



WAN Civic Buildings Award 2016

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1. Winner Press Release

WAN Civic Buildings Award 2016 Winner Announced

Striking, innovative and straightforward, Diller Scofidio Renfro selected as the winner for The Broad

We are excited to announce this year's winner for the WAN Civic Buildings Award 2016 is Diller Scofidio Renfro for their inspiring and innovative The Broad congratulations!

Diller Scofidio Renfro were selected from a final shortlist of six exceptional projects. The competition showcased an outstanding and diverse range of the finest in public sector architecture from across the globe.

Selected for their experience in this sector our judging panel for 2016 were: Elad Eisenstein, Director Urban Design of Mecanoo architecten, Nicholas Garrison, Partner of FXFOWLE, Patricia Ann Lady Hopkins, Co-founding Partner of Hopkins, Tim Sahuri, Principal of SAHURI + partners architecture inc., Peter Murray, Chairman of New London Architecture and David Naessens, Co-director of Carr Cotter Naessens Architects.

The experienced jury all agreed with absolute conviction that The Broad from Los Angeles, USA, deserved to claim this year's winning title.

Diller Scofidio Renfro merged a philosophical and functional response to the core missions of the Broad Art Foundation: maximum visibility of their contemporary art collection and optimal transparency of their archives and lending repository, the design which has been dubbed "the veil and the vault," presents a new, if idiosyncratic, paradigm shift in archive and exhibition design by inverting conventional notions of museum planning and programming.

Located in Grand Avenue Los Angeles, The Broad occupies a key component in the downtown revitalisation plan for which Grand Avenue has emerged as a cultural district.

The Broad's form merges a dual response to its limited site and its architectural context. Designed in contrast to its architectural leadership of its context on a site that is only 200 feet wide by 200 feet deep and limited to a 70 foot zoning envelope, it dictated the building's maximum footprint and rectilinear form.

The judges were impressed by the small footprint with Peter sharing: "They use this site very well, the façade is within the urban context and works well. A very simple cut-away of that corner creates a very striking entrance."

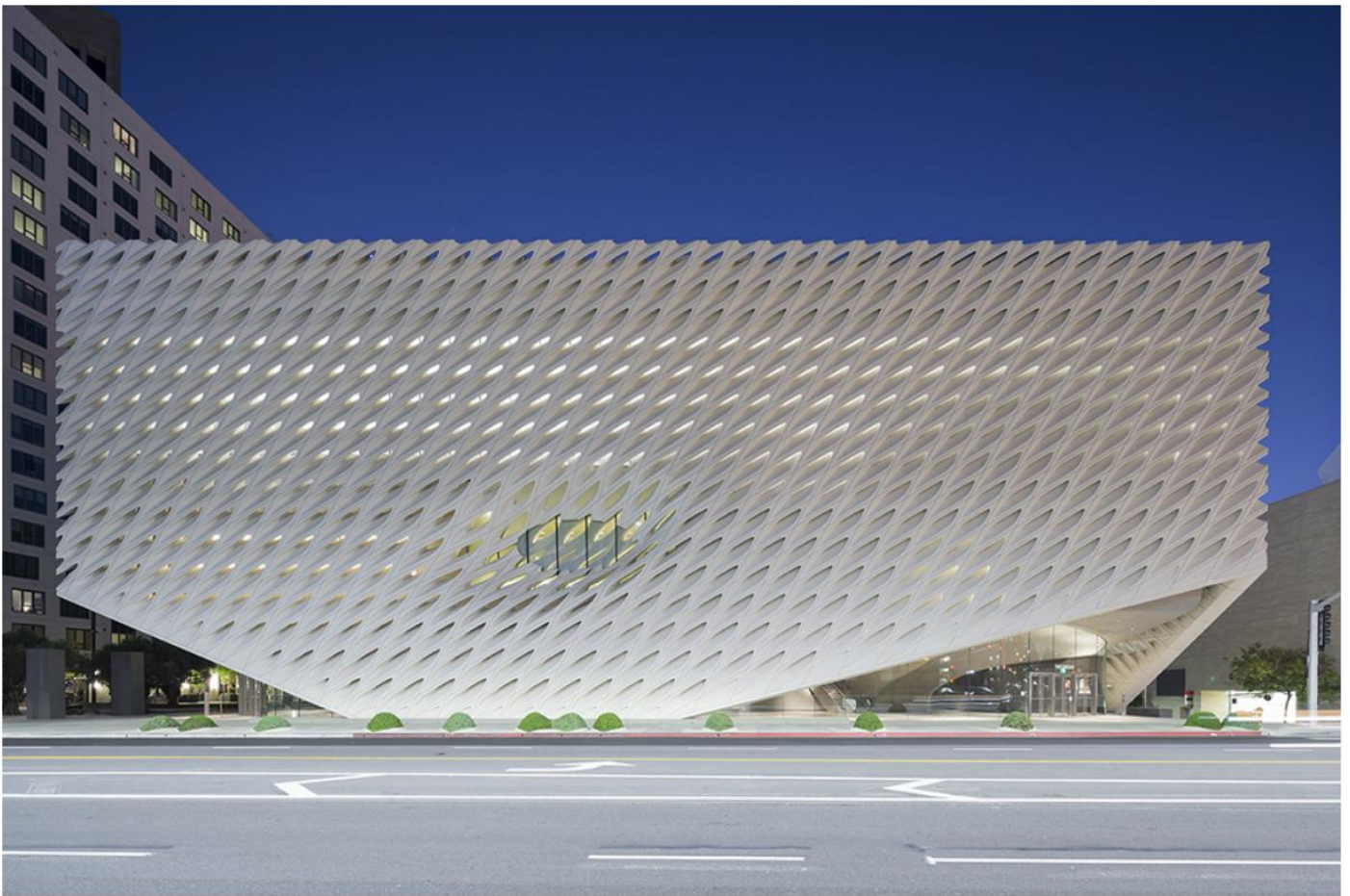
The veil - a light, airy, prefabricated cellular curtain wall façade, designed and developed through a CATIA (BIM) model - cloaks the block-long building while allowing diffused and filtered natural light into the interiors and galleries. Discussion surrounded the innovation of this project and the judges were struck by how the lighting worked within the design. Tim expressed: "The quality and control of light is intriguing and innovative." Elad also reflected: "Environmentally it's very clever, it brings in very nicely the light into the building and into the different spaces."

