

PRESS RELEASE

GLOBAL award FOR SUSTAINABLE ARCHITECTURE SYMPOSIUM 2011

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LOCUS

GLOBAL AWARD FOR SUSTAINABLE ARCHITECTURE™



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**GLOBAL award
FOR SUSTAINABLE
architecture
SYMPOSIUM 2011**

23 MAY 2011

**Cité de l'architecture & du patrimoine
Auditorium / 7 avenue Albert de Mun
75116 Paris / M° Iéna ou Trocadéro**

SUMMARY

GLOBAL AWARD FOR SUSTAINABLE ARCHITECTURE™

2011, ACTIVITIES AND PROJECTS

2011, FIFTH EDITION

5 Architects, Iceland, Israel, Germany, USA, Peru

THE TIMETABLE FOR 2011

- Symposiums in Paris in May
- Exhibition in Paris
- International Travelling Exhibition

THE FOUNDER

- Jana Revedin, LOCUS Foundation

THE PARTNERS

- Cité de l'architecture & du patrimoine
- Corporate foundation GDF Suez

THE SCIENTIFIC COMMITTEE

- Cité de l'Architecture & du patrimoine, Paris
- Centre International pour la Ville, l'Architecture et le Paysage, Brussels
- Istituto Universitario di Architettura Venezia, Venice
- Museum of Finnish Architecture, Helsinki
- International Architecture Biennale, Ljubljana

WWW.GLOBAL-AWARD.ORG

WWW.LOCUS-FOUNDATION.ORG

WWW.CITECHAILLOT.FR

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2011, ACTIVITIES AND PROJECTS

FIVE YEARS OF THE GLOBAL AWARD FOR SUSTAINABLE ARCHITECTURE

The Global Award for Sustainable Architecture is awarded every year to five architects who are committed to the notion of sustainable development and have developed their own innovative approach to the issue - whether in the Northern or Southern Hemisphere. The award was created in 2006 on the initiative of the architect and professor Jana Revedin, and with the support of a range of French and European partners: The Cité de l'architecture & du patrimoine, the Government of the Department of Yvelines and a specialist Scientific Committee. The work carried out over these five years has given the Global Award undeniable recognition while the Cité de l'architecture & du patrimoine has dedicated itself to increasing the profile of both the award and its recipients in France and abroad. In April 2010, Jana Revedin created the LOCUS Fund as a means of underwriting the award, guaranteeing the independence of the Scientific Committee and organising events for spreading the award's message around the world in association with the Global Award College which brings together all past winners.

The Global Award for Sustainable Architecture was put under the patronage of UNESCO in 2011. The Corporate foundation GDF Suez supports the LOCUS Fund.

INTERVIEW WITH FRANÇOIS DE MAZIÈRES PRESIDENT OF THE CITÉ DE L'ARCHITECTURE & DU PATRIMOINE

D'A: The French response to the first Global Award in 2007 was somewhat hesitant. Can you remember the circumstances?

François de Mazières: Five years ago it was certainly somewhat difficult to launch projects such as the Global Award or the "Living ecological" exhibition in France... I met with a lot of scepticism. Some were simply opposed and others were unsure whether this was not just another short-lived trend. But we also had the Environmental Round Table, the programme of consultation about Grand Paris which asked architects to "imagine the post Kyoto metropolis" and which awakened the interest of not only the public but also of clients and industry. And hence I am not surprised that the Global Award has had such success, both in France and internationally. This is a programme which has enabled the debate to get started and then to deepen.

D'A: What do you call a success?

FdM: The nomination of the winners is followed every year by a cultural programme organised by us. This includes a travelling exhibition and a series of presentations and symposia as well as publications. At the point when this review is published the exhibition will be in Prague and it will also tour in Italy and South Africa before visiting a number of architecture centres in France. Hence, our role is to stimulate the architectural debate by increasing awareness of these architects and, particularly, of their work. Certain winners were already well known –Françoise-Hélène Jourda, Thomas Herzog - and others less so - Alejandro Aravena, Francis Kéré - yet these are recognised today as key figures in 21st century architecture. And others were already well known but less so in this context - such figures as Patrick Bouchain or Wang Shu who were already celebrated but more as architect-creators than for the courage of their positions on the urban politics of their respective countries.

D'A: Of the twenty winners to date, two are French. Is this enough to stimulate a debate in France?

FdM : Two out of twenty is more than a good start, especially considering that this is a country in which the majority of intellectuals were at best indifferent or at worst radically opposed to the subject ... – ask F.H. Jourda how the 1980s were for her! But then remember the ecological debate just five years ago. Did you know that for the exhibition "Living ecological" we launched a veritable search across France to find projects? The harvest was rich - which confirmed the quality and consistency of the work of architects who were already well known while also shedding light on a new generation which sees sustainability as the main issue facing cities and human habitation. I have no doubts about the future level of engagement of the French architectural scene. And I also note that architecture centres in other countries recognise the coherence of our line of research: the Global Award is developing and feeding the debate while the exhibition "Living ecological", which is currently in Sao Paulo, is starting its second year of travelling around the world and the exhibition Ville Fertile, which sheds light on the intensity of the debate about urban landscape - another key issue - has also started well. Of course the debate about the city and "post Kyoto" society does not embody all the same issues as the architectural debate but it is a key element thereof. This subject has been a focus of the Cité since its opening and it is one to which we have dedicated ourselves with much consistency. The global debate about how we will "inhabit the Earth" in the future is set to continue and, as it is so intertwined with urban and architectural issues, it is a debate which we are duty bound to feed for years to come.

The interview was carried out by Emmanuel Caille and reprinted with the kind permission of the magazine *D'architectures*.

INTERVIEW WITH JANA REVEDIN, ARCHITECT PHD, SENIOR LECTURER IN SUSTAINABLE ARCHITECTURE AT UMEA UNIVERSITY AND PRESIDENT OF LOCUS

D'A: Despite having a background in the German ecological scene, you preferred to create a global prize with French and European partners. Why?

