



PRESS RELEASE

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LOCUS

GLOBAL AWARD FOR SUSTAINABLE ARCHITECTURE™



Under the patronage of
UNESCO



SUMMARY

2014, 8TH EDITION OF THE GLOBAL AWARD FOR SUSTAINABLE ARCHITECTURE™

5 WINNING ARCHITECTS

*Portraits by Marie-Hélène Contal **

Christopher Alexander, Arundel, England

Tatiana Bilbao, Mexico, Mexico

Bernd Gundermann, Auckland, New Zealand

Martin Rajnis, Prague, Czech Republic

Adriaan Geuze, West 8, Rotterdam, The Netherlands

*With the collaboration of Liliana Albertazzi
for the portraits of Martin Rajnis and Adriaan Geuze

PROGRAM OF EVENTS 2014

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GLOBAL AWARD FOR SUSTAINABLE ARCHITECTURE™

Cover: Christopher Alexander. Mexicali, auto construction building, North
of Mexico, 1975-1976 © Center for Environmental Structure

After eight years is it finally possible to reveal the Global Award's hidden agenda? Here it is: more than just a prize it is an instrument of observation and federation. The Global Award observes architecture as a process, noting if and how it addresses today's major transitions – the management of resources, fair access to development, the definition of progress, urban migration and the future of public habitat ... By asking such questions, global architecture can identify architects who are responding in an innovative way and then bring them together, year after year, in their own contemporary architecture scene.

The first questions were asked by the experts of the Global Award Jury back in 2007. On ecology: "how to use resources?" On globalisation: "how many cultural contexts can a project have?" On progress: "how should we define progress? Is this definition unique? What does it really mean today?"

Other questions have been added (and this is a great surprise about the Global Award) by the award-winners themselves. Spurred on by their own research they have enriched the debate with new questions: "After we have destroyed everything can architecture still help in giving people back their culture?"

Wang Shu, 2007

"How can we build a city of a million people every week for the next twenty years with just \$5,000 per unit?"

Alejandro Aravena, 2008

"How can we translate the resilient self-development of the favelas into innovative tactics for urban intervention?"

Teddy Cruz, 2011

"Why do Afghan villagers reject facilities prefabricated in the West?"

Anne Feenstra, 2012

"When a context has been knowingly destroyed by international commercial architecture, how can it be rediscovered on behalf of a project and its inhabitants?"

Kevin Low, 2013

The winners of the Global Award 2014 are continuing this process of interrogation.¹

In Christopher Alexander, the Global Award is embracing a seminal figure amongst architectural theoreticians and critics of the authoritarian city and industrialised habitat. The author of "Pattern Languages" has devoted a lifetime of research and teaching to a question which is more contemporary than ever: How can we transpose the qualities of vernacular architecture and cities into the laboratories of participatory conception?

Tatiana Bilbao works in Mexico City, a symbol of galloping metropolitanisation. Faced with this situation, Mexico has made political and industrial choices of which no contemporary architect can approve ... Yet she has asked herself: can I avoid merely opposing? How can I propose too?

The Czech architect Martin Rajnis asks how we can re-establish the interfaces between city and habitat and between architecture and nature, explaining that the contemporary city works like a zoo in which every possibility for exchange has been eradicated. He and his students design an architecture which uses porous and open constructional timber systems to establish a symbiosis with nature.

The issue of global warming is addressed for the first time – from two different directions. A native of Germany's Hansa Region who is now based in Auckland in the Pacific, the architect-geographer Bernd Gundermann studies the impact of global warming on inhabited coastal and port areas, asking how to appropriate the process as part of a system of slow change?

The Dutch Adriaan Geuze established West 8 in Rotterdam in 1987 as a multi-disciplinary office and became known in Europe for his "pre-ecological" urban design and landscaping projects. Today, West 8 has become an international office – perhaps because it transposes a method based on negotiating with reality?

¹ The Scientific committee received in 2014 more than 200 international submissions, proposed by the LOCUS network of experts and also submissions directly on the website, by architects, critics, professors, public institutions and associations.

The Global Award for Sustainable Architecture received the patronage of UNESCO in 2011. The GDF Suez Foundation and BOUYGUES Bâtiment international supports the LOCUS Foundation.



5 ARCHITECTS, ENGLAND, MEXICO, NEW ZEALAND, CZECH REPUBLIC, THE NETHERLANDS



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CHRISTOPHER ALEXANDER ARUNDEL, ENGLAND

An act of recognition whose time had come...: this year, the Global Award community is honoured to welcome Christopher Alexander into its midst and to contribute to the re-establishment of his theoretical and experimental works at the heart of the debate – for this and for future generations. With hindsight - and given the scepticism which always meets attempts to associate the term “contemporary architecture” with such notions as “sustainable development”, “popular habitat” or even “participatory conception” - one almost regrets not having welcomed him back in 2007. For, just like the doctor who sets out all the information about a patient before making his diagnosis, the polymorph and visionary work of Christopher Alexander offers not only the details, but also the *big picture* which enables us to better grasp the complexity of the contemporary world.

In 2007, the architectural debate had yet to understand the complexity of the phenomena which affect the inhabited world, the shape of which we are only now beginning to grasp. Let us remember: in 2007 Europe mainly regarded sustainable development through the prism of energy (and is still doing so). In Latin America, on the other hand, municipalities and citizens addressed favelas and informal settlements for two decades in terms of urban redevelopment or the struggle for equity before realising that they were proposing a new sort of development. And in the USA where, in 2005, President George Bush refused to sign the Kyoto Protocol, the success of the first ecological generation of 1968 has been limited...

Time had to pass before these different realities – urban migration, energy transition, the demographic boom and the awakening of the countries of the South, etc. – could be regarded and analysed holistically. And it must be said that, whether considered in terms of geography or fields of research, the distances between these realities are often great. One does not automatically associate Esther Duflou’s work on micro-development with Jeremy Rifkin’s

decentralised energy projects. But ecological politics has worked to merge the elements of this *big picture*. From intergovernmental summits to interdisciplinary fora, it has presented this diagnosis of the over-exploitation of both resources and people and confirmed the identity of a major source of the phenomenon: the productivist industrial and urban model of the last century which was exported to every continent. This is why modernist and “international style” architecture is everywhere and so easy to recognise and why we find, from one metropolis to the next, the same monuments to global consumerism which underpin this system of exploitation.

This is the *big picture* which architects can use to address any project if they want to play a part in creating an alternative civilisation to the industrial order of the last century. Viewed generally, the task is a complex one. The philosopher Bruno Latour calls it *a new encyclopaedic approach*, which combines “the moral with the geological” and confounds “social and natural sciences in a single term”¹

Contemporary architectural history has witnessed several concrete proposals for breaking down the barriers between disciplines and renewing the dialogue with the sciences which have sought not only to question the industrial processes which have had such an effect on towns and habitat but also to propose an alternative. And the most eminent of these is certainly the work of Christopher Alexander, who is now 78 years old. If Alexander had been awarded the Global Award back in 2007, it would certainly have been easier, in the following years, to explain why it was being presented to such different architects as Wang Shu, Carin Smuts, Bijoy Jain, Teddy Cruz, Phil Harris and Adrian Welke of Troppo, Anne Feenstra and Al Borde: for the library of each of these architects is graced by Alexander’s book “Pattern Languages” which had encouraged them to abandon formalism while presenting them with another vision of architecture...



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Christopher Alexander was born in Vienna in 1936. In 1938 his family fled Austria for England. Brilliant at school, he was offered a place to study physics and chemistry at Trinity College, Cambridge where he also took courses in mathematics and architecture – his true vocation. He left for the USA to continue his innovative, multi-disciplinary education: transport and IT theory at MIT and cognitive science and ... architecture at Harvard, where he was awarded the university's first doctorate in architecture in 1961. His earliest works led to his recognition as a pioneering thinker in the emerging field of *computer theory*. But architecture remained his passion and it was as an architecture professor that he was recruited in 1963 by the University of California in Berkeley, where he continued teaching until 2001.

From this privileged position, (Berkeley was the American cradle of the architectural utopias of the last century⁷ and it was not without reason that the brilliant young researcher had left the East Coast), Alexander set out to create a theory of architecture which opposed, in the name of humanity, the functionalism and industrialisation with which architecture appeared to be irrevocably intertwined. Things developed step-by-step. Alexander reasoned scientifically and advanced with the help of hypotheses, experiments, theorising and iteration. His fundamental hypothesis is that habitat and the vernacular town offer man a sense of hospitality which the modernist town is incapable of reproducing. Not,

however, that these vernacular structures are “informal”. Rather, they draw their quality from underlying structures and *patterns*. If he is to propose an alternative to industrial functionalism, an architect must be able to analyse these spatial structures as a means of subsequently reintroducing them in a process of participative construction – which is conceived as an evolution of the vernacular approach.

In 1964 Alexander published *Notes on the Synthesis of Form*, which the modernist architectural scene saw as a provocation. In the book, Alexander, who reads Freud and Jung in German, presented his hypothesis about a “*pattern language*” - a catalogue of structures that vernacular architecture uses “unconsciously”. He outlined a method of collective systematic conception which is able to “extract” and reinject these patterns and can be passed on to anyone seeking to design and build their habitat, regardless of scale.

