COMPETITION RESULTS

FIFTH ANNUAL URBAN HOUSING INTERNATIONAL STUDENT DESIGN COMPETITION

Award recipients and their faculty sponsors gathered in Berlin for the finalists presentations

Student finalists and their faculty advisors received cash prizes and travel stipends totaling $30,000. Jurors chose two finalists from each geographic category (the Americas, Asia/ Australia/Oceania, and Europe/Africa) to present their projects at the ACSA International Conference, Building as a Political Act, sponsored by the Otis Elevator Company, in Berlin, May 31 - June 4, 1997. The Grand Prizes as well as regional first and second place awards were announced from among these six finalists at the conference presentation. Six additional projects have received honorable mention citations.

Grand Prize (tie) and First Place—the Americas
Augusto Roman Moncagatta, Federico Pastor Soto, and Sharif Kahatt Navarrete
Universidad Ricardo Palma (Peru)
Faculty sponsor: Paulo Dam Mazzi

Grand Prize (tie) and First Place—Europe and Africa
Giovanni de Benedittis and Giovanni Palermo
Università degli Studi "G. D'Annunzio"
Pescara (Italy)
Faculty sponsor: Paolo Desideri

First Place—Asia, Australia, and Oceania
Andrew Greenslade, Hamish Gunns, Susan Hillery, and Christopher Lowe
University of Auckland (New Zealand)
Faculty sponsors: Srdja Hrisafovic, Marjan Cehovin, and Dushko Bogunovich

Second Place—the Americas
Thad Reeves
University of Texas at Arlington (USA)
Faculty sponsors: Bill Boswell and Mario Correa

Second Place—Asia, Australia, and Oceania
Xu Jianfeng and Quazi M. Mahtab-uz Zaman
University of Hong Kong
Faculty sponsor: Dr. B.S. Jia

Second Place—Europe and Africa
Rocio Monasterio San Martin
Escuela Técnica Superior de Arquitectura de Madrid (Spain)
Faculty sponsor: Mª José Aranguren Lopez

Honorable Mention Awards

- Christiane Sauer and Christof Piaskowski
  Hochschule der Künste (Germany)
  Faculty sponsor: Peter Bayerer
- Zhu Junfu, Li Fu, Wang Zheng, and Li Ling
  Tsinghua University (China)
  Faculty sponsor: Zhu Wenyi
- Alexander Hahn
  University of Cape Town (South Africa)
  Faculty sponsor: John Moyle
- Brent Hardcastle, Brendan Robertson, David Currie, John Ford, and Andrew Lane
  University of Queensland (Australia)
  Faculty Sponsor: Michael Keniger
- Chris Sutton
  University of Westminster (UK)
  Faculty sponsor: David Greene
- Tricia A. Stuth
  University of Wisconsin-Milwaukee (USA)
  Faculty sponsor: Don Hanlon

Grand Prize and First Place – the Americas

ANDENES

Augusto Roman Moncagatta, Federico Pastor Soto, and Sharif Kahatt Navarrete

Universidad Ricardo Palma (Peru)
Faculty sponsor: Paulo Dam Mazzi

A city that suffocates, devouring all in its way, with insatiable appetite and bad digestion. Up above, a solitary place... silence... barrenness... a need for life... ANDENES...

