DESIGN EDUCATES AWARDS

# Winners List

## Design Educates Awards 2023

Designs with an educational impact.

April 2023

**Laka Foundation** (nonprofit) **Contact:** hello@designeducates.com
**Design Educates Awards** www.designeducates.com

## Intro

The Best Design that Educate of 2023

The Design Educates Awards, the awards that annually recognize the best projects that respond to complex social and environmental contexts and carry educational value, have just announced the results of the 2023 edition. The awards look for what will have a lasting impact on users and the environment and showcase the world's best ideas and realizations that can educate.

The 2022 edition attracted applicants from 40 different countries. Most of these entries represent architectural projects, but as the award becomes more widely recognized, it is gaining interest among product, installation, and service designers.

### Comment from DEAwards:

Although the educational layer still does not play a critical role in the design process, we are once again given proof that many architects and designers are genuinely driven by a desire to bring about change in their work. Year after year, we at the DEAwards and the Jury Panel of the Awards are surprised by how many disciplines design can draw inspiration from and how much hope it can bring for a better tomorrow. That’s why this year the Jury Panel honored 80 incredible projects.

### Categories and Jury

Each year, the esteemed judges select the outstanding ideas and implementations in architectural design, product design, universal design, and responsive design. The Jury of the edition 2023 has been joined by Prof. Toyo Itō, Prof. Anna Herringer, Prof. Masayo Ave, Prof. Joyce Hwang, Prof. Achim Menges, Lucy McRae, Julie Payette, David Basulto, Han Wenqiang, Dr. Peter Kuczia. In addition to the general evaluation, the student project with the highest score was awarded the label of Emerging Designers. Parallel to the Jury's

evaluation, representatives of Solarlux selects the laureates of Solarlux Choice.

**Criteria**

Entries were evaluated based on the following criteria: overall idea and implementation, the potential for educational influence, effectiveness and quality of the informative layer, aesthetics, quality of presentation, visionary approach, originality, feasibility, and comprehensiveness. In addition, the submitted ideas had to refer to the awards' theme and highlight the educational potential of design.

**What is the design that educates?**

Design that educates is a vast concept. Art, and therefore also architecture and design, do not always use messages written in black and white. Often their educational role is subtle but meaningful. Educational projects are supposed to respond to social and environmental problems and bring us closer to sustainability.
The "Design Educates Awards" recognize works that can change our behavior - and thus the world - even if this change is quiet and gradual.

The initiators of the idea of the community of creators who educate, and the awards that distinguish them, do not set any rigid framework or barriers. In the submitted projects, they want to see additional values with long-term effects that take the growing complexity of our lives into account. It's not just beautiful, aesthetically, and technically pleasing designs that matter here. What matters is the impact of the buildings, objects, or items on their users and the environment.

**Ceremony**

All awards participants are invited to join the awards ceremony and Architecture in Foyer Conference to meet with other participants, judges, and organizers. The awards ceremony will be held during the Architecture in Foyer 2023 worldwide conference at the Solarlux Campus in Germany (Melle, Lower Saxony, Germany) on September 28–29, 2023. The meeting will be hosted by Solarlux GmbH (the strategic partner of the awards). It will consist of an exhibition of the results of the DEAwards, lectures by distinguished architects and designers, laureates' presentations, workshops, and networking

opportunities. Participation in the awards ceremony is free (registration is required).

## Benefits

In addition to attending the conference, winners have the opportunity to present their projects at an exhibition in the Solarlux Campus building. It has a special meaning because it will take place in front of the most outstanding architects and designers focused on the additional values of design and architecture. Furthermore, this exhibition is an opportunity for in-depth discussions, generating new ideas, and tightening bonds with people worldwide who think similarly about leaving a lasting, good mark.

The winning projects find their place in a book summarizing each year's awards. It's a finely edited book whose pages feature hand in hand handwritten reflections from judges and mentors on design, education, and innovation alongside the participants' work.

Winners also receive a lifetime title, label, and certificate that proves the project's uniqueness. One of the most important benefits of the awards is exposure to possible clients and collaborators. In addition, the laureates also receive a gift certificate from v2com newswire, the world's largest specialized media network publishing the most prestigious architecture and design publications.

## Organizers

The Design Educates Awards is organized by Laka Foundation (a nonprofit and nongovernmental organization). The inspiration for the awards theme comes from the research called Educating Buildings (Bildende Bauten) by Dr. Peter Kuczia.

The awards would not be possible without strategic partner Solarlux, the Architektur im Foyer conference, and Laka Perspectives. The media sponsors of the 2023 edition were ArchDaily and designboom. Media partners for the awards were the World Architecture Community, Architonic, TOPYS, world-architects.com, and ADF. The awards were also under Newswire Partnership from v2com.

**We are glad to present the DEAwards Winners of 2023:**

(For detailed picture credits please visit winners gallery on our website with the results: https://gallery.designeducates.com/?_ga=2.81895062.1037929666.1684752234-583932948.1681903139

## Architectural

### Winner of the year 2023

### 1+1>2 Architects

**Bat Trang Ceramic Community House**
Inspired by the concept of a moving turntable bringing life to work, similar to the process of a craftsman polishing clay blocks, the building's shape is the result of seven ceramic turntables colliding. The 1st floor has been transformed into an open space and is used to host fairs and cultural events. The display section on the 2nd floor depicts the history of Bat Trang pottery through the ages, with representations of diverse types of kilns. The 3rd-floor features contemporary ceramic pieces and combines a workshop area. Not only is the work a ceramics cultural center, but it also serves as a gathering place for Bat Trang residents. The lower level of the first floor has been transformed into an open space that connects to the Bac Hung Hai River and is used to host fairs and cultural events. The exhibition complex integrates craft village experiences, helping to revitalize Bat Trang, promote cultural exchanges, and contribute to the capital's general development. Designed to improve the landscape of the Bac Hung Hai River area while remaining in keeping with its surroundings.
Participant category: Company > 10 employees
Company name: 1+1>2 Architects
Location: Gia Lam, Ha Noi, Vietnam
Team: Kts Hoàng Thúc Hào Hoang thuc Hao, Nguyen Duy Thanh, Nguyen Quang Minh, Tran Hong Nam, Ngo Duy Minh

Gold Prize

Studio Other Spaces

**Fjordenhus**

Rising out of the water, Fjordenhus (Fjord house) forges a striking new connection between Vejle Fjord and the city center of Vejle. The building radically honors its unique setting. It is placed directly in the water, aiming to create the most immediate relation between a building and its environment. The basic form of KIRK KAPITAL's headquarters was inspired by the harbor's surrounding architecture. Formed by four intersecting cylinders, rounded negative volumes have been carved from its facades of custom-glazed brick to create an architectural statement of complex curved, circular, and elliptical forms, torquing walls, and parabolic arches. The outer walls, which are generally seen as a membrane between inside and outside, are spaces in Fjordenhus – you are offered the opportunity to be both inside and outside. The various spaces throughout Fjordenhus contain unique artworks by artist Olafur Eliasson. These installations span the publically-accessible water spaces and ground floor of Fjordenhus, as well as the upper floors occupied by the offices of KIRK KAPITAL. Enmeshed with the architecture, these pieces further the synthesis of water and light in Fjordenhus, a total work of art. The office spaces feature several custom-made furniture pieces and lamps designed by Olafur Eliasson and Studio Olafur Eliasson. The building is part of the master plan for Vejle Harbour and has been developed in response to a concept by Vejle Municipality. The development comprises the new harbor island, buildings for housing and commercial use, a new marina, and Fjordenhus itself. The completion of Fjordenhus marks the shift of Studio Olafur Eliasson's major architectural activities to a new international office for art and architecture, Studio Other Spaces. Specifications: Building height: 28m plus 6.5m below water; Gross floor area 5,572 sqm; Building uses the water from the fjord and photovoltaic panels on the roof to run heat pumps inside the building.
Participant category: Company > 10 employees
Company name: Studio Other Spaces
Location: Havneøen 1, 7100 Vejle, Denmark
Team: Artist: Olafur Eliasson Architectural Design: Sebastian Behmann with Studio Olafur Eliasson C.Teichgräber, B.Allen, F.Hallwachs, R.Gomes, R.Ostendorf, I.Leda, P.C.Reiner, R.Banovic

Silver Prize

On Architects Inc.

**NONSPACE**

Along the stream are rows of rice paddies, surrounded by the landscape of low hills. The project site had been used as a rice-farming reservoir but later passed as a fishing spot. On the site where life was disappearing, the client intended to build an architectural space that resuscitates the local area through a communicative local culture. Due to the use of the project site as a fishing spot, the topography of rice paddies along the stream remained broken traces. The new architectural space to restore the memories of rice paddies puts a void order on the various spaces organized by the intersection of walls, like the watercourses in between rice paddies. Over the spaces weaved with walls were laid the outdoor elements featuring trees, pebbles, water, the sky, landscape, and the like. Also, the flow of nature from the low southern hill repeats the continuation of rice paddies and a hill with crossing streams, the large and the opposite small ones. The new architectural space to restore this natural flow puts a solid order on the various spaces organized as masses like rice paddies. Over the spaces weaved as masses were laid, the outdoor and indoor elements featuring trees, pebbles, water, the sky, landscape, and the like. As a result, the intersections between the widthwise and depthwise orders are weaved “cross-spaces.” The cross-space has the possibility of extensions for various programs. It is not a universalized physical space but a differentiated experimental space, which is the meaning of the name “NONSPACE.” That is to say, it intends to be the spatial platform for a local cultural complex created in the private sector, going beyond ordinary commercial spaces. The construction of exposed concrete with rice straw was experimented on to produce an indoor atmosphere in which one can feel like having entered a straw-woven space. Over time, the atmosphere of space will keep varying with the straw undergoing changes.
Participant category: Company > 10 employees
Company name: On Architects Inc.
Location: Icheon-si, Gyeonggi-do, Republic of Korea

Team: Woongsik Jung, NamSu Kim

**Silver Prize**

TROPICAL SPACE

**PREMIER OFFICE**

The Premier office is a commercial office building for a leash with a wall structure exposed with baked bricks and reinforced concrete structure. The brick wall structure rotates 45 degrees to create a transitional space that reduces the heat impact of sunlight, and the shadow inside alternates all day long. Layers of buffer zones using trees were designed to filter out intense light and prohibit direct sunbeams from entering the workspace. The Premier office can utilize natural daylight and allow passive ventilation throughout the place so that users can reduce energy consumption from artificial lighting and air conditioning. It is obvious that the common empty spaces with natural light and plants, together with the beauty of burnt brick as accentuating materials also have the ability to stimulate creative energy regeneration for the people working here.
Participant category: Company > 10 employees
Company name: TROPICAL SPACE
Location: 11A Nguyen Van Mai Street, Tan Binh District, Ho Chi Minh City, Viet Nam
Team: Architect: Nguyen Hai Lomg - Tran Thi Ngu Ngon Structural Engineer: Bach Ngoc Hoang MEP Engineer: QCONS company

**Silver Prize**

Outline Arkitektur AS

**Greenhouse Home**

In a dense spruce forest in Norway sits an enormous greenhouse by a stream. Inside, an abundance of fruit trees—figs, grapes, citrus, cherries, and plums—and vegetables of all sorts grow. Inside the

greenhouse is my house, our family home that I share with my husband and two children. I've always been fascinated by greenhouses, and my main hobby is growing and cooking my own food. The greenhouse effectively creates an "in-between" space around our home that acts as a barrier against the harsh Norwegian climate. Inside the greenhouse, we have built a family home inspired by Norway's traditional red-painted barns. The house is built against the greenhouse's rear, allowing every room to have windows that open to the fresh air, and the rushing sounds of a nearby waterfall can be heard throughout. The greenhouse itself has openings on three sides that permit cross ventilation in summer, and its mechanized roof panes automatically open when the temperature outside gets above 68 degrees Fahrenheit. In our home, you don't have the boundaries of the Norwegian climate. The greenhouse space surrounding the house is a hybrid living room and garden. With the help of the greenhouse, the growing season is significantly extended and allows a very high degree of self-sufficiency. This has also been one of my big goals with the house: to create a wonderful space to live in and give children and the family the opportunity to live from what we create and cultivate ourselves. We have free-ranging sheep on the property, which provide plenty of fertilizer for the crops, and we compost all waste so that the nutrition is taken care of in the cultivation. The children learn about the cycle and where food comes from - and experiences the joy of growing a seed that later produces huge amounts of food - inside their own home. Color designer Dagny Thurmann-Moa has created a rich color palette based on natural materials.
Participant category: Individual professional
Company name: Outline Arkitektur AS
Location: Kongsberg, Norway
Team: Architecture & interior: Margit-Kristine Solibakke Klev, Outline Arkitektur AS Colour design: Dagny Thurmann-Moe, KOI Fargestudio AS Greenhouse: Drivadan Photos: Nadia Norskott

**Bronze Prize**

Creative Crews

**Blind School Classroom Make Over**

The design resulted from a conversation with school teachers to provide a new learning environment necessary to supplement the program. The main aim is to equip all students with fundamental skills for future livelihoods beyond school. The facility must be flexible as the school enrolls pupils with varying degrees of visual impairment and disabilities. The building is a typical RC structure with standard square rooms. The new facility is conceived as a multi-sensory cube finished in a vibrant mix of materials and textures inserted in the place of the existing library. In alignment with Pre-Braille Curricula, the ailing library and adjoining balcony were transformed into a new multi-sensory facility for young children. The existing balustrade of the balcony is replaced with a wall perforated with light holes into which “learning pins” can be inserted. Inside the room, all six surfaces are to be interacted with. Children move through the four walls as they progress through the curriculum nurturing their senses. Touch begins with the most basic shapes, then sizes relationships, texture, and weight, to more complex shapes such as animals. On top of the Pre-Braille Curricula, children are taught to recognize potential harm from daily life. In collaboration with scent specialist, scented capsules are designed to teach pupils about the smells such as fire, smoke, gas leakage, etc. Sound specialist made binaural recordings of various environments to stimulate students’ perception of the world. The lighting is designed to exercise and stimulate visibility in low-vision children. The floor is embedded with braille tactile letters, Thai, English, and numbers for basic braille introduction. The project intends to be a cost-effective prototype aimed at creating firm foundations from which individuals can grow and prosper. In 2022, it was also successfully adopted to Disability School in Shenzhen, China, for blind students.
Participant category: Company 11 - 100 employees
Company name: Creative Crews
Location: Pattaya Redemptorist School for the Blind
Team: Puiphai Khunawat Ekkachan Eiamananwattana

**Bronze Prize**

ABCD Collaborative / InSitu-Project / Vide Terra / Habibi International / HIS Foundation / MedEast / Catalytic Action

