



y Lle Celf



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Mae'n bleser gennym gefnogi Y Fedal Aur am Bensaerniaeth a'r Ysgoloriaeth Bensaerniaeth yn Eisteddfod Genedlaethol Cymru 2013.

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## Gair o'r Gadair

### A Word from the Chair

Mae'r Eisteddfod Genedlaethol yn Sir Ddinbych unwaith eto. Mae'r trafod, y cynllunio a'r paratoi drosodd a gwaith yr Is-bwyllgor Celfyddydau Gweledol bron â bod ar ben. Lle'r aeth yr amser, dywedwch? Yn awr cawn weld, gwerthuso a barnu ffrwyth ein llafur.

Bellach, mae'r detholwyr wedi cyflawni eu gwaith, a diolch iddynt. Ac er bod y broses yn digwydd yn y dirgel rwy'n ifyddiog y cawn arddangosfa ddiddorol o safon uchel. Fel pawb arall, mae aelodau'r Is-bwyllgor yn awyddus iawn i weld ei chynnwys. Erbyn hyn, mae Y Lle Celf wedi hen sefydlu fel digwyddiad hollbwysig yng nghalendr celfyddydau gweledol y genedl ac yn denu ymateb a chynulleidfa newydd i'r celfyddydau cyfoes.

Un o brif benderfyniadau'r Is-bwyllgor oedd dewis thema'r arddangosfa arbennig. Fel rheol, mae'n destun sy'n adlewyrchu diwylliant daigylch yr Eisteddfod. Ac eleni dewiswyd pwnc sy'n agos at galonau llawer o drigolion tref Dinbych, y sir a gogledd Cymru gyfan. Ar ôl trafod syniadau a rhannu atgofion, dyma benderfynu comisiynu arddangosfa wedi'i symbylu gan y ffenomen oedd ysbyty meddwl Dinbych neu Ysbyty Gogledd Cymru. Cytunwyd bod presenoldeb yr hen ysbyty yn gymaint rhan o'r lle - yn faterol ac emosïynol - fel ei fod yn llawn haeddu cael ei ddehongli'n artistig.

Ar ran yr Is-bwyllgor, hoffwn ddiolch yn bersonol i'r artist lleol Carol Wynne am roi cyflwyniad a gadarnhaodd addasrwydd ein dewis. Diolch hefyd i bawb a rannodd gwybodaeth a rhoddodd eu cefnogaeth ac ewyllys da i'r fenter ac yn enwedig yr artist Simon Proffitt a'r actor Eilir Jones am ddod â *Dinbych Saith* i fodolaeth. Dyma edrych ymlaen at weld yr arddangosfa arbennig a mesur yr ymateb iddi.

Dyma hefyd fanteisio ar y cyfle i godi'r ymwybyddiaeth ac ehangu'r drafodaeth ynglŷn ag effaith celfyddyd ar iechyd. Dan arweiniad yr Athro Mari Lloyd-Williams dyma drefnu cyflwyniad *Creu er Lles Corff ac Enaid : Iechyd Da a Chelfyddyd*.



Byddwch yn perthyn eto / You will belong again  
**Dinbych Saith**

Yn ogystal, gyda chyhoeddi'r gyfrol ysblennydd *Edward Pugh of Ruthin, 1763-1813 - A Native Artist* gan John Barrell, dyma gyfle hefyd i ystyried cyfraniad yr artist amryddawn hwn o Gymro a threfnu'r ddarlith *Gorchest 'Cambria Depicta' a chymwynas yr artist Edward Pugh*.

Mae gwledd o'n blaenau.

Diolch i aelodau'r Is-bwyllgor am eu hamser a'u hymroddiad ac i bob cymwynaswr sydd wedi ein cefnogi. Diolch hefyd i'r Swyddog Celfyddydau Gweledol Robyn Tomos am ei gymorth ac i'r ymgeiswyr a'r detholwyr - hebddynt hwy ni fuasai nag arddangosfa na dathlu.

Mwynhewch Y Lle Celf.

**T Gwyn Williams**

Cadeirydd

Is-bwyllgor Celfyddydau Gweledol



Byddwch yn perthyn eto / You will belong again  
**Dinbych Saith**

The National Eisteddfod has returned to Denbighshire. The talking, the planning and the preparations are over and the work of the Visual Arts Sub-committee is almost complete. Where has the time gone? Now we can view and evaluate the fruits of our labour.

The selectors have fulfilled their duties, and thanks are due them. Even though the process takes place behind closed doors, I am confident that we will have a fascinating and high quality exhibition. Just like everyone else, members of the Sub-committee are keen to see its contents. By now, Y Lle Celf is well established as a key event in the nation's visual arts calendar and attracts a new audience and response to contemporary art.

One of the main decisions made by the Sub-committee was the choice of theme for the special exhibition. This usually reflects the culture of the Eisteddfod's locale. This year, the subject is one that is close to the hearts of the

people of Denbigh and, indeed, the county and the whole of north Wales. Following a process of sharing memories and ideas, it was decided to commission an exhibition inspired by the phenomenon that was the Denbigh mental hospital or the North Wales Hospital. It was agreed that the presence of the old hospital was as much a part of the place - physically and emotionally - that it deserved to be interpreted artistically.

On behalf of the Sub-committee, I would like to thank personally the artist Carol Wynne for the presentation which endorsed our choice of theme. Thanks too to everyone who shared information and supported us, and showed generosity to the venture, particularly the artist Simon Proffitt and the actor Eilir Jones for bringing *Dinbych Saith* to life. We look forward to seeing the special exhibition and the response to it.

This will also be an opportunity to raise awareness and enable the discussion around the impact of art on health. Professor Mari Lloyd-Williams will lead the presentation *Creu er Lles Corff ac Enaid : Iechyd Da a Chelfyddyd*.

In addition, with the publication of the splendid work *Edward Pugh of Ruthin, 1763-1813 - A Native Artist* by John Barrell, we have an opportunity also to consider the contribution of this gifted Welsh artist and arrange the lecture *Gorchest 'Cambria Depicta' a chymwynas yr artist Edward Pugh*.

What a feast lies ahead for you all.

Thanks to all members of the Sub-committee for their time and commitment and to all those who have supported us. Thanks also to Robyn Tomos, the Visual Arts Officer, for his assistance and to the entrants and the selectors - without them there would be no exhibition and no celebration.

Mwynhewch Y Lle Celf. Enjoy Y Lle Celf.

**T Gwyn Williams**

Chair

Visual Arts sub-committee



Bob blwyddyn, mae Y Lle Celf yn rhoi cyfle i ni feithrin cysylltiadau, ac eleni, yn ôl yr arfer, byddwn yn myfyrio ar le celf yn ein bywydau. Mae hi'n amlwg bod Cymru yn parhau i feithrin dawn a chynnal gwaith. Mae'r arddangosfa yn yr Eisteddfod yn aml yn dangos sut mae'r gwynt yn chwythu ym myd y celfyddydau gweledol a chrefftau yng Nghymru. Ac mae'n braf cael dweud, y bydd mwy o artistiaid nag erioed o'r blaen yn arddangos eu gwaith am y tro cyntaf eleni – 25 o'r 58 o artistiaid yn yr arddangosfa ddethol.

Ar yr un pryd, nid arddangosfa "agored" gyffredin mo hon, ac mae'r artistiaid profiadol sy'n dychwelyd i arddangos eu gwaith, gan ymroi i ddewisiadau eu cymheiriaid, yn rhoi cydbwysedd a dylanwad i wead ac adeiladwaith yr arddangosfa. Mae fydd a chefnogaeth yr artistiaid hyn yng nghenhadaeth yr arddangosfa'n grymuso'r sioe.

Mae'r arddangosfa hon felly'n gyfle i rai o'r artistiaid ar gychwyn eu gyrfa... ar ôl cael eich geni neu ddod i fyw yng Nghymru, rydych chi'n creu eich celfyddyd yma ac am gysylltu â'r cyhoedd. I eraill, mae cyflwyno gwaith i'r arddangosfa'n fwy bwriadol oherwydd dros amser, rydych chi'n teimlo bod gan eich gwaith gysylltiad mor ddwys â'r lle nes ei fod yn teimlo'n hollol briodol iddo ymddangos yma yn "y lle celf". Mae elfennau i yrfaoedd o'r fath sy'n cynnwys arddangosfeydd mewn sioeau thematig, mewn sioeau un artist. Yn gynyddol, bydd eu gyrfaoedd yn cynnwys arddangos gwaith ar lwyfan ryngwladol. Bydd gan eraill yrfaoedd sy'n seiliedig ar gymysgedd o addysgu a mynd ar drywydd "eu gwaith eu hunain". Mae gwerthu a phresenoldeb mewn casgliadau yn bwysig o hyd, ynghyd â gwahoddiadau i dderbyn "cyfnodau preswyl" neu i weithio yn y pau cyhoeddus mewn ffyrdd eraill.

Ond mae'r sialensiau'n dwysáu. Rydyn ni wedi gweld ad-drefniant dilyfethair y sector Addysg Uwch yng Nghymru dros y blynyddoedd diwethaf, ac mae pethau'n dal i newid, ac mae hyn yn cael effaith aruthrol ar hyfforddiant artistiaid, neu eu ffurfiant, efallai. Mae Addysg Uwch yn canlyn rhagoriaeth ac yn cystadlu yn y



Sodlau adenydd / Winged heels  
**Jessica Odell-Foster**

farchnad am waith ymchwil ac am fyfyrwyr, gan fwrw amcanion yr arferion addysgol i'r cysgodion weithiau. Allan yn y byd mawr, mewn rhannau o Brydain, mae'r economi ar sail gwasanaethau'n gwingo wrth geisio torri'n rhydd o hualau'r hen economi diwydiannol, ond mae masnachu gwag o'r fath yn cael ei gwestiynu'n blaen yn sgil y chwalfa economaidd. Nid yw'r ymdrechion wedi dwyn ffrwyth.

Mae angen y celfyddydau o hyd oherwydd eu gallu i ddiddanu a symbylu syniadau newydd. Maen nhw'n cynnig cysur a beirniadaeth ar yr un pryd. Yr hydref yma, bydd Llywodraeth Cymru'n edrych ar yr achos o blaid newid lleoliad y celfyddydau mewn addysg. A bydd Cyngor y Celfyddydau yn pennu'n derfynol ei safbwynt o ran pa fath o Gymru greadigol rydym ni am helpu i'w chreu dros y blynyddoedd nesaf.

Daw rhai o'r cysylltiadau o ran gyrfaoedd ym maes y celfyddydau, ac o ran perthynas y celfyddydau â bywyd yng Nghymru, ynghyd yma yn y lle hwn, ac yn ystod wythnos yr Eisteddfod. Wrth fwynhau'r arddangosfa, byddwn ni'n ceisio dod o hyd i fynegbyst at y dyfodol hefyd – arwyddion a fydd yn ein helpu ni i'w gwneud yn bosibl i artistiaid feithrin gyrfaoedd cynaliadwy yng Nghymru ac i ddenu niferoedd cynyddol o bobl i werthfawrogi ac ymgysylltu â'u gwaith a'u cyfraniad. Dyma'r lle celf.

#### **David Alston**

Cyfarwyddwr y Celfyddydau  
Cyngor Celfyddydau Cymru



Dysgl petal Tulipia / Tulipia petal dish  
**Theresa Nguyen**

Y Lle Celf, the place of art, presents us with an annual occasion to make connections and this year as ever to interrogate the place of art in our lives. Wales evidently continues to nurture talents and to sustain work. The exhibition at the Eisteddfod regularly takes the temperature of the visual arts and crafts. And markedly this year there are a greater number of artists exhibiting for the first time than ever before - 25 out of 58 artists in the selected exhibition.

At the same time this is no ordinary "open" exhibition and its texture and make up is given balance and weight by artists in full career returning to exhibit here, submitting to selection by their peers. These artists' partisan belief in the mission of the exhibition also gives the ballast to the show.

This exhibition, then, is opportunistic for some artists in early career...you are born or are living in Wales, making your art here and want to connect to the public. For others, submitting to the exhibition is more considered as with time you reflect that your art has such an intimate connection to place that it feels absolutely appropriate for your work to figure here in "the place of art" in Wales. Such careers have elements which will include exhibitions in thematic shows, in shows just of the one artist's work. Increasingly, careers will include international showing of the artists' work. For some there will be careers based on a mix of

teaching and of pursuing their "own work". Sales and the presence in collections remains important, alongside invitations to take up "residencies" or in other ways, work in the public realm.

But the challenges grow more pressing. Wholesale re-organisation of the Higher Education sector has been played out, perhaps not yet to a conclusion, over recent years in Wales and this has a vital bearing on the way artists get their training, what we might call their formation. Higher Education drives for excellence and competes in the market for research and for students, to the point where the aims of its educative practice can feel obscured. Outside in the broader world, the service economy struggles in parts of Britain to break free of the shackles of the old industrial economy, but patently in a post crash era, that empty sort of dealing economy comes under interrogation. It has not delivered the goods.

The arts continue to be needed for both their distracting qualities and their ability to prompt new ideas. They are solace and critique at one and the same time. This autumn the Welsh Government will be looking at the case for re-positioning the place of arts in education within Wales. And the Arts Council will be finalising its forward view of what sort of creative Wales we want to help into being in the coming years.

Some of the connections in careers in the arts and in the bearing of the arts have on living in Wales meet here in the place and in the week of the Eisteddfod and we will be both enjoying the exhibition and trying to draw out some pointers for the future - pointers around securing possibilities for artists to make sustainable careers in Wales and for increasing numbers of the public to engage with and value their work and contribution. The place of art is here.

#### **David Alston**

Arts Director  
Arts Council of Wales.

## Sylwadau'r Detholwyr

### Selectors' Statements

#### Amanda Farr

Nid yn unig iddi fod yn bleser a braint anferth i gael bod yn ddeholwyr ar gyfer Y Lle Celf eleni, ond bu hefyd yn gyffrous a llawn o ddarganfyddiadau newydd. Mae safon gyffredinol y ceisiadau wedi bod yn aruthrol o uchel, ac amrywiaeth y cyfryngau a'r dulliau yn rhyfeddol. Gobeithiwn y bydd yr arddangosfa yn ei chyfanrwydd yn cyflwyno ystod gwirioneddol gyffrous ac amrywiol sy'n haeddu craffu agos gan niferoedd o wylwyr.

Er bod gwaith ardderchog ar draws pob cyfrwng teimlem fod cryfder neilltuol wedi ei arddangos yn y gweithiau gosod ac yn y gwaith ffilm / fideo a gyflwynwyd eleni. Gwnaeth y gosodiad anghyffredin *Ffordd yma, plis...* gan Angharad Pearce Jones argraff fawr iawn arnom ac mae'n teilyngu Canmoliaeth Uchel. Mae'r gwaith yn mynnu rhyngweithio uniongyrchol gan ymwelwyr. Mae'n dyfalu tyrfaoedd dychmygol - dynol neu anifeilaidd. Ar yr olwg gyntaf mae'n ymddangos ei fod yn cyfleu awyrgylch hwyliog disgwyl am ddigwyddiad chwaraeon, megis aros mewn ciw ar gyfer gem bêl-droed neu rygbi - goleddfir hyn yn gyflym gan deimlad clawstroffobig bygithiol tanwaelodol o fod wedi eich corlannu neu eich manipiwleiddio. Mae'r gwaith gosod yn gynnwl yn ei effaith seicolegol ar y sylwedydd / cyfranogwr.