Jana Revedin: Because the important question of “how we are going to occupy the earth tomorrow” can no longer be answered on a national level. My cultural background is indeed German, and this is why I am so tempted to draw a parallel between the situation today and the early twentieth century. Then, dramatic changes were also occurring in the areas of industry, energy and the city and it was these which inspired the international avant-garde to respond - particularly on the social level (which is the true driver of architectural invention) - in its search to create a more equitable “industrial city”. The ecological and energy crises of the 21st century mean that this issue of equity is even more urgent today - with the difference that, rather than seeking to create a completely new “sustainable city”, the task now is to transform the existing cities, with all their terrible problems, which have been left to us by the 20th century. This is part of the wider search for a new equilibrium between man and the planet driven by the looming crisis of resources. I created the Global Award for Sustainable Architecture in 2007 in association with the Cité and a network of partners in order to draw attention to and bring together architects, in all corners of the globe, whose research and creative work is a response to this situation.

D'A: What are the objectives of the LOCUS Fund which you founded in 2010?

J.R.: “Dare, transmit, federate”... and let me start with the last - federate - which was our initial concern. From the very beginning our hope was that the Global Award would be less a prize than a “think tank”. Rather than an end in itself, the award is an instrument, a global observatory which enables us to identify and bring together those architects who often slip below the radars of the architectural media that exclusively promote what I call “coffee table architecture”. Highlighting the principles which unite them, our aim is then to enable them to work together, because these are researchers and inventors who need such exchanges. This was of course a risk: how could a group of personalities coming from all corners of the world find common ground? And yet they have done so - more than we ever imagined. The winners from “the countries of the South”, Carin Smuts, Francis Kéré, Bijoy Jain and Fabrizio Carola are establishing a network of activities while those who teach workshops, Sami Rintala, Andrew Freear of Rural Studio and Wang Shu are working to reinvigorate the teaching of architecture ... it is thanks to their own work that the Global Award College is establishing its own role.

D'A: Is this a fairy tale?

J.R.: No - it is simply proof of the fact that, in architecture, ethics is more than just an empty word. These architects operate in very different ways - some focus on constructive research while others see architecture as a tool of development or as a new anthropology of habitat. In formalist terms they have little in common but they share a clear vision of the architect as being much more than the “brand designer” to which many sought to reduce us at the end of the 20th century. The Global Award defends the Vitruvian vision of the architect as someone who works at the interface between art, technology and philosophy, disciplines with which architecture shares the role of shedding light upon man's relationship with the universe. In such a time of change, the role of the architect has to be redefined and it is this that lies behind our second objective, to “transmit”. These architects are responsible for approaches, knowledge and ways of thinking which it is our duty to spread, through the creation of a network for sharing and publishing information .. and from 2012 we plan to create meeting places. One - in the oasis of Siwa in Egypt - will be dedicated to the architecture and cities of the South and the other - in Central Europe - will focus on constructional technology.

D'A: And why do you say “dare”?

J.R.: We also hoped that the work of the Global Award would be deepened by a “do tank”, an instrument for producing concrete projects. Since the very beginning I had the idea of daring to carry out Practice Projects, lead by the architects of the Global Award College in places where they work and need the support of others. These are projects which can have a global presence - thanks to both their ethical and innovative dimensions and their suitability for transmission.

D'A: Are such activities already in place?

J.R.: Our partner, the Departmental Government of Yvelines, planned to create an architectural collection created by award winners - but these plans were sadly scuppered by the global economic crisis of 2008. In 2010 we launched a Practice Project on the island of Zhou Shan near Shanghai in China with Wang Shu, a 2007 award winner. Although he had already been commissioned to renovate this former fishing port, Wang Shu had refused to destroy the original residential areas, arguing for an alternative approach. He proposed that other winners of the Global Award with experience in the area of urban renovation should work with him - and LOCUS coordinated this process. This was the first occasion in many years that such a large-scale urban project had been carried out in China in which “renovation” did not automatically mean “demolish”..

A second social and urban Practice Project has recently been launched in the garbage collectors' district of Cairo which is well known in France through the work of Sister Emmanuelle. This downtrodden district has already been a beneficiary of self-development work for over twenty years, but there is still much to do. We are working with the local NGOs responsible for these first improvements - in the spirit of what Carin Smuts aptly names “empowerment”. With its network of universities and specialised experts, LOCUS is to launch a second cycle of urban development working directly with the garbage collectors and the commercial organisations which make up the recycling-based economy - with its trades and networks of transformation and exchange - which has given structure to the district. The garbage collectors' district has become *the* “recycling” district - which means that it can both further develop itself and also become an example of a circular urban economy. A third project will be launched in 2012 in a working-class residential district of Mumbai with Bijoy Jain, award winner in 2009.

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5 ARCHITECTS, ICELAND, ISRAEL, GERMANY, USA, PERU



SHLOMO ARONSON | JERUSALEM, ISRAEL

The presentation of the Global Award for Sustainable Architecture to Shlomo Aronson recalls in many ways the presentation of the award in 2007 to another major figure from the worlds of architecture and landscape design, Balkrishna Doshi. Like Doshi, Aronson is one of a generation of architects whose participation in the modern construction of their country evolved into a much more sensitive approach to the relationship between the earth and human occupation than that more normally taken by post-war modernism.

Shlomo Aronson was born in Haifa in 1936. He studied landscape architecture at the University of Berkeley and the Graduate School of Design in Harvard from where he graduated in 1966. From 1963 to 1965 he worked with Lawrence Halprin (1916-2009) - who he considered as his master - in San Francisco. Halprin criticised the aesthetic shallowness of landscape architecture (“Modernism is not just a matter of cubist space” **) and called for a *modern* and democratic approach to the subject based on a detailed study of needs and the active participation of inhabitants and other players.

The young Israeli landscape designer then spent two years in the Architecture Department of the Greater London Council before returning to Jerusalem. In 1969, he created Shlomo Aronson and Associates, a multi-disciplinary office in which landscape architects, architects and urban designers worked together, often on enormous areas. Such projects had a context - the development of Israel – but also a belief: “We believe in practicing architecture and landscape architecture jointly and on the widest platform possible: it is much more productive to design a landscape or a building complex as part of a comprehensive design philosophy that you help to formulate at the scale of policy making”*.