**Yazidi Refugee Community Center, Bersive Camp 2**

The Yazidi Community Centre, located in the Bersive 2 Refugee Camp Dohuk, Northern Iraq, is a unique and ground-breaking project. The camp comprises over 8000 internally displaced people, with 90% being Yazidis, a minority group who have been subject to the ISIS genocide since 2014. The UNHCR and government have provided basic tents and material support for the camp but with minimal civic or community infrastructure and a basic amenity level. The community center responds to these issues by fostering a sense of community and providing stability for the residents by making a place - an oasis - for civic activities. As a collaborative design and build project completed in 2022, the center provides around 340m2 of space providing essential healthcare and community facilities, including medical and dental clinics, a dedicated woman’s and children’s place, amenities for activities, including a community hall with kitchen, a co-designed playground and sanitary facilities. Healthcare facilities are provided using readymade containers, while the community hall was designed to utilize superadobe construction, a building method aimed at using local materials and local skills. A superadobe expert was partnered with to provide on-site construction training to local people, allowing for rapid construction by the team using soil and plastic bags. Additionally, waste bottles were collected from the community and designed by local people to make unique windows. These techniques engaged local participation and low-cost material in the build-together process. The completed facility instilled a sense of achievement, community ownership, and civic pride. It is not only a place for cultural and social gatherings for the community but also provides hope and restores the ability to make positive changes within the community. The project was initiated and funded by Habibi International / HIS Foundation, who acted as clients and project managers with the support and collaboration of many others.
Participant category: Company > 10 employees
Company name: Insitu Project
Location: Bersive Camp 2, Zakho, Iraq: https://goo.gl/maps/xiY7ZB92RVyFoZAJ6 (37.179878, 42.862508)
Team: Collaboration: ABCD Collaborative, InSitu-Project, Vide Terra, Habibi International, MedEast: Peter Hasdell, Chelsea Chan, Tan

Ming, Davide Frasca, Andrew Kwong, Willy Tan, Heidi Tan, Jonathan Su, Pau

**Bronze Prize**

KOSHISH

**A story of 14,858 tiles**

The project is a refreshing take on a design studio, with an elevated space that allows nature to flow through, inviting its users to an airy and uplifting environment. A proponent of sustainable architecture, the project repurposes old Mangalore tiles, steel, and windows sourced from a dilapidated textile factory 8kms away. With a firm emphasis on up-cycling materials, the sectional cutaway along its east-west orientation explains the building’s design intent. A natural color palette that retains the materials’ true form, a subtle interplay of levels encircling a central atrium, and steep gabled roofing are the key elements that form the space.
Participant category: Company > 10 employees
Company name: KOSHISH
Location: Kochi
Team: Principal Architect: Koshy P Koshy Architect: Roshith Prakash Architect: Rizwan Jaleel

**Bronze Prize**

OMA

**Venice Biennale 2014: Elements of Architecture / Venice Biennale 2014: Fundamentals**

"Absorbing Modernity 1914-2014" / National Pavilions For the first time, the national pavilions are invited to respond to a single theme… 65 countries – in the Giardini, at the Arsenale, and elsewhere in the city – examine key moments from a century of modernization. Together, the presentations start to reveal how

diverse material cultures and political environments transformed generic modernity into a specific one. Participating countries show, each in their own way, a radical splintering of modernities in a century where the homogenizing process of globalization appeared to be the master narrative. Elements of Architecture / Central Pavilions exhibition results from a two-year research studio with the Harvard Graduate School of Design and collaborations with a host of experts from industry and academia. Elements of Architecture looks under a microscope at the fundamentals of our buildings, used by any architect, anywhere, anytime: the floor, the wall, the ceiling, the roof, the door, the window, the façade, the balcony, the corridor, the fireplace, the toilet, the stair, the escalator, the elevator, the ramp. The exhibition is a selection of the most revealing, surprising, and unknown moments from a new book, Elements of Architecture, that reconstructs the global history of each element. It brings together ancient, past, current, and future versions of the elements in rooms that are each dedicated to a single element. To create diverse experiences, we have recreated a number of very different environments – archive, museum, factory, laboratory, mock-up, simulation…".
Participant category: Company 100+ employees
Company name: OMA
Location:
https://www.labiennale.org/en/architecture/2014/fundamentals
Team: Directed by yukimi koolhaas sano, Harvard Graduate School of Design,Directed by rem koolhaas ibo developed with amo

**Special Recognition**

Hong-En, Lin

**Pure Power/Daily Combat Strategy for Water Collection**

In Africa, where it is difficult to get water from a long distance, many people need one to three hours from their homes to the water source, but the water they can get is muddy. One of the leading causes of death is that they drink polluted water for a long time, and the harsh environment prevents them from getting water through other means. However, these polluted waters often contain high

levels of bacteria and parasites, and drinking them can lead to illness and even death. Therefore, I propose this design, hoping to solve the problem of water resources in Africa and to improve water access, clean drinking water, and food hygiene in Africa. In terms of construction, local bricks and wood are used as the primary construction materials. On the roof, the wooden structure is combined with a weaving device that collects dew, and the weaving technique and the wooden structure are intertwined to form a structure that echoes the concept. The roof cladding covers the structure, the waterproof layer (PVC), and the dew-collecting layer, which can collect dew in the air in the early morning, collect rainwater on rainy days, and store it after being filtered by the filtration system.
Participant category: Individual student
Location: Africa
Team: Hong-En, Lin

**Special Recognition**

De Zwarte Hond

**SuperHub Meerstad**

SuperHub represents a revitalized, circular version of the traditional market hall design, inspired by the mission to better connect the burgeoning district of Meerstad, Groningen, and transform it into an interactive social space. With the neighborhood’s future expansion in mind, Meerstad needed a sustainable and inviting community center to serve as a place for residents to shop, meet, eat, and more. The building is expansive and transparent, with a supporting structure made entirely of cross-shaped laminated wooden columns and beams. Additionally, the cleverly designed cross forms provide the building with stability, so no additional infrastructure is required to withstand the vibrations of Groningen earthquakes. The large span and nine-meter ceiling height create a luminous space and offer the opportunity for flexible layout and usage adaptations in the future. The large canopy provides sun protection and pulls the structure into its green surroundings. The use of wood also ensures a positive climate impact, and the roof of SuperHub has been reserved for the placement

of solar panels and plants for bees and insects. The built-in air treatment installation, as well as the heat and cold ground storage, ensure an optimal and energy-efficient indoor climate. The impressive spatial qualities of the structure are essential to fulfill its purpose as an attractive and multifunctional community center, thereby contributing to the social sustainability of the Meerstad neighborhood.
Additionally, the structure was built to last, and its flexible, open layout allows for its functions to be reinvented along with the changing needs of the community. It will never become outdated or be demolished in the future. In this way, SuperHub manifests itself as a future-proof community center that will grow along with the development of Meerstad and, in addition to that, also as an example for the further development of functional, aesthetic, and sustainable social hubs.
Participant category: Company 100+ employees
Company name: De Zwarte Hond
Location: Meerstad, Groningen
Team: SuperHub Meerstad was commissioned by real estate developer MWPO. Its construction was overseen by Brands Bouw and Pieters Bouwtechniek, and Heko Spanten created the innovative, curved wooden trusses.

**Special Recognition**

Mixtura Studio

**FFB Convent**

The design of the new convent took place through a long-time participatory process which allowed us to focus on a complex functional program that combined the requests related to the lifestyle of the clients dedicated to prayer, hospitality, and to fraternal life, with the needs deriving from the climatic and social conditions of the site. The design took place partly in Italy and partly in Brazil to fully understand the spirituality of the client and the meaning of creating a convent in such a particular context. Since the building would not have had mechanical air conditioning systems, it was necessary to offer protection from the sun and shelter from the rain but at the same time leave the air to flow

between the buildings. Planimetrically, we reinterpreted the classical introverted conventual typology by multiplying the number of cloisters and thinning out the buildings to allow the wind, which constantly blows from the east, to reach all the buildings and open areas. The convent's morphology is articulated around five green cloisters. At the west are the most public functions (refectory, church, sacristy), autonomous and recognizable buildings, but ideally and formally united by a large wooden roof which gives them architectural unity. Between the sacristy and the administration buildings in the northeast stands the library, a translucent polycarbonate's volume suspended on four cumaru's wood pillars that at night becomes a luminous lantern that allows its contents to be perceived. To the south-east is the building that houses the cells of the monks and nuns, consisting of a precast concrete structure surrounded by a wooden exoskeleton that houses the distribution gallery and systems of brise-soleil necessary to avoid overheating of the walls and to guarantee shelter from rainwater. The artisanal component, resulting from the use of a local workforce and traditional techniques for cooling the rooms, gives the project a strong architectural identity.
Participant category: Company > 10 employees
Company name: Mixtura
Location: Salvador de Bahia, Brazil
Team: Mixtura is an architecture and landscape studio that carries out its activity in the field of research and architectural design of contemporary space in its formal, social, and aesthetic meaning.

**Special Recognition**

SUTD Advanced Architecture Laboratory

**Bayfront Pavilion**

Located in the Gardens by Bay Singapore, the Bayfront Pavilion, also known as The Future of Us Pavilion, follows the tradition of architectural structures that evoke a dialogue with nature by blending an intricate form made of a perforated skin fluidly with the adjacent environments. For visitors, the building offers a climatically comfortable outdoor environment and a visual experience akin to walking under the foliage of lush tropical trees. Designed

to create a comfortable oasis in the midst of Singapore's hot and humid climate, this innovative structure boasts a unique two-layer perforated aluminum skin that allows for natural ventilation and cooling, with extremely climate-friendly results. Utilizing an algorithm to perforate each of its more than 11,000 panels in response to sunlight and program, the pavilion is able to maintain a cool temperature without the need for polluting air conditioning systems; its unique form allowed for optimal material usage and reduced waste during construction and minimizes carbon emissions during everyday use. The building plays host to various public festivals and events, drawing in visitors from all over the city, and the Advanced Architecture Laboratory continues to push the boundaries of what is possible in the architecture of the cities of tomorrow.
Participant category: Company > 10 employees
Company name: SUTD Advanced Architecture Laboratory
Location: Singapore
Team: Thomas Schroepfer (Lead), Alex Cornelius, Aloysius Lian, Thomas Wortmann, Amanda Yeo Qian Yu, Joel Yap Kar Ying, Yehezkiel Wiliardy Manik, and Christyasto Priyonggo Pambudi

**Honorable mention**

LP architektur ZT GmbH

**Ressurrection Chapel**

The Resurrection Chapel, located in the extension of an old gravel pit, defines a new meeting place for Straß through its location. A concrete bracket facing the slope forms the distinctive conclusion of the local topography and defines the address of the chapel. Via a casually designed forecourt, you are led through a covered entrance into the anteroom, from where you are diverted at the end and led from behind into the open chapel room that is still striving upwards. Through its reduction to construction and materiality, this creates an atmosphere that hides everyday life and thus invites you to pause. At the top, the space-defining walls dissolve into their construction, and, in combination with the vertical facade structure, the horizontal slats in the interior and the incidence of

light create a sacred atmosphere and unmistakable identity. The possible uses of the Resurrection Chapel include non-denominational purposes such as devotions, services, or celebrations on the one hand and cultural events on the other. "The purpose of a chapel seems simple, but its design interpretation is varied. From the classic design language to the architectural avant-garde, one tries to break out of the standardized built everyday life and to ask questions. Questions that cannot only be answered by the location and the function alone but rather by an individual examination of the idea of a "higher order." The Chapel of the Resurrection is my response to an approach via architecture. Architecture in an unvarnished way, honest and modest in construction and materiality, self-confident in expression and unmistakable in its identity." (Arch. Tom Lechner)
Participant category: Company 11 - 100 employees
Company name: LP architektur ZT GmbH
Location: Straß im Attergau
Team: DI Tom Lechner

**Honorable mention**

Institute for Advanced Architecture of Catalonia Valldaura Labs

**FLORA (Forest Lab for Observational Research and Analysis)**

In 2022, the students of the Institute for Advanced Architecture of Catalonia’s (IAAC) Master in Advanced Ecological Buildings and Biocities (MAEBB) completed The Forest Lab for Observational Research and Analysis (FLORA), a full-scale, self-sufficient prototype building rising 8.5 meters into the forest canopy to support biodiversity conservation efforts at Valldaura Labs. FLORA is constructed from Aleppo Pine (Pinus halepensis) milled, dried, processed, and pressed into engineered timber elements by the students on-site. All trees were selectively harvested from the immediately surrounding forest to promote resilient ecological succession in line with the sustainable forest management plan. Components were CNC-milled to ensure a precise and digitally coordinated construction process. FLORA will house ecological researchers during brief periods of immersive fieldwork and contains a weather station, a bird simulator, bird houses, a working and

projection space, and bird-watching spaces. The MAEBB is an 11-month post-professional academic program focused on learning-by-living how to design and build a new generation of buildings and cities responsive to planetary climate challenges. The program is carried out in Valldaura Labs, a 135-ha property in Barcelona's Collserola Natural Park. Students live, study, and work immersed in nature while benefiting from access to cutting-edge design and fabrication tools. The Collserola Natural Park hosts the metropolitan region of Barcelona's highest concentration of biodiversity, with an estimated 190 distinct species of vertebrates and 1,000 species of plants. Yet this vibrant ecosystem is constantly threatened by the impacts of urbanization on all sides and frequent visitation by citizens. Accordingly, research stations such as FLORA represent a critical infrastructure essential to monitoring, maintaining, and progressing ecosystemic health and wellbeing.
Participant category: Company 11 - 100 employees
Company name: Institute for Advanced Architecture of Catalonia
Location: Valldaura Labs
Team: Directors: Vicente Guallart & Daniel Ibanez; Developed by: Valldaura Labs + Master in Advanced Ecological Buildings and Biocities class of 2022; full credits at: https://valldaura.net/flora/

**Honorable mention**

Mahlknecht Herrle Architektur

**schwere reiter Cultural center**

The task was to design a temporary solution for the artists' cooperation schwere reiter that could be realized in the shortest possible construction time. A simple construction method with a clear static system and materials that can largely be recycled after deconstruction underlines the provisional character of the temporary building. The sheet pile walls form not only the foundation but also the outer skin of the facade. Their rough surface texture of rusty steel with coarse profiling corresponds to the ready-made character of the creative quarter. Their rapid driving up to 3.5m into the ground enabled a considerable time saving of up to 6 weeks. In the case of deconstruction, the sheet piles can be simply pulled and reused. Their service life amounts to at least 100 years, even

without special coating. Since no know-how existed yet for the construction of a building with sheet pile walls, the project stands for great cooperation between architects, specialist planners, and manufacturers, who jointly developed new solutions for the issues of fire protection, interior cladding, and condensation failure for this purpose: With products that existed on the market, which were adapted and applied to the fullest extent of the approvals. This includes solving the problem of condensation on the steel trusses, which was necessary for design and acoustic reasons. With the help of heat-conducting sheets, the thermal energy inside the room can be directed to a critical point, thus preventing the temperature from falling below the dew point without using electrical energy.
Participant category: Company > 10 employees
Company name: Mahlknecht Herrle Architektur
Location: Kreativquartier, Dachauer Str. 114 a, 80636 Munich, Germany
Team: Lukas Mahlknecht, Alexander Herrle Coworkers: Anne Sophie Birnkammer, Andreas Baumann

**Honorable mention**

Ingenieure ohne Grenzen e.V.