Roedd y symlrwydd a'r archwiliad o'r dieithrwrch a'r harddwch a geir yn y domestig, y 'cyffredin' a'r beunyddiol i'w gweld yn glir yn llawer o'r darnau celf gain a gyflwynwyd ar gyfer arddangosfa eleni. Gwnaethom fwynhau gallu Alana Tyson i greu cerflun pwerus, atmosfferig gan ddefnyddio dim ond ffabrig a themlem fod gweithiau Sean Edwards, drwy eu symlrwydd lleihaol, yn meddu presenoldeb pwerus a hiwmor dwfn. Mae darn Craig Wood, *Popeth a gnôdd y ci tra roedden ni yn angladd Angus*, yn ddoniol a themladwy ac mae'n cyfeirio at ffwlbri materoliaeth yn y pen draw. Mae ffotograffau Paul Cabuts sy'n ymddangos yn ddiymhongar yn cyflwyno'r polyn telegraff cyffredin fel gwrthrych o bwysigrwydd anferth. Mae awch tywyll i baentiadau bychain



Popeth a gnôdd y ci tra roedden ni yn angladd Angus  
**Craig Wood**

tirweddau Adam Bostock sy'n ymddangos yn ddiddrwyg didda, tra bod tirweddau Wil Parry Jones yn dangos harddwch y beunyddiol.

Thema arall a ddaeth i'r amlwg oedd y traeth a'r môr. Mae gwaith ar y cyd Inga Burrows a Jodie Allinson, *Rhwng gwyl a gwaith*, yn ffilm berfformiadol a leolir ar draeth Y Barri ac mae'n cyflwyno cyfres swrrealiaidd o ryngweithiadau â'r tirwedd.

Rydym wedi dewis Josephine Sowden yn enillydd Y Fedal Aur am Gelfyddyd Gain. Mae ei ffilm, *Lili'r maes*, yn waith meddylgar dwfn sy'n dangos gweledigaeth unigryw, soffistigeiddrwydd mawr yn ei ddull a gallu technegol yn ei gyflawniad. Mae'r ffilm yn gyfareddol i edrych a gwrando arni - yn afaelgar ac yn gofiadwy ar unwaith. Eistedd yn fud a wnaethom ni pan welsom y gwaith am y tro cyntaf a dim ond cynyddu wnaeth ein hedmygedd wrth ail-edrych dro ar ôl tro. Mae'r gwaith yn harddwych, ysgytwol a syfrdanol. Lleolir *Lili'r maes* ar y traeth, ac mae'r ffilm yn mynd i'r afael â baldorod gofidiau a phryderon arwynebol sy'n aml yn mynd drwy feddwl rhywun, ac weithiau'n ei ddominyddu. Mae'r artist, sy'n actor yn ei ffilm, yn ymddangos yn debyg i aderyn ac yn anniddig. Mae i'r ffilm aeddfedrwydd mawr, mae archwilio'r meddwl a phrosesau'r meddwl. Mae Josephine Sowden yn dal ar gam gweddol gynnar yn ei gyrfa ac mae gennym ddiddordeb mawr i weld sut fydd ei gwaith yn datblygu yn y dyfodol.



Park Road  
**Paul Cabuts**

#### Fennah Podschies

Nid arolwg celfyddyd gymhwysol gyfoes yng Nghymru ac o Gymru mo hwn, ond, wedi eu dewis o gyflwyniadau hunan-ddethol, mae'r arddangosion hyn yn ffenestr ysbrydoledig ar ystod ac ansawdd arfer cyfredol. Eleni mae'r gweithiau'n archwilio'r traddodiad Cymreig drwy lygad cyfoes, teimlad o le, iaith a barddoniaeth a darnau gwisgadwy yn cynnwys cyfosodiad a gwedd, ffantasi baróc a symudiad / perfformiad, ac ystyriaethau oesol ffurf a deunyddiau. Mae arddangosfa'r Eisteddfod yn gyfle agored allweddol i ddod wyneb yn wyneb ag ystod eang o waith, ym mhob cyfrwng, ac ar bob cam mewn gyrfaoedd.

Mae Rhian Haf yn arddangos gwydr goleuol coeth, safle penodol a ysbrydolwyd gan Hen Dŷ Halltu, Porth Einion sydd erbyn hyn yn adfail. Mae'n llwyddo i ddal ei hanesion ingol a rhannol-gudd, ansawdd ei olau, a phydredd ac erydiad y safle sy'n ei amgylchynu. Mae'r monolithig yn dod yn anhreiddiol a brau.

Mae Angharad Thomas, yr academydd a'r ueuwraig, wrth ymchwilio ac adfer patrymau

menig traddodiadol yn amlygu gwybodaeth ddofn o hanes dillad wedi'u gwau; mae ei sylw tra gofalus i fanylder a'i defnydd o gyfuniadau lliw syml yn rhoi bywyd i fotiffau a phatrymau traddodiadol.

Yn eu ffyrdd eu hunain mae graddedigion newydd a diweddar wedi cofleidio rhyngberthynas rhwng crefft a dylunio. Gydag un llygad ar weithgynhyrchu yn y dyfodol, mae tecstilau gweedig Sian O'Doherty, a raddiodd yn ddiweddar, yn dangos sylfaen technegol cadarn a dawn cyfansoddi lliw, ac mae'n cysylltu hynny'n gryf gyda chynllunio cynnyrch a dodrefn, ac addurniadau mewnol. Mae Jessica Odell-Foster wedi ymgorffori ymatebion personol i ymweliadau â phalasaau baróc yn Ffrainc, gan ail-ddehongli motiffau clasurol mewn cynlluniau esgidiau hynod. O'r sgwâr syml mae Rose Wood wedi datblygu strwythur tonnog llyfn sy'n anwesu'r gwisgwr a'i droi'n berfformiwr. Ar y llaw arall, mae'r fyfyrwraig raddedig Chelsea Cooney yn dewis ymchwilio patrymau ymddygiad dynol a fynegir mewn porslen a grafwyd a'i dyllu'n ofalus wedi ei osod yn unigol neu mewn clystyrau.

Ceir cyflwyniad arbennig o gryf ac amrywiol o waith cerameg, lle mae'r llestr a'r gwrthrychau domestig wedi dod yn llwyfan i fynegi themâu mor amrywiol â gwedd, hanes, lle a barddoniaeth. Mae'n hyfryd cyflwyno gwaith gan Bev Bell-Hughes, sy'n berson profiadol ac uchel ei pharch ym maes cerameg gyfoes yng Nghymru. Am sawl blwyddyn dilynodd drywydd ymchwil sydd wedi ei wreiddio'n gryf yn aberoedd gogledd Cymru, gan sylwi a dal darnau bychain o batrymau, gwedd a manylion a'r llanw a thrai beunyddiol, yn erbyn cefnlen hynod ddramatig mynyddoedd Eryri. Ymddengys ei darnau ar unwaith yn haniaeth ac yn gofnod gonest o ffurf a manylwaith gweddol; mae iddynt rym cyntefig sy'n gwahodd y sylwedydd i drafod ac ymchwilio drwy gyffwrdd. Mae ffigurau, golygfeydd a motiffau cywrain Lowri Davies yn dathlu ei diddordeb dros gyfnod hir mewn porslen cain wrth chwarae'n dyner gyda thraddodiad a chonfensiynau'r ffiguryn porslen. Datblygiad newydd coeth wedi ei wreiddio'n ddwfn yn



## Sylwadau'r Detholwyr

### Selectors' Statements

arferion Cymru yw'r *Pulli cantus*. Mae'r canwyllbrennau mawr yn awgrym dwys o draddodiad pentrefol prin a theimladwy; ymgynnull yn yr eglwys yn blygeiniol yng ngolau canhwyllau i ganu ar doriad y wawr ar fore Nadolig. Mae darnau Duncan Ayscough yn cyfleu ei ddiddordeb mewn cerflunio ffurfiol ac yn hanes y llestr cerameg mewn gwyddoniaeth a meddygaeth; defnyddir lliw dwys ac eurwaith i amlygu, ymgysylltu ac ysgogi ymhellach. Mae'r crochenwyr James a Tilla Waters wedi eu hyfforddi mewn crefft bwrw wrth gynhyrchu ac mae'r gwaith a gyflwynir yma yn wahanol iawn i'r arfer; grwpiau cytûn o ffurfiau silindraidd di-swyddogaeth, lle mae arwyneb y llestr wedi dod yn gynfas iddynt, pob un yn nodi carreg filltir neu fyfyrddod ar y broses gwneud. Mae Carys Davies yn ddarllenwraig doreithiog; daw ei llestri porslen coeth yn dudalennau ar ba rai mae'n mynegi ei chariad at farddoniaeth ac, yn fwy diweddar, storïau penodol i leoedd. Mae nawr yn ychwanegu cyffyrddiadau ysgafn aur i ddenu llygad y gwylwr a dadlennu manylion. Mae *Amrediad y llanw* Diane Horne sydd wedi ei fwrw mewn pridd a chlai papur yn awgrymu clogwyni haenog a phatrymau tywod llanw a thrai; mae ganddi ddiddordeb arbennig yn y manau hynny lle mae'r ffiniau rhwng tir a dŵr yn amrywio ac yn hydoddi. Mae'r grŵp bach hwn yn brawf o amrywiaeth a chryfder gwaith cerameg yng Nghymru; cryfderau sydd fel arfer yn ganlyniad cyfleoedd addysg da - mae'r radd cerameg yn Ysgol Celf a Dylunio Caerdydd yn 50 oed eleni, ac mae wedi gwneud cyfraniadau allweddol i gymuned ehangach o grochenwyr dros y cyfnod hwnnw. Mae Gŵyl Cerameg Ryngwladol Aberystwyth heddiw yn un o'r digwyddiadau allweddol yn y DU ar gyfer ceramegwyr. Mae Gwobrau Cymru Greadigol Cyngor Celfyddydau Cymru hefyd wedi meithrin y cryfder hwn, ac mae arddangosfeydd yr Eisteddfod yn gyfleoedd hollbwysig sy'n gosod yr ymarfer hwn mewn cyd-destun Cymreig. Ar y cyfan, ac mewn hinsawdd o ariannu sy'n erydu, mae hyn yn fuddsoddiad arwrol cyson mewn cerameg ac mae'r safon sy'n deillio ohono yma i bawb i'w weld. Hir y parhau.



Amrediad y llanw  
**Diane Horne**

Yn gyffredinol, ar adeg o galedi, mae'n galonogol i weld ymrwymiad yr artistiaid i greu gwaith sy'n cyfleu byd o bosibiliadau y tu hwnt i brofiad a ddylanwadir yn llwyr gan arian. Bydd eu hoffter mewn cysylltiad corfforol gyda'r defnydd o'u dewis yn pefrio drwy'r gwaith. Yma gafaelodd yr artistiaid mewn deunyddiau llonydd, gan fuddsoddi profiad blynyddoedd ac ymchwil personol i fynegi cwestiynau a gwerthoedd sy'n bryder cyson i bobl Cymru a phobl ym mhobman.

Dylid gweld y penderfyniad i ddyfarnu Y Fedal Aur am Gelf a Dylunio i Theresa Nguyen mewn perthynas â bod gwaith gof arian yn rhan o'r ystod lawn o arfer celf weledol greadigol cyfoes. Mae gwaith gof arian yn faes bychan ac arbenigol o arfer creadigol a edwinodd yn ddirifol ar ôl y rhyfel, ond sydd bellach, diolch byth, yn mwynhau rhywfaint o adfywiad. O fewn y garfan fechan o ofaint arian cyfoes ym Mhrydain heddiw, mae'r rhai hynny sy'n feistri ar ddefnyddio'r morthwyl - gweithio'r arian - yn brin. Mae hefyd yn eithriadol o anarferol i weld lefel mor uchel o arfer gof arian, sy'n gweithio gyda'r uchelgais hon, yn cael ei harddangos yn unrhyw le; mae'n ardderchog bod ei gwaith, drwy arddangosfa'r Eisteddfod, yn ymweld â Sir Ddinbych a gogledd ddwyrain Cymru yr haf hwn. Yn ystod y ddeunawfed ganrif comisiynwyd sawl darn arian eiconig gan deuluoedd cyfoethog gogledd ddwyrain Cymru. Mae llawer o'r enghreifftiau gorau wedi cyrraedd casgliad Amgueddfa Cymru, gan ei gwneud yn un o brif gasgliadau'r byd o waith arian Prydain. Mae darnau allweddol yn y casgliad yn cynnwys basn arian ac ystên eurog a wnaed yn Bruges tua 1561 a'i pherchnogi



Memos (delwedd lonydd)  
**Becca Voelcker**

gyntaf gan William Mostyn (1518-76) o Sir y Fflint. Mae'r uchafbwyntiau eraill yn cynnwys un o'r darnau canol bwrdd arian o Brydain cynharaf sydd wedi goroesi, gwrthrych gwych a wnaed ym 1730 gan Edward Feline ar gyfer Teulu Williams Bodelwyddan. Mae'r casgliad hefyd yn cynnwys gweithiau arian o bwys oedd yn eiddo i Syr Watkin Williams Wynn (1749-89) o Wynnstey yn Sir Ddinbych, sydd â darnau a gynlluniwyd gan y pensaer Robert Adam yn y 1770au. Mae'n briodol iawn bod gan Theresa Nguyen ac eraill waith sydd eisoes yng nghasgliad cyfoes yr Amgueddfa. Dengys gwaith Theresa feistrolaeth ar nid dim ond y gallu i weithio un darn hardd wedi ei wneud a'i fanylu'n gywrain o fetel, ond y gallu i ailadrodd y ddawn gyda medr a manylder perffaith, sydd wedi bod yn nodwedd o waith gofaint arian gwych erioed. Wedi ei hysbrydoli gan natur sy'n ailadrodd ac yn siapio a chyd-lunio dro ar ôl tro gydag amrywiad cyson, mae wedi creu darnau telynegol sy'n edrych yn fyw ac yn llawn egni, fel petaent wedi tyfu ym myd natur yn hytrach nag wedi eu creu gan ddyn rhwng y morthwyl a'r bonyn. Er eu bod yn perthyn i'w cyfnod mae'r gwaith hwn i'w gymharu â manylwaith a bywiogrwydd meistri arian gwych y gorffennol; mae'n wirioneddol ysbrydoledig ac mae'n gyffrous i weld gwaith caboledig mor gynnar yng ngyrfa rhywun.

#### Laura Ford

Dyfernir yr Ysgoloriaeth Artist Ifanc eleni i'r gwneuthurwr ffilmiau Becca Voelcker. Roedd safon y ceisiadau yn uchel iawn ond roedd ei gwaith hi yn arbennig oherwydd eglurder ei weledigaeth a'i aeddfedrwydd. Ar hyn o bryd mae Becca yn astudio am radd MPhil mewn Cyfryngau Sgrin a Diwylliant yng Ngholeg y Brenin, Caergrawnt. Cwblhaodd ei BA mewn

Arfer Celf (Dosbarth Cyntaf gydag Anrhydedd) yng Ngholeg Goldsmiths, Prifysgol Llundain yn 2012.

Mae ffilmiau Becca Voelcker yn gyfuriog o gydgyssylltiad a chof. Mae'r camera'n syllu'n dawel ac yn canolbwyntio ar fannau a ddewisir am eu hynodrwydd. Mae'r rhain yn cynnwys llong yn dadfeilio, palas ar arddull art deco mewn sgwâr yn Fenis. Er nad oes naratif amlwg, mae ffilmiau Becca yn afaelgar dros ben, ac yn mynegi teimlad digynnwrf o harddwch a barddoniaeth. Mae ei dull yn ddewr a hyderus sy'n annog y gwylwr i ymgolli yn arsylliad a myfyrdod tawel Becca Voelcker. Caiff ei ffilm *Memos* ei chyflwyno yn yr Eisteddfod eleni. Mae hi'n ei disgrifio fel hyn:

'Llong yn dadfeilio mewn cae, pont goncrid ag ôl y llanw arni, pwll copr segur: mae gan y lleoedd yn *Memos* hunaniaeth flaenorol sydd i'w gweld, er yn ddadfeiliedig, yn y presennol. Mae rhinweddau dychmygol y safleoedd yn awgrymu lleoliadau ar gyfer gweithgaredd sinematig, serch hynny, wedi eu cyflwyno yma mewn cronïadau tawel, saethiadau llonydd, dôt yn safleoedd agored sy'n denu cydgysylltiadau â ffilmiau, lleoedd ac amseroedd eraill. Fel petaent rhwng penillion, ceir dolenni sy'n dogfennu teithio i ennyn chwiliad anniddig, er nad yn un anhapus. Fel llunio memoranda, mae teithiau a lleoedd yn ein cynorthwyo i feddwl a chofio.'

