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World Architecture Awards 2002

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Future issues of *World Architecture* will continue the magazine's record of giving comprehensive coverage to the world's best and most important buildings. Recent schemes covered have included the first publication in English of Tod Williams Billie Tsien & Associates' American Folk Art Museum, Rem Koolhaas' Guggenheim museums in Las Vegas, Wandel Hoefer Lorch + Hirsch's Dresden synagogue,

Expo 2002 in Switzerland, as well as projects from some of the best up-and-coming designers.

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Young masters

So, the results are out and the winners have gone home with their trophies. Debate will continue long into the night about whether the right decisions were made but, although the competition was fierce, all the winners richly deserve their places on the podium.

The overall quality was very high in almost every category, despite there being no winner in the industrial category. Some geographical areas fared better than others and, although the quality of buildings in Europe was the highest, victories for an Australian housing block, a North American museum and a school in India show that there are highlights to be found on every continent.

One of the surprises must be finding the supreme award winner in New York. The city is still a muse for many architects, but is no longer known for the quality of its contemporary buildings. The American Folk Art Museum,

by Tod Williams Billie Tsien & Associates, has been lauded as NYC's best building since Frank Lloyd Wright's Guggenheim – high praise indeed and probably accurate. It is an early masterpiece for the practice, and should be a springboard that will launch it into the architectural superleague.

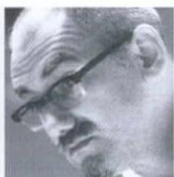
The supreme award celebrates a single building and the two practices that have won it so far – Tod Williams Billie Tsien and Viiva Arkkitehtuuri last year – are run by architects with many of their best buildings still ahead of them. The World Architecture Awards puts these firms on an equal footing with masters who have a lifetime of brilliant design behind them. This year's prize shows that a new generation is at work, producing buildings that are as strong as any in the world.

Naomi Stungo

The judges



Rauno Lehtinen
Viiva Arkkitehtuuri



Peter Wilson
Bolles + Wilson



John Patkau
Patkau Architects



Benedetta Tagliabue
Enric Miralles
Benedetta Tagliabue
Arquitectes



Lindsay Clare
Architectus Sydney



Chris Wilkinson
Wilkinson Eyre



Christian Sumi
Burkhalter & Sumi



Naomi Stungo
World Architecture
editor

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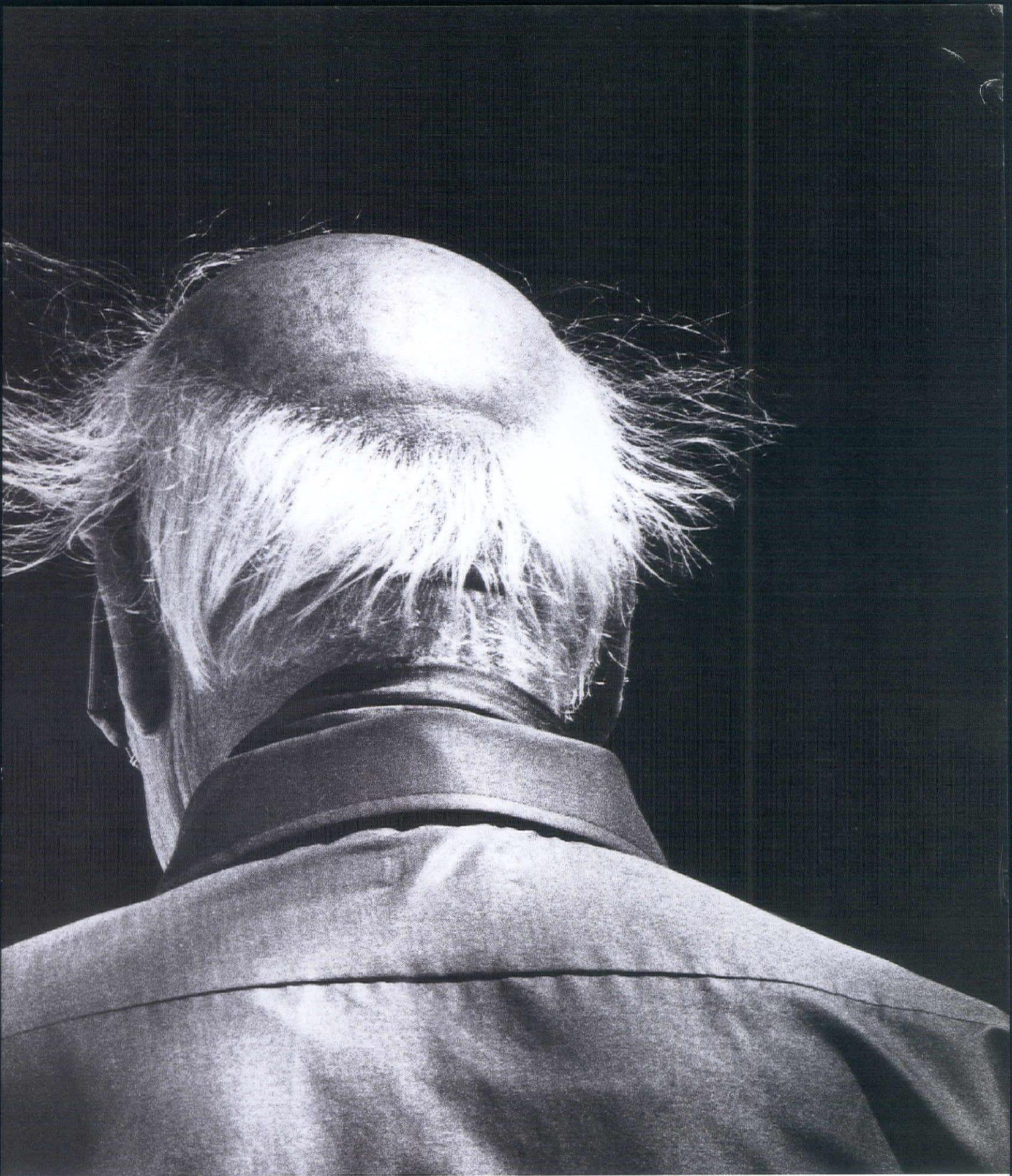
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Sir Ove Arup , November 1968

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Welcome to Berlin

Berlin in summer can be an idyllic place. Away from the central core, it is a city of parks, lakes and open skies. It is also one of the world's most exciting cities for new architecture. For Berliners, reunification and the restoration of capital-city status have brought problems as well as rewards. Yet the injection of new design – federal buildings, embassies and cultural institutions as well as commercial projects – has transformed the mood of a city that could seem over-burdened with its past. Berlin can hardly bury its history, but it is looking to the future.

For a dose of that history, visit the Soviet soldiers' memorial in Treptower Park. Designed by one JB Belopolski and constructed between 1946 and 1949, it is a hugely impressive sight, still carefully maintained. At the end of the long axis, a colossal statue depicts a Russian soldier crushing a swastika. The long avenue that frames the monument is lined with immense reliefs, like stations of the cross, illustrating the victories of the Red Army over Nazi Germany.

In April 1945, the 19th-century park was a scene of carnage as the SS battled to drive back the Russian Army. The dead (up to 5000 of them, it is said) were buried on the spot. Some 78,000 Russian soldiers died in the campaign to capture Berlin.

This autumn, Antony Beevor's *Berlin: The Downfall 1945* is to be published in German. The book has already been denounced in Russia for its picture of the Red Army as an undisciplined

horde whose vengeance on the Germans included mass rape of German women civilians, Jews and even Russian female prisoners released from Nazi jails. Beevor's book finally confronts a history that many found uncomfortable even after the Soviet denunciation of Stalin. Perhaps it is understandable that voices were raised against the decision to retain the scrawled graffiti of Russian soldiers as part of Norman Foster's reconstruction of the Reichstag – the decision not to cleanse the building was brave and, even now, probably right.

Today the Treptow area, home to many heavy industries that were mass employers throughout the years of communism, is feeling the winds of change. The 'Treptowers' office centre is part of a string of new commercial developments around Ostkreuz. Further along the Spree, the former Osram lightbulb factory, closed down in 1992, is being converted to offices and apartments. And Karl Marx Allee is now a much sought-after address – the apartments built for party apparatchiks are famously spacious and the street is a protected monument.

For another glimpse into the more melancholy aspects of the city's history, visit the Neue Wache on the Unter den Linden, a monumental 1818 guardhouse designed by Karl Friedrich Schinkel for the Prussian monarchy. Mies van der Rohe and others vied for the task of converting the building to a memorial to the First World War dead. Heinrich Tessenow got the job, but



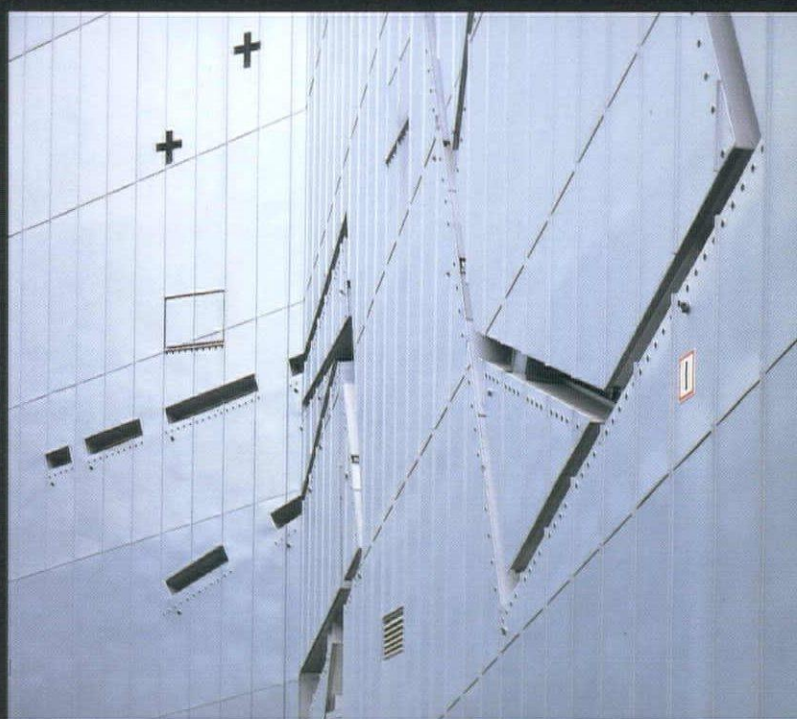
MICHAEL MORAN

The American Folk Art Museum stands on a 12.2m wide sliver of land at 45 West 53rd Street. It is surrounded on three sides by the huge building site for Yoshio Taniguchi's new Museum of Modern Art. MoMA had asked the folk art museum to move further down the road, but it refused. Tsien has said: 'We like to think that we are the jewel in the belly button of MoMA, but I don't think they think that.' It is only eight storeys high, but what it lacks in size it makes up for with a presence that recalls Marcel Breuer's Whitney Museum or Eero Saarinen's nearby Black Rock headquarters for CBS.

The museum's Tombasil skin has been called one of the most significant facades since Jean Nouvel's Institut du Monde Arabe. To make the facade, the architect had to accept that it could not control certain aspects of the manufacturing process. As Tod Williams says: 'We conceptualised how it would be made, and embraced the result.' Craftsmen were given free rein to create the Tombasil (an alloy of copper, zinc, manganese and zinc cast against rutted steel and concrete panels), so the front of the building has varying colours, patterns and textures. Sixty-three of these panels hang in three planes – a beautiful and substantial piece of origami.

The best building in the world

They say the American Folk Art Museum is New York's best building since Lloyd Wright's Guggenheim. Our judges thought it was the best new building anywhere, giving it the US\$30,000 Arup World Architecture Award. **Kieran Long** explains why. And on page 12, **Naomi Stungo** meets the architects behind it: Tod Williams and Billie Tsien.



This year's ceremony is held in Berlin, the capital of reunified Germany and home to some of the most exciting contemporary architecture in the world. Here, **Kenneth Powell** chooses his highlights of the city.

the Neue Wache was later fitted out by the Nazis as a shrine to the party and clumsily rebuilt after war damage by the East Germans. Now it houses a striking pieta by Käthe Kollwitz as part of a reinstatement of the Tessenow scheme. It is a serene and moving monument to the tragedy of 20th-century Berlin.

Daniel Libeskind's Jewish Museum is, of course, anything but serene. Its architectural forms recall dislocation, destruction and death. The building is unique and unforgettable, but not without antecedents. It was another Jewish architect, Erich Mendelsohn, who designed the Einstein Tower (1924), still a potent expression of an alternative modern architecture of free form. That tradition found stunning expression in the Philharmonie (1963) and national library (1978) by Hans Scharoun, the latter brilliantly completed after Scharoun's death by his pupil Edgar Wisniewski.

Scharoun was a great architect but his ideas on urban planning have much to answer for. A dual carriageway, the relocated Potsdamerstrasse, cuts the Kulturforum in two. This was a deliberate move against the discredited processional formality of the old Berlin, but it is mistaken nonetheless.

The Kulturforum equally lacks any obvious connection with the reconstructed Potsdamer Platz/Leipziger Platz. Yards from the mass of new development (by Piano, Rogers, Jahn and others) there are sites left fallow since the Second World War.

The need for high rises at Potsdamer Platz remains unproven. As a reinstatement of the public domain, the scheme is deficient – its heart is the hugely successful covered shopping centre.

Hilmer & Sattler, winner of the masterplanning competition for Potsdamer Platz (although its plan was later 'subverted' by Renzo Piano), was vilified by some for seeking to reimpose a formal order on Berlin in line with the thinking of the city's planning supremo. Solid masonry facades and traditional 'Berlin blocks' seemed to imply a return to a past best forgotten. The rebuilt Friedrichstrasse, where the rules were applied, ended up a lifeless thoroughfare. Yet Hilmer & Sattler made its mark on Berlin, not least with the new picture gallery in the Kulturforum, externally unremarkable but an excellent setting for art.

The boldest statement of a renewed formality in the architecture and planning of Berlin is the new chancellery at Spreebogen. This project by Axel Schultes and Charlotte Frank provides a new backdrop for the rebuilt Reichstag. Norman Foster's dome, with its constant stream of tourists toiling up the ramp, rebukes the pomp of the Kaiser-era 'prattling house' (as Hitler called it). Schultes and Frank have dared to reassert the pride and identity of the unified German nation in the restored capital, again confronting history but not shirking the task in hand. The project is a marker for the emergence of Berlin as a true world capital. **wa**

From left to right:
The largest remnant of Nazi Germany: the Olympic stadium, part designed by Albert Speer.

Hans Scharoun's 1963 Philharmonie, a masterpiece cut off from the city by poor masterplanning.

The spiral ramp in Foster and Partners' still-controversial Reichstag refurbishment.

Destruction, dislocation and death in built form: Daniel Libeskind's Jewish Museum.

**'The museum's sculptural
folded facade is a tour
de force – a welcome
addition to New York and
architecture as a whole'**



**'The museum has such a
strong quality. It is
simple but has immense
power of expression'**

The building's folded facade has dominated the many magazines that have published the project. However, it is also incredibly rich in plan and section, with varied spaces woven into very small floorplates. It has been compared to the Sir John Soane's Museum in London or a Paul Rudolph house, evoking a dense and rich architecture in confined interior spaces. As in Frank Lloyd Wright's Guggenheim, visitors take a lift to the top floor before working their way down through the five floors of exhibition space by way of processional staircases.

The staircase in the north-west corner is the main stair, and runs the whole height of the building. It is framed by a large panel of cast green fibreglass, and also allows views of 53rd Street and Midtown through a high, slim window. Despite the combination of materials such as concrete, glass, steel, cherrywood handrails and fibreglass, the building never feels fussy.

CHRIS GASCOIGNE/VIEW



'I'd prefer to be celebrated after I die. That will mean our architecture has succeeded'

Turning up at Tod Williams Billie Tsien & Associates'

New York office, you'd be forgiven for wondering whether you had the right address. The brass plaque on the door at 222 Central Park West – not exactly the most fashionable Manhattan address – bears their name but there's no reply when you knock. Things don't improve a lot when you venture inside. At first sight, the place appears to be a desolate building site. It's only when you open the door at the end of an unprepossessing corridor that you find Tod Williams, his wife and partner Billie Tsien, and their 15 or so staff gathered around them, deep in discussion.

To say there was nothing flash about the place would be an understatement. The room is almost windowless, its paintwork peeling (the current refurbishment is years overdue) but there's no mistaking the respect with which the young architects gather around Williams' desk, or his genuine interest in hearing what they have to say. One quickly senses that this office has no truck with skin-deep style. It prefers to discuss and debate, to tussle and think through how people use buildings. 'The experience is more important than the thing,' says Tsien.

The practice principals, Williams and Tsien, have worked together since 1977 and been partners since 1986. Over the years, their firm has designed many excellent buildings – the Neurosciences Institute in La Jolla, California, and the addition to the Phoenix Art Museum spring rapidly to mind – and, although temperamentally disinclined to shout about its work, it has gradually built up a considerable following in architectural circles and among knowledgeable (admittedly mainly US) clients.