**Initiative Rising Star - Schulgebäude für Hopley, Simbabwe**

The Rising Star School in Hopley, a district of Harare, forms a new center primarily for the children but also for the adults of the community. Founded in 2010 and growing continuously, this primary school becomes a landmark in the vicinity of smaller residential building structures after the completion of the school building. The expressive appearance of the building through the massive, but - depending on the perspective - filigree architecture is characterized by round arches. The lessons take place under the arches and thus form a characteristic feature in the environment of the otherwise uniformly built Zimbabwean schools. A special feature during the seven construction phases over the last seven years is the everyday coexistence: the children go already to a class of the previously completed phase while the builders work on the next phase right next door. This cooperation shows not only mutual respect but also the acceptance of challenges and continuous support. It's hard

to believe that the new school building is entirely handcrafted. Almost 600,000 bricks were laid by the bricklayers themselves, and only a few technical devices helped with the construction. There is no regulated and reliable water and electricity supply here. This is why the quiet construction site, from which Hopley's new center emerged almost imperceptibly, is no less impressive than the result. Details of connections and constructions are considered and optimized over the course of the seven-year construction period and finally result in the construction of the two-story part. The 14 classrooms are located in three single-story buildings. The kindergarten is on the ground floor, and the school administration is on the upper floor of the two-story part, which will be completed at last. All classrooms and administration rooms have a pleasant indoor climate thanks to a natural ventilation system on the roof level so that nothing should stand in the way of successful learning and teaching.
Participant category: Company > 10 employees
Company name: Ingenieure ohne Grenzen e.V.
Location: Harare, Zimbabwe
Team: Sonja Bian, Berta Franziska Bilger, Kristina Egbers, Claudia Gajda, Patrick Jagiella, Yannik Kremer, Verena Metzger, Lukas Mütze, Alessa Preiss, Carina Waiblinger, Robert Wipperfürth, Peter Bauer

**Honorable mention**

studio design & architecture O. M. Shumelda

**Spivoche Pole**

The "Spivoche Pole" is a modernization project in the park Shevchenkivskyi Gai. Park was created in 1971 as the largest open-air museum of its kind in all of Europe. Modernization makes it possible to expand the possibilities of the territory and will contribute to the popularization of the territory and the museum. Any ornament is a stable element of ethnonational culture that retains its characteristics for a long time. In our concept, we use one of the traditional elements of the Hutsul region - "ramtsi". The "Spivoche Pole" is a unique space that is very important not only

for the museum but also for the whole city. Our vision of this space does not destroy the existing environment but only complements it. Over time, the architecture will change depending on how the tree will change and how the ivy will grow.
Participant category: Company > 10 employees
Company name: studio design & architecture O. M. Shumelda
Location: Lviv, Ukraine
Team: Oksana Shumelda, Kateryna Oliynyk, Sofia Rudetska, Natalia Nykolyshyn

**Honorable mention**

Juri Troy Architects

**Straw Flea**

The property - the castle park in Murstetten - is an extraordinary place with historical significance and an eventful history. Parts of this history are still recognizable today in fragments. The site retains its rough, wild appearance and is extended by a small installation in the form of a weekend house. The new building plays free of the surrounding buildings and stands as a solitaire self-confidently and naturally in the midst of the historical remains. The project is conceived as a one-room house, with a height evolving from one to two stories. In the southern, lower part is the living room with large, completely openable glazing to the garden and the small stream crossing the property. The building is entered via the northern part, where there is also a small sanitary unit and a sleeping gallery. The large panorama windows are aligned with the historical and landscape references and offer an unrestricted view towards the church, into the valley, or to the remains of historical statues in the park. Along the two long sides, the exterior walls are extended to the interior by a floor-to-ceiling shelf construction. On the one hand, they make the load-bearing structure of the outer walls visible while at the same time offering storage space and room for seating niches and work surfaces. The project was realized in cooperation with Caravan Atelier and follows a holistic, sustainable concept in planning, use, and implementation. The house is elevated and only touches the terrain via the eight-screw foundations. This means that no ground surface is sealed. Most of

the materials used come from the immediate surroundings. The wood, both for the structural elements and for the surfaces, came from the client's own forests and was processed in the neighboring sawmill. The building is insulated with straw, which also comes from the immediate surroundings, from a regional farm. Heat and energy are generated by the photovoltaic system on the roof.
Participant category: Individual professional
Company name: Juri Troy Architects
Location: Murstetten, Austria
Team: Collaboration: Caravan Atelier

**Honorable mention**

Medprostor

**COVERING THE REMAINS OF THE CHURCH OF ST. JOHN THE BAPTIST IN THE ŽIČE CHARTERHOUSE**

At the confluence of two streams, at the end of the valley of St. John the Baptist stands the former upper monastery of the Žiče Charterhouse. The visual focus of the monastery is the large monastic church of St. John the Baptist. It is a typical high medieval Carthusian sacral space. Standing before the secondary south-eastern entrance to the monastery, the visitor is drawn to the spatial exclamation of the gothic church visible above the defense walls. Its steep roof is covered with slate. It is a conceptually thought-out solution, which resolves in several key points the half-a-century-old dilemma concerning the acceptability of interventions in historic building material of the Charterhouse and the question of how to protect it. With this architectural solution, the church again becomes a coherent spatial dominant with its original dimension recreated, while the floating monolith forms both a physical and symbolic turning point between past interventions and the doctrine of modern cultural heritage protection - the space between a ruin and a reconstruction. The central sacral space with a modern roof can be perceived in a dual way, as it addresses its two most exposed vistas. In addition to its aesthetic function as a spatial retouching, the light roof structure in the form of a half gable possesses a utilitarian character by creating physical protection for the original walls. Through the open, movable roof,

the intangible value of the collective memory of the last two hundred years when the church was a ruin is also aptly expressed through the view that rises above the stone walls towards the sky.
Participant category: Company > 10 employees
Company name: Medprostor d.o.o.
Location: Sleme, Žiče, Slovenia
Team: The studio is characterized by very diverse projects, in the framework of which the authors show an extremely respectful attitude towards space and new interventions.

**Honorable mention**

Ivan Bravo Arquitectos

**Aladino House**

Aladino house can be understood as the articulation between two architectures: Residential and utilitarian, contemporary and rural, contrast and mimesis. Both expressed in a single element perched over the landscape. The house is located in a clear stretch between trees in the south of Chile. It is built over posts that separate it almost a meter from the ground, allowing the flow of streams that run towards a lagoon located in front of the principal facade. Its perfectly triangular geometry, in contrast to the wilderness, emphasizes the contrast between nature and man-made. The building's program is shared in equal halves between the reception and warehouse of a private park and the home for Aladino, the park ranger. The project's geometry determines that every space shall have an identical section and that the circulation shall occur in the same manner: through a series of central doorways from one extreme to the other. The absence of a corridor eliminates hierarchical spaces and reveals every corner of the building as it is explored. The interior spaces are differentiated between them by the combination of a palette. The materials that comprise the construction are expressed one by one throughout the length of the house, revealing every element, joint, and detail. In the exterior, the project debates between the presence of a thirty-meter building and the silence of a neutral and monochrome facade, with practically no openings, that reminds us of the original larch shake barns of

the area. Limited color and texture The structural system employed is expressed in the interior as on the exterior and consists of a single lumber truss, each 60cm. A transversal beam every two modules defines the scale of each space as well as the mezzanines. The unchangeable nature of this system eliminates the need for walls and creates an interior space with two roof planes that support each other, elongating the height of the house to give space to the interior.
Participant category: Company > 10 employees
Company name: Ivan Bravo Arquitectos
Location: Puerto Varas, Chile
Team: Ivan Bravo Martin Rojas

**Honorable mention**

Breathe Earth Collective

**Climate Culture Pavilion**

The progressing climate change calls for new ways of living and everyday structures, as well as new strategies for dealing with our environment and its resources. Climate culture means a change towards a climate-positive society. There is no way back, only a common future. We are facing a wide-ranging task of shaping society. The Climate-Culture-Pavilion gives this transformative change a physical stage in the city. The forest oasis, with an area of approximately 150 m², creates a new public space at Freiheitsplatz in Graz (Austria) and shows a prototype for the natural cooling of urban spaces in hot summers. More than 700 plants ranging from mosses, perennials, and grasses to large trees, are planted in the pavilion, which acts as a prototype for the transformation of sealed surfaces into climate-active landscapes. Next to the natural evapo-transpiration from plants, additionally, a water-fog system enriches the microclimate with a refreshing and humid atmosphere. From April 28th to August 15th, 2021, the forest pavilion functioned as an agora for a diverse discourse on climate topics and for climate culture programs, such as regular guided tours on the topic of forests, crowd foresting actions, climate culture cuisine, a climate library, as well as various plays and performances.
Participant category: Company > 10 employees

Location: Graz / Austria
Team: ‚Breathe Earth Collective' was found 2015 for transdisciplinary collaborations. Founded by Karlheinz Boiger, Lisa Maria Enzenhofer, Andreas Goritschnig, Markus Jeschaunig, Bernhard König (Austria).

**Honorable mention**

Maat-ontwerpers in collaboration with Bart Lens

**Cycling through the Heathland in the Hoge Kempen National Park**

Cycling through the Heathland is a 4-kilometer route that takes you straight through the Hoge Kempen National Park, the only national park in Belgium. You cross the heathland of Mechelen, which with 700 hectares, is one of the largest heathland areas in Flanders, between interchange 550 and 551 on the famous Limburg cycle node network. Vast pine forests alternate with endless heathland landscapes. One of the highlights of this route is undoubtedly the 300-meter-long wooden cycling bridge, a beacon in the landscape. Like a roller-coaster, the cycling bridge is made up of a fine-knit structure of beams and columns. Between the wooden structures, a concrete cycle path gradually rises (maximum 4%) to 6.5 m high and then descends after 30 meters. The walls of the bridge offer a nod to Limburg's mining heritage and are made of local pine wood. It thus clearly refers back to its environment: a culturally historical landscape in which masses of pine trees were planted in order to fulfill the demand for wood for the coal mines. The weight-bearing structure was made of Azobé, a very strong wood variety. At the top of the cycling bridge, you have a broad view of the natural beauty of Hoge Kempen National Park. In the distance, you can see horses grazing and various other animals in their natural habitat. The cycle path, 3.5 m wide, offers plenty of space for cyclists and walkers to pass each other in two directions as they move over the bridge. The cycling bridge also provides a safe crossing point over the 'Weg naar Zutendaal.' In the south, this construction was incorporated into an old woodland avenue and, from here, connects to the existing cycle path network. This cycle path is the third in a series of innovative cycling projects which enable the unique Limburg landscapes and heritage to be experienced via the cycle path

network. This new experience demonstrates that Limburg continues to innovate in cycling tourism.
Participant category: Company 11 - 100 employees
Company name: Visit Limburg
Location: Maasmechelen, Belgium
Team: Filip Buyse, Frédéric Rasier, Bart Lens, Anna Cukor, Charlotte Jacobs

**Honorable mention**

balbek bureau

**RE:Ukraine Housing**

Big idea: Dignity no Matter What RE:Ukraine Housing is a temporary housing system for internally displaced persons. We have analyzed world practices in developing, constructing, and maintaining such settlements. As a result, we developed a system of values to ensure temporary but dignified living for Ukrainians. Now we are working on the pilot project implementation for 15 families in the Bucha district. Comfort The main task we set for ourselves is to maintain a decent lifestyle for the residents. With RE:Ukraine Housing, displaced families can be accommodated in bright fully-furnished private rooms and apartments, with access to convenient kitchens, bathrooms, laundries, and baby care rooms. Each residential block can be adapted to different life scenarios & user profiles. Reintegration To help people who faced the brutalities of war restore a sense of community and build ties with each other, we also designed communal lounges and outdoor recreational areas for shared activities. Depending on size and capacity, a settlement might also feature multiple schools, retail spaces, workshops, and other establishments. Developed infrastructure on-site provides IDPs with education and employment opportunities. Sustainability With our system, the average residential sections' lifespan will stretch over 15 years. The sections are constructed on a pile foundation, with minimal load on the ground. The system can be built using local building materials to minimize carbon footprint. After serving their purpose as temporary housing, the sections can be reused for up to 3 cycles. In relocation, up to 60% of resources will be preserved. We are building RE:Ukraine Housing pilot to get hands-on feedback: we

will monitor how residents interact with the space and process their feedback to optimize future RE:Ukraine Housing settlements. The pilot will also help test various materials and technologies and find the best option in terms of time, labor costs, and energy efficiency.
Participant category: Company 11 - 100 employees
Company name: balbek bureau
Location: Pilot is to be built in Bucha district, Kyiv region
Team: Slava Balbek, Alla Vitas-Zakharzhevska, Maria Povstyana, Bohodar Lysenko, Olena Dobrovolska, Nik Key, Yevhenii Zavitaiev, Valerii Stefanov, Mariia Kozachuk, Lena Bryantseva, Vitalina Hoshovska

**Honorable mention**

all(zone)

**MPavilion 2022**

MPavilion is an initiative of the Naomi Milgrom Foundation and Australia’s leading architectural commission. Each summer, a pavilion is designed and erected in Melbourne that hosts 250 free events, performances, and installations. MPavilion 2022 was designed by all(zone), a female-led, Bangkok-based architecture studio led by Rachaporn Choochuey. all(zone) envisioned MPavilion 2022 as a light, colorful shelter that encourages communal gatherings. Realized as a vibrant, fabric-based canopy open on all sides, MPavilion 2022 stands out in its surrounds as an architectural feat welcoming intentional and incidental visitors alike to enjoy MPavilion’s rich and diverse programming. all(zone) is celebrated for playful, sustainable, human-centered projects that uphold a philosophy of ‘living lightly’ through conscientious design. MPavilion 2022 comprises an innovative three-layered marquee that explores the potential of tensile architecture. The uppermost layer is a brightly colored fishing net, giving the structure a tactile quality. The middle layer is crafted from an STFE membrane fabricated by French manufacturer Serge Ferrari. As transparent as glass but ten times lighter, this cutting-edge weather-proof polyarylate mesh has never before been used in Australia. The lowermost layer comprises a waffle of colorful fabric that moves with the breeze creating

dappled light, evoking the feeling of resting under trees. This complex, harmonious form is supported by a solid steel structure and houses a kiosk to provide hospitality and to visitors. MPavilion 2022’s inventive employment of experimental tensile, fabric-based construction tests the boundaries of traditional architecture to provide a sophisticated solution that uses considerably less material than traditional building practices. A conceptually and ethically anchored design with people at its heart, all(zone)’s MPavilion brings people together under its joyous canopy to celebrate Melbourne’s creative and cultural life
Participant category: Company > 10 employees
Company name: MPavilion
Location: Melbourne, Australia
Team: Architects: all(zone) Rachaporn Choochuey Mai Kitmungsa Yo (Wittida) Pyomyong Architect of Record: Leanne Zilka, ZILKA Studios

**Honorable mention**

Carquero Arquitectura

**Consolidation and restoration in the area of “Sant Francesc” and “La Pardala” in Morella Castle**
The general criterion for intervention has been to restore and consolidate the existing masonry, maintaining its ruinous physiognomy, mainly in its crowns, hollows, and surfaces, avoiding reinterpreting the original state. For the necessary added structural elements, have been used compatible materials such as lime concrete, with stainless steel and glass fiber reinforcing, with tones and textures that integrate with the rest of the interesting historical stratigraphy of the existing and discovered masonry. In the area of the loopholed wall, about 70 meters long and about 14 meters high, the main work has been focused on structural consolidation, being at risk of collapse, as well as cleaning and restoration. In the interior of the walls, an important volume from Carlist War period fillings has been removed because they affected the wall structurally, appearing with numerous archaeological remains, as well as the finding of three lime ovens, leaving visible medieval rammed-earth that remained hidden. For the collection of rainwater, the main cause of the pathologies caused in the masonry of the Castle, a system of diffuse pavements and pipes has been

arranged that direct the waters to a pre-existing outdoor pool. The access to the Sant Francesc Tower has been recovered by the execution of the roof in its wall-walks annex, its stairs, and the increase of the semi-demolished wall and the tense. All the masonry has been restored, including the ramp and its annex building. In the area of Pardala Tower, the entire filling has been emptied to its original level to be able to waterproof and systematize the collection of water, executing his lost cover. In the same area, the ancient overhanging latrines that remained undetected have been enhanced, executing carpentry that allows to emphasize and to leave visible the corbels of this important historical element, to be the point of entry in 1838 of the Carlist troops.
Participant category: Company > 10 employees
Company name: Carquero Arquitectura
Location: Morella (Castellón, Spain)
Team: Carlos Quevedo Rojas Carlos Peinado Madueño