Shlomo Aronson drew up a number of landscape master plans such as his participation in the National Outline Plan for Israel in 2005- for the towns of Carmiel and Nazareth, the Jerusalem green belt and the Dead Sea National Park - proposing plans for entire districts, parks and new towns. His work combines modernist optimism with a profound interest in the history of a site (in line with Halprin's assertion that each landscape tells a story) and a great level of care in the design of parks and gardens as both public facilities and functioning eco systems. These plans sought to make towns *habitable*, not only in urban and democratic BUT ALSO in ecological terms. He also studied the urban design - one could even say the *architecturation* of this country for which its founder David Ben-Gurion gave the Negev, the scarcely populated desert which covers over half the country, a key role in the act of *nation building*. (“The destiny of the Jewish People will be sealed in the Negev”). Shlomo Aronson developed and managed huge projects: the National Forestation Plan (with Motti Kaplan and Ilan Beeri), the masterplan for Judea, the development plan for the Negev and the plantation of the Yatir Forest at the edge of the desert. The act of creating a landscape as both an inscription in history and a means of inhabiting is carried out here on a national scale, using patient methods which are responsible in their use of resources. In extreme desert conditions, these projects “fix” the available water and create habitable space at a very controlled rate, teaching the new inhabitants to manage their rare resources.



* in www.aronson.com.

** As reported by Peter Walker, *The Search of Modernism in the American Landscape*, 1994.

*** *Making Peace with the Land: Designing Israel's Landscape*, Shlomo Aronson, Washington, D.C: Spacemaker Press, 1998, with preface from Lawrence Halprin.

**** Critical contribution by Peter Jacobs, *Making Peace with the Land: Designing Israel's Landscape*, *ibid.*

Shlomo Aronson's *oeuvre* - which one sees as being inseparable from the history of the first decades of modern Israel - is based on a philosophy which is nothing less than holistic... as Lawrence Halprin defined the term in 1994: «to be properly understood, Modernism is not just a matter of cubist space but of a whole appreciation of environmental design as a holistic approach to the matter of making spaces for people to live.... Modernism, as I define it and practice it, includes and is based on the vital archetypal needs of human beings as individuals as well as social groups.» **

“Making Peace with the Land”

In 1998, Shlomo Aronson published *Making Peace with the Land: Designing Israel's Landscape****. He set out an approach parametrically opposed to the *tabula rasa* approach of the 1970s which could equally well have been applied to the desert landscape of the Negev. His contrasting opinion is that land is never empty. He integrates a modern aesthetic into ancient landscapes by studying their history, going to the extent of, for example, choosing plants based on a detailed study of the agricultural and religious traditions of former civilisations: “the form and materials of Aronson's projects are derived from a careful reading of the natural and cultural history of the landscape, an understanding of the urban place as much as the rural countryside.” ****

It is most probable that Shlomo Aronson sought to not only propose a narrative for the civilisation of his own country but also, given the singularity of the history of Israel during the second half of the 20th century, to develop an approach which could serve as an example. Lawrence Halprin was sure of this when he wrote that “I believe his work must be judged on a far larger basis - that of concept, basic philosophy, and the significant role that landscape architecture can play in determining the character and quality, not only of Israel, but also of our world and of the future.” Shlomo Aronson works today with his son Ittai, who trained as an architect at the Bezalel Academy and his daughter-in-law, Barbara, who trained as a landscape architect at FHS Weißenstephan in Munich and at Harvard.

“Aridscapes”

Published by GG in the “Land&ScapeSeries” (Spanish and English) in 2008, this book by Shlomo Aronson presents issues involving landscape in the widest sense. Touching on issues of climate and history in the belief that a deeper understanding will be of enormous help in preserving our world, this book provides a demonstration of how it is possible to work within a hostile landscape.

M.H. Contal

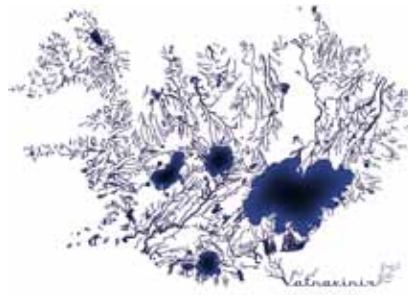
The works of Shlomo Aronson, born in Haifa in 1936, are of an unusual scale: urbanism (the New Town of Beit Shemesh), landscape architecture (Sapir Park in the Negev) but also archaeological parks (Kidron Valley, Roman town of Caesarea etc...) or transport and engineering (Tel Aviv-Jerusalem motorway, Dead Sea route and the landscaping of the phosphate factories of the Negev). Shlomo Aronson has taught widely: at the Department of Architecture of Bezalel Academy in Jerusalem, the Department of Landscape Architecture at Harvard (1988, 1997), and at the Institute of Urban and Regional Studies of the Hebrew University in Jerusalem.

* in www.aronson.com.

** As reported by Peter Walker, *The Search of Modernism in the American Landscape*, 1994.

*** *Making Peace with the Land: Designing Israel's Landscape*, Shlomo Aronson, Washington, D.C: Spacemaker Press, 1998, with preface from Lawrence Halprin.

**** Critical contribution by Peter Jacobs, *Making Peace with the Land: Designing Israel's Landscape*, *ibid.*



VATNAVINIR | REYKJAVIK, ICELAND

Vatnavinir* is a collective which brings architects, designers, philosophers and artists together with experts in the areas of tourism, health and marketing in order to work with water as a resource for alternative development in Iceland. The team carries out actions aimed at preserving or aiding the understanding of water as an energy source (geothermal, hydro-electrical) or as an important element in an exceptional natural and human environment.

“The abundance of water and geothermal energy is a unique resource. The network of water arteries and veins offers an inspiration to join efforts in networks supporting interrelated initiatives for a *long-term economic regeneration*”**. Vatnavinir was established three years ago - which explains this latter statement. At the end of 2008 the global speculative bubble burst and the Icelandic state, which was suddenly facing bankruptcy despite having been one of the most prosperous countries of the 1990s, became the very symbol of the “casino economy”. The result was a sort of Icelandic “May 68” in which locals rose up against the consumerist model which had ravaged their island, almost destroying a Scandinavian society based on solidarity and on getting on *with* the climate and natural resources. It is this latter tradition and its inherent strengths which interests us here, because it was precisely this that enabled Iceland not only to rebuild a real economy but also to become something of a laboratory for a new sustainable global society. The origins of Vatnavinir - with its decentralising and even alternative undertones - can be seen in this debate about the very basis of civilisation.

«The future of small things»

Vatnavinir develops projects related to water which it then pursues further with collectives and citizens - and this is the innovative aspect of its work - in the form of self-development projects which aim to integrate projects into the economic and social fabric - as well as the physical geography - of a site.