In 1965, the publication of the text “A City is not a Tree” took the approach further by proposing a more decentralised design method as an alternative to urban hierarchies. Alexander was also a pioneer in the field of cognitive science; his work was inspired by the programmatic ideas which IT researchers were developing at the same time and it also shared the counter-culture which was so strong on campus. (*Pattern theory* is, for example, one origin of the Wiki knowledge sharing project which is a direct descendant of 1960s *computer theory*.)



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A Do-Tank before its time

In 1967, he established the Center for Environmental Structure (C.E.S.) as a way of moving from the laboratory to real sites. His students used his analytical and conceptual methods and tested the processes and constructional systems that he invented in his search for economical and easily transferable solutions for accommodating large numbers of people. Students came from across the globe to the C.E.S before returning home to establish projects and spread the word. In 1969 the Peru Project enabled the building of 1,500 houses close to Lima. In 1976, a project at Mexicali in Northern Mexico involved residents in testing a system of self-building.

At the heart of the C.E.S., Christopher Alexander is a builder, artisan, general contractor, architect, professor, scientific empiricist and visionary theoretician ... The experimental centre is at odds with the university and architectural establishment due to its economic system and, quite simply, because it puts the person back at the heart of the project: as a repository of vernacular knowledge and actor in his own environment.

1977 saw the publication of the book "*A Pattern Language: Towns, Buildings, Construction*", which further developed Alexander's theory alongside a treatise on architecture and self-construction. It included calculating systems and the design of plans and structures as well as a model for simplified construction which used basic and easily employable materials to produce buildings which are solid and economical in terms of conception, materials and labour. The method proposes that prototypes of residential structures are initially built *in situ* using temporary materials (hollow posts and vaults of fabric stretched over reinforcing bars). If these are accepted by inhabitants they can then be filled with very low density concrete.

The method, adopted by the University of Oregon and described in "The Oregon Experiment" (1975), remains the design manual for this campus. "By paying attention to human scale and introducing the feeling of belonging to a place and to its structure and materials, Alexander's built work seeks to create a spatial quality which he calls "wholeness". Many critics felt that this approach lacked contemporary relevance – and yet it does, if not in his individual buildings and projects then at least in the collective self-building interventions that he inspired and, most of all, in his design theory. His sophisticated mathematical design theories are most successful where they transpose spatial qualities from historic - and hence unplanned and vernacular - architecture and urban spaces into collective design laboratories."³

With the C.E.S., Christopher Alexander and his pupils built around 200 participative projects across the globe. It is an impressive pedagogical experiment. On the campus at Berkeley where the doctrinal debate remains vibrant, the C.E.S. is a pole which attracts or repels but leaves no student or professor indifferent.

Beyond these specific projects, many others have been guided by the theory of "pattern languages": hundreds of students have returned to their home countries and their professions to apply if not the entire procedure (Alexander continually updates, from project to project, his methods and these now constitute "390 conditions", "7 principles", "70 patterns", "15 points"...) then at least his analytical and design principles. They take the most standard commissions and then render them more supple and adaptable, transforming utopia into innovation. Ignored by post-modern architectural criticism, it is this fresh inheritance from the 1980s and 90s which is bridging the gap between vernacular anti-industrial culture and the processes of self-development



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which are spreading today. The presentation and analysis of such projects could teach valuable lessons to young architects rediscovering the notion of the participatory project.

This utopian vision has remained central to the writings of Christopher Alexander as he, ever the scientist, has continued to theorise about and research the *global equation*, whether as a means of transforming the production of habitat (“The Production of Houses”, 1985) or readdressing the habitability of the world (“Sustainability and Morphogenesis: the Birth of a Living World”, 2008).

Between 2002 and 2005, Christopher Alexander condensed more than 40 years of work into the publication of the four volumes of “The Nature of Order”⁴, a philosophical work and summary of a methodology “for living and building in the new century.” An issue which, according to the New York Times, “every serious reader should address from time to time: a dense, ambitious and impressive work which encourages them to de- and then reconstruct their way of thinking.”

Christopher Alexander was born in Vienna, Austria, in 1936 and left for England in 1938. A mathematician and architect he was awarded his doctorate in architecture at Harvard in 1961. A professor of architecture at the University of California, Berkeley, he taught between 1963 and 2001 and established the Center for Environmental Structure in 1967 in order to promote constructional experimentation as well as a theory of structures and the participative project. Christopher Alexander has published a number of very important works, many of which have become reference works in the field of architectural theory. His Pattern Languages theory has influenced not only architectural thinking but also the world of cognitive science and informatics. He has been a member of the American Academy of Arts and Sciences since 1996 and now lives in Sussex, England.

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1. “Il n’y a pas de monde commun, il faut le composer. Pour une école des Arts Politiques”, Bruno Latour, Journal: Multitudes, n°45, summer 2011 (translation by the translator)
 2. See the excellent work “Design on the Edge: A Century of Teaching Architecture at the University of California, Berkeley, 1903-2003”, by Waverly Lowell, Elizabeth Byrne and Betsy Frederick-Rothwell, William Stout Publishers
 3. “Réenchanter le monde, l’architecture et la ville face aux grandes transitions”, contribution by Jana Revedin, “Radical City” - Éditions Alternatives, Collection Manifestò, May 2014
 4. “The Nature of Order”, The Center for Environmental Structure Publishing. Tome 1, The Phenomenon of Life, 2002; Tome 2, The Process of Creating Life, 2003; Tome 3, A Vision of a Living World, 2005; Tome 4, The Luminous Ground, 2004.



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TATIANA BILBAO MEXICO CITY, MEXICO

Following Alejandro Aravena of Santiago de Chile, Giancarlo Mazzanti of Bogota, Teddy Cruz who works on the San Diego - Tijuana axis and the Ecuadorian collective Al Borde, the work of the Mexican architect Tatiana Bilbao is the next to bear witness to the thought processes driving a certain type of Latin American architect in the face of the social and urban reality of their continent. These forty-something architects share some positives – the quality of Latin America’s architecture schools from which they graduated and where they all teach as well as the existence of an “internal” Pan-American debate which is dynamic, diverse and very open to social challenges. They also share a willingness to confront the *megalopolisation* of their continent and the resulting urban expansion and problems in terms of facilities and infrastructure, public space and habitat. Yet the economies and cultures of each country are different and, hence, each develops their own individual approach.

In Mexico, the capital city has 23 million inhabitants and a number of other cities are also experiencing dramatic growth. These contrast with vast rural areas which are also lacking in infrastructure. South American policies for addressing the question of habitat are both varied and variably enlightened. In 2000, Mexico opted for a massive policy of industrialisation in which five real estate developers share a monopoly. Fifteen years later, the surface of the country is *scarred* with hundreds of settlements, each containing “tens of thousands of perfectly identical houses with a bare minimum of both area and services. In every Mexican city such settlements are eating up either agricultural or marginal land, with a focus on the cheapest and, hence, the most isolated locations. This is a new form of urbanisation for the poor, hybrids of dormitory towns and *gated communities*, surreal landscapes marooned on the edge of the country’s most remote and impenetrable areas.”¹

Another characteristic of this policy is that it by-passes architects. Mexico City has the world’s second largest urban population after Tokyo but, in contrast, it is a city from which architects are excluded: from habitat, from housing and from urban projects.

Born in Mexico in 1972 to a family of Spanish immigrants (her grandfather, an architect from Bilbao, left Spain during the Civil War), Tatiana Bilbao has spent her entire career aware of the need for and the difficulty of intervening in the urban and social debate in her country and of developing an architecture anchored in its material reality. This is why she works at two levels.

Firstly, at the architectural level, Tatiana Bilbao’s office already enjoys a good reputation amongst international critics and the appreciation of major patrons of architecture. It has to be said that the office employs a highly contemporary language and an approach which is highly reactive to each situation. However, it is particular interesting that, behind the gloss of “coffee-table” publications, the office’s architectural discourse is not one of blithe globalisation ... for, without wearing her political conscience on her sleeve, Tatiana Bilbao has another approach: “Back when I was studying we were taught that the world is fully globalised and that we can use every material and create any form we like, anywhere in the world, which is simply not true. The quality of architecture relies heavily on the people who build it and what techniques and materials they are used to. In Mexico, like many places around the world, people working on construction sites often have little or no training and a lot of them are illiterate. To explain what you want to do and how it could be done is a big effort. So I realised that I wanted to make the construction process the starting point for my architecture – by examining the local context very closely first.”²

And indeed, a closer examination of her work shows how she intensified, with every project, her relationship with a land which is often arid and with Mexican society, eventually reaching the point at which her design approach was turned on its head.