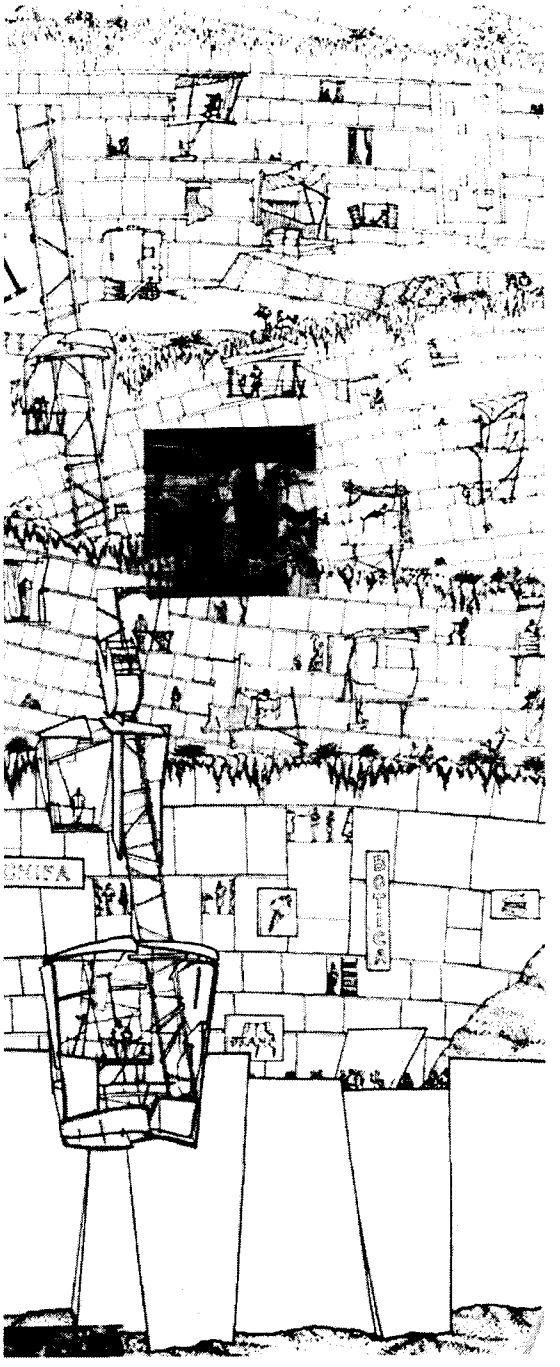
Considered one of the greatest archaeological phenomena of the western hemisphere, the andenes1 were not only used to transform arid lands into areas of intense agricultural production, but also as the main tool in the deliberate transformation of the landscape. Exploring the potential of these andenes as modifiers of urban space, and life containing elements, they were transferred to a contemporary urban context, adapting them to this complex situation through two levels of interventions:

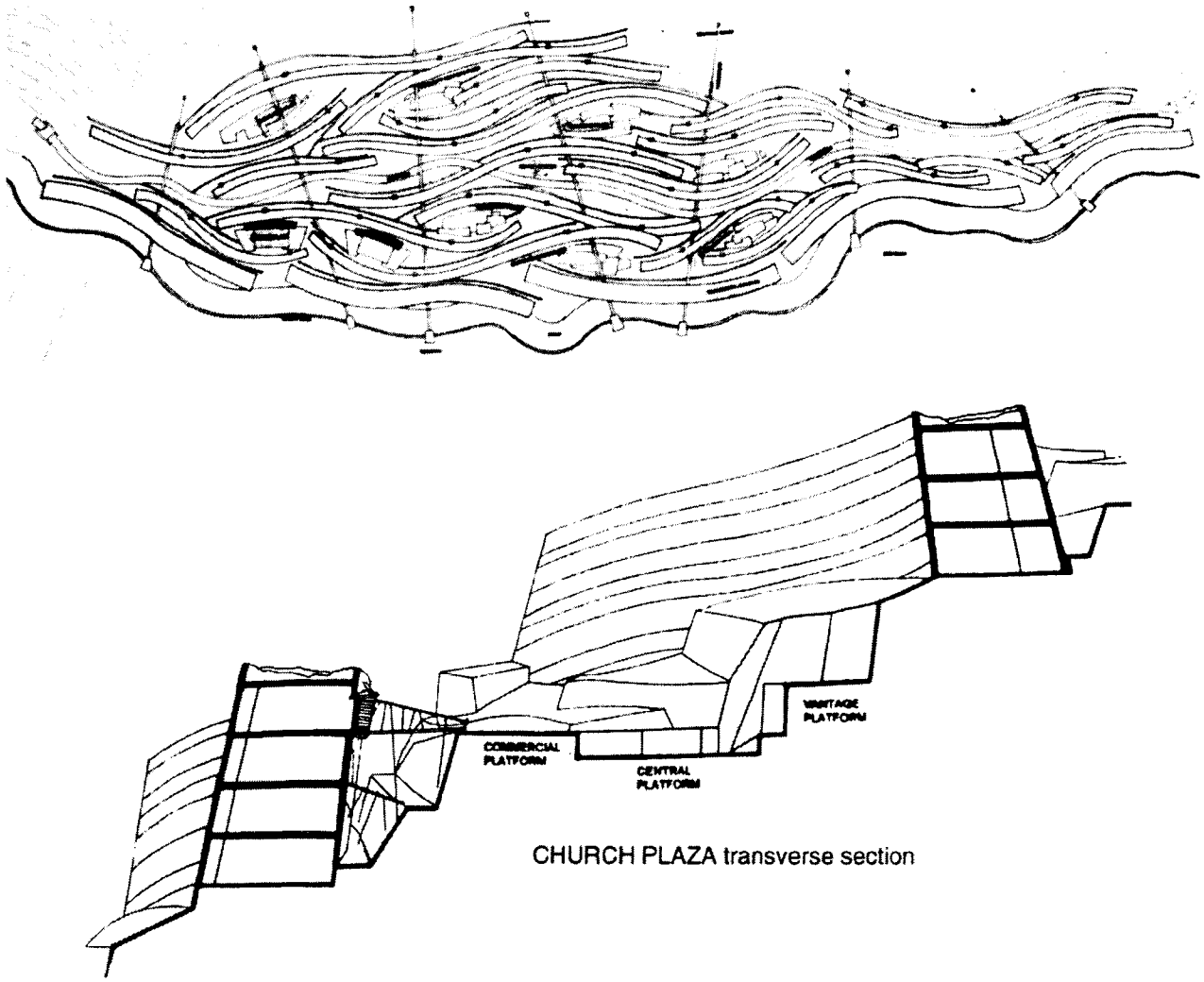
- At an urban level, social and circulation networks were traced, either exploiting the spatial configuration between the *andenes* and the *cerro*, like the pedestrian circulation and plazas, or fiercely cutting their way through, like the inclined transport system. In order to make human life possible, each anden is subdivided into three-dimensional lots.
- At an architectural level, occupation and later transformation of the three-dimensional lots are performed by the residents themselves, making it possible for each one to build their own habitat, with no restraints.

From the city, the *cerro* appears like a deep contradiction between natural and artificial, andean and western, arid and fertile, contemporary and ancestral, static and dynamic, a *cerro* in permanent change; a cerro full of life ... and andenes.

Nearly all of the urban expansions in Lima occur in the most irregular, spontaneous, and sometimes illegal ways, through settlement processes called invasiones. These consist of invading a usually sloped piece of land which has not yet been urbanized. Each settler chooses a spot, delimits it using four mats, and inhabits this empty space. Afterwards, he will start consolidating his "lot," gradually transforming it according to the occupant's needs and expectations. These processes thus provide a fast, affordable, and very flexible way of occupation.

The three-dimensional lot system grabs this freedom intrinsic in the self building processes by plotting the andenes out into neutral bases for the later development of individual housing. Besides the three-dimensional lots, four inhabiting alternatives are presented in this project. These alternatives respond in a general level, to the basic needs of a Peruvian lower class family (minimum, flexible, open spaces; capacity for big families; very basic sense of privacy) and in a particular level, to specific behavior and lifestyle stereotypes.





CHURCH PLAZA transverse section

Within the project, the main socialization areas are formed by the plazas, which due to the slope, have been subdivided in typical platforms.

Commercial Platform: At an intermediate level, works like an open corridor where the access to the small shops and stores are found.

Central Platform: Located at the lower level, it is a well defined space where people meet and socialize.

Vantage Platform: At the upper level, is an open space high enough to have good views over the andenes' garden roofs and the city.