The “Wellness Country Iceland” initiative, for example, is based on the new enthusiasm for spas which, as a result of its numerous geysers Iceland is in a position to exploit. The idea is not to industrialise this activity by creating “centres” but rather to spread it around the country in line with the geography of the island’s resources. One project is based around an existing thermal site while another is located on a new site or in a village. Vatnavinir’s objective is to exploit the diversity between sites to create a network while avoiding the reductivist dangers of homogenisation. The collective draws on its own resources (a cost consultant, a tourism expert, an architect...) to develop each project with the relevant local players, municipalities or companies, coordinating “the forming of interdependent alliances for innovation and development (...). The network of centres and communities maintains, develops and proliferates its own identities in mutually enriching ways, be they semi-urban, rural or natural settings; by the coast, in the countryside or in the mountains.”* Decentralisation, diversity, self-development: this is a post-industrial vision of human activity and the management of space and it is a vision which Vatnavinir renders legible through the minimalist aesthetic of its projects.

The “Westfjords” action addresses the tourism growing up around Iceland’s numerous fjords, lakes, natural pools and geysers... waters flowing from and on a landscape which, with its relative



* In Icelandic, Vatnavinir means “friends of the water”.

** In www.vatnavinir.is.

geological youthfulness and volcanic activity, can (now that we have entered the Anthropocene age^{***}) tell us much about the formation of the earth. And, while it is natural that this exceptional resource fascinates visitors, there is a danger that consumer tourism based on the 20th century model could destroy it. Vatnavinir's aim here is to liberate such activity from the model of industrial production, with its attendant cult of "bigness." Rather than seeking to master these huge landscapes with complex hotel programmes or an architecture which controls the space, the collective has a capillary approach based on numerous minimalist interventions. Some sites are suitable for small or medium-sized hotels while others remain mere wayside halts, but each is managed so that it is conducive to public visits.

* In Icelandic, Vatnavinir means "friends of the water".

** In www.vatnavinir.is.

At the fjord of Reykholar, the architects of the collective propose to accommodate a new spa in a sensitively renovated and enlarged former workshop. At the lost fjord of Hellulaug, a "swimming pool" has been developed amongst the rocks and opened up towards the sea. The water for the pool comes from a borhole of geothermal water then flows directly into the fjord. The architects have stabilised the vegetation on the rocks and integrated a light steel grille from which bathing costumes can be hung. Visitors' understanding of the site has been improved by both the path cut amongst the rocks leading down from the road and the treatment of the route taken by the water. The project establishes an equilibrium between the welcoming of visitors and issues of conservation. Almost land art, it retires humbly behind the beauty which it itself reveals.

For an environmental politics

The fact that Vatnavinir is "anti bigness" does not mean that it cannot address big issues. Iceland is an observatory of global warming and is acutely affected by the intense debates about new arctic shipping routes, Alaska's reserves or Greenland's future. But is the future petrol channel, for example, a pollution menace or a way back to opulence? The question is naturally a thorny one in a country still overshadowed by the crisis of 2008.

It is in considering such issues, some very complex, that Vatnavinir proposes an alternative shared project. "Vatnavinir responds to threats of global warming and economic change by pointing out opportunities, big and small, based on the sustainable use of the most valuable resource in Iceland - the nature. Vatnavinir wants to channel the unique resource of geothermal energy, abundance of fresh water and extraordinary nature to help develop new opportunities for entrepreneurial endeavours. (...) All around Iceland, geothermal water has been used for a long time to heat houses and generate electrical energy. Hydroelectric power and geothermal heat are sustainable alternatives to fossil sources for the production of fuel cells - a technology that Iceland has been at the forefront in developing. It is believed that Iceland could become the first "hydrogen country" in 30-40 years."*

M.H. Contal

On behalf of vatnavinir, the architects of the team - Olga G. Sigfusdottir, Jörn Frenzel and Sigrun Birgisdottir - will present the team's work for the Award ceremony and the Unesco symposium.

Olga G. Sigfusdottir completed her studies in architecture at TU Berlin in 2000. She has extensively dealt with geothermal bathing culture in Iceland since then and, whilst working on many projects in the field, received the The Icelandic Architectural Award 2007 with VA arkitektar for the Blue Lagoon Clinic. She is teaching at the Iceland Academy of Arts. Jörn Frenzel completed his studies in architecture at TU Berlin in 1998. He has been practicing as an architect in Berlin, London, Moscow, Reykjavik and Hong Kong in the wellness sector and on projects dealing with the socio-economic and systemic aspects of space. He is currently teaching at the School of Design Thinking in Potsdam, Germany. Sigrun Birgisdottir trained in architecture at Politecnico di Milano, Oxford Brookes University, receiving her diploma at the Architectural Association in London in 2001. Sigrun practiced architecture and lectured widely in UK until taking up post as Lecturer and Director of studies Architecture at the Iceland Academy of Arts in 2007.

Vatnavinir was founded in 2008.

The founding members of this think-tank/do-tank : Adalheidur Gudmundsdottir, philosopher, trekking guide and Director of Art Theory at Iceland Academy of Arts, Anna G. Sverrisdottir, tourism and thermalism consultant, Caroline Tayar, branding and design consultant, Igor Micevic, graphic designer, Jörn Frenzel, architect and Tutor at the School of Design Thinking in Potsdam, Maria S. Dupuis Davidsdottir, artist and designer, Olga G. Sigfusdottir, architect and part-time visiting lecturer at the Iceland Academy of Arts, Sigrun Birgisdottir, architect. Lecturer and Director of studies Architecture at the Iceland Academy of Arts, Sigurdur Thorsteinsson, marketing and design consultant.



ANNA HERINGER | RUDRAPUR (BANGLADESH) – LINZ – BOSTON

This architect of German origin is today, in terms of her date of birth (1977), the youngster amongst the recipients of the Global Award. And yet if one considers her years of experience, the picture is somewhat different because Anna Heringer has been working in the development field since 1997 when she was a 19-year-old volunteer with the Shanti Partnerschaft, an NGO working in the area of rural development in Bangladesh. Starting her studies at the University of Linz, in Austria, in 1999, the award of her architectural diploma in 2004 represented a satisfactory coming together of her engagement and her training.