The American Folk Art Museum is the practice's most high-profile project to date and looks set to propel it to greater things – not least, one hopes, as a result of winning this award. The response so far has been astonishing. The museum's press cuttings books are bulging at the seams and critical reaction has been universally favourable. The whole ensemble has been hailed as 'as sensual a building as New York has seen in a very long time'. One critic has gone so far as to say the building 'is not only New York's greatest museum since Frank Lloyd Wright's Guggenheim was completed in 1959 but nothing less than the city's best work of architecture since then, period'.

The rewards are starting to be felt. The practice has won commissions to design a private museum for a folk art collector and a new bioengineering building at Penn University, in part thanks to the museum's success. But in the wicked world of

architecture, it takes an age for projects to morph into dollars. 'We've had a terrible year financially,' Williams admits as we sit at a desk piled high with drawings. 'We're at preliminary design on three projects. On 9/11 we won a commission to design a museum for the Asia Society in Hong Kong. The timing wasn't great.' It looks as if this project will go ahead. Hopefully it will be the building that launches them on an international level. In the mean time, though, that US\$30,000 will come in handy.

What approach does the practice bring to these varied projects? 'The single most important issue is that the interior is more important than the exterior,' Tsien says. In some ways it's a surprising answer, given how forceful the exterior is at the folk art museum and most of their other buildings. 'Interiors need to be rich and connective,' Tsien continues. 'It's only once these spaces are resolved that we start thinking about the exterior. We try to think about how people will experience the building and that generates its look.'

Williams and Tsien's architecture is resolutely not theory-based. When they say their approach is rooted in experience rather than objects, this does not mean that it is not concerned with physical things. Far from it. Theirs is an architecture that you experience through the senses rather than intellectually. Walking around the museum, you notice a significant number of visitors touching the walls; even more run their hands over the facade. It is a robust, solid building. 'We don't believe in light architecture,' Williams says. 'Architecture can be light-filled but it is always heavy.'

For most of the past century, architecture struggled to divorce itself from gravity. The modernist aim was ever-greater weightlessness. Tsien and Williams are among the leading advocates of a rather different approach. They don't see what they are trying to do as reactionary, though. 'Being a modernist is about right now, being of your moment,' Williams says. 'We use the resources that are available to us today. To us, being modern is not about being predictive, it's about being in the present and that means also being in the past. We all carry both around inside ourselves. Our work is at its best when it embraces both.'

'What we are doing is building things that will live into the future,' Tsien adds. 'We're not predicting the future.' Williams concurs: 'I'd infinitely prefer to be celebrated after I die, that will mean our architecture has succeeded, rather than in the present.' Success is coming in their lifetime but hopefully they will achieve both. **wa**



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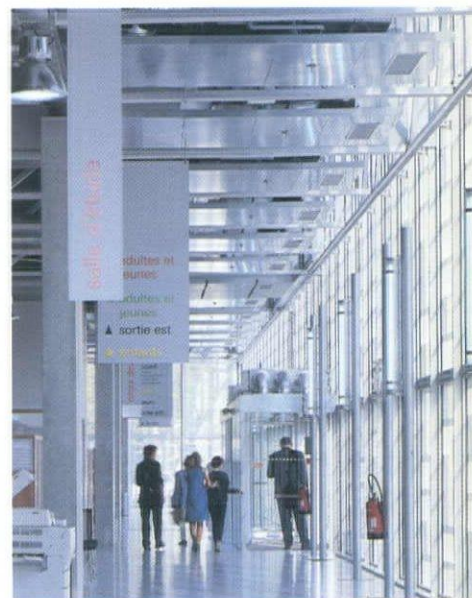
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The best European buildings



Mediatheque, Lyon, France
Dominique Perrault



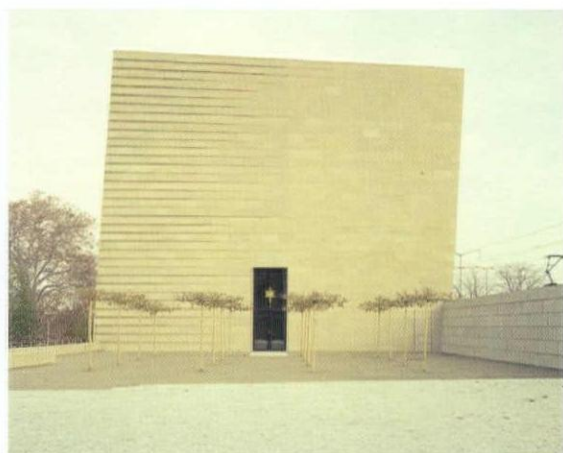
Two European buildings were given awards. This is because Europe was originally envisaged as two regions – with entries called for from Northern and Southern Europe. In fact, the jury considered both areas together. However, given the number of outstanding entries, they felt it only fair to make two awards.

The first went to Dominique Perrault's mediatheque. Beautiful as it undoubtedly is, this is more than just an elegant design. The building forms a physical and social link between Lyon's wealthy historic centre and its rough suburbs. Set at the centre of a new pedestrianised square on the city's outskirts, the mediatheque provides facilities for all in a building that, while robust, gives the community a truly striking piece of contemporary architecture.

The jury was impressed by the building's social commitment – by how it dealt with the 'nitty gritty' of life, as one jury member put it. But what really caught the imagination of all was the detailing of the building's facades. The mediatheque glints in the sunlight thanks to a perforated metal layer sandwiched between two layers of glazing. This strengthens the facades while filtering the sunlight that penetrates the interior. This cheap and simple idea elicited considerable praise: 'perfectly detailed' and 'ingenious' were among the jury's comments. ▶

'It is good to see a relatively low-budget building in a tough part of town winning an award of this kind. Architecture isn't just about what can be achieved in well-heeled neighbourhoods'

The best European buildings



Synagogue, Dresden, Germany
Wandel Hoefer Lorch + Hirsch



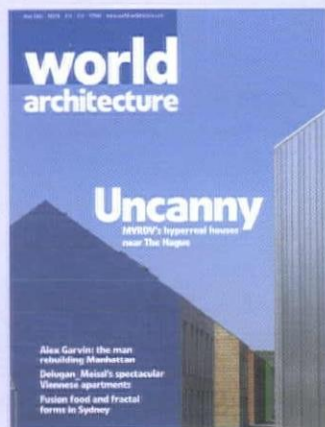
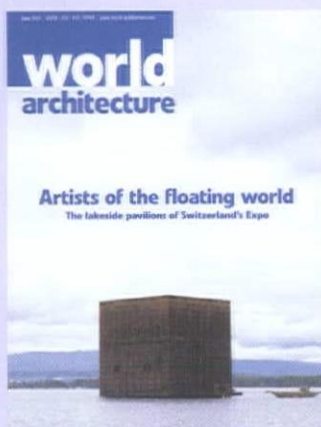
The second European winner is Wandel Hoefer Lorch + Hirsch's Dresden synagogue. This striking building is deeply rooted in the awful history of the city's Nazi past. The Kristallnacht of 1938 saw the destruction of the city's synagogue; subsequent years the near eradication of its Jewish population.

The new synagogue pays its dues to the memory of these events – it is built on the site of Gottfried Semper's destroyed synagogue – but looks to the future, literally twisting away from the geometry of the past. Working with rough materials (loadbearing concrete blocks and chain metal) the architect has created an evocative new space for the practice of contemporary Jewry.

The jury noted that creating new forms for such a building type was difficult given how influential Daniel Libeskind's Jewish Museum has been.

Also shortlisted in the Europe category were: Docklands apartment blocks, Amsterdam, the Netherlands; Biosphere and Flower Pavilion, Potsdam, Germany; Eden Project, Cornwall, UK; Elektra House, London, UK; Embassy of the Holy See, Berlin, Germany; Great Court, British Museum, London, UK; Lloyd's Register of Shipping, London, UK; and Swiss Embassy, Berlin, Germany.

'It is not easy dealing with such a loaded subject, but this building has a quiet authority. It has real presence on the site'



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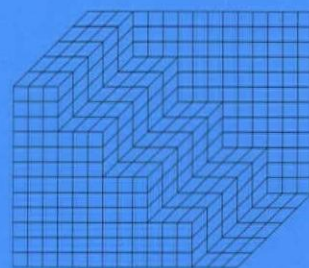
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The best North American building



**American Folk Art Museum,
New York, USA**
Tod Williams Billie Tsien & Associates



What does it say about North American design when only two of the six buildings on this shortlist are by native architects? An optimist might say that the result simply reflects the increasing internationalisation of practice. A pessimist that the quality of indigenous architecture does not match up to that produced by European and Asian architects.

However, the winning scheme, the American Folk Art Museum, is one of those rare American-designed buildings. Its architects – Tod Williams and Billie Tsien – are committed New Yorkers. And what a building it is. It may not be big but it has gravitas. 'This is a very interesting response to New York, where buildings are so glassy,' commented one of the jurors. 'This building has a real weightiness,' said another.

The jury delighted in the museum's facade of Tombasil – an alloy of copper, zinc, manganese and nickel – which gives the building an intriguing street presence. Internally, they liked the contrast between the heavy raw concrete finishes and the delicate objects on display.

Also shortlisted were: Computer Science Building, York University, Toronto, Canada; Guggenheim Las Vegas, USA; Hermitage Guggenheim, Las Vegas, USA; Prada store, New York, USA; Pulitzer Foundation for the Arts, St Louis, USA.

'Especially in the American context, the concern for materiality displayed by the museum is very good. It shows that architecture need not aspire only to weightlessness in order to be good. This is an excellent message'

The best Central or South American building



Hotel Habita, Mexico City
Ten Arquitectos



Open any glossy travel magazine and it's instantly obvious that upmarket hotels are all about luxury and sex. This is the starting point for Ten Arquitectos' Hotel Habita, and what a beguilingly seductive building it is with its semi-opaque glass facades – through which passers-by glimpse ever-so-fleeting scenes of the life inside – and open-air rooftop pool. The judges loved the hotel's style and glamour.

Although the building is a refurbishment rather than new build, the jury felt it deserved to win. Indeed, the message that existing inner-city buildings (in this case a 1950s apartment block) can be transformed into award-winning architecture was considered to be one worth promoting.

Ten Arquitectos has a relatively high international profile, consistently producing striking buildings across Mexico (its sports hall in Zapopan was also shortlisted), but the judges were also impressed by the level of entries from this region, which is rich in good contemporary architecture. They hoped to see even more entries next year.

Also shortlisted were: Corporate office building, Acapulco, Mexico; Gama Issa House, São Paulo, Brazil; Interbank headquarters, Lima, Peru; and Sports facilities, Educare High School, Zapopan, Mexico.

'From the open-air pool to the glazed facade, this is a glamorous building. It's encouraging to see such a stylish refurbishment scheme'

The best Australasian building



Altair Apartments, Sydney
Engelen Moore



With shortlisted buildings ranging from a rust-coloured visitor centre in the outback to Engelen Moore's utterly contemporary apartment building in Sydney, the Australasia prize provoked heated debate. The judges argued over what kind of architecture they were looking for – something that seemed to represent Australasian style or simply the best building from the region, irrespective of local stylistic considerations.

After a tense vote, Engelen Moore's Altair block won. The argument that it represented excellent contemporary design, made good use of a difficult site, promoted environmental design and that the apartments were well-planned and delightful won the day. This, the jury felt, was the kind of building that the region could do with more of, and its designer should be congratulated. It would be considered an extremely good building anywhere but in Australasia, where so much development is low-density and suburban, this high-class city-centre block is especially praiseworthy.

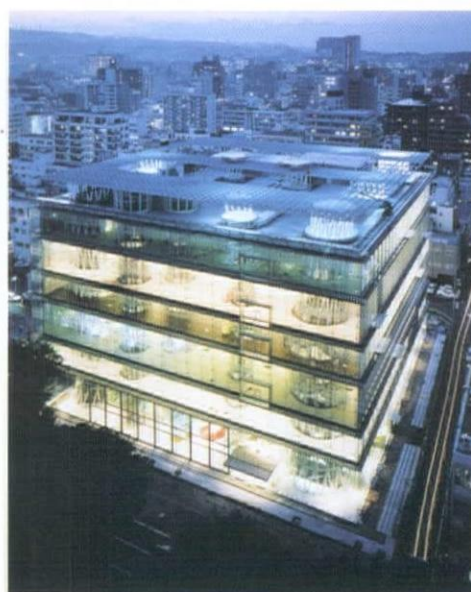
Also shortlisted were: Kangan Batman TAFE Polymer Engineering Centre, Victoria, Australia; Karijini National Park Visitor Centre, Pilbara, Western Australia; Rose House, Jamberoo, New South Wales, Australia; and Sydney Conservatorium of Music, Australia.

'This sends a message that Australasian architecture doesn't have to be rooted in a local vernacular as some practitioners believe. A building like this bears comparison with the best internationally'

The best East Asian building



Mediatheque, Sendai, Japan
Toyo Ito & Associates Architects



'When I saw the Sendai mediatheque it changed my life.' That's how one of the jury members felt about Toyo Ito's spectacular building. There was never much doubt that it would win the prize for the East Asia region, despite the strength of the other shortlisted projects.

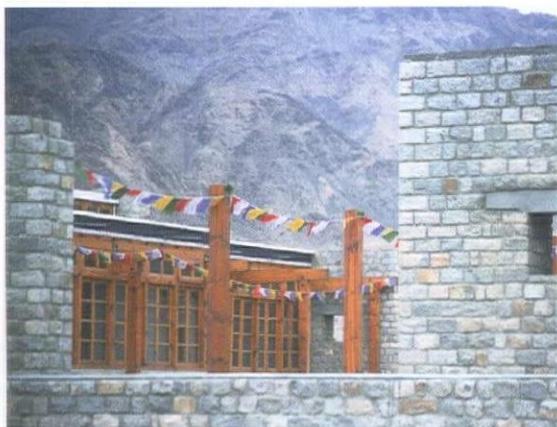
Another member of the panel felt Ito's mediatheque 'creates an innovative architectural language, it moves architecture forward'. The clarity of design displayed in the seven-storey building is dazzling. The simplicity of the section – which dominates the building, especially when lit up at night – is stunning, as is the ingenious way that services are threaded through the building up tree-like structures (reminiscent of the tree-lined boulevard outside) that rise up through the height of the building. It will, no doubt, be closely studied by architects around the world.

The only doubts raised about the building concerned how well it worked once inhabited. From the material submitted, furniture and users appeared to detract from its clarity rather than add to the overall effect.

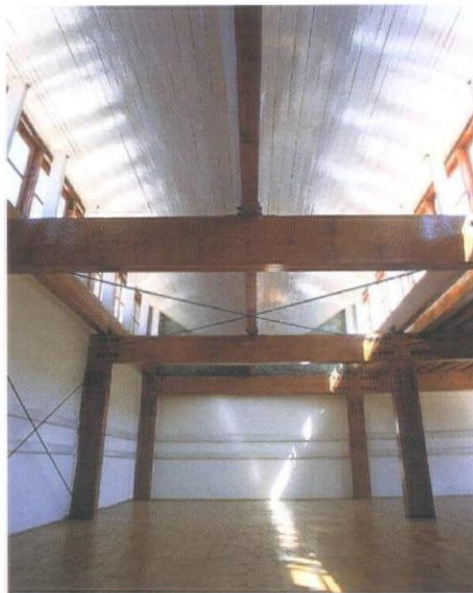
Also shortlisted were: Naked House, Saitama, Japan; Oita Stadium, Japan; Sayamaike Historical Museum, Osaka, Japan; and Yamaguchi Prefecture Pavilion, Japan.

'The mediatheque puts incredible pressure on us. It is the work of a master. Ito is teaching us. It is a very important step forward for the profession'

The best Asian building



Nursery and infant school, Druk White Lotus School, Ladakh, India
Arup Associates



A number of the shortlisted Asian buildings tackled the issue of updating the vernacular. Several gave a decidedly modern twist to local building traditions. In the end, however, the jury chose the Druk White Lotus school in Ladakh, the northernmost part of India. In some ways, this is the most traditional-looking scheme but the judges felt it had many lessons to teach architects.

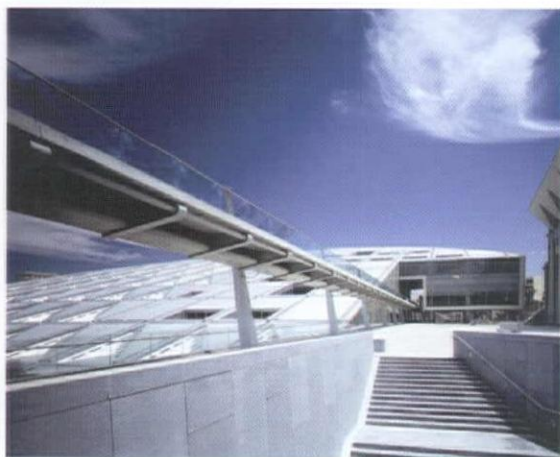
This phase of the scheme (which provides a nursery and infant school) is the first part of a larger plan to build a new school for 750 pupils. The whole project is conceived as a model of appropriate and sustainable design. Building materials are mostly indigenous to Ladakh, with careful auditing of sustainable resource supplies. Local expertise, in terms of detailing and the symbolic aspects of the architecture, were fundamental to the design. There is also no imported energy (see page 34 for more details).

