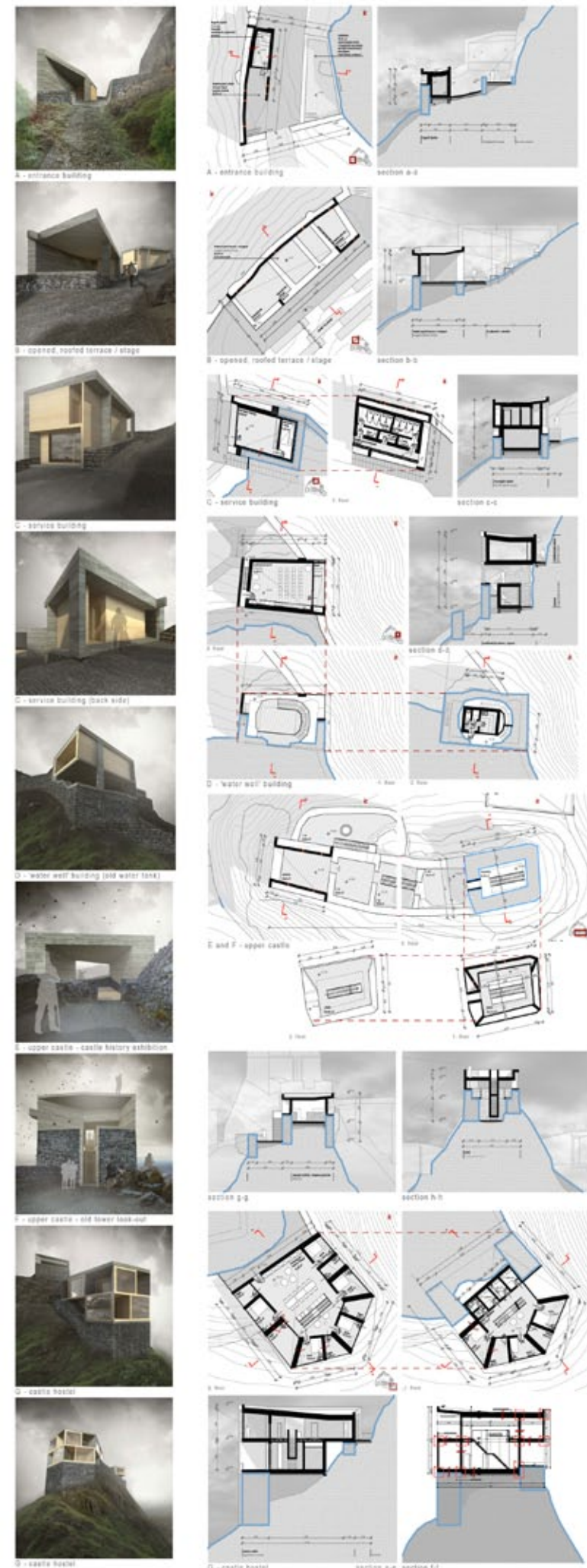
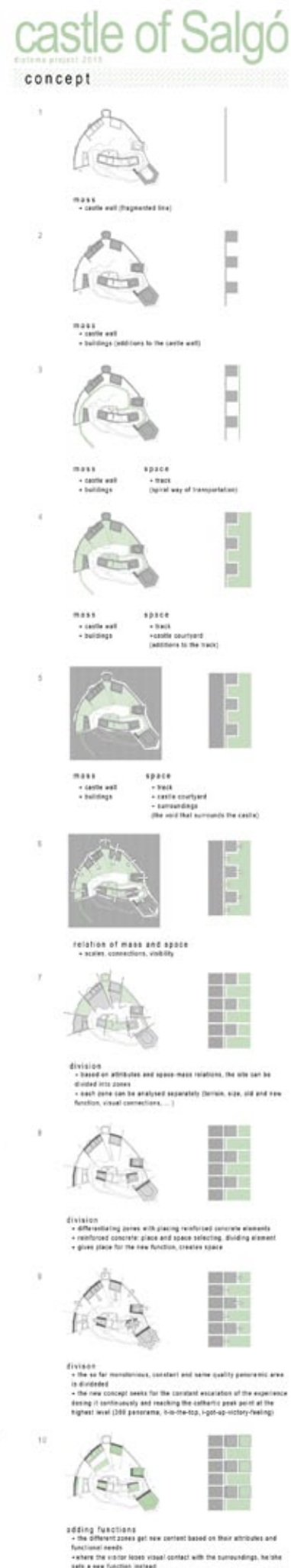
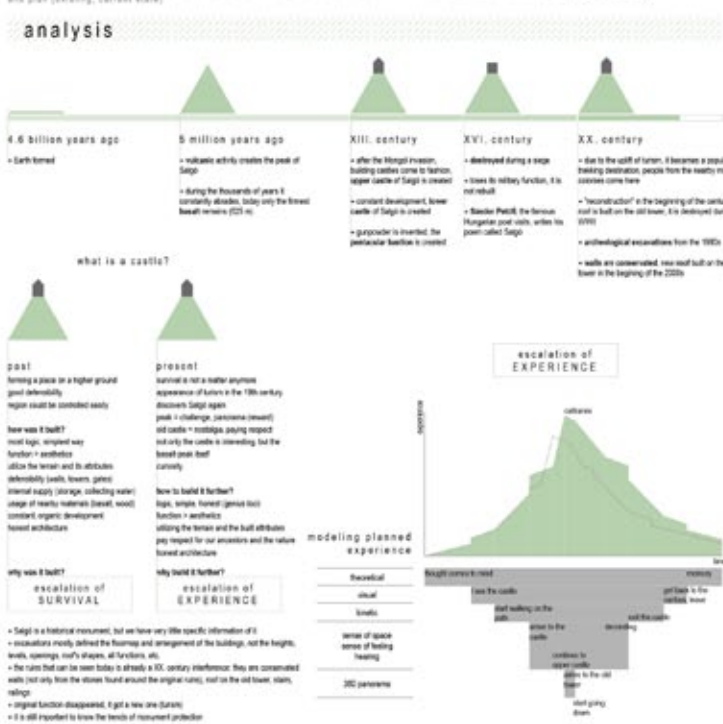
by **Norbert Juhasz** from **Budapest University of Technology and Economics, Faculty of Architecture, Hungary**

Tutor: Miklós Jancsó

**Author comments:**

My diploma is not a castle reconstruction or monument renovation, more like a search for the deeper meaning and redefining of the term ‘castle’. The essential of my project is based on the recognition that the castle reveals itself in a completely different interpretation for the man of today as it did in the past. This difference brings attention to the more vital reasons of building: the relationship between man and nature where architecture is the language, our reaction to the environment. In the past, the castle was built for escalating survival chances: built on a higher ground with good defensibility, from local materials and the focus was on the function instead of aesthetics. It was created in the most logic, honest manner. Today, it lost its original function but the appearance of tourism and how we handle our built heritage transformed it: it became a source of experience. This source is based on the castle itself, which could be a symbol of human creativity: how men was capable of creating a home on the petrified lava of a volcano. The other base is our awe to the nature, emphasized by the panorama and the basalt-pillars of the peak. So the reason for building the castle further is escalating the experience so the visitor could live the time (extended by new functions) spent here as a path, which unfolds on the highest peak as a catharsis. My architectural answer tries to express this in the most honest, harmonic way, but in a fresh and progressive manner.





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Castle of Salgó

by Norbert Juhasz

from Budapest  
University of  
Technology and  
Economics, Faculty of  
Architecture, Hungary



European  
Architectural  
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Best Diploma Projects

Castle of Salgó

by Norbert Juhasz

from Budapest  
University of  
Technology and  
Economics, Faculty of  
Architecture, Hungary



Public spaces – face of  
the new city district

by Erik Blaho

from Faculty of  
Architecture,  
Slovak University  
of Technology in  
Bratislava, Slovakia



064/  
2015

## Public spaces – face of the new city district

by Erik Blaho from Faculty of Architecture, Slovak University of Technology in Bratislava, Slovakia

Tutors: Doc. Ing. Arch. Ľubica Vitková, Phd.

### Author comments:

The aim was to propose a comprehensive self-sufficient city district - city within a city which can operate independently to avoid burdening the city but at the same time to be part of the city and complement it in all that it lacks.

The territory consists of several smaller parts with peculiar urban and architectural design, so that people can better orient and identify themselves with their neighborhoods. It also motivates them to visit other parts due to their diversity.

Functional diversity - a mix of functions, ensures that the site lives 24/7.

The area is designed for citizens to have everything they need within reach on foot or by bicycle to ensure their interest to move. Distant targets are reachable through ecological public transport with a focus on rail transport.

Buildings should be flexible to be able to adapt to societal changes. Public spaces have to be capable of changing shape and purpose.

Public spaces must be attractive enough so that people are interested in visiting them even in today's computer age. In this way we can prevent alienation of people in the cities.

The proposal provides the possibility to grow crops thus ensuring partial food self-sufficiency and encourages meeting of different generations.

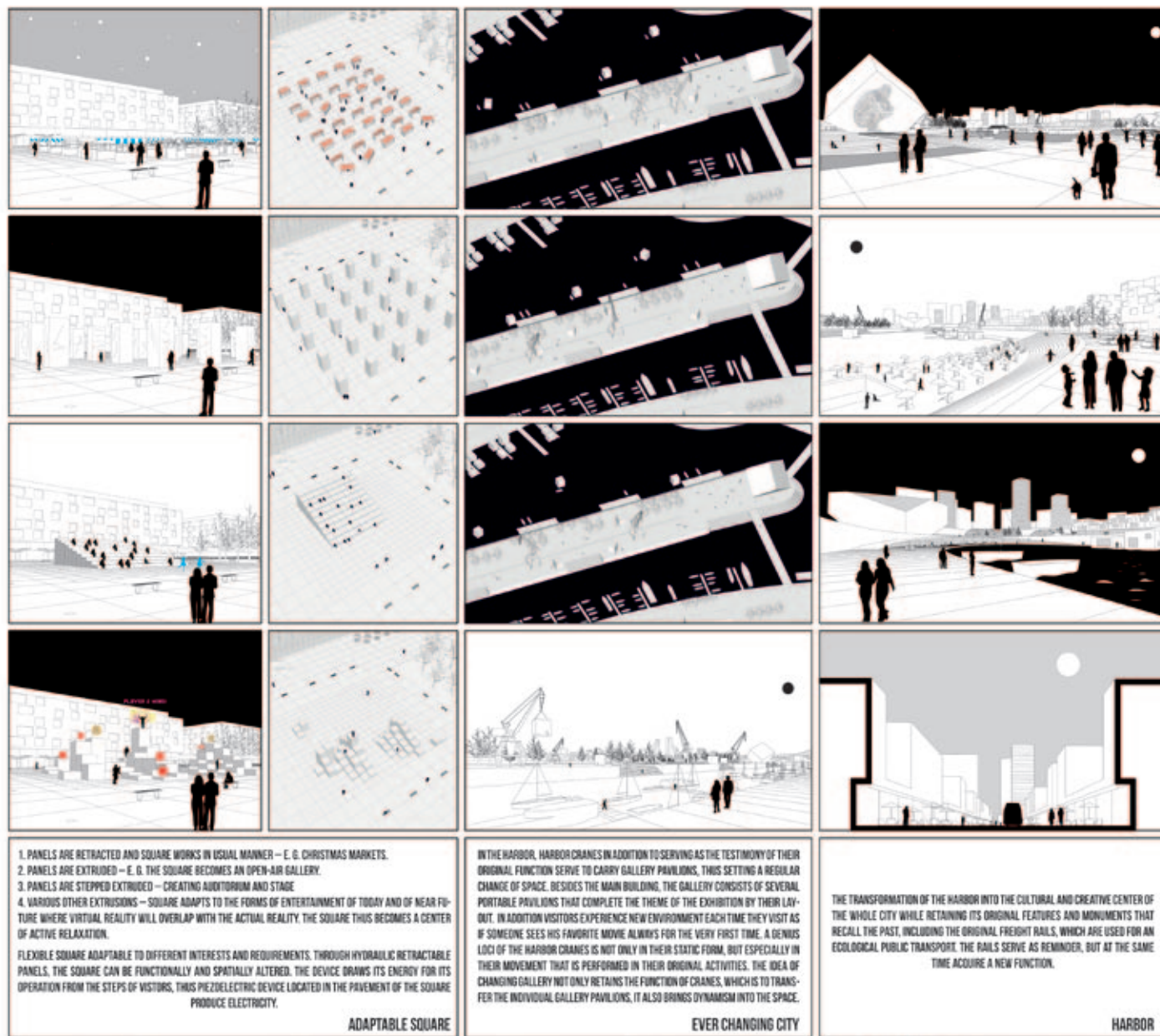
Buildings and public spaces should be as energy self-sufficient as possible and energy surplus should help the city.

I did not want to create an utopia but something that could actually work and bring life to a site while maintaining continuity and genius loci.

### Tutor comments:

The work responds to current trends of city making and its structures based on the principle of sustainability. It supports the principle of "neighborhoods creation" - individual units serving as constituent element of the city preferring a functionally mixed urban structure, movement on foot and public transport. An important part of the proposal is to simultaneously support the creation of diversified spaces and urban structures designed to ensure good orientation in the area, as well as identification of citizens with the place in which they live. Proposal consistently uses advantages of the area, mass-spatial structure, its natural advantages and also builds on its history. It extends promenade around the winter harbor and the Danube itself, while linking them closely with the surrounding areas and backgrounds through the pedestrian moves supported by green lines. He works with the hierarchical and typological and functionally differentiated system of public spaces that creates base for future buildings and is a prerequisite for creating full-featured, high-quality living environment.

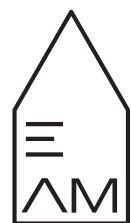




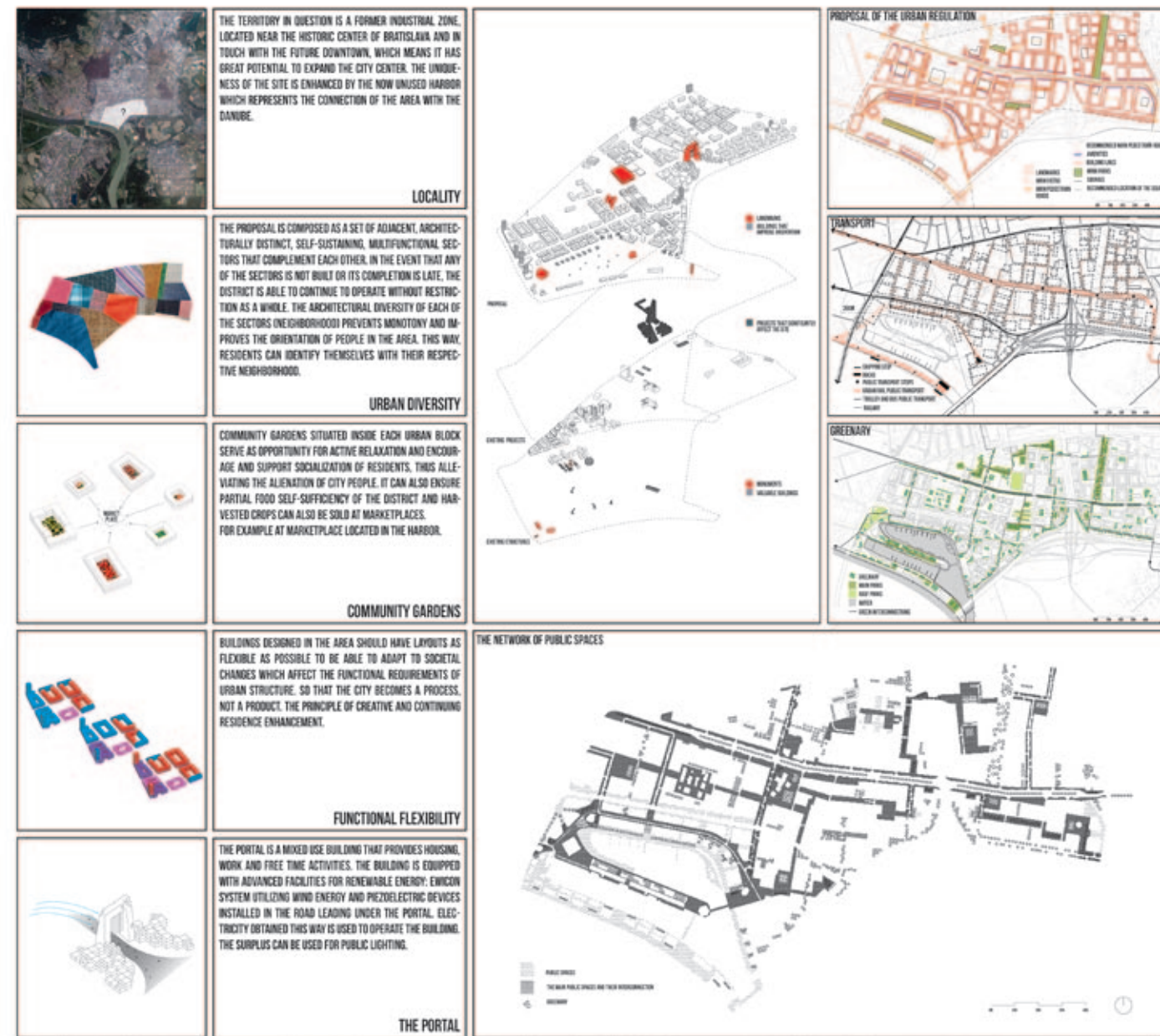
Public spaces – face of  
the new city district

by Erik Blaho

from Faculty of  
Architecture,  
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065/  
2015

# Parliament Building

by Fjolla Mulliqi from Eastern Mediterranean University, Cyprus

Tutor: Turkan Uraz

## Author comments:

The site is located in Nicosia, North Cyprus. Cyprus is separated in two parts South and North sides, therefore the site given for this project was separated in the middle by highway. The concept was pure bringing connection and peace between two sides.

The project's first aim of design was interconnecting two parts of the building through underground linkage. The main axes to invite Cypriots inside of the building from all sides of the city. Another point which has been taken into consideration is transparency, where we are used seeing dark mass governmental buildings, yet designing an open and transparent iconic building inviting population to perceive it as a city iconic building.

Transparency was applied through design and different types of materials. The main material used for Chamber Hall building is Recycled Corten(rusted steel) which forms a stable, rust-like appearance if it exposed to the weather for several years. As a recycled material has high resistance to atmospheric corrosion due to protective layer that steel forms under the influence of weather.



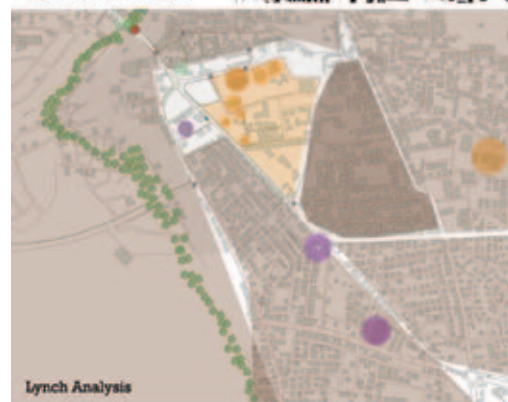
# PARLIAMENT BUILDING



Location



Figure-Ground Analysis



Lynch Analysis

## CONTEXT, NORTH CYPRUS

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## Economy

The economy of Northern Cyprus is dominated by the services sector (69% of GDP) which includes the public sector, trade, tourism and education. The revenue gained by the education sector in 2011 was USD 400 million. Industry (light manufacturing) contributes 22% of GDP and agriculture 9%.

