

INTERNATIONAL AWARD ARCHITECTURE IN STONE – XIV EDITION

AWARD-WINNING WORKS

EMRE AROLAT ARCHITECTS

Sancaklar Mosque - Istanbul, Turkey

The Sancaklar Mosque is located inside a park in the Buyukcekmece district on the outskirts of Istanbul. The area defines the boundary between built and natural landscapes: this situation helped define the setting of the project, which was conceived as a topographic extension of the landscape. The building is designed as an underground space where the only visible elements are the Minaret, a vertical stele marking the presence of the mosque and the wall separating the silence of the Park from the noise of the street that runs alongside the project area. The Mosque building as such comprises the prayer hall and service facilities and is set in the folds of the land covered by a large shed-like roof where the path accompanying the faithful towards the interior spaces begins. Even the steps down to the prayer hall follow the landscape morphology of the project: stone steps separated by bands of grass become the contours of an artificial topography.

The interior of the Mosque recalls a cave, where the silence of space is only interrupted by the cracks and fractures of the wall along the Qibla, which do not distract the faithful but by luminous contrast recall the divine presence.

The element that makes the project such an integral part of the landscape is the choice of material and installation: local stone was used in its most rustic, simple elements to recall rural buildings but, arranged along the lines of the project, it clearly indicate its actuality.

DAVID CHIPPERFIELD ARCHITECTS

Jumex Museum - Mexico City, Mexico

The Jumex Museum is located in Polanco, Mexico City, and is home to one of the largest private collections of contemporary art in Latin America.

The project area is located in a part of the city surrounded by major traffic arteries, the Ferrocarril de Cuernavaca railway station and commercial buildings.

These distinctly urbanised surroundings, totally lacking in naturalistic aspects, suggested the distinguishing feature of the building: the shed-like roofing that reminds us that even the artificial world of industry may well become a design landmark.

The building develops over five storeys: the ground floor is home to the bookshop, ticket offices, services and all accessory facilities needed to conduct educational activities. The four upper floors, on the other hand, host all the temporary exhibitions and a part of the permanent collections. The facilities are designed to ensure maximum flexibility in relation to various exhibition requirements and are arranged to accommodate exhibitions, seminars, conferences or artistic performances easily and conveniently, thereby

meeting the wishes of the Foundation to create a cultural centre open to everyone, from local communities to tourists, international academics and art lovers.

The need to highlight the monumental function of the building – albeit one open to a 'social' dimension – encouraged the use of large slabs of Xalapa travertine to define the strict geometry of the facades. The stone cladding does not seek to be a uniform plating that is impermeable to the outside but opens out at the belvedere lodge on the first floor to emphasise the distinct contrast between the voids and the compactness of the upper gallery floors.

MAX DUDLER + ATELIER WW

Hagenholzstraße Tower Buildings - Zurich, Switzerland, 2013

The various projects and installations in the "Metropolitan Zurich", Zurich-West and Zürich-Nord programs include the group of Hagenholzstraße buildings by Max Dudler - one of the very few to express distinct town-planning through form and urban typology.

The rational form of the urban block recalls the concepts that once guided the effort to create a new architectural idea for the great city, founded on the image of abstraction and rigour where the reference model was the Großstadt Architektur of Hilberseimer. The use of a logical structure evident in the choice of a geometrically clear ground plan and the elimination of decoration recalls projects in Berlin developed during the New Objectivity taken up by Mies van der Rohe in his American season.

Nonetheless, the project avoids the trap of falling into obsessive repetition of the geometric grid and the abstraction of industrial materials, which rendered the Berlin projects of the 1920s unworkable. First of all, the block volume is abandoned in favour of a composition articulated by stereometric volumes that define a very varied cityscape. Secondly, the composition of the façades plays with vertical rather than four-sided forms and the change in pitch of the grid is used to mark the building's basement.

A by no means secondary role is played by the material itself: the stone cladding is handled as an industrial material whose artificiality is subtly called into doubt by the veining of the material, while the archetypal form of the stone, as a cut block and geometric cube, seems to give rise to the architectural composition in a linear and direct fashion, from the detail through to the full figure.