**Honorable mention**

Institute for Advanced Architecture of Catalonia Valldaura Labs

**Solar Greenhouse**

In 2021, the students of the Master in Advanced Ecological Buildings and Biocities completed their final thesis project, the Solar Greenhouse, a full-scale prototype that actively aids in the intensive food production efforts at Valldaura Labs. The Solar Greenhouse is constructed from Aleppo Pine (Pinus halepensis) that was milled, dried, processed and pressed into laminated wooden elements on site at Valldaura. Almost all these components were CNC-milled to ensure a precise and digitally coordinated construction process. The glass roof, carefully arranged in a heliomorphic ‘diamond’ shape, allows for full solar capture both by the plants inside and the semi-transparent solar panels integrated within the glass. The Solar Greenhouse also features a fully functional nutrient delivery system consisting of storage tanks, nutrient inflows, tubing to feed the plants directly, and a matrix of LED strip lights to facilitate longer growth cycles installed with help from Luz Negra. The ground floor will be used for

germinating the seedlings that will be planted in the gardens, while the upper level will generate a sizable harvest using advanced hydroponic techniques. All planting beds will use a sawdust substrate, a former waste product of the Green Fab Lab at Valldaura put to imaginative reuse. The Master in Advanced Ecological Buildings and Biocities (MAEBB) postgraduate program is an 11-month immersive academic program focused on learning how to design and build a new generation of buildings and cities to respond to the planet's emerging climate challenges. The program is carried out in Valldaura Labs, in Barcelona, a 135 He property located in the Collserola forest. Here, students will live and work surrounded by nature while using the most advanced technologies and design techniques in the pursuit of what is also IAAC's long-term initiative to create self-sufficient and ecological environments.
Participant category: Company 11 - 100 employees
Company name: Institute for Advanced Architecture of Catalonia
Location: Valldaura Labs
Team: Directors: Vicente Guallart & Daniel Ibanez; Developed by: Valldaura Labs + Master in Advanced Ecological Buildings & Biocities class of 2021; full credits at: https://valldaura.net/solar-greenhouse/

**Honorable mention**

a+r Architekten GmbH

**Kulturbahnhof Aalen**

The new Kulturbahnhof Aalen brings together Aalen's industrial history and twenty-first-century architecture. With great sensitivity, the historical building fragments have been successfully integrated into present-day architecture. In the past, the area now known as Aalen's Stadtoval was occupied, among other things, by railway tracks. As part of the inner-city expansion, the Kulturbahnhof takes a central position: the building, which now accommodates a cinema, a theatre, the music school, high-quality function halls for cultural events, and premises for catering, is intended to have a radiant effect throughout the region. After a fire in 2014, fragments of several historical groups of buildings with distinctive sandstone façades and short cross gables could

still be found on the site. The guiding idea behind the design was to carefully preserve this heritage and to further develop it into a forward-looking cultural center for the 21st century. The extensively destroyed façade was replaced in a stylized manner using colored fair-faced concrete – and where possible, the historical character was revived. The roofs of the short-side gables were also rebuilt according to the historic design. The longitudinal gable, by contrast, followed a different concept: it was replaced by an elongated cuboid-shaped volume clad in folded perforated plate, thereby creating a spatial reference to the urban edges of the neighboring area to the south. In contrast to the historical sandstone façade, which has an ornamental, handcrafted, and massive appearance, the superimposed cuboid is simple and restrained. According to the town of Aalen, the now shared building for the diverse cultural venues, which were previously spread across several locations, is expected to contribute to optimizing resources, pooling synergies, and ensuring cost savings in the long term.
Participant category: Company 100+ employees
Company name: a+r Architekten GmbH
Team: a+r Architekten stand for solid, environmentally compatible, and future-oriented architecture with impressive expertise in the field of sustainable building – also in existing building contexts.

**Honorable mention**

JUNSEKINO ARCHITECTURE AND DESIGN CO.,LTD

**MTL Office**

MTL is an office building working about architectural systematic. The owner wanted his business to be reflected in the architecture, also the architecture should give a sense of hominess to all of his people. At first, the site was a vacant area with lots of trees. After observing the site, the design concept came up that the perception of people to the architecture should remain the same as before the construction. Imperfection is the important key to the design. By letting nature become a part of the architecture, the building allows other creatures, such as birds or weeds, to grow and live inside.

Moreover, the boundary between circulation and function is blurred. Instead of having a clear separation between each section, all spaces can be adjusted freely depending on functional usage. For the facade, we use 50,000 bricks to create a self-organization facade, allowing nature to control the appearance of bricks, which becomes the characteristic of the building.
Participant category: Company > 10 employees
Company name: JUNSEKINO ARCHITECTURE AND DESIGN CO.,LTD
Location: Bangkok, Thailand
Team: JUNSEKINO A+D TEAM

**Honorable mention**

Petitdidierprioux Architectes

**B1C1**

Facing the Rhône River, this urban piece fits into the master plan designed by Herzog & De Meuron. In the Confluence district,macro-lots B1 and C1 are among the last blocks under development. The core of the block is a lush garden, a vast meeting area, and a visual link between the various buildings. In this complex, the four buildings designed by the agency contribute to a subtle dialogue between framework and massiveness. We work on: - Two higher education buildings allowing the functions evolution and the programs reversibility, thanks to mixed wood-concrete floors with large spans, thus offering generous floor areas free of structural elements. - Two housing buildings organized around the core of the green block, whose primary ambition is to offer collective housing the qualities of individual housing and vice versa. The first housing block is a high-rise building (50m) with a slender volume made of low-carbon concrete, which allows the legibility of the construction and the apartment typologies. The expression of typologies in the facade answers to the climate challenges of the territory: facing north, duplexes with CLT floors are visible from cathedral living rooms, largely glazed, extended by generous double-height corner balconies; Facing south, the simplexes apartments have long balconies to protect the living areas from the summer heat. The second housing building is a ten-unit complex constructed entirely of wood. The only housing building on the block

to have a low height (R+3) and few flats, it offers living qualities specific to its scale. The double-height work on the family dwellings located on the ground floor and third floor suggests that these spaces can be adapted in the long term to suit changes in the family and lifestyles. The fifth façade offers a real biodiversity sanctuary. A 30cm layer of topsoil allows the planting of vegetation, which can support the development of a wide variety of living organisms while promoting the summer comfort of the building.
Participant category: Company 11 - 100 employees
Company name: Petitdidierprioux Architectes
Location: Lyon Confluence (69)
Team: PETITDIDIERPRIOUX (4 buildings designed BY PPX: reversible higher education facilities & housing), Baumschlager Eberle, Atelier de Ville en Ville Moz Paysage, AIA Environnement, AIA Ingéniérie

**Honorable mention**

SBM studio

**Colonisation Of Mars**

In the centre of Kharkiv (Ukraine), a city of 1.5 million people, there is a natural spring. The city dwellers come around to get their drinking water, take a cold-water bath, socialize with friends, and get a rest from the city hustle and bustle. The spring is located at the bottom of the Sarzhynka river that used to flow here. The ravine is lined with majestic willow trees. While there was plenty of stuff the adults could do, the area didn’t seem to cater to children much. Definitely, there could be something interesting and educational to occupy them. This is how an idea for a children’s scientific research playground, ‘Colonization of Mars’ was born. We used an area of about one hectare in size to create the atmosphere of this alien planet. We created 3-5 meter hills, a 2-meter deep ravine, and narrow gorges from natural stone. Here children face the Mars environment all by themselves. The tallest mountain features an artificial volcano with steam trailing up from volcanic stones. We used some of the stream water to create a Martian river with water that the children could control with the help of floodgates and dams. Next to the Martian river, there is an archaeological research site. 3-5 meter remains of Martian animals

were hidden in the sand at a depth of 50-100 cm – something the children love to excavate and explore. The project was based on the idea that children may be encouraged to develop an interest in the world around them. Playing in this setting triggers multiple questions, which they can then explore together with their families. Some of them may be ‘Why does smoke come out of volcanoes?’, ‘How does water flow in one direction?’, ‘How did animals use to live earlier?’, ‘Who lives on Mars?’ We aimed to create a powerful impact to gain new knowledge. This initial experience will trigger a chain reaction that will cause the kids to explore everything around them, travel, and perhaps even journey to Mars one day!
Participant category: Company > 10 employees
Company name: SBM studio
Location: Kharkiv, Ukraine
Team: Julia Fedorenko, Olha Kleytman, Marianna Ganzha, Kateryna Ahafonova, Julia Mishchenko

**Honorable mention**

atelier vens vanbelle

**alex**

Alex works in the film industry and came up with the special request to design something that would make his (international) guests remember their stay for the rest of their lives. He also wanted a space to give previews of films etc. An extension of his home and job in one story. The location is idyllic, with the Schelde (river) flowing behind the romantic garden on the one hand and a castle view on the other. The French-style house had a garden wall behind which an old, dilapidated garage and shed were found. A lost and forgotten corner, but it was the ideal location for the guesthouse: cool setting, privacy, space, and view. This project was designed as a cinematic experience in which you are catapulted from one atmosphere into another and which responds strongly to your feeling. As a guest, you literally descend into an alienating underground world: Guests enter the new garden and bicycle shed through the living room, after which they descend a staircase and end up in a long underground corridor. The disorientation is complete. A first surprise awaits when arriving in a small cinema hall with red

curtains. David Lynch is not far away. Opposite there's a small bar with an equally strange character. But there's light at the end of the tunnel in the form of a spiral staircase in a lightbox. The stairs seem endless, but a new atmosphere soon emerges: the guesthouse. The space is designed like a wooden cave and consists entirely of laminated wood. The guesthouse has two round windows overlooking the garden and the castle domain. The walk ends again via the spiral staircase at a unique viewpoint. At this tip of what looks like a lighthouse, you also enjoy an outdoor shower while you can touch the crown of the plane trees. The ground was raised and serves as a green roof for the underground story, while the guesthouse itself seems to float slightly above the garden. The building is abstract. It is difficult to estimate what it is exactly. It is open to interpretation.
Participant category: Company > 10 employees
Company name: atelier vens vanbelle
Location: Uitbergen, Belgium
Team: Dries Vens & Maarten Vanbelle

**Honorable mention**

atelier vens vanbelle

**heydays"**

Heydays is a company that specializes in coaching in the broadest sense of the word. The company bought an old brothel along a busy road where many commercial companies are located. The river Leie flows at the rear of the plot, with a nature reserve on the other side. An oasis of peace. The contrast between the front and the back of the plot could hardly be greater. 'Stand out from the crowd' is the company's credo, and it had to be translated into their building. An abstract volume of black and white rectangles appeared along the busy road. The building fits into the chaotic context where there is a bidding for commercial properties. At the same time, it is abstract to such an extent that it attracts attention and evokes amazement. The new building volume forms a buffer between the busy street side and nature at the rear. A warp zone was designed between the two entities that connect and separate them. An elongated abstract reception area in yellow and white tiles

establishes the link between the busy road and the rear. This space is the heart of the building. Several rooms open onto this central space, including a number of meeting rooms and rooms for individual coaching. These were furnished with a warm and homely interior, with red carpet and birch wood trim on the walls and ceiling. In these spaces, great attention is paid to acoustics, homeliness, and quality of life, because, after all, an office/workplace is a space where a lot of time is spent. In the communal area and on the adjacent roof terrace, you can relax and unwind with a beautiful view of nature. In this project, there is a great deal of attention to domesticity and benchmarks in the fascinating environment. For many people, a workplace is a place where they spend more time than in their own home, so a pleasant and homely character is extremely important. The office responds to the dual context, creating a unique whole.
Participant category: Company > 10 employees
Company name: atelier vens vanbelle
Location: Deinze, Belgium
Team: Dries Vens & Maarten Vanbelle

**Honorable mention**

The Hong Kong Polytechnic University

**Bamboo Craft Festival**

A Spatial Celebration of Hong Kong’s Cultural Heritage In the era of modernization, rapid urban development has always been a priority among most countries. Yet there is no needle with both ends pointed, which subsequently turns out something is being neglected and sacrificed. In Hong Kong, more and more old shops and street stalls shaping the local cultural diversity were being demolished and eliminated in recent years, causing a gradual disappearance of local traditions and cultural heritages. To revitalize and celebrate these valuable and established practices, a vast elevated temporary bamboo structure is designed. Bamboo structures, including scaffolding, towers, pavilions, and vertical transportation systems, are created as festival spaces for the public. Considering bamboo as a material used for urban interactions and cultural representation, the festival takes place annually. It aims to engage people to

experience and explore local street cultures and craftsmanship and evoke public awareness of cultural preservation and revitalization. The festival includes a welcoming dragon dance performance, bamboo crafts workshops, and fresh food stores of bamboo see-saw wonton noodles. Though experiencing these cultural practices bridges the connection between the craftsmen and the community, gathering citizens to celebrate this vibrant festival every year, embodying the spirit of Hong Kong. After the festival, the structures can be dismantled and the bamboo can be prepared for re-used in designing pavilions or recycled to make fertilizers, providing a sustainable and eco-friendly solution to the environment. Apart from inheriting traditional cultural practices, new values and knowledge can be created as the design encourages different generations of craftsmen to co-create and co-design the crafts and structures. The integration of young and senior craftsmen can share new skills and exchange creative designs idea, enriching the cultural diversity in the community.
Participant category: Individual student
Company name: The Hong Kong Polytechnic University
Location: Hong Kong, Central
Team: Wing Sze Wincy Kung

**Honorable mention**

Dekleva Gregoric Architects

**Sunken Design Studio**

A single-family row house is a predominant dwelling typology of European suburbia: a dream home of an average middle-class family, offering the qualities of an individual house with a front yard and a back garden but tightly knit together with neighbors in a compact living community. An ideal image of life, when kids return from school and parents come home from their work, to live in this daily cycle happily ever after... Until the booming information technology has radically changed society’s work-live dynamics. The recent pandemic was just the peak of blurring the boundaries between what we used to call home and what we accepted as a work environment. The Sunken Design Studio was an opportunity to revisit the suburban rowhouse typology from the perspective of the collapsing work-live

paradigm. While the sun-lit back gardens are lush and populated, the north-oriented front yards are often underused – ideal for rethinking their role in exclusively living typology. The project is a case study, applicable to many similar European suburban areas, turning them into mixed program environments better fit to the dynamics of contemporary information society. Together with an industrial designer Jure Miklavc we made an experiment, a hidden underground addition to his family row house that acts as an example of respectful integration into the 70‘s suburban housing area of the medieval town of Škofja Loka. The studio’s green roof is slightly inclined to replace the traditional fence towards the public walkway. On one side, it is cut out to make room for an entry ramp leading to a secluded atrium, providing the studio’s only light source. The atrium’s ground extends inside the studio onto the integrated work desk. The mobile furniture stacked against the back wall allows for an endless variety of configurations. Felt-clad side walls ensure softer acoustics, while the rough concrete walls juxtapose the industrial design precision of the custom-made stainless steel door and window frames.
Participant category: Company > 10 employees
Company name: Dekleva Gregoric Architects
Location: Škofja Loka, Slovenia
Team: Aljoša Dekleva u.d.i.a., M.Arch. (AA Dist); Tina Gregorič u.d.i.a., M.Arch. (AA Dist); Lea Kovič u.d.i.a.;