None of this is achieved by compromising the quality of the architecture or of the interior spaces, which are spacious and light-filled.

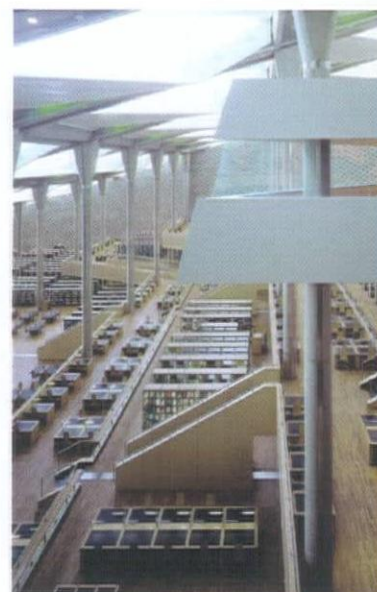
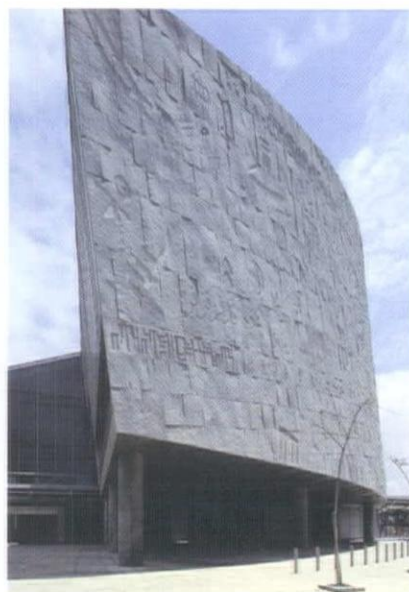
Also shortlisted were: Administrative Centre, Mahindra World College of India, Pune, India; German School and apartment building, Beijing, China; Houses, Victoria Park, Singapore; and Xingtao exhibition and reception centre, Beijing, China.

'The school sends a good message to architects that simple buildings can be powerful and effective. You don't need expensive materials or state-of-the-art technology'

The best African or Middle Eastern building



Alexandria Library, Egypt
Snøhetta Hamza



The great library at Alexandria was the most celebrated library of antiquity. Snøhetta's design for its latter-day replacement is built on an equally magnificent scale – it can hold up to 8 million volumes and is to be a world centre for Arab learning. No one could fail to be impressed by the sheer drama of so big and sculptural a building. Set on a promontory opposite the historic Mamluk fortress of Qait-Bey, the library rises up from a manmade lake, a giant truncated cylinder of a building sliced on an oblique 16° angle.

It is not often that architects get to design so historic a building and the confidence required to do it with panache is considerable. Snøhetta has amply risen to the challenge. At the same time, the Norwegian architect has considered the way the user experiences the building at a much more detailed level. The disc-like lenses in its sloping roof filter north light into the interior. Much of the furniture, including the specially designed high-back chairs, has been purpose-made to provide maximum comfort.

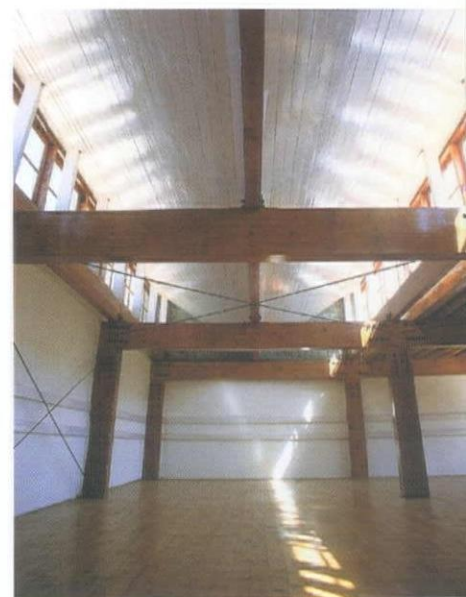
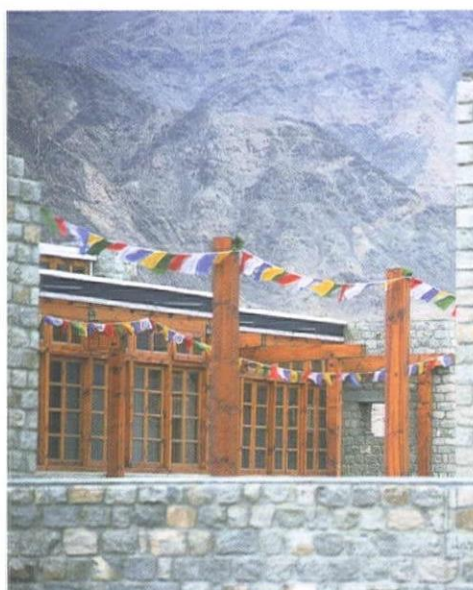
Also shortlisted were: Alexander Forbes regional head office, Durban, South Africa; Mpumalanga Government Complex, Nelspruit, South Africa; Sea Farm House, Western Cape, South Africa; and Shell of Steel House, Nairobi, Kenya.

'There's an undeniable grandeur to the Alexandria Library. This is architecture on a huge and bold scale but it is well executed too'

The best education building



Nursery and infant school, Druk White Lotus School, Ladakh, India
Arup Associates



The education category attracted surprisingly few entries. Those shortlisted, however, came from all corners of the globe – two buildings from India, a school from Beijing and a university facility in Canada. All were strong but the Druk White Lotus infant and nursery school in Ladakh, northern India, won because – in addition to its environmental aspirations – the jury felt it provided pupils with excellent premises.

Who would not want to have been educated in a school like this? The teaching/play spaces are arranged around a central tree-planted courtyard that is divided up with low benches that provide outdoor seating as well as demarcating outside teaching areas. Children are divided by age with kindergarten-age pupils on one side of the courtyard, and older infants on the other side. But in each case, classrooms have generous windows and are filled with light.

In addition, the simple building techniques used mean that children will easily understand how the school was constructed. It's a readily legible building. Again, the jury felt this added a level of richness to the scheme.

Also shortlisted were: Administrative Centre, Mahindra World College of India, Pune, India; Computer Science Building, York University, Toronto, Canada; and German School, Beijing, China.

'This provides a very pleasing environment for children. The building itself is a lesson in good design. Perhaps, one day, the children will appreciate this'



Finnish Embassy, Berlin Winner of the Commercial
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The best office/retail building



**Lloyd's Register of Shipping,
London, UK**
Richard Rogers Partnership



This category shows how difficult it is to divide buildings neatly into a limited number of types. A broad spectrum of buildings – from embassies to fashion boutiques and office developments – ended up being shortlisted for this award because, to varying degrees, each comprised an element of office or retail space.

The jury's first inclination was towards the Prada store in New York. This astonishing fit-out clearly takes retail design to a different level. With steps for sitting on and a pull-out stage, Prada is shopping as pure entertainment. 'It would be good to send the message that shopping is important,' said one jury member. However, all jury members had read stories about the project's huge budget.

In the end, Lloyd's Register of Shipping was felt to send out a better message. This stunning building is shoehorned into a tiny site in the historic City of London and sets out to cut energy consumption. The jury felt it was commercial design at its best.

Also shortlisted were: Alexander Forbes regional head office, Durban, South Africa; Corporate office, Acapulco, Mexico; Embassy of the Holy See, Berlin, Germany; Interbank headquarters, Lima, Peru; Mpumalanga Government Complex, Nelspruit, South Africa; Prada store, New York, USA; and Swiss Embassy, Berlin, Germany.

'This building sends out a clear signal about the quality of office building that can be achieved. It deserves to win'

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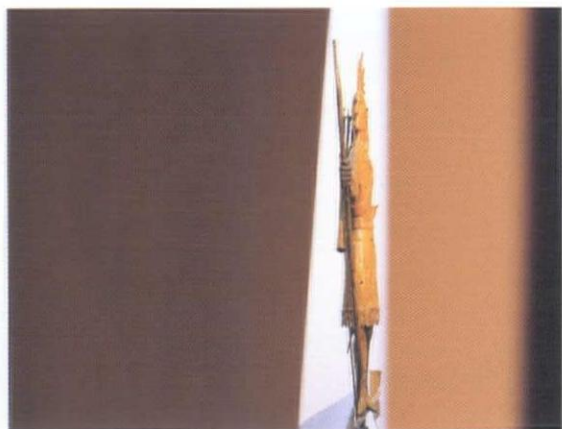
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The best public/cultural building



**American Folk Art Museum,
New York, USA**
Tod Williams Billie Tsien & Associates



Of all the categories, this attracted far and away the strongest field of entrants. After much debate, the jury whittled down the shortlist to two – Toyo Ito & Associates' mediatheque in Sendai and Tod Williams Billie Tsien & Associates' folk art museum.

Those who backed Ito argued for the building's stunning clarity of design and insisted that its architectural language 'moved architecture forward'. This provoked one of the most interesting debates of the whole judging session: is it the duty of the architect to be forward-looking or merely of his or her time?

In the end, the museum won. 'The future does not have to be glassy and futuristic-looking,' as one jury member said. 'Perhaps the future demands solid buildings that will weather beautifully.' The judges agreed that the museum was beautifully crafted and a welcome return to a more materially engaged architecture.

Also shortlisted were: Alexandria Library, Egypt; Great Court, British Museum, London, UK; Guggenheim Las Vegas, USA; Hermitage Guggenheim, Las Vegas, USA; Karijini National Park Visitor Centre, Western Australia; Mediatheque, Lyon, France; Mediatheque, Sendai, Japan; Pulitzer Foundation for the Arts, St Louis, USA; Sayamaike Historical Museum, Osaka, Japan; Sydney Conservatorium of Music, Australia; Synagogue, Dresden, Germany; and Yamaguchi Prefecture Pavilion, Japan.

'Williams and Tsien do everything – every piece of the building is part of the language. This is a political statement: Williams and Tsien are saying that every detail of the building is art'

The best housing



Altair Apartments, Sydney
Engelen Moore

Although the entry form made no distinction between houses and housing, the jury felt that the two building types were quite distinct and that two awards should be made.

Housing was a contentious category, with a Europe versus the rest of the world split emerging in the jury. Several of the Europe-based judges favoured Diener & Diener's rigorous apartment building in Amsterdam on account of its high density and uncompromising looks. The non-Europeans were concerned about the scheme's monolithic quality, wondering how 'liveable' it would feel to ordinary people. They preferred Engelen Moore's Altair apartment building.

At a first vote, the jury was equally split. After much debate, the Altair apartments in Sydney won a second vote.

'The Australian housing is much more luxurious and it has split cores that work very well environmentally and socially,' said one of the jurors. The argument that it provided delightful apartments won the day.

The developer-built block also makes good use of a difficult site and is naturally ventilated – achievements that the jury wanted to promote. Another judge added: 'Imagine waking on a hot morning and feeling a cool breeze drifting across the apartment because of its excellent cross-ventilation.'



'Imagine walking across your loft-style apartment out to the balcony with its views over Sydney. Who wouldn't want to live there?'

The best house



Naked House, Saitama, Japan
Shigeru Ban Architects



When it came to picking the best house, there were plenty of 'oohs' and 'aahs' from the judges. The jury was much taken by the Gama Issa House in Brazil – a few members of the panel said they'd be quite happy living there.

But Shigeru Ban's Naked House in Saitama won because the judges felt it was the most rich in ideas and the house likely to have the greatest influence.

The house is constructed cheaply at ¥25m (US\$200,000) from studs clad in corrugated fibre-reinforced panels lined with nylon fabric inside. The double-height building is a single volume, in accordance with the client's quirky desire for a home that provides the least privacy possible. Standalone boxes form bedrooms that can be moved according to the users' needs – pushed together to create one big space or wheeled outside to the terrace. The jury felt this was a house that created new ways of living.

Also shortlisted in this category were: Apartment blocks, Amsterdam, the Netherlands; Elektra House, London, UK; Gama Issa House, São Paulo, Brazil; Houses, Victoria Park, Singapore; Rose House, Jamberoo, New South Wales, Australia; Sea Farm House, Western Cape, South Africa; and Shell of Steel House, Nairobi, Kenya.

'The Naked House is definitely the most influential in architectural terms. It's doing things in terms of space and envelope that are very innovative'

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The best leisure building



Eden Project, Cornwall, UK
Nicholas Grimshaw & Partners



In a remote corner of England, Nicholas Grimshaw & Partners has designed the world's biggest greenhouse and realised Buckminster Fuller's vision of an architecture of geodesic megastructures.

Everything about the Eden Project is remarkable. First, the vision required to see that a disused china clay quarry in a depressed region could be turned into a showcase for biodiversity and environmental issues. Then, its sheer scale: the four linked geodesic domes that make up the structure stand 240m long, 110m wide and 50m high. Finally, the way the public has taken the project to its heart. In its first year alone, 2 million people made their way there (indeed, in one particularly busy week last year, the overwhelmed attraction had to ask would-be visitors to stay away).

The judges were in little doubt that this was an exceptional leisure building and that it should win the category prize, although they commented that it was difficult to compare buildings that set out to do such different things.

Also shortlisted were: the Biosphere and Flower Pavilion, Potsdam, Germany; Hotel Habita, Mexico City; Oita Stadium, Japan; and Sports facilities, Educare High School, Zapopan, Mexico.

'In a matter of months, the Eden Project has become a cultural icon. It's a very powerful building'

The best green buildings

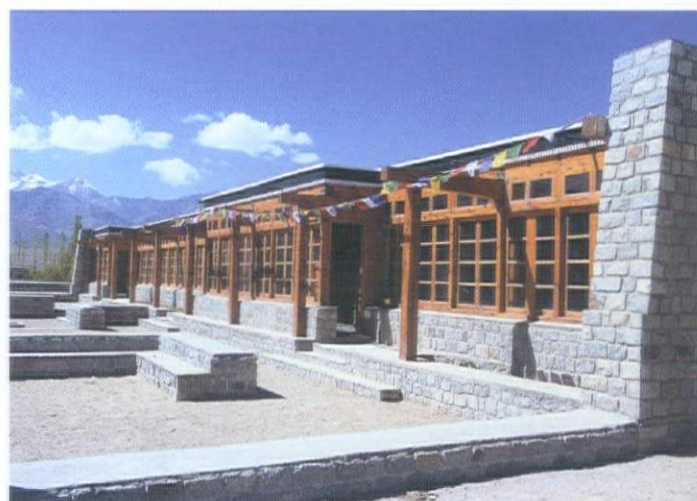


**Computer Science Building,
York University, Toronto, Canada**
Alliance Architects/Busby + Associates

A building's sustainability is notoriously difficult to measure but the jury felt that two projects stood out from those submitted for the green category so a joint award was given.

It seems somehow appropriate for an education building to be a study in environmental design. There is nothing especially novel in the way York University's Computer Science Building handles green design – no dazzling gizmos or weird new materials – but the three-storey courtyard building is a lesson in putting sensible environmental thinking at the heart of a scheme.

Louvres along the principal facade prevent summer sun from driving heat into the central atrium. Walls are well insulated – to keep the building cool in summer and warm in winter. Additionally, thermal chimneys create excellent natural ventilation. As a result of these measures, the architects claim the building uses 50% less energy than the Model National Energy Code's baseline figure.



**Nursery and infant school, Druk
White Lotus School, Ladakh, India**
Arup Associates

The Druk White Lotus School scooped both the Asian and education prizes. However, one of the most important aspects of the building is its environmental design.

The scheme – the existing kindergarten and infant school will be extended to provide classrooms for children of all ages – is high up in the desert reaches of Ladakh, one of the more remote regions of the Indian subcontinent. The environmental strategy maximises the site's solar potential to achieve passive solar heating, natural ventilation and daylighting. The sun also powers a water pump that delivers drinkable ground water. The heavy mass of the buildings acts as a thermal buffer to mitigate the variations in external temperatures. All materials are local and, where possible, from renewable sources.

Also shortlisted were: Eden Project, Cornwall, UK; Forum office building, Amsterdam, the Netherlands; Incheon International Airport, Seoul, South Korea; Lloyd's Register of Shipping, London, UK; and Rothermere American Institute, Oxford University, UK.

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Young masters

So, the results are out and the winners have gone home with their trophies. Debate will continue long into the night about whether the right decisions were made but, although the competition was fierce, all the winners richly deserve their places on the podium.

