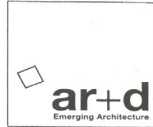


**International Design Award** for project: EXPO train stations Hannover/Germany 2000, ar+d award 1999 and preview in The Architectural Review 11/1999 with jury member Billie Tsien contemplating in front of Martin's boards



## Winners – ar+d Emerging Architecture award 1999

The ar+d judges received over 900 entries from more than 50 countries – all recently completed buildings. One overall winner was chosen, along with 20 Highly Commended winners. They are listed in no particular order.

1. Mr. Hans Olav Hesseberg, Mr. Sixten Rahlff and Ms Eli Synnevaag of **Norway**, for an orphanage in Nepal (overall winner).
2. Mr. Sanjay Mohe of **India**, for the JRD Tata Digital Library in Bangalore.
3. Mr. Shigeru Ban of **Japan**, for a paper church in Kobe.
4. Schmidt, Hammer & Lassen of **Denmark**, for a Culture Center in Greenland.
5. Mr. Ignacio García Pedrosa and Ms. Angela García de Paredes of **Spain**, for the Valdemaqueda Town Hall.
6. Hiroyuki Arima and Urban Fourth of **Japan**, for an atelier and gallery in Fukuoka.
7. Mr. Katsuyasu Kishigami of **Japan**, for a house in Imazato.
8. Mr. Stephen Atkinson of the **USA**, for the Zachary House
9. Ms. Katerina Tsigarida of **Greece**, for the Primitive Hut of 2000.
10. Sauerbruch Hutton Architects of the **United Kingdom**, for the Photonics Centre in Berlin.
11. Mr. Claudio Lazzarini and Mr. Carl Pickering of **Italy**, for a building re-structure in Prague.
12. Mr. Mihály Balázs of **Hungary**, for the Matáv Headquarters in Budapest.
13. Architekten Anin, Jeromin, Fitildis & Partners of **Germany**, for the Look Up office in Gelsenkirchen.
14. Architekturburo Wimmer-Armellini of **Austria**, for the Sellbahnstation Hochkar Berg.
15. Mr. Engelen Moore of **Australia**, for the Price/O'Reilly House in Sydney.
16. Anya and Macio Miszewski of **South Africa**, for the Tree House in Cape Town.
17. Mr. Martin Despang of **Germany**, for the train station at Hanover Expo.
18. Marco Casagrande and Sami Rintala of **Finland**, for Land(e)scape.
19. Scott Marble and Karen Fairbanks of the **USA**, for ticket booths at MOMA, New York.
20. Gerhard Landau and Ludwig Kindelbacher of **Germany**, for a jewellery shop in Munich.
21. Todd MacAllen and Stephanie Forsythe of **Canada**, for the Colorado House in the USA.

e-mail: info@arplusd.com  
Internet: www.arplusd.com

The Architectural Review  
151 Rosebery Avenue  
London  
EC1R 4GB  
Phone: +44 171 505 6735  
Fax: +44 171 505 6750

d line™ international as  
Carl Jacobsens Vej 28  
Valby  
DK-1790 Copenhagen V  
Denmark  
Phone: +45 36 18 04 00  
Fax: +45 36 18 04 01

# VIEW

THE AR+D AWARDS. THE NAI CELEBRATES MORPHOSIS. DESPERATE NEED TO CREATIVELY CONSERVE AALTO'S VIIPURI LIBRARY. EISENMAN WINS A COMPETITION FOR A BLEAK TRACT OF LOWER MANHATTAN, AND FROM THE SAME CITY, MICHAEL SORKIN WRITES ON THE DEVELOPMENT SCENE.

## AR+D JUDGED

The first ar+d awards have proved to be extraordinarily popular. We had more than 900 entries from over 50 countries worldwide. It became abundantly clear that there is huge interest from all over the planet in an award for architects who are not normally recognized because of the contribution of their generation (45 and under) has yet to break into popular consciousness.