**Honorable mention**

JUNSEKINO ARCHITECTURE AND DESIGN CO.,LTD

**TROP: terrains + open space New Office, Bangkok**

TROP Office is a landscape designers' office located in Bangkok. It started with the idea of adding a new adjacent working box next to the old office building to expand the office space. The architect conveys the characteristic of the office by portraying it through the building form and space. The empty white box filled out with function and landscapes harmoniously revealing the main protagonist of the building, which is nature. The box is a 3-story building with four parts of function. The first part is a public area of working, meeting, and recreation. The second is a private working room. The

next part is a garden and soft landscape, and the last one is the main circulation connecting all spaces together. The place represents simplicity with the non-materialistic finishing of walls and floors. The space is filled by part of the boxes with plain and void. The building maintains the user's privacy without depriving the connection with the environment. Bricks were chosen as the main material for integrating the architecture and landscape. Nevertheless, nature is designed to become part of the building, with the void working as a light well, allowing natural elements, including light and ventilation, to illuminate and flow throughout the whole space. The variation of shade and shadow caused by the penetration of natural light through the facade becomes part of the interior space, which will change throughout the day. In overall of the design, the architecture is not only a place but also a flexible background for a variety of people and imagination.
Participant category: Company > 10 employees
Company name: JUNSEKINO ARCHITECTURE AND DESIGN CO.,LTD
Location: Bangkok, Thailand
Team: JUNSEKINO A+D TEAM

**Honorable mention**

LP architektur ZT GmbH

**Vivid Planet**

The specifications of the software company Vivid Planet were not to develop a classic office building but to create a special kind of work environment. It was important for the client to offer the employees a working environment in which they could escape the daily traffic gridlock in Salzburg and, at the same time, create a working environment in which productive and communicative work is possible. With an open spatial flow and maximum flexibility, spatial sequences were developed that have different qualities and relationships with each other. In addition, the rooms convey a spacious, partly covered terrace or the garden in front of it. The existing typography was reacted to with a simple two-story solitaire that is based on the existing slope. In the "Arrival" area, the building can be read as a single-story volume. The concept strengthens the dialogue between interior and exterior. Visual relationships are created in the

landscape space. The focus of the "office in the green" was placed on the sustainability of the materials used, renewable and biodegradable materials where permitted by the regulations, timber construction, open and modern architecture, space for communication, and a pleasant and productive working atmosphere. Ecological sustainability is underlined by a photovoltaic system on the roof, an air heat pump for heating and hot water, and three charging stations for electric vehicles.
Participant category: Company 11 - 100 employees
Company name: LP architektur ZT GmbH
Location: Henndorf near Wallersee
Team: DI Tom Lechner Ing. Fritz Schenner

**Honorable mention**

S-AR

**Glamping Concentrico x The Outlands by S-AR**

The project is a glamping composed of different built pieces in the lower area of a forest terrain in the Sierra de Santiago, Nuevo Leon, Mexico, located on the outskirts of Monterrey city. The program is divided into a central platform of common use in a rectangular shape. It holds gathering spaces (dining and campfire) built with a concrete and stone wall, bricks, tree bark as fillers. A multi-use room is located over a preexisting firm platform from an old terrace (including the old and peculiar chimney in the salon). It is built with a combined structure of steel and wood that aligns lengthwise of the central platform as the kitchen unit made of steel, and concrete aligns wide (serving the dining room). Monolithic concrete elements make paths, seats, and steps to connect these different pieces physically and visually. Finally, the ensemble is completed by an enigmatic concrete cube in the forest, built further than the other pieces holding the shared bathrooms. The resting and living areas are a series of small cabins (each holding one room, living, bathroom, and terrace) and other minimal refugees (room with roof terrace). These are built with a mix of concrete, steel, metallic sheet, and wood. The spaces are arranged on the hillsides of the terrain, far from the common areas, in the aim of obtaining greater privacy between the trees of the wooded

land. The chromatic palette of the chosen materials (gray, black, white, yellow, red) fades and is absorbed by the prevailing colors of the forest (brown, dark green, black). The new abstract pieces lie in the natural millenary forest. They are the first in this new place without local precedent, blend among the enormous nature and these small architectural pieces. The project is about connections. First, the connection between people and nature. Secondly, the connection between different pieces in a specific landscape creating an ensemble. Third, the connection between architecture and the forest.
Participant category: Individual professional
Company name: S-AR
Location: Santiago, Nuevo Leon, Mexico.
Team: Architecture: S-AR Architects in charge: César Guerrero, Ana Cecilia Garza Collaborators: Carlos Morales, María Sevilla, Kimberley Loya, Narda Rigal.

**Honorable mention**

EV+A lab atelier - alfredo vanotti architetto

**House Vi**

Primary objectives of the renovation of the existing ruin: making the most of solar radiation, natural lighting, and the view towards the valley floor. Given these premises, after a careful analysis of the context, the possibilities in terms of exposure, the study of sunlight, and the study of the technologies and values of mountain architecture, I arrived at the project through a reinterpretation in a modern key of modern interpretation of the construction techniques and materials of the past. All this because I believe that mountain architecture is an emblematic example of sustainable architecture since it uses materials obtained from nature and, for obvious reasons, from 0 km. From a formal point of view, the building is based on rural houses with single-pitch roofs completely clad in stone. Sloping roofs completely clad in stone and without eaves. The structure of the house is made of reinforced concrete and concrete bolognini with suitable thermal insulation so as to achieve excellent living comfort and cladding in local stone. The roof is made of laminated wooden beams and painted white. The window and

doorframes are in brushed, untreated lamellar larch with shatterproof double glazing; in terms of materials and their combination, I, therefore, opted for those with strong intrinsic materiality: stone and wood. The design of the interior focused mainly on local craftsmanship, which I consider very important because it represents our history; trying to make as many custom-made pieces as possible from my design, using materials that allowed me to do so, namely reinforced concrete, natural larch, iron, and wood. This gave rise to numerous elements: the fireplace, the table, the seats, the staircase, the bidet, the toilet, the shower tray, and the sink. The same applies to the kitchenette, which is also cast in situ, and the two sinks are made to measure in stainless steel. The unit consists of a ground floor and a first floor.
Participant category: Individual professional
Company name: EV+A lab atelier - alfredo vanotti architetto
Location: Sondrio
Team: EV+A lab atelier architect: Alfredo Vanotti

**Honorable mention**

Pedevilla Architects

**Frastanz Hofen Education Centre**

All in One – Forward-thinking pedagogy in Frastanz, Vorarlberg ––– The Frastanz-Hofen education center was developed as a joint location for childcare, kindergarten, and primary school. It developed from an existing school building, which was comprehensively refurbished but also improved functionally and structurally, with the school still in operation. The extension consists of four new wings that seamlessly connect to the existing building. As a result of the new overall shape of the building, quiet peripheral zones were created for individual learning clusters, while a central marketplace opens up in the center as a place for meeting and exchange. In this space, children of all ages and parents can come together. In addition to the school, kindergarten, and childcare facilities, the education center also includes sports rooms, workshops, and several music spaces. Many of the rooms are also used by local clubs and the local community. In

the pedagogical concept, great importance was attached to optimizing the transition from elementary to primary school. The building is designed to provide the most consistent and targeted pedagogy possible for children aged 1.5 to 10 years. Recurring shared spaces (marketplaces) are also seen as pedagogical nodes. Both children and pupils gather there, being able to re-group into their respective educational areas. Parents use these zones as social areas. Shared meeting space is available for the educators. A natural and grounded choice of materials creates a down-to-earth and cozy atmosphere - a feeling of being at home. Thanks to their quality, the familiar, regional materials - such as hand-rubbed lime plaster with local aggregates, as well as untreated fir and maple wood - promote communal identification, thus achieving long-term social acceptance.
Participant category: Individual professional
Company name: Pedevilla Architects
Location: Frastanz, Vorarlberg, Austria
Team: Armin Pedevilla, Alexander Pedevilla, Johanna Herzog, Frank Oberlerchner, Robert Rau, Valentin Dürselen

**Honorable mention**

UNITEDLAB Associates / Vtrilloarquitectos

**416 Memorial Park**

The purpose of the project is to design an optimal plan to create a cultural park consisting of a complex of exhibition and educational facilities and a columbarium to commemorate and share the pain of the victims of the Sewol ferry disaster. When the passenger ferry MV Sewol sank off the coast of South Korea in 2014, over three hundred people lost their lives, most of them schoolchildren. Years later, the victims’ families and survivors are still demanding justice from national authorities. The moment the Sewol ferry sank never be forgotten. Nothing can replace this scene, so all we have to do is translate time into space. For those who lost their loved ones, those who died without reason, and the people who watched it, the 416 Memorial is to be built as a place of sublimation rather than a simple memorial space. Sorrow does not end with itself, so we try to write a poem to sublimate resistance, anger, and sadness toward society into the communication of the times. 416 memorial maximizes

the experience according to the sequence of movement. The architectural building gradually deepens from the entrance to the memorial space below. The ramp leading down is deliberately inclined, a metaphor for a gradual sequence and an inclined ship. The pop-up event space in the middle of the lamp is a public space that connects public programs around it. It connects to educational facilities and event facilities, and below it is connected to the exhibition space and office space is located at the end of the public domain. After going down the corridor that is transformed into a private zone, it enters the space of social memories and finally reaches the Commemoration as well as Enshrinement Space. The space is an outdoor space in which the upper part of the pyramid is open to the outside and phenomenalize the season and time. The roof garden above metaphors the conception of a new life. Designed with sustainability, 250 birch trees are planted to commemorate the victims
Participant category: Individual professional
Location: Ansan, Gyeonggi, S-Korea
Team: Lead Architect: Sang Dae Lee Project Architect: Valentín Trillo Martínez Designer: Kitae Kim

**Honorable mention**

SSP Rüthnick Architekten

**Robert-Koch-High-School**

With a modern architectural language, SSP Rüthnick Architekten extended the school, which is under ensemble protection. The main building for 580 pupils was modernized and rehabilitated. The new building in the schoolyard complements the existing school building. The three-story extension respectfully distances itself from the solid masonry building with red clinker bricks. A modern-looking façade made of vertical larch wood slats was deliberately chosen to contrast with the historic brick building. In addition to the expressive cubature, the joints between the floors and the movable sliding elements give the building plasticity. The wooden elements, which can be moved manually, serve as sun protection. The structure of the extension, which is elevated up to the first floor, is given a floating effect by the slender, conical columns. In this way,

access to the old building was preserved, and the existing schoolyard was affected as little as possible. The building from 1875 by the architect Hermann Blankenstein belongs to the „märkische“ brick Gothic style, decorated with ornamental elements. With a bright yellow color and artfully twisted balusters, the existing building is connected to the extension by four modern bridges. Special rooms of the school, e.g., a library, are housed here. With the new elevator integrated, barrier-free access to the existing building could also be achieved. The floor plan structure of the old building was optimized. The mezzanine floor required special attention to create barrier-free access. Already in the early design stage, a bridge was developed that forms a two-meter-high arch over the entrance corridor and thus connects the two mezzanine levels. The classical entrance areas are extended by a contemporary interior concept. Clear white and accentuated green tones define the wide corridors on the upper floors. Colorfully inserted furniture expands the usable space for learning and working purposes outside the classrooms.
Participant category: Company 11 - 100 employees
Company name: SSP Rüthnick Architekten GmbH
Location: Dieffenbachstraße 60/61, 10967 Berlin, Germany
Team: Elisabeth Rüthnick, Alin Nieswand, Nora Kuippers

**Honorable mention**

GOA (Group of Architects)

**Yada Theater**

Alongside the Yangxian Lake in Jiangsu, China, the Yada Theater is nestled among 400 hectares of virgin bamboo forests. The design fuses architectural morphology and eco-aesthetics to embrace modernity while preserving regional identity, delivering new interpretations of a cultural venue. A subtle interplay between geomorphological characteristics and architectural form generates a strong visual tension between the building and the environment, allowing the structure to "float" above sloping land. The dual-layered facade system provides architectural legibility from afar and up close, while its collage-like gesture dispels the sense of volume. The first layer is composed of locally fired celadon

ceramics imitating bamboo texture, while the second layer is a mosaic of glazed jade-green tiles in varying tones. The auditorium conforms to the terrain to maximize the site's natural preservation. A large glass window that opens to nature serves as the ecological backdrop behind the stage, celebrating a special and immersive theatrical experience in a forest. This 530-seat auditorium is adaptable to various performance types, as it can switch between a proscenium-arch stage and an open stage to satisfy the varying requirements of dramas and concerts. Implementing a traditional Jiangnan Garden layout is an anti-gentrification design strategy that aims to benefit the border environment beyond architecture. It is an oriental view of nature which seeks to integrate artificial structures into the landscape on a human scale. By eschewing the confined atmosphere and exclusive purpose of conventional theaters, the flowing spaces provide more communal areas to the neighborhood and encourage people to be involved by roaming between the architecture and nature. In addition to serving as an auditorium, the project is a cultural magnet that draws vitality and new opportunities to the region.
Participant category: Company 100+ employees
Company name: GOA (Group of Architects)
Location: Yixing, Jiangsu Province, China
Team: LU Hao, XU Qi

**Honorable mention**

Nieto Sobejano Arquitectos

**SCHOOL OF HUMANITIES AND COMMUNICATION SCIENCES CEU**

The CEU Campus Moncloa in Madrid includes several university buildings built at different times for education and research. The new building designed by Nieto Sobejano Arquitectos for the Faculty of Humanities and Communication Sciences is located on a triangular site in the Colonia Metropolitana in Madrid. The steep topographic slope of the plot generates a permeable structure crossed by a sequence of open spaces that connect two access areas, from Paseo Juan XXIII and from the north of the site. This connection defines public spaces at different levels that determine the formal structure of the building. The project offers 12,000 square meters

of space for classrooms, workshops, seminars, research, and television plateaus, as well as a parking garage. The management and administration areas are housed in an original building of the Colonia Metropolitana, which has been refurbished for this purpose. The main building, with a U-shaped floor plan, follows the perimeter of the site, opening onto a courtyard or cloister to the south and transforming into a wide staircase or grandstand on an urban scale that provides access to the roof with views towards the mountains and the Madrid University Campus. This open-air theater and the central courtyard constitute the public spaces where students, professors, and visitors converge. In this way, learning is not limited to the classrooms, but rather the entire faculty constitutes an environment for learning, communication, and gathering. The exterior treatment of the facades by means of a perforated waved metal skin generates solar protection modulated in variable folds according to the different orientations while unifying a building that adapts to the scale of the urban context in which it is located.
Participant category: Company > 10 employees
Company name: Nieto Sobejano Arquitectos
Location: Madrid, Spain
Team: Architects: Nieto Sobejano Arquitectos Fuensanta Nieto, Enrique Sobejano Alexandra Sobral Project Architects: Luis Labrandero, María Pérez