The focus of this engagement, which remains to this day, is the idea of self development - one of the subjects of her diploma project which focused on the construction of a school, the “Handmade School”, in the village of Rudrapur in Bangladesh. The project was CONCEIVED TO BE built at low cost BY THE CHOICE of readily available materials (earth and bamboo) and a construction process which allowed locals to manage building operations themselves.

Her training - which comes to the fore in this project - came from Roland Gnaiger, a co-founder of - and THE thinker behind - the architectural movement known as the Vorarlberger Baukünstler. Having become the director of “Austria’s smallest architecture school” in Linz, Gnaiger introduced the philosophy which could be described as “build yourself while building with your hands”. The school teaches timber, earth and solar building, etc - *theoretically and practically* - and when, in 2004, it established “BASEhabitat”, a studio where students could design and build (together with local people) projects for developing countries, Anna Heringer signed up immediately. She was part of the team which oversaw the first project, Tebogo, a house for handicapped children in a Johannesburg township, and in 2008 she became head of the do-tank, to which she brought a vision of architecture which owed much to her experience with Shanti. The future architects studied the anthropology, culture and technologies of the societies where they were to participate in building workshops. The aim of giving students manual experience of the building site and, at the same time, a broad vision of their future craft is characteristic of both her pedagogical approach and the “sustainability” movement in general. And while it would be interesting to know more about why so many Global Award recipients - not only Francis Kéré and Fabrizio Carola in the South but also Sami Rintala in Norway and Wang Shu in China and, of course, Rural Studio - favour this method, Anna Heringer already has an answer. “The language of a material and process of discovering this material break down the distinction between craftsman, architect and sculptor and open up new approaches to learning.” *

Sustain beauty

Let us look back to 2005, when Anna Heringer returned to Bangladesh to build the “Handmade School” with the architect Eike Roswag who finalised the technical details and helped her manage the unique process of a self-development project. It was necessary to raise funds, integrate the students into a village, build with materials rather than “products” (the bamboo turned out to be less straight than expected) and coordinate the *skilled* and the *unskilled* (or, better said, the various types of unskilled in that the students had to learn to flatten the earth and the straw while the villagers had to learn about the climatic techniques and uses proposed by Anna Heringer). But the school, with its bamboo frame and thick walls, was built. Then Anna Heringer built two storey



* In *Construire ailleurs*, catalogue of the exhibition TYIN, Anna Heringer, Florence Sarano, Editions Archibooks – association Villa Noailles, 2010.

** In *Learning from vernacular*, Pierre Frey, Actes Sud, 2010.

*** In *Training Centre for Sustainability*, Morocco, www.anna-heringer.com.

houses at Rudrapur - a new form of living which could enable the village to grow without losing valuable agricultural land - if only her proposed system could win over and then be shared by the villagers.

Since 2008 ecological critics have enthused about BASEhabitat, “a school (which) goes beyond the syndromes of “technology transfer” and “development aid””**. Anna Heringer is the darling of the sustainable development think-tanks: “for me sustainability is a synonym for beauty: a building that is harmonious in its design, structure, technique and use of materials, as well as with the location, the environment, the user, the socio-cultural context. This, for me, is what defines its sustainable and aesthetic value”.* This nomadism does not prevent her from continuing to build in Rudrapur. In 2010, she won the competition for the Training Centre for Sustainability of the Alliance Foundation at Marrakech in association with Martin Rauch and Naegele Waibel, architects, and Salima Naji. The project proposes a mud building: “The design is inspired from two Moroccan archetypes: the rural ksar, as the compact place of community life and the urban medersa devoted to the training of students. A dynamic architectural sculpture that surrenders patios and gardens and plays with sun and shades, with static massiveness and rhythmic, with rough surfaces and refined shining renderings. It shows a new language for an old material that is deeply rooted in the culture while meeting the needs and dreams of the present society.”*** Anna Heringer will leave for Harvard University this autumn in order to carry out research and to teach as a holder of a Loeb Fellowship.

M.H. Contal

Born in 1977 in Rosenheim, Germany, Anna Heringer joined the NGO the Shanti Partnerschaft in 1997 and left to work in Bangladesh. In 1999 she commenced her architectural studies at the University of Linz, before completing her diploma in 2004 and joining the new BASEhabitat studio as a teacher. The projects realised between 2005 in 2008 earned her the Aga Khan Award for Architecture (2007) and the Emerging Award for Architecture (2008). A professor and then director of BASEhabitat up to 2011, she is now preparing to study at Harvard University (USA) for one year, having been awarded a research and teaching grant (Loeb Fellowship).

* In *Construire ailleurs*, catalogue of the exhibition TYIN, Anna Heringer, Florence Sarano, Editions Archibooks – association Villa Noailles, 2010.

** In *Learning from vernacular*, Pierre Frey, Actes Sud, 2010.

*** In *Training Centre for Sustainability*, Morocco, www.anna-heringer.com.



TEDDY CRUZ | TIJUANA (MEXICO) - SAN DIEGO (CALIFORNIA, USA)

The American architect Teddy Cruz was born in Guatemala City in 1962. His office is in San Diego where he also teaches and researches at the University of California. His work bears comparison with those other recipients of the Global Award who are involved in the transformations of favelas, townships and slums*, with whom he shares the little understood and oft derided belief that that this must be the century in which we learn *to work with such areas*. These shadow cities are not only here to stay but are sure to grow further because, regardless of any growth in the GDP of such countries, the economic cycle of 21st century seems set to confirm rather than to break “the vicious circle of inequality” **. There appears to be no alternative economic or real-estate mechanism for re-housing the inhabitants (one billion today rising to three billion in 2050) of these informal cities with their lack of physical and legal infrastructure. Whether we like it or not, they are part of our built heritage and of the fabric of the global urban economy, and it is only by working with this fabric - and rejecting the 20th century dream of eradicating it - that we can improve the living conditions of their inhabitants.

All of which poses profound questions for architecture which, as one of the heirs to the modernist tradition and its dreams of eradicating the slums, has little experience of addressing or studying them. The informal habitat of the 20th and 21st centuries largely *slips below the radar* of architectural thinking which knows little of its economy, typologies and anthropology and only knows how to design from a *tabula rasa*.

But an increasing number of architects - in particular from the South are now seeing such informal habitat as a major opportunity. They are less fascinated by the *vitality of the informal city* (an old gimmick of hyper-modern architecture) than they are guided by a certain political clarity.