Fel rhan o'r broses ddethol cefais fy nghyflwyno nid yn unig i'w gwaith ffilm diweddar ond hefyd i bortffolio trawiadol iawn Becca, sy'n dangos dealltwriaeth glir am sut i ddatblygu ei harfer yn rymus.

Yr wyf wedi mwynhau bod yn ddetholwr yn yr Eisteddfod eleni yn fawr iawn. Roedd ehangder ac ansawdd y gwaith a gyflwynwyd yn rhyfeddol ac roedd hi'n fraint wirioneddol i weld pa mor amrywiol a chyffrous yw'r ystod o waith sy'n cael ei greu ar hyn o bryd.

## Sylwadau'r Detholwyr

### Selectors' Statements

#### Amanda Farr

It has not only been a huge pleasure and privilege to be selectors for this year's Y Lle Celf, but also exciting and full of new discovery. The overall standard of submission has been incredibly high, and the variety of media and approaches fantastic. We hope that the exhibition as a whole presents a truly exciting and diverse range of works that stand up to close scrutiny and multiple viewings.

While there is some excellent work across all media we felt that there was particular strength demonstrated both in the installation pieces and in the film / video work submitted this year. We were enormously impressed with the extraordinary installation, *This way please* by Angharad Pearce Jones, which merits to be Highly Commended. The work demands direct interaction from visitors. It conjures up imagined crowds - human or animal. At first sight it seems to convey the fun atmosphere present in anticipation of a sporting event, such as queuing for a football or rugby match – but this is quickly tempered by an underlying ominous, claustrophobic feel of being herded or manipulated. The installation is subtle in its psychological effect upon the viewer / participant.

Simplicity and an exploration of the strangeness and the beauty to be found in the domestic, the 'ordinary' and the everyday were strongly evident in many of the fine art pieces submitted for this year's exhibition. We enjoyed Alana Tyson's ability to create powerful, atmospheric



Cardiff sunset 1  
Wil Parry-Jones

sculpture using only fabric, and felt that Sean Edwards' works, through their pared down simplicity, possess both a powerful presence and an underlying humour. Craig Wood's piece, *Everything that the dog chewed whilst we were at Angus' funeral* is both funny and poignant, and points to the ultimate ridiculousness of materialism. Paul Cabuts' seemingly modest photographs present the ordinary telegraph pole as an object of monumental importance. Adam Bostock's small paintings of apparently bland landscapes possess a dark edge, while Wil Parry Jones' landscapes show beauty in the everyday.

Another theme to emerge was that of the shoreline and the sea. Inga Burrows' collaboration with Jodie Allinson, *On vocation*, is a performative film set on Barry Beach, and presents a surreal series of interactions with the landscape.

We have chosen Josephine Sowden as the winner of the Gold Medal for Fine Art. Her film, *The lilies of the field*, was a deeply thoughtful piece that demonstrates a unique vision, great sophistication in its approach, and technical proficiency in its execution. The film is fascinating to watch and listen to – compelling and instantly memorable. We sat spellbound when we first viewed the piece and our admiration of the work only increased on repeat viewings. The work is beautiful, startling, and disconcerting. *The lilies of the field* is set on the



Flordd yma, plis... / This way, please...  
Angharad Pearce Jones



Drift wave  
Bev Bell-Hughes

shoreline, and the film addresses the babble of superficial worries and concerns that often pass through, and sometimes dominate, the mind. The artist, who is the actor in her film, appears bird-like and agitated. The film possesses great maturity and exploration of thought and thought processes. Josephine Sowden is still at a relatively early stage in her career and we are very interested in seeing how her work develops in the future.

#### Fennah Podschies

This is not a survey of contemporary applied arts in and from Wales, but, chosen from a self-selected submission, these exhibits offer an inspiring window onto the range and quality of current practice. This year, works explore Welsh tradition through a contemporary lens, a sense of place, language and poetry, and wearable pieces featuring assemblage and texture, baroque fantasy and movement / performance, and the abiding concerns of form and materials. The Eisteddfod exhibition is a key open opportunity to encounter a broad range of work, in all media, and at all career stages.

Rhian Haf exhibits exquisitely luminous, site-specific glass inspired by the now-ruined Old Salt House of Port Eynon. She successfully captures its poignant, part-hidden histories, quality of light, and the decay and erosion of the site that surrounds it. The monolithic becomes opaque and fragile.

Researching and reviving traditional glove patterns, knitter and academic Angharad Thomas demonstrates a deep knowledge of knitted garment history; her meticulous attention to detail and use of simple colour combinations bring traditional motifs and pattern to life.

Some new and recent graduates have in their different ways, embraced a discourse between craft and design. With an eye on manufacturing futures, recent graduate Sian O'Doherty's woven textiles show a sound technical base and colour composition, and strongly links that to product and furniture design, and interiors. Jessica Odell-Foster has incorporated personal responses to visits to baroque French palaces, reinterpreting classical motifs into exuberant shoe designs. From the simple square, Rose Wood has developed a fluid, undulating structure that envelops the wearer, who becomes a performer. Graduate Chelsea Cooney instead chooses to explore human behavioural patterns, expressed in carefully scored and pierced porcelain arranged singly or in clusters.

There is a particularly strong and diverse ceramics submission, where the vessel and domestic objects have become a platform to express themes as diverse as texture, history, place, and poetry. It is excellent to present work by Bev Bell-Hughes, a highly respected senior figure in contemporary ceramics in Wales. For many years, she has pursued a line of enquiry that is strongly rooted in estuarine north Wales, observing and capturing the minutiae of pattern, texture and detail with the daily tidal ebb and flow, against the high drama backdrop of the mountains of Snowdonia. Her pieces seem at once abstraction and truthful account of form and textural detail; they have a primal power that invites the onlooker to handle and explore through touch. Lowri Davies' exquisite figures, scenes and delicate motifs celebrate her longstanding interest in fine porcelain while gently playing with the tradition and conventions of the porcelain figurine. *Pulli cantus* is an exquisite new departure rooted in Welsh custom. Large-scale candle-holders are a



## Sylwadau'r Detholwyr

### Selectors' Statements



Apothecary jars  
**Duncan Ayscough**

poignant evocation of a now-rare and moving village tradition; to assemble in church before dawn and by candlelight to sing in the first light on Christmas Day. Duncan Ayscough's pieces articulate his interest in formal sculpture and in the history of the ceramic vessel in science and medicine; intense colour and gold leaf is used to highlight, engage and stimulate further. Potters James and Tilla Waters were trained in production throwing, and the work presented here is a departure; harmonious groups of non-functional cylindrical forms, where the vessel surface has become their canvas, each mark denoting a milestone or reflection on the making process. Carys Davies is a prolific reader; her delicate porcelain vessels become the pages on which to express a love of poetry, and more recently place-specific narratives. She now adds delicate flashes of gold to draw the viewer's eye and reveal detail. Diane Horne's *Tidal Range* in cast earthenware and paperclay evokes the stratified cliffs and sand patterns of

tidal ebb and flow; she is specifically interested in those points where boundaries between land and water fluctuate and dissolve. This small group is indicative of the diversity and strength of ceramics in Wales; strengths that are usually a result of good educational opportunities - the Ceramics degree at Cardiff School of Art & Design is 50 years old this year, and has made key contributions to a wider community of ceramicists over that time. The International Ceramics Festival of Aberystwyth is today one of the key UK events for ceramicists. Arts Council of Wales' Creative Wales Awards have also nurtured this strength, and the Eisteddfod exhibitions are vital opportunities that place this practice in a Welsh context. In all, and in a climate of eroding funding, this amounts to a heroic, sustained investment in ceramics, and the quality that results is here for all to see. Long may it continue.

Overall, at a time of austerity, it is heartening to see artists' commitment to creating work that articulates a world of possibilities beyond monetised experience. A delight in physical contact with their chosen material shines through. Here, artists have taken mute materials, and invested many years' experience and personal research, to then express questions and values that are a consistent concern to people in Wales and everywhere.

The decision to award Theresa Nguyen the Gold Medal for Art & Design should be seen in relation to silversmithing as part of the full range of contemporary creative visual arts practice. Silversmithing is a small and specialised field of creative practice, which went into serious post-war decline, but thankfully is now beginning to enjoy something of a resurgence. Within this small pool of contemporary British silversmiths today, those who are masters of using the hammer - the 'smithing' of silversmithing - are rare. It is also extremely rare to see such a high level of silversmithing, working on this scale and level of ambition, on public show anywhere; it is excellent that through the Eisteddfod exhibition her work visits Denbighshire and north Wales this summer. During the eighteenth century several iconic silver pieces were commissioned

by affluent families of north east Wales. Many of the finest examples have found their way into Amgueddfa Cymru — National Museum Wales' collection, making it one of the world's principal collections of British silver. Key collection pieces include the gilded silver basin and ewer made in Bruges in about 1561 and first owned by William Mostyn (1518-76) of Flintshire. Other highlights include the earliest surviving British silver table centrepiece, a magnificent object made in 1730 by Edward Feline for the Williams family of Bodelwyddan. The collection also holds important silver owned by Sir Watkin Williams Wynn (1749-89) of Wynnstay in Denbighshire, and includes pieces designed by architect Robert Adam in the 1770s. It is resonant that Theresa Nguyen and others already have work included in the museum's contemporary collection. Theresa's work shows mastery of not just the ability to produce one beautifully formed and exquisitely detailed piece from metal, but the capability to repeat this with consummate skill and precision, which has always been the mark of great silversmithing. Inspired by nature, which repeats and morphs forms endlessly with constant variation, she has created lyrical pieces that seem alive and full of energy, appearing to have grown in nature rather than have been formed by man between the hammer and stake. Whilst of their time, this practice is comparable to the finesse and exuberance of great silver masters of the past; it is truly inspiring and exciting to see such accomplished work so early in someone's career.

#### Laura Ford

The Young Artist Scholarship this year will be awarded to the filmmaker Becca Voelcker. The standard of entries was very high but her work stood out because of its clarity of vision and maturity. Becca is currently studying for an MPhil in Screen Media and Culture at King's College, Cambridge. She completed her BA Art Practice (First Class with Honours) at Goldsmiths College, University of London in 2012.

Becca Voelcker's films are rich with association and memory. The camera looks with a steady

quietly concentrated gaze at places chosen for their particularity. These include a ruined ship, an art deco palace and a square in Venice. Even though there is no obvious narrative Becca's films are thoroughly engaging, expressing a serene sense of beauty and poetry. Her approach is brave and confident which encourages the viewer to become immersed in Becca Voelcker's quiet observation and contemplation. Her film *Memos* will be presented at this year's Eisteddfod. She describes it as follows:



*Memos* (still image)  
**Becca Voelcker**

'A ruined ship sitting in a field, a tide-stained concrete bridge, and a disused copper mine: places in *Memos* have former identities visible, though dilapidated, in the present. The sites' fictive qualities suggest locations for cinematic action, however, presented here in accumulations of quiet, static shots, they become open sites that invite associations with other films, places, and times. As if in between verses, segues documenting travel evoke a restless, though not unhappy, search. Like the making of memoranda, journeys and places help us think and remember.'

As part of the selection process I was introduced not only to her recent film work but also to Becca's portfolio which was very impressive, demonstrating a clear understanding of how to progress her practice dynamically.

I have really enjoyed being a selector for this year's Eisteddfod. The breadth and quality of the work put forward was extraordinary and it was a real privilege to see how diverse and exciting is the range of work that is being made at the moment.



# Y Fedal Aur am Gelfyddyd Gain

## The Gold Medal for Fine Art



Lili'r maes (delwedd lonydd) / The lilies of the field (still image)  
Josephine Sowden



Lili'r maes (delwedd lonydd) /  
The lilies of the field (still image)  
Josephine Sowden



Lili'r maes (delwedd lonydd) /  
The lilies of the field (still image)  
Josephine Sowden



Ffordd 'ma plis... / This way please...  
Angharad Pearce Jones

### Gwobr

Y Fedal Aur am Gelfyddyd Gain a £5,000 (Ymddiriedolaeth James Pantyfedwen) i'w rannu yn ôl doethineb y detholwyr.

### Detholwyr

Amanda Farr, Laura Ford, Fennah Podschies

### Dyfarnwyd y gwobrau canlynol:

<b>Josephine Sowden</b>	Y Fedal Aur am Gelfyddyd Gain a £5,000
<b>Angharad Pearce Jones</b>	Canmoliaeth Uchel

### ENILLWYR Y GWOBRAU CELFYDDYD GAIN

<b>Josephine Sowden</b> Caerdydd	
Lili'r maes	Pris i'w drafod
<b>Angharad Pearce Jones</b> Rhydaman	
Ffordd 'ma plis...	£20,000

### Prize

The Gold Medal for Fine Art and £5,000 (James Pantyfedwen Foundation) to be awarded at the discretion of the selectors.

### Selectors

Amanda Farr, Laura Ford, Fennah Podschies

### The following prizes were awarded:

<b>Josephine Sowden</b>	The Gold Medal for Fine Art and £5,000
<b>Angharad Pearce Jones</b>	Highly Commended

### WINNERS OF THE FINE ART AWARDS

<b>Josephine Sowden</b> Cardiff	
The lilies of the field	Price on application
<b>Angharad Pearce Jones</b> Ammanford	
This way please...	£20,000

## Y Fedal Aur am Grefft a Dylunio

### The Gold Medal for Craft and Design



Spiritus II  
Theresa Nguyen

#### Gwobr

Y Fedal Aur am Grefft a Dylunio a £5,000 (Craig Bragdy Design, Dinbych) i'w rannu yn ôl doethineb y detholwyr.

#### Detholwyr

Amanda Farr, Laura Ford, Fennah Podschies

#### Dyfarwyd y gwobrau canlynol:

**Theresa Nguyen** Y Fedal Aur am Grefft a Dylunio a £5,000

#### ENILLWYR Y GWOBRAU CREFFT A DYLUNIO

<b>Theresa Nguyen</b> Birmingham	
Con brio	(P&O Makower Trust – Amgueddfa Cymru)
Spiritus II	Pris i'w drafod
Lilia	Pris i'w drafod
Llestr wstrysen	Pris i'w drafod
Dysgl petal Tulipia	Pris i'w drafod
Ffurfiau ar ddail Acanthus	Pris i'w drafod
Furf ar ddeilen Spiritus enamlog	Pris i'w drafod
Ffurfiau ar ddail Spiritus	Pris i'w drafod

#### Prize

The Gold Medal for Craft and Design and £5,000 (Craig Bragdy Design, Denbigh) to be awarded at the discretion of the selectors.