The overall quality was very high in almost every category, despite there being no winner in the industrial category. Some geographical areas fared better than others and, although the quality of buildings in Europe was the highest, victories for an Australian housing block, a North American museum and a school in India show that there are highlights to be found on every continent.

One of the surprises must be finding the supreme award winner in New York. The city is still a muse for many architects, but is no longer known for the quality of its contemporary buildings. The American Folk Art Museum,

by Tod Williams Billie Tsien & Associates, has been lauded as NYC's best building since Frank Lloyd Wright's Guggenheim – high praise indeed and probably accurate. It is an early masterpiece for the practice, and should be a springboard that will launch it into the architectural superleague.

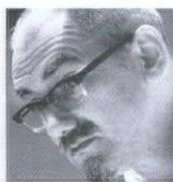
The supreme award celebrates a single building and the two practices that have won it so far – Tod Williams Billie Tsien and Viiva Arkkitehtuuri last year – are run by architects with many of their best buildings still ahead of them. The World Architecture Awards puts these firms on an equal footing with masters who have a lifetime of brilliant design behind them. This year's prize shows that a new generation is at work, producing buildings that are as strong as any in the world.

Naomi Stungo

The judges



Rauno Lehtinen
Viiva Arkkitehtuuri



Peter Wilson
Bolles + Wilson



John Patkau
Patkau Architects



Benedetta Tagliabue
Enric Miralles
Benedetta Tagliabue
Arquitectes



Lindsay Clare
Architectus Sydney



Chris Wilkinson
Wilkinson Eyre



Christian Sumi
Burkhalter & Sumi



Naomi Stungo
World Architecture
editor

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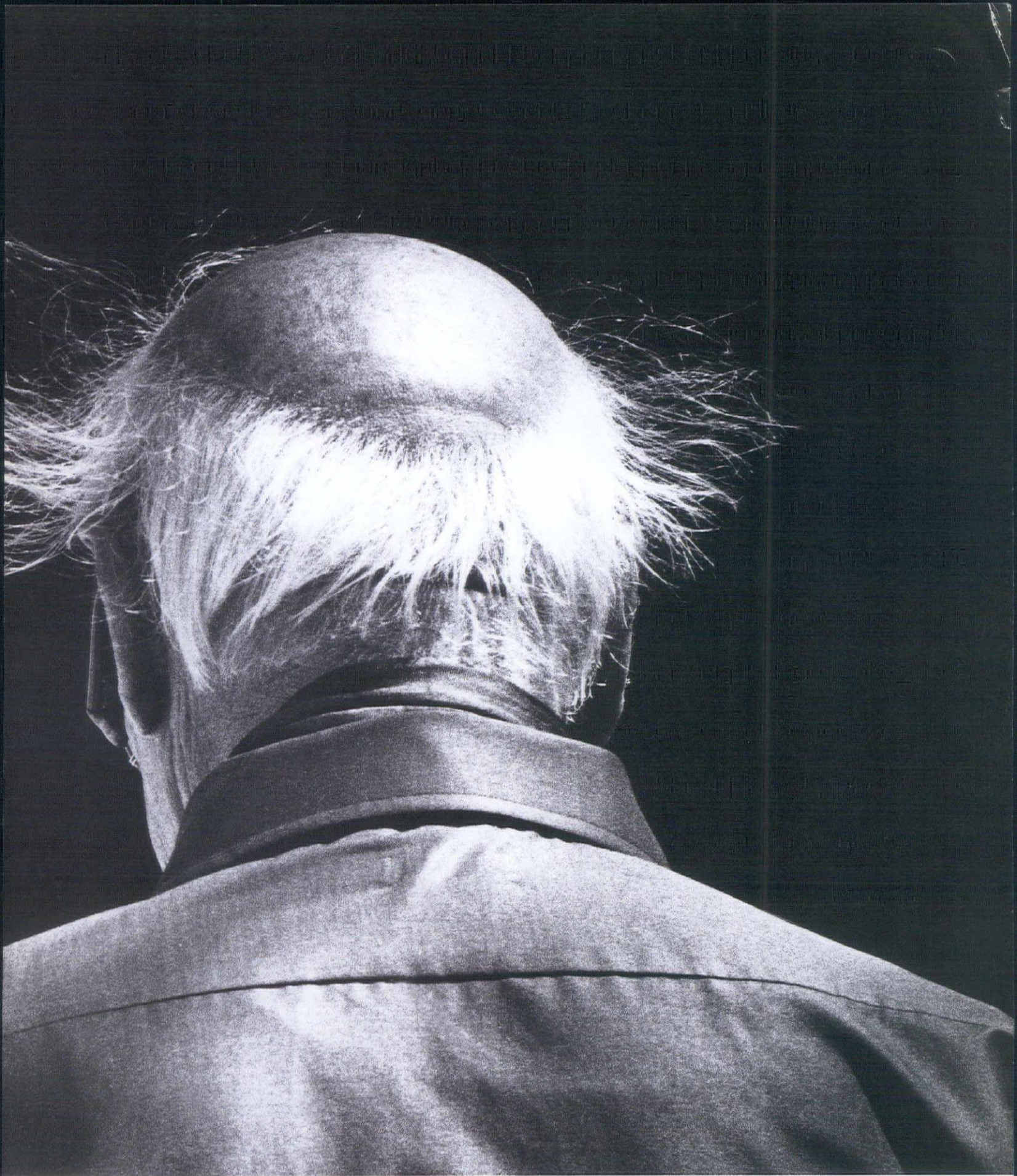
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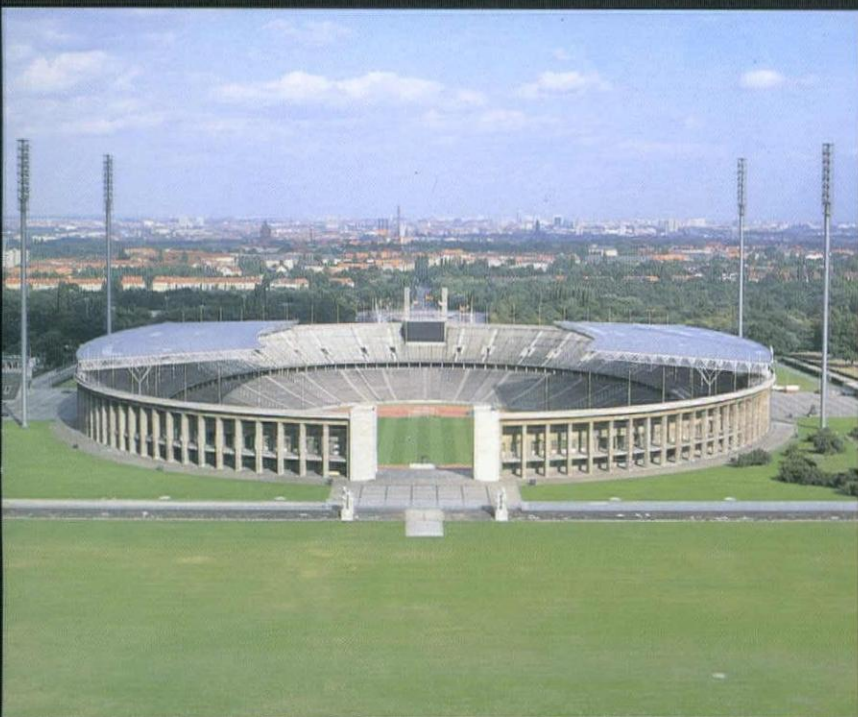
Sir Ove Arup , November 1968

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Welcome to Berlin

Berlin in summer can be an idyllic place. Away from the central core, it is a city of parks, lakes and open skies. It is also one of the world's most exciting cities for new architecture. For Berliners, reunification and the restoration of capital-city status have brought problems as well as rewards. Yet the injection of new design – federal buildings, embassies and cultural institutions as well as commercial projects – has transformed the mood of a city that could seem over-burdened with its past. Berlin can hardly bury its history, but it is looking to the future.

For a dose of that history, visit the Soviet soldiers' memorial in Treptower Park. Designed by one JB Belopolski and constructed between 1946 and 1949, it is a hugely impressive sight, still carefully maintained. At the end of the long axis, a colossal statue depicts a Russian soldier crushing a swastika. The long avenue that frames the monument is lined with immense reliefs, like stations of the cross, illustrating the victories of the Red Army over Nazi Germany.

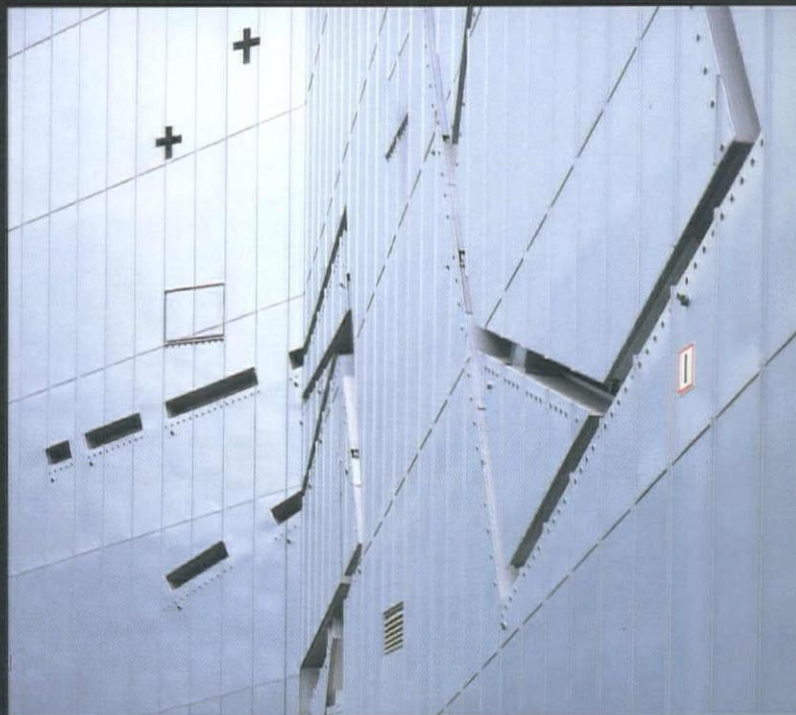
In April 1945, the 19th-century park was a scene of carnage as the SS battled to drive back the Russian Army. The dead (up to 5000 of them, it is said) were buried on the spot. Some 78,000 Russian soldiers died in the campaign to capture Berlin.

This autumn, Antony Beevor's *Berlin: The Downfall 1945* is to be published in German. The book has already been denounced in Russia for its picture of the Red Army as an undisciplined

horde whose vengeance on the Germans included mass rape of German women civilians, Jews and even Russian female prisoners released from Nazi jails. Beevor's book finally confronts a history that many found uncomfortable even after the Soviet denunciation of Stalin. Perhaps it is understandable that voices were raised against the decision to retain the scrawled graffiti of Russian soldiers as part of Norman Foster's reconstruction of the Reichstag – the decision not to cleanse the building was brave and, even now, probably right.

Today the Treptow area, home to many heavy industries that were mass employers throughout the years of communism, is feeling the winds of change. The 'Treptowers' office centre is part of a string of new commercial developments around Ostkreuz. Further along the Spree, the former Osram lightbulb factory, closed down in 1992, is being converted to offices and apartments. And Karl Marx Allee is now a much sought-after address – the apartments built for party apparatchiks are famously spacious and the street is a protected monument.

For another glimpse into the more melancholy aspects of the city's history, visit the Neue Wache on the Unter den Linden, a monumental 1818 guardhouse designed by Karl Friedrich Schinkel for the Prussian monarchy. Mies van der Rohe and others vied for the task of converting the building to a memorial to the First World War dead. Heinrich Tessenow got the job, but



This year's ceremony is held in Berlin, the capital of reunified Germany and home to some of the most exciting contemporary architecture in the world. Here, **Kenneth Powell** chooses his highlights of the city.

the Neue Wache was later fitted out by the Nazis as a shrine to the party and clumsily rebuilt after war damage by the East Germans. Now it houses a striking pieta by Käthe Kollwitz as part of a reinstatement of the Tessenow scheme. It is a serene and moving monument to the tragedy of 20th-century Berlin.

Daniel Libeskind's Jewish Museum is, of course, anything but serene. Its architectural forms recall dislocation, destruction and death. The building is unique and unforgettable, but not without antecedents. It was another Jewish architect, Erich Mendelsohn, who designed the Einstein Tower (1924), still a potent expression of an alternative modern architecture of free form. That tradition found stunning expression in the Philharmonie (1963) and national library (1978) by Hans Scharoun, the latter brilliantly completed after Scharoun's death by his pupil Edgar Wisniewski.

Scharoun was a great architect but his ideas on urban planning have much to answer for. A dual carriageway, the relocated Potsdamerstrasse, cuts the Kulturforum in two. This was a deliberate move against the discredited processional formality of the old Berlin, but it is mistaken nonetheless.

The Kulturforum equally lacks any obvious connection with the reconstructed Potsdamer Platz/Leipziger Platz. Yards from the mass of new development (by Piano, Rogers, Jahn and others) there are sites left fallow since the Second World War.

The need for high rises at Potsdamer Platz remains unproven. As a reinstatement of the public domain, the scheme is deficient – its heart is the hugely successful covered shopping centre.

Hilmer & Sattler, winner of the masterplanning competition for Potsdamer Platz (although its plan was later 'subverted' by Renzo Piano), was vilified by some for seeking to reimpose a formal order on Berlin in line with the thinking of the city's planning supremo. Solid masonry facades and traditional 'Berlin blocks' seemed to imply a return to a past best forgotten. The rebuilt Friedrichstrasse, where the rules were applied, ended up a lifeless thoroughfare. Yet Hilmer & Sattler made its mark on Berlin, not least with the new picture gallery in the Kulturforum, externally unremarkable but an excellent setting for art.

The boldest statement of a renewed formality in the architecture and planning of Berlin is the new chancellery at Spreebogen. This project by Axel Schultes and Charlotte Frank provides a new backdrop for the rebuilt Reichstag. Norman Foster's dome, with its constant stream of tourists toiling up the ramp, rebukes the pomp of the Kaiser-era 'prattling house' (as Hitler called it). Schultes and Frank have dared to reassert the pride and identity of the unified German nation in the restored capital, again confronting history but not shirking the task in hand. The project is a marker for the emergence of Berlin as a true world capital. **wa**

From left to right:
The largest remnant of Nazi Germany: the Olympic stadium, part designed by Albert Speer.

Hans Scharoun's 1963 Philharmonie, a masterpiece cut off from the city by poor masterplanning.

The spiral ramp in Foster and Partners' still-controversial Reichstag refurbishment.

Destruction, dislocation and death in built form: Daniel Libeskind's Jewish Museum.



The American Folk Art Museum stands on a 12.2m wide sliver of land at 45 West 53rd Street. It is surrounded on three sides by the huge building site for Yoshio Taniguchi's new Museum of Modern Art. MoMA had asked the folk art museum to move further down the road, but it refused. Tsien has said: 'We like to think that we are the jewel in the belly button of MoMA, but I don't think they think that.' It is only eight storeys high, but what it lacks in size it makes up for with a presence that recalls Marcel Breuer's Whitney Museum or Eero Saarinen's nearby Black Rock headquarters for CBS.

The museum's Tombasil skin has been called one of the most significant facades since Jean Nouvel's Institut du Monde Arabe. To make the facade, the architect had to accept that it could not control certain aspects of the manufacturing process. As Tod Williams says: 'We conceptualised how it would be made, and embraced the result.' Craftsmen were given free rein to create the Tombasil (an alloy of copper, zinc, manganese and zinc cast against rutted steel and concrete panels), so the front of the building has varying colours, patterns and textures. Sixty-three of these panels hang in three planes – a beautiful and substantial piece of origami.

MICHAEL MORAN

The best building in the world

They say the American Folk Art Museum is New York's best building since Lloyd Wright's Guggenheim. Our judges thought it was the best new building anywhere, giving it the US\$30,000 Arup World Architecture Award. **Kieran Long** explains why. And on page 12, **Naomi Stungo** meets the architects behind it: Tod Williams and Billie Tsien.

**'The museum's sculptural
folded facade is a tour
de force – a welcome
addition to New York and
architecture as a whole'**



**'The museum has such a
strong quality. It is
simple but has immense
power of expression'**

The building's folded facade has dominated the many magazines that have published the project. However, it is also incredibly rich in plan and section, with varied spaces woven into very small floorplates. It has been compared to the Sir John Soane's Museum in London or a Paul Rudolph house, evoking a dense and rich architecture in confined interior spaces. As in Frank Lloyd Wright's Guggenheim, visitors take a lift to the top floor before working their way down through the five floors of exhibition space by way of processional staircases.

The staircase in the north-west corner is the main stair, and runs the whole height of the building. It is framed by a large panel of cast green fibreglass, and also allows views of 53rd Street and Midtown through a high, slim window. Despite the combination of materials such as concrete, glass, steel, cherrywood handrails and fibreglass, the building never feels fussy.