© Iwan Baan

Invited to the Architektur Galerie in Berlin in September 2013, Tatiana Bilbao created a stir by entitling her exhibition “Under construction” and showing her projects in terms of their human and material processes. “I’d say my design strategies are rather archaic and simple. I have always worked with my hands, building models and drawing sketches. At my office we only use computers when the design process is almost finished. On a Mexican construction site it is the same: we don’t have the latest technologies, no high-tech machines or materials – it is still a very hands-on process”.²

Does this choice lead to a less complex architecture? “No, but to a less complicated process because the architecture is much better connected to the local building traditions that the local workers know well. In many cases, researching the local conditions also provides us with the main materials for the building too, be they wood, brick, steel, concrete or rammed earth. Our architecture has become much more versatile. The building process in Mexico might not be very professional and high-tech, but it is very flexible and open. Once you understand these processes, you can take advantage of them”.²

It was the Roca Blanca House in Puerto Escondido Bay, developed from 2004 for the artist Gabriel Orozco, which led the young architect to change her approach. In order to build the house, Orozco recruited craftsmen who were experienced but didn’t know how to read plans. Hence it was up to the architect to simplify her design – the house became a circle surrounded by squares - and turn to basic materials – timber, brick and concrete. Others would have demanded a change in contractor. Tatiana Bilbao completed the experiment realising that a true relationship with a context is an issue of neither orientation nor landscape but is determined by the extent to which a project is integrated into a community and a local economy. The paradox – but is it really a paradox? – is that this “rather archaic and simple” design approach is generating an oeuvre which is highly competent, full of solid references to modern architecture and

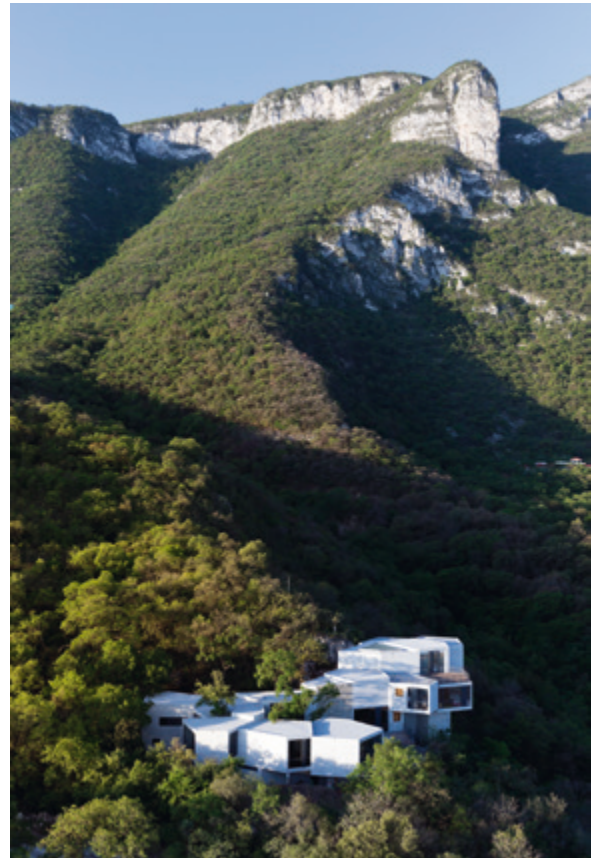
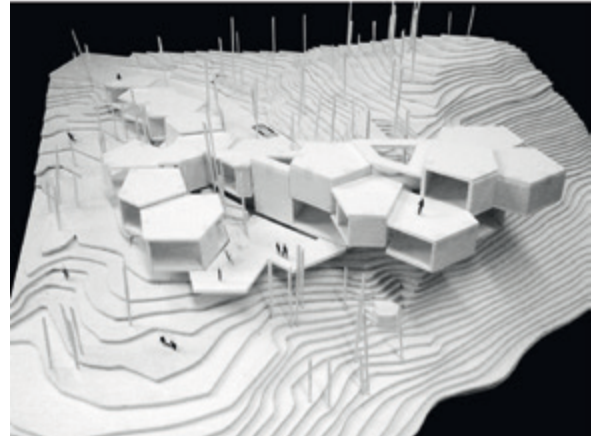
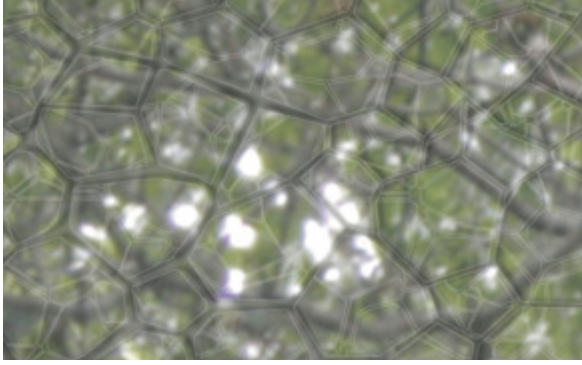
contemporary art and quite capable of making the most of either the interior promenade or the sculptural quality of such materials as the dry masonry or thick red rammed earth walls of the Casa Ajijic in Chapala. It could be that Tatiana Bilbao enjoys the challenge of anchoring herself in the geographical and social aridity of her country as a means of becoming part - *regardless* - of the beautiful world of international architecture – a world of which she masters the secret code. The sub-text at Berlin - that the level of civilisation of a work of architecture is not defined by its “use of technology” - corroborates this hypothesis

“You don't only need to be against things, you need to propose a solution”³

Secondly, at the urban level, Tatiana Bilbao is continuing an examination of public space and metropolitan culture that she began when studying at the Ibero-American University in Mexico City. After graduating in 1996, she first worked as an advisor to the Department of Urban Development and Habitat of Mexico’s District Federal where she learnt all about urban reality.

In 2000, she created the office LCM: Laboratorio de la Ciudad de Mexico together with the architect Fernando Romero (who had worked for 5 years with Rem Koolhaas and undoubtedly initiated the young office in the use of the above-mentioned secret code). While the government was busy with the massive industrialisation of habitat and suburbia, the two young architects woke up the Mexican architecture scene. LCM questioned the links between experimental research and sustainable construction as well as between Western concepts and local traditions. It also organised conferences, debates and exhibitions about architecture and contemporary design.





Tatiana Bilbao was born in Mexico in 1972. She graduated from the Ibero-American University in Mexico City in 1996 and became an advisor to the Department of Urban Development and Habitat of the Federal District of Mexico City in 1998. In 2000, together with Fernando Romero, she created LCM/Laboratorio de la Ciudad de Mexico, an office and platform for debates and exhibitions in Mexico City. In 2004, she established the office Tatiana Bilbao SC and the MXDF research centre with the architects Derek Dellekamp, Arturo Ortiz and Michel Rojkind. In 2005 she became a professor of architecture and urban design at the Ibero-American University in Mexico City and then, in 2008, a guest professor at Andrés Bello University in Santiago de Chile. Tatiana Bilbao was awarded the Emerging Voices Prize by the Architectural League of New York in 2009 and the Berliner Kunstpreis in 2012 and in 2015 she will be Louis Kahn Visiting Professor at the University of Yale in the USA.



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BERND GUNDERMANN AUCKLAND, NEW ZEALAND

With Bernd Gundermann, the Global Award addresses a very particular field of urban development: the planning of areas of coastline in the light of rising sea-levels. In Auckland, this German architect created the Urbia Group, a research centre which studies this phenomenon by bringing together a broad range of experts: in natural sciences, marine engineering, risk management, urban design, economics, philosophy, architecture, history and geography...

Coastlines are complex systems: areas of interface between people and between activities ... More recently, the “container revolution” has shifted the focus to marine transport and multiplied the activities of ports and their hinterland. The development of such areas has long been a complex equation. But for Bernd Gundermann, rising sea levels have introduced an unknown factor which has transformed the search for solutions.

In functional terms, the issue appears simple: one must prepare for change by adapting and converting etc... The subject is complicated but the methods are known. Didn't Japan build barrages against the Pacific *with a height of 30 metres* in the bays devastated by the 2011 tsunami? But the truth is that – due to its uncontrollability and unpredictability - the phenomenon puts this entire approach to projects into question. Rising sea levels represent a process of slow change. They generate data which can change over the long-term and this invalidates structural engineering projects based on stable geography. Such slow change calls for processes which are more flexible. We must graduate from plans to *planning* - in the true sense of the word: the evolutionary or even incremental management of space in a way which is capable of absorbing accidents and ruptures.

The Venice projects illustrate this paradigm shift. On the one hand, the *Mose* project (Moses in Italian), which should be completed in 2016, will create an articulated dyke against the *acqua alta* “for at least a century”¹. On the other hand, the Off-shore project envisages the transfer of all coastal transshipping activities to a “floating dock” as a means of relieving the acutely eroded

lagoon. Today these contradictory relationships with the sea still manage to coexist and the city is attractive enough to raise funding. But will this be the case tomorrow - and elsewhere?

