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A factory by recycling two piers in Havana Bay

Approaching an industrial area of Havana Bay, I worked with ideas of superimposing a fibre board production system onto the existing structures of two piers and a storage facility. The proposed factory in itself is woven into the existing storage space and it relies to a great extend on structural support from the existing building. Both the introduced system and the existing structures on the site are adapted to accommodate the other requirements which allows them to co-exist in a symbiotic rather than a parasitic relationship.

Since the production of fibre board is highly dependant on the harvest seasons which provides the fibres, I have chosen to emphasize these changes in the shape of the factory. This way the storage areas for both the untreated fibre and the finished products become constructed fluctuating landscapes to be appreciated by the inhabitants of Havana.

Considering the economic situation in Cuba right now, all architectural propositions in Cuba must take into account the extensive lack of building material and fuel for transportation. By overlapping the factory onto an existing distribution system, including piers and storage space, and connecting to the far-reaching rail network for transport of raw material I have tried to utilize all existing resources.

Jury Comments:
This project extends the uses of form•Z (now a traditional electronic tool) away from the Decon-NeoMod biases of most of the other archirectural entries, toward some, to me, more relevant problems of architecture and urbanism:
• It attempts to relate architecture and urbanism, through its span and its social and economic view. It ties into a local economic need, an existing distribution system, and a local climate. It tries to show these relationships graphically. It could do more of this by mapping relationships of activities within the city.
• It distinguishes between activities and structures. Old structures house new and shifting activities — the way most of our architecture will need to do, over time.
• It does not hype or romanticize the structural and architectural expression of the design at the expense of the functional program and other requirements it must meet.
• It uses the default qualities of form•Z in reverse — i.e. to create an appropriately scruffy and worn look. It controls rather than exaggerates highlights and it doesn't ballyhoo individual details (knuckles, joints) at the expense of the whole.
• Strangely — (not so strangely, from my point of view) its results are beautiful.
- Denise Scott Brown

Honorable Mention