#### Selectors

Amanda Farr, Laura Ford, Fennah Podschies

#### The following prizes were awarded:

**Theresa Nguyen** The Gold Medal for Craft and Design and £5,000

#### WINNERS OF THE CRAFT AND DESIGN AWARDS

<b>Theresa Nguyen</b> Birmingham	
Con brio	(P&O Makower Trust – National Museum Wales)
Spiritus II	Price on application
Lilia	Price on application
Oyster vessel	Price on application
Tulipia petal dish	Price on application
Acanthus leaf forms	Price on application
Enamelled Spiritus leaf form	Price on application
Spiritus leaf forms	Price on application



## Ysgoloriaeth Artist Ifanc Young Artist Scholarship



Memos (delwedd lonydd / still image)  
**Becca Voelcker**

Sefydlwyd yr ysgoloriaeth hon er mwyn hybu celf a chrefft yng Nghymru. Dyfernir yr ysgoloriaeth i'r ymgeisydd mwyaf addawol er mwyn ei alluogi i ddilyn cwrs mewn ysgol neu goleg celf a dylunio cydnabyddedig neu fynychu dosbarthiadau meistr. Mae'r ysgoloriaeth yn agored i'r sawl dan 25 oed.

Yn ogystal, cynigir gofod i enillydd yr ysgoloriaeth yn Y Lle Celf yn Eisteddfod Genedlaethol Cymru Sir Gâr 2014.

### Ysgoloriaeth:

£1,500 (Er cof am Helen gan ei chyfeillion)

### Detholwyr:

Amanda Farr, Laura Ford, Fennah Podschies

Dyfernwyd yr Ysgoloriaeth Artist Ifanc i Becca Voelcker

### Becca Voelcker

Garndolbenmaen

Memos

This scholarship has been established to promote art and crafts in Wales. It is awarded to the most promising candidate to enable him or her to pursue a course in a recognised school or college of art and design or to attend master classes. The scholarship is open to those under 25 years.

The winner of the scholarship will also be offered space in next year's Lle Celf at the National Eisteddfod of Wales, Carmarthenshire 2014.

### Scholarship:

£1,500 (In memory of Helen by her friends)

### Selectors:

Amanda Farr, Laura Ford, Fennah Podschies

The Young Artist Scholarship is awarded to Becca Voelcker

### Becca Voelcker

Garndolbenmaen

Memos

## Gwobrau Eraill Other Awards

### Gwobr Josef Herman - Dewis y Bobl

Gwobr: £500 (Sefydliad Celf Josef Herman) i'w dyfarnu i'r darn neu'r casgliad mwyaf poblogaidd o waith yn yr Arddangosfa Agored.

Gwahodddwn ni chi i edrych yn fanwl ar y gwaith i gyd cyn penderfynu beth yw eich ffefryn. Rhowch enw'r artist ar y papur pleidleisio. Bydd y bleidlais yn cau am 6.00pm, nos Wener, 9 Awst er mwyn cael amser i gyfrif y pleidleisiau a chysylltu â'r enillydd.

Cyhoeddir enw'r enillydd yn Y Lle Celf am 3.00pm, ddydd Sadwrn, 10 Awst.

### Enillydd Eisteddfod Genedlaethol Cymru Bro Morgannwg 2012

**Alex Duncan** Llundain

### Gwobr Ifor Davies

Gwobr: £600. Dyfernir am y gwaith yn yr Arddangosfa Agored sy'n cyfleu ysbryd y frwydr dros iaith, diwylliant a gwleidyddiaeth Cymru. Cyhoeddir enw'r enillydd am 2.00pm, ddydd Llun, 5 Awst.

### Enillydd Eisteddfod Genedlaethol Cymru Bro Morgannwg 2012

**Anthony Rhys** Pontypridd

### Gwobr Tony Goble

Gwobr: £500 (er cof am Tony Goble). Rhoddir am waith, gan artist sy'n cyfleu ysbryd barddonol y genedl Geltaidd hon, sy'n arddangos yn yr Arddangosfa Agored am y tro cyntaf. Dyfernir, ar ran y teulu, gan Ifor Davies.

### Enillydd Eisteddfod Genedlaethol Cymru Bro Morgannwg 2012

**Beca Beeby** Cas-gwent

### Josef Herman Award - The People's Choice

Prize: £500 (Josef Herman Art Foundation) awarded to the most popular piece or collection of work in the Open Exhibition.

We invite you to take a careful look at all the work before coming to a decision concerning your favourite work. Write the name of the artist on the voting slip. Voting will close at 6.00pm, Friday, 9 August in order to allow for counting the votes and contacting the winner.

The winner's name will be announced in Y Lle Celf at 3.00pm, Saturday, 10 August.

### Winner at the National Eisteddfod of Wales Vale of Glamorgan 2012

**Alex Duncan** London

### Ivor Davies Award

Prize: £600. Awarded for the work in the Open Exhibition that conveys the spirit of activism in the struggle for language, culture and politics in Wales. The name of the winner will be announced at 2.00pm, Monday, 5 August.

### Winner at the National Eisteddfod of Wales Vale of Glamorgan 2012

**Anthony Rhys** Pontypridd

### Tony Goble Award

Prize: £500 (in memory of Tony Goble). Given for work, that conveys the poetic spirit of this Celtic nation, by an artist exhibiting in the Open Exhibition for the first time. Awarded, on behalf of the family, by Ivor Davies.

### Winner at the National Eisteddfod of Wales Vale of Glamorgan 2012

**Beca Beeby** Chepstow

# Arddangoswyr

## Exhibitors

### Susan Adams

Llanddew, Aberhonddu

Crio / Crying £1,780



Crio / Crying  
Susan Adams

### Menna Angharad

Felindre, Aberhonddu

Cynfas £1,350

### Duncan Ayscough

Bethlehem

Llestr ffisig / Physician's jar £340

Llestr ffisig / Physician's jar £340

Llestr ffisig / Physician's jar £360

Jar apothecari / Apothecary jar £320

Jar apothecari / Apothecary jar £340

### Iwan Bala

Caerdydd

De vita beata £3,600

### Bev Bell-Hughes

Cyffordd Llandudno

Poced tywod / Sand pocket £180

Ton drifft / Drift wave DAW / NFS

Crud môr / Sea crib £580



Cynfas  
Menna Angharad

### Sonja Benskin Mesher

Llanelltyd

Wedi'u pinio ddwywaith / Pinned twice DAW / NFS

Boned Gymreig / Welsh bonnet DAW / NFS



Llestri ffisig / Physician's jars  
Duncan Ayscough

### Adam Bostock

Bwcle

Coedwig angau, Aokigahara, Siapan / £140  
Suicide forest, Aokigahara, Japan

Neidwyr Golden Gate Bridge, San Fransisco / £140  
Golden Gate Bridge jumpers, San Fransisco

Cloddfa anghyfannedd Matsuo, Siapan / £140  
Matsuo ghost mine, Japan



De vita beata  
Iwan Bala

### Kelly Best

Caerdydd

Beth fyddai Serra'n ei wneud? / £1,200  
What would Serra do?



Poced tywod / Sand pocket  
Bev Bell-Hughes



Wedi'u pinio ddwywaith / Pinned twice  
Sonja Benskin Mesher

### Inga Burrows a Jodie Allinson

Penarth

Rhwng gŵyl a gwaith / On vocation £10,000

### Paul Cabuts

Efail Isaf

Park Road £395

Compton Road £395

Eleanor Street £395

### Lisa Carter

Llannefydd

Chwythwm / Squall £900



# Arddangoswyr

## Exhibitors



Rhwng gŵyl a gwaith (delweddau llonydd) / On vocation (still images)  
**Inga Burrows a Jodie Allinson**

### **Sarah Carvell**

Dinbych

Rhandiroedd mis Hydref £1,500

Neb yn garddio £2,500



Neidwyr Golden Gate Bridge, San Fransisco /  
 Golden Gate Bridge jumpers, San Fransisco  
**Adam Bostock**



Beth fyddai Serra'n ei wneud? / What would Serra do?  
**Kelly Best**



Chwythwm / Squall  
**Lisa Carter**



Fy mhethau / My stuff  
**Chelsea Cooney**

### **Chelsea Cooney**

Caerdydd

Fy mhethau / My stuff £560

### **Alison Dalwood**

Chipping Norton

Gofod adlewyrchiedig / Mirrored space £800  
 Cyhoeddiad o 10 / Edition of 10

### **Carys Davies**

Llundain

Calon lân £40

Ar y gorwel / On the horizon £1,070

Ar wahân / Separately £50 - £160



Gofod adlewyrchiedig / Mirrored space  
**Alison Dalwood**



# Arddangoswyr Exhibitors



Neb yn garddio  
**Sarah Carvell**

**Lowri Davies**

- Caerdydd
- Pulli cantus (bach / small) £100
- Pulli cantus (canolig / medium) £130
- Pulli cantus £350
- Pulli cantus £350
- Canhwylbren / Candlestick £50
- Dick Turpin £80
- Carw / Deer £120
- Dau farchog / Two knights £180
- Eglwys / Church £180



Ar y gorwel / On the horizon  
**Carys Davies**

**Marian Delyth**  
Blaenplwyf

Bet Ty'n ddraenen £225



Pulli cantus  
**Lowri Davies**

**Heather Eastes**

Goginan  
Y Crwydryn / The Wanderer £600

**Sean Edwards**

Y Fenni  
Un DAW / NFS  
Heb deitl / No title DAW / NFS



Eleanor Street  
**Paul Cabuts**



Y Crwydryn / The Wanderer  
**Heather Eastes**



# Arddangoswyr

## Exhibitors



Bet Tyn ddraenen  
**Marian Delyth**

### **Kathryn Edwards** Caerdydd

Gŵyl y Gaeaf Caerdydd / Cardiff Winter Wonderland	£280
Castell Coch	£400



Gŵyl y Gaeaf Caerdydd / Cardiff Winter Wonderland  
**Kathryn Edwards**

### **Stefan Gant**

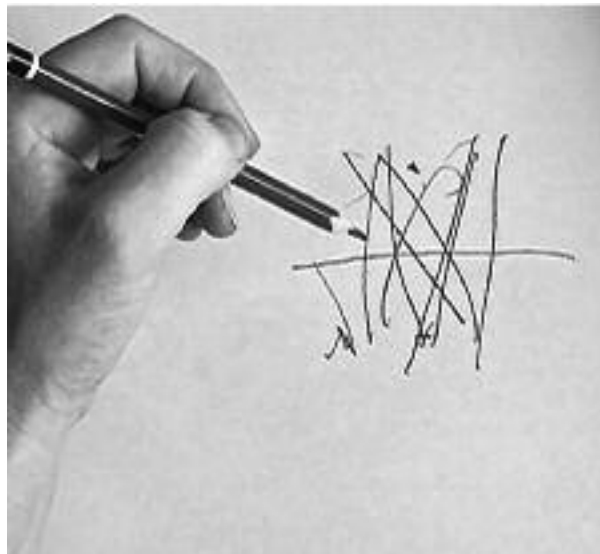
Yr Wyddgrug

Crossing the line	DAW / NFS
Daliwch i wyllo / Keep looking	DAW / NFS
Llinell Rhif 22 / Line No. 22	DAW / NFS

### **Jan Gardner**

Deganwy

Golau'r gogledd, Yr Alban / North light, Scotland	£2,000
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Crossing the line  
**Stefan Gant**



Un 7  
**Sean Edwards**



Golau'r gogledd, Yr Alban / North light, Scotland  
**Jan Gardner**

### **Morgan Griffith**

Bethesda

Dyn Gwener / Man Friday	£200
Gwaedlin / Nose bleed	£600
Ta Ta i'r Hoek van Holland / Goodbye to the Hoek of Holland	£650

### **Rhian Haf**

Gwytherin, Abergele

Ymdeimlad o le / Sense of place	Pris i'w drafod / Price on application
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### **Maggie Henton**

Hastings

Ar goll yn y ddinas 2 / Lost in the city 2	£500
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Amrediad y llanw / Tidal range  
**Diane Home**



Gwaedlin / Nose bleed  
**Morgan Griffith**

### **Diane Home**

Caerdydd

Amrediad y llanw / Tidal range	£85 yr un / each
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### **Maggie James**

Caerdydd

Gofodau ymylol 7 / Peripheral spaces 7	£2,000
Gofodau ymylol 8 / Peripheral spaces 8	£2,000

### **Emily Jenkins**

Caerdydd

Absenoldeb / Absence

Plât bach sgwâr / Small square plate	£75
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Platiau canolig / Medium plates	£100 yr un / each
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Platiau canolig a wyneb ychwanegol / Medium plates with surface additionun	£200 yr un / each
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Plât mawr / Large platter	£250
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Platiau mawr a wyneb ychwanegol / Large platters with surface addition	£350
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Ymdeimlad o le (manyllyn) / Sense of place (detail)  
**Rhian Haf**



Ar goll yn y ddinas 2 / Lost in the city 2  
**Maggie Henton**



Gofodau ymylol 7 / Peripheral spaces 7  
**Maggie James**

### Philip John Jones

Llundain

Wâl werdd ar ddu / Green wall on black £250

Blwch pils melyn ar oren /  
Yellow pillbox on orange £275

### Steffan Jones-Hughes

Betws Gwerfyl Goch

Lili / Lily DAW / NFS

Noddfa / Sanctuary DAW / NFS

### Elfyn Lewis

Caerdydd

Alaw £2,800

Dyfodol £2,800



Absenoldeb (manyllyn) / Absence (detail)  
**Emily Jenkins**

### Branwen Lisa

Waunfawr, Caernarfon

Bora Sul Pris i'w drafod /  
Price on application

Haul, stêm a hamdden Pris i'w drafod /  
Price on application

Mr a Mrs Gray-Thomas Pris i'w drafod /  
Price on application

Dirgelwch stryd Pris i'w drafod /  
Price on application

Prynhawn dydd Sul dros yr Aber Pris i'w drafod /  
Price on application

### Jessica Lloyd-Jones

Llangollen

Cynnwys carbon / Carbon content £1,000

### Anne Morgan

Penarth

Broets y glannau / Coast brooch £85

Mwclis cwlwm llin gyda drŵsi /  
Linen knot necklace with druzy £130

Mwclis broc môr / Driftwood necklace £185

Mwclis lafa twist / Lava twist necklace £250



Wâl werdd ar ddu / Green wall on black  
**Philip John Jones**



# Arddangoswyr

## Exhibitors



Lili / Lily  
Steffan Jones-Hughes



Dyfodol  
Elyn Lewis

### Dave Morgan-Davies

Bryste

Tywydd trwm II / Heavy weather II £225

Hafan / Haven £795

Fry uwchben / Up in the air £795

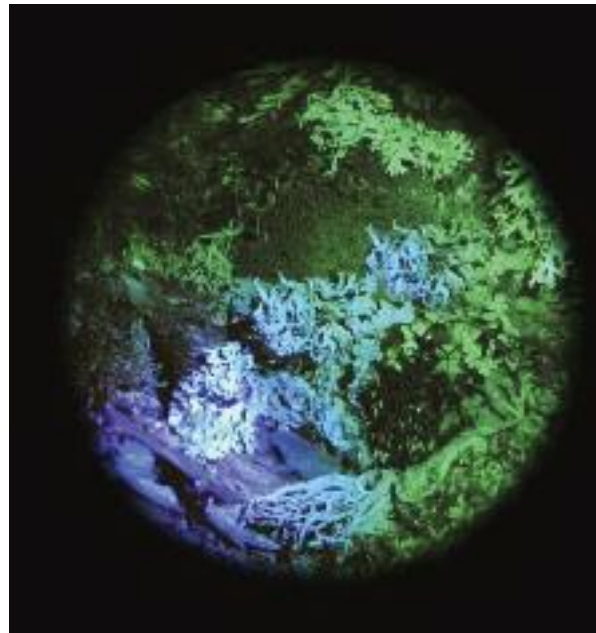
### Mike Murray

Caerdydd

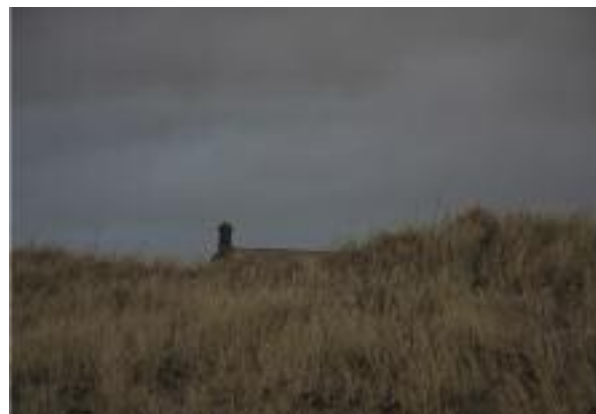
Cofiant golchwr llestri /  
Memoirs of a dishwasher £300