## Demographics

The permanent resident population in the TRNC is 286,257 which is distributed as 150,483 (52.6%) men and 135,774 (47.4%) women. Lefkosa District: total 94,624, men: 49,638 (52.6%), women: 44,986 (47.4%)

## Lifestyle

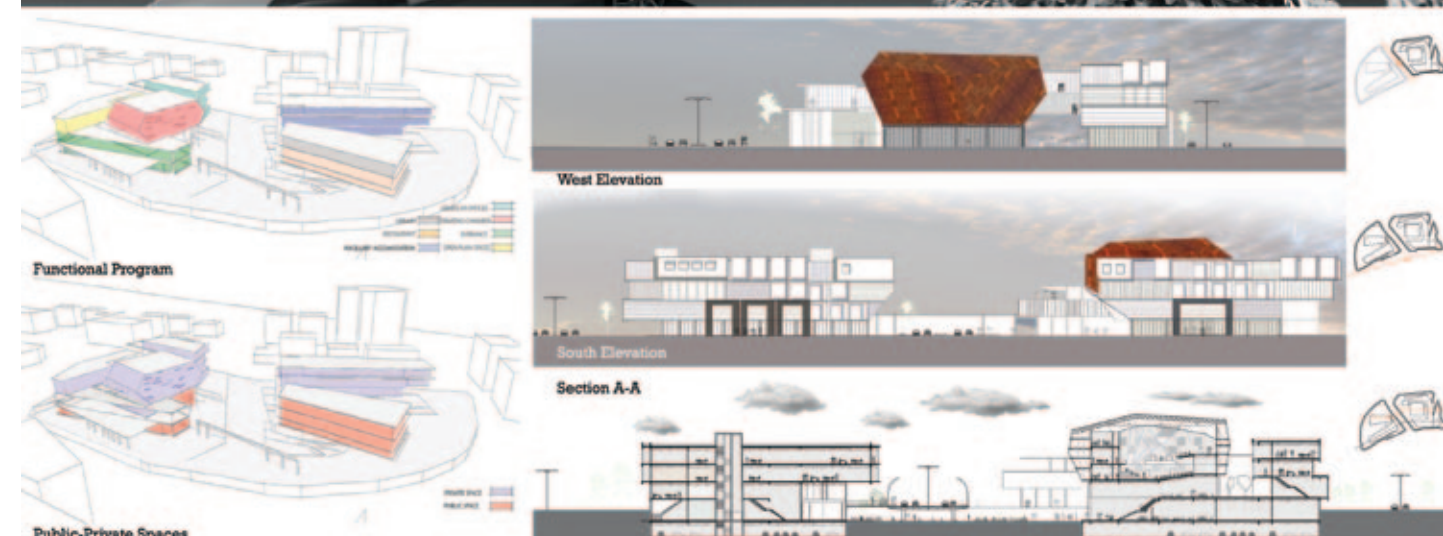
Public and social life of capital residents is various and depends on city life. Weekdays are very busy and loaded. People are rushing for work and school activity. During that time traffic increases in the city. While night life is more relaxed. Existence of some universities enrich night life by young students. Having leisure residents like to rest outside of their homes, gather in cafes and have drinks, besides that walk through the street with shops. While weekend time people prefer to have time with their families. Street are not so busy and denated.

## Traditions

Communal life of North Cyprus is a lot colorful as its social values, traditions, customs and natural beauties vary extensively in a rich cultural context. Family relations and social events such as weddings, bayrams, circumcising ceremonies are very important events in the community as the families gather together on such days. Sense of social solidarity is also very high. Turkish Cypriots are well-known for their traditional characteristics such as hospitality and this is known very well throughout the world.



Southwest View



Public-Private Spaces



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Parliament Building  
by Fjolla Mulliqi  
from Eastern  
Mediterranean  
University, Cyprus



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Parliament Building  
by Fjolla Mulliqi  
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Mediterranean  
University, Cyprus





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Prague cemeteries

by Barbora Havrlová

from Czech Technical  
University in Prague,  
Faculty of Architecture,  
Czech Republic



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2015

## Prague cemeteries

by Barbora Havrlová from Czech Technical University in Prague, Faculty of Architecture, Czech Republic

Tutor: Doc.Ing.Arch. Roman Koucký

### Author comments:

At the beginning of my diploma project I analyzed the state of Prague cemeteries categorizing them according to their overall character. That led me to create a Manual of Care and Transformation, as conceptual handbook. I used the main principles of the Manual in my design of a cemetery extension in Šárka.

As a place with respect to the laws of nature, changing seasons and daily cycles the new cemetery adopts a park character. Instead of gravestones the burial places are marked with memorial flowers or even trees. Design of new cemetery is based on Sun study and it's focused on the most important day of the year – the All Souls' Day. Searching for a new ritual for our atheist nation where dying and death are forced out to the society fringe, I found the Way. The Way as a course of our living towards death. The Way through the tunnel connecting two different worlds. Alive and dead never get closer each other than on All Souls' Day...

### Tutor comments:

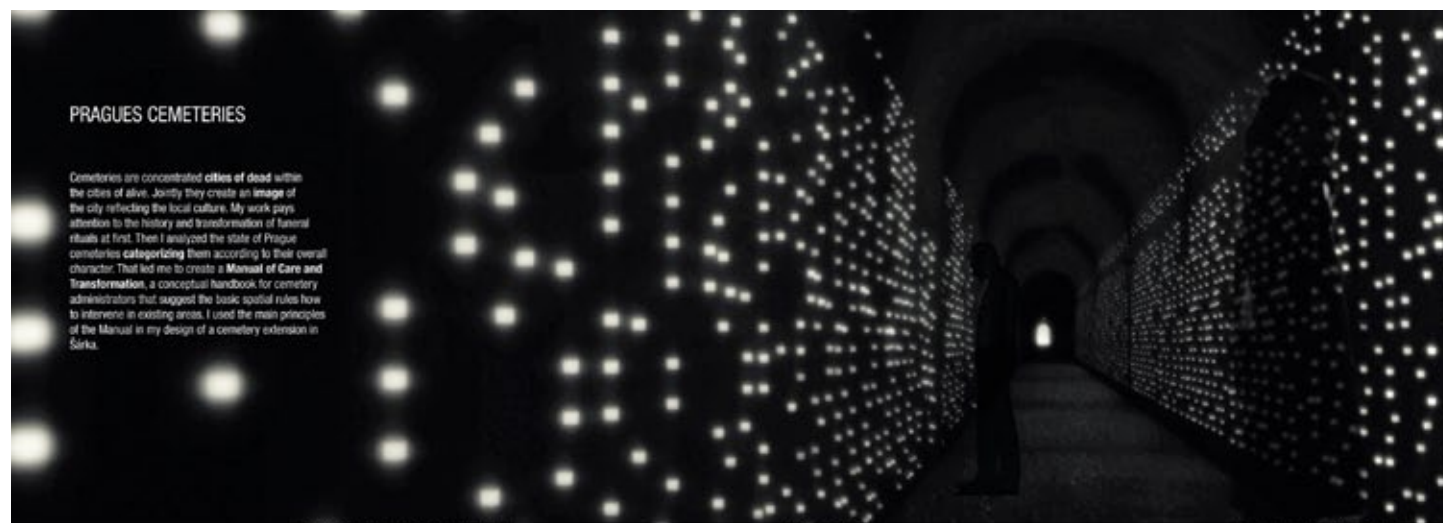
I am really fascinated by this diploma project. First of all it is impressive literary work that is not only about architecture it also describes a general state of society as well. Her Manual of Care and Transformation serves as a basis for a real one in Prague at this moment.

Diploma thesis is important millstone for every (young) architect. Years after it shows its imperfection. But once a decade we can find the exception. I am convinced, this thesis is the one. I am sure about realizing this proposal. Her sensitive approach and different point of view as a new perception and understanding of death is the right way for solving actual crisis in funeral itself.

New cemetery is not only for ecologists and nature enthusiasts. It is for all, who want to watch the sunset afar with the feeling of strong history behind, participation of this history and the integral part of the universe.

I would really like to be buried here facing to the West like the old Egyptians use to do for millenniums...





#### WHAT I HEARD ABOUT NOW

During my visiting Prague's cemeteries I found nice cemetery in Sázka. I was really fascinated by the **never-ending skyline** of a beautiful landscape. I was sure, it is the way where human soul leave our world. Covered by **sunset light** I knew, this is the right place for my new cemetery.

#### THE SCENE OF A CEMETERY EXTENSION IN SÁZKA A NEW STEP A NEW ATTITUDE

Searching for a new **ritual** for our atheist nation where dying and death are forced out to the society fringe, I found the **Way, The Way** as a course of **our living towards death**. The way through the tunnel connecting two different worlds. Alive and dead never get closer each other than on **All Souls Day**. At this day Sun gradually comes to the tunnel, turning it all gold twenty minutes before it sets. No other day is the Way to the cemetery, where living soul is a minority, so pleasant and bright.

#### THE SUN AS A GUIDE

After sunset the cemetery belongs to the spirits only. Thanks to the **western slope orientation** the cemetery itself can give a clear sign to the visitors the time to leave this place is coming. Proceeding shadow slowly pushes the bonneted towards the entrance on the upper terrace where the sun stays the longest. There is only one single day, when the bonneted can stay even after sunset. On All Souls Day, a feast-day, when alive can meet their lovely death.

See meeting in Winter solstice

See meeting on Spring and Autumn equinox

See meeting on Summer solstice

See meeting on Winter solstice

See meeting on Spring and Autumn equinox

See meeting on Summer solstice

See meeting on Winter solstice

See meeting on Spring and Autumn equinox

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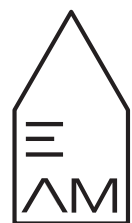
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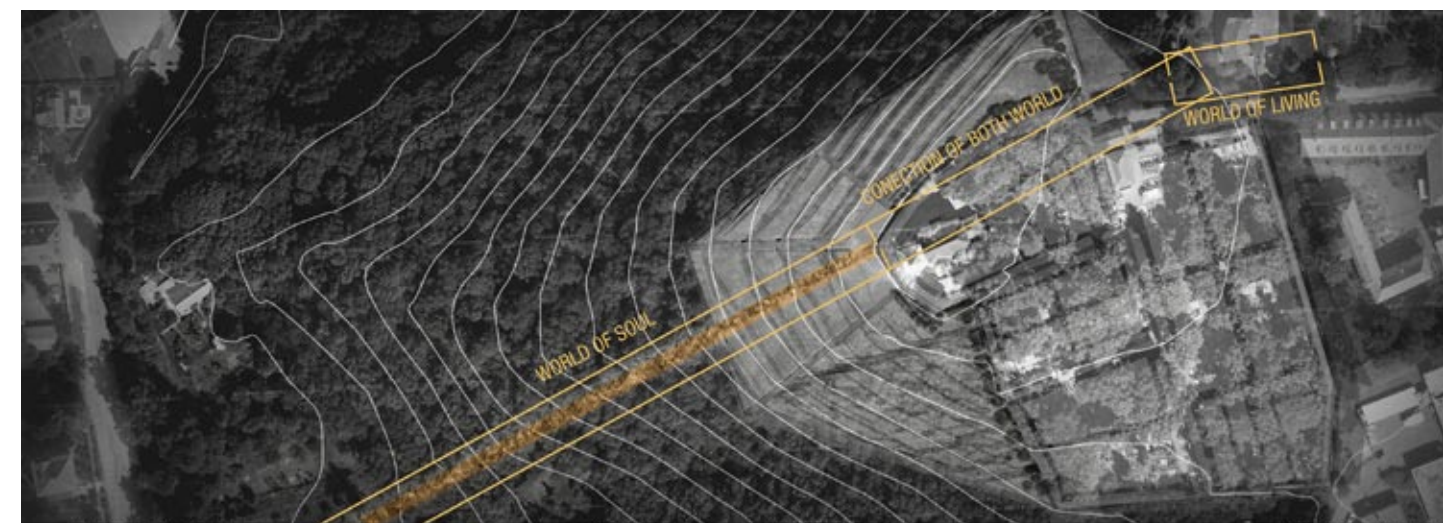
Prague cemeteries

by Barbora Havrlová

from Czech Technical  
University in Prague,  
Faculty of Architecture,  
Czech Republic



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#### THE DIFFERENT VIEW ON CEMETERY

The tunnel ends on the terrace where the view opens to an endless nature and to the new cemetery. As a place with respect to the laws of nature, changing seasons and daily cycles the new cemetery adopts a **park character** instead of gravestones the burial places are marked with **memorial flowers or even trees**. They are arranged according to their natural bloom periods thus the cemetery image is changing constantly throughout the seasons of the year. There is only one line crossing the cemetery with no flowers planted. Only long **golden-tipped grass** grows there and no one is buried beneath. This line belongs to the spirits and leads the way to the All-Souls-Day sunset.

#### ECOLOGICAL WAY OF BURIALS

Reverence and Cremation into powder  
Capsule Mundi for whole body

#### THREE CEMETERY: THREE SQUARES AND STUDY OF PEOPLE MOVING

A new 20x10 square  
A 10x10 square  
A square of the second cemetery



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Medals 2015  
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Prague cemeteries

by Barbora Havrlová

from Czech Technical  
University in Prague,  
Faculty of Architecture,  
Czech Republic



Teatro Oficina taken  
further – about the  
non-existence of  
public space in Sao  
Paulo

by Jannis Renner

from Hochschule  
Konstanz, Department  
of Architecture,  
Germany

068/  
2015

## Teatro Oficina taken further – about the non-existence of public space in Sao Paulo

by Jannis Renner from Hochschule Konstanz, Department of Architecture, Germany

Tutor: Professor Myriam Gautschi

### Author comments:

**B**razil. incomparable vitality, the espirito brasileiro! The idea is to show the complexity of this country's culture, the clash of extremes and the link in between Germany and Brazil.

The public space doesn't seem to exist, is forced back into safe facilities, the street remains transit area.

I tried to understand São Paulo, to internalize the culture and to visualize the local life, by visiting characteristic public places in this overlaying city.

In the heart of São Paulo, the Teatro Oficina shows the issues of public space, criminality and isolation of the rich. This cultural facility was a big part of the development of the culture of Brazil and continues to have an important role in the local politics.

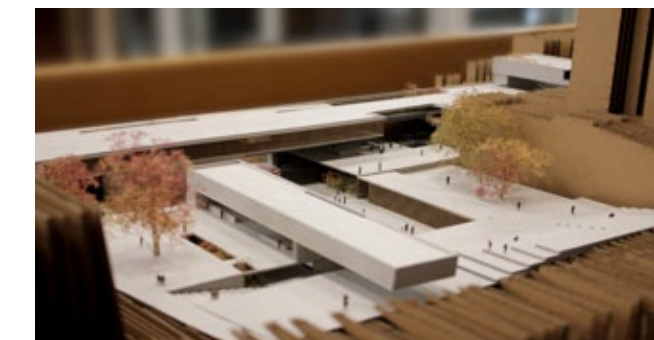
My attempt is to react to the needs of the residents and create a place of bonding.

How can the geographic and historical background of the area and the Teatro help to find a new awareness for the culture? A house of cultures.

As a pendant to the verticality of the surrounding city a horizontal block is created. Carved and modeled the spatial limits of the cube dissolve. The building becomes an extension of the street, a city parcour.

The stage-concept, the „theatre street“, of the Teatro Oficina is interpreted. Thinking in sections leads to an omnipresent connection of the different usages and overlapping of the levels.

The conventional usages are taken further. A new understanding of sport, music, dance and food and their combination and connections emerges.





## about the non-existence of public space in São Paulo.

01

**Brazil.** The country of Brazil, its culture, its incomparable vitality, the *espírito brasileiro* is fascinating and mysterious. The complexity of the country and its culture, the clash of so many elements, experiencing and understanding the country from the inside and yet not being able to see the link between Germany and Brazil can be seen as the base for this work.

In the metropolis of São Paulo the system on the streets is avoided. The public space doesn't seem to exist, is forced back into buildings, the street remains barren and the squares are not used at all.

The confrontation with public space in a city of contrasts and extremes, a daily unconscious analysis of the existing characteristics of perception and understanding for this city. "Alcornoque" is the typical urban square, the sidewalk (an elevated highway which is a main traffic axis in the city) on the sidewalks, the street (the usual potential of the public space in the city).

**On site.** My analysis is the attempt to understand the culture of Brazil, visiting characteristic public places in São Paulo, the culture, the *espírito brasileiro* is perceived. An immersion into public space, an attempt and very personal approach and analysis. It is an attempt, then, to understand the characteristics of the place and to understand and learn from them. How do the Paulista inhabitants of São Paulo move around in their city, how do they avoid public space and how is the complexity and overlapping of the city revealed in its use by the Paulista?

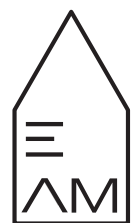
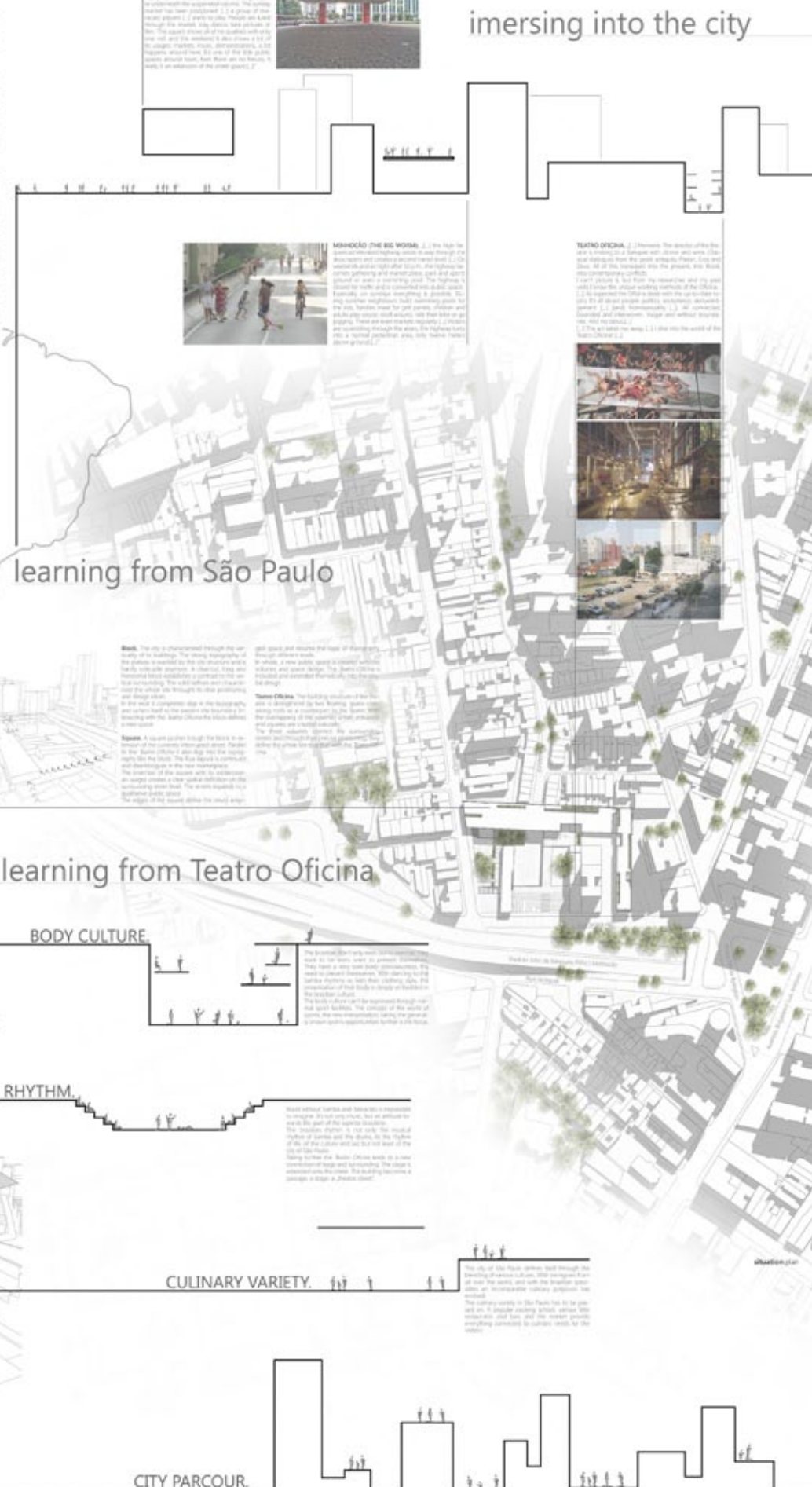
My interest to understand São Paulo is a new way to internalize the culture and to visualize the local life through these main topics: to see the common public space, the Brazilian rhythm, the culinary variety and the body culture.

**Teatro Oficina.** The significance of the Teatro Oficina for Brazil and the current difficulties around the theatre and its space are fascinating. In the heart of São Paulo the theatre also has to deal with the issue of public space, mobility and relation of the city. As a cultural institution in the development of Brazil, the Teatro Oficina also plays an important role in the local politics.