CHRIS GASCOIGNE/VIEW



'I'd prefer to be celebrated after I die. That will mean our architecture has succeeded'

Turning up at Tod Williams Billie Tsien & Associates'

New York office, you'd be forgiven for wondering whether you had the right address. The brass plaque on the door at 222 Central Park West – not exactly the most fashionable Manhattan address – bears their name but there's no reply when you knock. Things don't improve a lot when you venture inside. At first sight, the place appears to be a desolate building site. It's only when you open the door at the end of an unprepossessing corridor that you find Tod Williams, his wife and partner Billie Tsien, and their 15 or so staff gathered around them, deep in discussion.

To say there was nothing flash about the place would be an understatement. The room is almost windowless, its paintwork peeling (the current refurbishment is years overdue) but there's no mistaking the respect with which the young architects gather around Williams' desk, or his genuine interest in hearing what they have to say. One quickly senses that this office has no truck with skin-deep style. It prefers to discuss and debate, to tussle and think through how people use buildings. 'The experience is more important than the thing,' says Tsien.

The practice principals, Williams and Tsien, have worked together since 1977 and been partners since 1986. Over the years, their firm has designed many excellent buildings – the Neurosciences Institute in La Jolla, California, and the addition to the Phoenix Art Museum spring rapidly to mind – and, although temperamentally disinclined to shout about its work, it has gradually built up a considerable following in architectural circles and among knowledgeable (admittedly mainly US) clients.

The American Folk Art Museum is the practice's most high-profile project to date and looks set to propel it to greater things – not least, one hopes, as a result of winning this award. The response so far has been astonishing. The museum's press cuttings books are bulging at the seams and critical reaction has been universally favourable. The whole ensemble has been hailed as 'as sensual a building as New York has seen in a very long time'. One critic has gone so far as to say the building 'is not only New York's greatest museum since Frank Lloyd Wright's Guggenheim was completed in 1959 but nothing less than the city's best work of architecture since then, period'.

The rewards are starting to be felt. The practice has won commissions to design a private museum for a folk art collector and a new bioengineering building at Penn University, in part thanks to the museum's success. But in the wicked world of

architecture, it takes an age for projects to morph into dollars. 'We've had a terrible year financially,' Williams admits as we sit at a desk piled high with drawings. 'We're at preliminary design on three projects. On 9/11 we won a commission to design a museum for the Asia Society in Hong Kong. The timing wasn't great.' It looks as if this project will go ahead. Hopefully it will be the building that launches them on an international level. In the mean time, though, that US\$30,000 will come in handy.

What approach does the practice bring to these varied projects? 'The single most important issue is that the interior is more important than the exterior,' Tsien says. In some ways it's a surprising answer, given how forceful the exterior is at the folk art museum and most of their other buildings. 'Interiors need to be rich and connective,' Tsien continues. 'It's only once these spaces are resolved that we start thinking about the exterior. We try to think about how people will experience the building and that generates its look.'

Williams and Tsien's architecture is resolutely not theory-based. When they say their approach is rooted in experience rather than objects, this does not mean that it is not concerned with physical things. Far from it. Theirs is an architecture that you experience through the senses rather than intellectually. Walking around the museum, you notice a significant number of visitors touching the walls; even more run their hands over the facade. It is a robust, solid building. 'We don't believe in light architecture,' Williams says. 'Architecture can be light-filled but it is always heavy.'

For most of the past century, architecture struggled to divorce itself from gravity. The modernist aim was ever-greater weightlessness. Tsien and Williams are among the leading advocates of a rather different approach. They don't see what they are trying to do as reactionary, though. 'Being a modernist is about right now, being of your moment,' Williams says. 'We use the resources that are available to us today. To us, being modern is not about being predictive, it's about being in the present and that means also being in the past. We all carry both around inside ourselves. Our work is at its best when it embraces both.'

'What we are doing is building things that will live into the future,' Tsien adds. 'We're not predicting the future.' Williams concurs: 'I'd infinitely prefer to be celebrated after I die, that will mean our architecture has succeeded, rather than in the present.' Success is coming in their lifetime but hopefully they will achieve both. **wa**



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The best European buildings



Mediatheque, Lyon, France
Dominique Perrault



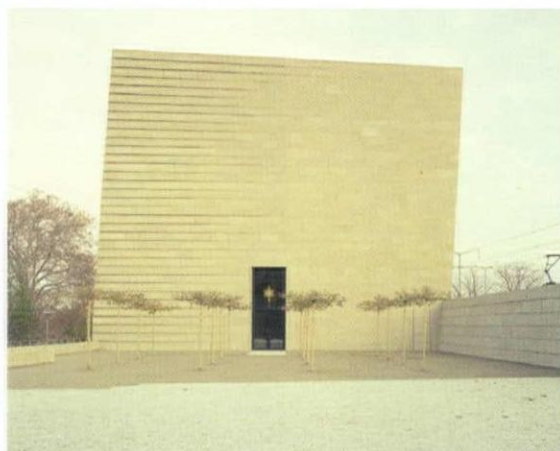
Two European buildings were given awards. This is because Europe was originally envisaged as two regions – with entries called for from Northern and Southern Europe. In fact, the jury considered both areas together. However, given the number of outstanding entries, they felt it only fair to make two awards.

The first went to Dominique Perrault's mediatheque. Beautiful as it undoubtedly is, this is more than just an elegant design. The building forms a physical and social link between Lyon's wealthy historic centre and its rough suburbs. Set at the centre of a new pedestrianised square on the city's outskirts, the mediatheque provides facilities for all in a building that, while robust, gives the community a truly striking piece of contemporary architecture.

The jury was impressed by the building's social commitment – by how it dealt with the 'nitty gritty' of life, as one jury member put it. But what really caught the imagination of all was the detailing of the building's facades. The mediatheque glints in the sunlight thanks to a perforated metal layer sandwiched between two layers of glazing. This strengthens the facades while filtering the sunlight that penetrates the interior. This cheap and simple idea elicited considerable praise: 'perfectly detailed' and 'ingenious' were among the jury's comments. >

'It is good to see a relatively low-budget building in a tough part of town winning an award of this kind. Architecture isn't just about what can be achieved in well-heeled neighbourhoods'

The best European buildings



Synagogue, Dresden, Germany
Wandel Hoefer Lorch + Hirsch



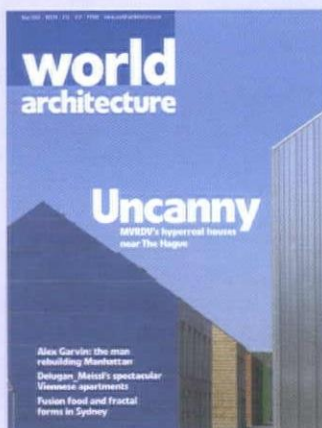
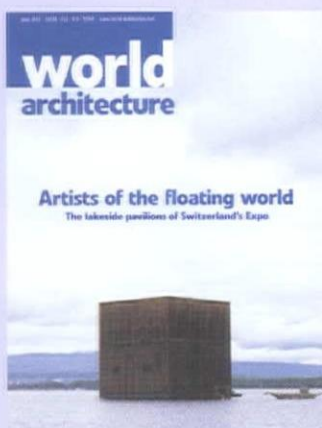
The second European winner is Wandel Hoefer Lorch + Hirsch's Dresden synagogue. This striking building is deeply rooted in the awful history of the city's Nazi past. The Kristallnacht of 1938 saw the destruction of the city's synagogue; subsequent years saw the near eradication of its Jewish population.

The new synagogue pays its dues to the memory of these events – it is built on the site of Gottfried Semper's destroyed synagogue – but looks to the future, literally twisting away from the geometry of the past. Working with rough materials (loadbearing concrete blocks and chain metal) the architect has created an evocative new space for the practice of contemporary Jewry.

The jury noted that creating new forms for such a building type was difficult given how influential Daniel Libeskind's Jewish Museum has been.

Also shortlisted in the Europe category were: Docklands apartment blocks, Amsterdam, the Netherlands; Biosphere and Flower Pavilion, Potsdam, Germany; Eden Project, Cornwall, UK; Elektra House, London, UK; Embassy of the Holy See, Berlin, Germany; Great Court, British Museum, London, UK; Lloyd's Register of Shipping, London, UK; and Swiss Embassy, Berlin, Germany.

'It is not easy dealing with such a loaded subject, but this building has a quiet authority. It has real presence on the site'



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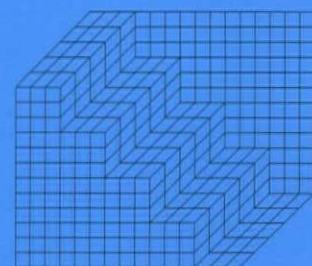
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The best North American building



**American Folk Art Museum,
New York, USA**
Tod Williams Billie Tsien & Associates



What does it say about North American design when only two of the six buildings on this shortlist are by native architects? An optimist might say that the result simply reflects the increasing internationalisation of practice. A pessimist that the quality of indigenous architecture does not match up to that produced by European and Asian architects.

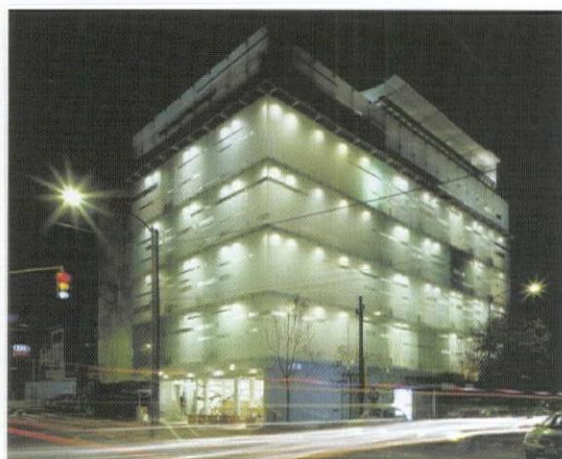
However, the winning scheme, the American Folk Art Museum, is one of those rare American-designed buildings. Its architects – Tod Williams and Billie Tsien – are committed New Yorkers. And what a building it is. It may not be big but it has gravitas. 'This is a very interesting response to New York, where buildings are so glassy,' commented one of the jurors. 'This building has a real weightiness,' said another.

The jury delighted in the museum's facade of Tombasil – an alloy of copper, zinc, manganese and nickel – which gives the building an intriguing street presence. Internally, they liked the contrast between the heavy raw concrete finishes and the delicate objects on display.

Also shortlisted were: Computer Science Building, York University, Toronto, Canada; Guggenheim Las Vegas, USA; Hermitage Guggenheim, Las Vegas, USA; Prada store, New York, USA; Pulitzer Foundation for the Arts, St Louis, USA.

'Especially in the American context, the concern for materiality displayed by the museum is very good. It shows that architecture need not aspire only to weightlessness in order to be good. This is an excellent message'

The best Central or South American building



Hotel Habita, Mexico City
Ten Arquitectos



Open any glossy travel magazine and it's instantly obvious that upmarket hotels are all about luxury and sex. This is the starting point for Ten Arquitectos' Hotel Habita, and what a beguilingly seductive building it is with its semi-opaque glass facades – through which passers-by glimpse ever-so-fleeting scenes of the life inside – and open-air rooftop pool. The judges loved the hotel's style and glamour.

Although the building is a refurbishment rather than new build, the jury felt it deserved to win. Indeed, the message that existing inner-city buildings (in this case a 1950s apartment block) can be transformed into award-winning architecture was considered to be one worth promoting.

Ten Arquitectos has a relatively high international profile, consistently producing striking buildings across Mexico (its sports hall in Zapopan was also shortlisted), but the judges were also impressed by the level of entries from this region, which is rich in good contemporary architecture. They hoped to see even more entries next year.

Also shortlisted were: Corporate office building, Acapulco, Mexico; Gama Issa House, São Paulo, Brazil; Interbank headquarters, Lima, Peru; and Sports facilities, Educare High School, Zapopan, Mexico.

'From the open-air pool to the glazed facade, this is a glamorous building. It's encouraging to see such a stylish refurbishment scheme'

The best Australasian building



Altair Apartments, Sydney
Engelen Moore



With shortlisted buildings ranging from a rust-coloured visitor centre in the outback to Engelen Moore's utterly contemporary apartment building in Sydney, the Australasia prize provoked heated debate. The judges argued over what kind of architecture they were looking for – something that seemed to represent Australasian style or simply the best building from the region, irrespective of local stylistic considerations.

After a tense vote, Engelen Moore's Altair block won. The argument that it represented excellent contemporary design, made good use of a difficult site, promoted environmental design and that the apartments were well-planned and delightful won the day. This, the jury felt, was the kind of building that the region could do with more of, and its designer should be congratulated. It would be considered an extremely good building anywhere but in Australasia, where so much development is low-density and suburban, this high-class city-centre block is especially praiseworthy.

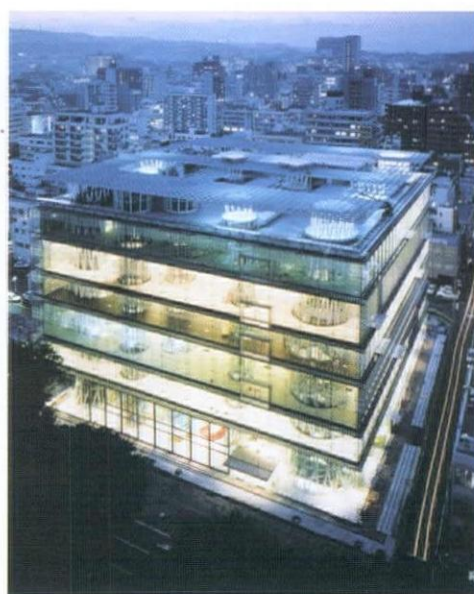
Also shortlisted were: Kangan Batman TAFE Polymer Engineering Centre, Victoria, Australia; Karijini National Park Visitor Centre, Pilbara, Western Australia; Rose House, Jamberoo, New South Wales, Australia; and Sydney Conservatorium of Music, Australia.

'This sends a message that Australasian architecture doesn't have to be rooted in a local vernacular as some practitioners believe. A building like this bears comparison with the best internationally'

The best East Asian building



Mediatheque, Sendai, Japan
Toyo Ito & Associates Architects



'When I saw the Sendai mediatheque it changed my life.' That's how one of the jury members felt about Toyo Ito's spectacular building. There was never much doubt that it would win the prize for the East Asia region, despite the strength of the other shortlisted projects.

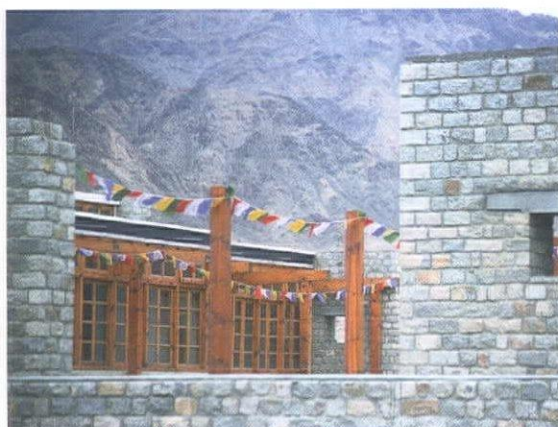
Another member of the panel felt Ito's mediatheque 'creates an innovative architectural language, it moves architecture forward'. The clarity of design displayed in the seven-storey building is dazzling. The simplicity of the section – which dominates the building, especially when lit up at night – is stunning, as is the ingenious way that services are threaded through the building up tree-like structures (reminiscent of the tree-lined boulevard outside) that rise up through the height of the building. It will, no doubt, be closely studied by architects around the world.

The only doubts raised about the building concerned how well it worked once inhabited. From the material submitted, furniture and users appeared to detract from its clarity rather than add to the overall effect.

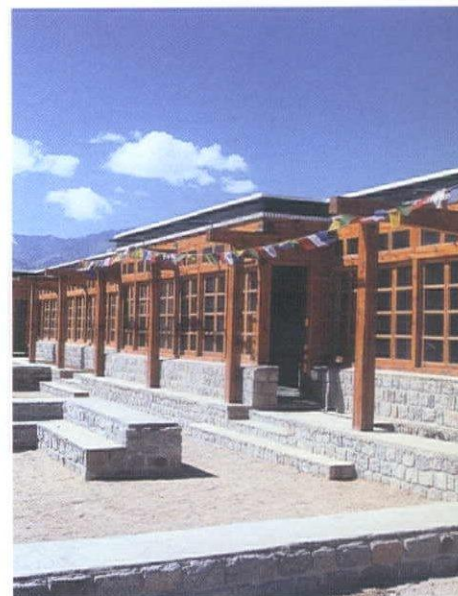
Also shortlisted were: Naked House, Saitama, Japan; Oita Stadium, Japan; Sayamaike Historical Museum, Osaka, Japan; and Yamaguchi Prefecture Pavilion, Japan.