Prynhawn dydd Sul dros yr Aber  
Branwen Lisa



Cynnwys carbon (manylyn) / Carbon content (detail)  
Jessica Lloyd-Jones



Hafan / Haven  
Dave Morgan-Davies



Mwclis twist lafa / Lava twist necklace  
Anne Morgan

### Theresa Nguyen

Birmingham

Con brio (P&O Makower Trust – Amgueddfa  
Cymru, National Museum Wales)

Spiritus II Pris i'w drafod / Price on application

Lilia Pris i'w drafod / Price on application

Llestr wystrysen / Pris i'w drafod  
Oyster vessel / Price on application

Dysgl petal Tulipia / Pris i'w drafod  
Tulipia petal dish / Price on application

Ffurfiau ar ddail Acanthus / Pris i'w drafod  
Acanthus leaf forms / Price on application

Ffurf ar ddeilen Spiritus enamlog / Pris i'w drafod  
Enamelled Spiritus leaf form / Price on application

Ffurfiau ar ddail Spiritus / Pris i'w drafod  
Spiritus leaf forms / Price on application



Cofiant golchwr llestri / Memoirs of a dishwasher  
Mike Murray



Cynllun (manylyn) / Plan (detail)  
Chris Nurse

### Chris Nurse

Llanddew, Aberhonddu

Cynllun / Plan

### Jessica Odell-Foster

Llandudoch

Sodlau adenydd / Winged heels DAW / NFS

Sodlau llew / Lion heels DAW / NFS

Sodlau plâen / Plain heels DAW / NFS

### Sian O'Doherty

Dinbych-y-Pysgod

Defnydd wedi'i wehyddu /  
Woven fabric DAW / NFS

Cadair / Chair £420



# Arddangoswyr

## Exhibitors



Con brio  
Theresa Nguyen

### Wil Parry-Jones

Caerdydd

Llanddwyn	£200
Machlud Caerdydd 1 / Cardiff sunset 1	£200
Machlud Caerdydd 2 / Cardiff sunset 2	£200
Ar gyrion Cricieth / Approach to Cricieth	£200

### Angharad Pearce Jones

Rhydaman

Ffordd yma, plis... / This way, please... £20,000

### Mike Perry

Dinas

Môr plastig, grid fflip fflops x 15 /

Môr plastig, flip fflops grid x15, 2013

Cyhoeddiad o 3 / Edition of 3 £9,500

### Cherry Pickles

Trefin

Cerddorion cynhebrwng Haiti / Haiti funeral musicians	£2,500
Llinellau drych ochr (Sir Benfro) / Wing mirror lines (Pembrokeshire)	£2,500



Sodlau llew / Lion heels  
Jessica Odell-Foster



Defnydd (manylyn) / Fabric (detail)  
Sian O'Doherty



Llanddwyn  
Wil Parry-Jones

### Gayle Rogers

Ystrad Rhondda

Golau Penrhys Rhif 9 / Penrhys light No.9 £420

Golau Penrhys Rhif 10 / Penrhys light No.10 £420

### Josephine Sowden

Caerdydd

Lili'r maes / The lilies of the field Pris i'w drafod /  
Price on application

### Jenni Steele

Deganwy

Y Fan Hufen Iâ

DAW / NFS

### Amy Sterly

Llanfair Caereinion

Golygfeydd gwledig godidog / £160  
Magnificent country views



Golau Penrhys Rhif 10 / Penrhys light No. 10  
Gayle Rogers



Ffordd yma, plis... / This way, please...  
Angharad Pearce Jones



# Arddangoswyr

## Exhibitors



Cerddorion cynhebrwng Haiti / Haiti funeral musicians  
**Cherry Pickles**



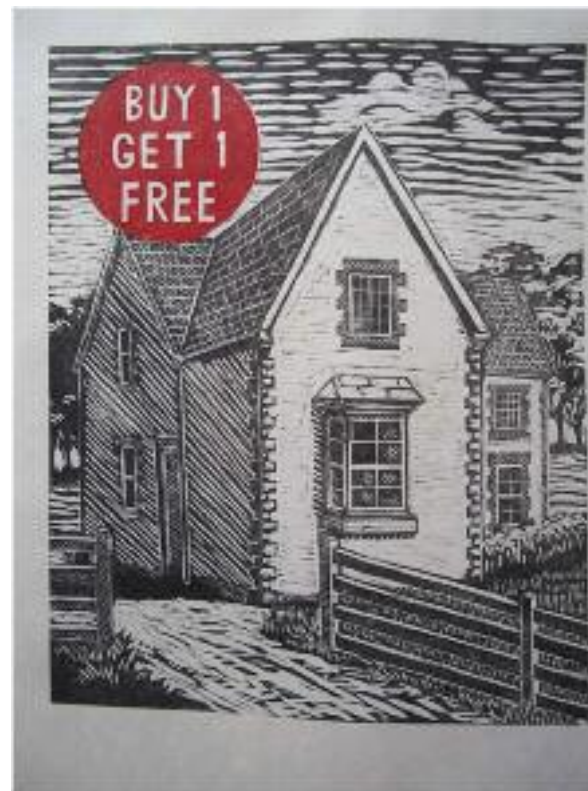
Y Fan Hufen Iâ (delwedd lonydd / still image)  
**Jenni Steele**

**Angharad Thomas**  
Huddersfield

Menig Cymreig	DAW / NFS
Menig Cymreig	DAW / NFS
Menig Clare	DAW / NFS
Menig Sara	DAW / NFS
Menig Hilary	DAW / NFS
Menig Gordon (Yorkshire: Mary Allen)	DAW / NFS
Menig Angharad a Bronwen (Sanquar: Duke)	DAW / NFS
Menig Angharad (Sanquar: Midge and flea)	DAW / NFS
Menig Angharad (Sanquar: Shepherd's Plaid)	DAW / NFS
Menig Angharad (Sanquar: Prince of Wales)	DAW / NFS



Lill'r maes (delwedd lonydd) / The lilies of the field (still image)  
**Josephine Sowden**



Golygfeydd gwledig godidog /  
Magnificent country views  
**Amy Sterly**

**Stephanie Tuckwell**  
Caerdydd

Aber cyfres 2 rhif 10 / Aber series 2 no. 10 £600

**Alana Tyson**  
Llandudno

Cofleidio / Embrace £3,000

**Seán Vicary**  
Aberteifi

Yr ystafell hunllefau / The nightmare room

**James a Tilla Waters**  
Llanwrda

Grŵp tywyll / Dark group £1,975

Cyfres y cylch 3 / Circle series 3 £1,975



# Arddangoswyr

## Exhibitors



Cofleidio / Embrace  
**Alana Tyson**

### Gethin Wavel

Llanrug, Caernarfon

I fynd at fy jeli rôl rhaid i mi ddringo'r mynydd jeli (map o Gymru) /  
To get to my jelly roll I must climb the jelly mountain (map of Wales) £200

Banner newydd i Gymru: y ddraig goch wedi'i ffrwyno ond yn dal i gyfathrebu drwy ei thwll tîn /  
New flag for Wales: red dragon muzzled but still communicates through its anal cavity £1,750



Grŵp tywyll / Dark group  
**James a Tilla Waters**



Menig  
**Angharad Thomas**



Yr ystafell hunllefau (delwedd lonydd) / The nightmare room (still image)  
**Seán Vicary**



Banner newydd i Gymru / New flag for Wales  
**Gethin Wavel**

### Stephen West

Llangadfan

Tom dan ddylanwad / Tom under the influence £675

### Gwyn Williams

Llundain

Blydi cowbois £500

Gogledd / Up north £800



Aber cyfres 2 rhif 10 / Aber series 2 no. 10  
**Stephanie Tuckwell**



## Arddangoswyr Exhibitors

### Heather Winstanley

Caerdydd

Aaron £90

### Rose Wood

Drefach Felindre

Y sgwâr trawsnewid / A square I wear £2,000



Blydi cowbois  
Gwyn Williams



Tom dan ddyllanwad / Tom under the influence  
Stephen West



Y sgwâr trawsnewid / A square I wear  
Rose Wood



Popeth a gnôdd y ci / Everything that the dog chewed  
Craig Wood

### Craig Wood

Talacharn

Portreadau o Darwin / Portraits of Darwin £5,000

Popeth a gnôdd y ci tra roedden ni yn £6,000  
angladd Angus /  
Everything that the dog chewed whilst we were  
ar Angus' funeral



Aaron  
Heather Winstanley

## Pensaernïaeth yng Nghymru Architecture in Wales

Gwahoddwyd ceisiadau gan benseiri neu grwpiau penseiri i arddangos adeiladau y mae eu dyddiad cwblhau ymarferol yn y cyfnod 2010 a 2013 yn gynwysedig.

### Detholwyr:

Rhian Evans, Andrew Taylor

Ystyriwyd ceisiadau llwyddiannus i'r arddangosfa ar gyfer y gwobrau canlynol:

### Y Fedal Aur am Bensaernïaeth

(cefnogir gan Gomisiwn Dylunio Cymru)

### Medal Goffa Alwyn Lloyd

Rhoddir replica golch-arian o'r fedal aur, gyda chefnogaeth Comisiwn Dylunio Cymru, er cof am y diweddar Ddr T Alwyn Lloyd. Nod y wobwr hon yw tynnu sylw at bwysigrwydd pensaernïaeth yn niwylliant y genedl ac anrhydeddu penseiri sy'n cyrraedd y safonau dylunio uchaf. Rhoddir y wobwr i'r pensâer neu benseiri sydd yn gyfrifol am adeilad neu grŵp o adeiladau, a gwblhawyd yng Nghymru rhwng 2010 a 2013 ac a gymeradwywyd i'r Eisteddfod fel y rhai o'r teilyngdod uchaf.

### John Pardey Architects Lymington

### Trewarren Trefdraeth

### Plac Teilyngdod

Nod y wobwr hon yw sbarduno ceisiadau a chynnig llwyfan i brosiectau llai o safon ac ansawdd dylunio uchel. Gwahoddwyd penseiri i gyflwyno naill ai brosiectau newydd neu brosiectau adnewyddu a oedd yn diwallu'r meini prawf canlynol:

- fe'u codwyd yng Nghymru
- y cyfrif terfynol ddim uwch na £750,000
- gwblhawyd rhwng 2010 a 2013
- yn cyfoethogi'r amgylchedd

### Donald Insall Associates Conwy Canolfan Y Deyrnas Gopr Amlwch

### Architype Henffordd

Ysgol Gynradd Cwm Ifor, Caerffili

### BDP. Llundain

Parth Dysgu Blaenau Gwent, Glyn Ebwy

### HLM Architects Caerdydd

Ysbyty Cymuned Cwm Cynon, Aberpennar

### KKE Architects Caerwrangon

Hosbis Dydd a Chanolfan Cemothorapi,  
Hosbis Gofal Dewi Sant, Casnewydd

### Catalina Architecture Aberystwyth

Yr Ystafell Haearn, Eglwys Fach, Machynlleth

### Andy Foster Architects Caer

Llan y Cefn, Owrtyrn, Wrecsam

### KOVE Architects Bryste

Tŷ Newydd, Ffawyddog, Crughywel

### Catherine Roberts a Steven Harris Y Fenni

Un Y Berllan, Llanffwyst, Y Fenni



# Pensaernïaeth yng Nghymru

## Architecture in Wales

Entries were invited from architects or groups of architects to display buildings whose practical date of completion was in the period 2010 to 2013 inclusive.

### Selectors:

Rhian Evans, Andrew Taylor

Successful entries for the Exhibition were considered for the following awards:

### The Gold Medal in Architecture

(supported by the Design Commission for Wales)

### Alwyn Lloyd Memorial Medal

The silver-gilt replica of the gold medal is given, with the support of the Design Commission for Wales, in memory of the late Dr T Alwyn Lloyd. The aim of this award is to draw attention to the importance of architecture in the nation's culture and to honour architects achieving the highest design standards. The award is given to the architect or architects responsible for the building or group of buildings, completed between 2010 and 2013 and recommended to the Eisteddfod as being of greatest merit.

**John Pardey Architects** Lymington

**Trewarren** Newport, Pembrokeshire

### Plaque of Merit

The aim of this award is to encourage entries and offer a platform to smaller projects of high standard of design and quality. Architects were invited to submit either new projects or refurbishment projects that satisfied the following criteria:

- constructed in Wales
- final account did not exceed £750,000
- completed between 2010 and 2013
- enhances the environment

**Donald Insall Associates** Conwy

The Copper Kingdom Centre, Amlwch

**Architype** Hereford

Cwm Ifor Primary School, Caerphilly

**BDP.** London

Blaenau Gwent Learning Zone, Ebbw Vale

**HLM Architects** Cardiff

Cynon Valley Community Hospital,  
Mountain Ash

**KKE Architects** Worcester

Day Hospice & Chemotherapy Centre,  
St David's Hospice Care, Newport

**Catalina Architecture** Aberystwyth

The Iron Room, Eglwys Fach, Machynlleth

**Andy Foster Architects** Chester

Llan y Cefn, Overton-on-Dee, Wrexham

**KOVE Architects** Bristol

Tŷ Newydd, Ffawyddog, Crickhowell

**Catherine Roberts & Steven Harris** Abergavenny

Un Y Berllan, Llanfoist, Abergavenny



Trewarren, Trefdraeth / Newport



Trewarren, Trefdraeth / Newport



# Pensaernïaeth yng Nghymru

## Architecture in Wales



Canolfan Y Deyrnas Gopr / The Copper Kingdom Centre, Amlwch



Canolfan Y Deyrnas Gopr / The Copper Kingdom Centre, Amlwch



Ysgol Gynradd Cwm Ifor, Caerffili / Cwm Ifor Primary School, Caerphilly



Parth Dysgu Blaenau Gwent, Glyn Ebwy / Blaenau Gwent Learning Zone, Ebbw Vale



# Pensaernïaeth yng Nghymru Architecture in Wales



Ysbyty Cymuned Cwm Cynon, Aberpennar / Cynon Valley Community Hospital, Mountain Ash



Ysbyty Cymuned Cwm Cynon, Aberpennar / Cynon Valley Community Hospital, Mountain Ash



Ysbyty Cymuned Cwm Cynon, Aberpennar / Cynon Valley Community Hospital, Mountain Ash



Hosbis Dydd a Chanolfan Cemotherapi, Casnewydd /  
Day Hospice & Chemotherapy Centre, Newport



Yr Ystafell Haearn / The Iron Room, Eglwys Fach, Machynlleth



# Pensaernïaeth yng Nghymru

## Architecture in Wales



Llan y Cefn, Owrtyn, Wrecsam / Overton-on-Dee, Wrexham



Tŷ Newydd, Ffawyddog, Crughywel / Crickhowell



Un Y Berllan, Llanffwyst, Y Fenni / Llanfoist, Abergavenny



Un Y Berllan, Llanffwyst, Y Fenni / Llanfoist, Abergavenny



## Datganiad y Detholwyr Pensaerniaeth Architecture Selectors' Statement

*'Pensaerniaeth yng Nghymru' –  
'pensaerniaeth Cymru'.*

*A oes arddull brodorol clir gan wlad?*

Calonogwyd detholwyr eleni gan yr ystod o geisiadau a oedd yn cwmpasu adeiladau wedi eu cwblhau ledled Cymru. Roedd y pum cynnig ar hugain wedi eu gwasgaru'n ddaearyddol ar draws y wlad ac yn cynrychioli nifer fawr o fathau o adeiladau a oedd yn disgyn yn bennaf i'r categorïau hyn - preswyl preifat, addysg, iechyd a diwylliannol / canolfannau ymwelwyr. Roedd llawer o'r prosiectau yn ailweithiadau, adnewyddiadau neu'n estyniadau i adeiladau a oedd yn bodoli eisoes. Roedd hi'n siomedig na welsom unrhyw brosiectau aml-aheddau, sydd efallai yn ganlyniad i'r dirwasgiad a'r diffyg adeiladu tai cymdeithasol.