There was an overall appreciation in the room on the clarity of this project. David echoed this feeling stating: "I like the clarity of the diagram, it's a proper building. If you went there you would know where you are, you would know where you have to go. I also like the straightforwardness of the lighting and the gallery proposal on the top floor. I think there are very strong diagrammatic things about it."

Inverting the standard model of "archiving the archive" in unseen back-of-the-house spaces, The Broad places the Foundation's art collection - more than 2,000 works - in the vault. Rather than relegate the storage to secondary status, the vault plays a key role in shaping the public's museum experience from entry to exit.

This project has an outstanding design that connects to its surrounding area and strikes into the heart of its community, Elad quite simply expressed: "It's meaningful for me as in terms of it being a civic building - it has a bit more space inside it for program, so it invites people in. I think it's at the heart of the city and it creates a really interesting relationship between the outside and the inside." In summary Peter expressed it quite simply by stating: "They're a class act aren't they!"

WAN AWARDS would like to congratulate Diller Scofidio Renfro for their incredible winning project and to thank this year's jury panel for their sincere discussions on civic architecture. We would also like to thank all those who entered into the Civic Buildings Award 2016.



The Broad by Diller Scofidio Renfro © Iwan Baan

2 Shortlisted Press Release

WAN Civic Buildings Award 2016 Shortlist Announced

Six sensational projects selected for the WAN Civic Buildings Award 2016

The WAN Civic Buildings Award 2016 recognises and celebrates the finest in public sector architecture. With a variety of high calibre entries from across the globe, this year's competition did not disappoint. Heading steadily into its eighth year, the WAN Civic Buildings Award not only rewards firms for their architectural and sustainability credentials, but also how projects engage with their local area and integrate within the community.

A longlist of 28 projects were assessed by a panel of experts. The judges used their experience within the sector and considered a number of factors including originality, innovation, form, function sustainability and context to reach their shortlist.

This year's esteemed judging panel included: Elad Eisenstein, Director Urban Design of Mecanoo architecten, Nicholas Garrison, Partner of FXFOWLE, Patricia Ann Lady Hopkins, Co-founding Partner of Hopkins, Tim Sahuri, Principal of SAHURI + partners architecture inc., Peter Murray, Chairman of New London Architecture and David Naessens, Co-director of Carr Cotter Naessens Architects.