I would like to pick up, this further, with the already thought processes of famous Brazilian architects for this place, such as Lina Bo Bardi, Paulo Mendes da Rocha or Marcello Proulx.

I want to take the opportunity to show an interest in the requirements and necessities of the residents, to react and create a place of belonging. I want to ask myself the question, what this place means for everyday São Paulo, how an approach with a geographic and historical background of the area and the Teatro Oficina may influence and support the public space and the design of a cultural institution. How can public space in São Paulo be thought further to suit the needs of its inhabitants?

A new awareness should emerge, for the people, the neighbourhood, for the culture, for a social cohesiveness, a house of culture, where cultural life can be lived.



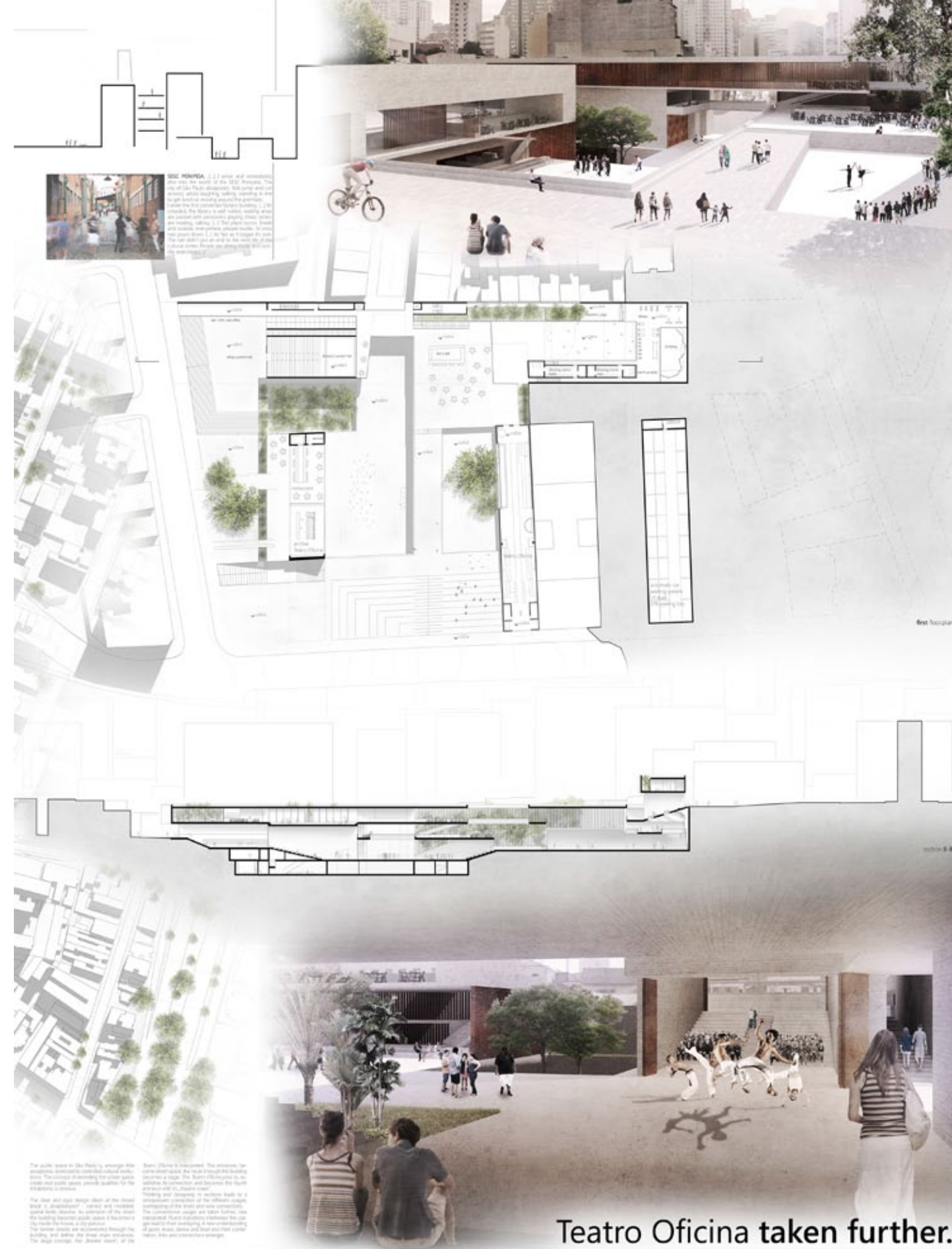
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Teatro Oficina taken further – about the non-existence of public space in Sao Paulo

by Jannis Renner

from Hochschule Konstanz, Department of Architecture, Germany

02



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A new perspective on Pratobello: the tales, itineraries and experiences through the unknown Sardinia; the recovery project of the abandoned village

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from Architecture school of Politecnico di Torino, Italy



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2015

# A new perspective on Pratobello: the tales, itineraries and experiences through the unknown Sardinia; the recovery project of the abandoned village

by Michele De Nicola, Ivana Cucca from Architecture school of Politecnico di Torino, Italy

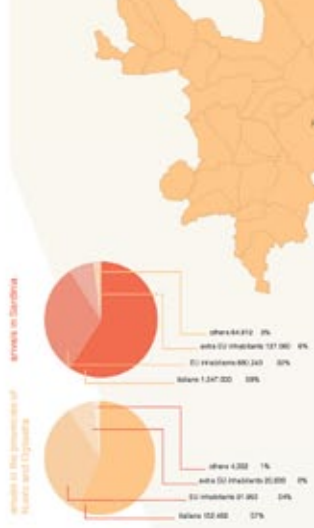
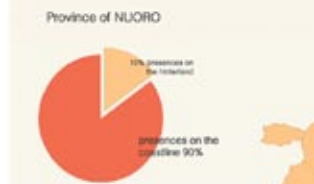
Tutor: Matteo Robiglio

## Author comments:

The research is focalised on some territories of the Sardinia, an Italian region located in the Mediterranean Sea. The study of this area (divided into three parts: territory, tourism, history) has been important to define the project in the little area of Pratobello, located between the Gennargentu Mountains and the Supramonte Park. After a territorial analysis we established the key elements of the architectural project. The abandoned village changes its appearance and becomes an accommodation facility, where it is possible to perform different activities related to the territory and its traditions. The architectural design has been carried out until the technological analysis, so we have hypothesized to use local materials, such as stone for cladding.



## A NEW PERSPECTIVE ON PRATOBELLO



### CULTURAL TOURISM

Tourism is a productive sector of the territory of Sardinia because it is connected to the unique resources of the territory.

The flow of tourists in the last decades has led to the phenomenon of over-tourism, which has led to a change in the way the territory is perceived, not only in terms of the number of tourists but also in terms of the quality of the experience.

In the last decades, Sardinia was for the most part the phenomenon of the island, the Costa Smeralda has been for years the driving force of the region, representing a model of tourism.

Cultural tourism has become a fundamental element in the territory, in particular in the south of the island, where there is a high concentration of archaeological and historical heritage. The map shows only a small part of the archaeological heritage in the territory, in the south of the island, where there is a high concentration of archaeological and historical heritage.

### TERRITORY

The territory of Sardinia is extremely heterogeneous. The 7,800 km<sup>2</sup> of area are very jagged, with small bays and coasts rarely enclosed between high mountains.

Inland areas instead are predominantly rocky and the local ground one is located in the south of the island, between the towns of Cagliari and Oristano. A mountainous area well defined in the south-eastern area, called Barbagia, Ogliastra and Barbagia.

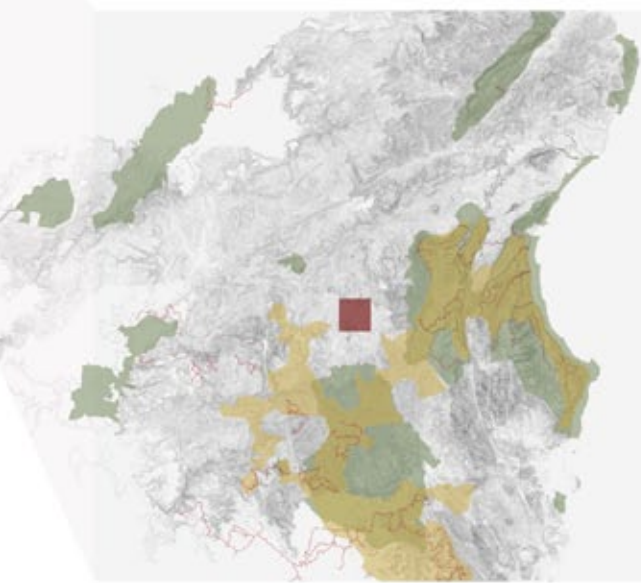
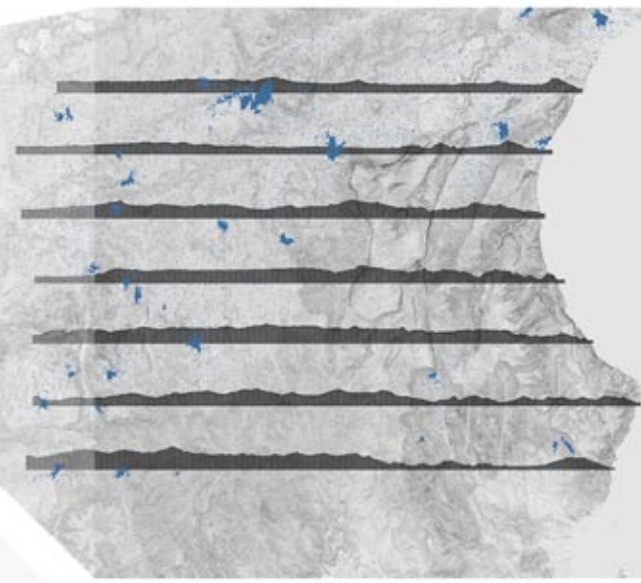
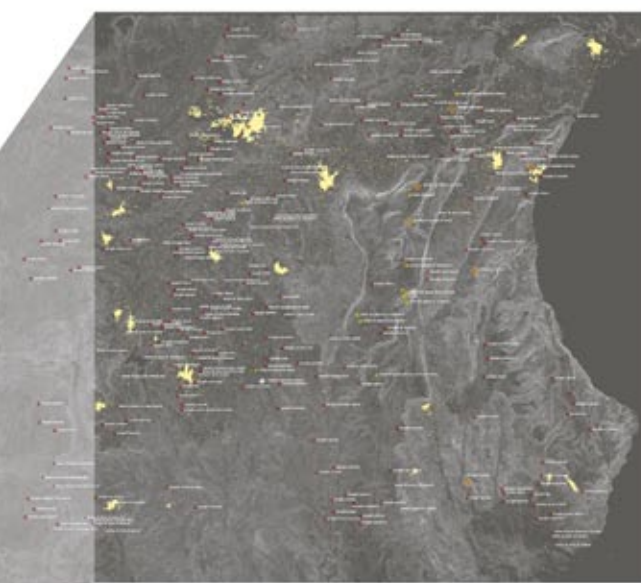
This territory is very different from the coastal area due to the mountainous landscape of Barbagia and Ogliastra, with mountains that reach 2000 meters in height.

Except for some densely populated areas, the eastern part of the Sardinian territory is not much and concentrated. The landscape is varied and nature is very much present in several aspects. Here the Mediterranean vegetation remained unchanged in the last centuries, especially due to the small population. There are some protected areas, especially in the south of the island, where there is a high concentration of archaeological and historical heritage.

A good method to analyze territory is through the sections, where it is possible to observe the changes in the landscape located on the same axis along the 40 kilometers of coastline.

To keep intact these areas, most of regions of Sardinia have been declared of Community Interest (SIC) and Special Protection Zones (SPZ). These areas have been declared of Community Interest (SIC) and Special Protection Zones (SPZ). These areas have been declared of Community Interest (SIC) and Special Protection Zones (SPZ).

Sardinia is a unique example in Italy and in Europe for the concentration of natural areas, which by their magnificence became natural monuments.



The village was founded by the local people and in 1969 the army decided to set back and in the surrounding area a military camp. The village was founded by the local people and in 1969 the army decided to set back and in the surrounding area a military camp.

In this year the local administration of Oristano established the recovery of the village. The village was founded by the local people and in 1969 the army decided to set back and in the surrounding area a military camp.

The Sardinia Department approved some projects for the development and the recovery of Pratoello. The village was founded by the local people and in 1969 the army decided to set back and in the surrounding area a military camp.

### DISTRIBUTION SPACE

The island of Sardinia is divided into about 1000 small towns, each with its own history and its own identity. The architectural fabric of these towns is the result of a long process of evolution, shaped by the needs and the desires of the people who lived there.

### SCHEMATIC PLAN OF A VILLAGE



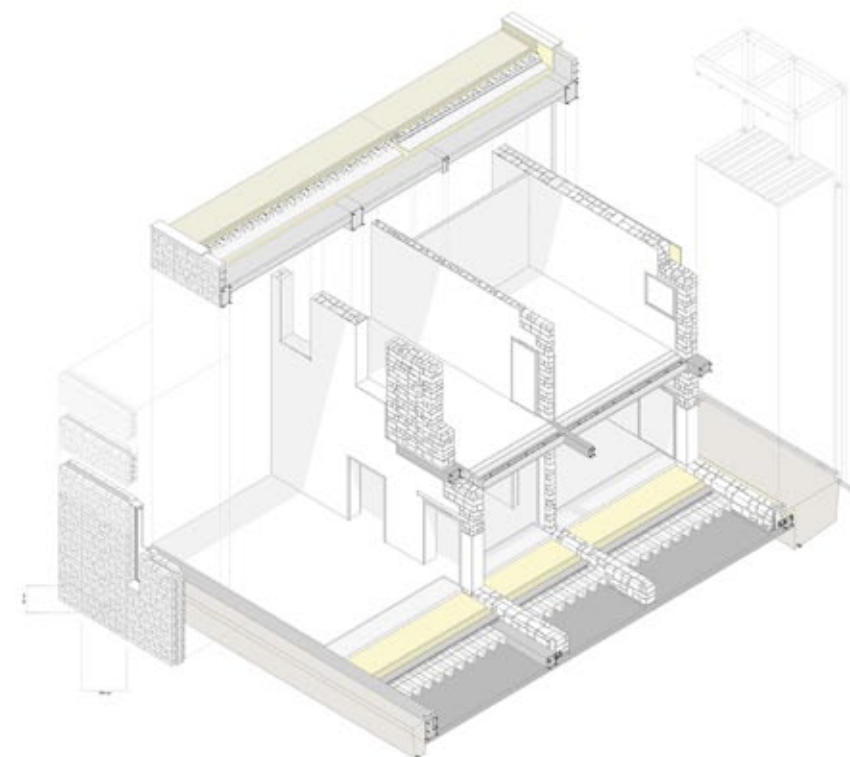
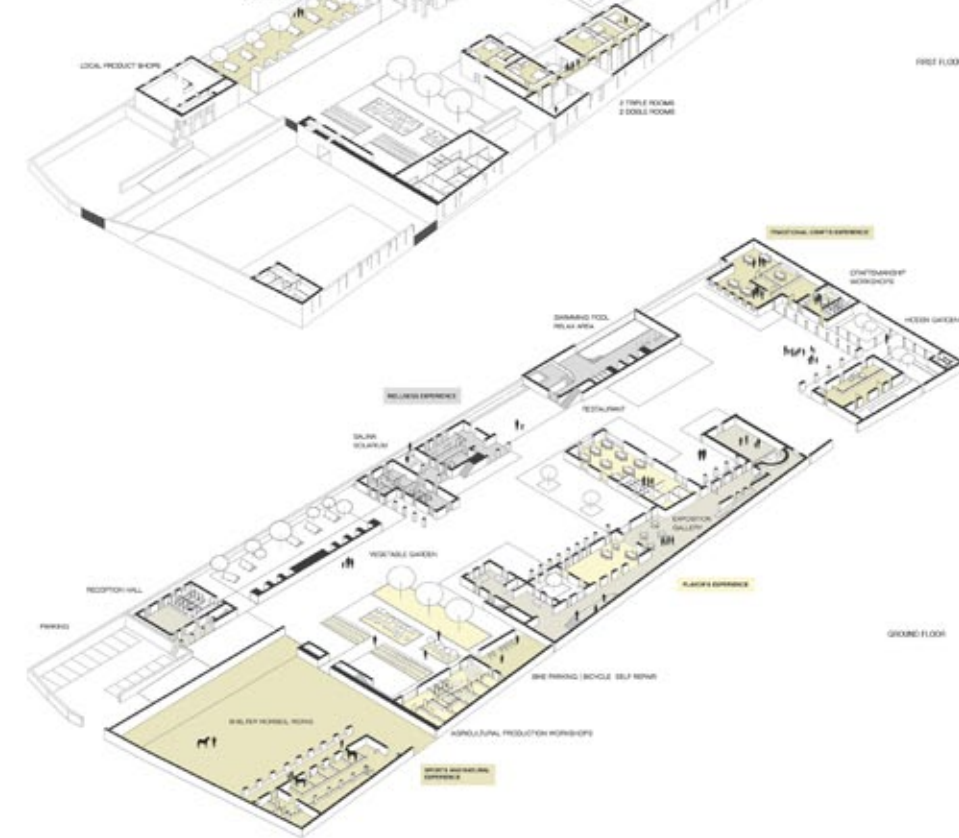
### FRONTS



### FUNCTIONS

The aim of the project is to recover and revitalize the village from within, not just as a tourist destination but as a place where people can live and work. The different activities of the project allow the village to be able to recover its identity and its unique character.

The functions are planned according to the specific needs of the village, taking into account the existing infrastructure and the local context.



### NEW VILLAGE CONSTRUCTION CENTRE

The new village construction centre is a place where people can live and work, taking into account the existing infrastructure and the local context.

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### STONE AND WOOD

Building materials used were chosen according to a series of local materials.

These are some of the materials used in the construction of the village, taking into account the existing infrastructure and the local context.

The new village construction centre is a place where people can live and work, taking into account the existing infrastructure and the local context.

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### THE CHOICE OF PLANTS

Plants chosen for the village were selected according to a series of local materials.

These are some of the plants chosen for the village, taking into account the existing infrastructure and the local context.

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From Nostalgia To EU-topia  
by Rick Hospes  
from Faculty of Design Sciences, University of Antwerp, Belgium



070-2015

# From Nostalgia To EU-topia

by Rick Hospes from Faculty of Design Sciences, University of Antwerp, Belgium

Tutor: Christian Kieckens

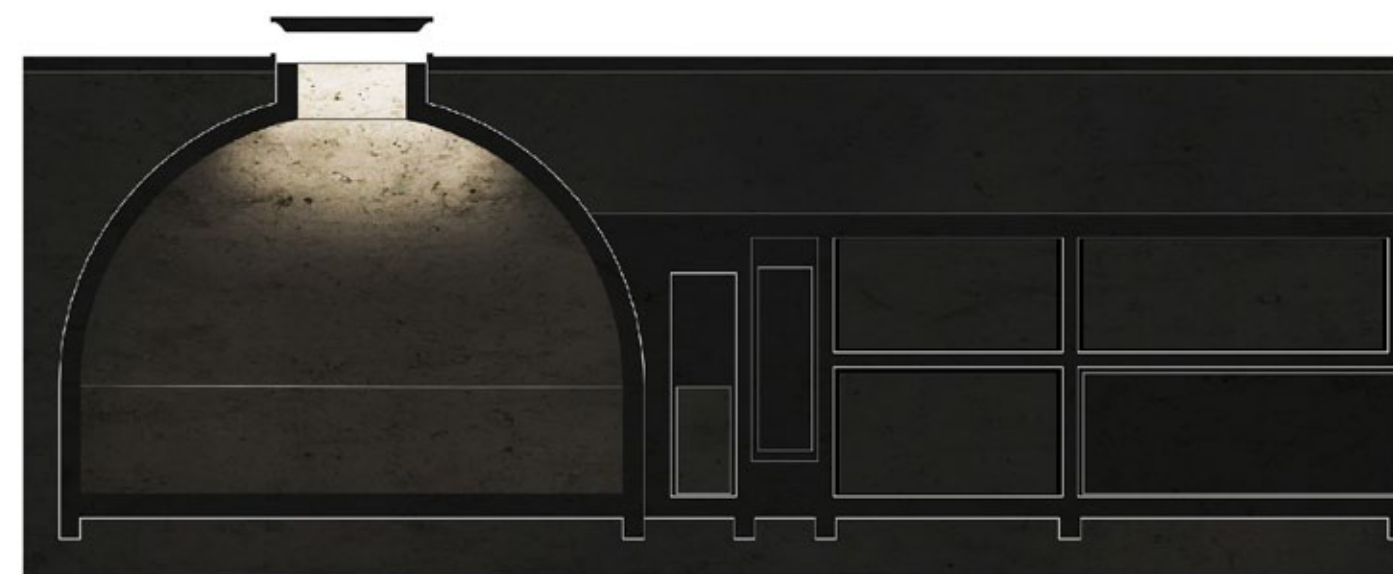
## Author comments:

The project will focus on the revitalisation of Martyrs’ Square based upon the poetics of collective memory, nostalgia and phenomenology; a place for people to reflect, reunite and redefine their identity; a place to retreat and learn; a place for the Muslim, Christian, Druze and Jewish people of Lebanese society to share.