The project is strongly delimited only in its lower part by a system of barriers that works as a filter to enter the residential area. The first boundary is a dry park, which works as a small cushion between the city and the project, shared by both as a recreational area. The second barrier is formed by a great wall, a road, and parking lots. All access to the units are located in this level (private vehicles, public transport, and pedestrian), as well as the vertical circulation network terminals (funiculars and stairwells). The third barrier is a long strip, adjacent to the street, of commercial buildings which supply both the occupants of the project and outsiders.

JURY COMMENTS

This scheme addresses the reality of certain critical housing issues within a city like Lima, both social and physical, while at the same time dealing with the specific topography of the site and how one can cut through that condition physically to make connections. It is a very inventive approach to a specific problem, directly addressing the social issues that have historically been taken care of in other parts of the world that have a more sophisticated infrastructure.

It deals with slope in a very positive way; it is one of the few schemes that links elevators with horizontal connections. Most importantly, the project creates a very strong image connected with the way the residents live and the process of building. The scheme examines the fabrication itself and how to build in a more limited economy, which is completely germane to this part of the world.

Grand Prize and First Place – Europe & Africa

DIRECTIONS FOR THE GLANCE

Giovanni de Benedittis and Giovanni Palermo

Università degli Studi "G. D'Annunzio" Pescara (Italy)
Faculty sponsor: Paolo Desideri

Having rapidly expanded over the last forty years, the Adriatic city of Pescara has not established a noteworthy relationship to the river which crosses it. The singular opportunity offered by such an occasion has produced no features of urban identity, but rather a fragmentary and substantially casual building style.

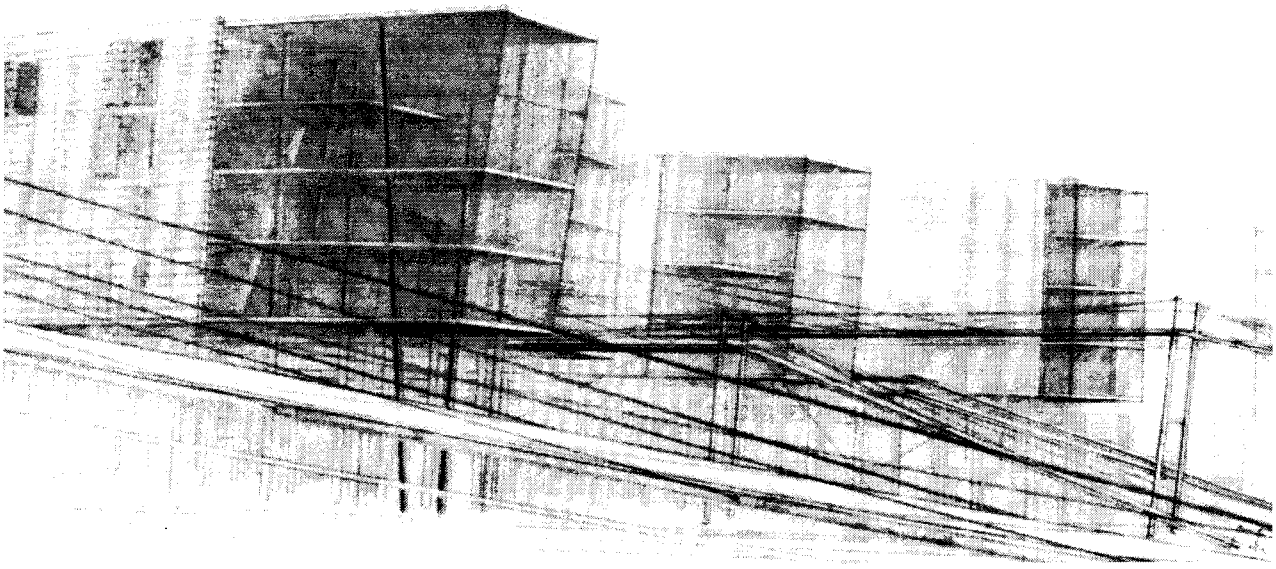
This is particularly true if one considers the chosen area for the project, the area beyond the railway. The banks of the river there have been kept in a prevailingly natural state, which suggests a context of a "river park" with just a few abandoned buildings facing the water.

