

## DAY 01 - 04 | 12 - 15 MAY 2019 | COPENHAGEN

STAY - Hotel Danmark  
 EAT - Mother  
 Il Buco  
 Llama  
 Høst  
 LISTEN - Lundgaard + Tranberg  
 Leth + Gori  
 Cobe  
 Studio David Thulstrup  
 TALK-VISIT - Gehl Architects  
 Aarhusgade Neighbourhood (COBE) with Caroline Richardt Beck  
 Basværd Church (Jørn Utzon) with Jan Utzon  
 RIDE - Be Copenhagen with Alice Lempel Søndergaard  
 The Danish National Bank (Arne Jacobsen)  
 Royal Danish Theatre's Playhouse (Lundgaard + Tranberg)  
 Sankt Annæ Plads (Scønherr) and Kvæsthusprojektet  
 The Royal Danish Opera (Henning Larsen)  
 Krøyers Plads (COBE)  
 Kids' City (COBE)  
 Hal C (Christensen + co)  
 Free Town Christiania  
 Copenhill (BIG)  
 The Crystal / Prismen, Sport and Culture House (Dorte Mandrup)  
 School Amagerfælled, open school yard (Nord Architects)  
 Tietgen Kollegiet (Lundgaard + Tranberg)  
 Harbour Bath (PLOT / BIG + JDS)  
 Kalvebod Wawe (JDS)  
 The Bicycle Snake (DISSING+WEITLING)  
 Gemini Residence Frøsilo (MRDV)  
 Havneholmen (Lundgaard + Tranberg)  
 Meat Packing District (Copenhagen Municipality, Brown city built 1870's, White city built 1930's, Poul Holsøe et al.)  
 Drug Consumption Centre (PHL Architects)  
 Radisson Hotel (Arne Jacobsen)  
 The Green Path / Super Bike Lane  
 Sjakket (BIG + JDS)  
 The Library / Biblioteket Nordvest (COBE)  
 Dortheavej Residence, social housing (BIG)  
 Superkilen Park (BIG, Superflex, and Toptek 1)  
 BaNanapark (Schønherr)  
 Forfatterhuset kindergarten (COBE)  
 Elephant House, Center for Cancer (Leth + Gori)  
 The Maersk Tower (CF MØLLER)  
 Israels Plads (COBE)  
 Nørreport Station (COBE + Gottlieb Paludan Architects)  
 Hausers Plads, playground with underground offices (WERK Arkitekter and Sangberg Architects with Karres en Brands Landschaftsarchitekten)  
 Kvarterhuset / Neighbourhood Centre (Dorte Mandrup)

## DAY 05 - 07 | 16 - 18 MAY 2019 | LONDON

STAY - Leman Locke  
 EAT - The Culpepper  
 CoBA  
 100 Hoxton  
 Kaia at The Ned  
 LISTEN - Peter Barber Architects  
 6A Architects  
 Rogers Stirk Harbour + Partners  
 Foster + Partners  
 AL\_A  
 Hassell London  
 VISIT - Design Museum (John Pawson) with Director Alice Black  
 White Collar Factory (AHMM) with Associate Nic Crawley  
 WALK - Architectural Dialogue with David Garrard  
 Tower Millennium Pier (Marks Barfield Architects)  
 Westminster Pier  
 Westminster Abbey  
 Palace of Westminster (Charles Barry + Augustus Pugin)  
 Royal Festival Hall (Robert Matthew + Leslie Martin)  
 National Theatre (Sir Denys Lasdun)  
 Hayward Gallery (Norman Engleback, Ron Herron, Warren Chalk + John Attenborough)  
 Coin Street (Haworth Thompkins)  
 Tate Modern (Herzog and de Meuron)  
 Shakespeare's Globe (Theo Crosby)  
 Millennium Bridge (Foster and Partners)  
 St. Paul's Cathedral (Sir Christopher Wren)  
 1 New Change (Jean Nouvel)  
 Bow Lane Conservation Area  
 Bloomberg (Foster and Partners)  
 New Court / Rothschilds (OMA)  
 1 Poultry (James Stirling)  
 Bank of England (Sir John Soane)  
 "The Gherkin" 30 St Mary's Axe (Foster and Partners)  
 "The Cheesegrater" 122 Leadenhall Street (Rogers, Stirk, Harbour and Partners)  
 "The Scalpel" 52-54 Lime Street (Kohn Pederson Fox)  
 Lloyd's Building (Rogers, Stirk, Harbour and Partners)  
 "Walkie-Talkie" + "Skygarden" 20 Fenchurch Street (Rafael Vinoly)