Beirut has a great lack of public space. However, there is a pressing call for such space: somewhere for social interaction, with urban greenery, a simple main square for all Beirut’s inhabitants is urgently needed. Recreating the public realm is therefore a necessity.

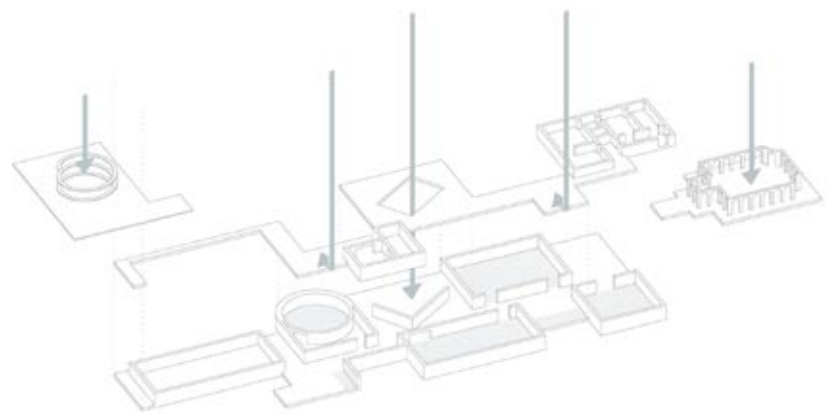
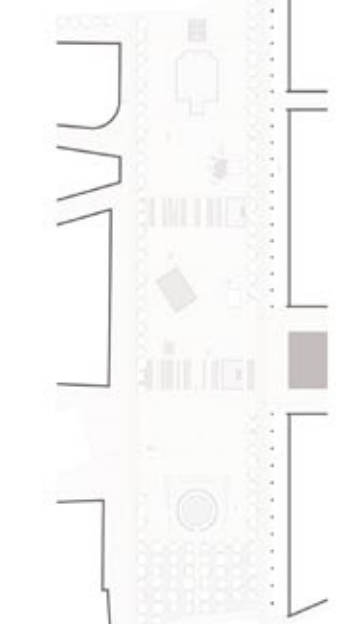
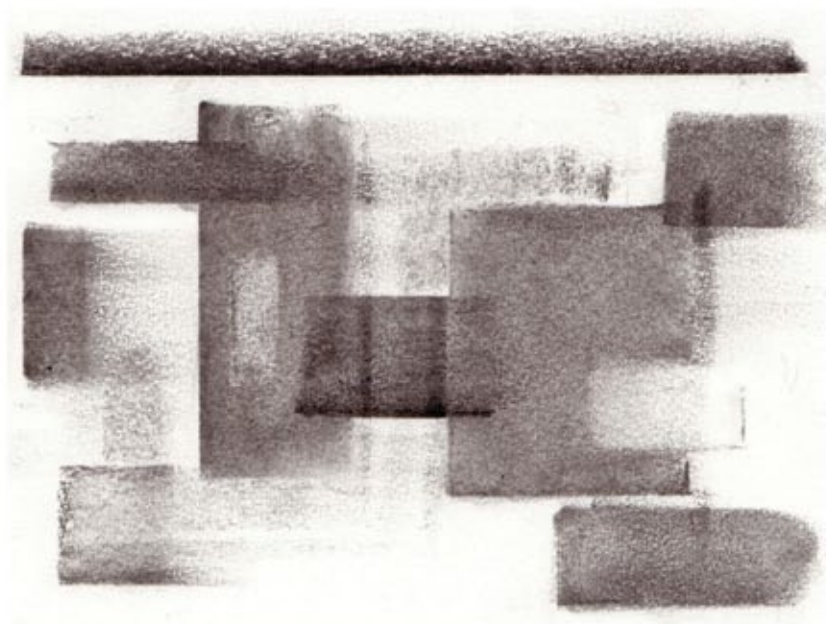
Apart from the lack of public space, Beirut also has a shortcoming on the cultural level. During the civil war most of these activities simply disappeared and have not returned.

Throughout the centuries, Lebanese society was built on eighteen religions. These eighteen religions will be the foundation of the Beiruti Centre for the Arts, with the collection divided over eighteen spaces. To allow a wider amplitude of use, the eighteen spaces will be of varying dimensions. The two floors will be divided between the temporary exhibition and the permanent collection. Because of its underground status, located under Martyrs’ Square, natural light is not an obvious feature of the museum. However, due to carefully placed patios and light wells, natural light will subtly illuminate the spaces, creating a sacred light throughout the museum.





FROM  
NOSTALGIA  
TO  
EU-TOPIA



For over 20 years now, Beirut has been reconstructing its city centre, a city that once was known as the 'Paris of the Arab World'. The decay left behind by the civil war will slowly but surely disappear from Beirut's daily life. However, it will never disappear from the city's history and the memory of its inhabitants. After the war, Prime Minister Rafik Hariri returned the old city centre to a vibrant area in order to rebuild 'normality'. Old Beirut was largely destroyed by bulldozers, leaving a gap in the heart of the city.

Within this gap lies the most well-known square in Beirut, Martyrs' Square, which is perhaps the most interesting place in Beirut's rich history. The square has served under many names, but has always been a centre of attention, dating back to the sixteenth century. The square was once an orange grove next to the Palace of the Emir of Lebanon. Later in history it changed from a public garden to Beirut's most well-used public place. During the civil war it became a no-man's land, joining part of the Green Line that divided East and West.

Christian and Muslim. After the war, the square was incorporated by Solidere into the master plan of the reconstruction. And yet, after 20 years, the square still remains a 'non-place' in the heart of the city. The project will focus on the revitalization of Martyrs' Square based upon the porosity of Lebanon. Later in history it changed from a public garden to Beirut's most well-used public place. During the civil war it became a no-man's land, joining part of the Green Line that divided East and West.

of Lebanese society to share. Today, Beirut has a great lack of public space, with the few public areas in the centre of post-war Beirut remaining inaccessible or guarded. However, there is a pressing call for such space: somewhere for social interaction, with urban porosity, a simple main square for all Beirut's inhabitants is urgently needed. Revitalizing the public realm is therefore a necessity. Apart from the lack of public space, Beirut also has a shortcoming on the cultural

level. During Beirut's golden years, Martyrs' Square was an important location for cultural and recreational activities. The centre of post-war Beirut remaining inaccessible or guarded. However, there is a pressing call for such space: somewhere for social interaction, with urban porosity, a simple main square for all Beirut's inhabitants is urgently needed. Revitalizing the public realm is therefore a necessity. Apart from the lack of public space, Beirut also has a shortcoming on the cultural

of the Beirut Centre for the Arts, with the collection divided over eighteen spaces. To allow a wider amplitude of use, the eighteen spaces will be of varying dimensions. The two floors will be divided between the temporary exhibition and the permanent collection. Because of its underground status, located under Martyrs' Square, natural light is not an obvious feature of the museum. However, due to carefully placed patios and light wells, natural light will subtly illuminate the spaces, creating a sacred light throughout the museum.

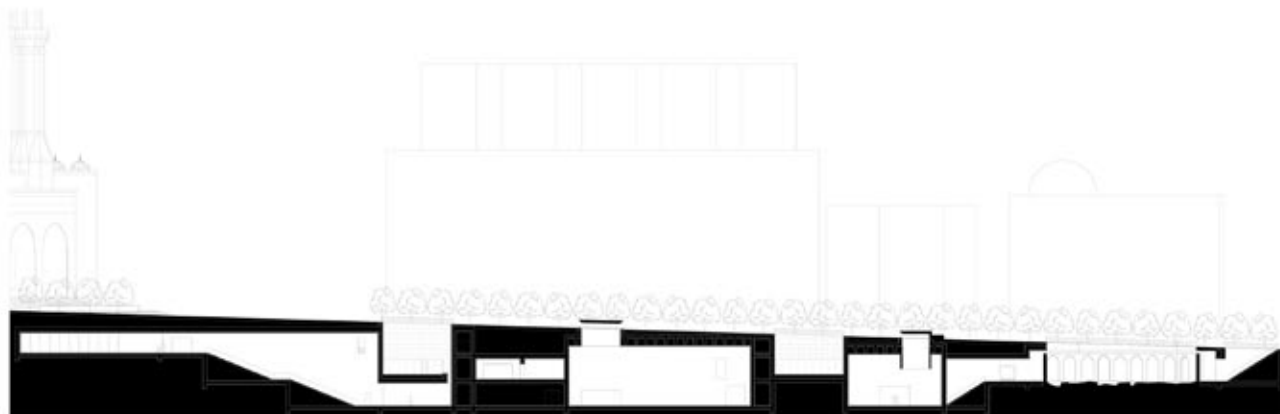
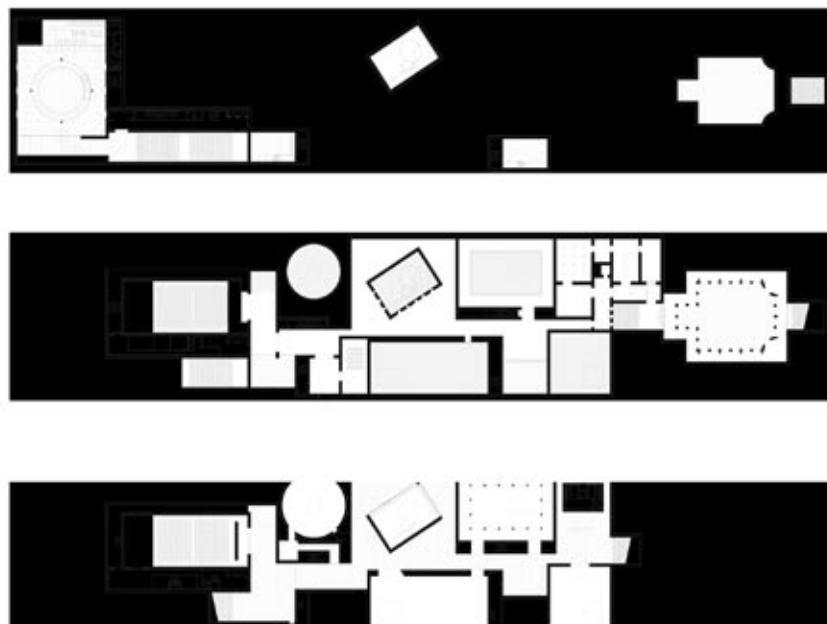
From Nostalgia To EU-topia

by Rick Hospes

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1 | District around Martyrs' Square, shows the built environment, and religious institutions in the nearby area.

2 | The newly planned Martyrs' Square. The greenery separates different spaces for a wider amplitude of use. Giving space to everyone of the community.

3 | Conceptual drawing: eighteen religions, eighteen spaces. Showing the sequence of the different spaces.

4 | The Beirut Centre for the Arts becomes illuminated through various light-wells and patios. The lower floor through indirect light and the upper floor through direct light.

5 | Visualization of the Patio, which is the only different positioned place in the museum, referring to Mecca's position.

6 | Visualizations of the sequence through the museum. To allow a wider amplitude of use, the eighteen spaces will be of varying dimensions and atmospheres.

7 | Three submerged layers of the museum. Upper floorplan shows the connection between square and museum through the entrance, patio and several light-wells. Middle floorplan shows the corrugated layer. Raw materialized spaces emphasize the melancholic history of Beirut.

8 | Section of the museum, showing the natural illumination of the spaces. Giving each space its own atmosphere.

9 | Longitudinal section. From entrance to the two floors, showing the different heights of the two floors, giving the two floors different atmospheres.

From Nostalgia To EU-topia

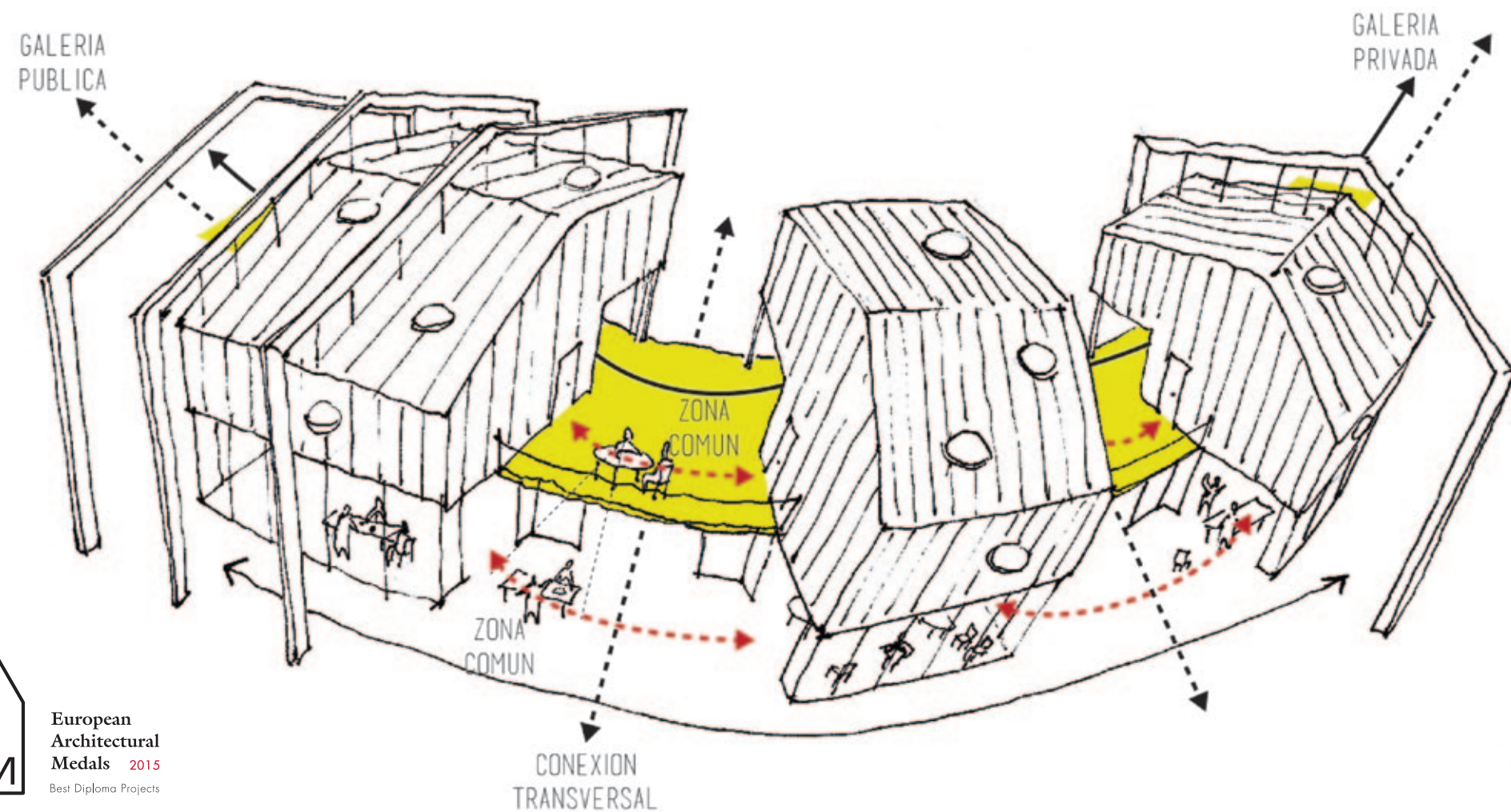
by Rick Hospes

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Dotted Line

by Rocío Marina  
Pemán

from Universidad  
Francisco de Vitoria  
(Madrid), Spain

071/  
2015

## Dotted Line

by Rocío Marina Pemán from Universidad Francisco de Vitoria (Madrid), Spain

Tutors: María Antonia Fernández, Joaquín Mosquera

### Author comments:

The Dotted Line project starts with two premises. The desire of recovers the city's relationship with the sea. The second one is the needed of spaces for leisure and recreation protected from the weather that the city of La Coruna has, to promote the walk, stay and social interaction.

At territorial scale a number of strategies are proposed but the main one is the building of a covered walkway designed as an urban gallery, which connected the North of the city with the South.

The project name "DOTTED LINE" responds to the vocation of this urban gallery of being a broken line. A line, that facing the port edge stiffness is flexible and grows to host programs designed as centres of attraction that attract city to the edge.

In the first phase of project development, the urban gallery is divided into 4 industrial warehouses, which collected the main flows of port connection with the city and the waterfront. These spaces are the home of the program called as "THE CANTEEN", "THE INCUBATOR", "THE CRAFTS WORKSHOPS" and "THE TEMPORARY RESIDENCES". The objective of this program is to attract young people and create a meeting place for La Coruna.

At all times it seeks to promote flexible use of space. A building of fuzzy boundaries, which, with the intention of applying the theories of dual phenomena of Aldo van Eyck, reconciles the opposites concepts private-public, exterior-interior and collective-individual. Understanding that the most interesting place is in the friction of a space with its opposite, is in this space where the individual can display their creativity.