The jury were all impressed with the high calibre of entries and after much deliberation, chose the shortlisted six projects, listed below in no particular order:

Salbura Civic Centre, Vitoria-Gasteiz, Spain by IDOM

The Salburua Civic Centre is located in the Basque City of Vitoria-Gasteiz, in Northern Spain and is a building that combines sporting, cultural and administrative uses to service the neighbourhood of Salburua.

With a limited budget one of the main objectives of the client was to build a centre as a lighthouse for the community. The intention was to attract people inside, and in turn to spread its spirit and activities to the outside community.

The Civic Centre's height is limited to 14 metres, but it is surrounded by six-story buildings. Thus, in the design process there was no distinction between the façade and roof, which eventually led to giving the building character and visibility in the community. Peter paid compliments on this design: "It's a nice building and it's finely detailed. I don't know much about current building costs but it seems amazingly cheap when you look at the quality that they have managed to get out of it." David agreed with Peter stating: "I think it's quite a rigorous and serious building, it's restrained and not 'showey-offey'. Everything seems to be well worked out, the sections in particular, with this overlay of different sized spaces, spaces below the ground and spaces above the ground."

Len Lye Centre, New Plymouth, New Zealand by Pattersons Associates

Referred to as a 'Journey Through Light', the Len Lye Centre in New Plymouth, New Zealand is a contemporary art centre situated in the country's oil and gas producing province. The design is influenced by the philosophy of Len Lye who was one of New Zealand's most notable artists primarily known for his experimental films and kinetic sculpture. Led by a growing interest locally and internationally in his work, the centre was designed adjoining the existing town's art gallery – a converted theatre. The art facility houses Lye's archive, display galleries, an education centre and a 62-seat cinema.

The centre's shimmering, reflective colonnade façade is manufactured locally using stainless steel and links both Lye's innovations in kinetics and light as well as the region's industrial innovation. Visitors to the Len Lye Building experience a kinetic journey through light as they move around and through the building. Patricia deemed it appropriate that the stainless steel was manufactured locally and then followed on to say: "I enjoy the busy-ness and panache of this project. I think that it looks pretty great. I quite enjoy the inside/outside dichotomy, it's quite interesting, it's an attractor." Nicholas also appreciated the design declaring: "This project is compelling and wondrous in ways that so many high-design 'object-buildings' are not. It is mesmerising - and somehow irresistible. You want to know more, to get closer and figure it out. It blurs all the lines between art and architecture. Marvellous."

The Broad, Los Angeles, United States, by Diller Scofidio Renfro

The Broad in L.A. merges a philosophical and functional response to the core missions of the Broad Art Foundation: maximum visibility of their contemporary art collection and optimal transparency of their archives and lending repository. The design, dubbed "the veil and the vault," presents a new and unique conceptual shift in archive and exhibition design by inverting conventional notions of museum planning and programming.

The Broad plays a key component in the downtown revitalisation plan for Los Angeles, within which Grand Avenue has emerged

as a cultural district. Designed in contrast to its architectural leadership of its context, the site is only 200 feet wide by 200 feet deep and limited to a 70 foot zoning envelope, which dictated the building's maximum footprint and rectilinear form. The judges were in consensus on both the clarity of function and originality of this project. Tim went on to comment on its simplicity: "The planning is very simple, functional and straightforward, The Broad is inspiring and quite beautiful architecture. The quality and control of light is intriguing and innovative." Discussing functionality, Elad shared his views with the jury: "It brings quite cleverly, a rather quite complex set of problems inside and puts it very nicely in the back-of-house in a rather normal place in a building, but organises it very elegantly and in a very simple shape."

The Waterfront Pavilion, Sydney, Australia by fjmt studio

Anchored to the south wharf of Sydney's Darling Harbour, The Waterfront Pavilion at the Australian National Museum was built to mark the centenary of World War I and commemorate 100 years of service by the Royal Australian Navy. The purpose of this museum pavilion building is to create a transition experience for visitors from the waterfront dock onto the two naval vessels HMAS Vampire and HMAS Onslow.

On a tight budget and built on a narrow existing wharf structure, the design seeks to bring the narratives of war to life and significantly enliven the visitors relationship with the vessels, waterfront and broader museum precinct. The articulated facade of the pavilion compliments the scale, form, colour of the vessels and the broader marine environment.