Judging so many fine entries was immensely difficult. We realized that we were looking at an enormous fountain of invention. After much debate, the jury decided to adopt Massimiliano Fuksas's proposal that we should have 20 prizes to record and celebrate the great variety of talent shown on the boards.

And, of course, there had to be a first prize winner. So 21 works have been chosen after intense debate.

As editor of The Architectural Review and chairman of the jury, I was so overwhelmed and pleased by the response to our award, and the quality of the entries, that it became clear that we must change the whole publishing programme of the magazine. Full results will be published in a special issue devoted to it in December. These pictures show, I hope, some of the intensity (and fun) of the jury's deliberations.

You will have to wait until next month to see what we chose. PETER DAVEY

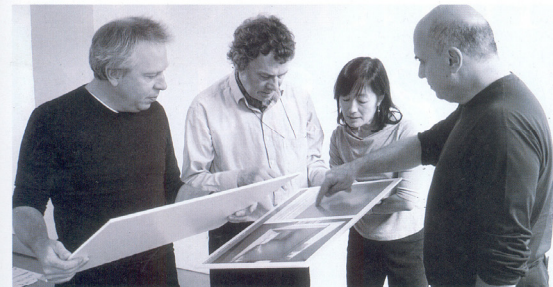
<sup>1</sup>The jury was Billie Tsien, of Williams & Tsien, New York; David Chipperfield, of David Chipperfield Architects, London; Massimiliano Fuksas, of Massimiliano Fuksas Architecto, Paris, Vienna and Rome; Theo Bjerg, Professor at the Danish Royal Academy; Peter Davey, Editor of the AR.

## SILENT COLLISIONS

Morphosis has played a constructive role in LA's idiosyncratic architecture scene for two decades now. After a dip in fortunes in the early 1990s (victim of the Japanese recession) and the departure of Michael Rotondi to found RoTo, Morphosis under Thom Mayne is again to the fore, constructing impressive new projects and the subject of an exhibition at the Netherlands Architecture Institute.

Nothing Morphosis does is especially easy. Having travelled from exhibition last year in Madrid, the drawings and models currently on show in Rotterdam are satellites to a major intervention specifically designed by the firm. This is a vast folded mechanism inhabiting its host – the NAI's Main Hall – as a benign parasite. It moves. Visitors enter onto a bridge leading to a large central platform. Occupied only by an asymmetric chair, this deck is cocooned in splayed white surfaces. Several panels, or wings, rise and fall to a 50-minute time-cycle, slowly changing the nature of the installation from an enclosure to a kind of open viewing instrument. Panels are taut frames of white cloth held by an exposed system of steel cables and motors. When lowered, planes align through low windows to an outdoor fragment sliding into an existing external pool. With nothing but the visitor to inhabit the upper pavilion, Morphosis have celebrated their immediate context with a sample of their own wares.

Beneath this mechanism, down a stately stepped ramp, the firm's drawings and models are displayed in parallel slots of space. The entire undercroft is subdivided by structural partitions set between the hall's deep lateral piers. With projects dating from 1981 to the present, it's quite the *stalgia* down there, a compact retrospective. Viewed now, after many years, there's an almost shocking beauty about the earliest artefacts: the block model of Hermosa Beach with its miniature solids and voids, the meticulous elevations of the Lawrence Residence that reveal (again) one building nesting inside another. All embody that quintessential Morphosis conjecture of ground and urban form, of descriptive geometry and appropriated or invented objects.



Jury in action. Clockwise from top: David Chipperfield, Peter Davey, Billie Tsien and Massimiliano Fuksas trying to decide; Fuksas preaching; Chipperfield declaiming; Bjerg brooding; Tsien contemplating.