In a town with a short history, the project turns to identity values which are often written in disorder and incoherence traceable among feeble and hybrid presences of the present time and spontaneous hand-made articles with no claim to permanence. The project thus involves formal features drawn from single hand-made articles which have set up a relation to the water, examples of which are a kind of old building to be found lengthwise on the river or the typical structures made by fishermen by the use of poles and waste material stretching out on the water like little "streets of wood." We likewise chose to recover the old abandoned hangars in this area and poetically intend the physical discontinuity as historial matter for a positive interpretation.

Intending the first level for a prevailing commercial use on an urban scale, the project lays a further design upon it, made of long signs crossing the river, suspended on pillars over the hangars, on which the housing and their annexes are organized. The long courses start from the ground level to reach the level of the houses and descend back to the river, sometimes reaching the river park were a few abandoned buildings are recycled for public purposes. These are real "streets of wood" to walk or ride a bicycle on, which put up a physical and visual link between the infrastructural network of the city, the quarter, and the park, and establish a clear relation with the river.

The project tries to confront today's multilevel life, starting from an awareness that the needs satisfied in the complex, metropolitan dimension have in some ways replaced the traditional ones satisfied in the older quarters downtown, in friendlier and reassuring spaces. The project's proposal accepts the simultaneousness of these needs and offers an "inclusive" strategy based on the stratification and superimposition of different spheres and customs.

On the cumbersome metropolitan functions (trading centers, parking ramps, etc.) we superimpose the "street of wood," which reminds one of the soft shapes of the old



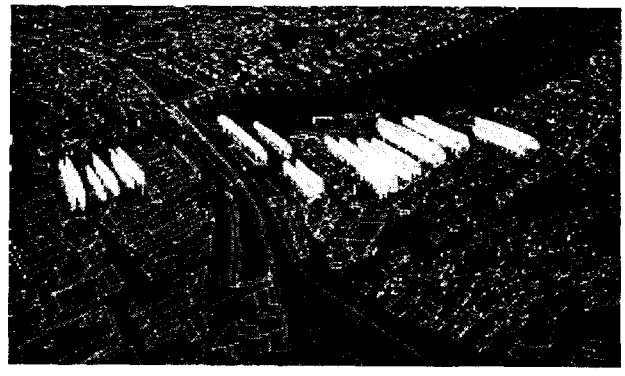
centers and the natural innocence of self-made fishing rods. Along the "street of wood," access is gained to the houses on one side, to shops and professionals on the other, and, on upper flats, to house rooms (storage, little offices, space for hobbies - separate from dwellings and respectful of privacy) and public spaces for the people living opposite.

The strategy to take the vertical and horizontal distributive functions "out" of the buildings allows the changing and widening of their meaning, by putting them in touch with the urban spaces and finding expressive values which enable one to strongly affect the look of the buildings and of the city as well.

The "street of wood" becomes simultaneously a distributive element for the buildings and urban course; stairways and galleries gain visibility and turn into a chance to produce deep cuts and plastic variations of the building's body; the lifts, no longer hidden inside the building as exclusively functional elements, now sit on the outside as structural reality and illuminating bodies, making the link between the different spaces possible and describing it by means of their own movement, elevating the observer on a wide view to catch sight of the river.