The majority of jurors were impressed with the scheme and its suitability to the surrounding area. Patricia concurred on the room's thoughts stating: "I think it's rather great and it's suitable. It's very interesting. I think that it is a really nice, appropriate response to the problem and I like it's sort of tectonically expressed, it's very successful. It's smaller than other entries viewed, but I think it's great." Peter added: "It's a very nice interpretation of a naval iconography on a very tight little site, I think that works. It has a suitable narrative to it and it feels right, sort of naval and slightly war like."

PUBLIC LIBRARY – RONDA (MALAGA), Malaga, Spain by MMIT ARQUITECTOS

The Public Library Ronda located in Malaga, Spain was constructed on a reduced budget and according to the parameters set as winner of a tender offer in 2012 for a Bus Station and Municipal Library. The municipal library is the first phase of this development.

All the visual recognition features are created by torn visuals from the VIAL DE RONDA or from the potential main walk linked to the rail way. The structure allows for a visual game with two different scales. In the distance, the foreshortened perspective brings the concept of a solid and blind group, allowing to disseminate at a short distance, appreciating the transparency between the ribs. The element of the south façade has been drilled by the graffiti of the Vicente Espinel poems, a local writer. David nodded to its playfulness but also complimented its rigour stating: "I think that it's very consistent. It's a very serious building that's come from consideration of structure and light in quite a traditional way. You might look at this and think it's all to do with outside effects, but that sort of rhythm and rigour seems to help inside to make spaces that are broken up into bays. This idea of railed graffiti outside and that it happens again at the stairs on the smaller scale, it shows it's something that has been really carefully worked out and in detail." Tim agreed with David's views stating simply: "It's striking in its powerful architectural statement of form working very rigorously with function."

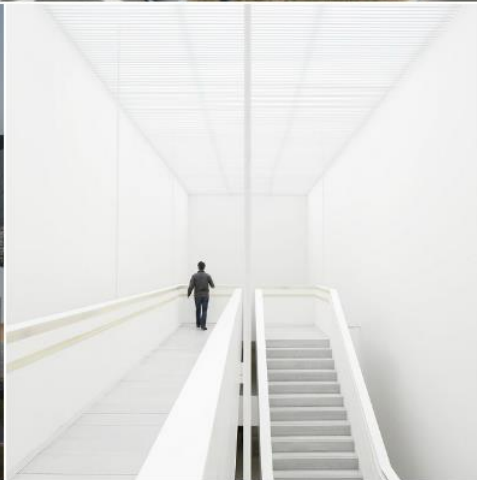
Bibliotheque du Boise, Montreal, Canada by Lemay

Located in Montreal, the idea behind the library's design was to create new connections and experiences that would reinforce its value to the community and contribute to the creation of a new and attractive centre for cultural activities. In this project, the architecture and landscape blend and compliment one another. The architecture changes shape, unfolds, spreads out and rises up, reducing the boundaries between the built space and the site. This modern building connects the city with the surrounding landscape, and serves as a point of connection that allows users to explore its site.

Discussing the connection between Bibliotheque du Boise within its surrounding context, Nicholas expressed: "Successfully blurring landscape and building, the design consistently and elegantly manages to be both "figure and ground", object and garden. Its forms and materials bring outside-in, and they are equally compelling in the dead of winter as they are in the full of summer. It is a refreshing commentary on the typological suburban, community library." Nicholas also felt that the LEED Platinum achievement was also noteworthy.

Elad reflected on the project and how it was reminiscent of a university library, saying: "I mean all of those libraries are coming back to cities. It's trying to be a place of landscape, very subtle, very close to the ground, all very flat. It's almost like an old fashioned library. Well done."

