

arcVision

" After four years of intense activity, the arcVision Prize - Women and Architecture has come to its 4th edition. Since 2012, we have investigated the undiscovered landscape of individual ways of expression by a large group of women architects all around the Planet. It is definitely a new world of construction that has come to witness the growing importance of the female role in developing a new kind of ethics in architectural design, in terms of sustainability, social responsibility and formal quality. With this edition, the Prize reaches therefore its maturity as the most important Award worldwide for the discovery and promotion of new, emerging talents. We are highly encouraged by the enthusiasm of our Jury this year - outstanding ladies in design and entrepreneurship renowned for being actively engaged in the promotion of and support to the hard work of women in professions and life - who have highly appreciated the selection of nominees and who have unanimously decided for the winner and the three Special Mentions. The Special Prize to Gae Aulenti is also meant to state the role of such an important architect and intellectual in the history of Italian architecture and of women's efforts to establish themselves for equality and recognition. Our ambition for the future is to confirm our program and to improve more and more the research into a scene still too neglected by the media, but very fascinating for anyone interested in architecture as a progressive tool to improve the conditions of living in the issues of globalization."

Stefano Casciani
scientific director arcVision Prize

Nominees 2016



Basma Abdallah Uraiqt (Jordan)

Among the young Jordanian designers of the greatest character, Basma Abdallah Uraiqt is the cofounder and Design Manager of the architecture studio Uraiqt Architects, and of Atelier Uraiqt, an experimental design studio that integrates art, theory, and technical research. The overall management of a project, with its multitude of individual roles, is brought to life through the development of complex digital processing techniques, which are accompanied by innovative applications of materials and local technologies. The language of the architecture developed by Basma Abdallah Uraiqt takes form at the intersection between the design codes inherited from modern thought and the expressive forms of traditional construction, as well illustrated by projects such as the Al Rawda a Badr Al Jadeedah mosque in Amman (2012) and the Café Gourmand, also in

Amman (2014).

www.uraiqt.com and www.ur-arch.com

Ruth Berkold (Germany)

Starting with the dialog between Europe and the United States, which forms the basis of her studio's activity (Yes Architecture, based in Monaco and New York) Berkold widens her interests to include a broad range of emphases beyond pure architecture. From urban design to interior design, product design, and web design, Yes Architecture's design practices emphasize its multidisciplinary nature, including the involvement of different groups of artists and designers in an open and dynamic research collaboration. In her transformation project for the former German parliamentary building at Bonn (WCCB – World Conference Center Bonn, 2015) respect for the existing building complex, designed by Günter Behnisch, is accompanied by a pursuit of new spatial fluidity carried out in a complex plan.

www.yes-architecture.com



Photo credit: Martin Hangen



Photo credit: Tim Eshuis

Tania Concko (The Netherlands)

Born in France but naturalized in Holland (she founded her first studio in Amsterdam in 1997), Tania Concko sees architecture as a part of the city, placing the specifics of each project in relation with broader dynamics that integrate multiple designs, various types of habitat, as well as different atmospheres and densities. Her main works, together with Pierre Gautier, revolve around large residential blocks that connect the urban dimension to the smaller scale of construction details, with careful attention to the selection of materials. Works like the Terres Neuves Nord & Blocs B1 – B3 complex in Bègles, Bordeaux (2016) or ILOT PS1 SUD in Lyon (2010) put new urban forms into place, in which the language of buildings directly interacts with the shape of public spaces, conceived always as fluid and

ever-shifting. The concepts of “street” or “square” take on new meanings, which are nourished over time by the different activities that pass through them.

www.taniaconcko.com

Sara De Giles Dubois (Spain)

The ability to combine design and research, which is at the very heart of the architectural pursuit of innovation, is also the defining characteristic of Sara De Giles Dubois, a Sevillian architect who has always alternated between design practice and the teaching of architecture, both as professor at the Seville School of Architecture and as a visiting professor at various European and American universities. Her work as a member of the MGM Morales de Giles Architects studio revolves around participation in a large number of competitions, with a strong interest in public architecture and social housing in particular. One of her most interesting works is the theatre complex in Níjar, Almeria (2010). The building makes use of strict volumetric masses that interpret the typological theme of the theatre as a machine for vision in reinforced concrete, placing the public in contact with two different landscapes: the inner and the outer.