For Bernd Gundermann, “Whereas many people deny Climate Change happens and most others are stuck in dystopian horror-scenarios, I'd like to go one step further: take Climate Change as a given and seize its opportunities. What could a city, once unified with the natural environment, offer to its inhabitants?”²

Deux décennies d'expériences à Hambourg

Bernd Gundermann is a man of the Hanseatic League who was born in Lübeck in 1957 before leaving to live in Hamburg. At Lübeck, he grew up in the old town which, being ruined, had become a “slum” and yet remained magical: “I loved this fairy tale town surrounded by water, which could only be entered through gates. For me it was an enchanted, sensually delightful place: cobblestone streets leading down to the port, stepped gables and steep tile roofs, and above the looming church steeples. I identified the churches by their bell chime and was deeply impressed by the sheer mass of their brick gothic appearance. This prequel may explain my later preference for brick and the monumental massing of my own architecture.”²

He registered to study geography, geology and sociology at Hamburg University in 1977 with the aim of becoming an urban geographer. In 1978, he took part in a study of the effects of industrial development on the Elbe and campaigned against the building of nuclear power stations on the river. One morning, the police entered his faculty, “because one professor of geology had submitted an unwelcomed expertise about the incapability of a salt mine as a nuclear waste disposal site. I had seen the executive authority of the state enforcing environmental deterioration by suppressing criticism: a deeply disturbing experience, which led to a change of plans.”²

He entered the University of Fine Arts of Hamburg in 1979. The modernism which was being taught there didn't interest a student who had been following the vibrant debate about urban redevelopment since he was at high school. “I was wondering why a culture would sacrifice its built legacy that had been crea-



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ting a sense of place and belonging over centuries in favour of the bleakness of post-war Modernism.⁷² As a student of Hartmut Frank he studied marginal twentieth century figures such as Theodor Fischer and Fernand Pouillon.

Taken on by the office Köhnholdt - Kleffel, he became a project director after being awarded his diploma in 1986 and then an associate in 1991. He won a number of competitions with projects which challenged post-modernism and which took a position which could be described as close to the “critical reconstruction” defended by Hans Kollhoff in Berlin.

In 1990, the office won the competition for the Hanseatic Trade Centre in Hamburg and was commissioned to draw up the masterplan for Europe’s largest port redevelopment. “Since my teen years there were two particular books that I used to borrow from the public library. One was Wilhelm Melhop’s *Hamburg’s Old Architecture* from 1908, which featured the city’s history of civil buildings between Gothic and Classicism. The other one was Volkwin Marg’s *Hamburg – Building by the Water* - an expertise from 1973 that explored possibilities for re-activating the city’s many waterways, which were on the brink of being converted to motorways. The year 1973 marked a *watershed* in multiple ways. People protested against these conversions. The Club of Rome had published *The Limits to Growth*, of which I was a keen reader, and the oil-crisis led to car-free Sundays. (...) I concentrated on the re-introduction of water into an urban context mindful of its heritage.”⁷²

After this major project which put Hamburg in the vanguard of urban renovation in Europe, Bernd Gundermann wanted to renew his links with research and debate. He became a guest pro-

fessor at the University of Fine Arts and founded the triennial Hamburg Architecture Summer. Giving up his job in a large office he set up his own studio in 1997: “I invited the most talented students to join me and so I soon had the pleasure of tossing around fresh ideas in a sort of lab for new thinking.”⁷²

Having become Vice President of the BDA³ in Hamburg, he launched the “Local Conversations”, debates between city councillors and residents. In 2003 he set up the Hamburg Architecture Club which invited experts from every field to answer the question of how to rebuild Hamburg? The debates gained a national reputation. Yet it remained difficult for him to devote himself to research. Hence, when his children left for abroad in 2005, he took the decision to leave for New Zealand.

La zone Pacifique, horizon de la recherche

“Having arrived in Auckland, I immediately sensed that the well-developed European approach was obsolete, I need to start from scratch. Whereas in Europe I read the place like a palimpsest, in New Zealand there were no former traces of forbearers to draw from, almost every piece of land to plan on was virgin – a blank piece of paper for rethinking architecture.”⁷² After several years of acclimatisation, the architect of the port of Hamburg has broadened his subject matter and become an expert on global warming. Bernd Gundermann is also a professor at the University of Auckland. He has just created the Urbia Group, a centre of research and expertise which designs in an Asia Pacific Zone where the rising sea level is already tangible.

This change was aided by circumstances. In 2011, in the wake of the exhibition “Rising Currents” at MoMa in New York, Bernd Gundermann gave his students a seminar on the ecological remodelling of the Port of Auckland on the basis of a rise in the sea level of 1.50m. .

“The subject filled the students with enthusiasm and they created new embankments that were as resilient as they were attractive. The work evidenced that using a soft approach would re-connect people with the water instead of fortressing them off; it emphasised that aligning with nature is more beneficial than fighting it”²

In 2012, a first open source publication “Adaptive Urbanism”, summarised his earlier work on the subject. They were also informed by his experiences in Hamburg and, hence, by his initial training in geography and sociology. The work led to contacts with interested parties across the globe. Invited to India, he discovered the scale of urban migration and the impact that global warming would have on ongoing projects, “the government envisaged remodelling the entire coastline between Kerala and Gujarat in order to house 800 million people. But most of these would be exposed to increasing coastal erosion due to rising sea levels and monsoons.”²

He joined colleagues from Indian Universities in editing “Geographical Information Systems (GIS) for Smart Cities” in 2012. This very soon became a reference work in Indian schools of architecture and urban design: “so there will be a chance that my approach will be taken forward to where it will be needed most.”²

A second contribution, “Adapting to Sea-level Rise in the Pacific” was published in the same year, again as an open source document. The work took further both the methods of the author and his conviction that any urban development must be related to the geo sciences. But the scale of the subject – this slow change - also led him to reflect on other connections. “After 500 years of inquiry science can only explain 5% of the universe but I would like to activate the remaining 95% as well.”²

Bernd Gundermann approached Maori communities which he had seen intervening with discernment in the debate on the future of the country. A direct dialogue arose in connection with the cause of the erosion of the sea wall before the yacht club in Auckland. “Of course the default option was to build a new concrete structure, but the local Maori tribe, which has the Mana (guardianship) over the seabed rejected this heavy engineering intrusion into the environment. In its despair the council asked Waterfront Auckland, a council organisation with whom I had been engaged before, who referred to us. We teamed up with scientists and developed an alternative breakwater proposal as a mussel reef, which was accepted by the tribe.”²

The work “*From Resistance to Resilience*” was published in 2013. In it, Bernd Gundermann, who had been an expert on the 5th Intergovernmental Report on Climate Change (I.P.C.C.), consolidated his theory of an urban development which works with the sea rather than opposing it with short-lived ramparts. The author was particularly pleased with the success of his text amongst Maori communities, “which are far more advanced in considering ecosystem-based strategies than the Europeans. I’m currently engaged with three Auckland tribes on the reinstatement of the Waikato River. We are particularly studying the social aspect of soft solutions, which include the installation of shellfish and fish farming. This could help communities which suffer from generations of social deprivation as well as protect the coasts.”²

In 2013, in order to respond to an enquiry from the National Science Challenge in the U.S.A, he assembled a team with broad horizons: geographers, economists and urban designers as well as the philosopher Ruth Erwin and Erin Wilson, Director of the Centre for Religion, Conflicts and the Public Domain at the University of Groningen in the Netherlands. The title of the proposal, “Changing Shores” is, for Bernd Gundermann, the result of 35 years of study and experimentation. “I needed to be in New Zealand to develop the concept, it takes me back to my cultural roots in Europe, and it reaches out to the world, where my work will contribute to both overcome challenges of the natural environment and improve life.”²

Since then the geographer-architect has been consulted across the globe about his holistic approach to global warming. For Bernd Gundermann, an expert has to be a “measurer of the world”⁴, who is also able to put down his diagrams in order to explain clearly to people not only the changes which are coming but also the way that cities can adapt – and even how they can take the opportunity to adapt both themselves and the social and economic systems. But time is short: “The work of the 5th Intergovernmental Report showed that the situation had got worse since the 4th Report in 2007. After the Global Financial Crisis the tide had changed, Climate Change was off the political agenda. The natural process, however, continues and the more time lapses, the less possibility there is for creative solutions.”²

Bernd Gundermann was born in Lübeck, Germany, in 1957. He studied geo-sciences at the University of Hamburg and then architecture at the University of Fine Arts. His first career was principally devoted to architecture and urban design, and included the direction of the masterplan for the renovation of the Port of Hamburg and the design of the Hanseatic Trade Centre in Hamburg. Having moved to Auckland, he established the research and study centre the Urbia Group, which brings together researchers in ten disciplines. He acted as an expert for the 5th Assessment Report for the Intergovernmental Panel on Climate Change. In 2014, he was invited to participate in the Annual Conference of the Commonwealth Human Ecology Council and the Dynamic Cities Conference in Perth, Australia. He is a professor and master's thesis supervisor at the University of Auckland. Principal publications: Adaptive Urbanism, 2011; Sea-Level Rise and Coastal Response in the Pacific, 2012; From Resistance to Resilience, 2013.