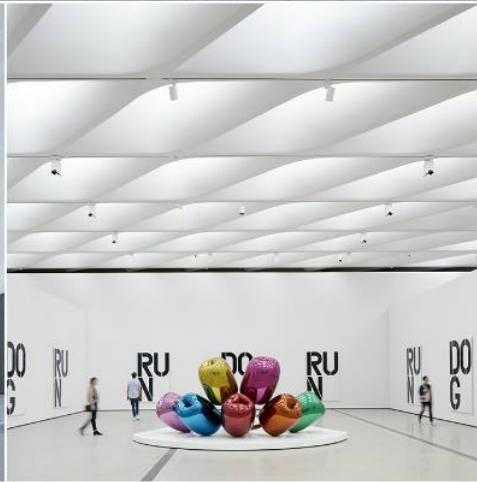
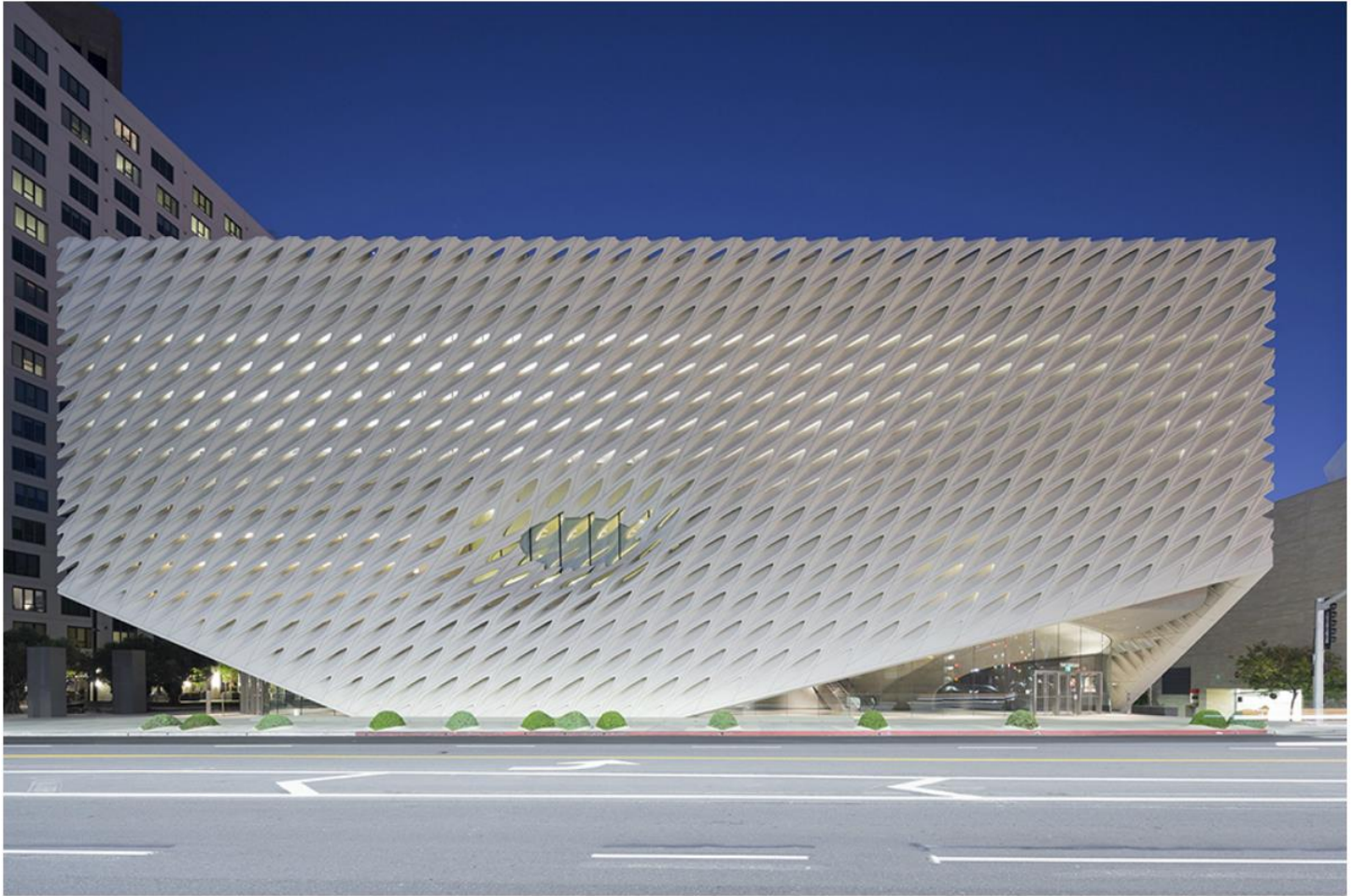
We would like to say a big thank you to all those who entered the WAN Civic Buildings Award and to our judges, for their wealth of experience and support in this year's award. The winner will be announced on September 6.