Roedd lleoliadau'r ceisiadau yn amrywiol - o safleoedd trefol canolig eu maint, trefi marchnad a lleoliadau gwledig. Yn rhannol, y lleoliadau a'r safleoedd hyn efallai fydd yn

awgrymu arddull brodorol clir yng Nghymru, sydd, pe bai rhywun yn dechrau dadansoddi, efallai'n perthyn i dreflun aneddiad marchnad, defnyddioldeb a gosodiad adeiladau yn eu lleoliadau gwledig a'r berthynas â daearyddiaeth neu dopograffi eu safle. Roedd gan lawer o'r prosiectau ddull dynol a chyffyrddadwy o ran defnydd deunyddiau a'r mwynhad o ddefnyddio golau naturiol. Mae'n werth nodi bod llawer o'r prosiectau, ar wahân i'r tai preifat, wedi eu hariannu gan arian cyhoeddus ac wedi eu cyflawni o fewn cyfyngiadau ariannol a chyllidol amrywiol. Mae iddynt un thema gyffredin - rhagoriaeth dylunio.

Cyflwynodd dri chwmni ar hugain brosiectau ac mae pymtheg o'r rhain swyddfeydd yng Nghymru. O'r ceisiadau cafodd ddeg prosiect eu cyflwyno ar gyfer yr arddangosfa. O'r rhestr hon cafodd dau o'r prosiectau eu cynnwys ar y rhestr fer ar gyfer Y Fedal Aur am Bensaerniaeth a'r Plac Teilyngdod.



Parth Dysgu Blaenau Gwent, Glyn Ebwy



Ysbyty Cymuned Cwm Cynon, Aberpennar

Mae'r arddangoswyr a ddewiswyd yn cynrychioli detholiad eang o'r mathau o adeiladau a amlinellir uchod, gydag un prosiect ailadeiladu ac adfer. Roedd gan bron pob un o'r prosiectau a ddewiswyd strategaeth gysyniadol glir ac roeddent yn cyfuno'n dda gyda'r adeilad yr oeddent yn rhan ohono, neu'r dirwedd yr oeddent ynddi.

Dewiswyd **Ysgol Gynradd Cwm Ifor** yng Nghaerffili, gwaith cwmni Architype, ar gyfer yr arddangosfa fel gosodiad ystafelloedd dosbarth arloesol ac anarferol a'i ffurf gyffredinol ddiddorol. Roedd y ffactorau ar y cyd amrywiol hyn, yn cynnwys manyleb deunyddiau adeiladau cynaliadwy ac arloesedd ym manylion y dyluniad, ynghyd â chyflymder yr adeiladu, yn sicrhau cyflawniad llwyddiannus, sy'n allweddol i unrhyw brosiect addysg. Yn ogystal, roedd ffurf y cynllun yn ddigon hyblyg ar gyfer ei addasu yn y dyfodol pe bai angen.

Prosiect addysg arall yn y Cymoedd oedd **Parth Dysgu Blaenau Gwent** yng Nglyn Ebwy gan BDP. Y prosiect hwn yw'r garreg sylfaen i brif gynllun ailddatblygiad cyn waith dur Corus, a oedd eto'n cynnwys lefel uchel o ryngwyneb

defnyddwyr o gam cynnar. Gwnaed argraff ar y detholwyr gan ymateb yr adeilad i'r cyd-destun trefol ar un llaw, tra ar y llaw arall yn herio'n weledol y dirwedd ddaearyddol, drwy ffurfiad y pedwar estyniad, ac integreiddiad to gwyrdd gyda thirwedd gofod y cwrt.

Y cyntaf o'r ddau adeilad gofal iechyd a dynnodd sylw oedd **Ysbyty Cymunedol Cwm Cynon** yn Aberpennar gan HLM Architects. Roedd hwn yn enghraifft allweddol arall o ymgysylltiad cynnar rhanddeiliaid, gan fod yn llwyddiannus o ran newidiad cyfleuster sydd bellach wedi ei gofleidio'n llawn gan ei ddefnyddwyr a'r gymuned. Nodwedd allweddol oedd integreiddiad y cyrtiau a dirweddwyd o fewn ffiniau'r adeilad, nid dim ond er mwyn cyflwyno lefelau ardderchog o olau dydd naturiol i'r adeilad, ond fel gofod ar gyfer dibenion therapi ac amwynder cyhoeddus.

Yr ail gyfleuster gofal iechyd mwyaf nodedig a apeliodd atom, ac a nodir fel ail teilwng ar gyfer Y Fedal Aur am Bensaerniaeth, oedd **Canolfan Hosbis a Chemotherapi Dydd** Hosbis Gofal Dewi Sant yng Nghasnewydd gan KKE Architects.



## Datganiad y Detholwyr Pensaernïaeth Architecture Selectors' Statement



Hosbis Dydd a Chanolfan Cemotherapi Casnewydd

Amlygwyd y darpariaethau hyn yn lleoliad yr adeilad, lle'r oedd y penseiri wedi gwneud y mwyaf posibl o dir heriol y safle drwy greu tri llawr a thrwy hynny barthau ar wahân clir yn ôl eu swyddogaeth. Gwnaeth gosodiad yr adeilad ddefnydd llawn o'r golygfeydd gyda gofodau yn wynebu tua'r gorllewin i wella cyfforddusrwydd defnyddwyr a'u teimlad o les. Yn gryno, roedd hwn yn ateb cydlynol a diddorol a wnaeth ddefnydd llawn o'r safle, gan ddefnyddio detholiad o ddeunyddiau gwrthgyferbyniol naturiol ac o wneuthuriad dyn i greu adeilad cadarn, yn wahanol i atebion sydd wedi eu cynhyrchu yn rhy aml ac yn rhy gyffredinol ar gyfer anghenion sensitif o'r fath.

Yn ychwanegol at brosiectau adeiladau newydd graddfa fwy roedd dyrnaid o brosiectau adnewyddu, gyda rhai'n Adeiladau Rhestredig. Un oedd yn sefyll yn amlwg ar gyfer ei gynnwys yn yr arddangosfa oedd **Yr Ystafell Haearn**, Eglwys Fach, ger Machynlleth, un o dri chyflwyniad gan Catalonia Architecture. Yn un o ddyrnaid o'i fath, mae'n dda i'w gynnwys fel un o'r cynigion ond yn ogystal fel enghraifft a

adferwyd o adeilad parod ffrâm bren a chladin haearn rhychog o'r bedwaredd ganrif ar bymtheg. Mae'r penseiri wedi llwyddo i ddiogelu nodweddion yr adeilad gyda chydymdeimlad tra ar yr un pryd wedi gwella'r safonau amgylcheddol a pherfformiad i fodloni deddfwriaeth gyfredol. Yn ogystal cafodd y gofod ei estyn yn ddyfeisgar heb gyfaddawdu estheteg weledol y ffurf bresennol.

Yn olaf, mae Donald Insall Associates wedi llwyddo i drawsnewid yn llwyddiannus adeilad diwydiannol adfeiliedig yn Amlwch i fod yn atyniad twristiaeth poblogaidd a chyfleuster cymunedol yn dwyn yr enw **Canolfan Y Deyrnas Gopr**. Adferwyd y strwythur, ac i bob pwrpas ei ailadeiladu i adrodd hanes esblygiadol un o ddiwydiannau byd enwog y bedwaredd ganrif ar bymtheg yn y dref. Arferai'r adeilad arbennig hwn ar y cei fod yn rhan o'r biniau copr a gysylltid yn hanesyddol gyda diwydiant copr y dref.

Mae un o'r prif nodweddion yn datgelu wyneb y graig sydd nawr wedi ei hintegreiddio fel

cefnlen bwerus, ar hyd pa un y cysylltir yr arddangosfa a'r gofodau aml-ddefnydd. Mae'r defnydd gwrthgyferbyniol o olau dydd a gosodiad y gofodau o amgylch siafft lifft liwgar lachar a oleuir oddi uchod yn creu cefnlenni llawn awyrgylch, yn enwedig yn y gofodau arddangos sy'n adrodd y cyd-destun hanesyddol yn llwyddiannus.

Rhodddwyd ystyriaeth ofalus yn amlwg i fanyleb y deunyddiau yn unigol am eu nodweddion esblygiadol, yn arbennig y cyfeiriad uniongyrchol at ddefnydd cladin copr. Er bod y prosiect yn adnewyddiad Adeilad Rhestredig Gradd II, gellir ei ystyried yn y pen draw fel aildefnydd cynaliadwy o adeilad adfeiliedig i ail-greu taith ei darddiad, ac felly dyfarnwn y Plac Teilyngdod iddo nid yn lleiaf oherwydd ei gyfaredd cynnil.

Roedd sawl prosiect domestig preifat yn eithriadol, a dewiswyd pedwar ohonynt ar gyfer yr arddangosfa, gyda dau ohonynt yn ailweithiadau o adeiladau sy'n bodoli'n barod a dau'n adeiladau newydd.

Mae addasiad y coetsiws yn **Llan y Cefn** yn Owrtyn gan Andy Foster Architects yn enghraifft ragorol o ail-ddefnyddio adeiladau. Roedd y defnydd o dderw gwyrdd yn syml a huawdl ac roedd y rhodfa orchuddiedig newydd yn cyfathrebu'r berthynas rhwng y cwrt allanol a'r adeiladau.

Mae atgyweiriad ac addasiad **Ysgubor Tŷ Newydd** ger Crughywel gan KOVE Architects yn adeilad carreg a gyflwynir fel ciwb rubik dyfeisgar. Mae'r gwaith pren yn Kahnaidd o ran ei ansawdd gydag anferthedd sy'n priodi'n dda gyda'r strwythur carreg trwm. Mae gosodiad y ffenestri yn gweithio mewn cytgod gyda rhai o'r bylchau presennol ac yn creu cyswllt barddonol rhwng y tu fewn a'r tu allan.

Mae **Un Y Berllan**, tŷ a adeiladwyd o'r newydd ac a leolir ar lethrau isaf cadwyn o fynyddoedd ger Y Fenni, gan Catherine Roberts a Steven Harris yn syml o ran ffurf. Mae'r dyluniad a ysgogir gan yr awydd i beidio defnyddio ynni ffosil o gwbl yn batrwm o ran priodi deunyddiau, ffurf unigryw a manteisio i'r eithaf



Llan y Cefn, Owrtyn, Wrecsam

ar olygfeydd ac, wrth gwrs, gwneud y defnydd lleiaf posibl o ynni.

Enillydd unfrydol Y Fedal Aur am Bensaernïaeth eleni yw **Trewarren** gan John Pardey Architects. Lleolir Trewarren ar ochr ogleddol moryd Nanhyfer yn Nhreftdraeth, Sir Benfro. Saif y tŷ ar safle llethrog heriol ond bendedig sy'n edrych dros y foryd. Mae strategaeth y dylunio yn syml iawn, mae'r strwythur carreg sy'n wynebu'r gogledd yn rhoi ystafelloedd llety, tra bod y strwythur coed i'r de yn rhoi gofodau byw ac yn wynebu'r golygfeydd. Mae'r golau clerestoraidd yn ddyfais glyfar sy'n gwneud y drychiad ffrynt gwyrdd yn llawer mwy tryloyw, gan dynnu'r llygad yn ddwfn i mewn i'r adeilad.

Dewiswyd y tŷ hwn ar gyfer Y Fedal Aur am ei eglurder o ran cysyniad, ei gyflawniad gogoneddus a'r berthynas ofalus rhwng safle a gosodiad. Er yn perthyn i'w gyfnod, mae'n rhan o bensaernïaeth Gymreig frodorol draddodiadol ac mae'n cyfleu awyrgylch lle arbennig.



## Datganiad y Detholwyr Pensaernïaeth Architecture Selectors' Statement

### 'Architecture in Wales' - 'architecture of Wales', Is there a discernible vernacular of the country?

This year's selectors were heartened by the range of entries that encompassed completed buildings throughout Wales. The twenty five entries were geographically spread across the country, representing a broad number of building types falling predominately into the following categories - private residential, education, health and cultural / visitor centres. Many of the projects were reworking, refurbishments or extensions to existing buildings. It was disappointing not to see any projects for multiple housing which may be explained by the recession and the lack of social house building.

The locations of the entries were diverse - from medium urban sites, market towns and rural locations. Partly, it is these locations and sites which may point to any discernible vernacular

in Wales, which if one begins to unpick, might relate to a townscape of the market settlement, the materiality and orientation of buildings in their rural locations and the relationship to the geography or topography of their site. Many of the projects took a humane and tactile approach in the use of materials and an enjoyment in the use of natural light. Of note was that many of the projects, apart from the private houses, are publicly funded and have been delivered within varying financial and monetary constraints. They had one common theme - design excellence.

Twenty three practices submitted the projects and fifteen of those have offices in Wales. From the submissions, ten projects were submitted for the exhibition. From this list two of the projects were short-listed for the Gold Medal for Architecture and the Plaque of Merit.

The chosen exhibitors represented a broad selection of the building types outlined above



Blaenau Gwent Learning Zone, Ebbw Vale



Trewarren Newport, Pembrokeshire

together with one refurbishment and restoration project. Nearly all of the selected projects had a clear conceptual strategy and synthesized well with the existing building they were part of, or the landscape in which they sat.

**Cwm Ifor Primary School** at Caerphilly by Architype was chosen for the exhibition as an innovative, non-standard classroom configuration and overall interesting form. These various combined factors including the specification of sustainably sourced building materials and innovation in design detail, together with speed of construction which ensured a successful delivery are key to any education project. In addition the plan form was suitably flexible to accommodate future adaption as required.

Another education project in the Valleys was the **Blaenau Gwent Learning Zone** at Ebbw Vale by BDP. This project is the foundation stone to the master plan of the former Corus steelworks redevelopment, which again, involved a great level of user interface from an early stage. The

selectors were impressed by the building's response to urban context on the one hand, whilst visibly challenging the geographical landscape on the other, through the formation of the four extensions, and integration of green roofing with courtyard landscaping.

The first of two healthcare buildings which stood out was the **Cynon Valley Community Hospital** at Mountain Ash by HLM Architects. This was another key example of early stakeholder engagement, proving successful in transition of a facility now fully embraced by its users and community. A key feature was the integration of the landscaped courtyards amongst the building, used not only to deliver excellent levels of natural daylight into the building, but as a space for both therapy and public amenity purposes.

The second most notable healthcare facility that stood out and noted as worthy runner up for the Gold Medal for Architecture was the **Day Hospice & Chemotherapy Centre** of St David's Hospice Care in Newport by KKE Architects.



## Datganiad y Detholwyr Pensaernïaeth Architecture Selectors' Statement



Cwm Ifor Primary School, Caerphilly

This was manifested in the location of the building, whereby the architects had optimised the challenging topography of the site by creating three storeys and thus distinct zones according to function. The orientation of the building made full use of the views with westward facing spaces to benefit user comfort and sense of wellbeing. In summary, this was a cohesive and interesting solution that made full use of the site, with a contrasting natural and manmade palette of materials to produce a tangible building, contrary to solutions that are all too often generically produced for such sensitive needs.