'The mediatheque puts incredible pressure on us. It is the work of a master. Ito is teaching us. It is a very important step forward for the profession'

The best Asian building



Nursery and infant school, Druk White Lotus School, Ladakh, India
Arup Associates



A number of the shortlisted Asian buildings tackled the issue of updating the vernacular. Several gave a decidedly modern twist to local building traditions. In the end, however, the jury chose the Druk White Lotus school in Ladakh, the northernmost part of India. In some ways, this is the most traditional-looking scheme but the judges felt it had many lessons to teach architects.

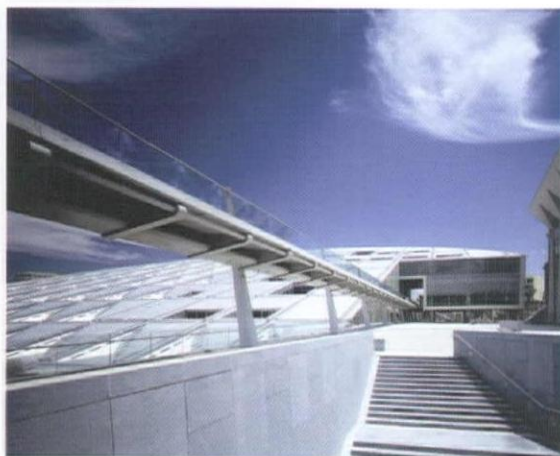
This phase of the scheme (which provides a nursery and infant school) is the first part of a larger plan to build a new school for 750 pupils. The whole project is conceived as a model of appropriate and sustainable design. Building materials are mostly indigenous to Ladakh, with careful auditing of sustainable resource supplies. Local expertise, in terms of detailing and the symbolic aspects of the architecture, were fundamental to the design. There is also no imported energy (see page 34 for more details).

None of this is achieved by compromising the quality of the architecture or of the interior spaces, which are spacious and light-filled.

Also shortlisted were: Administrative Centre, Mahindra World College of India, Pune, India; German School and apartment building, Beijing, China; Houses, Victoria Park, Singapore; and Xingtiao exhibition and reception centre, Beijing, China.

'The school sends a good message to architects that simple buildings can be powerful and effective. You don't need expensive materials or state-of-the-art technology'

The best African or Middle Eastern building



Alexandria Library, Egypt
Snohetta Hamza



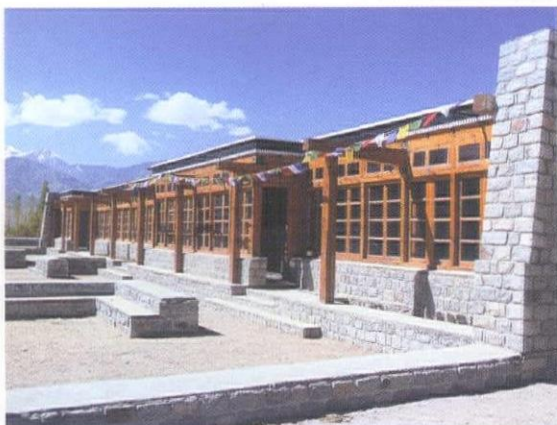
The great library at Alexandria was the most celebrated library of antiquity. Snohetta's design for its latter-day replacement is built on an equally magnificent scale – it can hold up to 8 million volumes and is to be a world centre for Arab learning. No one could fail to be impressed by the sheer drama of so big and sculptural a building. Set on a promontory opposite the historic Mamluk fortress of Qait-Bey, the library rises up from a manmade lake, a giant truncated cylinder of a building sliced on an oblique 16° angle.

It is not often that architects get to design so historic a building and the confidence required to do it with panache is considerable. Snohetta has amply risen to the challenge. At the same time, the Norwegian architect has considered the way the user experiences the building at a much more detailed level. The disc-like lenses in its sloping roof filter north light into the interior. Much of the furniture, including the specially designed high-back chairs, has been purpose-made to provide maximum comfort.

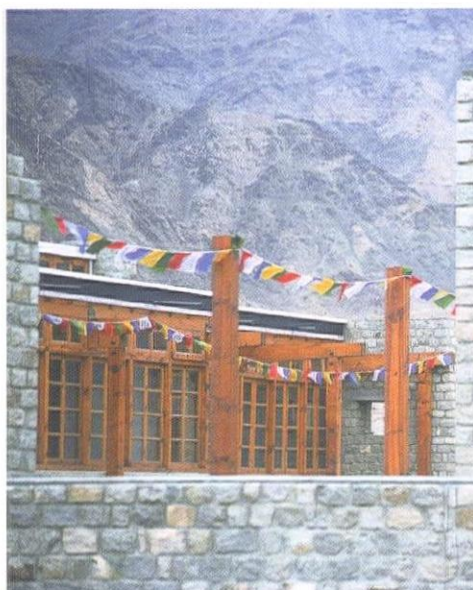
Also shortlisted were: Alexander Forbes regional head office, Durban, South Africa; Mpumalanga Government Complex, Nelspruit, South Africa; Sea Farm House, Western Cape, South Africa; and Shell of Steel House, Nairobi, Kenya.

'There's an undeniable grandeur to the Alexandria Library. This is architecture on a huge and bold scale but it is well executed too'

The best education building



Nursery and infant school, Druk White Lotus School, Ladakh, India
Arup Associates



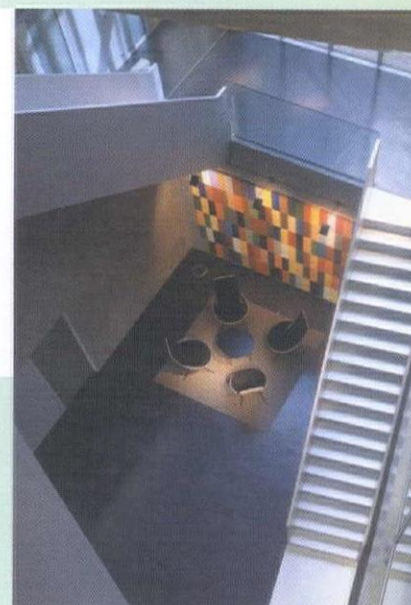
The education category attracted surprisingly few entries. Those shortlisted, however, came from all corners of the globe – two buildings from India, a school from Beijing and a university facility in Canada. All were strong but the Druk White Lotus infant and nursery school in Ladakh, northern India, won because – in addition to its environmental aspirations – the jury felt it provided pupils with excellent premises.

Who would not want to have been educated in a school like this? The teaching/play spaces are arranged around a central tree-planted courtyard that is divided up with low benches that provide outdoor seating as well as demarcating outside teaching areas. Children are divided by age with kindergarten-age pupils on one side of the courtyard, and older infants on the other side. But in each case, classrooms have generous windows and are filled with light.

In addition, the simple building techniques used mean that children will easily understand how the school was constructed. It's a readily legible building. Again, the jury felt this added a level of richness to the scheme.

Also shortlisted were: Administrative Centre, Mahindra World College of India, Pune, India; Computer Science Building, York University, Toronto, Canada; and German School, Beijing, China.

'This provides a very pleasing environment for children. The building itself is a lesson in good design. Perhaps, one day, the children will appreciate this'



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The best office/retail building



**Lloyd's Register of Shipping,
London, UK**
Richard Rogers Partnership



This category shows how difficult it is to divide buildings neatly into a limited number of types. A broad spectrum of buildings – from embassies to fashion boutiques and office developments – ended up being shortlisted for this award because, to varying degrees, each comprised an element of office or retail space.

The jury's first inclination was towards the Prada store in New York. This astonishing fit-out clearly takes retail design to a different level. With steps for sitting on and a pull-out stage, Prada is shopping as pure entertainment. 'It would be good to send the message that shopping is important,' said one jury member. However, all jury members had read stories about the project's huge budget.

In the end, Lloyd's Register of Shipping was felt to send out a better message. This stunning building is shoehorned into a tiny site in the historic City of London and sets out to cut energy consumption. The jury felt it was commercial design at its best.

Also shortlisted were: Alexander Forbes regional head office, Durban, South Africa; Corporate office, Acapulco, Mexico; Embassy of the Holy See, Berlin, Germany; Interbank headquarters, Lima, Peru; Mpumalanga Government Complex, Nelspruit, South Africa; Prada store, New York, USA; and Swiss Embassy, Berlin, Germany.

**'This building sends out a clear signal
about the quality of office building
that can be achieved. It deserves
to win'**

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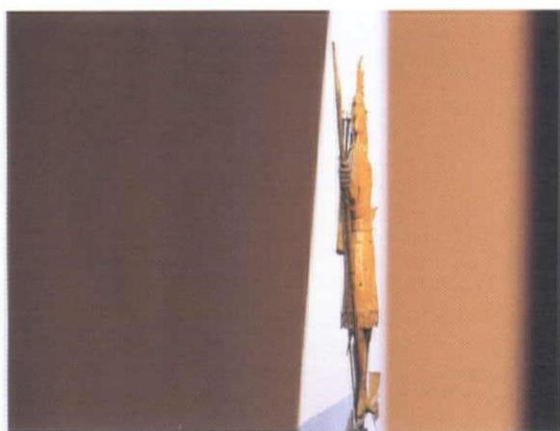
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WATER TECHNOLOGY

The best public/cultural building



**American Folk Art Museum,
New York, USA**
Tod Williams Billie Tsien & Associates



Of all the categories, this attracted far and away the strongest field of entrants. After much debate, the jury whittled down the shortlist to two – Toyo Ito & Associates' mediatheque in Sendai and Tod Williams Billie Tsien & Associates' folk art museum.

Those who backed Ito argued for the building's stunning clarity of design and insisted that its architectural language 'moved architecture forward'. This provoked one of the most interesting debates of the whole judging session: is it the duty of the architect to be forward-looking or merely of his or her time?

In the end, the museum won. 'The future does not have to be glassy and futuristic-looking,' as one jury member said. 'Perhaps the future demands solid buildings that will weather beautifully.' The judges agreed that the museum was beautifully crafted and a welcome return to a more materially engaged architecture.

Also shortlisted were: Alexandria Library, Egypt; Great Court, British Museum, London, UK; Guggenheim Las Vegas, USA; Hermitage Guggenheim, Las Vegas, USA; Karijini National Park Visitor Centre, Western Australia; Mediatheque, Lyon, France; Mediatheque, Sendai, Japan; Pulitzer Foundation for the Arts, St Louis, USA; Sayamaike Historical Museum, Osaka, Japan; Sydney Conservatorium of Music, Australia; Synagogue, Dresden, Germany; and Yamaguchi Prefecture Pavilion, Japan.

'Williams and Tsien do everything – every piece of the building is part of the language. This is a political statement: Williams and Tsien are saying that every detail of the building is art'

The best housing



Altair Apartments, Sydney
Engelen Moore

Although the entry form made no distinction between houses and housing, the jury felt that the two building types were quite distinct and that two awards should be made.

Housing was a contentious category, with a Europe versus the rest of the world split emerging in the jury. Several of the Europe-based judges favoured Diener & Diener's rigorous apartment building in Amsterdam on account of its high density and uncompromising looks. The non-Europeans were concerned about the scheme's monolithic quality, wondering how 'liveable' it would feel to ordinary people. They preferred Engelen Moore's Altair apartment building.

At a first vote, the jury was equally split. After much debate, the Altair apartments in Sydney won a second vote.

'The Australian housing is much more luxurious and it has split cores that work very well environmentally and socially,' said one of the jurors. The argument that it provided delightful apartments won the day.

The developer-built block also makes good use of a difficult site and is naturally ventilated – achievements that the jury wanted to promote. Another judge added: 'Imagine waking on a hot morning and feeling a cool breeze drifting across the apartment because of its excellent cross-ventilation.'



'Imagine walking across your loft-style apartment out to the balcony with its views over Sydney. Who wouldn't want to live there?'

The best house



Naked House, Saitama, Japan
Shigeru Ban Architects



When it came to picking the best house, there were plenty of 'oohs' and 'aahs' from the judges. The jury was much taken by the Gama Issa House in Brazil – a few members of the panel said they'd be quite happy living there.

But Shigeru Ban's Naked House in Saitama won because the judges felt it was the most rich in ideas and the house likely to have the greatest influence.

The house is constructed cheaply at ¥25m (US\$200,000) from studs clad in corrugated fibre-reinforced panels lined with nylon fabric inside. The double-height building is a single volume, in accordance with the client's quirky desire for a home that provides the least privacy possible. Standalone boxes form bedrooms that can be moved according to the users' needs – pushed together to create one big space or wheeled outside to the terrace. The jury felt this was a house that created new ways of living.

Also shortlisted in this category were: Apartment blocks, Amsterdam, the Netherlands; Elektra House, London, UK; Gama Issa House, São Paulo, Brazil; Houses, Victoria Park, Singapore; Rose House, Jambooro, New South Wales, Australia; Sea Farm House, Western Cape, South Africa; and Shell of Steel House, Nairobi, Kenya.

'The Naked House is definitely the most influential in architectural terms. It's doing things in terms of space and envelope that are very innovative'

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The best leisure building



Eden Project, Cornwall, UK
Nicholas Grimshaw & Partners



In a remote corner of England, Nicholas Grimshaw & Partners has designed the world's biggest greenhouse and realised Buckminster Fuller's vision of an architecture of geodesic megastructures.

Everything about the Eden Project is remarkable. First, the vision required to see that a disused china clay quarry in a depressed region could be turned into a showcase for biodiversity and environmental issues. Then, its sheer scale: the four linked geodesic domes that make up the structure stand 240m long, 110m wide and 50m high. Finally, the way the public has taken the project to its heart. In its first year alone, 2 million people made their way there (indeed, in one particularly busy week last year, the overwhelmed attraction had to ask would-be visitors to stay away).

The judges were in little doubt that this was an exceptional leisure building and that it should win the category prize, although they commented that it was difficult to compare buildings that set out to do such different things.

Also shortlisted were: the Biosphere and Flower Pavilion, Potsdam, Germany; Hotel Habita, Mexico City; Oita Stadium, Japan; and Sports facilities, Educare High School, Zapopan, Mexico.

'In a matter of months, the Eden Project has become a cultural icon. It's a very powerful building'

The best green buildings

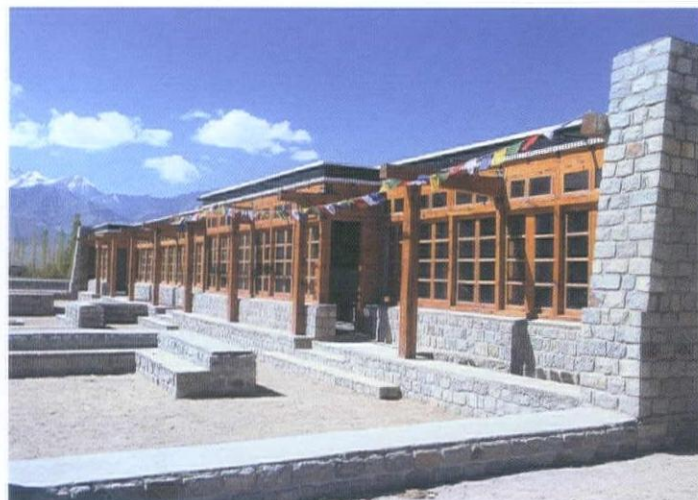


**Computer Science Building,
York University, Toronto, Canada**
Alliance Architects/Busby + Associates

A building's sustainability is notoriously difficult to measure but the jury felt that two projects stood out from those submitted for the green category so a joint award was given.

It seems somehow appropriate for an education building to be a study in environmental design. There is nothing especially novel in the way York University's Computer Science Building handles green design – no dazzling gizmos or weird new materials – but the three-storey courtyard building is a lesson in putting sensible environmental thinking at the heart of a scheme.

Louvres along the principal facade prevent summer sun from driving heat into the central atrium. Walls are well insulated – to keep the building cool in summer and warm in winter. Additionally, thermal chimneys create excellent natural ventilation. As a result of these measures, the architects claim the building uses 50% less energy than the Model National Energy Code's baseline figure.



**Nursery and infant school, Druk
White Lotus School, Ladakh, India**
Arup Associates

The Druk White Lotus School scooped both the Asian and education prizes. However, one of the most important aspects of the building is its environmental design.

The scheme – the existing kindergarten and infant school will be extended to provide classrooms for children of all ages – is high up in the desert reaches of Ladakh, one of the more remote regions of the Indian subcontinent. The environmental strategy maximises the site's solar potential to achieve passive solar heating, natural ventilation and daylighting. The sun also powers a water pump that delivers drinkable ground water. The heavy mass of the buildings acts as a thermal buffer to mitigate the variations in external temperatures. All materials are local and, where possible, from renewable sources.

Also shortlisted were: Eden Project, Cornwall, UK; Forum office building, Amsterdam, the Netherlands; Incheon International Airport, Seoul, South Korea; Lloyd's Register of Shipping, London, UK; and Rothermere American Institute, Oxford University, UK.

