

arquideas

JURY DECISION

INTERNATIONAL ARCHITECTURE COMPETITION | VIEWPOINT OF THE FJORDS (VOF) NORWAY

The Jury

Peter L. Wilson | *Founding Partner of Bolles + Wilson*

Atxu Amann | *Associate in Amann Cánovas Maruri Architects*

Magüi González | *Professor at ETSA Las Palmas de Gran Canaria*

Svein Lund | *Founding Partner of Lund Hagem Architects*

Indibil Solans, Daniel Varga, Lara Arín, Lluís Barcells | *Winner team of BaBH San Francisco*

Jury Decision

The Jury members of Viewpoint of the Fjords (VOF) Norway architecture competition, having carefully considered all the 216 submitted proposals from 39 countries, made their evaluation in two stages in order to unify opinions and finding a fair verdict.

The Jury, considering the evaluation criteria specified in the Terms and Conditions, such as how clearly the ideas of the project are transmitted, the quality of the architectural proposal, the settlement criteria, as well as the dialogue between the proposal and the landscape, the solutions provided for the proposed program of uses, and the criteria of sustainability and energy efficiency, after the first phase of evaluation, highlights 15 proposals as finalists.

In a second evaluation phase, the Jury selected 5 honourable mentions and the 3 winning proposals.

As a group, these proposals represent the values the contest was trying to transmit, providing thoughtful and talented approaches to the set problem.

FINALISTS

VOF 1005

Alejandro Vera Ismael Preti
*Escuela de Arquitectura Universidad de La Serena
(Chile)*

VOF 1374

Ivan Genov
*Staatliche Akademie der Bildenden Künste
Stuttgart (Germany)*

VOF 1111

Matías Ramírez
Martín Gómez
Sebastián Lagos
Pedro Toro Neely
Universidad del Desarrollo (Chile)

VOF 1383

Javier Montori Montolar
Raúl Sainz de la Maza
María Callejero Blasco
Adrián Lahoz Cerdá
Universidad de Zaragoza (Spain)

VOF 1157

Vanja Spasenovic
Darija Raseta
*University of Belgrade - Faculty of Architecture
(Serbia)*

VOF 1468

Diego Gómez Casans
Diego Ibáñez Lahoz
Alejandro Díaz Pérez
Universidad de Zaragoza (Spain)

VOF 1337

Haniyeh Niroomandi
University of New Mexico (United States)

HONOURABLE MENTIONS

VOF 1094

Juan Verdaguer
Nicolás Alejandro Giordano
Yasmin Hilen Mayor
Sebastián Alejandro Rodrigo
Universidad Nacional de La Plata (Argentina)

The jury values the intervention located in various strategic points, some kind of towers of light.

Experience becomes a journey along the 4 "towers" and inside each element. They offer a great richness of spaces -meeting points, lookouts, a vertical journey in both directions, spaces under water, the landscape from the water to the sky, aurora borealis...

The jury considers this proposal does not make the mistake of the majority of entries of trying to rival the grandeur of the Fjords with spectacular architecture. It is in the end its reasonableness and modesty that overwhelms.

The illuminated pins act as yardsticks, giving respectful measure to the grandeur of the natural topography. That they are rectangular in plan speaks of an appropriate formal restraint, that they are tall and thin speaks of the limits of Mr Otis's invention. That they are illuminated and repeat at regular intervals speaks of a sublime unfolding experience. They also invoke a subtle horror, a degree of which Edmund Burke advocated to induce a perception of 'the Sublime'. Burke also noted that night adds to our terror, here also.

The proposal presents a clear presentation and idea. By stretching both over and under sea, the vertical elements explore different contact between the nature in various and intriguing ways.

VOF 1202

Michail Gatzias
National Technical University of Athens (Greece)

The jury values this proposal as a subtle intervention with no footprint, apparently.

A dripping aperture, the filter between within and without, but how did we get to this place? Was it diagrams that brought us this far?

VOF 1295

Ivan Bello
Franklind Jesku
Università degli Studi di Trieste (Italy)

The jury awards the amazing relationship between human being and nature: minor architecture as a proposal.

Critical stance, reflects on the viewer and its risk ability being the best vantage point of the landscape.

The longest tightrope in the world Le Corbusier told us that the Architect is an acrobat and not a clown. Here acrobatics are taken to a breathtaking extreme.

They considers that this proposal suggests a sensation that would bring attraction from all over the world. In all its simplicity, it facilitates a new way of experiencing nature and takes you to new heights with minimal construction and cost. It is both fascinating, intriguing and a bit dangerous.

VOF 1414

Raina Lin
Xinxin Lin
Southern California Institute of Architecture (United States)

A candidate for Freudian analysis (but a mountain is not a maternity ward).