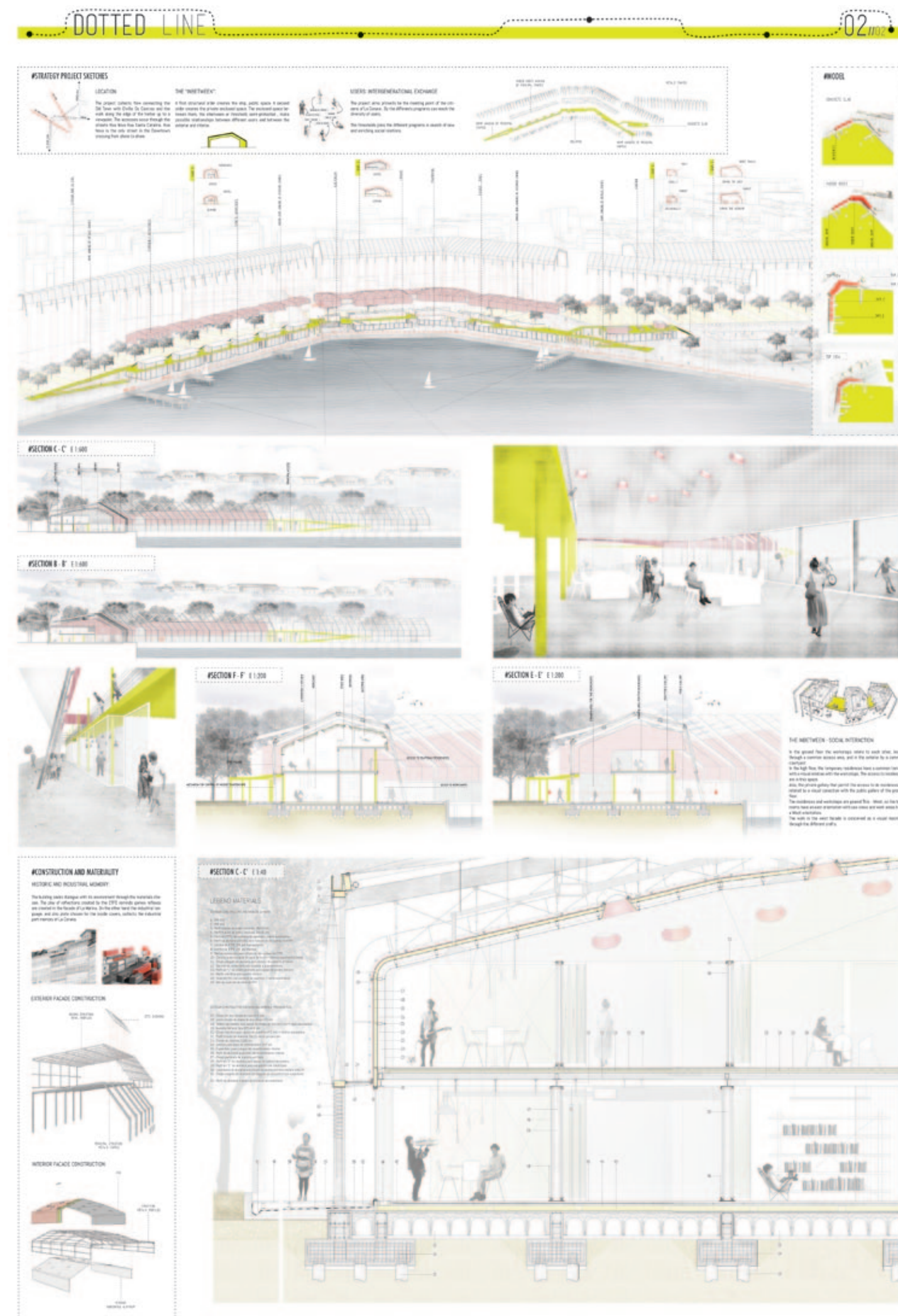


European  
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Dotted Line

by Rocío Marina  
Pemán

from Universidad  
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(Madrid), Spain



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(Madrid), Spain





Space for Sport – A study of the relation between sports and architecture

by Magnus Høyem

from Oslo School of Architecture and Design, Norway



European Architectural Medals 2015  
Best Diploma Projects

073/  
2015

## Space for Sport – A study of the relation between sports and architecture

by Magnus Høyem from Oslo School of Architecture and Design, Norway

Tutors: Beate Marie Hølmekbakk, Jan Olav Jensen

### Author comments:

The starting point for my diploma was a link I saw between sports and architecture. They are to very different things but they share some themes that are important in the understanding of them. The most important themes in developing the projects have been; rules, use of space, the human, delimitation and time. My understanding of the sports and my understanding of architecture in light of these themes is what has generated the projects.

I have made architecture on the sports terms. As a result of that the spectator aspect has not been important since that is not a requirement by the sport. The athletes and the referees are the only people the sport needs in order to be exercised.

The three sports I chose are diving, fencing and ice hockey. I chose three sports that are different in their relation to the themes mentioned. The most significant differences relates to use of space. Diving is vertical, fencing is on a horizontal line, ice hockey is on a larger surface. They are also different in how they relate to the human. Whether it is an individual sport or a team sport, and whether the athletes compete alone, one on one or team vs team. And they relate to objects and time in different ways.

The projects were developed in fictional landscapes. The open and flat landscape for diving, the valley for fencing and the island for ice hockey. The character and qualities of the landscapes were important when I in the end found three specific sites. As the project developed I wanted the buildings to meet the reality of a site.



## SPACE FOR SPORT

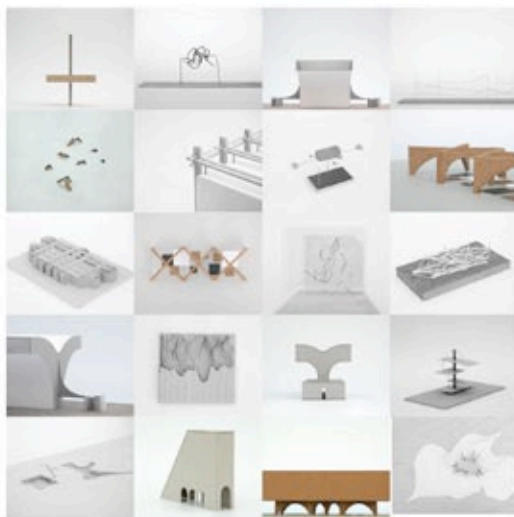
*A study of the relation between sports and architecture*

The starting point for my diploma was a link I saw between sports and architecture. They are in very different things but they share some themes that are important in the understanding of them. The most important themes in developing the projects have been; rules, use of space, the human, delimitation and time. I started with nine themes but the five mentioned turned out to be the most fruitful in the process. My understanding of the sports and my understanding of architecture in light of these themes is what has generated the projects.

I wanted to make architecture on the sports terms. As a result of that the spectator aspect has not been important since that is not a requirement by the sport. The athletes and the referees are the only people the sport needs in order to be exercised.

The three sports I chose are diving, fencing and ice hockey. I chose three sports that are different in their relation to the themes mentioned. The most significant differences relates to use of space. Diving is vertical, fencing is on a horizontal line, ice hockey is on a larger surface. They are also different in how they relate to the human. Whether it is an individual sport or a team sport, and whether the athletes compete alone, one on one or teams vs team. And they relate to objects and time in different ways.

When I started I didn't work with a specific site, I ended up making fictional landscapes for the three projects. The open and flat landscape for diving, the valley for fencing and the island for ice hockey. They became important for the development of the projects and also the characters and qualities of the landscapes were important when I in the end found three specific sites. As the project developed I wanted the buildings to meet the reality of a site.



The models

All three projects were on a large island developed through credits. From some small ones and small models to more serious and program models. Models and models were developed and generated in the hands, not the next project, and generated a part of the design process.



The landscapes

The three projects were developed in fictional landscapes. The landscapes were not an understanding of the different sports. This understanding was important in finding the project. Instead, they represented the sports as different aspects of them. The character of the landscapes needed to be a place where buildings could be built.



The sites

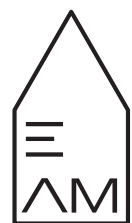
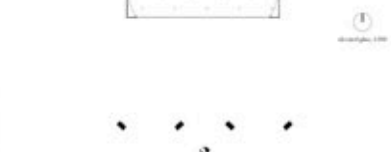
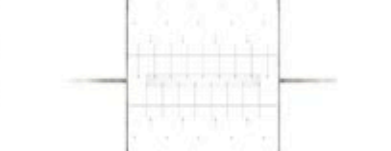
The sites I chose are two in three. They are placed in a landscape, a small site, where the city where the three sites are in the "Norwegian School of Sport Science", and "Haugesund", which is an expensive, expensive, but interesting Norwegian site. It is a site for the three sites I chose was that they did not have to do with the existing architecture in the area. They are quite similar to the area of the island.



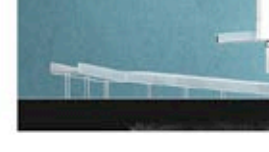
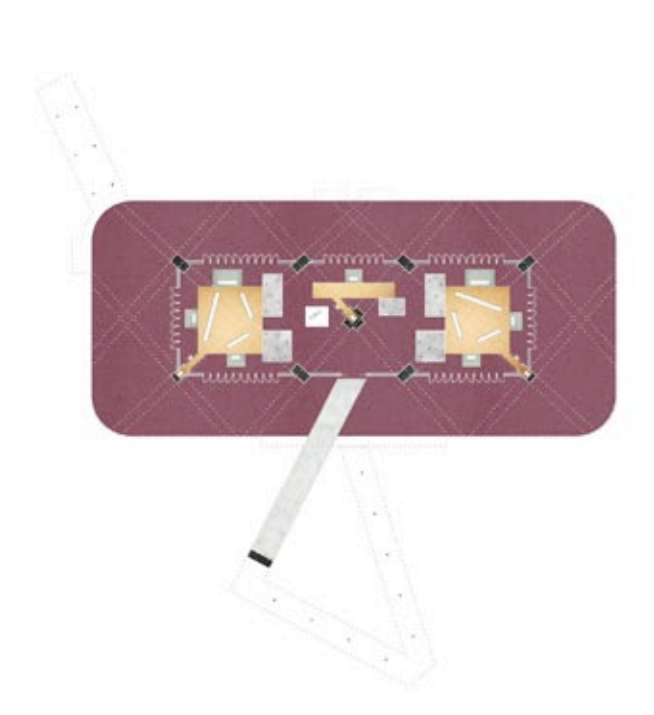
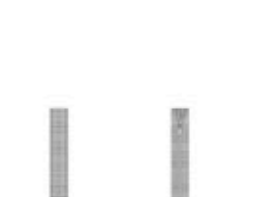
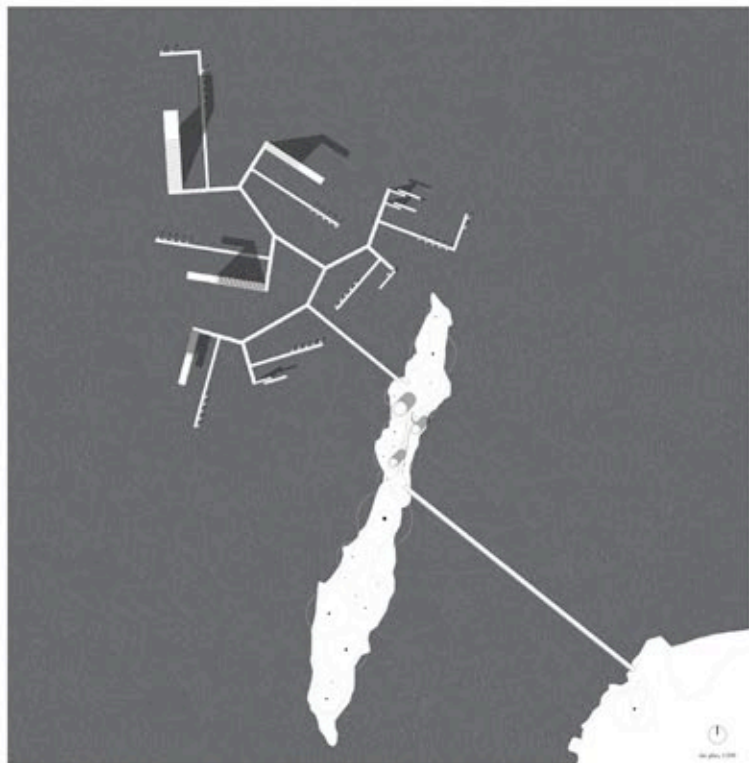
Fencing

The fence for fencing is placed on a small green field between two areas with tall vegetation. The fence has a series of curved, flowing lines and a central vertical element. The fence is placed on a small green field between two areas with tall vegetation. The fence has a series of curved, flowing lines and a central vertical element. The fence is placed on a small green field between two areas with tall vegetation. The fence has a series of curved, flowing lines and a central vertical element.

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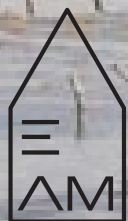
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Space for Sport – A  
study of the relation  
between sports and  
architecture

by Magnus Høyem

from Oslo School  
of Architecture and  
Design, Norway





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Fisherman & Sons

by Laurent Gilissen

from Faculty of  
Architecture and Arts  
of Hasselt University,  
Belgium



European  
Architectural  
Medals 2015  
Best Diploma Projects

075/  
2015

## Fisherman & Sons

by Laurent Gilissen from Faculty of Architecture and Arts of Hasselt University, Belgium

Tutor: Peggy Winkels

### Author comments:

The somewhat enclosed fishermen's village of Kunduchi, Tanzania, is struggling to survive due to unfair competition from Europe and Asia. Their international fishery corporations are the cause of overfishing along the coastline of Tanzania.

In order to provide the inhabitants of the fishermen's village with a more secure income, aquaculture will be introduced to the site.

The reef island, located just outside the fishermen's village, is a beautiful piece of nature. It has wildlife, sea, sand, mangroves and even a small lagoon. It's the perfect location to combine nature reserve and aquaculture.

Wave breakers that partially surround the island can easily be transformed to create fish pens in which fish farming can take place. The more shallow parts can be used for seaweed farming so that they provide seaweed that can be used as fish food. By farming herbivore fish species and farming the correct type of seaweed a considerable amount of money can be saved on fish food.

The most beautiful aspect of introducing aquaculture to the island is that it will attract different new animal species, thus reinvigorating the natural life of the reserve. The created nature reserve will invite tourists to experience local nature and wildlife and learn about their native fishing culture and aquaculture. The nature reserve serves as an introduction to the Saadani National Park located to the North. The Saadani National Park can be reached by a 2-3 hours boat trip departing from the nature reserve's boat dock.

### Tutor comments:

Fisherman and sons, one of the 18 projects of our 'studio Tanzania' start-up year, not only intrigued the jury but also, and even more important, the Tanzanian guest professors. Confronted with the challenges and social contrasts of the exploding city of Dar es Salaam, with the results of global warming, climate change and pollution, with the ruthlessness of our colonising economy, this project draws a positive future for the local community of Kunduchi's fishermen. Fisherman and sons is interesting because of the coherence of its multiple layers. There is... the precise integration of the architectural interventions, within the existing and new landscape... creating awareness and respect for our natural surroundings, the search for a balance between local building materials and conventional building methods, the attention for the economic return and impact of this project, resulting in intensive research and thorough calculation, the respect for the local community and its limited funds, in the phasability of the project, the innovative concept of creating (tourist) awareness for contemporary and responsible economy, combined with a responsible attitude towards nature.

...

All the above aspects and the students personal involvement as an architect for a changing world, make this project worth mentioning!



[illegible]

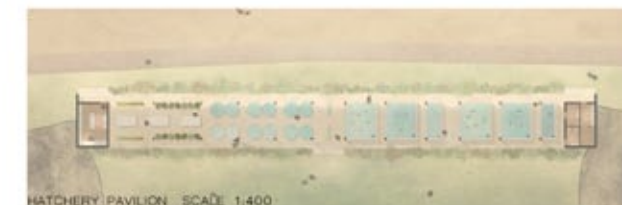
## CASE

A WELL-THOUGHT PHASING SERVES AS A SIMPLE BUSINESS PLAN FOR THE LOCAL COMMUNITY TO REALISE THIS PROJECT WITH LIMITED FUNDS AND LOTS OF ENTHUSIASM. PART OF THE PROCESS IS TO RESTORE THE MANGROVES, PREVENTING FURTHER EROSION OF THE COASTLINE AND MAKING NATURE FLORISH AGAIN. THE WAVEBREAKERS ON THE PENINSULA WILL BE TRANSFORMED INTO AQUACULTURE INFRASTRUCTURE, WITH THE SHALLOW PARTS SERVING FOR SEAWEED FARMING AND THE DEEPER PARTS FOR FISH FARMING. INTRODUCING AQUACULTURE WILL ATTRACT NEW ANIMAL SPECIES, BRINGING LIFE TO THE NATURE RESERVE, GIVING IT A UNIQUE ATMOSPHERE.

| PHASE I   | PHASE II  | PHASE III  |
|---|---|--|
| Current situation   | Future scenario   | Future scenario  |
| <p><b>PHASE I</b><br/> <b>Start of Seasonal farming</b><br/> <b>Construction</b></p> <ul style="list-style-type: none"> <li>1. Topography of fields</li> <li>2. Extension of two ponds</li> <li>3. Construction main road and paths</li> <li>4. Topography building inspection</li> <li>5. Sowing seed grass</li> <li>6. Extension margins along main stream</li> <li>7. Ditching landless for irrigation</li> </ul> <p><b>Construction</b></p> <ul style="list-style-type: none"> <li>1. Workshop space</li> <li>2. Barn dock</li> </ul> <p><b>Enterprise</b></p> <ul style="list-style-type: none"> <li>1. Small seasonal farming support systems</li> <li>2. Small seasonal drying platform</li> </ul> | <p><b>PHASE II</b><br/> <b>Seasonal farming expands for custom</b><br/> <b>Construction</b></p> <ul style="list-style-type: none"> <li>1. Watermen's space</li> <li>2. Machinery</li> </ul> <p><b>Enterprise</b></p> <ul style="list-style-type: none"> <li>1. Preparation of fish ponds</li> </ul> | <p><b>PHASE III</b><br/> <b>Start of fish farming</b><br/> <b>Construction</b></p> <ul style="list-style-type: none"> <li>1. Food space</li> <li>2. Tourist information space</li> </ul> |



N



HATCHERY PAVILION SCALE 1:400

THE MOST IMPORTANT PAVILION IS THE HATCHERY. HERE, THE COMPLEX PROCESS OF BREEDING THE FISH TAKES PLACE BEFORE BEING RELEASED IN THE FISH PENS. DUE TO THE HOT AND HUMID CLIMATE IN TANZANIA ALL PAVILIONS ARE NATURALLY VENTILATED, BUILT WITH LOCAL AND DURABLE MATERIALS LIKE RAMMED EARTH, HARDWOOD AND SANDSTONE HAVE BEEN USED FOR ALL THE PAVILIONS.

The diagram illustrates the life cycle and economic value of two fish species, MCH and CHANOS-CHANOS, from hatchling to 450g weight. It includes illustrations of the fish at different stages and a table summarizing their production, broodstock, and harvest characteristics.

**Species and Stages:**

- MCH (Mikania chrysota):** Hatchling, 100g, 450g.
- CHANOS-CHANOS (Chanos chanos):** Hatchling, 100g, 450g.

**Production and Broodstock Data:**

| Species       | Production (100g) | Production (450g) | Broodstock (100g) | Broodstock (450g) | Harvest (100g)   | Harvest (450g)   |
|---------------|-------------------|-------------------|-------------------|-------------------|------------------|------------------|
| MCH           | 1.5-1.8 eggs/egg  | 1.5-1.8 eggs/egg  | 1.5-1.8 eggs/egg  | 1.5-1.8 eggs/egg  | 1.5-1.8 eggs/egg | 1.5-1.8 eggs/egg |
| CHANOS-CHANOS | 1.5-1.8 eggs/egg  | 1.5-1.8 eggs/egg  | 1.5-1.8 eggs/egg  | 1.5-1.8 eggs/egg  | 1.5-1.8 eggs/egg | 1.5-1.8 eggs/egg |

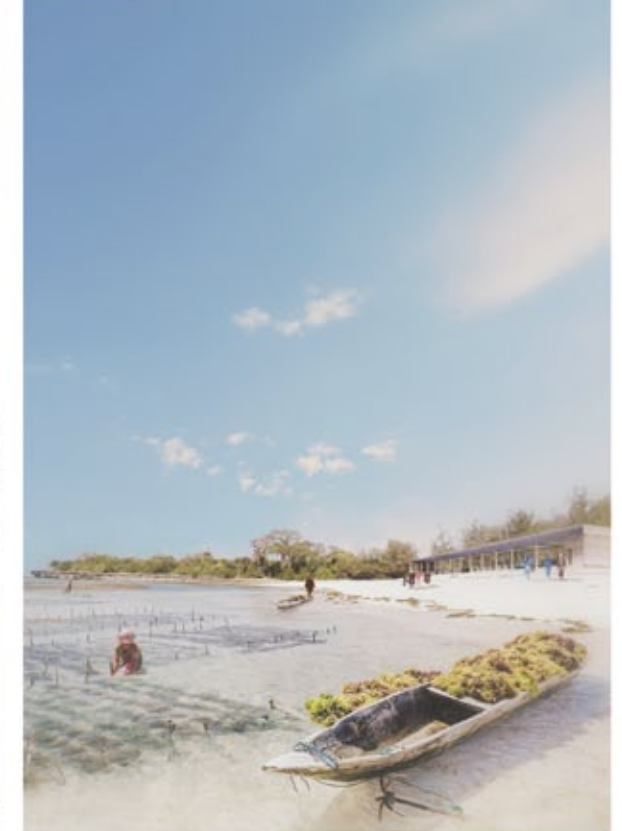
**Harvest Data:**

| Species       | Harvest (100g)   | Harvest (450g)   |
|---------------|------------------|------------------|
| MCH           | 1.5-1.8 eggs/egg | 1.5-1.8 eggs/egg |
| CHANOS-CHANOS | 1.5-1.8 eggs/egg | 1.5-1.8 eggs/egg |

INTENSIVE RESEARCH AND CALCULATION, PROOF THAT THIS PROJECT CAN PRODUCE AROUND 90 TONS OF FISH AND 240 TONS OF SEAWEED YEARLY WITH A POTENTIAL VALUE OF 465,000\$ AND EMPLOYMENT FOR OVER 150 LOCALS. THIS MAKES 'FISHERMAN & SONS' AN INTERESTING AND RESPONSIBLE PROJECT, EVEN WITHOUT TAKING THE AWARENESS AND TOURISM-INCOME INTO ACCOUNT.