**Honorable mention**

HelgaBlocksdorf/Architekur

**Erlebnisportal am Stadtschloss Weimar**

The "Erlebnisportal Weimar "serves as a "guest performance" between the Red Palace, the Yellow Palace, the New Guardhouse, and the extension of the Duchess Anna Amalia Library, above and on top of Clemens W. Coudray's classicist wall. The showpiece on the changing times answers the question of experimental and innovative building: the structure made of approximately 18cm wide cross-laminated timber, birch bark, the historic building material, was re-implemented as a façade in an experimental development. Indirectly, the pavilion thus references the bark house in the

nearby Ilmpark, which was also temporarily conceived by Johann Wolfgang von Goethe. Viewers are invited to reflect on the category of the ephemeral in construction and the possible lasting effects of some performances.
Participant category: Company > 10 employees
Company name: HelgaBlocksdorf/Architektur
Location: Weimar
Team: Team HB/A: Helga Blocksdorf, Arne Maxim Koll, Samuel Barckhausen, Sofia Melliou Site Management: Ralf Grubert, Grubert Verhülsdonk Architekten

**Honorable mention**

dongqi Design

**XC273 by XCOMMONS**

Situated in the heart of Shanghai city, the three-story old factory that dongqi Design was commissioned to renovate presents itself as a historical ruin where the raw structure was truly exposed in all its magnificence. Conscious of this beauty, dongqi Design developed its own approach that enhances the peculiar characteristics of the building by creating a contrast between the old and new finish materials for this new fashion and art hub that is going to break the rules of the retail experience. People walking in could feel that the boundaries between the past and the present are completely blurred as if they had walked into a timeless retail space. The presence of three voids inside the space allowed the studio to develop an internal circulation system without a dead-end point. Allowing visitors to have a unique spatial experience filled with surprises, discoveries, and unfolding of the space itself. To enhance this journey inside the XC273 retail store, a sound tunnel ( acting as a time machine) was placed on the ground floor near the café area to allow visitors to directly connect the two different areas of the building in an immersive experimental music experience. The main void in the atrium is the real core of the building. To enhance the physical presence of the void, a water pond is placed in the middle, engaging with people and with the space. Its reflection, the continuity of the floor, and the liquid element create intriguing effects where the ceiling lighting is mirrored onto the

floor. Following the idea of exposing the existing structure finish, all the surfaces of the column surrounding the main void, like in a temple, are exposed towards the water pond, wrapped with different new materials such as stone, wood, and metal on the other two sides.
Participant category: Company 11 - 100 employees
Company name: dongqi Design
Location: Shanghai
Team: Design Director: JIANG Nan Project Designers: Edoardo Nieri, Weijing He Team: Danyi Zhang, Ning Wang, Hardy Huang, Ruisheng Yang, Yijun Zhou, Yixin Tu, Yijun Yan, Asteria, Wenjing You

**Honorable mention**

SK team

**Africa's Home**

Africa's home is an eco-village. This design located in Burkina Faso is envisaged as a design that can be applied to the whole ggw region. The most important feature of this eco-village is agriculture with stone lines and the production of hibiscus plants here, as well as food. This plant's fibers are used to construct a top cover that makes the climatic conditions of the village possible. The strength of these fibers has emerged as a result of our research, and its reference is given on the main board. Africa's home, which has a modular design, takes into account the needs of the African traditional family structure.
Participant category: Team of students
Team: We are Kağan Şengün and Serra Saral; we are from Yıldız Technical University in Istanbul; we designed an eco-village in Burkino Faso that help people's lives and make a better climate at ggw region

**Honorable mention**

Damian Granosik - Warsaw University of Technology - Faculty of Architecture

**WiseBuild. Conceptual solutions assistant for houses**

The computer has replaced the pencil in architects' hands, leading to the development of new design methods and techniques. Data has become an interactive parameter in design that can be processed, analyzed, and evaluated at the concept stage. Simulations and optimizations allow for an accurate analysis of a larger number of cases, which impacts the conceptual design to meet energy-efficient and cost-effective building requirements. Factors such as sun exposure, shading, solar gains, or visual comfort have an impact on the quality of the designed space, and their analysis can lead to informed design decisions. Customization to the location and individual needs of the investor is lacking in catalog projects and is a key component of a successful house design. The scale of problems generated by popular ready-made architectural solutions in Poland far outweighs the benefits. By relying on mass-produced architectural solutions in Poland, we are faced with a landscape of misaligned houses with their surroundings. The goal of the project was to develop a tool that supports the design of an energy-efficient single-family house. A method that combines the advantages of typical, individual, and energy-saving design with the possibility of creating a large number of personalized solutions. This strategy can be an alternative to catalog projects and allows the investor to actively participate in designing their own home. The proposed tool can serve as a consultant, advising the investor and designer on optimal solutions while leaving room for creative work.
Participant category: Individual student
Team: Damian Granosik

**Honorable mention**

Estudio Diagonal Arquitectura

**Refugio 3x3**

The tension between radical geometry and organic forest shapes shows the first architectural picture when you see this retreat. Highlights house and landscape enhancing natural beauty. Request: comfortable rest place providing disconnection with work. For everyday use, but not intensive. Try not to disturb the natural surroundings, conversely enhancing them. Program: Show on three

acts. Start on the terrace with the same footprint as the refuge. It gives the sense of the space between the outside and inside. It is the place where people meet and have a barbecue. The journey continues on the first floor, or the “day floor,” which serves as the kitchen, dining room, and living room. Here people spend the rainy winter days observing across the double-height front window while taking a coffee around the woodstove. Finally, the second floor, or “the private floor,” serves as a sleeping room and bathroom. The access is just a ladder to save footprint space and give more privacy. Dimensions: 3 by 3 meters on the floor. 2.4 meters height on both floors and 4.8 meters in the double-height space for verticals space sensation. The total is 15 square meters inside and 9 square meters outside.
Participant category: Individual professional
Company name: Estudio Diagonal Arquitectura
Location: La Unión, Región de Los Ríos, Chile
Team: Sebastián Armijo Oyarzún Juan Pablo Delgado Reyes Sebastián Muñoz de la Fuente

**Honorable mention**

eM4.Pracownia Architektury.Brataniec

**Starachowice Town Forest Park with cafe pavillon**

IDEA - rock, water, and forest intertwine to create this park space. This weave is made complete with special threads, the thread of the iron path –industrial heritage and the thread of the flower stream weave of the threads creates novel and exceptional sites and tales. A neglected city forest park in Starachowice - site conditions were complex, including the relief, many years of neglect. We learned about its industrial heritage in the form of a mysterious „Herkules” shaft and traditional iron mining. We learned about breathtaking forest nature, rock outcrops, and ironic springs. It led us to the idea of the thread of water, the thread of iron, and the thread of flowers. The thread of iron displayed as a red path is framed with rusting finishing of Corten. It took on a rectangular form, similar to all elements nearby, including the new amphitheater. It was strewn with local red gravel to complete both the form and the tale. It corresponds with the cafe, which was built into the slope,

inspired by the form of a crude bright block of wastes from the blast furnace process. Opposed to it, gentle forms of naturalistic flower beds mark out smooth paths following alongside the thread of the stream in the valley. The topography of the area inspired us to think in this way. Steep slopes remained untouched while new elements were written in the valley and the bend of the hill. The park, previously cut out into transit paths, gained a new ambulatio in the form of the iron path for internal walks on different levels. It gained additional platforms and an observation deck to watch life in the forest park. The garden part is situated in the valley. In order to ensure proper conditions for growth in lower levels of vegetation and strengthen biodiversity, it was cleared, and an open space for meadow and a flower garden was introduced. It was filled with a stream of flowers to create a sequence of particular thematic gardens spreading alongside the Kamienna River. It began with shadow-loving wetlands turning into wet sunny gardens acting as rain gardens built of hydrophytic plants, followed by a small garden, a garden of four seasons as well as moist and dry meadows with some naturalistic flower beds to attract butterflies, bees, and other insects. Perennial flower beds mostly consist of domestic species. Most of the forest park remains in the possession of nature. Natural rain gardens are areas of natural retention. They were not modified in any way. The emphasized narrative landscape brought out the natural and cultural identity of the place, referring to the community’s understanding of the landscape transformed by it. On the other hand, leaving places inaccessible to nature’s control personified its laws and changed the perception of “wastelands” which, in fact, perform priceless ecosystem functions. This park tells a story, and we tried to help others hear it.
Participant category: Company > 10 employees
Company name: eM4.Pracownia Architektury.Brataniec
Location: Starachowice, Poland
Team: Marcin Brataniec, Urszula Forczek-Brataniec, Marek Bystroń, Damian Mierzwa

Solarlux Choice

LP architektur ZT GmbH

**Ressurrection Chapel**

The Resurrection Chapel, located in the extension of an old gravel pit, defines a new meeting place for Straß through its location. A concrete bracket facing the slope forms the distinctive conclusion of the local topography and defines the address of the chapel. Via a casually designed forecourt, you are led through a covered entrance into the anteroom, from where you are diverted at the end and led from behind into the open chapel room that is still striving upwards. Through its reduction to construction and materiality, this creates an atmosphere that hides everyday life and thus invites you to pause. At the top, the space-defining walls dissolve into their construction, and, in combination with the vertical facade structure, the horizontal slats in the interior and the incidence of light create a sacred atmosphere and unmistakable identity. The possible uses of the Resurrection Chapel include non-denominational purposes such as devotions, services, or celebrations on the one hand and cultural events on the other. "The purpose of a chapel seems simple, but its design interpretation is varied. From the classic design language to the architectural avant-garde, one tries to break out of the standardized built everyday life and to ask questions. Questions that cannot only be answered by the location and the function alone but rather by an individual examination of the idea of a "higher order." The Chapel of the Resurrection is my response to an approach via architecture. Architecture in an unvarnished way, honest and modest in construction and materiality, self-confident in expression and unmistakable in its identity." (Arch. Tom Lechner)
Participant category: Company 11 - 100 employees
Company name: LP architektur ZT GmbH
Location: Straß im Attergau
Team: DI Tom Lechner

**Product Design**

Winner of the year 2023

DiFOLD

**DiFOLD Origami Bottle**

Carrying ReUsables (bottles, cups, food boxes) is often a burden, especially when such containers are empty. DiFOLD is on a mission to change that by making ReUse more manageable and fun while fighting the status quo of single-use. A series of patented collapsible designs is what leads DiFOLD to create reusable foldable products that initiate more meaningful conversations and empower people for more sustainable living. The Origami Bottle is DiFOLD's flagship product - a novel water bottle that folds by 80% to fit even in your pocket. It keeps you hydrated on your way to work, on your next outdoor adventure, at your favorite gig, or wherever life brings you. It blends three qualities, typically considered mutually exclusive - extreme compactness, excellent stability, and stylish outlook. Foldable & Compact: holds 750ml, weighs only 120g, and folds by 80% in volume, making it a no-brainer to take it wherever you go. Sturdy & Stable: unlike other foldable bottles made of silicone, this is the first foldable bottle made of harder plant-based TPC material that is closed-loop recyclable. This makes it very stable and sturdy when unfolded, thus avoiding spills and providing the reliability of conventional non-foldable bottles. Super strong on the folding creases, the bottle resists thousands of folds and years of use. Easy to maintain: cleaning is always an issue, especially with foldable bottles, but this is not the case with the Origami Bottle. The material is stick-resistant, the folding creases are on the outside, and the bottle's inside surface is smooth, making it easy to clean with a bottle brush or in the dishwasher. Completely food-safe and odorless, the bottle is FDA/EU-approved. A German Sustainability Award Design Winner, the Origami Bottle represents DiFOLD's design technology, which can be applied far beyond bottles. It paves the way for other foldable reusables that aim to revolutionize packaging and accelerate zero-waste shopping in ReUsable containers.
Participant category: Company > 10 employees
Company name: DiFOLD
Location: Bulgaria / USA
Team: Petar Zaharinov

Gold Prize

Releaf Paper

**Releaf Bags**

Releaf Paper is the world's first producer of paper packaging made of fallen leaf fibers. We're turning biowastes into sustainable paper in the production of which not any single tree has been cut. The aim of the selected project was to create functional and sustainable shopping bags for brands & retailers who care about the environment. Thus Releaf Bag was born. Made of Releaf Paper, Releaf Bag is a packaging of a new generation that confronts today's challenges: deforestation, growing demand for packaging, growing customer environmental awareness, and sustainability regulation. Releaf Bags could be produced in various sizes and with various prints. They are applicable for use in several niches of retail: cosmetics, fashion, electronics, food, etc. Bags made of fallen leaves paper has a natural, pleasant-to-touch texture and a natural brown-grey color. Creators of Releaf Bags like to highlight that "Not any single tree had been cut down" to produce their bags. Except for naturalness, Releaf Bags have outstanding functionality. They are strong enough to support up to 8 kg weight, can be reused multiple times, and can be recycled or composted after use. The environmental impact of Releaf Bags is even more significant. The CO2 emission during the production of finished products from fallen leaf fiber is 78% lower compared to traditional pulp-based paper production. Seventeen trees are saved during the production of every 1 ton of leafy products. The biodegradation period of the Releaf Bag is as short as 55 days in soil, which makes this product the most sustainable in class. Releaf Bag is a new generation of packaging material that combines simplicity in design, functionality in use, and sustainability in its production & consumption. Releaf Bags were tested by several global brands that recognized and confirmed their features: Loreal, Weleda, Samsung, Ariston, Schneider Electric, NYX, and Kiehl's. Now Releaf Bags are available to online purchase for the entire EU at www.releafbag.com
Participant category: Company > 10 employees
Company name: Releaf Paper
Team: Our product design team includes: - Valentyn Frechka (21) - Alexander Sobolenko (38)

Silver Prize

Canberra Design Lab

**MPavilion 2022 – 'Re-pete' Chair**

MPavilion is an initiative of the Naomi Milgrom Foundation and Australia's leading architectural commission. Each summer, a pavilion is designed and erected in Melbourne, hosting 250 free events, performances, and installations. Canberra Design Lab, a collaborative effort between Sam Tomkins, Iain (Max) Maxwell, and Dr. Ben Ennis-Butler, was commissioned to design the seating for MPavilion 2022. The brief presented to Canberra Design Lab was to create seating that would both complement and activate the light and colorful design of the MPavilion by all(zone), Thailand. Furthermore, the seating had to be weatherproof, stackable, lightweight, and use sustainable material and production practices. Other key considerations were that it be durable and versatile enough to sustain 50,000 visitors, attending over 250 events across a 5-month season. The Canberra-based trio's response was a light-footed, low-waste, and highly sustainable chair produced from robotically extruded recycled polyethylene terephthalate (rPET) plastic. Dubbed 'Re-pete,' the MPavilion 2022 chair demonstrates a circular-design approach by using materiality that is entirely salvageable, recyclable, and re-manufacturable. Drawing inspiration from the billowing and cellular forms of all(zone)'s MPavilion 2022 design, the chair's complex doubly-curved shape enhances its stability, offering a combination of support, flex, and suspension in all the right places. The translucent yet highly textured surface animates the chair, amplifying its residence under the MPavilion 2022's vibrant canopy through flickering plays of light and color. The 'Re-pete' chair perfectly serves its brief, with elegance and functionality, graciously complimenting all(zone)'s MPavilion, without overpowering it. Furthermore, it's a true celebration of the aesthetic and functional possibilities of emergent sustainable material techniques and robotic fabrication technologies.
Participant category: Company > 10 employees
Company name: MPavilion
Location: Melbourne, Australia

Team: Sam Tomkins Iain [Max] Maxwell Ben Ennis-Butler

Bronze Prize

Chang Yen, Prof. Li Kai-Chu - National Taipei University of Education (NTUE)

**Powerful Energy**

Powerful Energy is an energy education toy that allows children to collect parts in the form of board games to DIY assemble various energy devices, and play power competitions. Discover the principle of power generation and how to generate maximum electricity through the assembly process; By choosing the combination of energy and electricity to create the power value of daily necessities, the brightness, and durability of environmentally friendly optical fiber are the main force of the competition. Through play-learning, energy awareness and concepts are enhanced, and the problem of low connection between energy education and life is solved.
Participant category: Individual student
Company name: National Taipei University of Education
Team: Chang Yen, Prof. Li Kai-Chu

Honorable mention

Kai-Chieh Hsueh, Prof. Kai-Chu Li - National Taipei University of Education (NTUE)

**Pro-Turtle**

Pro-Turtle is a decomposable protective cover that provides a suitable incubation temperature for turtle eggs, alleviating the problem of a large number of turtle hatching failures and gender imbalance caused by climate change. Pro-Turtle is made of local bagasse, agar powder, and red algae, which has the features of anti-noise, heat insulation, and the reduction of direct sunlight.