JURY COMMENTS

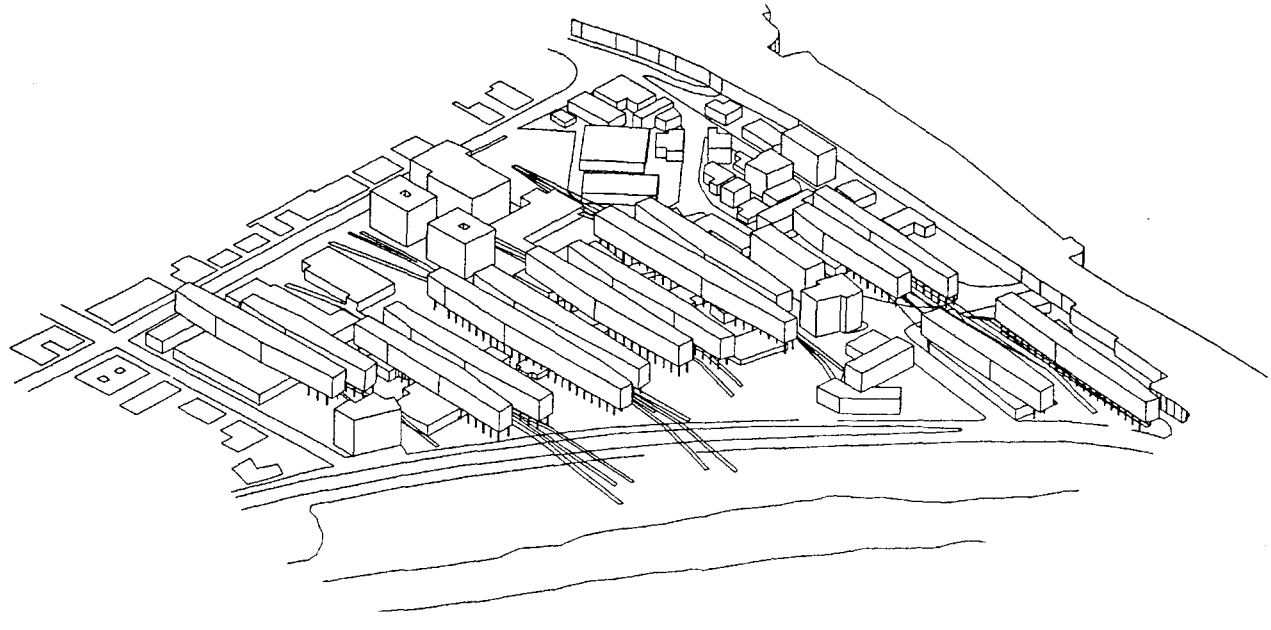
Architecturally, this is quite beautiful. The imagery of the wharf connecting down to the water, the use of bridge iconography, and the relationship between different sources of reference is extraordinarily delicately done. It is unusual to get this type of simple building that relates figuratively so well to the source material. The



reason for the use of the bridge structures is explained well within the context of the city's history.

We're not dealing with a huge megastructure with a very disciplined format; the plans of the bridge buildings puts the residential accommodation on the top, with rather loosely strung pieces of infrastructure that have a very relaxed physical relationship to the imprint of the building, relating well with the relaxed source material. There is a discipline, however, in that the forms are repetitive and they recognize the use of economy in repetition, though the idiosyncracy lies in the way the infrastructure is allowed to float through the underbelly of these buildings.

The connection to nature by association is most powerful; it's more than merely bringing a small piece of nature inside the unit, but rather an actual linking with the environment.



First Place – Asia, Australia, and Oceania

EMILY PLACE

Andrew Greenslade, Hamish Gunns, Susan Hillery, and Christopher Lowe

University of Auckland (New Zealand)
Faculty sponsors: Srdja Hrisafovic, Marjan Cehovin, and Dushko Bogunovich

The site surrounding Emily Place is well established within Auckland's urban fabric, rich with layers of history, yet it's degeneration invites renewal. Our intention is to directly engage the histories of the precinct, manipulating a gentrification aligned to urban housing demand, strategically constructing upon and within the existing fabric, and developing the outdoor spaces into a rich, socially interactive center. Our main resolve is to generate a dynamic atmosphere through a series of juxtapositions in levels of interpretation and experience: historic/contemporary; architecture/planning; public/private; dense/permeable; and static/mobile.