## DAY 08 - 10 | 19 - 21 MAY 2019 | LISBON

STAY - 9 Hotel Mercy  
 EAT - Palacio Chiado, Sala Quintela  
 Maria Catita  
 Cantina Ze Avillez  
 Pap'Acorda  
 Taberna Moderna  
 Pastel de nata  
 LISTEN - Embaixada  
 Bak Gordon  
 ARX  
 VISIT - MAAT (AL\_A) with Renato Santos  
 Second Home (Selgas Cano Arquitectos) with  
 WALK - Cultour with Rodrigo Lima  
 Thalia Renovation (Goncalo Byrne and Barbas Lopes Architects)  
 Oceanário de Lisboa (Peter Chemayeff)  
 Oceanário de Lisboa extension (Pedro Campos Costa)  
 Oritente Station (Santiago Calatrava)  
 Knowledge of the Seas Pavilion (João Luís Carrilho da Graça)  
 Portuguese Pavilion (Álvaro Siza)  
 Meo Arena Pavilion (Regino Cruz, SOM)  
 Figueiros Elevator (Pedro falcão de Campos)  
 Musealization of the Archaeological Site of Praça Nova of São Jorge Castle (João Luís Carrilho da Graça)  
 Portas do Sol parking (Aires Mateus)  
 Alfama (old neighbourhood)  
 Ribeira das Naus riverfront redevelopment (João Nunes, João Gormes da Silva, and Carlos Ribas)  
 EDP Headquarters (Aires Mateus)  
 Chiado Urban Renewal (Siza Vieira)  
 Terraços do Carmo (Siza Vieira)

The tour was made up of three very different cities, geographically, culturally, and architecturally. Each city had its own story to tell. While we only really scratched the surface, I felt that each of the places architects focussed on different outcomes and placed an emphasis on different things.

Copenhagen was all about people, while in London the built form seemed more important. In Lisbon we heard mostly about the history of the place and the changing political landscape. Not only were the messages from our studio visits, sites visits, and tours quite different, but the way we experienced the city during these was worlds apart.

In Copenhagen, our first stop, we either walked or rode everywhere with the very occasional taxi thrown in the mix. The studios were all within walking distance of each other, with the exception of Studio David Thulstrup, who's focus was self confessed 'quite different from

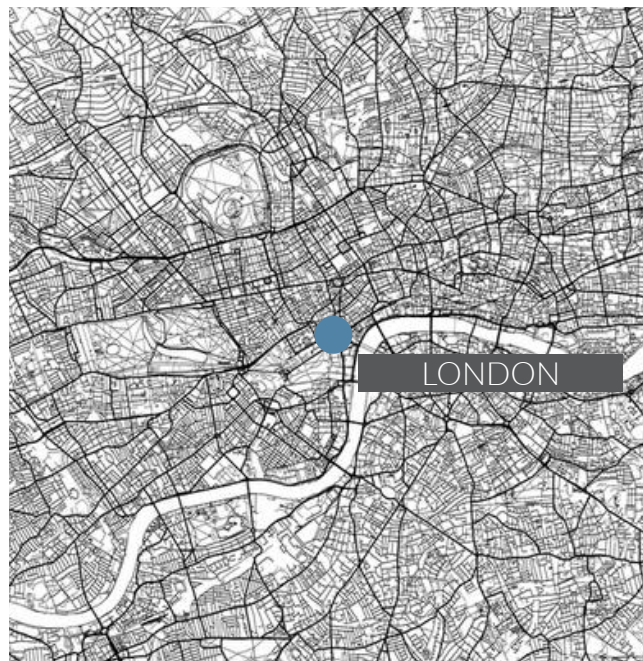
other architects in Copenhagen'. Our city tour, guided by Alice Lempel Søndergaard of Be Copenhagen, was experienced wholly through the eyes of a cyclist. With around 5 times more bicycles than cars in Copenhagen and 49% of all trips to work and study taken by bicycle<sup>1</sup>, this was a glimpse into how the people experience their city everyday.