In addition to new build larger scale projects there were a handful of renovation projects, some included Listed Buildings, and one which stood out for inclusion in the exhibition, was **The Iron Room**, Eglwys Fach, near Machynlleth one of three submissions by Catalonia Architecture. As one of a handful of its type, it is not only good to be included as one of the entries, but as a restored example of 19th century timber framed,

corrugated iron clad prefabricated buildings of its kind. The architects have managed to sympathetically preserve the features of the building, whilst at the same time, improving the environmental and performance standards to meet current legislation. In addition, the space has been cleverly extended without compromise to the visual aesthetics of the existing form.

Finally, Donald Insall Associates have managed to successfully transform a derelict industrial building at Amlwch, into a popular visitor attraction and community facility, named **The Copper Kingdom Centre**. The structure was restored and largely rebuilt to depict the evolutionary history of the 19th century world famous industry in the town. This particular building on the quayside formed part of the copper bins, historically associated with the copper mining industry in the town.

One of the main features exposes the now integrated rock face as a powerful backdrop, along which the exhibition and multiuse spaces are linked. The contrasting use of daylight and



The Copper Kingdom Centre, Amlwch

arrangement of spaces around a brightly coloured, top lit lift shaft makes for atmospheric backdrops, particularly in the exhibition spaces, which successfully depict the historic context.

Careful consideration has obviously been given to the individual specification of materials for their evolutionary characteristics, in particular the direct reference to the use of copper cladding. Whilst the project is a Grade II listed building restoration, it can be ultimately considered as sustainable re-use of a derelict building to recreate the journey of its origins, and therefore we award it with the Plaque of Merit, not least for its understated charm.

There were several outstanding private domestic projects, four of which are selected for exhibition, two of which are re-workings of existing buildings and two new builds.

The conversion of the coach house at **Llan y Cefn** in Overton-on-Dee by Andy Foster Architects is a fine example of the re-use of buildings. The use of green oak was simple and eloquent and the new covered walkway mediated the relationship between the external courtyard and buildings.

The repair and alteration of **Tŷ Newydd Barn** near Crickhowell by KOVE Architects is a stone building presented as an ingenious rubik's cube. The oak joinery is Kahnian in quality with a monumentality that married well with the heavy stone structure. The placement of windows

works in tandem with some of the existing openings and creates a poetic relationship between inside and out.

The new build house **Un Y Berllan**, located near Abergavenny on the lower slopes of a mountain range by Catherine Roberts and Steven Harris is simple in form. The design driven by the desire to use no fossil energy is an exemplar in the marriage of materials, unique form and maximising views and of course minimising energy.

The unanimous winner of this year's Gold Medal for Architecture is **Trewarren** located on the northern side of the Nevern Estuary in Newport, Pembrokeshire by John Pardey Architects. The house sits on a challenging yet beautiful sloping site overlooking the estuary. The design strategy is very simple, a masonry north facing structure houses services accommodation, whilst a timber structure to the south contains living spaces and captures the views. The clerestory light is a clever device which makes the front glass elevation much more transparent, drawing the eye deep into the building.

This house was selected for the Gold Medal for its clarity of concept, beautiful execution and careful relationship to site and orientation. Of its time, it clearly belongs within a traditional Welsh vernacular architecture and captures the genius loci of place.

**Rhian Evans, Andrew Taylor**



Sefydlwyd yr ysgoloriaeth hon er mwyn hybu pensaerniaeth a dylunio yng Nghymru ac fe'i dyfarnir i'r ymgeisydd mwyaf addawol er mwyn ei alluogi i ledaenu ei ymwybyddiaeth o bensaerniaeth greadigol. Mae'r ysgoloriaeth yn agored i'r sawl dan 25 oed.

**Ysgoloriaeth:** £1,500

Cefnogir gan Gomisiwn Dylunio Cymru

**Detholwyr:** Dan Benham, Roger Connah

Dyfarnir yr Ysgoloriaeth Bensaerniaeth i **Joe Travers-Jones** Aberogwr

O'r dechrau, pan fo rhywun yn beirniadu nifer o geisiadau fel arfer bydd un neu ddau yn denu'r sylw am resymau gwahanol. Efallai eu bod yn arbennig, yn wreiddiol neu'n drawiadol.

Weithiau gallant fod yn anghonfensiynol, yn fentrus neu hyd yn oed yn ecsentrig. Y tro hwn gyda'r saith ymgeisydd, ac yn eu plith rai prosiectau anarferol ac eang eu hamrediad, cais Joe Travers-Jones fynnodd y sylw a gosod ei hun ar wahân i'r lleill. Gan gydnabod amgylchedd caeedig ysgol, dangosodd lithrigrwydd gyda dwy wedd gyson a chlir: yn gyntaf eglurder pragmataidd ond eto'n feirniadol at ei waith ei hun, ac, yn ail y modd y gallai ddatblygu ei addysg ei hun tuag at ymateb amgylcheddol, cymdeithasol a diwylliannol y cred ef ddylai fod gan brosiect mewn unrhyw gyfraniad pensaerniol yn y dyfodol.

Gan nodi gwaith y pensaer o Awstralia Glenn Murcutt a Peter Zumthor o'r Swistir, mae Joe Travers-Jones yn mabwysiadu dull synesthetig ac yn dangos nid dim ond lle y byddai efallai yn dymuno teithio ond sut y mae wedi deall gwaith Zumthor yn fanwl yn ei ddewis ef ei hun o'i brosiect a'i leoliad, sy'n dwyn y teitl 'The Blue Lagoon'. Wedi ei leoli yn Abereiddi, Sir Benfro, mae'r prosiect wedi ei osod mewn clogwyn chwarel lechi ddiwydiannol segur. Mae'r prif fynediad ato ar hyd llwybr arfordirol sydd dan ddylanwad trwm y llanw. "Er mwyn cyfoethogi'r teimlad o serenedd ar y safle," meddai Joe Travers-Jones, "fy mwriad i yw creu baddonau thermal sy'n cynnwys cyfres o byllau thermal, gwymon, mwd ac algae." Drwy gymryd prosiect heriol a dangos hyn yn ogoneddus mewn cyflwyniad pdf a ddyluniwyd yn dda, deallwn gywreinrwydd proses y prosiect wrth iddo ddatblygu o ddelwedd i fraslun ac o syniad i bensaerniaeth. Canmolwn yr ymgais hon i

ystyried lles y defnyddiwr, ei emosiynau, ei brofiad, wrth ddefnyddio'r prosiect er mwyn i'r cyhoedd gael rhyngweithio a gwerthfawrogi ei amgylchedd a'r cyd-destun ecolegol.

Yn hyn o beth roedd y cynnig hwn yn rhagorol ac yn un i'w ganmol. Mae Joe Travers-Jones yn un sy'n dilyn ei drywydd ei hun, gŵyr sut i ddefnyddio ei addysg a chwilio am y meysydd y mae eto i'w cyflawni, eto i'w hymchwilio. Daeth gwahaniaeth Joe Travers-Jones i'r amlwg yn glir pan fynegodd sut y gallai'r ysgoloriaeth hon gynorthwyo ei ddull cysyniadol, lleoli ei wybodaeth bresennol drwy deithio a datblygu ei agwedd synesthetig yn bensaerniaeth sensitif a chreadigol.

Pan welwn y geiriau 'pensaerniaeth yn ystyr ehangaf y gair' mae angen i ni egluro hyn. Gall llawer o benseiri heddiw chwilio am y man digyfnwid, un sy'n dychwelyd at oes pan fyddai'r proffesiwn yn mynnu bod myfyrwyr a phenseiri ifanc yn derbyn ffiniau ac amodau cyfarwydd. Mae'r Ysgoloriaeth Bensaerniaeth yn nodi'r symud tuag at fyfyrwyr sydd â dawn berthynol; y myfyrwyr hynny sy'n gallu gweld pensaerniaeth yn symud i gyfrwng rhyngddisgyblaethol a chyfathrebu aml-ddisgyblaethol. Rhain yw'r myfyrwyr a fydd yn dychwelyd a dechrau defnyddio a helaethu briff pensaerniaeth ar gyfer nid yn unig eu hunain ond eu diwylliant.

Dangosodd bob un o'r saith ymgeisydd syniadau sy'n dangos eu bod yn gwbl alluog i hyrwyddo'r rhain ymhellach yn eu deallttriaeth o bensaerniaeth greadigol. Pan fydd gwobr yn cyhoeddi bod yr arian i'w ddefnyddio i hybu gyrfa'r enillydd, mae hyn yn ddiamau. Mae teithio yn rhywbeth mae nifer o ymgeiswyr yn dyheu amdano ac mae i'w ganmol. Dyma, fodd bynnag, yw'r union gyffyrddiadau y mae eu



hangen arnom wrth edrych ar geisiadau. Felly, rydym yn gobeithio y bydd yr ymgeiswyr hyn hefyd yn parhau i ddilyn syniadau o'r fath i ehangu eu bydoedd eu hunain a'u perthynas â phensaerniaeth boed drwy galedwedd, meddalwedd, swyddi neu drwy deithio. Edrychwn ymlaen at dderbyn cynigion eraill y flwyddyn nesaf sy'n deall y rheidrwydd i gysylltu gwaith ac uchelgais yn ychwanegol at ofynion gyrfa a gosod eu dysg eu hunain mewn byd beirniadol a chreadigol. Bydd Cymru a diwylliant Cymru yn ddiamau yn elwa gan fyfyrwyr a phenseiri o'r fath, ac edrychwn ymlaen at i hyn roi hwb mawr i'r ansawdd sy'n amlygu, gwybodaeth ranbarthol a dyfnder rhyngwladol ei myfyrwyr.

Dangosodd pob ymgeisydd sensitifrydd ac optimistiaeth eithriadol yn eu dulliau, a diolchwn i bob un ohonynt am hynny. Hefyd byddem yn dymuno gwneud sylw arbennig a chymeradwyo Maegan Icke a Stuart Walker am gynigion sydd yr un mor afaelgar a soffistigedig. Fodd bynnag, dewisodd y detholwyr Joe Travers-Jones oherwydd y modd cynhwysfawr



The Blue Lagoon **Joe Travers-Jones**

y cyplysodd ei addysg bresennol wrth waith y mae'n dymuno ei wneud yn y dyfodol. Hoffem grynhoi'r rhinweddau fel allwedd i bob myfyriwr sy'n dymuno datblygu eu haddysg ymhellach:

Roedd cyflwyniad Joe Travers-Jones, 'The Blue Lagoon', ar ei ben ei hun. Roedd ynddo ddyfnder dadansoddi gwybyddol, gan ddangos llythrennedd graffig, manteision dull ecolegol hybrid i gyd wedi eu cysylltu gan gryfder cysyniadol eithriadol. Mae gwir brofiad ei destun a'i thema - cyfres o faddonau thermal - wedi ei leoli'n dda gydag ymwybyddiaeth feirniadol ac yn gweddu'n ddelfrydol i'r cyd-destun Cymreig. O safbwynt pensaerniol mae'r cynllun, y toriad a'r persbectif yn gweithio gyda'i gilydd yn dda, gan greu sawl awyrgylch a fydd yn bywiogi'r emosiynau pan gânt eu profi. Mae gan Joe Travers-Jones afael clir ar sut y gall y prosiect hwn gael ei gyflawni ac nid oes gennym unrhyw amheuaeth i'w argymhell ef ar gyfer Ysgoloriaeth Bensaerniaeth Eisteddfod Genedlaethol Cymru 2013.

**Dan Benham, Roger Connah**



This scholarship has been established to promote architecture and design in Wales. The scholarship is awarded to the most promising candidate to enable him or her to further his or her understanding of creative architecture. The scholarship is open to those under 25 years.

**Scholarship:** £1,500

Supported by the Design Commission for Wales

**Selectors:** Dan Benham, Roger Connah

The Architecture Scholarship is awarded to **Joe Travers-Jones** Ogmores-by-Sea

From the outset when one is judging a series of applications usually one or two stand out for different reasons. They may be distinct, original or quirky. Sometimes they may be off the wall, adventurous or even eccentric. This time with the seven applicants, with some unusual and wide-ranging projects, Joe Travers-Jones' submission however emerged and distinguished itself from the others. Recognising the closed environment of a school, he demonstrated fluency with two consistent and clear aspects: firstly, a pragmatic clarity yet a critical approach to his own work, and, secondly, the way he could develop his own education towards an environmental, social and cultural response that he feels a project should have in any future architectural contribution.

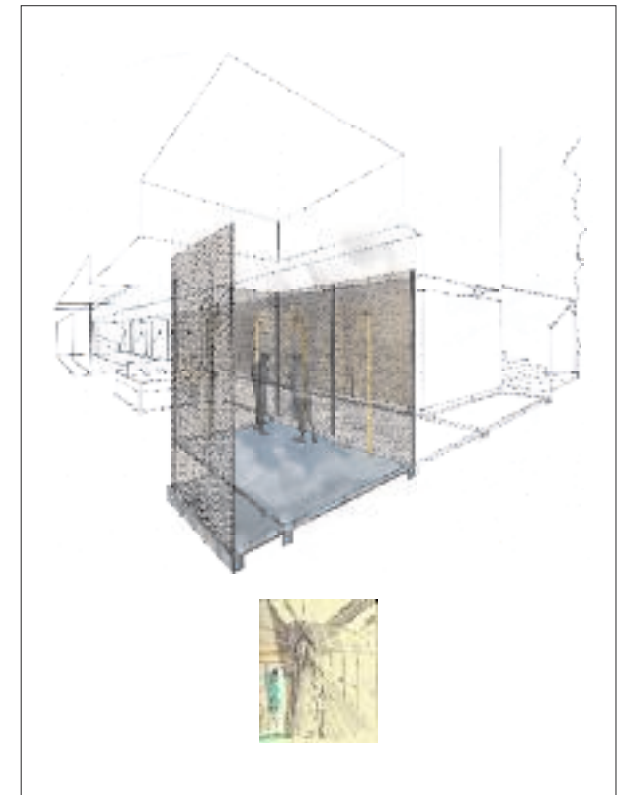
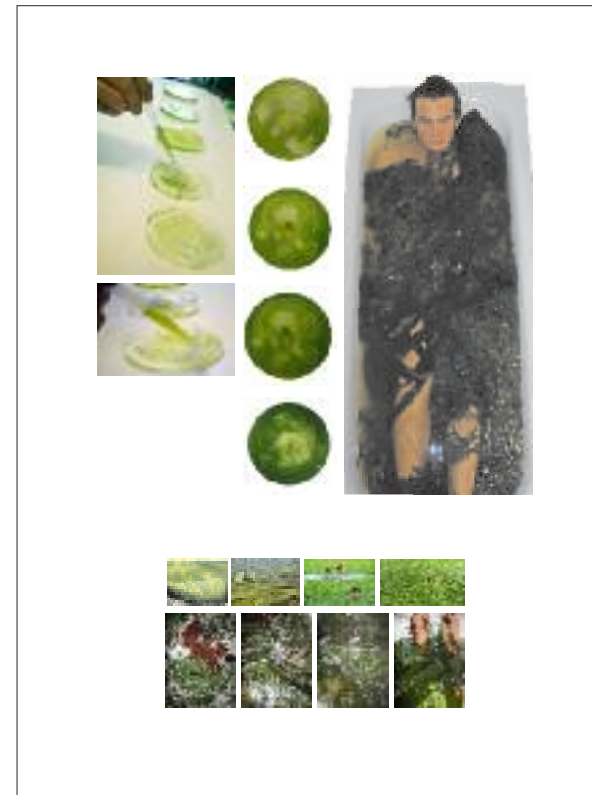
Identifying the work of the Australian architect Glenn Murcutt and the Swiss Peter Zumthor, Joe Travers-Jones takes on a synaesthetic approach and indicates not only where he might wish to travel but how he has carefully understood the work of Zumthor in his own choice of, and site for, his project called 'The Blue Lagoon'. Situated in Abereiddi, Pembrokeshire the project is located within a slate cliff situated in a disused industrial slate quarry. The main route of access is via a coastal path which is highly influenced by the tide. "To enhance the feeling of serenity on site," Joe Travers-Jones writes, "it is my intention to create a thermal baths made up of a series of thermal, seaweed, mud and algae pools." Taking on a demanding project and showing this splendidly in a well-designed pdf presentation, we understand the subtlety of the project's process as it unfolds from image to sketch and from idea to architecture. We also applaud this attempt to consider the well being of the user, their emotions, their experience,

whilst using the project for the public to interact and appreciate the surrounding environment and ecological context.

