



PRESS RELEASE

GLOBAL award FOR SUSTAINABLE architecture™ 2014

SYMPOSIUM

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Cité de l'architecture & du patrimoine
Palais de Chaillot / Auditorium / 7 avenue Albert de Mun
Paris 16^e / M° Iéna ou Trocadéro

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

PARTNERS

LOCUS Foundation, Founder

Cité de l'architecture & du patrimoine

The GDF Suez Foundation

Bouygues Bâtiment International

THE SCIENTIFIC COMMITTEE

Cité de l'Architecture & du patrimoine, Paris

International Centre for Urbanism, Architecture
and Landscape, Brussels

Università IUAV Venezia, Venice

Museum of Finnish Architecture, Helsinki

International Architecture Biennale of Ljubljana

LOCUS Foundation

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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.*





© 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 landscape. 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

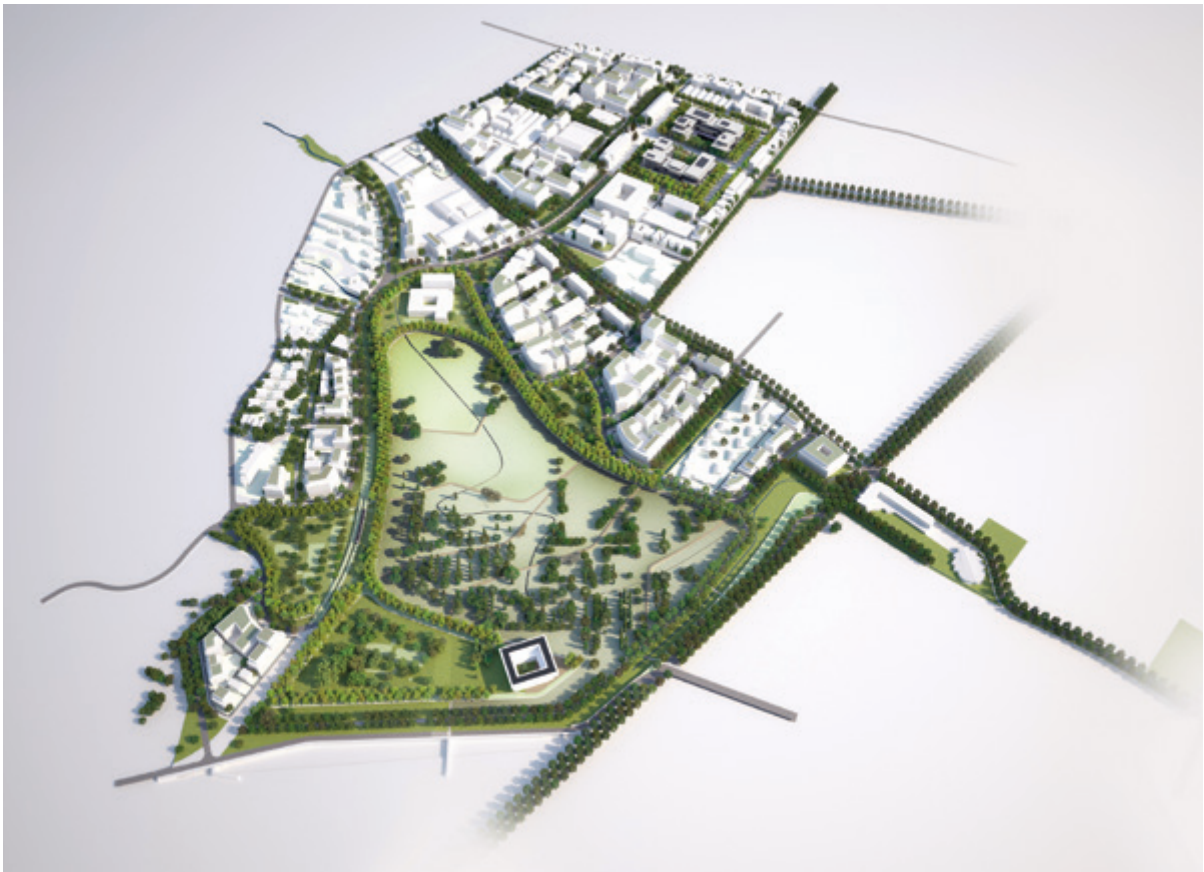
West 8 has enormous experience of improving seafronts. In 2006, it won the competition for updating the shores of Lake Ontario with a project which was both complete and adapted: firstly, the coastal zone was redesigned as a pedestrian promenade; secondly, the project calmed the axes of circulation as 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 radiant 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 radiant 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.