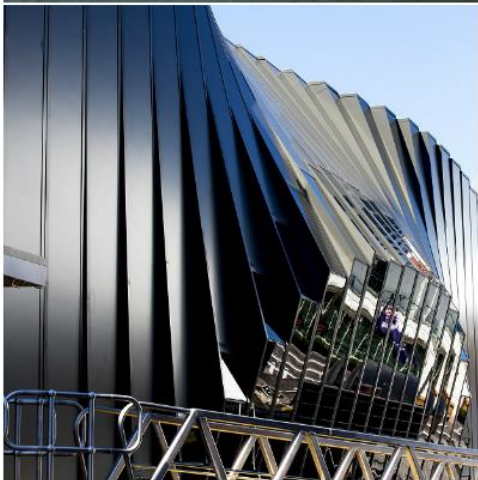
Salburua Civic Centre by IDOM © Aitor Ortiz



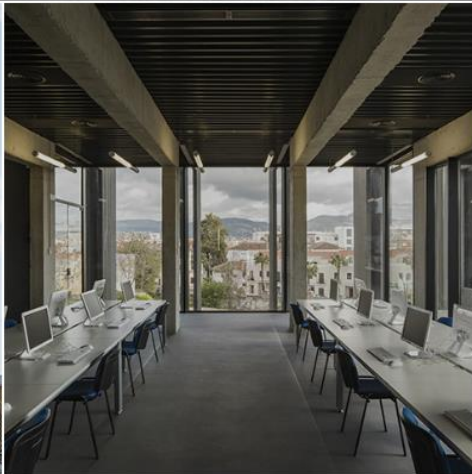
Len Lye Centre by Pattersons Associates © Patrick Reynolds, Davor Popadich, Sam Hartnett



The Broad by Diller Scofidio Renfro © Iwan Baan



The Waterfront Pavilion by fjmt studio ©Brett Boardman



Public Library – Ronda by MMIT Arquitectos



Bibliothèque du Boisé by Lemay © DoubleSpace

3 Jury Panel

Elad Eisenstein - Director Urban Design, Mecanoo architecten

Elad is Director Urban Design and in charge of the London office of Mecanoo architecten. Prior to joining the Netherlands-based practice in 2016, he directed Arup's urban design and master planning department for UKMEA. He plays a key role in further developing Mecanoo's worldwide portfolio in the field of urban design and planning.

With over 15 years international experience on large scale, complex urban projects, Elad has led multidisciplinary teams in creating high profile sustainable urban design projects in the UK, Europe, Australasia, Africa and the Middle East, from concept stages through to delivery. Combining conceptual design and city strategy skills with experience in implementation, he won various international design competitions and advises public and private sector bodies on urban design, large-scale planning and city strategy.

Maintaining close links with academia, Elad frequently lectures on sustainable urbanism. He is a design tutor at the Architectural Association Graduate School and serves as an invited critic at various international universities.

Nicholas Garrison - Partner, FXFOWLE

Nicholas Garrison, AIA, OAQ, LEED AP, is an award-winning architect with over 34 years of experience. As a Partner at FXFOWLE, he leads the design direction for many of the firm's signature educational projects across the globe—from private secondary schools to colleges and universities. Nicholas is also an experienced library designer and museum specialist. He believes that a site-specific research culture should drive the design process, resulting in buildings that are exceptional, powerful, and authentic. Nicholas is currently directing the design for a new School of Nursing for the Columbia University Medical Center, a new university campus in Nairobi, Kenya, and a new landmark museum in New York City. Many of his projects have been honoured with prestigious awards, including the American Institute of Architects, the Prix d'Excellence from the Ordre des Architectes du Quebec, the Governor General's Award Premier Prix from the Canadian Government, the Library Journal's New Landmark Libraries Award, and a national design award from the country of Bulgaria. Nicholas received a Bachelor of Arts degree in Architecture as well as a Master of Architecture degree from Princeton University, graduating summa cum laude. He was the recipient of the Joseph Shanley Traveling Prize and the Thesis Prize for his graduating class.

Patricia Ann Lady Hopkins - Co-founding Partner, Hopkins Architects

Born 7 April 1942.

Married in 1962 Michael Hopkins (Sir). One son, two daughters.