Learning from Tijuana

Teddy Cruz commenced his architectural studies in Guatemala in 1982 and completed them in California, to where he emigrated, in 1987. After establishing his own office in San Diego in 1991, he devoted himself to studying the territory at the border between Mexico and the USA, between Tijuana and San Diego, which for him is a key territory in the global urban conflict: “This ... checkpoint is the most trafficked in the world. Approximately sixty million people cross annually, moving untold amounts of goods and services back and forth. It is here where the perennial alliance between militarization and urbanization is re-enacted and epitomized by the post 9/11 solidifying of the border wall that divides these cities; further transforming San Diego into the world’s largest gated community»***.

In this area of social violence the informal city stretches on both sides of the border. And it is crossed by opposing flows - of Mexicans travelling to the USA and by American garbage heading for Mexico. In the North, these emigrants encroach into the urban areas where they become the victims of discriminatory policy. In the South, the slums of Tijuana are built with material recovered from the garbage of San Diego. The waste of the North feeds an emergency trans-border urbanism, “a sort of ‘second hand’ urbanism”****. Taken together, these flows form a sort of geo-politics of informal habitat which begs the question: how can one intervene?”



* Carin Smuts, in the Cape, Alejandro Aravena, in Chile and Giancarlo Mazzanti, in Colombia, work on the renovation of areas of informal habitat. See *Sustainable design – towards a new ethic in architecture and town planning*, Birkhäuser, 2009.

** Alejandro Aravena, Quoted in *Sustainable design*, ibid.

*** In *PROCESS*, Teddy Cruz, unpublished text.

**** In *From the Global Border to the Border Neighborhoods*, Teddy Cruz, unpublished text.

Acting in Tijuana

Teddy Cruz has directed a number of projects involving informal habitat on both sides of the border.

In California he is working with the NGO Casa Familiar on the creation of an immigrants' settlement at San Ysodro. Looking at this from somewhat closer he notes, "the hidden value (cultural, social and economic) of these communities' informal transactions (...) These marginal communities' invisible urban praxis needs artistic interpretation and political representation (...) the informal (city is) as a functional set of urban operations that allow the transgression of imposed political boundaries and top down economic models. We are interested in a practice of translation of the actual operative procedures behind the informal into new tactics of urban intervention." ****

In fact, in this case the architect Teddy Cruz has been working as an urban designer and politician. He has developed "a 'micro-policy' (...) that can act as an informal land-use and economic framework for development for the neighbourhood (...). This involves transforming the NGO into an informal city hall at the scale of the neighbourhood to facilitate construction permits and alternative mixed uses and densities (...)" ***. This action "has enabled a small-scale activism that alters the rigidity of discriminatory urban planning of the American metropolis, and searches for new modes of sustainability and affordability" ****. Does he regret having built so little? No: "Without altering the exclusionary policies that have been enabling a selfish, oil-hungry urbanization in the last years – the socio-political ground - our work as architects will remain mere decoration" ***.

In Tijuana, Mexico, Teddy Cruz has led a renovation project with the NGO Alter Terra. Here, he came closer to an act of construction and to the "aesthetic interpretation" which, in his own words, the architect should create in order to allow communities to develop a sense of themselves: "This city's informal communities grow faster than the urban cores they surround, creating a different set of rules for development, and blurring the distinctions between the urban, suburban and the rural. (...) Our process begins by engaging the conflict between emergency housing, labor and 'maquiladora' factories. We have observed that as (...) maquiladoras position themselves strategically adjacent to Tijuana's slums in order to have access to cheap labor they do not give anything in return to these fragile communities. Our site of intervention is the factory itself by utilizing its own systems and material production and prefabrication in order to produce surplus micro-infrastructure for housing. We are currently negotiating a maquiladora-made prefabricated frame that can act as a hinge mechanism to mediate across the multiplicity of recycled materials and systems brought from San Diego and re-assembled in Tijuana. (...)"***.

On this occasion, the architect designed these "manufactured sites" and the aesthetic interpretation was less a project than a process, "architects (...) can be designers of political process, economic pro-forma and collaboration across institutions and jurisdictions" ****.

M.H. Contal

Teddy Cruz studied at the University Rafael Landiva in Guatemala City and the California Polytechnic State University in San Luis Obispo. Between 2000 and 2005, he was a professor at the Architecture School of Woodbury University, San Diego. He was awarded the Prix de Rome in 1991 and, in 2005 he was the first to deliver the James Stirling Memorial Lecture on the subject of city. In 2008, he was the curator of the USA pavilion at the Venice Biennale. His projects were exhibited at MOMA in the 2010 exhibition "Small scale, big change". He is currently a professor in the Department of Visual Arts at the University of California, San Diego, where he co-founded the Centre for Urban Ecology. In his role as a citizen he is involved in a number of groups defending the civic rights and cultures of both the USA and Mexico.

* Carin Smuts, in the Cape, Alejandro Aravena, in Chile and Giancarlo Mazzanti, in Colombia, work on the renovation of areas of informal habitat. See *Sustainable design – towards a new ethic in architecture and town planning*, Birkhäuser, 2009.

** Alejandro Aravena, Quoted in *Sustainable design*, ibid.

*** In *PROCESS*, Teddy Cruz, unpublished text.

**** In *From the Global Border to the Border Neighborhoods*, Teddy Cruz, unpublished text.



Q'ESWACHAKA | THE HUINCHIRI COMMUNITY, PERU | CARMEN ARRÓSPIDE POBLETE, PRESIDENT OF THE NGO PATRONATO MACHUPICCHU

Five years ago, the Global Award for Sustainable Architecture opened up the field not only to registered architects but to those who “move the goalposts” or bring down barriers between disciplines and organisations. The reason for this was a determination that the central question of “how are we going to occupy the earth tomorrow?” should not be distracted by secondary arguments. As a consequence, the Global Award publicised the work of teachers, such as Andrew Freear of Rural Studio, Sami Rintala (“my best way of influencing society is to teach”) and, this year, Anna Heringer, all of whom are involved in a fundamental reform of architectural education and, above all, in re-establishing its connection with the humanities, philosophy and aesthetics. The award was presented in 2010 to the mathematician, inventor and builder Steve Baer and his memorable utopia Drop City and, this year, to the collective Vatnavinir, which no longer attempts to distinguish architecture and landscape – an attitude also shared by another 2010 recipient Junya Ishigami. Q'eswachaka represents an even further broadening of the scope of the award.