1. Moses is the acronym for “Experimental Electromechanical Module”, a system of 78 articulated dykes arranged along 1,600 m with the aim of preventing water from entering the lagoon via the three openings of the Lido, Malamocco and Chioggia. The work should be completed in 2016 (80% of the equipment has already been installed). Budget: 5.5 billion euros
Client, Consortium Venezia Nova

2. Bernd Gundermann – Biographical Note – Global Award for Sustainable Architecture™ 2014

3. The BDA, Bund Deutscher Architekten, is a federal body whose role in championing architectural quality - professional debates, journal, exhibitions, training, involvement in public decisions (legislation, profession, competitions...) - can be compared with that of the RIBA

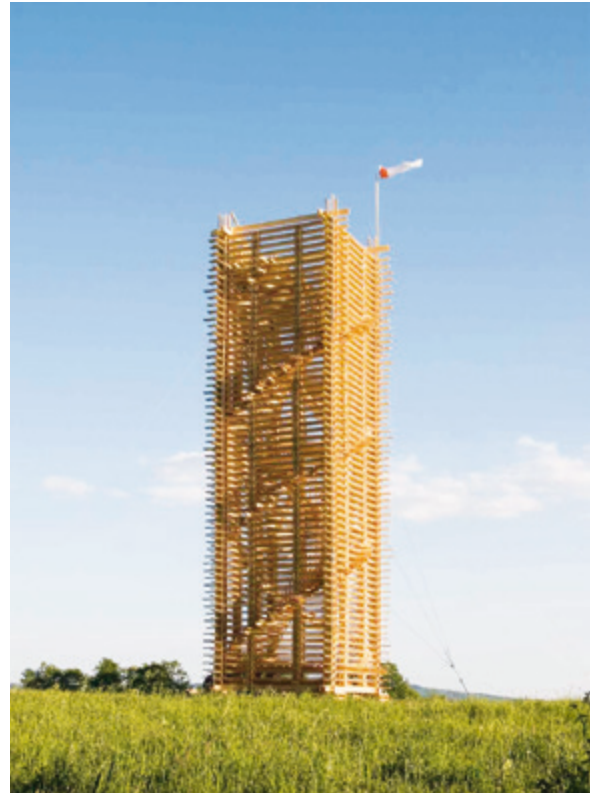
4. Based on the title of the wonderful novel by Daniel Kehlmann, “Measuring the World”, which tells of the lives – and the meeting in Enlightenment Berlin – of the explorer and geographer Alexander von Humboldt and Carl Friedrich Gauss, the astronomer and “prince of mathematicians”.



© Urbia Group



© M-RAK



© Radka Ciglerova

MARTIN RAJNIS PRAGUE, CZECH REPUBLIC

While the language of globalisation is ensuring the ascendancy of the term “sustainable” architecture, in French one still refers to *architecture durable* – to the notion of an architecture which can hold out or endure. By welcoming Martin Rajnis to its ranks this year, the Global Award for Sustainable Architecture is perhaps acknowledging this French terminology, given the fact that the Czech architect spent many years experimenting and maturing before taking a definitive position by opening his office M-RAK in 2005, at the age of 61. By establishing M-RAK, Martin Rajnis underlined that his architecture had found a new direction, a direction free of convention and artifice and based on the observation – but never the domination - of nature. He develops timber-based architectural solutions, intensely studied and detailed systems which he sometimes even patents but whose constructional determinism never seems to weigh upon either the internal space or the landscapes in which they are set.

The scientific approach to the use of timber and the perfect execution of Martin Rajnis’ work can be compared with that of Hermann Kaufmann and yet there is a huge difference between the roles played by the two architects. While Hermann Kaufmann and his colleagues in Vorarlberg position themselves as actors involved in the development of a new industry of timber-based eco-construction, the Czech architect is engaged in a more personal meditation on the relationships between man and nature in which intense research goes into the development of systems which can be simply and economically implemented using materials straight from the sawmill. Beautiful, light frameworks which can be used with *freedom* – a word which is central to Martin Rajnis’ vision

of his craft. He freely admits that this sense of vocation came just at the moment “when others retire”. But perhaps it is simply that this slow process of evolution matches that of his country, the former Czechoslovakia. Born in Prague in 1944, Martin Rajnis experienced, as an architect, all the problems of a country which became a Soviet satellite after the Second World War.

He was a 22-year-old student in 1968 when the Prague Spring offered the hope of socialism with a human face. The window of opportunity was closed by the invasion by Warsaw Pact troops and was followed by a harsh period of retaliation and “normalisation” led by the Czechoslovak Republic. When the Berlin Wall fell in 1989, the Velvet Revolution was led by Vaclav Havel, who became President of the Republic and, in 1993, the “Czech Republic” was formed in the wake of the democratic partition between Slovaks and Czechs.

Such historic reminders are not insignificant because they explain Martin Rajnis’ journey. Following the completion of his studies, the architect was associated with the collective SIAL, which was an island of creativity and freedom during the years of subjection and normalisation until it was closed down in 1978.

SIAL was set up in 1968 by Karel Hubacek, a leading figure in 20th century Czech architecture. Following the installation of the communist government in 1948, Czech architecture and urban design were produced by the state planning office “Stravoprojekt”. An employee of Stravoprojekt in Liberec in Bohemia, Karel Hubacek managed, with the support of the city authorities, to build the Jested Television Tower in 1963 as a result of which he gained an international reputation and, hence, a certain freedom. He used this freedom to create an architect’s collective, S 12 and then, in 1968, the much more radical SIAL.



© Martin Rajniš

Based in Liberec, SIAL employed an experimental dynamism and invested in multidisciplinary theoretical reflection. Its members imagined that the practice of architecture could combine with the utopian national dream as a way of changing people's lives, even if the current political regime gave little hope to such revolutionary aspirations. Their innovations in terms of representation (mirroring Archigram, the collage replaced the traditional perspective) demonstrates the effervescence of this unique, creative community. SIAL entered major international competitions and its numerous victories enabled its members to travel abroad. Most importantly, SIAL opened a centre of education, the Skolka SIAL, an informal school which attracted young students. The student Rajniš prepared his diploma in this "nursery" and then remained at SIAL as one of a group of young architects who went on to become the country's best architects. But this sense of freedom didn't last and the Skolka SIAL was closed down in 1978.

Unenthusiastic about returning to the public administration, Martin Rajniš became an exhibition architect. His SIAL experience had enriched him intellectually and given him a taste for creative freedom. His modest activity enabled the young architect to mature far from the constraints of normalisation. He dedicated himself to light structures, mostly in timber. His activity also permitted him to leave the country and taught him to deal with the challenges of the transitory. His designs had to be simple, easy to put up and take down and economical in terms of time, energy and cost. The suppleness and reversibility of these projects opened up to him a horizon whose ambition he expressed later in his charter for a "Natural Architecture". Amongst these natural laws which – according to him – architecture had to learn were those of adaptability: "If a plan does not take into account the fact of that event at the moment of its realisation it is imperfect and requires change, it is a bad plan"; freedom of construction: "understood in the sense of free usage, modification, disrespect

for heavy-handed rules" and the emergence, existence and ability to disappear "A natural building is a non-violent structure, requiring no maintenance, which its human user instructs how to serve him or her with a few unassuming directions"¹.

In 1986, Martin Rajniš established "D.A Studio" together with Margaret Cajthamlova and Leo Laueremann and this became one of Prague's approved offices for renovation and urbanism. It carried out the project for the Smichov district which was praised from all sides for its diversity and the way it worked at many scales but the office broke up in 1991 and Martin Rajniš welcomed new partners. He started teaching at Prague's University of Technology and tried to recreate the spirit of SIAL in his office but without any great success. Looking back at that period in the 1990s, he now notes that "what was missing was really myself". In reality, ever since the fall of the Wall in 1989, Martin Rajniš had dreamt of truly discovering the world. In 1993 he became a professor of the university and in 1998 he took the decision to embark on a long journey.

It is perhaps this period of travelling between 1998 and 2002 – what he likes to call his "intermezzo" – that offered him the experience which allowed him to connect the diverse experiences of his professional life in the context of the theoretical evolution which had accompanied his work as a professor. These travels were those of an architect: everywhere he went, Martin Rajniš studied the diverse ways in which people designed their surroundings, observing that it is often the simplest solutions which prove the most adaptable. Between two of these trips he built a house for his friend Pavel Stecha. The speedily erected and economical structure was inspired by balloon frame technology but the plan is completely free and the façade largely open to a huge terrace which merges into the landscape. The critical success of the house surprised the architect and triggered a new phase. In his own words, Martin Rajniš found himself "paradoxically forced into the role of a wood man".



© Martin Rajniš

Upon his definitive return from abroad in 2002, he went into partnership with Patrick Hoffmann and building with wood became his speciality – and growing passion. He carried out extensive research which led the partners to become co-holders of a patent for the “SSBS” (super scaffolding building system). This process reinterprets the technique of building wooden scaffolding with the help of metal straps and pins as a constructional system which is stabilised by a system of tight cables. The structure can then be dismantled by simply loosening the cables and removing the elements one after the other. In addition to the advantages of such reversibility the architect also added unexpected aesthetic benefits: the light construction allows the landscape to permeate, establishing an interaction which enhances the interior spaces.