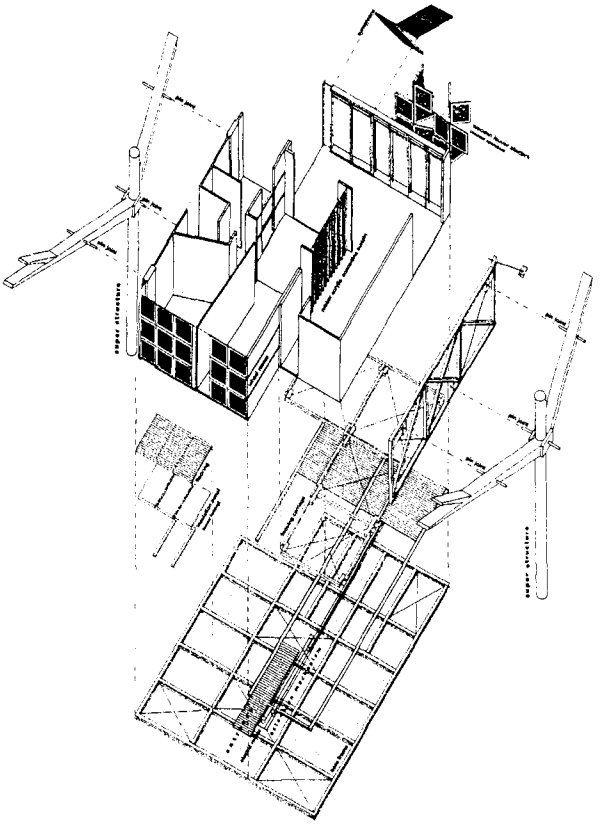
Low density suburban housing dominates New Zealand's housing culture, resulting in our unfamiliarity with high density urban living. However, further urban growth dictates the shift to strategic residential intensification practices at the periphery of the central business district.

The event of access throughout the project is of primary importance. A sharp precipice straps the main areas of the site, the result of initial land reclamation. It is a striking feature of Auckland's urban landscape. This urgent vertical level change inspires the event of mechanical vertical transport and communication systems. The event of access becomes architecturally an exchange/transmission. The cliff is the beginning and core of the scheme: structural, social, spatial, functional. Planning reflects the nature of the site: urban chaos, piecemeal, diverse.

Access paths are composed to allow interaction between the project and the existing pathways (metropolitan transport system). The city block becomes permeable to the pedestrian, punctuated by vertical transportation nodes.

The mixed use of many buildings composing the fabric of the scheme induces the lively exchange of events and people. From the grounded level of social band public interaction, elevation produces changing levels of function: industry, commerce, retail, storage, residential.