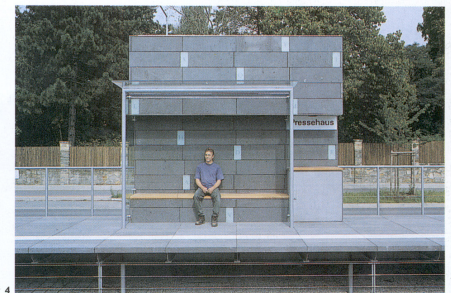
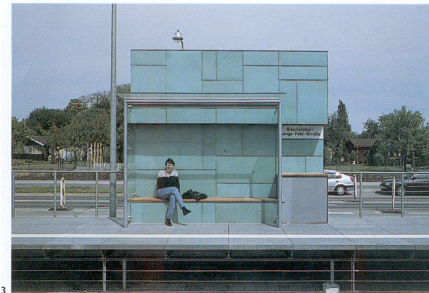
# THE ARCHITECTURAL REVIEW

UK £5.95 USA/CAN \$11.95 DECEMBER 1999

HANS OLAV HESSEBERG + SIXTEN RAHLFF WITH ELI  
SYNNEVAG HIROYUKI ARIMA + URBAN FOURTH TODD  
MACALLEN, STEPHANIE FORSYTHE SCHMIDT, HAMMER &  
LASSEN KATERINA TSGARIDA PAREDES I PEDROSA  
ARQUITECTOS WIMMER+ARMELLINI ARCHITEKTURBURO  
SAUERBRUCH HUTTON ARCHITEKTEN CLAUDIO LAZZARINI  
+ CARL PICKERING CASAGRANDE & RINTALA ANIN  
JEROMIN FITILIDIS & PARTNER SCOTT MARBLE + KAREN  
FAIRBANKS CHANDAVARKAR & THACKER STEPHEN  
ATKINSON DESPANG ARCHITEKTEN SHIGERU BAN  
MIHALY BALAZS KATSUYASU KISHIGAMI ENGELN MOORE  
ANYA + MACIO MISZEWSKI LANDAU + KINDELBACHER



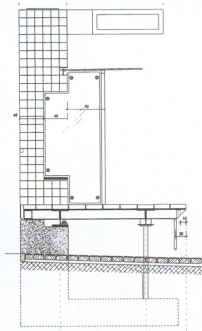
## EMERGING ARCHITECTURE



ar+d PRIZE WINNER  
 METRO HALTS, HANOVER, GERMANY  
 ARCHITECT  
 DESPANG ARCHITEKTEN

## THE NEXT STOP

An ingenious structure and different claddings give stations on the new Hanover metro a sense of place.



cross section (scale approx 1:8.5)

Hanover 2000 promises to be the most thoughtful celebration of the Millennium, with the best architectural talents in the world required to make each country's pavilion so that it can be taken down and recycled. To cope with the huge influx of visitors expected, Hanover decided to build a new metro line.

Martin Despang won the limited competition for new station halts with a design which is simple, yet capable of variation to suit individual places. Fundamentally, it is an RHS steel frame which supports a slab, out of which a hollow is carved to

accommodate a long seat. The frame is stabilized by being related to the platform's steel and concrete structure. To each side of the wooden bench, 19mm security glass planes rise vertically, and there is a glass canopy above, shielding seated passengers from the elements. The glass is restrained and supported by a tubular steel portal which, like the main frame, bears on the platform structure. The halts (perhaps better thought of as part of the bus station family than as conventional stations) are designed with narrow ends

Stations, carefully honed against weather, are clad in:

- 1 Glass block.
- 2 Brick.
- 3 Patinated copper.
- 4 Precast concrete.
- 5 Fine mesh.
- 6 Larch within metal mesh.

towards oncoming traffic, so waiting passengers can see approaching trains. Advertising and information spaces are carefully installed in each halt, and it is to be hoped that posters will be kept in place.

Each station is clad in material intended to be sympathetic to its locality: patinated copper, glass blocks, metal mesh and so on. Billie Tsien was originally worried about the reduction of materials to cosmetic skins, but she was persuaded that they will give a sense of place to each station and a notion of progression to journeys.

Billie Tsien was originally worried about the reduction of materials to cosmetic skins, but she was persuaded that they will give a sense of place to each station and a notion of progression to journeys.