www.moralesdegiles.com



Dalila Elkerdany (Egypt)

In the global architectural landscape, conservation of the past is a theme that plays a key role, but its not just the prerogative of the most rich and politically stable countries — even in the geo-cultural areas more marked by contradictions this theme leaves ample space for the “patient pursuit” of many female architects. The Egyptian architect Dalila Erkedany, well aware of this possibility, has built an original professional practice, assuming a primary role as the head of the Heritage Conservation Committee in the Port Said area. Her work in design and conservation covers both monumental buildings like the Damanhur town hall, transformed into the Creative Center, the remarkable New Luxor Culture

Palace (2007-2012), or in the minute fabric of life and in the social rites represented by the restoration of the Hammam Al Tambali (2009-16), one of the oldest and most beautiful of its kind in Cairo. In these drastically different situations, Elkerdany works with the same meticulous attention to recreating a harmonious relationship between the need for the past and a desire for the future.

www.mimar-architects.com/people/dr-dalila-el-kerdany

Petra Gipp (Sweden)

Among the design constants that allow us to identify a good part of recent architecture from Northern Europe as “Nordic Architecture” are the pursuit of volumetric simplicity, often to the very limits, compositional transparency, and a great concern for the technological and expressive qualities of materials. Similar qualities are taken to the extreme by Petra Gipp, one of the young female designers of greatest relevance in the Swedish school. Rational and sculptural, her architecture places the theme of mass at the center of the research process; they are primordial, well defined volumes that strongly affirm the surrounding landscape. This can be seen, for example, in the massive building The Cathedral at Linköping (2014), a laboratory for creatives and audiovisual design that emphasizes the relationship between form and technology, establishing itself as a sort of crucial innovation “bunker” at the intersection between the city and the open expanses of the Swedish countryside.



www.gipparkitektur.se



Pat Hanson (Canada)

The idea that architecture must move beyond mere functional response to true needs drives the work of Pat Hanson, one of the most dynamic designers from the new Canadian school. With her studio, gh3, Hanson explores the continuous intersection between architecture, landscape, and sustainability, with a belief that the design practice must go beyond its conventional expressive limits. Among the features of her work is the ability to tackle small extension projects, many of which are defined by their constructive aspects, in the materials and in the relationship with sensory perception. Her floating studio for a photographer at Stoney Lake (2009) is a glassy box suspended over the water that redefines the archetypical modern house in glass and steel, incorporating the Canadian landscape. The relationship with the landscape is also the central theme behind two pavilions in Edmonton: the Borden Park (2013) and the Castle Downs Park (2014), coated in mirrored scales that reflect the surrounding landscape.

www.gh3.ca

Mao Harada (Japan)

Mao Harada appears to be part of the first generation of Japanese architects that are aware of the inherent limitations of modernism, and as such, understands architecture and the city not as outcomes of a unique sequence of logic and reasoning but as a complex, sometimes contradictory, and always non-deterministic organism. With the Mount Fuji Architects Studio, founded with Masahiro Harada, she has developed a series of works in which the primary parameters of architecture – geometry, structural mechanics, materials, and construction – arise from the constant confrontation between two great entities: nature and society. In the restoration project of a former industrial complex on the coast of Seto in Fukuyama, Hiroshima (2013), the extensive flat surface of the main residential building’s roof is treated as a public space, with a great urban sensibility.

www14.plala.or.jp/mfas/mfas.htm





Photo credit: Peter Guenzel

Amanda Leveté (Great Britain)

Active for years within the Future Systems studio and independently since 2009, Amanda Leveté inherits the culture of avant garde construction, with the belief that every architectural project should be represent a form of innovation. Her professional experience with AL_A studio led to major achievements and gained her international visibility. Perhaps the most noteworthy of these is the expansion of the Victoria & Albert Museum in London, which included a new gallery for temporary exhibitions, a courtyard for public use, and a new museum entrance. The underground project embodies the the great attention Amanda Leveté pays to the theme of facades, and in particular to the “fifth facade,” the roof.

www.ala.uk.com

Mikou Studio – Salwa Mikou • Selma Mikou (France/Morocco)