HATCHERY PAVILION



INCOME PAVILION







Home Sweet Slum  
by László Gábor Soltész  
from Budapest  
University of  
Technology and  
Economics, Faculty of  
Architecture, Hungary



078/  
2015

# Home Sweet Slum

by László Gábor Soltész from Budapest University of Technology and Economics, Faculty of Architecture, Hungary

Tutor: Péter Klobusovszki Dla

### Author comments:

Location  
In the small town of Monor (Hungary) lives a Romani community of approximately 500 people. They live together in a slum called Tabán. The population density of this area is ten times higher than that of its surroundings, and mostly there's only electric power in the rickety huts they built for themselves. As a result of extreme poverty, chances are very low to ever break out. Bad living conditions, heart, lung and other serious diseases reduce life expectancy drastically. Only a few live to see their 50th birthday.

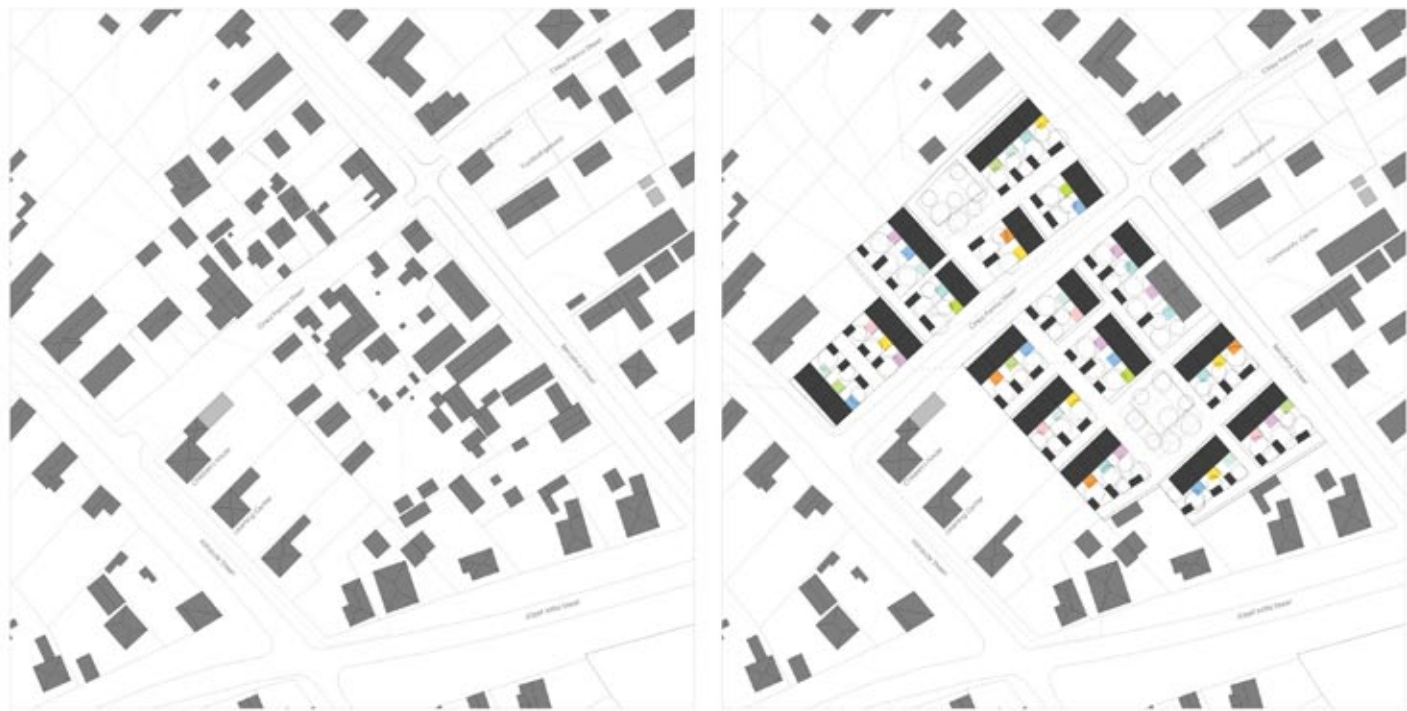
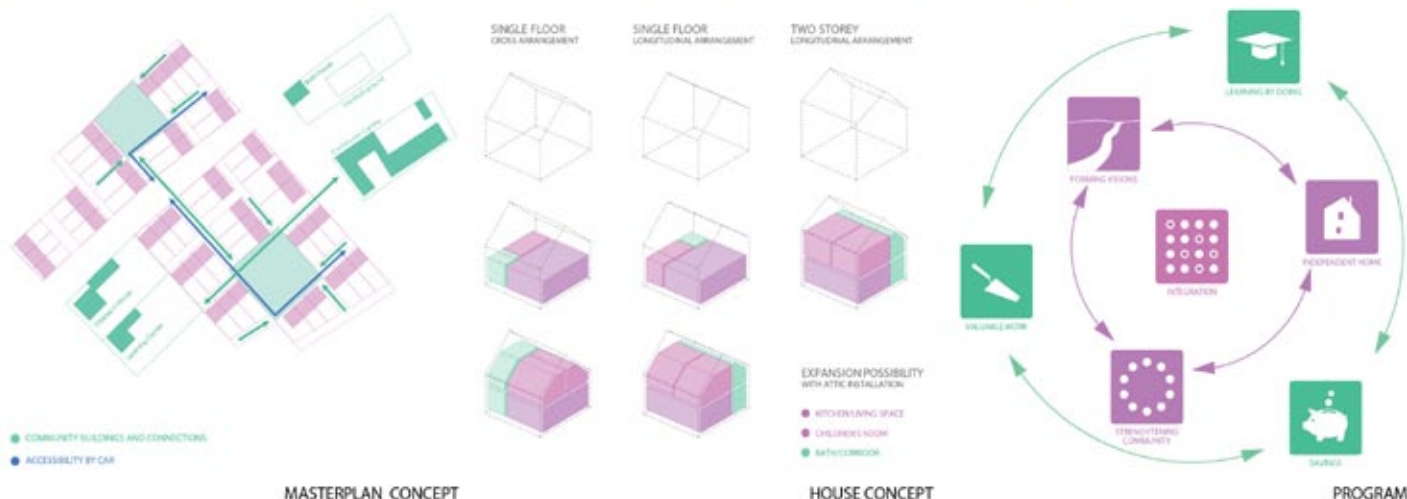
### The Problem

Since there are more than 1600 slums like Tabán in Hungary, I was searching for general and widely adaptable solutions. Though the formation of slums did not originate from architectural causes, building can enhance development on many levels. But only by giving the right answers to crucial questions. What to build? Whom to build for? Whom to build with? How to build? When to build?

### The Answer

Building together with the community can provide work for the unemployed and shelter for those in need. Organizing the environment while involving the people themselves changes the way they treat it. Seeing the result of common efforts increases self-confidence and solidarity towards each other. Admission to these new housings would be based on the family's activity in the community and on the number of children going to school in the household. Their monthly rent would be given back to them later in order to buy a permanent home.





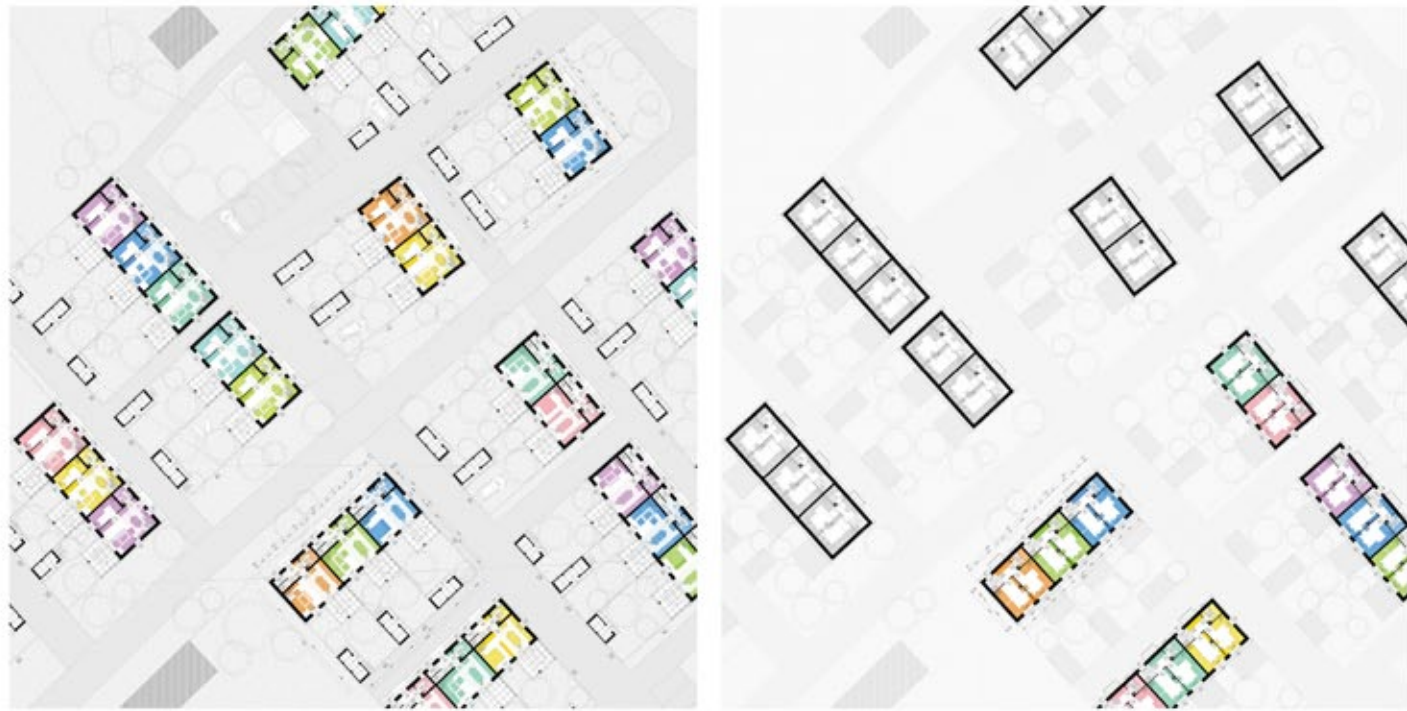
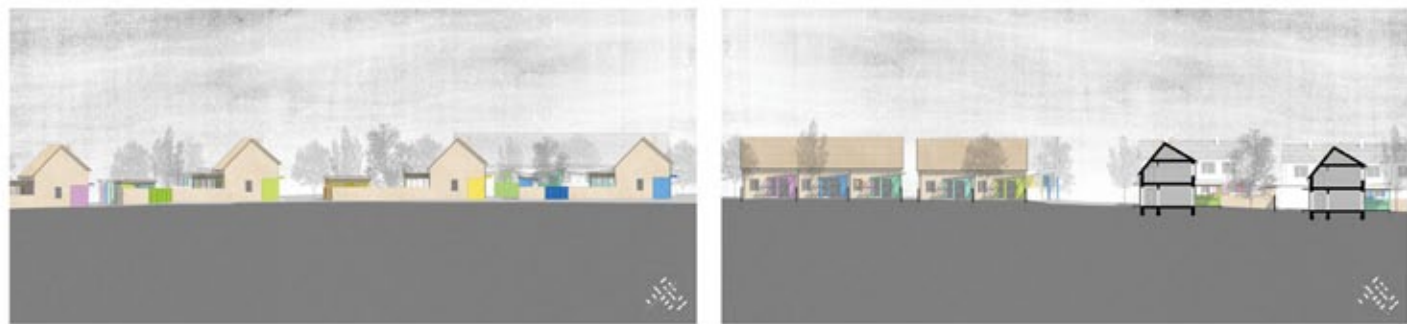
HOME SWEET SLUM - Tabán settlement, Monor, Hungary



Home Sweet Slum  
by László Gábor Soltész  
from Budapest University of Technology and Economics, Faculty of Architecture, Hungary



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HOME SWEET SLUM - Tabán settlement, Monor, Hungary



Home Sweet Slum  
by László Gábor Soltész  
from Budapest University of Technology and Economics, Faculty of Architecture, Hungary



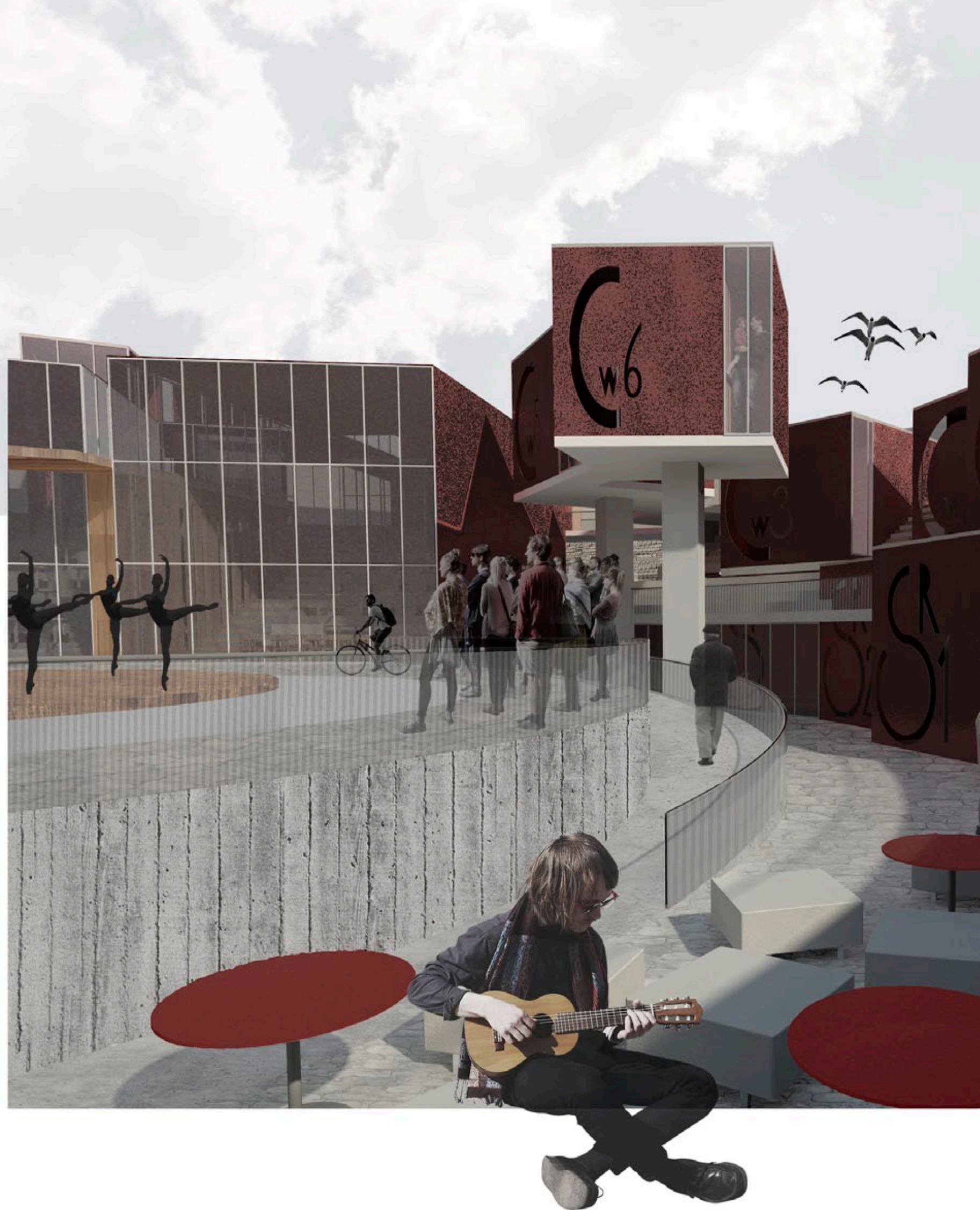
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Death & Life of the  
bullrings in the current  
context. The bullring  
[RE]interpretation as  
a Cultural Forum in  
Pontevedra

by Alba Temperán  
Isorna

from Escola Superior  
Gallaecia (ESG),  
Portugal



079/  
2015

## Death & Life of the bullrings in the current context

### The bullring [RE]interpretation as a Cultural Forum in Pontevedra

by Alba Temperán Isorna from Escola Superior Gallaecia (ESG), Portugal

Tutor: Arq. Gilberto Duarte Carlos

#### Author comments:

And now, what happens?  
This is the essential question that is frequently applied to the buildings that have lost their original function. The diminishing of the bullfight interest, by the youngest generations, and its legal inhibition in specific regions, contributed for the marginal condition of these buildings, formerly so relevant to the city dynamic. Currently, many of these bullrings have been rehabilitated, due to their progressive abandon and degradation; probably caused by a poor maintenance or, simply, due the lack of any activity. This project is developed under the strong possibility of the Pontevedra's Bullring abdicate its original activity or until the bullfight's legal interdiction in Galicia; seeking one alternative for those who ideological consider these ceremony as a "NO tradition", and/or share the concerns of the citizens that stand that a communal building that is only used five days in the whole year, is no longer viable for the public treasury.

So, how to intervene? What is the best urban framework for such architectonic program? What is the most appropriate function? In the project, a "programmatic separation" is created, between public space and private space - divided into a technical-administrative area, a research, training and formative units as others technical ones created. The structure starts from the smallest unit: the module, created as a specific entity that generate interspaces of relationship and cooperation between different areas and they have in common the center of the square.

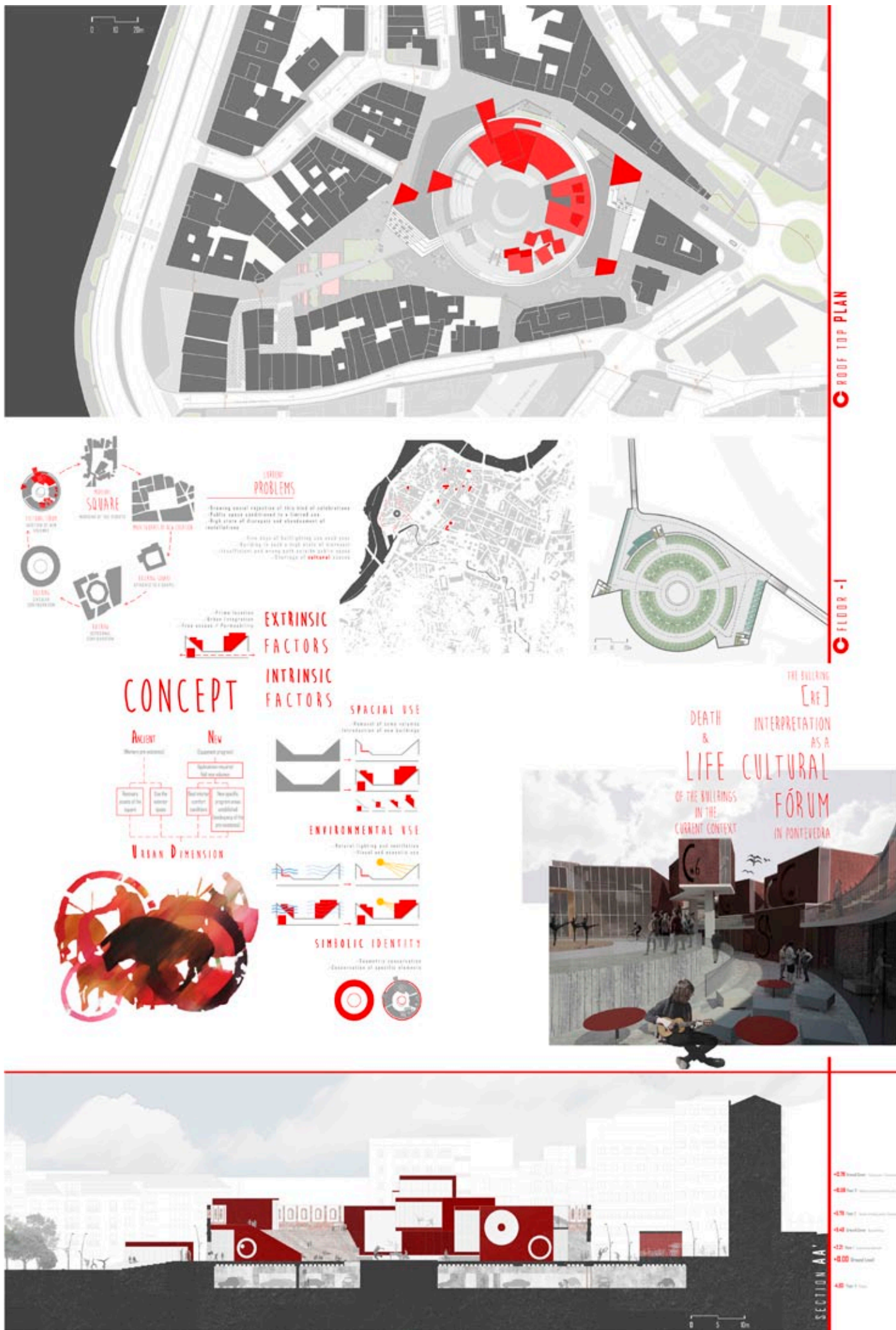
#### Tutor comments:

The present project addresses two fundamental issues of the current architectonic problematic:

- 1- The stimulation of the multi-cultural appropriation of the urban fabric, reconnecting the cities centres with the dynamic of the public space and their strategic equipments;
- 2- The reflection about the present human dilemma, situated between the respect for past traditions and the recent perspective towards the development of environmentalist ethic values (namely the animal slaughter as a cultural festival).