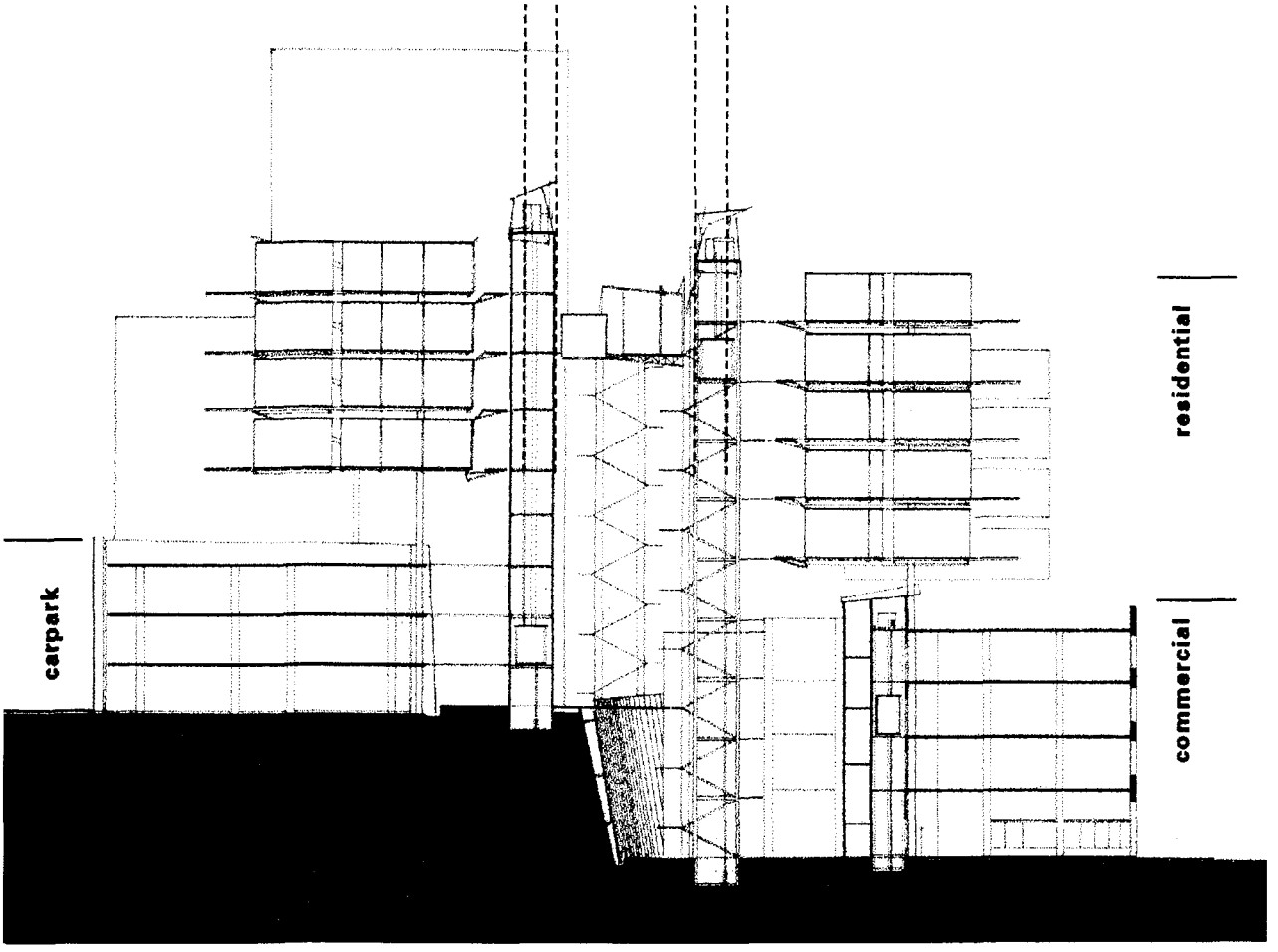
The additions are structurally coupled in parts with the historic buildings yet assume an independent appearance, orientation, and aesthetic program. The synthesis is circulative and structural. Input is respectful in its preservation of the existing historic buildings. The warehouse and free-plan construction promote their transformation to residences.



Each apartment operates within a separate space, structurally defined and easing the cultural transition from suburbia. Apartments are supported by a common structure and linked with a common action: strategic seasonal manipulation of the residences to exploit the advantages of passive solar design. Each apartment is partially mobile; a linear spatial movement follows seasonal progression — summer: hot, humid; winter : mild, wet, very humid.

Expanded in winter, the extending volume of the apartment operates as a light box which maximizes direct solar gain. Extension creates a central vertical shaft/light well/ventilation/thermal chimney.

Retracted in summer, the closed section of the building is shaded by the protruding balcony from the



apartment above, a smaller internal chimney remaining.

The benefits of an architectural seasonal program include perception of increased interior space in winter; awareness of the surrounding environment through the movement; elimination of rigidly similar form and plan; and psychological benefit of controlled changes and knowledge.

JURY COMMENTS

Although this scheme does not deal with urbanism on an enormous scale, it deals quite interestingly with a specific population — it looks at the existing buildings at this intersection and then proposes how one builds up a residential fabric that in some ways echoes the architectural language of an intensely urban part of the city. It deals very effectively with the small-scale urban context. Moreover, it directly acknowledges the incorporation of infrastructure within a housing development.

It was one of the very few schemes that actively addresses the issue of climate, utilizing technology in a very non-standardized way. Although the system of moving balconies poses some practical difficulties in terms of resident coordination, the underlying idea of opening the building up quite literally is remarkably innovative in terms of technology and overall strategy.

More interesting than the actual convertability of the balconies is how these develop the idea of private domain independent of others while still integrated into the overall system of the building.