Moreover, through the design of different expansion volumes due to the difference in density of the double-layer material, the air vent on the top is able to open and close naturally due to temperature variation to control the nest temperature, effectively improving the hatching rate of turtle eggs. The material density of Pro-Turtle is able to be adjusted according to the incubation temperature required by different turtle species so that the eggs can hatch at the pivotal temperature, thus avoiding extinction caused by a single-sex. Decomposable Pro-Turtle reduces marine pollution and prevents tourists from encroaching on turtle spawning sites by means of warning signs.
Participant category: Individual student
Company name: National Taipei University of Education
Team: Kai-Chieh Hsueh, Prof. Kai-Chu Li
Honorable mention

Hsueh Kai-Chieh, Prof. Li Kai-Chu - National Taipei University of Education (NTUE)

**OCF**

OCF is a modular oyster float that switches among vertical, horizontal, and shed types through ropes. It allows oyster farmers to switch between intertidal and deep-sea modes, simplifying the complex process of oyster culture and reducing occupational injuries. The farmers rotate the cylindrical OCF, pull the heavy oyster strings out of the water surface effortlessly by buoyancy, expose the oysters to the sun, reduce the survival rate of marine vibrio attached to the shell, and further reduce the problem of farmer's skin infection during harvest. The horizontal texture design on the side of the OCF allows farmers to judge the water intake so as to understand the growth weight and harvest of oysters. The OCF platform also increases safety for farmers when walking in the OCF. Besides, the OCF for rolling oyster strings is tied behind the ship and transported from the intertidal zone to the deep sea for stocking or transported back to the oyster factory. It's able to quickly move to the shore for fixation before the typhoon, reducing a lot of workforce consumption and economic impact and improving the marine pollution caused by traditional oyster farming facilities.
Participant category: Individual student
Company name: National Taipei University of Education

Team: Hsueh Kai-Chieh, Prof. Li Kai-Chu

Honorable mention

Magdalena Kasprzyca

**FEEL ME**

We live in very interesting and challenging times. The multitude of responsibilities and leisure activities often means that everyone lives in an individualized micro-world of their own, with increasingly fewer opportunities to coexist with the members of their own environment and family. FEEL ME is a response to the need to deepen and develop relationships, a sense of community, and belonging. It is a design of a ritual that initiates a consciously experienced encounter, awakening the knowledge of one's own emotional state and introducing a frank conversation about the feelings within the family. Necessary accessories for the ritual are emotion cubes, the speaking totem, and the instructions. The emotion cubes are artifacts that stimulate self-reflection and attentive participation in the meeting. They are used to manifest the experienced emotions and to find out about the emotional state of fellow housemates. During the ritual, each person chooses, according to their mood, one of the eight emotions depicted on the cube and shows it to the other participants in the meeting, providing a pretext for further conversation. The speaking totem is a small object that is held in the hand of the person speaking. It is intended to structure and organize the conversation to encourage listening to the interlocutor without interrupting them. Additionally, it facilitates the flow of the meeting, in line with the principle of equality of all participants and their individual right to speak. The most important aim of the designed ritual is to exchange the feelings and inner experiences of each household member. It is intended to enable the mutual trust to be built and extended, to raise understanding of family members' different perspectives. Any difficulties with this task may make participants aware of their own issues in communicating feelings. The project's intention is to build bonds based on truth, mutual understanding, and respect, created with an open, honest conversation.
Participant category: Individual professional

Team: Magdalena Kasprzyca (product designer, The Eugeniusz Geppert Academy of Art and Design, Wroclaw, Poland)

Responsive Design

Winner of the year 2023

Releaf Paper

**Releaf Bags**

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tested by several global brands that recognized and confirmed their features: Loreal, Weleda, Samsung, Ariston, Schneider Electric, NYX, and Kiehl's. Now Releaf Bags are available to online purchase for the entire EU at www.releafbag.com
Participant category: Company > 10 employees
Company name: Releaf Paper
Team: Our product design team includes: - Valentyn Frechka (21) - Alexander Sobolenko (38)

Gold Prize

studio design & architecture O. M. Shumelda

**RADIO GARAGE**

The municipal space "Radio Garage" is a media art center, an experimental gallery for temporary exhibitions that focus on radio art, sound art, VR art, and interactive media. The building of Lviv Radio was built in 1912–1913. The times of the Soviets have had a significant impact. Unfortunately, a lot of original elements were destroyed. So, this project was important for us - to return the lost. We made the preservation of the interior to keep all the prints of the past. We were happy to find unique ornaments on the walls and ceilings made of luxpheres during restoration. Luxpheres are glass prisms invented by an American company in the XIX century. It was popular to use it in Europe. Thanks to Lviv artist Oles Dzyndra, one of the overlaps from the luxpheres was recreated. During the process, we researched all the rooms as much as possible. So we found that three windows were bricked up. We restored them and, as a result, got the entrance from the hall to the atrium courtyard, windows in the WC, and in corridors. Basement - designed for exhibitions. The stairs and floor have been restored. Restored overlaps from the luxpheres are located here. The first floor is a place for lectures and exhibitions. To add some functionality, we used height and created a "second floor" for employees. The entrance gate from the Knyazya Romana str. was restored. The uniqueness of this space - there were two gates. In Soviet times, its lower part was completely cut off - the restorers found the remains and restored a new entrance gate with a small terrace.
Participant category: Company > 10 employees
Company name: studio design & architecture O. M. Shumelda

Location: Lviv, Ukraine
Team: Oksana Shumelda, Sofia Rudetska, Natalia Nykolyshyn

**Gold Prize**

Morphogenesis Lab, Washington State University

**Stomata: Optimizing Building Energy Retrofits Through Cyber-Physical Adaptive Spaces, Artificial Intelligence, And Occupants' Biosignals**

Building energy consumption accounts for about 40% of the total energy consumption in the U.S. Much research has been done in the areas of occupant behavioral modeling in buildings. However, behavior-based energy efficiency strategies in which the building interface allows occupants to interact with the built environment need further exploration. To fill this gap, the objective of this project is to optimize building energy retrofits by focusing on behavior-based energy efficiency strategies and creating smart environments that autonomously respond to the occupants' comfort level decoded from their biological and neurological data in real-time using affective computing, Artificial Intelligence, and adaptive systems. This project is a smart adaptive shell that can be controlled by occupants' biological signals in real time and change according to environmental and user data. This smart environment can address the issue efficiently by meeting needs automatically through a network of ambient sensors and a human-building interface. Wearable sensors such as EEG headsets, smart watches, or wristbands sense the biological and neurological signals of the occupants. The collected data, e.g., heart rate, body temperature, and skin conductance, is analyzed by our developed machine learning algorithms to extract the desire for light/heat/ventilation/view. If our machine learning algorithm recognizes high temperature or sad or stressful mood, it communicates the hot or sad feeling with the shell that resulted in more opening in the shell and more natural light/air. Here, changes in the shell enclosure are the direct result of the biological, mental, and environmental needs of their users. With this project, we wanted to address this research question: How can such smart environment retrofits measurably improve the well-being of occupants by autonomously responding to their comfort needs while improving sustainability in buildings?

Participant category: Team of students
Company name: Washington State University
Location: Lewiston, ID
Team: Team: Mona Ghandi, Christopher Kinney, Sal Begavav, Mohamed Ismail, Aisha Marcus, Jessie Lu, Marcus Blaisdell

Silver Prize

Living Architecture Lab., Bartlett School of Architecture, University College London

**Diffusive Habitats**

Diffusive Habitats is a resilient architectural system that builds upon the juncture of distributed robotics, reinforcement learning, and digital platforms to reimage the way we conceive and inhabit architecture. Challenging traditional praxis, the project is conceived under the premise of constant spatial reconfiguration, non-linear life cycles, and distributed ownership. And thus, via the interplay of its algorithmic, mechatronic, and material research, Diffusive Habitats critically explores the idea of a living architectural system capable of self-assessment, organization, and improvement. Diffusive Habitats explores constant spatial reconfiguration, featuring moving robots, generative algorithms, and gamified simulation studies. As such, it is intrinsically intertwined with mp4 documentation. Please, follow the upcoming links for a fast, complete, and compelling assessment of the project. Project Overview (13min): https://vimeo.com/744241718
Short Project Overview (5min): https://vimeo.com/755895195
Participant category: Team of students
Location: Adaptable and responsive to diverse situated local conditions. Case study located in Brixton, London, UK.
Team: Design Team: Eric Hughes IG Faizunsha Lia Papoutsi Sergio Mutis Tutors: Tyson Hosmer Octavian Gheorghiu Philipp Siedler Panagiotis Tigas Ziming He Baris Erdincer

**Silver Prize**

Christoph Hesse Architects

**VOICES against hate and discrimination**

VOICES is a collective installation against hate and discrimination. The installation VOICES was a bottom-up response to the anti-Semitism scandal that happened during documenta fifteen, the world art exhibition in Kassel (2022). Everyone was invited to contribute to the open project by formulating a message of tolerance, acceptance, and solidarity. Installation The outer shell of the wooden pavilion consisted of thousands of T-shirts with statements designed as VOICES of resistance, love, and hope. Inside, hundreds of sharp-edged wood pieces formed a large and dark wedge. They symbolized the countless messages of hate that are being spread around the world every day, separating people from one another. These millions of hate messages can end up in a dangerous and heavy force, which the wedge stands for. The bottom-up installation confronts this danger resolutely and in solidarity. The diagonal wooden beams are metaphors for the resistance of those who prevent the wedge from falling and destroying freedom. At the back of the installation was set up an open space of communication and friendship, from which parts of the dividing dark wedges had already been removed.
More than three thousand schoolchildren, students, and citizens took part in the installation and worked together on the occasion of preparatory workshops in schools during the construction at the central square of Kassel Friedrichsplatz and had many open discussions with the artists and visitors of documenta fifteen.
Participant category: Company > 10 employees
Company name: Christoph Hesse Architects
Location: Friedrichsplatz, Kassel, Germany
Team: Team of Christoph Hesse Architects in collaboration with students and citizens from Berlin, Kassel, Korbach, Medebach, Meschede, New Haven, Versmold, and Winterberg.

Bronze Prize

Sofia von Hauske

**FUNDAMENTAL fire**

Firefighters are taught that the primary threats to life during a fire are heat, oxygen deprivation, and CO. Still, CO poses a greater risk than oxygen deprivation or heat. CO is created by the incomplete burning of fuel. When there is a fire in an enclosed room, oxygen is used up, and carbon dioxide is created. The build-up of carbon dioxide prevents fuels from burning fully, releasing carbon monoxide. CO is dangerous because it has no smell, no color, and no taste, so we are not aware that we are inhaling it. Unlike smoke that travels up, CO blends with the air. In large quantities, it can kill very quickly. According to the CDC, there are at least 430 deaths and 50,000 ER visits every year due to accidental CO poisoning. With this in mind, I wanted to provide a solution that would make this invisible threat visible. FUNDAMENTAL fire, our system of smart devices that live within a building and are constantly measuring carbon monoxide in its surrounding area. They communicate with each other to provide evacuees with current information about the situation in the case of a fire emergency. FUNDAMENTAL fire uses a carbon monoxide sensor to measure the CO levels in its immediate environment. Based on these readings, it glows red or yellow. It utilizes light to provide more information to the evacuees about their surrounding environment, allowing for more informed decision-making. Its glow has a breathing effect that provides a sense of calmness amongst the chaos. Yellow means that the levels of CO in the surrounding area are not deadly, but you should anyway proceed fast and with caution. Red means that the levels of CO are deadly, and you should avoid the area and find an alternative route. The FUNDAMENTAL fire should be placed in every room, office, or business, as well as in hallways and stairwells, so it is constantly measuring its environment and can provide valuable information as evacuees move throughout a building.
Participant category: Individual professional
Team: Sofia von Hauske

Bronze Prize

Morphogenesis Lab, Washington State University

**Parasympathy: A Space of Empathy and Active Compassion**

What if emotions, unspoken feelings, fears, and desires could manifest as architectural elements to reflect the experiences and feelings of a community? How could architecture be a more active contributor to our social and psychological well-being? Parasympathy is an interactive spatial experience operating as an extension of visitors' minds. By integrating Artificial Intelligence (AI), wearable technologies, and affective computing, this project blurs the lines between the physical, digital, and biological spheres and empowers users' brains to solicit positive changes from their spaces based on their real-time emotions. This project places the users' emotions at the very center of its space by performing real-time responses to the emotional state of the individuals within the space. The project leveraged AI as extended intelligence to foster a process in which synapses in the brain triggered responses in the installation. The employed method is unique in its use of wearable technology (i.e., Empatica E4 and Open BCI EEG) as prostheses to collect data (i.e., heart rate, skin electricity, blood volume, and temperature) and integrate AI for real-time emotion detection and communication with an intelligent interactive installation, synchronizing changes in the space to the emotional data received. It is made of a series of kinetic reflective tiles folded and fluctuating in a calculated rhythm, producing a spectacle of color and patterns akin to the northern lights. The collected biological data was analyzed by our ML algorithm and translated into emotion categories. The installation calibrated to actively respond to this data to create an ambient that would improve the users' emotions. For example, if the stress was detected, space morphed, and colors shifted to calming bright colors such as blue. This project had a singular objective, to reconcile the relationship between human and architecture and redefine it as one of emotional empathy and active compassion.
Participant category: Team of students
Company name: Washington State University
Location: Lewiston, ID
Team: Team: Mona Ghandi, Mohamed Ismail, Marcus Blaisdell, Aisha Marcos, Ruri Adams, Sal Bagaveyev