In 2005, feeling ready to use his systems to propose a certain constructional freedom, Martin Rajniš established his own office, M-RAK. Following the success of the Stecha House, the “wood man” invested his reputation in putting into practice the convictions which he had developed. For the Maxov farm-atelier project in 2005, he proposed a radical version of the SSBS process, refusing to use a single nail and leaving the planks exactly as they came from the sawmill. And while such an open and multifunctional approach tends towards a certain roughness, the simple beauty of the alternative construction, sheltered and yet merged into the landscape is not the least of the project’s qualities. And, above all, the putting into practice of such an “independent” constructional

system led him to work in a different way. The process is turned on its head: from this point he developed autonomous and light constructional systems which he then tested on his own experimental site and then offered to clients seeking free and reversible spaces. In the same way that Lego bricks contain the potential for being assembled, his 1:1 scale studies are simply “awaiting” the opportunity to be implemented.

In 2006, the Scholzberg Tower was nothing more than a particularly inventive tower/viewing platform in the middle of a field: a spiral staircase within a rectangular-based building, all made of wood. Like a sort of “ready-made”, it is ready for other uses. When Martin Rajniš won the competition for Bedrichov Stadium in 2007, the tower reappeared, connected to a steeply sloping roof which one also finds at the Mountain House (2006). The wooden constructional system is still the same but it is even simpler due to the use of trunks direct from the forest where only the bark has been removed. Having begun with SIAL, Martin Rajniš’ journey has led him to this architecture whose elements are ready to react and interact, in good or bad (climatic or economic) conditions. Transformable, dismantlable and available to anyone who feels that they meets their needs, these constructional systems envelope the interiors and are fully in tune with the landscape – whether natural or more urban. Technology at the service of freedom, plan and use.



© Jakub Holas



© Andrea Thiel Lhotakova



© Andrea Thiel Lhotakova



© Andrea Thiel Lhotakova

Martin Rajnis was born in 1944 in Prague. He began his studies at the University of Technology in Prague in 1962 before moving to the AVU architecture school where he obtained a diploma in 1972 for which he also prepared at SIAL in Liberec. He worked with SIAL until 1979 and then Studio Shape, before setting up his own office, D.A. Studio, in 1986. From 1990 he taught at VSUP in Prague where he was a professor between 1993 and 1997. He also taught at the University of Technology in Liberec. Since 2001, he has dedicated his work and that of his office M-Rak to the building of such timber structures as the Scholzberg Tower (2006), Snezka Post Office (2007) and, more recently, the Jara Cimrman Museum.

Martin Rajnis was curator of the Czech Pavilion at the 2010 Venice Biennale.

1. Martin Rajnis, Editions Zlaty Fez, Prague, 2008



© West 8



ADRIAAN GEUZE | WEST 8 ROTTERDAM, THE NETHERLANDS

Adriaan Geuze, architect, landscape architect and professor, was one of the founders of West 8, which was established in 1987. From the very start, the office positioned itself at the interface between a number of interrelated and mutually enriching fields (urbanism, architecture, landscape architecture and design). This unusual approach enabled the office to address the challenges of sustainable development in a way which was still rare in the 1980s. This gamble with polyvalence was risky but justified and partly explains the speed with which the office so rapidly gained wide international recognition. The award of the Global Award for Sustainable Architecture is, in particular, a recognition of West 8's innovative desire to address urban and landscape development in its more global dimensions in the light of the very specific Dutch approach to caring for the landscape: "The real future in today's debate about sustainability lies not in a political or philosophical dialogue about what we are protecting or how we are going to 'sustain' it, but rather how to actively create new ecologies. Creating land and then painting it: in many ways, this is the soul of Dutch culture."¹

This Dutch cultural resource – of creating and then painting the landscape – became the lifeblood of the office. Adriaan Geuze emphasises this: half of his country lies below sea level and the polders are a permanent challenge to nature. Pumps, dykes, networks of canals... for the past seven centuries "the flatlands" have continued to exist thanks to man's regulation of natural forces through the use of science, technology, culture and the law as well as the fact that the country's democratic conscience is permeated by this need for collective vigilance over the water. This rational control of nature by man has shaped the Dutch landscape – both rural and urban – through the canals. Like many of his architect colleagues, the landscape architect Adriaan Geuze now offers the world an expertise and a narrative which are not only based on long experience but also proudly Dutch. And yet this model of demo-

cratic Dutch development has been hindered since the 1990s, as in all of Europe, by the disciples of "less government". Since 2000, Adriaan Geuze has taken a very clear position in this debate by opposing the winds of liberalism which have been blowing through Holland. One of the messages continuously repeated by its proponents is that the public management of the landscape should cease in order to allow the self-regulation of the free market to take over. In his many presentations and statements on the issue, Adriaan Geuze has fielded the counter argument, recalling that this notion is idyllic (self-regulation never happens) and that the particularity of the Dutch landscape is that it cannot afford to let up its constant vigilance. Revealing that such liberalism is also driving an uncontrolled growth of urban areas and highways which is causing the Dutch landscape to disappear at the same annual rate as the Amazon forest, he also explains that such spatial deregulation is threatening the disappearance of *the beauty of a landscape designed by man*.

West 8 and its compositional methods first became known through the masterplan of the project for the redevelopment of the Borneo Sporenburg district in East Amsterdam which was carried out between 1996 and 2000. Firmly in keeping with Dutch tradition, West 8 used the project to show that density is the enemy of neither the landscape nor the ability to live together. It proposed a programme of 2,500 single-family houses in six districts designed by six teams of architects. The density is very high (100 units per hectare) but the project is underpinned by a network of public spaces designed by West 8 which establishes common places of a very high quality. Despite the difficulty of realising the project – it broke a number of norms – the innovation worked and the inhabitants took over Borneo Sporenburg. At another level but with the same vision, West 8 intervened on the North Coast of the country in 2004 with the project for the renovation of the sea wall at Hondsbossche à Petten, in the province of North Holland. This 5.5 km long sand dyke is part of the national Dutch narrative on the mastery of water and the importance of maintenance because it broke during the great flood of 1421. West 8's project addressed



© West 8

the erosion of the dyke not by creating hardscapes or building gabions but by adding strings of dunes anchored by plants: sand added to an ancient sandscape. In 2005, Adriaan Geuze and West 8 were appointed curators of Rotterdam's Second Architecture Biennale. In a more protest-oriented approach which was not without self-mockery, they installed huge painted silhouettes of cows on the edge of four motorways in the East of the country. The familiarity of these animals with their huge black spots, planted firmly in the prairie, referred directly to 17th century Dutch landscape painting and to the works of Paulus Potter, who transmitted and popularised a tradition closely linked to the artificiality of the polders and the recreation of nature.

Often questioned about his craft as a landscape architect, Adriaan Geuze doesn't hesitate to answer that town and landscape are intimately related to their cultural context and that understanding the latter is a prerequisite to every project. In the course of its international projects, West 8 analyses different cultural approaches. There may be a risk of reproducing certain clichés (Japanese landscape abstraction, German idealisation, English spontaneity, French organisation and ... Dutch fabrication) but such research is, principally, a pragmatic tool. Thereafter, the core of this method is the construction of a narrative which is capable of awakening in all actors all aspects of their identity as a means of creating an initial project which is able to spark a dialogue with them and which uses their self-image as a means of establishing their relationship with the landscape. This relationship is often bound up with the particularly stubborn illusion that the landscapes which underlie collective cultures are always "natural".

West 8's Dutch team, who are more aware than most that we have entered an anthropocentric era and that few natural spaces or forests can be considered primitive, ends up by taking advantage of this truism to create the urban landscape, an artificial construction, which its inhabitants hope to be able to use as a means of

recognising themselves. Of course one can always question a methodology. Does this one, for example, which uses cultural archetypes as a means of creating a landscape designed to encourage living together, not make it easy to overlook changes, the effects of globalisation or developments in the cultural field? That is the risk. But it allows West 8 to help its clients, which are often public bodies, to develop a narrative which makes up for their own lack of reflection... And, above all, this approach promotes self-criticism: Adriaan Geuze doesn't hold back from highlighting the impasses or illusions of any situation. A good example was the transformation of the Arroyo Parkway, a segment of the USA's mythical Route 66, in 2002. The opulent city of Pasadena dreamed of transforming it into a boulevard as a means of creating an elegant entrance to the city. Scathing – and sometimes even acerbic - to his interlocutors, Adriaan Geuze didn't hesitate to point out the complacency of this cliché... the message was received thanks to his swift analysis and a sense of humour which can be as black as it is caustic ... he himself recalls how the organisers of the Pasadena competition had invited teams from Catalonia and France because they were steeped in the culture of the boulevard and a team from Holland although "we have no idea why". In a result which he calls astonishing, it was this "we have no idea why" which won the competition. West 8's response was based on the observation of social perceptions which, in the USA, are inseparable from the motor car and, on the West Coast, from a certain sense of glamour. The landscaping "signal" which West 8 associated with this observation could only be the "Washingtonia Palm", which reaches heights of over 40 metres! An option which enchanted the authorities and citizens of Pasadena...

Adriaan Geuze also often explains that an urban redevelopment project is a negotiation and that this is made up of such ingredients as, on the one hand, instrumentation and, on the other, renunciation.