The work reveals a deep research on the stated conflict, reflecting a structured study on analogue examples, but also a very accurate urban answer on how to recover large scale obsolete and degraded constructions, to become integrated elements of the whole city system.





Death & Life of the bullrings in the current context. The bullring [RE]interpretation as a Cultural Forum in Pontevedra

by Alba Temperán Isorna

from Escola Superior Gallaecia (ESG), Portugal



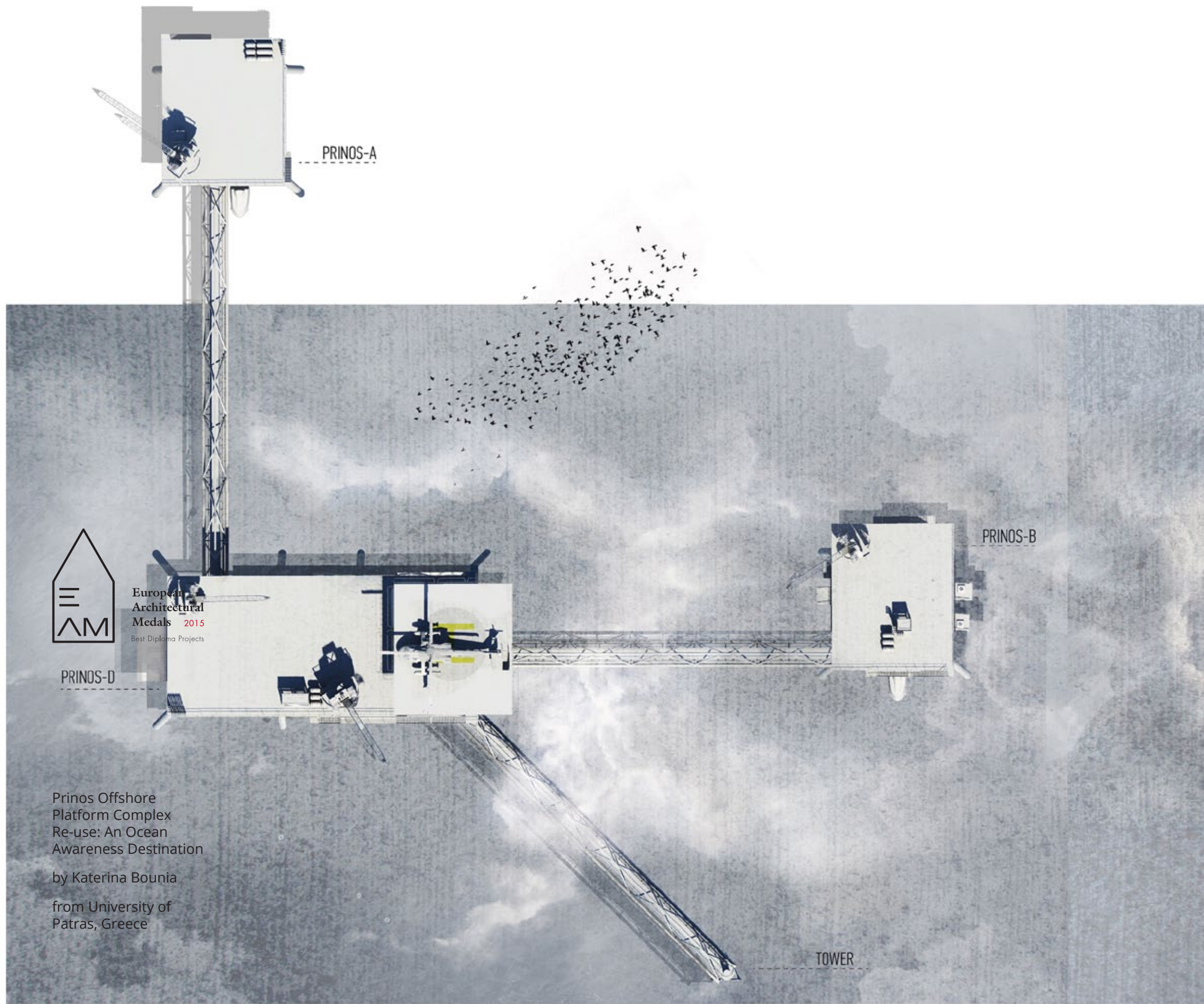
Death & Life of the bullrings in the current context. The bullring [RE]interpretation as a Cultural Forum in Pontevedra

by Alba Temperán Isorna

from Escola Superior Gallaecia (ESG), Portugal







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2015

# Prinos Offshore Platform Complex Re-use: An Ocean Awareness Destination

by Katerina Bounia from University of Patras, Greece

Tutor: K. A. Liapi

Author comments:

This project focuses on the re-Use of the Prinos oil platform complex (platforms A,B,D) in the Kavala Gulf, Greece. Its oil field will be soon exhausted and the cost of decommission is very high. A worth mentioning fact is that around the rigs’ underwater structure a coral reef and a marine ecosystem has been created.

In order to protect, sustain and reinforce this ecosystem, the rigs’ complex will be transformed into a Blue Innovative Environment that will enter the Mediterranean Nature Protection Areas & Research Centers Network. At the same time Prinos Complex will contribute to the cultural and economic empowerment of its immediate urban areas. A new transportation network will link the rigs with the coastline cities, expanding the urban fabric into the Kavala Gulf. The platforms will be renovated, preserving the rigs’ structural frame while removing no longer useful parts. The rigs’ free plan structure offers sufficient flexibility and the capability to plug-in or remove “activity modules” according to the current and evolving needs. Research, Educational, Cultural & Recreational activities will be hosted on the structure as follows: Prinos-D & A will host the most public activities including exhibit areas and a diving center, whereas Prinos-B will host marine research labs and other facilities. An underwater coral-reef and marine observation station is also proposed. The developed design is expected to foster ocean awareness and to offer a new paradigm for rig re-use.

Tutor comments:

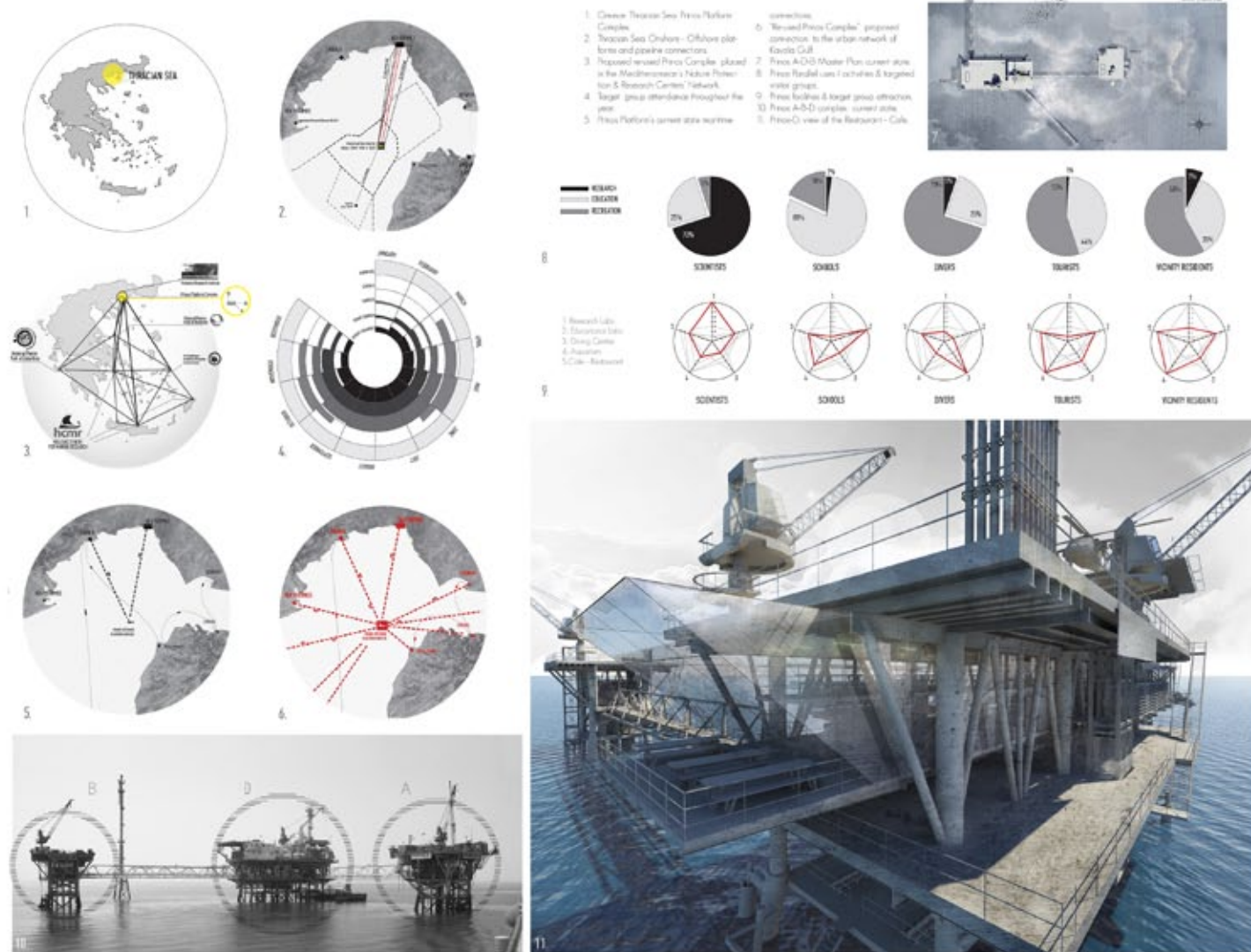
The Prinos Offshore Platform Complex Re-use project:has been selected for the competition as it tackles all three competition targeted topics. Specifically:

- a. It addresses the problem of decaying and environmentally hazardous inactive oil extraction infrastructures in the Mediterranean by proposing the development of an innovative environment to be included to the Protection Research Center Network
- b. The proposed research cultural and recreational activities on the re-used oil extraction platforms address the problem of cultural and economic depression in the urban areas in the vicinity of the inactive oil infrastructure in the Gulf of Kavala.
- c. By maintaining the structural integrity of the existing oil platforms and by plugging in “activity modules” for various new activities, a dynamic and flexible space is created. Another interesting and innovative feature of the proposed plan is an oval - shaped underwater capsule that functioned as an inside-out aquarium and a marine life and coral observation station.

The proposed re-use plan is expected to serve as a paradigm for rig re-use proposals worldwide.

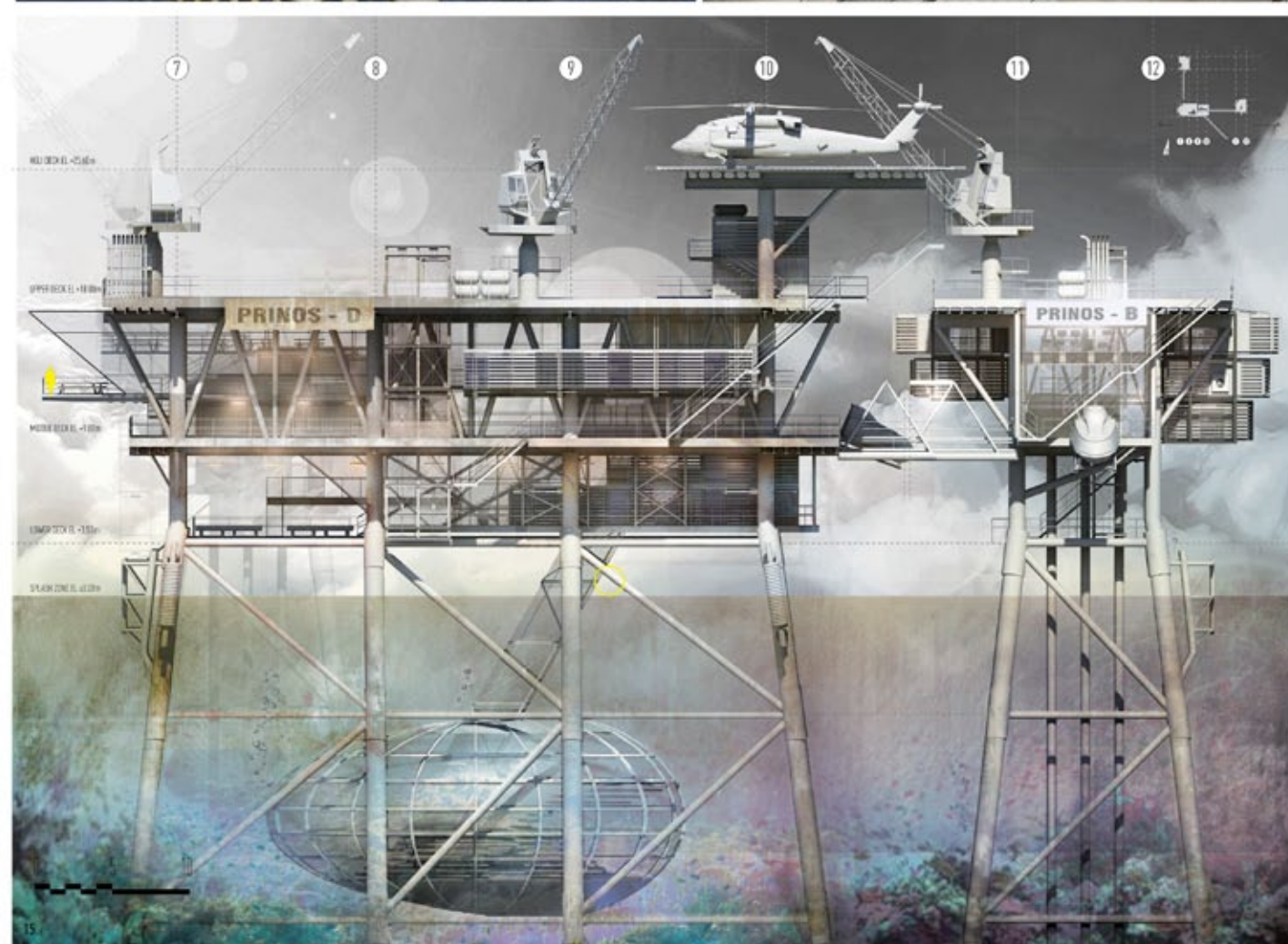


# Prinos Offshore Platform Complex Re-use: An Ocean Awareness Destination.



Prinos Offshore Platform Complex Re-use. 01

# Prinos Offshore Platform Complex Re-use: An Ocean Awareness Destination.



Prinos Offshore Platform Complex Re-use. 02



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Prinos Offshore  
Platform Complex  
Re-use: An Ocean  
Awareness Destination

by Katerina Bounia

from University of  
Patras, Greece



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Prinos Offshore  
Platform Complex  
Re-use: An Ocean  
Awareness Destination

by Katerina Bounia

from University of  
Patras, Greece




 European Architectural Medals 2015  
 Best Diploma Projects

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 2015

# Negotiations of Image and Architecture

by Martin Lennon from School of Architecture, University of Limerick, Ireland

Tutor: Andrew Griffin

## Author comments:

What is it to propose architecture? The process of proposing architecture is initiated non-invasively and by invitation only. It happens unbeknownst to the public and it is usually specifically commissioned. The form in which the proposal first makes an appearance is usually as a polished image which conceals any trace of process. Architecture is hesitant when it comes to allowing its process to be introduced into the public arena for scrutiny. The process, for the practitioners of architecture is what instills value in the profession. Despite this, the process and dialogue that surrounds a project is kept within the offices, schools and publications of architecture which rarely reach the general public.

Potential to scrutinise and experience architecture is only afforded to its public once a building is complete and the scaffolding is down and the doors are open. The public conversation about architecture seems to be cast into obsolescence once it has reached that stage. However, the building at its completion is the only tangible moment the public identifies and shares with architecture as a discipline.

The aim of the thesis was to explore the gap between process and representation, bridging the gap between physical reality and visionary imaginings in order to engage architecture with its public.

## Tutor comments:

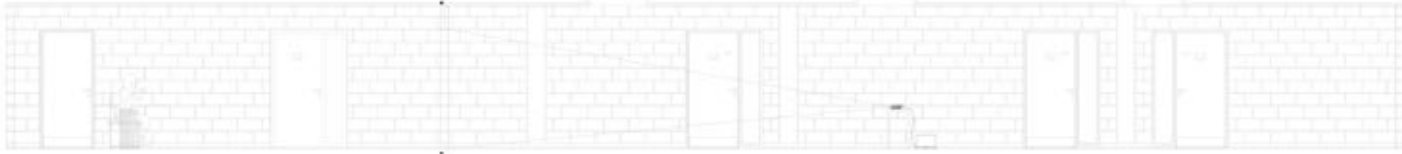
The students project looked at how we communicate architecture to the public. He worked with themes of reuse in a post bust Irish rural town reusing a car park as a cultural and social venue. His work challenged the notion of the traditional village centre and looked at what modern Irish life in small depopulating centres could be like. Martin worked predominantly in film to design and describe his projects and process which became almost dreamlike of the possibilities architectural creations. His project actively tried to go beyond the static image to engage with real people and describe to them what architecture could be like experientially.



## Negotiations of Image and Architecture



Existing corridor seen from seated position.



The axonometric at the bottom of the page shows how a proposal becomes an event where the process and final proposal are hosted on the site and open for public engagement. The idea of an event alone, shall move closely with a process that unfolds, as compared to a product or object of architecture that more abruptly appears. The aim of the proposal in this case was simply to create and communicate an alternative spatial narrative for this derelict car park site. The spatial catalysts for this new narrative were hand crafted objects also seen below which were inserted and punctured through the existing fabric of the structure. The space were conceived by calibrating the site, physical model and image through film. The event displayed the process of crafting the models and also projections of the proposal where they occurred on site in a similar fashion to the corridor experiment above.