Educated Wycombe Abbey School and the Architectural Association (AA Diploma 1968)

Co-founding Partner in Hopkins Architects, 1976-

Royal Gold Medal for Architecture with Michael Hopkins, 1994

American Institute of Architects, Honorary Fellow, 1997

Royal Institute of Architects in Scotland, Honorary Fellow, 1996

Doctorate of Technology (honoris causa) London Guildhall University, 1996

Trustee of the National Gallery, 1998-2006

Member of the Arts Council National Lottery Advisory Board, 1994-2000

Member of the Architectural Association 150 Campaign Board, 1994-1998

Assessor for the Civic Trust Award Schemes, 1993-1999

External Examiner- Oxford Brookes University, Faculty of Architecture, 1994-1999

Governor - Queen's College, Harley Street, 1998 - 2015

Member of the Architectural Association Council, 2014 -

External Examiner, Department of Architecture & Civil Engineering, University of Bath, 2014 -

Peter Murray - Chairman, New London Architecture

Peter Murray is Chairman of New London Architecture and of The London Society, Founder Director of The London Festival of Architecture, Deputy Chairman of the Bedford Park Society, and member of the Mayor of London's Design Advisory Group.

He was formerly editor of Building Design, of the RIBA Journal and publisher of Blueprint magazine. He is President of Wordsearch, the global design and marketing consultancy specialising in architecture and real estate, Visiting Professor at IE

University in Madrid, author of numerous books including The Saga of Sydney Opera House and a campaigner for better conditions for cycling.

David Naessens - Co-director, Carr Cotter Naessens Architects

David Naessens is co-director of Carr Cotter Naessens Architects, based in Cork, Ireland. The practice has completed a diverse range of projects throughout Ireland including the recently completed dlrLexicon in Dun Laoghaire. This project was commissioned following an international competition and has received a number of awards, including WAN Culture 2015. David Naessens has extensive teaching experience and is currently a unit leader at the Cork School of Architecture (CCAIE).

Tim Sahuri - Principal, SAHURI + partners architecture inc.

As Principal and creative authority of the firm, Tim Sahuri is a visionary leader who is known to bring out the best in people. He has over 25 years' experience in award-winning architectural design, project management, document coordination, and contract administration. He has worked as design and project architect for numerous large-scale facilities including recreation, healthcare, education, protective services, commercial, hospitality, resort, cultural, residential, and institutional building projects since the firm was established 14 years ago.

Tim leads all competition proposals, providing design quality control and working drawing review. He is aggressively committed to deadlines and budget, and ensures that design intent is consistently translated through to contract documents, prioritizing inclusive integration of all involved stakeholders. His design skills influence a thematic harmony that enhances the character of each project and its surroundings. His leadership, strategic planning, and design skills are balanced with a sensitivity and respect for operational building design requirements and sustainability.

Possessing a collaborative communication style, he values future strides in innovation and provides clear leadership and inclusive mentoring to his employees. This guidance is balanced with a sensitivity and respect for operational building design requirements and sustainability.

Tim has a Bachelor of Environmental Design and a Masters of Architecture from the University of Manitoba. As a committed adopter of sustainable design early in his career, he was among the first in the industry to become a LEED® Accredited Professional with the U.S. Green Building Council and Canada Green Building Council. He is also a registered member of the Architectural Institute of British Columbia (AIBC), the Alberta Association of Architects (AAA), the Saskatchewan Association of Architects (SAA), and the Royal Architectural Institute of Canada (MRAIC), among other prestigious architectural organizations in Canada and the U.S.

4. Background to WAN and the WAN AWARDS

World Architecture News (WAN) launched in 2005 and is now the world's leading supplier of news to the global architectural community. In 2007, WAN reached the prestigious Google no.1 position for architecture news and has remained in pole position since.

In addition to being an unparalleled source of news for developers, organisations, consultants, students and architects in over 120 countries, the WAN AWARDS are today highly recognised and regarded worldwide, in an industry where competitions and awards have always been an intrinsic element of winning new work for architects.

The value of an award is determined not only by the quality of the jury panel but also by the number and calibre of participants. Using their exclusive WAN database and contacts around the world, WAN are able to pull together an unprecedented fusion of high quality architecture and internationally acclaimed judges drawn from both top architectural practices and experts from each sector. 2013 saw the level of entries rise to over 1500 outstanding projects, making the WAN AWARDS the largest architectural awards programme worldwide.

Now in its eighth year, the WAN AWARDS aims to celebrate the best in architectural design. As the largest award of its kind, attracting entries from all over the world, the award offers an unparalleled opportunity to gain recognition and exposure for your work.

For any further information please contact: awards@builtenvironmentmedia.com