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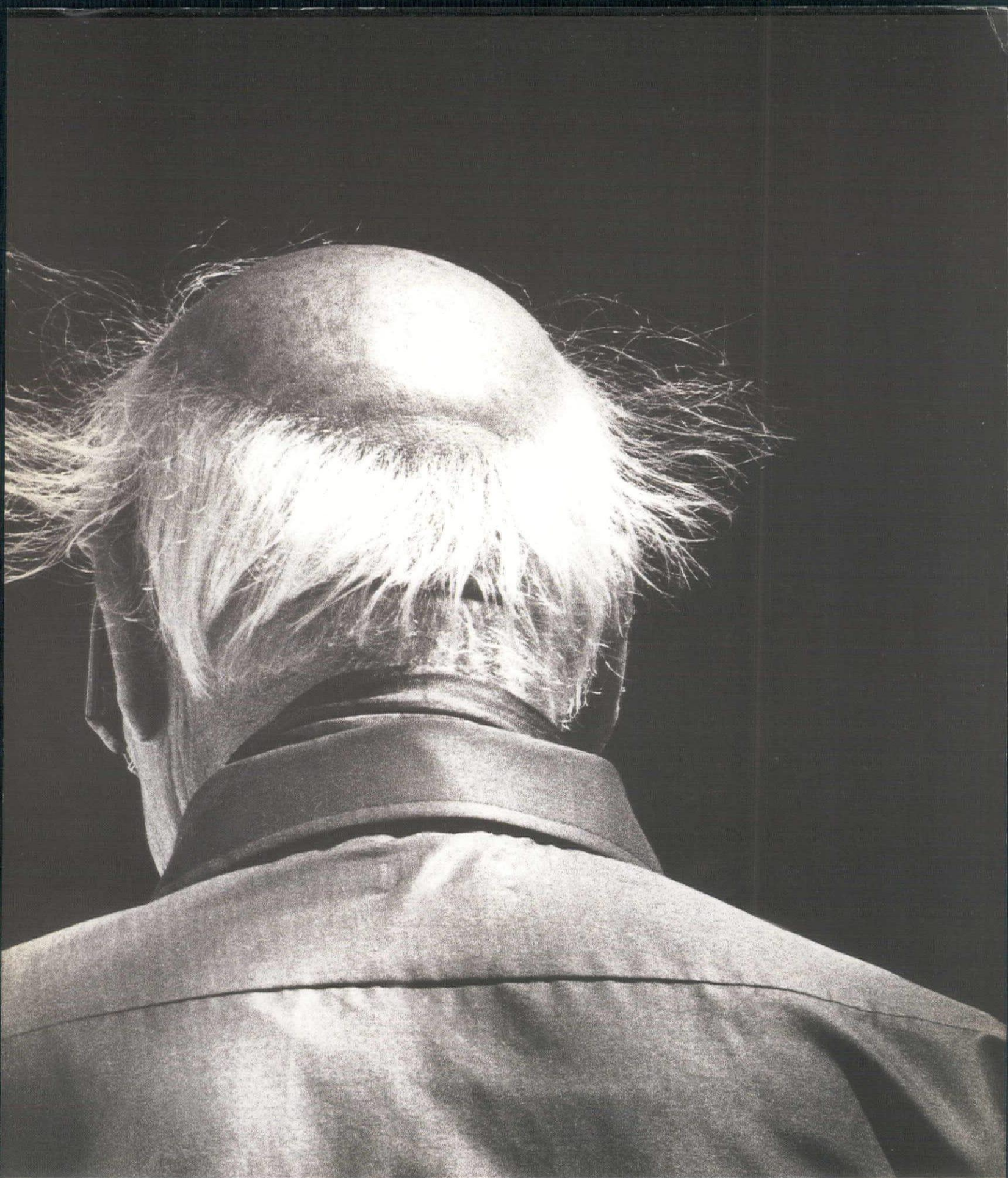


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The moment we've all been waiting for ...

Welcome to the second World Architecture Awards.

All week, this amazing city has hosted discussions about and celebrations of architecture. This evening, at the close of the UIA Congress, *World Architecture* magazine is once again celebrating the best new architecture from around the globe.

The running order for tonight's ceremony can be found overleaf, along with the menu. Turn to page 9 to see the 44 dazzling buildings shortlisted for the awards. The architect of one of them will walk off with the US\$30,000 top prize – the Arup World Architecture Award for the best building of the year – but the designers of all the winning projects should be congratulated and praised.

Choosing between these very different buildings was no mean feat, and I would like to thank my fellow judges (named below) for their time and dedication to selecting the most worthy winners.

I would also like to thank tonight's host, television presenter Kristiane Backer, who will be revealing those winners' names.

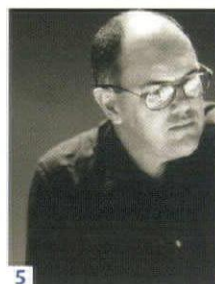
I hope that you approve of our choices, and that you will join us again at next year's World Architecture Awards, which will take place in Chicago.

Naomi Stungo



THE JUDGES

- 1 Rauno Lehtinen, Viiva Arkkitehtuuri
- 2 Peter Wilson, Bolles + Wilson
- 3 John Patkau
- 4 Benedetta Tagliabue, Enric Miralles
Benedetta Tagliabue Architectes
- 5 Lindsay Clare, Architectus Sydney
- 6 Chris Wilkinson, Wilkinson Eyre
- 7 Christian Sumi, Burkhalter & Sumi



Programme credits

Editor Naomi Stungo
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Art editor Stuart Ratcliffe
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Advertisement production Tina Jameson
Publishing director Tony Arnold
Art director Richard Krzyzak
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Reprographics house Screaming Colour, London
Printer Lynhurst Press, Essex

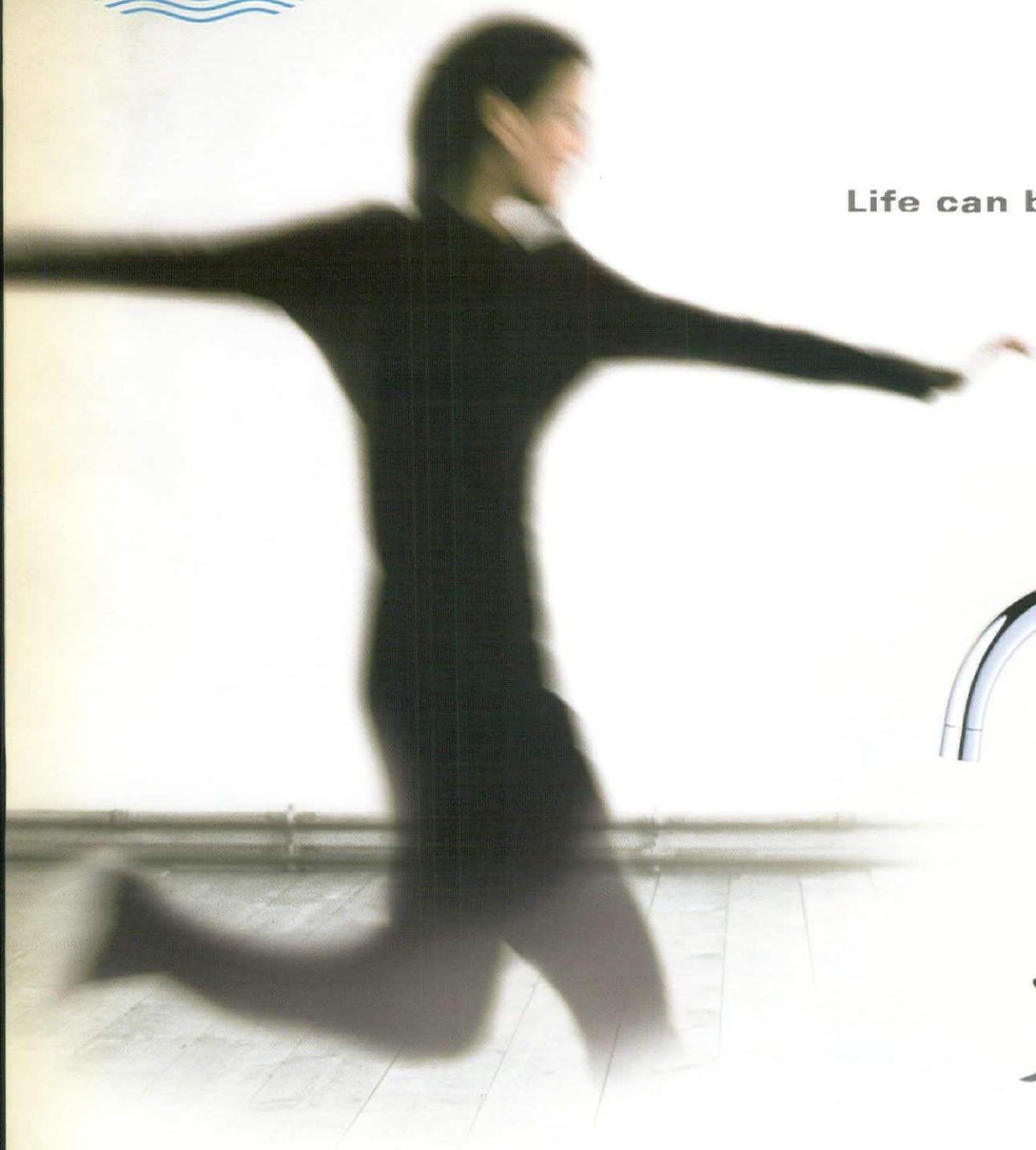
Awards credits

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Audiovisuals MC Productions
PR consultant Camargue
Trophy design PKB

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WATER TECHNOLOGY

Programme of events

Welcome

Dinner

The awards will be presented by Kristiane Backer and will be announced in the following order

Regional awards

North America, sponsored by Buro Happold
 Central and South America
 Europe, sponsored by Davis Langdon & Everest
 Africa and Middle East
 East Asia
 Australasia
 Asia

Category awards

Houses and housing
 Public/cultural, sponsored by Friedrich Grohe & Co
 Education
 Leisure
 Office/retail, sponsored by Franklin + Andrews
 Green, sponsored by Permasteelisa

Finally, we will announce the best of the best
The Arup World Architecture Award

Menu

Starter

Babel of salmon, tuna and vegetables with baked wonton and fresh herbs

Soup

Dialogue of soups, served in mocca cups on palm
 Chorizo bisque
 Shrimp soup with curcuma

Main course

Sottsass' Scenery
 Guinea fowl roll with Savoy cabbage and enlarged liver
 Broccoli in a carrot mousse
 Potato pearls

Dessert

De Chirico's Vision with chocolate and pears
 Chocolate cone filled with mousse

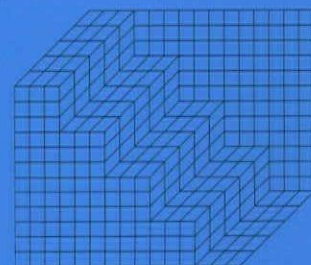
Build ings for a small planet



Buro Happold Sponsor, North America Region, World Architecture Awards 2002

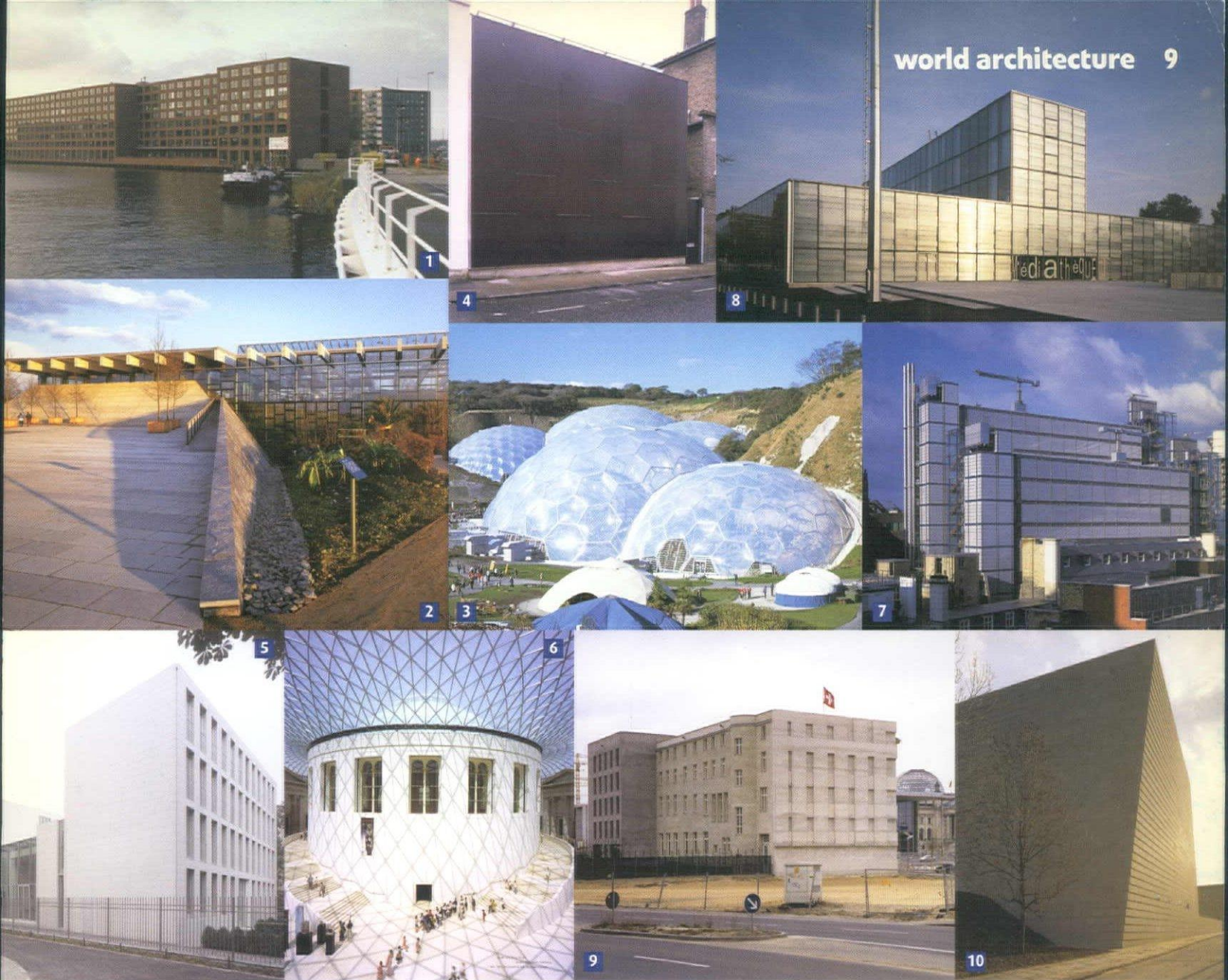
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Buro Happold