For this award winner is neither a person nor even a project - but a bridge. The Q'eswachaka Bridge is a rope construction found on a stretch of the Qhapac Ñan, the Inca trail which runs the length of the Andes Range at an altitude of over 3,000 metres before arriving at Cuzco. Qhapac Ñan is the economic and civilising backbone of the Andes, being constantly maintained and modernised right up to the 15th century. The Q'eswachaka Bridge dates from this latter era, explains Carmen Arróspide Poblete: “This miracle of engineering has a length of 28.67 metres. It is one of a whole series of new routes and connections built with the newest resources and technology of the time which included several “suspension bridges” based on ropes modelled out of vegetable fibres or plaited straw.” Compared with the relay stations or the paved trail, these bridges were naturally the most fragile elements of Qhapac Ñan.

“The Resignification of Culture”

But one of these suspended rope bridges has survived, almost in its original state, to this day. Carmen Arróspide Poblete, born in Cuzco in 1968, discovered it as a guide travelling the length of Qhapac Ñan and naturally wanted to understand it better. The Q'eswachaka Bridge has survived largely because “it has been rebuilt, willingly, every year for over 500 years by the communities that use it: Huinchiri, Chaupibanda, Ccollana, Quehue and Pelcaro. This is possible because the knowledge about how to produce and prepare the materials and build the bridge has been passed from generation to generation. It is incredible that such a tradition, based on knowledge, ritual and, above all, a system of community service, has been maintained to this day.”

Poblete studied civil engineering before establishing the NGO Patronato Machupicchu with the aim of renewing the works and maintaining the lands of Qhapac Ñan, in cooperation with the towns and rural communities living along the trail. Only some of these communities still exist, others having been rendered obsolete by time and the construction of more modern infrastructure. Qhapac Ñan crosses 15 different ecosystems, four of which are under threat: the Jungas of Peru, the dry forest of Marañon, the wet forest and the Chilean Mattoral. Maintaining these ecosystems is another objective of the work of Patronato Machupicchu, which seeks to promote the sustainable development of the Peruvian plateau and is involved in extensive research and decision-making processes in numerous areas of rural and urban development: programmes for the support of rural self-building; the creation of structures of self-government for cultural sites; the amendment of the Law of Tourism and Transport and the National Tourism Strategy, etc.

Given this economic and social context, the survival of the Q'eswachaka Bridge becomes some sort of narrative on the issue of sustainability. This starts with a paradox – the most fragile structure along the trail survives to this day whereas the mighty relay stations and fortresses have crumbled away - and it is followed by an incisive question which puts the reader right on the spot: what makes one project more sustainable than another in the context of a society and how does this process work? And our narrative ends with a moral which the reader is invited to ponder and which hints at the relative unimportance of cost in this process: "Q'eswachaka symbolises the validity of material and immaterial culture."

M.H. Contal

Patronato Machupicchu is an NGO devoted to the economic and social needs of poor rural and urban populations and to defending the cultural and natural heritage of Peru. It brings together experts in the areas of regional sustainable development, cultural and natural heritage, ecology, sociology, tourism, health and education. It was established by Carmen Arróspide Poblete, a civil engineer specialising in bridges and graduate of the University of San Marcos in the area of Cultural Heritage Management.

THE TIMETABLE FOR 2011

23rd MAY, 14:00: CEREMONY AT THE CITÉ – AUDITORIUM

Announcement of the five recipients of the Global Award for Sustainable Architecture 2011 and presentation by these award winners of their approaches and projects.

23rd MAY - 3rd JULY 2011 : EXHIBITION OF LAUREATES 2010 AT THE CITÉ – HALL ABOUT

Exhibited Award-Winning Architects: Giancarlo Mazzanti (Colombia), Junya Ishigami (Japan), Steve Bear (USA), Troppo Architects (Australia), Snøhetta (Norway)

24th MAY 17:00 - 20:00 : SYMPOSIUM LOCUS / UNESCO

Redefining Progress: Architecture for a New Humanism
UNESCO (Room XII), 7 place de Fontenoy, Paris

At the start of the new millennium, the idea of the global village has gained ground, thanks to improvements brought about by the knowledge-society. Contemporary architecture is constantly signalling progress and increased standards. But, can architecture be defined through cold demographic curves, energy rates and high-tech standards?

With countries and peoples finding themselves in critical economic and political situations, architecture shifted, during the course of the twentieth century, towards defining progress in terms of criteria with existential, holistic and human dimensions. Progress was placed at the service of civicity and the concept of sustainable architecture was introduced – in Europe, for example, via the social urban reforms of the early Moderns. In Africa and India, the works of Hassan Fathy and Laurie Baker were seen as sustainable architecture as a result of their cultural references to local societies.

This first UNESCO / LOCUS Symposium presents and discusses both ways of redefining progress today and ways of creating a sustainable architecture for a new humanism – an architecture in which, in the words of Ivan Illich, “ethical values replace technical ones, conviviality replaces productivity”. While UNESCO reveals the urban renewal programme which is currently starting up at Hassan Fathy’s housing settlement in New Gourna, LOCUS invites the five winners of its Global Award for Sustainable Architecture 2011 to present their work and philosophy.

“One’s designs must serve the humble everyday needs of men; indeed, if these designs are true to their materials, their environment, and their daily job, they must necessarily be beautiful.” Hassan Fathy, Architecture for the Poor, 1973

“My principle is to use locally-available material. This is not only economical, but the building would also look as though it belongs. Why abandon local materials that cope with terrain, climate and cultural patterns of living for expensive, unsuitable energy-intensive material - merely to look ‘international standard’?” Laurie Baker, Of architectural truths and lies, 1999

PROGRAMME

17:00 **Welcome** by Francesco Bandarin, *UNESCO Assistant Director-General of Culture*

17:10 **Welcome** by Jana Revedin, *Prof. Arch. PhD, Umeå University, Sweden, LOCUS Foundation President*

17:20 **Leila El Wakil**, *Architect and Professor of Art History, University of Geneva, Switzerland*
“Social progress and adequacy in the work of Hassan Fathy”

18:00 **Hubert Guillaud**, *Prof. Arch. ENSAG Grenoble, CRATERRE-ENSAG, France*
“Building cultures and sustainable development”