© Waterfront Toronto

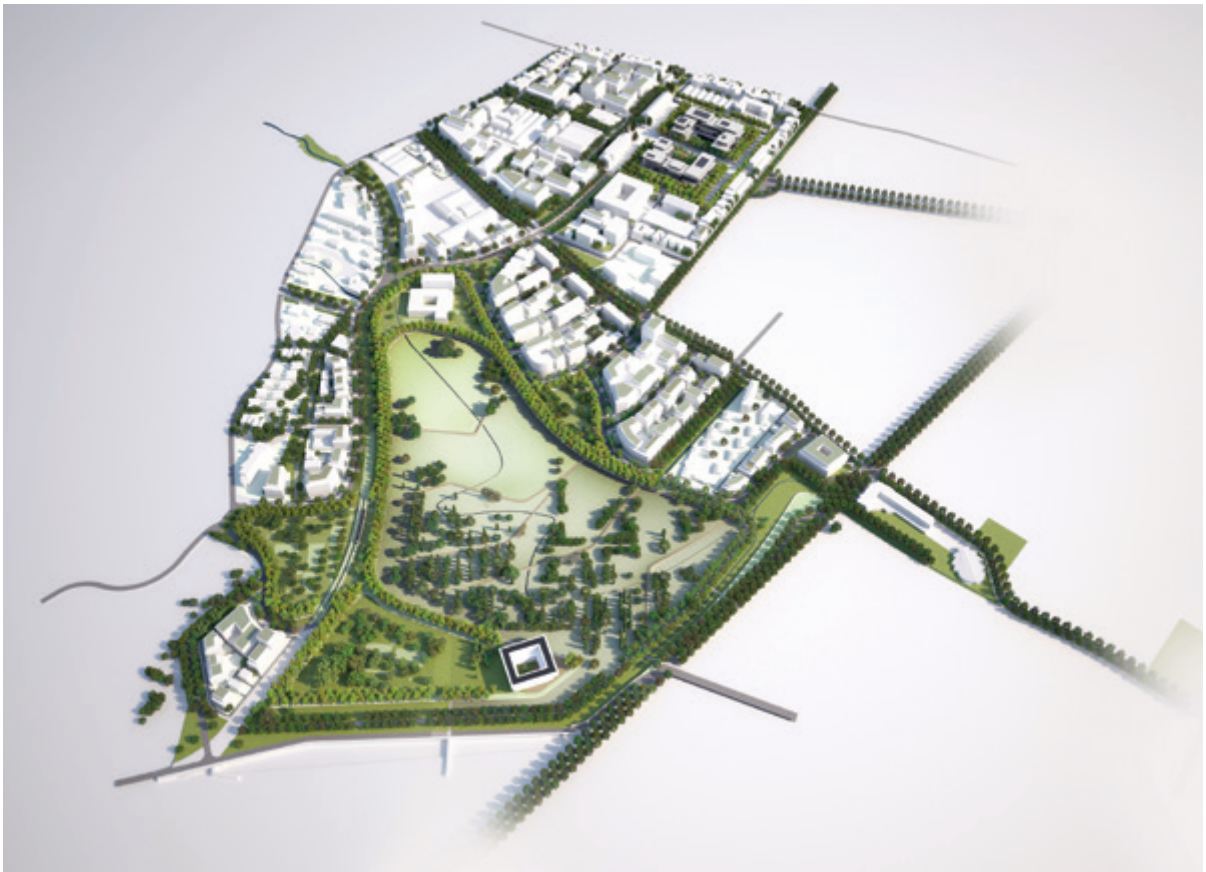
West 8 has enormous experience of improving seafronts. In 2006, it won the competition for updating the shores of Lake Ontario with a project which was both complete and adapted: firstly, the coastal zone was redesigned as a pedestrian promenade; secondly, the project calmed the axes of circulation as a means of reducing car traffic on the Queens Quay Boulevard. The creation of floating elements along these axes enabled the developer to highlight the cleanliness of the water – something with which the Canadians, according to Adriaan Geuze, are obsessed. In order to win over the people of Toronto – fans of both new media and big cars – for this gentle revolution, West 8 convinced the municipality to carry out ten days of bicycle tests and promote the new urban plan on the sides of buses which are normally reserved for advertising!

The improvement of the seafront was also central to the narrative which Adriaan Geuze proposed to the City of New York for remodelling Governor's Island in 2007, one of West 8's best-known projects. The 86-hectare island had been a US Army base until 1996 and the decision to transform it into a leisure park for the people of New York was taken soon after the classification of its fortifications as a National Monument in 2001. In order to transform this colony which, with its military pavilions and huge parks, had long been inhabited, into a place for relaxing walks and artistic interventions, the team used all the winning techniques on which its reputation is based and which achieve something which others often fail to achieve, the successful combination of a well-reasoned remodelling of the landscape with the comfort and pleasure of visitors. These techniques included the stabilisation

of the shore with earthen levees rather than structures; the fixing of these levees with plants which are most welcome on an island transformed into a garden; the giving of form and movement to the topography as a means of opening the eyes of visitors to the view of the Manhattan skyline on the other side of the bay; the alternation of varied areas of planting and use of urban furniture which is both playful and multifunctional.

Adriaan Geuze was born in 1960 in Dordrecht, Holland. In 1987 he graduated as a landscape designer from the Agricultural University of Wageningen and co-founded West 8, a multidisciplinary office which soon became recognised in both Holland and abroad. More than 60 people are employed in the Rotterdam office and around 15 in New York. Adriaan Geuze soon became a teacher in Holland, elsewhere in Europe and in the USA where he was, in particular, a visiting professor at Harvard between 1994 and 2007. He edited the journal Archis between 1993 and 2000, was a member of the board of the Netherlands Architecture Institute between 1997 and 2003 and curator of the Rotterdam International Architecture Biennale in 2005. A participant in conferences and seminars for many years, he is also the professor of landscape architecture of his alma mater, the University of Wageningen.

1. website West 8: www.west8.nl



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ROUND TABLES

Tuesday 20 May 3 to 6pm

Teaching / Learning architecture in the making

Auditorium

With

Andrew Freear, director of Rural Studio, Newbern, Alabama, USA

Pascal Rollet, professor, in charge of the master's program

"Architecture, Ambiances & Construction Cultures" ENSA Grenoble and ENSA Lyon

Sami Rintala, professor, Dagur Eggertsson, professor, AHO Oslo and Hans Skotte, professor TNTU Trondheim, Norway

Bruno-Jean Hubert, professor, in charge of the master's program "China" at ENSA Paris-Malaquais, with the Architecture Dpt of the China Academy of Art, Hangzhou, director, Wang Shu

Al Borde, Pacual Gangotena, David Barragán and Esteban Benavides, professors, Pontificia Universidad Católica del Ecuador, Quito, Ecuador

Jana Revedin, professor, architect PhD, Master Class in "Sustainable Urban Planning", Blekinge Institute of Technology, Sweden

Moderation, Marie-Hélène Contal

Wednesday 21 May 2 to 4pm

People's culture, a resource for contemporary architecture?

Auditorium

With

Patrick Bouchain, Construire, Paris

Anne Feenstra, AFIR architects, Kabul, Afghanistan/arch i, Delhi, India

Phil Harris and Adrian Welke, Troppo Architects, Top End, Australia

Carin Smuts, Cape Town, South Africa

Vatnavinir, Reykjavik, Iceland

Moderation, Marie-Hélène Contal

RENDEZ-VOUS DU GLOBAL AWARD

Tuesday 1st July 7pm

Auditorium

Giancarlo Mazzanti, Bogota, Colombia

Global Award 2010

Tuesday 23 September 7pm

Auditorium

Francis Diébédo Kéré, Berlin Germany

Global Award 2009

PARTNERS

THE FOUNDER

LOCUS

Why the Global Award for Sustainable Architecture?

The unseen economic, ecological, social and cultural challenges facing contemporary societies are being addressed by architects and planners as they search for a new definition of progress and the right balance between man and the environment. The understanding of design as a collective process based on shared ethics, methods and experiments has been rewarded since 2007 by the Global Award for Sustainable Architecture™, an honour created by the architect and professor Jana Revedin in partnership with international scientific institutions and the Cité de l'Architecture of Paris. The award received the patronage of UNESCO in 2011. This year the LOCUS scientific jury received more than 200 entries submitted by architects and planners, critics, academics, government officials and architectural associations from every continent. Rather than offering financial rewards, the award seeks to establish a community based on dialogue and the exchange of knowledge and visions - a think-tank that, over time, has become a do-tank and driver of change.

A community for change

The LOCUS Foundation, founded in 2009 to maintain the scientific independence of the Global Award, works on two levels to accomplish its mission of "Innovation and Transmission for Architecture and the City". Firstly, LOCUS coordinates field research in urban analysis with interdisciplinary students and researchers from partner universities as a means of bridging the gap between academic knowledge and social engagement while introducing a sense of academic social responsibility. Then, in a second phase of such research projects "in the field" of suffering urban environments, LOCUS sets up design workshops "with the people by the people", following participatory methods in line with the research programme "The radicant city: participatory design for social inclusion" developed by professor Jana Revedin at Blekinge Institute of Technology, Sweden. Collective creativity is catalysed through the dialogue between inhabitants, users and stakeholders, local associations and NGOs.