The Franco-Moroccan architects Salwa Mikou and Selma Mikou were born and grew up in Fez, where they absorbed the influence of the contrasting light and shadows found in the city’s medina (the largest in the world). The memory of that experience would accompany them throughout their training, first through the study of the great modern masters, and then with direct experience in the studios of two of them: Renzo Piano for Selma and Jean Nouvel for Salwa. Founding Mikou Studio in Paris, the two designers have dedicated themselves to the pursuit of a language capable of fusing contemporary elements with the spatial codes of the natural and urban landscapes of North Africa. With the Feng Shui pool in Issy les Moulineaux, France (2015), they worked with the theme of spatial fluidity and with the exploitation of natural light through a series of “bubble” skylights.

www.mikoustudio.com



Abha Narain Lambah (India)

Just as Dalila Elkerdany has done in Egypt, Abha Narain Lambah has found her vocation and professional success in the conservation of architectural heritage, but in the vastness and richness of the Indian subcontinent. To observe her work is to embark on a journey into an incredibly rich past that is also full of opportunities for today. From her restoration of the buddhist temple of Maitreya (15th century), which she worked on for three years (2006-2008), to her seven-year intervention on the Chandramauleshwar complex (2004-2011), Lambah has been able to realize a significant number of projects and appears committed to building an alternative model, which, following the traditional centralist and monumental approach, supports collaboration with local communities. Mumbai is the central hub of her design activity, a city in which she specializes in the rehabilitation of colonial buildings such as the Tata Palace (Deutsche Bank), the Town Hall & Asiatic Library, and the Crawford Market.

www.anlassociates.com

Plasma Studio (Great Britain/China/Italy)
Eva Castro • Ulla Hell

The ability to give shape not just to forms, but to ideas, cultural profiles, and of course to their respective imaginations are the qualities that fuel the architects Eva Castro, from Argentina, and Ulla Hell, from Italy. This takes shape in the multifaceted activities of their studio, not surprisingly called Plasma, which combines Eva Castro's large-scale management and close study of the city/landscape relationship and of urbanization processes with Ulla Hell's expertise in managing



the small scale, the relationship with materials, and the translation of local architectural languages. The codes of their architecture, made from multifaceted and mineral forms, extend through functional latitudes and destinations, from the small residential building in Sesto Pusteria (2012) to the renovation of a large area of Xi'an, China for the International Horticultural Expo (2011).

www.plasmastudio.com



Jennifer Siegal (Usa)

Naming her studio the Office of Mobile Design (founded in 1998) was for Jennifer Siegal a direct consequence of her great interest in "transitional" spaces. In fact, her work focuses on the design of mobile, removable, and re-positionable structures, based on her research into a new type of prefabrication that uses industrial processes to create more efficient and agile buildings, which in some cases involve the use of wheels as an element to make the architecture more user-friendly and literally dynamic. Siegal has confronted herself with these aspects both through public educational spaces and through working with the theme of habitation, with the Saetrain Residence (2003) in Los Angeles, for example, which creates a dynamic living space starting with the use of simple standard containers.

www.designmobile.com

Sketch – Maria Menezes • Diana Nunes (Mozambique)

A certain aspect of modernist culture has held that the place in which designers carry out their architectural practice does not influence their work. This is a Manichean vision that does not apply to the work of Maria Menezes and Diana Nunes, two designers active in developing countries such as Mozambique, characterized by a lack of specialized skills, materials, or technical solutions, and yet abundantly conversant with social issues and the negative effects of an unstable economy. This is the driving force that the two architects have put into practice, first with their shared studio Sketch, and continuing with the MM Arquitectos (Maria Menezes) and Local Arquitectos (Diana Nunes) foundations. Their ability to use local materials and construction techniques and combine these with a contemporary language is evident for example in projects such as the Centro per la Comunità Educativa del Parco Nazionale di Gorongosa [Gorongosa National Park Educational Community Center] (2009), which is characterized by its "tree-like" load-bearing wooden structures and by the significant benefits of its ecologically sustainable design.



www.sketch.co.mz



Sparch Architects (Greece)

Rena Sakellaridou • Morpho Papanikolaou

For Rena Sakellaridou and Morpho Papanikolaou, with their studio Sparch, buildings are, above all, hybrid entities. This is not, however, the linguistic hybridization that characterized many experiments of the early nineties, but rather a conceptual hybridization, “between what already exists and that which is only beginning.” Each building, in other words, nourishes the osmosis between its being and the reality that surrounds

it, and in this sense the practices of its users become an integral part of the generative process of architecture. In works such as the entrance gate of the Astir Palace hotel in Athens (2008) or the Plasma and Laser Institute in Rethymno, Crete (2015), in particular, the intersection between modern architectural languages of the 1930s and the morphological “explosion” that characterizes the contemporary world is clear, opening it up to thousands of interpretations.