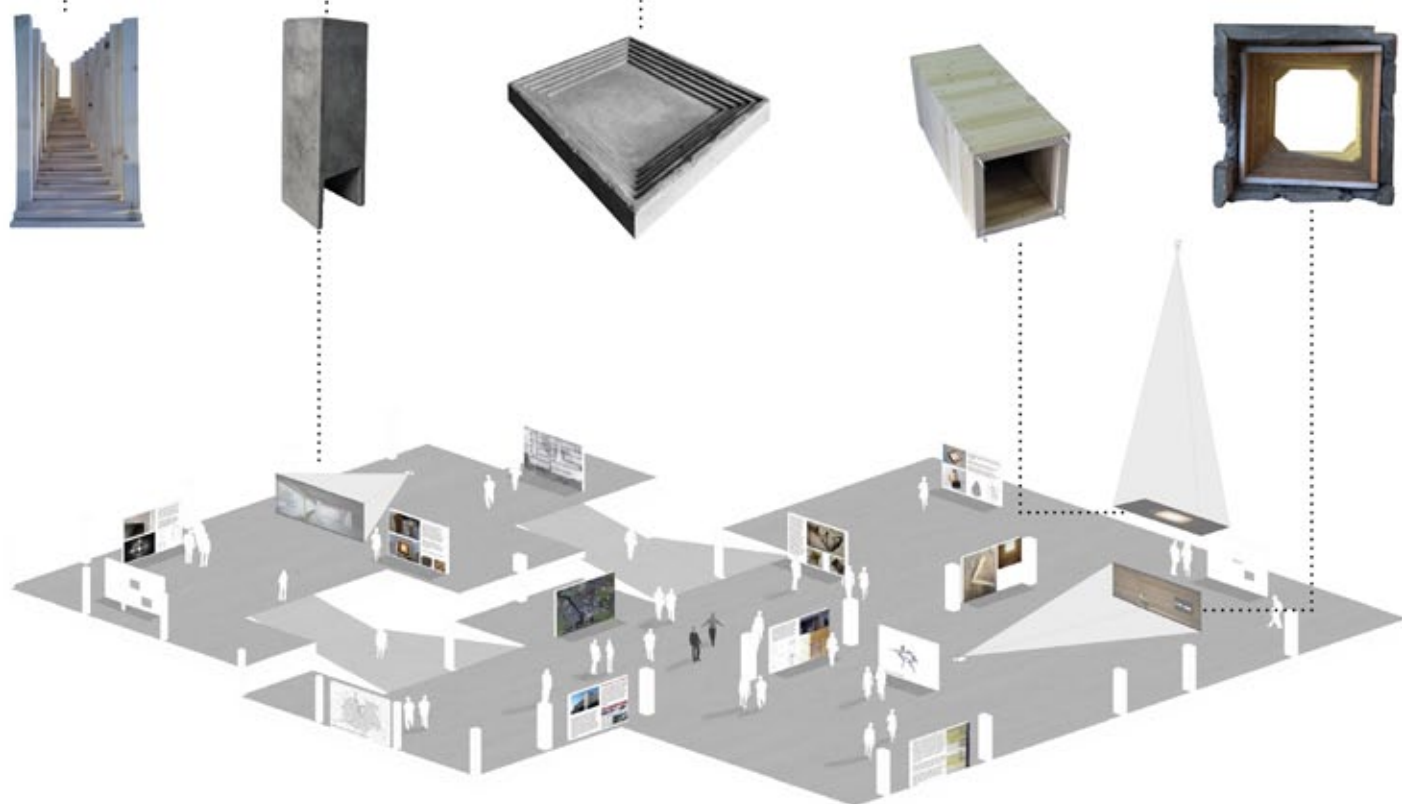
Installation in progress, view of the installation behind the observer.



Scene from the film of the proposal as projected during presentation.



The concrete model used



What is it to propose architecture? The process of proposing architecture is initiated non-invasively and by invitation only. It happens unbeknownst to the public and it is usually specifically commissioned. The form in which the proposal first makes an appearance is usually as a polished image which conceals any trace of process. Architecture is treated when it comes to allowing its process to be introduced into the public arena for testing. The process, for the practitioners of architecture is what marks value in the profession. Despite this, the process and dialogue that surrounds a project is kept within the offices, schools and publications of architecture which rarely reach the general public. The crafting of different material objects was the first move in order to start testing the site, to try and manufacture a new spatial narrative for the site. The objects were made of timber, concrete and card and they became tools that were collaged into the site. It then became the means by which this negotiation of object, site and image were articulated. Depth, proximity and materiality are read by the eye but translated somatically or physically. These principles were not only explored through the making of the physical models in terms of joint and finish but also in the collaging of the images of these manufactured things onto the site. A calibration between body and eye was required.

Below is a demonstration of an on-site projected proposal conducted in a corridor. The proposal for the purpose of the demonstration was the placing of a stepped ground into the corridor. When one sat in the chair and looked down the corridor they could see the scaled proposal sitting in the site. The alternative spatial composition is an evocative image or a merge which acts as a counter to the existing condition. The experiment entailed making a scaled concrete model of the new ground surface and collaging the film of the existing corridor over the image of the model.



Scene one: Atrium



Scene two: Auditorium



Scene three: Studio



Scene four: Library



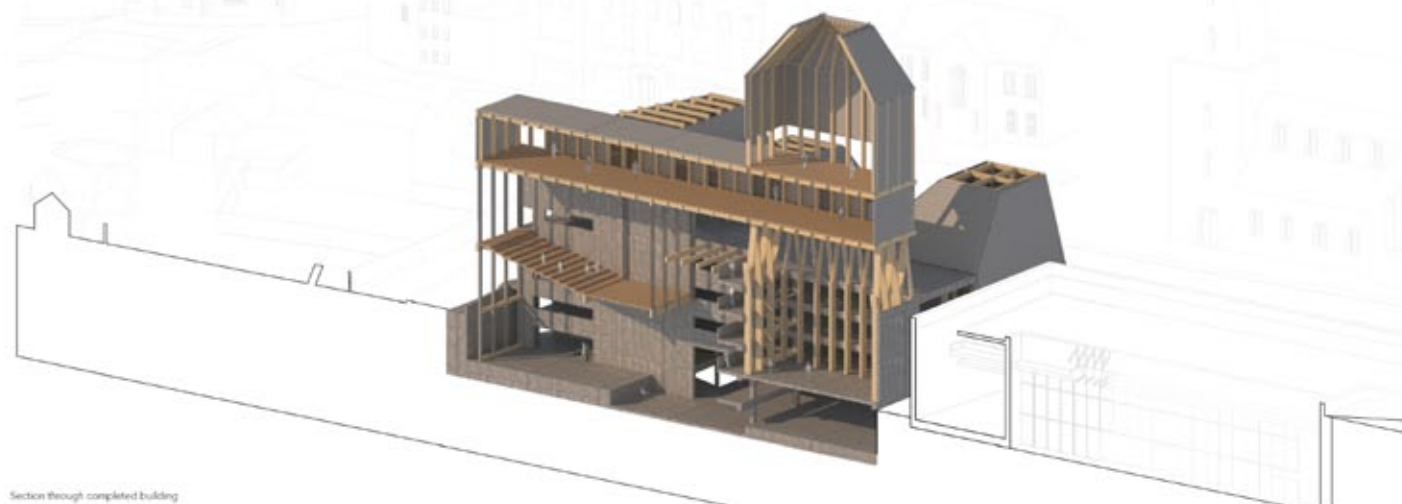
Scene five: Office space



Scene six: Studio



Scene seven: Lab



Section through completed building



"The pictorial impulse" is stated by James Corner leads to a decay in our relationship to the earth and profoundly damages our ability to attend to an improved way of inhabiting and interacting with each other. This negotiated emphasis on image is not only starting society's relationship to its built and natural environment but also its perception of architecture as a practice. Architecture has to rethink how it communicates with its public. Corner argues that if architects are to charge themselves with the responsibility of facilitators, instigators and downers than the formation and deployment of "more performative forms of imaging" is vital to maintaining their relevance. Reestablishing the process of design and the act of proposal together with the context in which it will be needed would serve the discipline in order to prevent an overly aestheticized mode of architecture from prevailing.

To the left and above are screens from a film describing the second iteration of a proposal for a derelict car park structure as it takes shape gradually on site. The film attempts to capture the building gradually being constructed and emerging incrementally as it was considered within the design process. It was an attempt to merge the thought process with the representation of the proposal as opposed to simply displaying an image that shows someone and someone alone. This image was exposing/communicating the fact that the building will have a greater period, that in terms of the design process and the overall development of the proposal, it is more than "someone". When constructing architecture the propriety of a building is always in focus as much as the built so this is an attempt to bring that side of architecture to the public in representation. The argument or analogy that is sometimes made when speaking about process is that the public don't want to know how the watch is made they only want to know what time it is. However, the reason the public are entitled with the time alone is because they trust the mechanism from which the time is sourced. That faith has not been confirmed with regard to the public and architecture so therefore, the mechanism of architecture needs to be transparent in order to develop such a trust.



Image portraying the cutting process of concrete which is proposed for the existing car park.



Cast Concrete test model experimenting with the placement of cuts and method of timber insertion.



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Negotiations of Image and Architecture

by Martin Lennon

from School of Architecture,  
University of Limerick,  
Ireland



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Revitalization of  
Francis shaft in Idrija

by Iztok Hvala

from Faculty of  
Architecture  
University of Ljubljana,  
Slovenia



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2015

## Revitalization of Francis shaft in Idrija

by Iztok Hvala from Faculty of Architecture, University of Ljubljana, Slovenia

Tutors: Prof. Miloš Florijančič, Doc. Mitja Zorc, Doc. Dr. Matej Blenkuš

### Author comments:

**M**aster thesis is dealing with the area of Francis shaft, the only still operating shaft for descending into the mine. Connecting the site to the city, creating new public space and establishing a collection of mine's technical heritage in conjunction with research centre for mercury and study geological collection, are the key project goals. Through the study of the historic area development and evaluation of the current state, the new project guidelines are established.

Functional and technical orientation of the existing is exposed and to this, the new, added structures are adjusted. New programmatic volumes are connected with the attractive museum path, where there is clear separation of old existing and new.

New historic building mass is revived and is exposed as a spatial and meaningful dominant point overlooking the city.





1 Night-time view of site



2 Technical mine heritage exhibition today



3 Urban intervention



4 Added office block



5 Section through the redesigned main existing building and added tower



6 Section through added basement



7 Ground floor of the main existing building

## REVITALIZATION OF FRANCIS SHAFT IN IDRIJA

**Idrija, a city of technical culture and a UNESCO site, deserves a quality presentation of its heritage and for that, it needs a suitable place to do so.**

More than five hundred years of mining in this area have left behind some priceless examples of European machine manufacturing from the end of the 16th century to early 20th century. Today, these machines are on exhibit at the complex of Francis's Shaft, the only still operating mine shaft in the city. Maker's thesis is dealing with a question of revitalizing industrial heritage and presenting the technical heritage of

Idrija's world-renowned known mercury mine. The historical development resulted in many alterations to the main building and to the surroundings. Existing building was extended and partitioned from the inside with many small rooms several times. Furthermore, after the second war, the administrative building was built in front of the main building, covering almost half of its historical facade to the city. On top of that, the site suffers from not being connected to the city; therefore today the site attracts almost no visitors.

- 1 Night-time view of the new multi-purpose open public space in front of the main existing building that act as a public space with specific mining character, that offers terrific views to the city and is used throughout the day and night.
- 2 Image of the technical mine heritage exhibition on the site today. Machines are squeezed into small spaces and are difficult to view and explore. Moreover, the static presentation attracts only the most enthusiastic visitors.
- 3 Existing site lacks the connection to the town center, therefore it attracts few visitors. New connection to the town is established by creating a direct path, from the main bus station to the new entrance to the site. New access path would become a vibrant street with cafe and restaurant.
- 4 View from the north of the site, towards newly added office block. It takes advantage of today's unused roof space on top of the 18th shaft machine.
- 5 Schematic section through the main existing building with the new horizontally and vertically open space that houses the exhibition of the main pieces of technical heritage. Tower connects the added basement level with the main exhibition area.
- 6 Schematic section through the added basement volume. It creates an open public space on top of it, while hosting main reception and entrance to the site, service spaces, multipurpose hall, experimental center for mercury and exhibition of geological collection of the mine.
- 7 View to the ground floor of the main exhibition space of mine technical heritage in the main existing building. Open space is suitable for exhibiting massive machines and also offers the ability for hosting various event in the space. Added upper floors are connecting the whole building.



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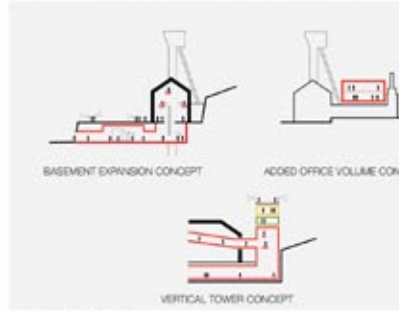
Revitalization of Francis shaft in Idrija

by Iztok Hvala

from Faculty of Architecture, University of Ljubljana, Slovenia



7 1st floor in the main existing building - technical mine heritage equipment exhibition



8 Architecture concept



9 Ground floor of new vertical tower



11 Day-time view of site



10 Exhibition corridor in the basement level



12 Ground floor level plan



13 Cross section

New design aims to clear all the structures added over the course of time and to presenting just the main elements of the site. Open space in front of the existing building is used to host new program and also acts as a new entrance to the area. Moreover, due to the historical importance, the clear separation between the existing and the new must be achieved so that the whole context is readable and understandable.

The new institution with the exhibition of old mining machines targets to become one of the leading European actors in the field of technical museums. It emphasizes natural sciences with the added programs of the World centre for Mercury and the

Geological center. Those two programs are interlaced with the city and its history. New design creates a relationship between all three main programs and besides them, adds an additional commercial program that also brings life and activity to the site at all times, day or night.

The newly designed complex will become one of the main tourist attractions in the city and would contribute to a better understanding of the whole story of the rich heritage of Idrija's mercury mine.

- 7 New exhibition area in the existing building with added communication and exhibition levels. Added elements are in clear dialogue with the existing structure and represents a "machine for exhibiting machines", that enhances visitor experience of the space.
- 8 Architecture concept of the revitalization process. Existing building is preserved and all added elements are in clear relationship with the existing.
- 9 View from the ground floor of the new added tower that connects the added basement and main existing building. It creates a massive vertical exhibition space, suitable for hosting tall water pumps from mine shaft. Also tower hosts commercial program on the site, local gallery, upper floor cafe and viewing platform on the roof.
- 10 New added basement level is in general, divided into two elements. First, the exhibition corridors with daylight and clear massive separation, where the classic exhibition takes place. Second, the program volumes, where the interactive exhibition takes place in form of experiment or workshop, and function as a "black box".
- 11 Daytime view of the new multi-purpose open public space in front of the main existing building that acts as a public space with specific mining character. It hosts the event space for program expansion from the main building. Water element separates the service part and the program part of the area.
- 12 Basement floor plan with the new main entrance and raised shaft enlivened part. Visitors gather in the reception area and then continue their path through multipurpose hall and next to the other program volumes.
- 13 Ground floor hosts the exhibition of the technical mine heritage in the redesigned open spaces in the main existing building. Visitors come through the vertical tower and go to the first floor, advance in the second floor and then finally descend to the ground floor.



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# One Straight Story

by Rossana de Carvalho Eckardt from Faculty of Architecture of the University of Porto (FAUP), Portugal

Tutor: Hélde Casal Ribeiro

## Author comments:

One Straight Story presents the gathering of cultures and a development of a project in the African country São Tomé and Príncipe. The project is based on a practical exercise developed during an exchange programme of the architecture study carried out in Chile.

Besides following the specific agenda of the classes, it outlines the creative process of a specific approach to the academic project. This approach results from an explicit pedagogical method related to the island of São Tomé respecting its culture and tradition and taking into consideration all aspects of the methodology and techniques of tropical architecture. Mostly exploring the relationship between architecture and the environment, going through topics such as sustainability, critical regionalism, bioclimatic and vernacular architecture. Besides having a wide range of case studies of the examples of humanitarian, emergency, trauma and temporary architecture and tropical architecture.

Set up in three parts, it explains the progress and the discover made from an academic exercise to the a practical project taking in consideration what the author Ismael Seralgeldin writes, "The architect is the generalist who speculates on how the pieces could fit together in more advantageous ways one who is concerned with what well might be." Learning with the natives inspired by their culture, one Straight Story is a new concept of living. An Eco House that would serve as a role model to all kind of lifestyles completely self-sustainable and taking into its own advantage the best of the Island.

## Tutor comments:

One of the key issues that today's architecture must face is globalization of its design process. Not in the sense of the recent years' internationalization process, where one went abroad to project his work or disseminate his architectural ideas. Today's issue is information's transversal sedimentation process where different cultural and formative backgrounds confront local cultures contaminating the design process at distinct levels resulting in a melting pot of sensibilities, forms and shapes. These notions should comprehend the search of a thought process underlined by a comprehensive, methodical and cultured architectural/professional approach.

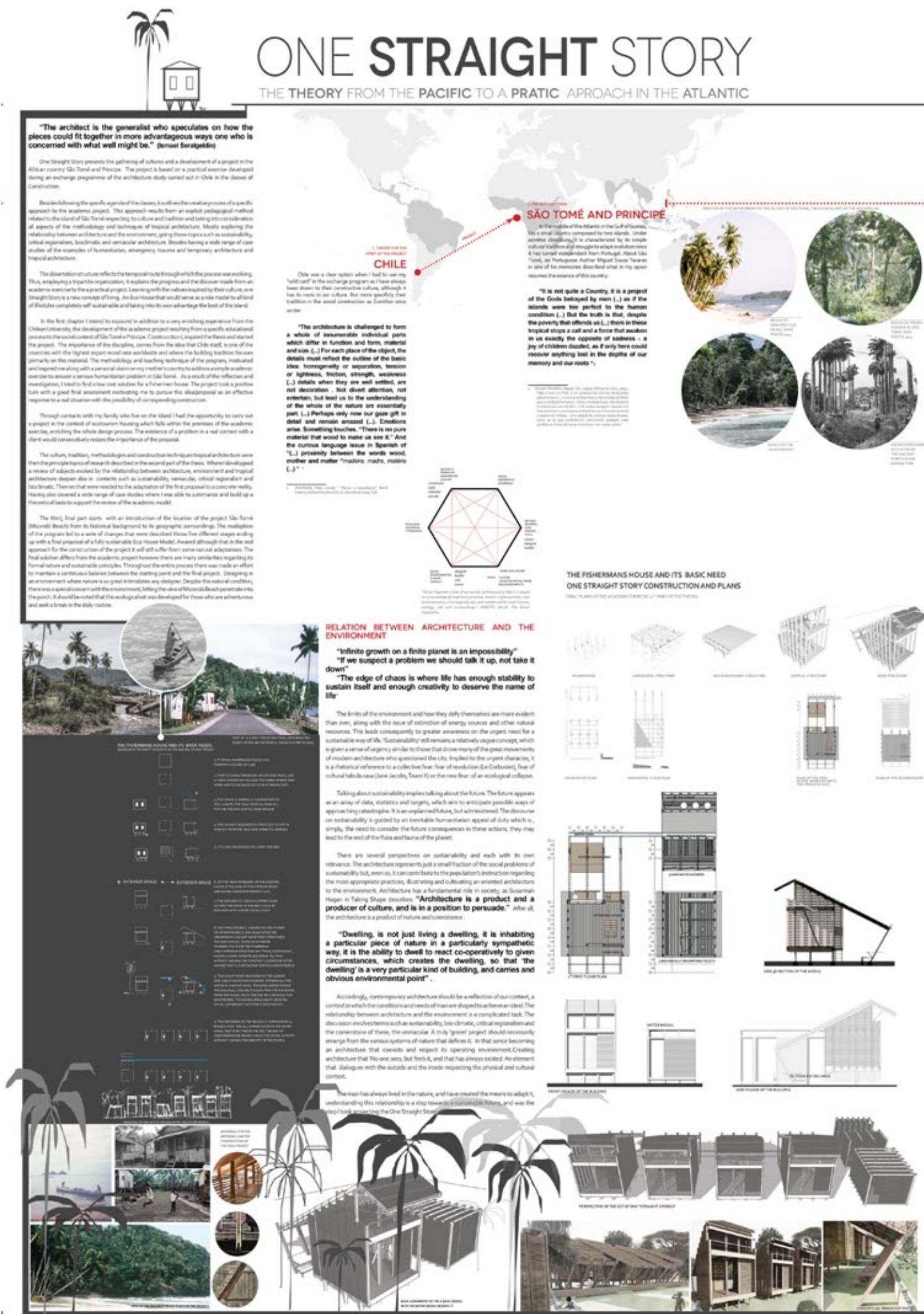
The present dissertation plays on these notions and themes with an European graduate student, with African and Scandinavian heritage, studying in Chile, in the final year, developing an academic proposal associated with emergency architecture. This proposal will in turn, be (re)interpreted into a real commission for a family estate endeavour in the constrained reality of S. Tomé Príncipe without losing its architectural intent in terms of materiality, scale and sensibility in the dialogue with programme, place and nature.



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