For every participatory LOCUS urban renewal project, the local community defines its most urgent need and invites a Global Award winner to share its experience and engagement in addressing their specific problem. The projects and publications, despite their small scale and slow rhythm, then enter into the collective memory, becoming emblematic signs of change. A change that, in the long run, aims to lead to empowerment, self-development and civic rights: the human rights to adequate living space and to the city.

LOCUS research and participatory projects

Since 2009, LOCUS has realised such experimental participatory projects in the Fishing Harbour of Zhoushan (with Wang Shu, Global Award 2007), the Garbage City in Cairo (with Bijoy Jain, Global Award 2009) and the Vale Encantado Favela in Rio de Janeiro (with Kevin Low, Global Award 2013). The latest participatory project could be located in Casablanca's Sidi Moumen slum following the successful LOCUS powered entry to the UN Habitat competition on the urban renewal of mass housing in April 2014: the team of master's students from Blekinge Institute of Technology in Sweden and ENA Rabat were global winners with their radicant design proposal "Sidi Moumen: from Terror Slum to Open City". LOCUS is supported by the GDF-SUEZ Foundation and BOUYGUES Batiment International.

www.locus-foundation.org

THE PARTNERS



The Cité de l'Architecture & du Patrimoine guarantees the cultural presence of the Global Award for Sustainable Architecture through its European and international network of experts and architecture centres. Each spring, the Cité organises the annual symposium and presentation of the five award-winners and their work. It also works with LOCUS on publicising the work of the award through:

- Travelling exhibitions about the nominated architects
- Publications and conferences.

www.citechailot.fr



The Global Award for Sustainable Architecture received the patronage of Unesco in 2011.

www.unesco.com



The GDF SUEZ Foundation is LOCUS Foundation partner through the Global Award for Sustainable Architecture™ and the practice projects managed around the world by the architects of the Global Award College.

Interview with Philippe Peyrat: Director General of the GDF SUEZ Foundation

Why do the city and its transformation represent important issues for the group?

Philippe Peyrat: The growing scarcity of fossil energies, the preservation of our environment and the development of cities (with the emergence of 19 megalopolises with more than 10 million inhabitants between now and 2020) are the great challenges of the 21st century which are leading us to reflect upon the best sorts of urban ecosystem for our planet. Today, urbanism occupies an essential place considering the current mutations of our society and is in a position to reconcile the various challenges of sustainable development (challenges which are simultaneously economic, social, cultural and environmental). GDF SUEZ is making the necessary investments in its core activities in order to react to these major energy-related and environmental challenges with which we are being confronted. Today the group is one of the world's leading generators of electricity, is present along the entire energy chain, in electricity and gas, and is a major player in these fields. Using this expertise, the group is becoming increasingly involved in urban renovation projects and proposes global solutions to the needs of cities.

How are these issues reflected in the programmes of the foundation?

PP: The GDF SUEZ Foundation is responsible for the group's social and environmental engagement. In the name of solidarity, it supports people in difficulty in the areas of health, education and energy. Its actions in the environmental field are principally divided into two complementary areas. The first is its work on biodiversity, the protection of ecosystems and the fight against climate change and the second is its "inhabit tomorrow" programme. The objective of this programme is to accompany and enrich the global debate around the issues of urbanisation and sustainable architecture, both of which are essential to the planet and central to the strategy of the group. The partnership with Locus illustrates this objective. By supporting the Global Award for Sustainable Architecture which annually rewards the work and ideas of international architects engaged in the area of sustainable development, we are highlighting a new vision of the city which is fully in step with our own.

www.fondation-gdfsuez.com



For the past forty years, Bouygues Bâtiment International (a subsidiary of Bouygues Construction) has been a benchmark in the construction industry. Its many projects around the world (e.g. the Exhibition and Convention Centre in Hong Kong, the Home Office in London, The Sail in Singapore, the Royal Mansour in Marrakech, the Ritz-Carlton in Dubai, The Met in Bangkok and the Jim Pattison Outpatient Centre in Vancouver) demonstrate its varied skills and know-how.

In February 2013, Bouygues Bâtiment International became a partner of the LOCUS foundation. This partnership is the result of the convergence of and our shared concern over the twin issues of sustainable architecture and urban renewal. By supporting the Global Award for Sustainable Architecture, Bouygues Bâtiment International promotes an ethically responsible image of the construction industry. The Global Award for Sustainable Architecture roadshow visited the company's headquarters before travelling on to several of its international subsidiaries in Prague, Hong-Kong, Bangkok, Warsaw and London.

Following the example of the LOCUS foundation, Bouygues Bâtiment International has made cultural diversity, respect for local environments and all aspects of innovation the basis of its corporate philosophy. Supporting the Global Award is a way of demonstrating its commitment to and hands-on participation in the worldwide debate on sustainable development. For far from seeking merely a fashionable image, Bouygues Bâtiment International aims to contribute to building better lives for everyone everywhere in the world. Through its robust sustainable development strategy, Bouygues Bâtiment International designs and builds highly energy-efficient and environmentally-friendly projects which meet the expectations of all its stakeholders - clients, partners, staff, local authorities and civil society.

The architect is often involved at the beginning of the construction process, whilst the contractor comes in at a later stage. By joining up these two links in the chain, this partnership will enable us to join forces in promoting environmentally-friendly design and sustainable construction.

THE SCIENTIFIC COMMITTEE

Membership

- . Benno Albrecht, architect, historian, professor at IUAV University - Venice
- . Marie-Hélène Contal, architect, Deputy Director of IFA - Cité de l'Architecture & du Patrimoine - Paris
- . Spela Hudnik, architect, professor, Director of the International Architecture Biennale of Ljubljana
- . Kristiina Nivari, historian, Deputy Director of the Museum of Finnish Architecture – Helsinki
- . Christophe Pourtois, historian, Director of the International Centre for Urbanism, Architecture and Landscape – Brussels
- . Jana Revedin, architect, professor at the Blekinge Institute of Technology, Sweden, President of the LOCUS Foundation

Activities

- . Coordination of LOCUS international network of experts
- . Selection of the award winners
- . Conception and programming of the actions for publicising the Global Award



Cité de l'architecture & du patrimoine

Paris - www.citechailot.fr

The Cité de l'Architecture & du Patrimoine offers its visitors an exceptionally diverse cultural experience organised in a single, unique location occupying 22,000m² in the heart of Paris. From urban renewal to the revitalisation of our cultural heritage, questions of the city occupy us daily. A public entity under the umbrella of the Ministry of Culture and Communications, the role of the Cité is to be a source of information and knowledge in all questions related to the quality of architecture, from the upgrading of our cultural heritage to the preservation of the urban environment. Aimed at both the general public and a more specialist audience, the programme of the Cité is highly diversified: permanent and temporary exhibitions, teaching and workshops, symposia, debates, projections... Specialists in the areas of architecture and urbanism are invited to take advantage of the courses offered by the École de Chaillot as well as the library and the archives of the Cité.



International Centre for Urbanism, Architecture and landscape

Bruxelles - www.civa.be

The International Centre for Urbanism, Architecture and Landscape (CIVA) contains a library, an archive and a documentation centre as well as a range of exhibition and meeting spaces. The mission of CIVA is to introduce architectural and environmental issues to as large a public as possible while breaking down the divisions between disciplines. The CIVA is also the coordinator of the European GAU:DI network which brings together the continent's principal architectural institutions.



IUAV University

Venise - www.iuav.it

Venice's IUAV University is one of the world's best known and enjoys a particular reputation for the quality of its research laboratories in the areas of composition and the theory and history of architecture and the city. Since 2005, IUAV University has created an international master's degree in Sustainable Urban Planning as a centrepiece of its research programmes.



Museum of Finnish Architecture

Helsinki - www.mfa.fi

Created in 1956, the Museum of Finnish Architecture is the world's oldest architecture museum. Since its creation, it has produced and sent out over 1,000 exhibitions. Today, MFA is home to valuable expertise in the area of sustainable architecture, in particular in Scandinavia, the focus of the most advanced research in this area. The Museum of Finnish Architecture works in close collaboration with the GAU:DI network and the most important international architectural institutions.



International Architecture Biennale

Ljubljana - www.architecturebiennaleljubljana.si

The International Biennale of Architecture of Ljubljana was created in 2000 by Peter Vezjak and Špela Hudnik. This young biennale of contemporary architecture is one of the most dynamic players on the Eastern European architecture scene. Focussed on the exchange of information, the event organises an innovation competition and on-line activities of excellent quality. This intra-European platform allows local figures (from Slovenia, Italy and Austria) to come head-to-head with international names from the creative sectors of the contemporary architecture scene.

**CITÉ DE L'ARCHITECTURE & DU PATRIMOINE
PALAIS DE CHAILLOT – 1 PLACE DU TROCADÉRO
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LOCUS

GLOBAL AWARD FOR SUSTAINABLE ARCHITECTURE™



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