www.sparch.gr

Twitee Vajrabhaya Teparkum (Thailand)

If the world of architecture goes beyond the physical, visible world, if its essence lies in the invisible and unknown, as claimed by Twitee Vajrabhaya Teparkum, then the sense of her works are to be found in the minute details, in the relationship between form and materials, and in the empathy that develops between spaces and people who use them. The projects she developed together with Amata Luphaiboon and their studio Department of Architecture Co., founded in 2004, aim to provide similar results through a careful control of construction processes that serves to interpret architecture as a technological machine equipped with an inherent rationality. It is an



approach that has helped solidify the studio as one of the most interesting prospects in the entire contemporary design landscape of Thailand, and which is illustrated by works such as the emergency school Pong Prae Wittaya in Chiangrai (2015) and the small multifunctional pavilion The Flow in Bangsaen (2014).

www.departmentofarchitecture.co.th



Elisa Valero Ramos (Spain)

The not-so-obvious idea that architecture can be a means for responding to deep needs is an idea that substantiates the complex work of Elisa Valero Ramos, providing a criteria for cross-reading her many projects. The Spanish architect has been working over the last decade mainly on two major conceptual and operational themes. The first is the pursuit of a low-cost construction system for the creation of buildings with near-zero energy consumption, research that has led to the development of the double-shelled Elesdopa construction system from conception to execution, a system of high technical and economic efficiency. The second theme developed is largely typological and concerns the creation of spaces designed especially for children. The construction of a multifunctional space for the

school Cerrillo de Maracena a Granada (2014) was an opportunity to apply both themes. The structure, based on the Elesdopa system, is formed by a double shell of reinforced concrete that contains a layer of thermal insulating material within it.

www.elisavalero.com

Špela Videčnik (Slovenia / France)

The central design strategy in the work of Špela Videčnik and her studio OFIS arhitekti – founded in 1996 with Rok Oman – consists in transforming restrictions into opportunities, and thus implements a certain subversive tactic that finds in the rules an opportunity to overcome those same rules. It is an approach that the Slovenian studio has put into place over the last two decades, focusing in particular on their participation in a number of international competitions, and winning them for, among others, the construction of residential units for 185 students in Paris in 2008, and for a football stadium in Borisov, Belarus, in 2013. The first project, completed in 2012, developed an innovative inquiry into the quality of study spaces and on the relationship between shared and private spaces. The unusual proportions of the construction area (11 x 200 meters) are displayed in a more accessible scale through an interesting trick on the main facade, consisting of a series of “baskets,” open gallery elements turned towards and away from each other and covered with strips of HPL wood.

www.ofis-a.si



Marion Weiss (Usa)

“It’s not about the world of architecture, but the architecture of the world.” To paraphrase the motto of the designer and theorist Bruce Mau in *Massive Change*, the slogan could well represent the complexity of design research carried out in the last two decades by Marion Weiss, the American architect and cofounder of the studio Weiss/Manfredi. Starting from the keyword “infrastructure,” Weiss explores the relationship between architecture and nature, tracing new limits and investigating unprecedented approaches to the idea of public space. It is a path of research synthesized well in her most recent book, *Public Natures: Evolutionary Infrastructures*, but also put into place directly through the architectural practice. Among her most significant works in this regard is the Brooklyn Botanic Garden Visitor Center (2012), an organic subterranean fusion between nature, architecture, and infrastructure.

www.weissmanfredi.com

Cazú Zegers (Chile)

Even amidst the contemporary word of architecture, in which the culture of a new international style permeates an ever-greater number of buildings, Cazú Zegers directs her research and design activity toward the primary objective of writing in an architectural language that can fully represent Chile, first and foremost, and then all of South America. Starting with her use of vernacular elements and low-tech building solutions, Zegers develops projects of great expressive impact. The hotel on the shores of lake Sarmiento (2011) makes use of many elements that repeat often in architecture, such as integration of the landscape and the use of visible wood and organic forms, making it appear like a great prehistoric fossil washed up on the shore.

www.cazuzegers.cl



Photo credits: Pedro Quintana