HENEGAN PENG ARCHITECTS

Giant's Causeway Centre - Antrim, Northern Ireland

The Giant's Causeway is located a few miles from Bushmills and is part of the hexagonal basalt concretion characterising the coast of Northern Ireland. The site is an important tourist destination and in recent decades has seen rapidly growing visitor numbers. This large influx prompted the need for a new visitor centre that does not interfere with the landscape of cliffs and the green expanses surrounding it.

For this reason, the project was carefully carved into this landscape and is visible from the hinterland but, as one moves closer to the coast, seems to disappear. The complex was implemented as two folds in the landscape: the north fold highlights the artificiality of the building, while the second hides the parking area from view. The two parts of the project are crossed by a ramp leading to the ridge on the coast.

The interior of the building can be interpreted as a series of steps connected by ramps - a clear reference to the cliff itself. These elements reinforce the articulation of the various activities taking place inside these buildings, following a fluid path that contrasts deliberately with the regularity of the building. This path through the building finally leads to the cliff.

The shape of the building is defined through an impressive reinterpretation of the stone nature of the site: the perspectives - the edges of the folds - are defined by vertical stone elements that recall the basaltic landscape of the site. Architectural expressiveness and the quality of the interior facilities are space defined by the combination of the basalt columns and windows, where changes in transparency and opacity enhance the route taken by visitors.

PERRAUDIN ARCHITECTES

Massive Stone Social Housing - Cornebarrieu, France

The use of stone in residential architecture has always been associated with the upper classes: princely palaces, churches and town halls emerged from fabric of poor houses built using more modest materials.

The social housing district in Cornebarrieu (Toulouse) seems to go against this century-old tradition. The decision to use stone for this type of residence, more usually associated with industrial or more modest materials, is consistent with Perraudin's design philosophy. For him, buildings must not contain stone but must be of stone: no expensive decorative claddings but sober and economic solid masonry.

The complex was ultimately built with close attention to economy and energy efficiency. The choice of solid stone - in this case, blocks of Beaulieu limestone 0.4 m thick - helps save material: thinner slabs would have caused wastage of a great deal of the material because of the defects found in this stone. At the same time, the use of solid blocks helps ensure significant thermal inertia which, combined with the natural ventilation and cooling achieved by the lodges, ensures excellent comfort in these homes.

This type of project reminds us - as Perraudin himself says - of the contemporary nature of stone buildings, even in relation to certain topics that seem to be the preferential field for industrial materials. Solid stone allows dry, fast construction with a relatively simple site, while its physical properties make it possible to tackle questions such as air conditioning and energy efficiency. Another absolutely innovative aspect is the ability to recycle the blocks once the building has terminated its purpose, thereby interpreting the durability of stone in yet another way.

ADALBERTO LIBERA

Horizontal home in the Tuscolano District - Rome, Italy, 1950-1954

Adalberto Libera (Villa Lagarina, Trento 1903 – Rome, 1963) was one of the most original figures on the twentieth century Italian architecture scene. Known internationally for his work during the 1930s, after his early membership of one of the most lively and active professional groups in Italy at the end of the previous decade - Gruppo7, Libera undertook intense and significant activities after 1945. Harmoniously reconciling his professional commitments with teaching, Libera from began working about 1947 for INA Casa, the

Institute that contributed to the post-war reconstruction of Italy, offering many work opportunities to architects trained during the fascist period.

The project for the Tuscolano District in Rome - the horizontal homes built between 1950 and 1954 - is the best work Libera developed for INA Casa.

An original attempt to merge this type of home with a fabric of low-level residences with Mediterranean and North African inspiration, the Tuscolano complex is an important episode in the history of 20th-century Italian architecture and an eloquent telling historical document for understanding how the country tackled the task of post-war reconstruction.

The Tuscolano complex interprets the Mediterranean paradigm in order to express dialogue between modernity and tradition. On the one hand, the shells of houses and common spaces are in reinforced concrete and have forms and thicknesses that distinctly emphasise their modernity. On the other hand, the common enclosure is an archaic "Roman style" wall made up of large roughed out blocks recalling a tactile dimension that deserves being retained even in new architecture.

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