In this way this application was exemplary and commendable. Joe Travers-Jones is a self-navigator; he knows how to take his education and look for the areas that he has still to achieve, still to explore. Joe Travers-Jones' difference emerged clearly when he expressed how this scholarship could help his conceptual approach, situate his existing knowledge through travel and extend his synaesthetic approach to a sensitive and creative architecture.

When we see the words 'architecture in the broadest sense of the word', we need to qualify this. Many architects may look for the resistant position today, one which harkens to an era when the profession required students and young architects to accept known boundaries and known conditions. The Architecture Scholarship signals the shift towards those students with a relational talent; those students who can see architecture move to inter-disciplinary agency and multi-disciplinary communication. These are the students who will return and begin to take on and expand architecture's brief not only for themselves but their culture.

All seven applicants demonstrated ideas that showed they were well able to take these further in their understanding of a creative architecture. When an award announces that the money is to be used to further the career of the winner, this goes without saying. Travel is something many applicants wish for and is admirable. It is, however, precisely the nuances we require when looking at applications.



The Blue Lagoon **Joe Travers-Jones**

We thus hope that these applicants will also continue to pursue such ideas to expand their own worlds and their relationship to architecture whether through hardware, software, internships or travelling. We look forward to receiving other applications next year that understand the necessity to link work and ambitions beyond career requirements and situate their own learning in a critical and creative world. Wales and the Welsh culture will undoubtedly benefit from such students and architects, and we look forward to this becoming a major impetus in the emerging quality, regional knowledge and international depth of its students.

Each applicant showed extreme sensitivity and optimism in their approaches, for which we thank them all. We would also like to offer a special mention and commend both Maegan Icke and Stuart Walker for equally compelling and sophisticated entries. The selectors however went for Joe Travers-Jones because of the comprehensive way he linked his existing

education to work he wishes to do in the future. We would like to sum up the merits as a key to all students wishing to take their education further:

Joe Travers-Jones submission, 'The Blue Lagoon' clearly stood out from the rest. There was a knowing depth of analysis, showing graphic literacy, the benefits of a hybrid ecological approach all linked by an impressive conceptual strength. The actual experience of his subject and theme – the series of thermal baths - is well situated with a critical alertness and ideally suited to the Welsh context. From an architectural point of view the plan, section and perspective work very well together, creating atmospheres that will enliven the emotions, when experienced. Joe Travers-Jones also has a clear grasp of how this project could be achieved and we have no hesitation in recommending him for the National Eisteddfod of Wales 2013 Architecture Scholarship.

**Dan Benham, Roger Connah**

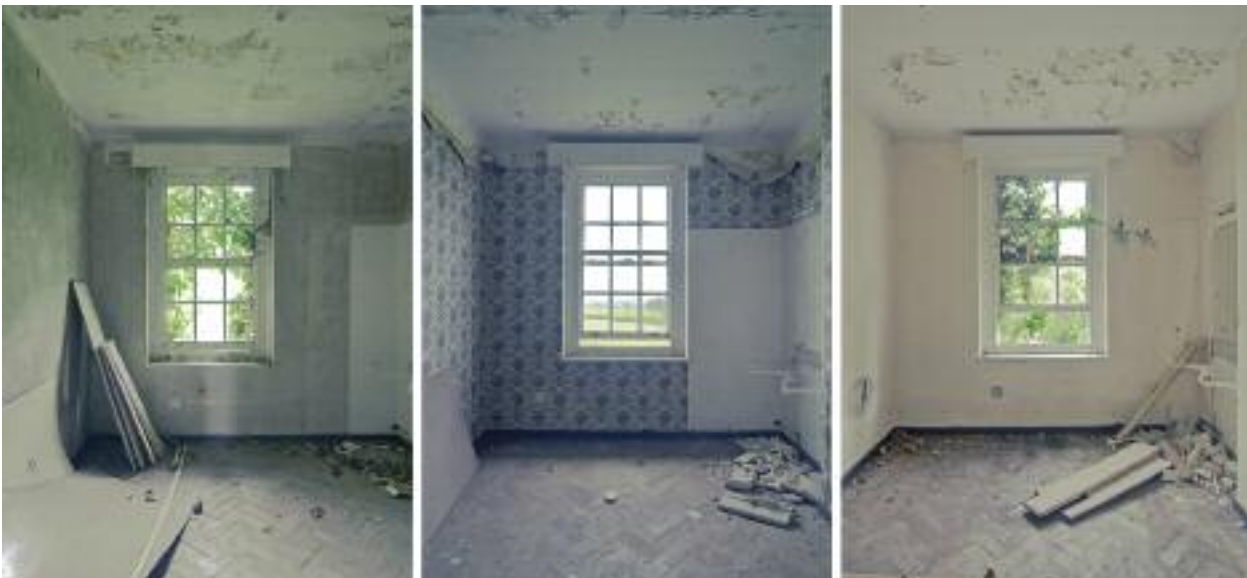


Dernynnau (delweddau llonydd) / Fragments (still images)  
**Dinbych Saith**

**Dinbych 7 oedd rhif ffôn Ysbyty Gogledd Cymru slawer dydd. Mae'r adeiladau'n adfeilio bellach ond bu gan y sefydliad hwn le amlwg ym maes iechyd, economi, diwylliant a chymdeithas y dref, y sir a'r Gogledd cyfan. Eleni penderfynwyd comisiynu'r artist Simon Proffitt a'r actor Eilir Jones, a fu'n nyrs yno, i greu arddangosfa yn ymateb i'r pwnc. Dyma nhw'n rhestru'r cwestiynau lu gododd wrth fynd ati i wireddu'r prosiect.**

Lle mae rhywun yn dechrau pan ofynnir iddo ymateb i rywbeth mor fawr, mor gyffrous, mor arwyddocaol i gynifer o bobl ag ydyw Ysbyty Gogledd Cymru? Ar y dechrau ymddangosa'r dasg yn amhosibl. Yn ddiamau mae llawer o

bethau y gellir sôn amdanynt - dechreuadau'r ysbyty, o ran yr adeilad ei hun a'i waith mewn diwallu angen; y cleifion; y 'triniaethau', er gwell neu er gwaeth; y staff; natur y rhyngweithio rhwng yr ysbyty a'r dref; y cau a'r cyflwr y mae ynddo nawr. Dyma'r pethau hawdd ac amlwg i sôn amdanynt. Os felly, beth wedyn. Gellid treulio oes yn ymchwilio pob maes, pob claf, pob stori am bob claf. Gellid treulio hydoedd yn ymateb i bob un o'r rheiny. Ymatebion dirifedi i ddeunydd ffynhonnell diderfyn. Wedi edrych i lawr i'r pwll diwaelod hwn, daeth tri pheth yn amlwg: Un. Ni allwn fod yn hollgynhwysfawr. Dau. Nid oes angen i ni fod yn hollgynhwysfawr. Tri. Nid arddangosfa amgueddfa mo hon.



Bywyd nyrs / A nurse's life  
**Dinbych Saith**

Cyn y comisiynwyd yr ysbyty, cawsai Cymry Cymraeg â phob math o broblemau iechyd meddwl eu hanfon i sefydliadau Saesneg eu hiaith, lle cawsant eu halltudio ymhellach o ganlyniad i'r rhwystr iaith nad oedd modd ei oresgyn. Sut gellid gwneud celf o hyn?

Yn aml câi nyrsys eu recriwtio ar sail eu sgiliau cerddorol. Sut gellid gwneud celf o hyn?

Cawsai menywod ifanc - na, merched - eu rhoi mewn ysbyty am feichiogi y tu allan i briodas. Sut gellid gwneud celf o hyn?

Cwestiwn safonol mewn cyfweiliad ar gyfer staff newydd oedd, sut mae coginio bresych. Sut gellid gwneud celf o hyn?

Pan fyddai cleifion yn marw, roedd aelodau'r teulu yn cael y dewis i hawlio'r corff a threfnu i'w gladdu. Byddai cleifion na chafodd eu cyrff eu hawlio, am ba bynnag reswm, yn cael eu claddu hyd at chwech ar ben ei gilydd mewn man oedd heb ei farcio ym Mynwent Ffordd Ystrad. Sut gellid gwneud celf o hyn?



Byddwch yn perthyn eto / You will belong again  
**Dinbych Saith**



Di-deitl / Di-nod / Untitled / Unmarked  
**Dinbych Saith**

Is-gwestiwn pellach i'r holl gwestiynau hyn: sut i wneud hyn i gyd mewn ffordd sy'n procio'r meddwl, yn deimladwy, ond yn anad dim, gyda pharch?

Rhywbeth a ddaeth yn amlwg o'r ymchwil mwyaf syml yw bod yr ysbyty yn golygu rhywbeth i'r rhan fwyaf o bobl yn yr ardal, a llawer o bobl sy'n byw ymhellach i ffwrdd. Mae gan gyfran anhygoel o'r boblogaeth rhyw gysylltiad â'r lle; efallai y bu perthynas yn glaf yno, efallai eu bod yn gweithio yn y gegin, efallai eu bod yn cyflenwi setiau teledu i'r wardiau, neu wedi chwarae yn erbyn tîm rygbi'r ysbyty; efallai eu bod yn y gynulleidfa yn y rhaglen deledu *Most Haunted Live* - sarhad ar gof staff a chleifion; efallai eu bod wedi bloeddio wrth i fand yr ysbyty orymdeithio yn ystod achlysur Top of the Town, efallai iddynt fod yn busnesa o gwmpas y coridorau gwag ar ôl y cau a thynnu lluniau o baent yn plicio. Mae gan bawb stori. Mae rhai yn anodd eu credu, rhai yn ddoniol iawn, rhai yn dorcalonnus, rhai sydd ddim ond yn ffeithiau. Roedd yn lle doniol iawn i weithio ynddo. Roedd yn lle dirdynol i weithio ynddo. Yno fyddwch chi os na wnewch fihafio. Roedd yn gartref.



**Denbigh 7 was the telephone number of the former North Wales Hospital. The buildings may now be crumbling, but this institution was pivotal to the health, economy, culture and society of the town, the county and, indeed, the whole of north Wales. This year it was decided to commission artist Simon Proffitt and actor Eilir Jones, who had worked as a nurse there, to create an exhibition responding to the subject. Here they list the questions that arose as they set out to realise the project.**

Where to start when asked to respond to something as vast, as moving, as significant to so many as the North Wales Hospital? The task initially appeared impossible. There are undoubtedly many things to talk about – the hospital's origins, in terms of both its physicality and in terms of it meeting a need; the patients;

the 'treatments', for better or worse; the staff; the nature of the interaction between the hospital and the town; the closure and the state that it's currently in. These are the easy and obvious things to talk about. But even so, what then? A lifetime could be spent researching each area, each patient, each story about each patient. And further lifetimes could be spent responding to each of those. An infinity of responses to an infinity of source material. After this glimpse down the bottomless pit, three things became clear: One. We cannot be comprehensive. Two. We need not be comprehensive. Three. This is not a museum exhibition.

Before the hospital was commissioned, Welsh-speakers with all manner of mental health issues were packed off to English-speaking institutions, where they were further marginalised as a result



Edrychwch ar y graig y'ch naddwyd ohoni / Look to the rock from which you were hewn  
Dinbych Saith



Byddwch yn perthyn eto / You will belong again  
Dinbych Saith

of the impassible language barrier. How to make art out of this?

Nurses were often recruited solely based on their musical skills. How to make art out of this?

Young women – no, girls – were hospitalised, institutionalised, for becoming pregnant out of wedlock. How to make art out of this?

A standard interview question for new staff was how to cook cabbage. How to make art out of this?

When patients died, surviving family members were given the option to claim the body and arrange burial. Patients that were not claimed, for whatever reason, were buried up to six deep in an unmarked section of the Ystrad Road Cemetery. How to make art out of this?

A further subquestion to all these questions: how to do all this in a way that is thought-provoking, poignant, but above all, respectful?

Something that became obvious from the barest of research is that the hospital means something to most people in the area, and many from further afield. A staggering percentage of the population have some connection to the place; perhaps a relative was a patient there, perhaps they worked in the kitchens, perhaps they supplied television sets to the wards, or played against the hospital rugby team; perhaps they were in the audience of the tv programme *Most Haunted Live* - an insult to the memory of the staff and patients; perhaps they cheered as the hospital band marched past during Top of the Town parade, perhaps they simply poked around the empty post-closure corridors and took photos of peeling paint. Everyone has a story. Some stretch the bounds of credibility, some are hilarious, some are heart-breaking, some are just facts. It was a hilarious place to work. It was a harrowing place to work. It's where you'll end up if you don't behave. It was home.



Byddwch yn perthyn eto / You will belong again  
Dinbych Saith



**Panel Sefydlog Celfyddydau Gweledol /  
Visual Arts Standing Panel**

**Cadeirydd / Chair**

Mererid Velios  
Martin Barlow  
Elen Bonner  
Sian Melangell Dafydd  
Rhys Llwyd Davies  
Aled Rhys Hughes  
Ann Fiona Jones  
Mari Beynon Owen  
Sian Owen  
Andrew Parry  
Ffion Rhys  
Nia Roberts  
Pete Telfer  
Dafydd Tomos  
Elinor Grey Williams  
Ffion Jon Williams  
**Swyddog Celfyddydau Gweledol /  
Visual Arts Officer**  
Robyn Tomos  
**Is-bwyllgor Celfyddydau Gweledol /  
Visual Arts Sub-committee**  
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Gwenno Angharad  
Elen Bonner  
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Dyfed Wyn Jones  
Siwan Owen  
Andrew Parry  
Marian Rowland  
Timothy Webb

**Detholwyr Celfyddydau Gweledol /  
Visual Arts Selectors**

Amanda Farr  
Laura Ford  
Fennah Podschies

**Detholwyr Pensaerniaeth /  
Architecture Selectors**

Rhian Evans  
Andrew Taylor

**Detholwyr Ysgoloriaeth Bensaerniaeth /  
Architecture Scholarship Selectors**

Dan Benham  
Roger Connah

**Dylunydd yr Arddangosfa /  
Exhibition Designer**

Sean Harris

**Prif dechnegydd /  
Chief technician**

John Walker

**Dinbych Saith**

Simon Proffitt ac Eilir Jones

**Dylunydd rhaglen Pensaerniaeth yng  
Nghymru ac Ysgoloriaeth Bensaerniaeth /  
Architecture in Wales & Architecture  
Scholarship programme designer**

Mike Barnes

**Arddangosfa bensaerniaeth /  
Architecture exhibition**

Gethin Jones a Leonie Wainwright

**Cynorthwy-ydd / Assistant**

Sera Wyn Walker

**Bardd / Bard**

Rhys Dafis

**Dylunio'r catalog /  
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