Honorable Mention

DINo

**Communitary Dinning Hall San Isidro Mazatepec**

Food waste is one of the biggest problems related to overconsumption. Despite of the hunger and malnutrition issues, there is a massive production of food, and lots of it goes to waste. Such is the case of an agrarian town named San Isidro Mazatepec outside of Guadalajara, Mexico, that faces high levels of exclusion and poverty. In this situation, we propose a community kitchen that also acts as a meetinghouse, such as a grandma's home; we seek to generate interaction so that the people who use the space participate as if they were a family in addition to the main goal that is to provide healthy and affordable nutrition to the community. We intend to present an array of solutions via design that can be replicable in sites with similar conditions. The materials proposed are intended to mimic the environment; local materials such as masonry red brick, and timber will be used as bare building materials and structural elements. The design is derived from three axes: awareness of the social impact of overconsumption respect and understanding of the rural environment, and the integration of collaborative and educative work. The conceptual approach comes from evoking a rustic and homely feeling as a keepsake of the traditional Mexican kitchens where the space invites you to contribute to the cooking and serving. Overall the design opts for the use of bio-climatic architecture, providing a constant temperature and permanent ventilation, as well as use of daylight instead of imposing technological elements that further damage the environment. We propose an open layout to be a space where everybody gathers but also becomes an educational space that offers workshops and schoolwork spaces. The north and south facades are protected by a mesh made from 3D printed panels made from PET extruded filaments which we will get from collecting bottles in recycling campaigns and donations to the kitchen. The design, therefore, reflects our philosophy and intention to blend with its environment.
Participant category: Team of students
Location: Jalisco, México

Team: Carolina Campos Carlos Castellón de León José Trinidad Oscar León Ana Mercedes Rosales Juan Antonio Sandoval María Sepúlveda Carolina Lizette Yara Tejeda

**Honorable Mention**

O. M. Shumelda

**Green DNA**

The crisis related to COVID-19 continues and raises the question of survival in new realities. In conditions of quarantine, this especially applies to the design of office premises. The change in behavioral habits due to the long-term quarantine, the reassessment of values, and the growing demand for additional services have pushed such a traditional concept as the "workplace." It is not only about high sanitary standards but, first of all, about the most important aspect - about the people who form it. People, more than ever, understood the influence and weight of nature, and the need to interact with it. That is why we sought to create a space like a small ecosystem, from comfortable workplaces to areas for recreation, socialization, and informal interaction. This is a place for synergy and community philosophy.
Participant category: Company > 10 employees
Company name: studio design & architecture O. M. Shumelda
Location: Lviv, Ukraine
Team: Oksana Shumelda

Universal Design

Winner of the year

ANAcycle

**EDIBLE; Or, The Architecture of Metabolism**

EDIBLE was the theme of the 2022 Tallinn Architecture Biennale, which was exhibited at the Estonian Museum of Architecture between

September and December 2022. The exhibition reimagined planetary food systems and transferred the metabolism and experiential qualities of the natural world – like growth, decay, digestion, and nutrient release- to the domain of cities and buildings. EDIBLE aimed to empower architects, planners, and environmental designers to develop a proactive stance on architecture's expressive capacity to perform circular operations, to produce resources -generate food and energy- as well as to decompose itself and become food. In this exhibition, "food" was approached both literally and metaphorically. The spatial and existential connections between architecture and food surface on different scales: from the gut of our bodies to the ecology of territories and the technology of building systems. With the different thematic entities of the curatorial exhibition, we addressed three scales: the micro-scale of materials –from brick to soil-, the macro-scale of large-scale territories – food and geopolitics- and the mesoscale of habitation -the metabolic home- where domestic programs are designed as ecosystems in a feedback chain of resource exchanges. Finally, the Future Food Deal was an open library that exhibited cookbooks, as well as visionary drawings and manifestos, on how architecture may respond to the alienation between people and their sources of food provisions in a time of increasing urbanization. From new breeding practices, farming food waste to synthetic growth and degrowth, EDIBLE explored the potential of all natural and technological expressions to mitigate the contaminating and extracting nature of our desires and protocols related to the production of the built environment.
Participant category: Individual professional
Company name: ANAcycle
Location: Estonian Museum of Architecture
Team: Head Curators: Lydia Kallipoliti & Areti Markopoulou Assistant Curator: Sonia Sobrino Ralston Producers: Anna Lindpere, Anu Lill, Ronja Soopan Design: kse studio/ Sofia Krimizi & Kyriakos Kyriakou

Gold Prize

SAY.Research Team

**WoodenWood Chair**

Wood is a common building material and is portrayed as a “natural” resource. Although its potential for reuse, renewal, and biodegradability, the wood chain today is far from being circular. Annually, millions of tons of wood waste are generated, and less than 50 percent are treated by recycling or conversion for energy. Neglected wood waste in landfills leads to problems such as chemical leaching, bad odors, biodiversity loss, and fire hazards. Within this context, our project WoodenWood explores the potential for design to take responsibility and play an active role in the development of circular solutions for wood products and processes. We address this challenge by developing design methods in which traditional and digital crafts are integrated to convert wood waste in the form of raw wood and industrial sawdust towards a new end of life. Emerging from the tradition of fine woodworking, we combine the common expression of wood as a modular component to include the deposition of wood weaving through robotic printing in order to prototype the WoodenWood chair. The wood paste prepared for printing is derived from sawdust with cellulose-based natural binders to enable 100% biodegradability. A parametric model and manufacturing workflow are developed to correlate between the chair geometry, robotic toolpath, and material properties. Outputs are examined in relation to strength, elongation, visual expression, and geometrical compatibility to customize human comfort. Through this process, we are able to explore large amounts of possible designs in order to create a ‘one of a kind’ chair within a mass production workflow. While the solid raw wood supports the structure of the chair, the printed sawdust completes the weaved back and seat. The two lifecycles of raw wood and sawdust are combined through the fabrication of the WoodenWood chair and demonstrate a circular design expression of wood towards zero waste.
Participant category: Team of students
Company name: Disrupt.Design Lab, The technion
Team: Arch.Avraham Cohen Yuval Berger Alon Nisan Yoav Dabas Asst.Prof. Shany Barath

Silver Prize

Living Architecture Lab., Bartlett School of Architecture, University College London

**Diffusive Habitats**

Diffusive Habitats is a resilient architectural system that builds upon the juncture of distributed robotics, reinforcement learning, and digital platforms to reimage the way we conceive and inhabit architecture. Challenging traditional praxis, the project is conceived under the premise of constant spatial reconfiguration, non-linear life cycles, and distributed ownership. And thus, via the interplay of its algorithmic, mechatronic, and material research, Diffusive Habitats critically explores the idea of a living architectural system capable of self-assessment, organization, and improvement. Diffusive Habitats explores constant spatial reconfiguration, featuring moving robots, generative algorithms, and gamified simulation studies. As such, it is intrinsically intertwined with mp4 documentation. Please, follow the upcoming links for a fast, complete, and compelling assessment of the project. Project Overview (13min): https://vimeo.com/744241718
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Participant category: Team of students
Location: Adaptable and responsive to diverse situated local conditions. Case study located in Brixton, London, UK.
Team: Design Team: Eric Hughes IG Faizunsha Lia Papoutsi Sergio Mutis Tutors: Tyson Hosmer Octavian Gheorghiu Philipp Siedler Panagiotis Tigas Ziming He Baris Erdincer

**Bronze Prize**

Macau Pooi To Middle School

**Vocabgraphic**

Vocabgraphic (Vocabulary + Graphic) is an interdisciplinary design project and curriculum created by Eddie Cheang, who is a graphic design teacher at Macau Pooi To Middle School, China. The project is overseen by the IT/Multimedia division in collaboration with the English division. English as a Second Language is a very important part of the local educational framework, but quite a lot of students

take English learning as a heavy burden. The objective of Vocabgraphic is to incubate a unique campus culture that encourages students to explore the joy of learning English through creative expression in graphic design. The project facilitates students to learn how to realize graphic design concepts with software skills to present English vocabulary and share knowledge in a creative way. Outstanding Vocabgraphic posters are used as teaching materials, campus decoration, entries in an exhibition, and collections in physical/electronic books. The graphic design curriculum is developed for Form 4 (Grade 10) level. Vocabgraphic is the most important and final homework assignment in the whole academic year. Students are required to create a poster with a vocabulary of their choice as the theme. The poster is designed to get viewers' attention with efficient and creative visual communication. It is a design work and also an educational tool to help viewers understand the vocabulary and absorb knowledge in an enjoyable way. The Vocabgraphic project was initiated in the 2019 academic year. Since then, over a hundred outstanding Vocabgraphic posters have been produced by the students and teachers of Macau Pooi To Middle School. In 2022, these remarkable works were showcased in an e-book for the first time. On top of that, an online gallery was developed to efficiently share the design works with the general public and exchange learning/teaching experience with other educational entities in the near future.
Official website: http://pooito.edu.mo:8082/~t1125/vocabgraphics
Participant category: Individual professional
Company name: Macau Pooi To Middle School, China
Location: Macau SAR, China
Team: Vocabgraphic project and curriculum were solely created by Cheang, Chong Veng(Eddie) as a graphic design teacher of Macau Pooi To Middle School, China.

**Bronze Prize**

andblack design studio

Darwin BUCKY

Darwin Bucky redefines the practice of architecture as a product. Bucky is a multifunctional prefabricated parametric exoskeleton that

challenges the intrinsic immobility of conventional architecture by being a modular lightweight, stand-alone (or clustered) structure that is 'easy-to-plug-in'; with minimal site impact at any location, assembled or dismantled in a few day's time; stored/transported in a shipping container. The product aims to strike a balance between materiality and technological advancements in the field of design and engage the craft knowledge of metal as a material. The form ideation is guided by structural performance. The aesthetics are thus a derivative of a performative design approach. Darwin Bucky is designed to encapsulate a space with half the material required by conventional structures, thus optimizing the use of steel to achieve material efficiency. To support a multifunctional space, the design is accompanied by an in-built lighting system, audio-visual set-up, exhibition framework, and air-conditioning system. Bucky does not require a plinth or a foundation to build on, nor requires heavy equipment for transportation and erection. A unique flat-pack system of 1mm thick folded metal insulated panels makes the Darwin product ideal for locations where road access is difficult, electricity is scarce, and excavation is undesirable. A prototype project, called Bucky Gallery and Cafe, is a cultural center in Ahmedabad, whereas Bucky 2.0 version is ready for production and open for sale. It is made to order in two sizes - 11m diameter/6m height and 18m diameter/9.5m height. The project proved to be a catalyst where the community can come together to interact and revive the connection lost during the pandemic. The prototype became truly interactive when artists painted "Gond" (a traditional painting technique from a remote village in India) on the outer surface with mythological characters as a commentary on today's society.
Participant category: Company > 10 employees
Company name: andblack design studio
Location: Bucky Cafe and Diner, Mangalbag, Sheth Mangaldas Road, Ellisbridge, Ahmedabad, Gujarat, India
Team: Principal Architect: Jwalant Mahadevwala, andblack design studio Client/Design Director: Abhay Mangaldas, Darwin Projects Structural Consultant: Schafbock design+workshop *Product sold by Darwin Projects

**Bronze Prize**

ANAcycle

**Exploding Closed Worlds**

In 2016, Lydia Kallipoliti and Tope Olujobi produced 41 feedback drawings of historical living systems that illustrated the cycling of resources and material provisions in a visual field of environmental conditions. Rather than idealizing encirclement, the drawings problematized the language of environmental representation by illustrating loss, derailment, and the production of new substances. In a new iteration for the Lisbon Triennale of 2022, the five feedback drawings have exploded in time and in space. Together with Youngbin Shin, Kallipoliti has brought living prototypes to the present. In this new iteration for the Lisbon Triennale of 2022, the five feedback drawings have exploded in time and in space. Together with Youngbin Shin, we have brought living prototypes to the present time. They are now not only informed by advanced technologies and infrastructure that enhance material conversions but also by a nuanced understanding of the connection between bodies and their surrounding environments. Bodies and buildings are both seen as vessels of fluids fostering visceral and literal connections of kinship and care. Life is understood as the confluence of these connections with bodies unpacked: they are not simply discrete physical entities but field distributions and clouds of droplets, germs, and pathogens within an expanded ambient environment. In Exploding Closed Worlds, the figure of the well-shaped man is displaced by other bodies which have been historically disenfranchised and marginalized: the female body, which is draining and leaking via lactation, menstruation, and impregnation, as well as non-human bodies, constellations of bacteria, viruses, and other microorganisms that occupy bodies. Exploding Closed Worlds features leaky bodies in a constant process of intake, transformation, and exchange – drinking, peeing, sweating, sponging, and weeping.
Participant category: Individual professional
Company name: ANAcycle
Location: Lisbon
Team: Lydia Kallipoliti & Youngbin Shin

**Bronze Prize**

Zixuan Zhang, Dexin Chen

**My Name is A Painting and A Melody**

An individual's name is often associated with significant symbolic meaning in Asian cultures and serves as a reminder of their heritage and identity. Chinese may, however, find it difficult to maintain their cultural naming traditions in the Western world because Western naming conventions are prevalent. Therefore, they may experience a sense of cultural tension and conflict regarding their identity. Foreign names are frequently mispronounced in cross-cultural interactions due to inexperience with the language or dialect, limited exposure to the culture, or simply a lack of awareness or sensitivity to the correct pronunciation. Often, it is not possible to fully capture the complexities of diverse languages and cultures through translation. This frequently poses challenges in terms of capturing and accurately translating the unique linguistic and cultural elements that define them, which leads to the loss of unique linguistic and cultural elements. Names, which hold personal and cultural significance, are particularly prone to this phenomenon in their pronunciation. In this project, we present the phonetics of Chinese family names in an attempt to raise awareness about mispronunciations of native Chinese names. Additionally, we highlight the three-dimensional quality of the Chinese language, which consists of two-dimensional characters and three-dimensional pitches and tones. Our goal is to create a visual representation of the phonetics of Chinese family names, thereby allowing viewers to understand the correct pronunciation. The poster presents Chinese characters from two different perspectives, with a top-down view showing the shape of the characters and a front view showing the movement of their radicals. Through the movement and morph of the extruded radicals, the poster will demonstrate correct and incorrect pronunciation of the characters. This practice will emphasize the importance of maintaining cultural and linguistic accuracy in pronunciation throughout.
Participant category: Individual professional
Team: Zixuan Zhang, Dexin Chen

Emerging Designer

SAY.Research Team

**WoodenWood Chair**

Wood is a common building material and is portrayed as a “natural” resource. Although its potential for reuse, renewal, and biodegradability, the wood chain today is far from being circular. Annually, millions of tons of wood waste are generated, and less than 50 percent are treated by recycling or conversion for energy. Neglected wood waste in landfills leads to problems such as chemical leaching, bad odors, biodiversity loss, and fire hazards. Within this context, our project WoodenWood explores the potential for design to take responsibility and play an active role in the development of circular solutions for wood products and processes. We address this challenge by developing design methods in which traditional and digital crafts are integrated to convert wood waste in the form of raw wood and industrial sawdust towards a new end of life. Emerging from the tradition of fine woodworking, we combine the common expression of wood as a modular component to include the deposition of wood weaving through robotic printing in order to prototype the WoodenWood chair. The wood paste prepared for printing is derived from sawdust with cellulose-based natural binders to enable 100% biodegradability. A parametric model and manufacturing workflow are developed to correlate between the chair geometry, robotic toolpath, and material properties. Outputs are examined in relation to strength, elongation, visual expression, and geometrical compatibility to customize human comfort. Through this process, we are able to explore large amounts of possible designs in order to create a ‘one of a kind’ chair within a mass production workflow. While the solid raw wood supports the structure of the chair, the printed sawdust completes the weaved back and seat. The two lifecycles of raw wood and sawdust are combined through the fabrication of the WoodenWood chair and demonstrate a circular design expression of wood towards zero waste.
Participant category: Team of students
Company name: Disrupt.Design Lab, The technion
Team: Arch.Avraham Cohen Yuval Berger Alon Nisan Yoav Dabas Asst.Prof. Shany Barath