The shortlist

Europe

1 Apartment blocks, Amsterdam, the Netherlands

Diener & Diener Architects
Also shortlisted for Housing

2 Biosphere and Flower Pavilion, Potsdam, Germany

Barkow Leibinger Architects
Also shortlisted for Leisure

3 Eden Project, Cornwall, UK
Nicholas Grimshaw & Partners
Also shortlisted for Leisure, Green

4 Elektra House, London, UK
Adjaye Associates
Also shortlisted for Houses

5 Embassy of the Holy See, Berlin, Germany
Professor DG Baumewerd
Also shortlisted for Office/retail

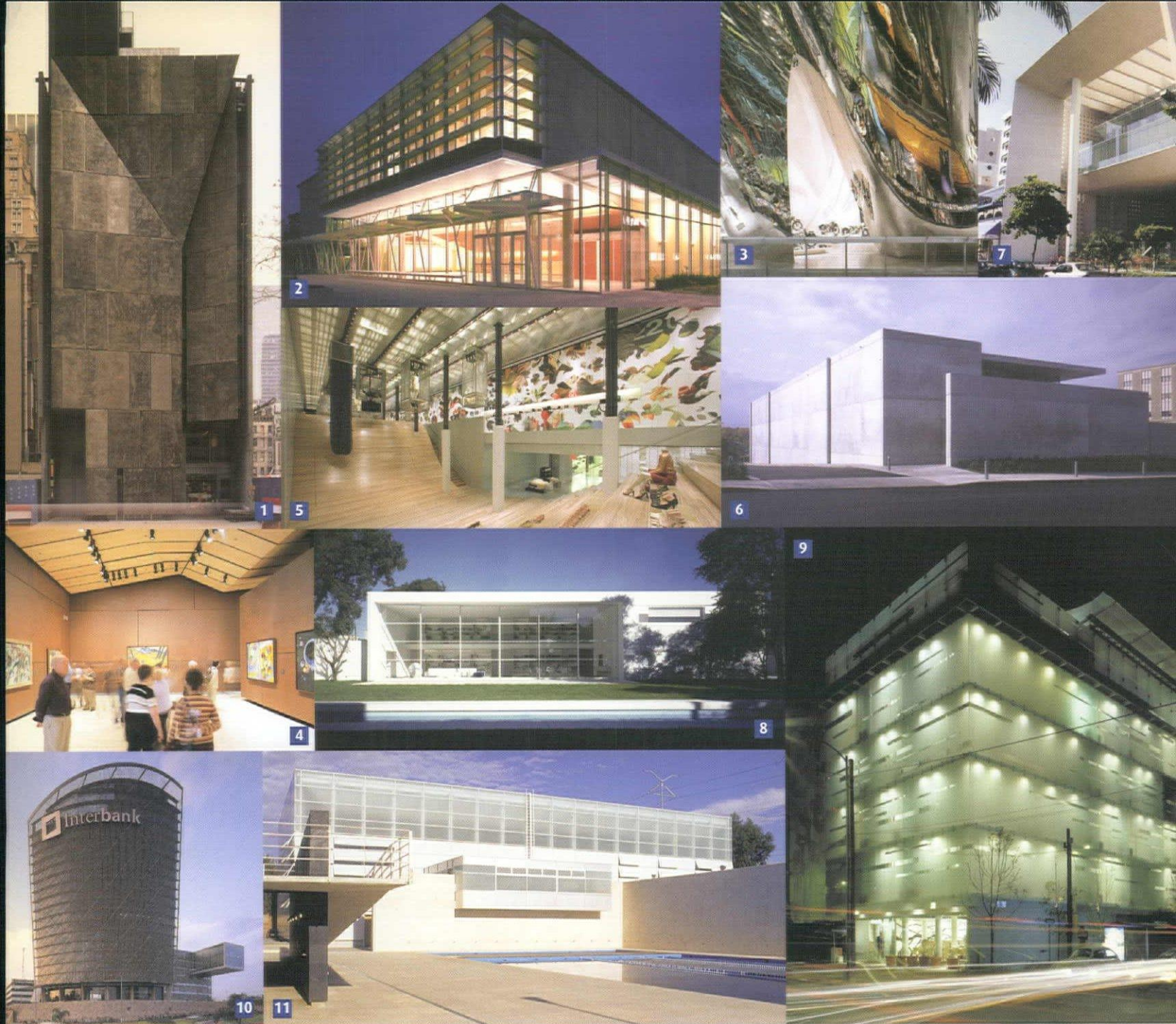
6 Great Court, British Museum, London, UK
Foster and Partners
Also shortlisted for Public/cultural

7 Lloyd's Register of Shipping, London, UK
Richard Rogers Partnership
Also shortlisted for Office/retail, Green

8 Mediatheque, Lyon, France
Dominique Perrault
Also shortlisted for Public/cultural

9 Swiss Embassy, Berlin, Germany
Diener & Diener Architects
Also shortlisted for Office/retail

10 Synagogue, Dresden, Germany
Wandel Hoefer Lorch + Hirsch
Also shortlisted for Public/cultural



North America

- 1 American Folk Art Museum, New York, USA
Tod Williams Billie Tsien & Associates
 Also shortlisted for Public/cultural
- 2 Computer Science Building, York University, Toronto, Canada
Alliance Architects/Busby + Associates Architects
 Also shortlisted for Education, Green
- 3 Guggenheim Las Vegas, USA
Office for Metropolitan Architecture
 Also shortlisted for Public/cultural
- 4 Hermitage Guggenheim, Las Vegas, USA
Office for Metropolitan Architecture
 Also shortlisted for Public/cultural

- 5 Prada store, New York, USA
Office for Metropolitan Architecture
 Also shortlisted for Office/retail

- 6 Pulitzer Foundation for the Arts, St Louis, USA
Tadao Ando Architect & Associates
 Also shortlisted for Public/cultural

Central and South America

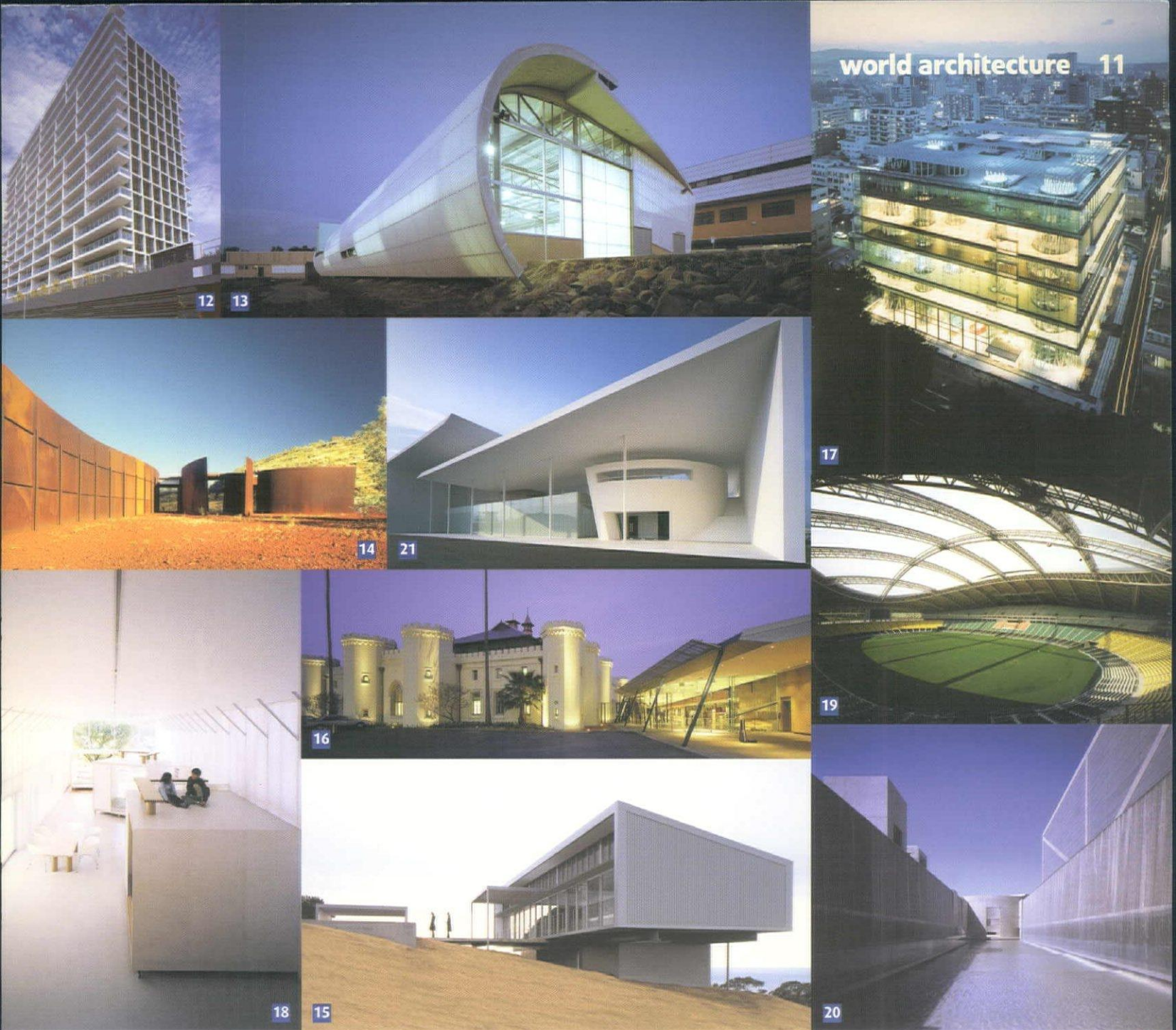
- 7 Corporate office building, Acapulco, Mexico
J Francisco Serrano
 Also shortlisted for Office/retail

- 8 Gama Issa House, São Paulo, Brazil
Marcio Kogan
 Also shortlisted for Houses

- 9 Hotel Habita, Mexico City, Mexico
Ten Arquitectos
 Also shortlisted for Leisure

- 10 Interbank headquarters, Lima, Peru
Hans Hollein
 Also shortlisted for Office/retail

- 11 Sports facilities, Educare High School, Zapopan, Mexico
Ten Arquitectos
 Also shortlisted for Leisure



Australasia

12 Altair Apartments, Sydney, New South Wales, Australia
Engelen Moore

Also shortlisted for Housing

13 Kangan Batman TAFE Polymer Engineering Centre, Victoria, Australia
Cox Richardson (Cox Group)
Also shortlisted for Industrial

14 Karijini National Park Visitor Centre, Pilbara, Western Australia
Woodhead International
Also shortlisted for Public/cultural

15 Rose House, Jamberoo, New South Wales, Australia
Engelen Moore
Also shortlisted for Houses

16 Sydney Conservatorium of Music, New South Wales, Australia
Daryl Jackson Robin Dyke Architects/New South Wales Government Architects
Also shortlisted for Public/cultural

East Asia

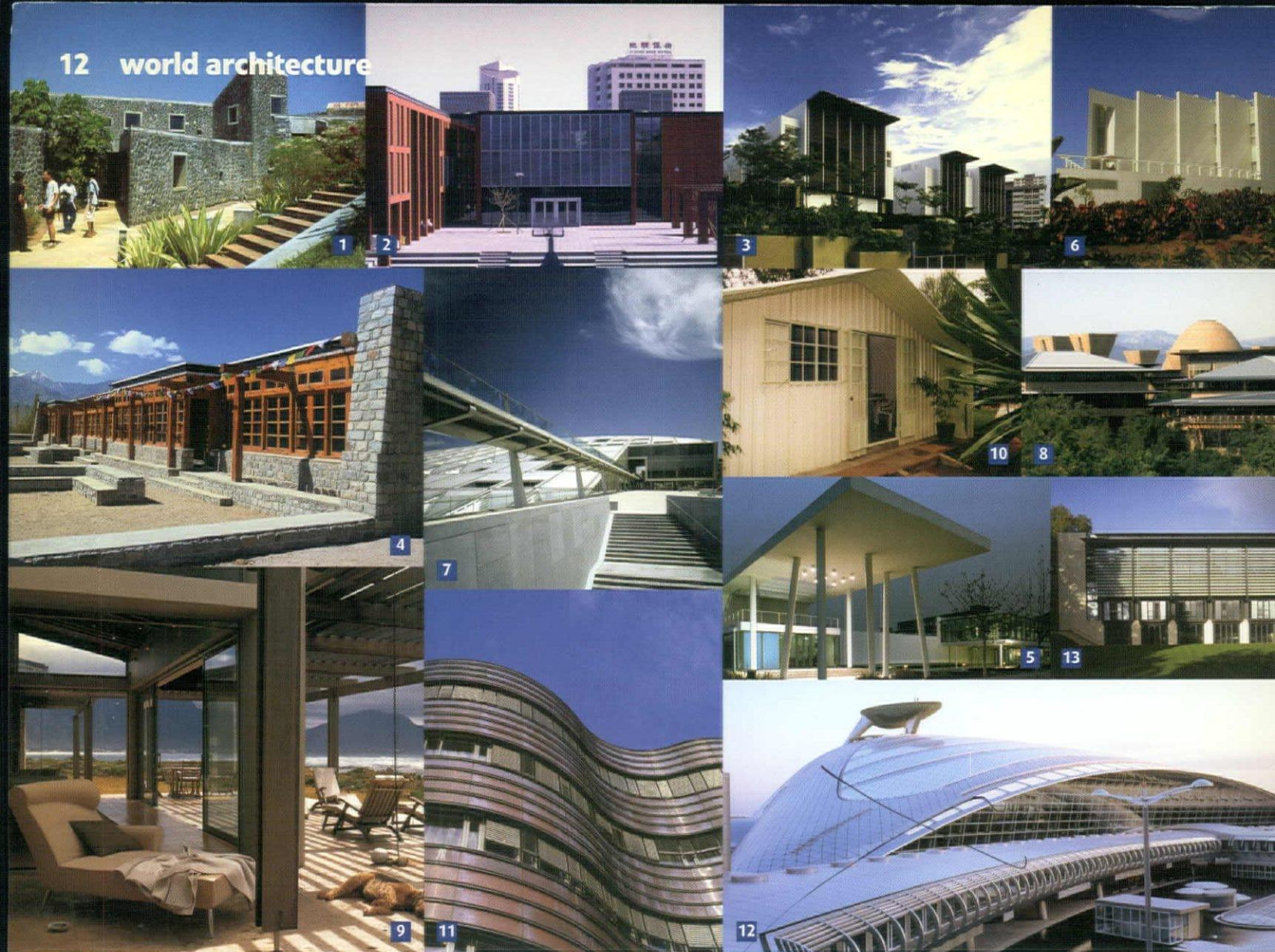
17 Mediatheque, Sendai, Japan
Toyo Ito & Associates Architects
Also shortlisted for Public/cultural

18 Naked House, Saitama, Japan
Shigeru Ban Architects
Also shortlisted for Houses

19 Oita Stadium, Japan
Kisho Kurokawa Architect & Associates
Also shortlisted for Leisure

20 Sayamaike Historical Museum, Osaka, Japan
Tadao Ando Architect & Associates
Also shortlisted for Public/cultural

21 Yamaguchi Prefecture Pavilion, Japan
Katsufumi Kubota/Kubota Architect Atelier
Also shortlisted for Public/cultural



Asia

1 Administrative Centre, Mahindra United World College of India, Pune, India
Christopher Charles Benninger Architects
Also shortlisted for Education

2 German School and apartment building, Beijing, China
gmp Architekten
Also shortlisted for Education

3 Houses, Victoria Park, Singapore
WoHa Architects
Also shortlisted for Housing



4 Nursery and infant school, Druk White Lotus School, Ladakh, India
Arup Associates
Also shortlisted for Education, Green

5 Xingtiao exhibition and reception centre, Beijing, China
China Architecture Design & Research Group
Also shortlisted for Industrial

Africa

6 Alexander Forbes regional head office, Durban, South Africa
Paton Taylor Associates
Also shortlisted for Office/retail



7 Alexandria Library, Egypt
Snohetta Hamza
Also shortlisted for Public/cultural

8 Mpumalanga Government Complex, Nelspruit, South Africa
Meyer Pienaar Tayob Schnepel
Also shortlisted for Office/retail

9 Sea Farm House, Western Cape, South Africa
Stefan Antoni Architects
Also shortlisted for Houses

10 Shell of Steel House, Nairobi, Kenya
Planning Systems Services
Also shortlisted for Housing

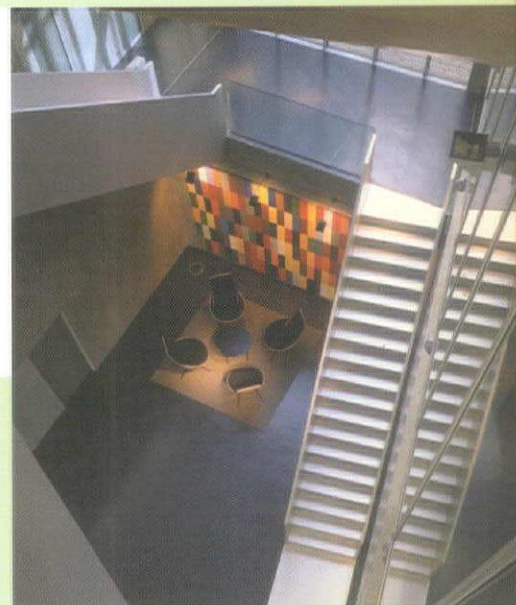
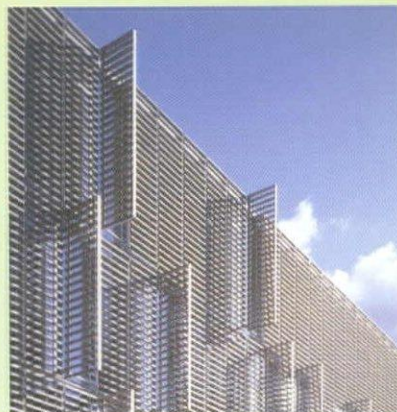
Green additional finalists

11 Forum office building, Amsterdam, the Netherlands
Atelier PRO Architecten
Shortlisted for Green

12 Incheon International Airport, Seoul, South Korea
Terry Farrell & Partners
Shortlisted for Green



13 Rothermere American Institute, Oxford, UK
Kohn Pedersen Fox Associates
Shortlisted for Green



Finnish Embassy, Berlin *Winner of the Commercial Offices Category sponsored by Franklin + Andrews and overall winner of the World Architecture Awards 2001*

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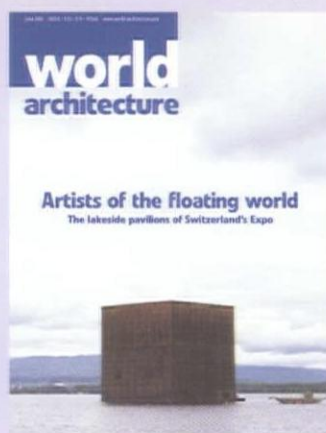
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