The jury considers the title invokes Poussin's sublime painting "Landscape with a Calm", but the twisted result is the embryo of more recent parametric night-time encounters (or even nightmares).

The project facilitates the experience of being within the attraction, rather than looking at it from a distance. It suggests new and intriguing ways of experiencing nature.

The jury values the presentation is both clear and fascinating.

VOF 1415

Ann Gutiérrez
Southern California Institute of Architecture (United States)

For conferring the stairs with a sculptural capacity -as Land Art does- that is reinforced by its materiality and colour.

Free-climbers ascend such cliffs hanging by their fingernails from minuscule cracks in the rock face, the rest of us need architectural equipment. The stair as basic low-tec equipment is here poetically thematicized.

The vastness of the cliff translates into a vast number of individual steps. Vastness as Burke identified is also a trigger for the "Sublime". "This Way Up" tells us that the view is spectacular, but demands that we earn the pleasure by our own physical exertion, each turn offering a new iteration of the anticipated 'Fjord Spectacle'.

It is either an ascent to heaven or to a heart attack - red signifying danger.

By suggesting a new path to the top of the mountain, the jury values the proposal leaves the nature untouched. By leaning on the mountain wall, the sturdiness of nature becomes an experience.

The jury members consider this presentation is both clear and precise, with an extraordinary plan view.

WINNERS

1ST Prize: VOF 1066

Paulina Peña
Universidad Nacional Autónoma de México (México)

The jury specially values the interesting dialogue and complicity with the surroundings.
An aquatic landscape offering a very different point of view of the Fjords.

Water as an ancient generator of the Fjords, as main engine which creates the scenic landscape that over thousands of years has excavated and eroded the rocks. The proposal pretends to do the same thing but downwards, in the water itself.

Thus, the architecture excavates spaces inside the water. Water takes the materiality of the rock and the architecture of the element which generates this aquatic landscape. Without losing sight of the Fjords -a great deal of the competition takes place under water- it offers a novel approach: the rest of the proposals look upwards, this one decides to look downward.

Leaving a minimum footprint on the surroundings, these vertical voids enter the water as a waterfall turned upside down.

They appreciate its great conceptual value that reflects on the hidden geometrics of the waterfall, transforming the mirrored view of the water streams over the lake into its negative, into gaps or holes that penetrate the lake and dwell in deep seas.

Like a spider hanging by a string in a waterfall we are asked to rotate and gasp at the view, hopefully not our last gasp.

By letting you go beneath the surface and take a deep dive into the fjords, the proposal takes you to a place that was not there before. It creates a new attraction without competing with the surroundings, even if the solution is quite unrealistic.

2ND Prize: VOF 1300

Julieta Derdoy
Matías Fidel Moyano
Universidad Católica de Córdoba (Argentina)

The jury considers this proposal as a brilliant landscape-scale intervention.

The landscape is underlined with a gentle stroke and the intervention experiments -as Chillida would have- with the values of void as subtraction of matter, revealing the view of the interior of the mountain and its relation with sky and water.

It is recognized its great architectural value and feasibility.

Unexpectedly the grand landscape is here severed by a horizontal slit - we slice a mountain, we span a waterfall - a formal move that defies the laws of physics.

What holds up the mountain above us? By posing this enigmatic question an alchemical metamorphosis masterfully re-scripts geology as absolute architecture. In this grand auratic space the tiny figures of human presence acquiesce to their transient insignificance.

Both elegant and humble to its surroundings, this bridge brings the wanderer close to the attraction.

3RD Prize: VOF 1073

Camilo Álvarez
Felipe Vázquez
Facultad de Arquitectura, Diseño y Urbanismo (Uruguay)

An artificial cave, a space within the rock.

Fjords are not only a visual experience, but sound, textures, emotions. The proposal decides to connect the visitor with those aspects.

A landscape where water is the only main character that triggers everything -as defined in the proposal. A series of spaces with great richness, the proposal works with elements such as rock, water, light, taking the visitor along a sensory journey that starts above water and enters the mountain.

A brilliant reflection on the perception of nature's occult phenomena, in this case the backside of a waterfall.

The jury appreciates its power to take us to the mysteries of the bowels of the Earth, as in Jules Verne's imagination.

Architecture is here interpreted as operatic spectacle - the aria under the waterfall - the chorus on the bridge.

The jury considers that this proposal invites you into the mountain and gives you access to a place that was not there before. It is not about looking at distant attractions, but to be a part of the attraction itself. The presentation conveys the concept clearly and fascinates the viewer.

Acknowledgments

Arquideas would like to thank all the participants for their effort and dedication in this contest and congratulate them for the quality of the proposals presented.

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Experimenta



**Diseño
Interior**