18:45 “Redefining Progress: Architecture for a New Humanism”

• **Roundtable discussion** chaired by Francesco Bandarin and Jana Revedin, together with John Hurd, B.Sc., *President of the ICOMOS Scientific Commission for Earthen Architectural Heritage (ISCEAH)*

• **Statements of the five laureates of the “Global Award for Sustainable Architecture 2011”**

Shlomo and Barbara Aronson, Israel

Sigrun Birgisdottir, Olga Gudrun Sigfusdottir, Iceland and Jörn Frenzel, Germany/Iceland (Vatnavinir)

Anna Heringer, Germany

Teddy Cruz, USA

Carmen Arróspide Poblete, Peru (Q’eswachaka Comunidades de Huinchiri)

• **Discussion**

20:00 **Cocktail**

INTERNATIONAL TRAVELLING EXHIBITION, PRINCIPAL PORTS OF CALL, 2011

France - Network of “Maisons de l’architecture”

February - April 2011 / Lyon / Archipel

March 2011 / Rouen / Maison de l’architecture de Haute-Normandie

April - May 2011 / Lille / Maison de l’architecture et de la ville du Nord-Pas-de-Calais
Montpellier, Annecy, Bordeaux...

Europe - World

March - April 2011 / Greece / Athens / Ecoweek

March - September 2011 / Italy / Programme organised by The Plan: Bologna / Rome / Bolzano

April - June 2011 / Czech Republic / Prague / Palac Krisis

South Africa, Maroc, Greece, Israel, USA...

SEPTEMBER 2011: PUBLICATION OF THE SECOND VOLUME OF SUSTAINABLE DESIGN

Sustainable Design II. Global Award for Sustainable Architecture 2009.2010

Authors: Marie-Hélène Contal and Jana Revedin

with a participation of Benno Albrecht and Elisa Brusegan, *Università IUAV Venice*.

Éditions Actes Sud, publication in september 2011.

PARTNERS

GLOBAL AWARD FOR SUSTAINABLE ARCHITECTURE™

THE FOUNDER

Le LOCUS Fund seeks out and awards the most innovative and engaged architects from all corners of the globe through the Global Award for Sustainable Architecture. Through its college of experts LOCUS is also home to an international network of experts, supporting its research and experimental projects. LOCUS also defends the beauty of their architecture and the ways in which it provides dignity to its inhabitants; opens up a new dialogue with nature and provides an image for the future of the city. Driven by humanism and hope and mindful of the preservation of both resources and cultures, the Fund provides the College of Architects with a place for activities and communication in which it can “dare, transmit and federate.” In addition to its work with the Cité, LOCUS supports large-scale, socially responsible projects (the revitalisation of a sea-front in China; upgrading of the rubbish collectors’ district in Cairo) in collaboration with the architects of the Global Award.

LOCUS

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 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.



The GDF Suez Foundation supports the Global Award for Sustainable Architecture.



Interview with Philippe Peyrat: General Delegate of the GDF Suez Foundation

Why are cities and their development such an important concern for your Group?

Philippe Peyrat: Dwindling fossil energy reserves, the preservation of the environment and the growth of cities (with the emergence of 19 megalopolises of over ten million inhabitants between now and 2020) are the major challenges of the 21st century and these should cause us to reflect upon the best sort of urban ecosystem for our planet.

Urban design has a key role in addressing changes in society and is in a position to reconcile the various aspects - economic, social, cultural and environmental - of sustainable development.

GDF Suez reinvests the growth generated at the heart of its activities in addressing the major challenges which we are facing in the areas of energy and the environment.

Today, the Group is one of the leading global providers of energy and a major player along the length of the energy chain in the areas of both electricity and natural gas. Making full use of its expertise, the Group is becoming increasingly involved in urban development projects, seeking global solutions to the needs of cities.

How are these challenges directly reflected in the work of the Foundation?

PP : The GDF Suez Foundation works to meet its objectives on both the social and the environmental levels. In the name of solidarity it implements programmes to help those with pressing needs in the fields of health, education and energy.

The environmental work of the Foundation is ambitiously focussed on two areas of activity which are both complementary and receive much attention: on the one hand there is its intensive work in the fields of biodiversity, the protection of ecosystems and the fight against climate change and on the other hand there is the Foundation's "Living Tomorrow" programme.

The objective of the Foundation in carrying out this programme is to accompany and enhance the global debate surrounding the challenges of urbanisation and sustainable architecture - issues which are both vital for the planet and at the heart of the strategy of the Group.

This partnership with Locus illustrates this ambition. In supporting the Global Award for Sustainable Architecture, which annually recognises the work and ideas of architects around the globe who are engaged in the issue of sustainable development, the Foundation is highlighting a new vision of the city which is in step not only with its own vision but also with that of the entire GDF Suez Group.

LE GLOBAL AWARD WAS PUT UNDER THE PATRONAGE OF UNESCO IN 2011



THE SCIENTIFIC COMITEE

THE SCIENTIFIC COMMITTEE IS COMPOSED OF THE FOLLOWING PEOPLE:

- Benno Albrecht, *Professor, Università IUAV di Venezia – Venice,*
- Marie-Hélène Contal, *Deputy Director, IFA - Cité de l'architecture & du patrimoine - Paris,*
- Spela Hudnik, *Director, International Architecture Biennale of Ljubljana,*
- Kristiina Nivari, *Deputy Director, Museum of Finnish Architecture – Helsinki,*
- Christophe Pourtois, *Director, Centre International pour la Ville, l'Architecture et le Paysage – Brussels,*
- Jana Revedin, *architect PhD, senior lecturer in sustainable architecture at umea University and president of LOCUS.*

LE COMITÉ SCIENTIFIQUE :

- Oversees an international network of experts responsible for collecting the candidacies of architects,
- Manages the annual process of choosing the nominees
- Is responsible for conceiving and programming the development activities of the Global Award.

Cité de l'architecture & du patrimoine

Paris - www.citechaillot.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.



Centre International pour la Ville, l'architecture et le Paysage

Bruxelles - www.civa.be

The Centre International pour la Ville, l'Architecture et le Paysage (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.



Università IUAV di Venezia

Venise - www.iuav.it

With 30,000 students, Venice's Università IUAV is one of the world's best known architecture schools 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, the Università IUAV 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 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 Vežjak 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
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