Our second stop, London, was primarily viewed through the car window. The studios are dotted all over the city, unlike Copenhagen that had a central hub of them. This, combined with the traffic, which is ranked 6th worst in the world,<sup>2</sup> resulted in much of our time was spent in an Uber. While it made us see the city through a different lens, it did allow for conversation to flow in a way it couldn't single file on the bicycle lane. Our city tour, guided by David Garrard of Architectural Dialogue, was spent mostly on foot, but here we view the buildings as objects, going from one to the next like you would a slide show. The experience of London was one of detachment

and I don't feel a connection was established in the short stay. It did leave a longing to return to delve deeper and establish a more meaningful understanding of place.

The City of Seven Hills as it is known, Lisbon, has an incredible topography. Unsurprisingly with such a name it is very steep. Travelling around during our city tour, guided by Rodrigo Lima of Cultour, various methods are used. Lifted up three stories to get from one street to another by the Elevador Castelo, the Ascensor do Lavra funicular saving our legs after a long day of walking and climbing winding streets and stairways. The landform, along with the relaxed attitude of the people, set a much slower pace than the other cities. This pace allowed more time to take notice of and reflect upon the surroundings, and the fabric of histories described throughout the tour.

1. City of Copenhagen, *Bicycle Account 2018*, (May 2019): 6, 18  
 2. INRIX, *INRIX 2018 Global Traffic Scorecard*, (2018)



Copenhagen is a city that is all about people. This was a message that was conveyed to us during our time visiting studios and sites. There is an all-for-one approach to society in seen in conjoining functional uses of buildings and the space that is given over to civic use in both public and private buildings. The Drug Consumption Centre by PLH located in the Meat Packing District, typically reserved for high quality restaurants and creative industries is just one example of this in practice.

On the full day cycling tour, Alice focussed on the civic spaces, pointing out at each project how it was giving back to the community and an experimenting with how to do that. Superkilen Park, a collaborative project between BIG, Superflex, and Toptek 1, explored ideas of democratic input, or as Superflex puts it “extreme civic involvement”. Members of Nørrebro community formed a core part of the team, offering input to the objects placed in the park, with the aim to create a sense of unification across a diverse community. Copenhill by BIG, a waste-to-energy plant also provides a public artificial ski slope and the Maersk Tower by CF MØLLER, features a winding bicycle bridge, seemingly just for fun. Its these acts of fun and whimsy that contribute the experience of people in spaces created by the architects in Copenhagen.

Although people are at the forefront of the agenda, good design is still a must. As Jens Øblom of Lundgaard and Tranberg put it, “the everyday person understands the value of good design, they all know the three architects from the 60s, Jørn Utzon, Arne Jacobsen, and Henning Larsen”. We experienced first hand the inspirational work of Utzon, when visiting the Basværd Church. One of the highlights of the Tour, the church has an unassuming exterior, that gives no hint of the breathtaking space inside. This lack of monumental architecture is a hallmark of Copenhagen according to Caroline Richardt Beck from COBE. With the removal of the desire to create overpowering architecture and convincing the public of the value of good design, room is created for more important agendas to form.



Kids' City (COBE)



Israels Plads (COBE)



Elephant House (Leth & Gori)



Nørreport Station (COBE + Gottlieb Paludan Architects)

The buildings in London are objects. Something to be viewed, where interaction with them is less important. At least that's what came across in the few short days we were there. Each building has its own individual identity (for some reason mostly relating to food or utensils), the cheese grater, the gherkin, the pringle to name a few. But it's not just the new buildings that have this trait of taking some form of individualism. Big Ben for example is only part of a building and it has its own nickname! This tendency towards individuality has created a city of islands. As each new proposition tries to out-do the other, but not forming a relationship to the broader context.

While in London we visited six studios in total, varying in scales of work and staff size. Rogers, Stirk, Harbour + Partners, 6a Architects, Peter Barber Architects, AL\_A, Foster + Partners, and Hassell London. Each had an area of focus and a specific way of working. They, like the buildings of London are individuals.

RSHP create high-tech buildings, where expressing the structure and services is part of the language. 6a love to "delve into the archives" and experiment with traditional materials. Peter Barber Architects projects are a essentially design research into high-density, low-rise housing. AL\_A create curved forms based on narratives. Foster + Partners dedicate time and resources to new materiality and innovative systems. Hassell London with a role dedicated to Design Technology and Innovation, are looking towards the future, and how life on mars will look.

This view may be an oversimplification of the reality, but in a whirlwind visit, first impressions can last. The format of the tour has created this lens through which the big and bold come to the forefront. In London buildings, their expression, and being the next big thing come first.



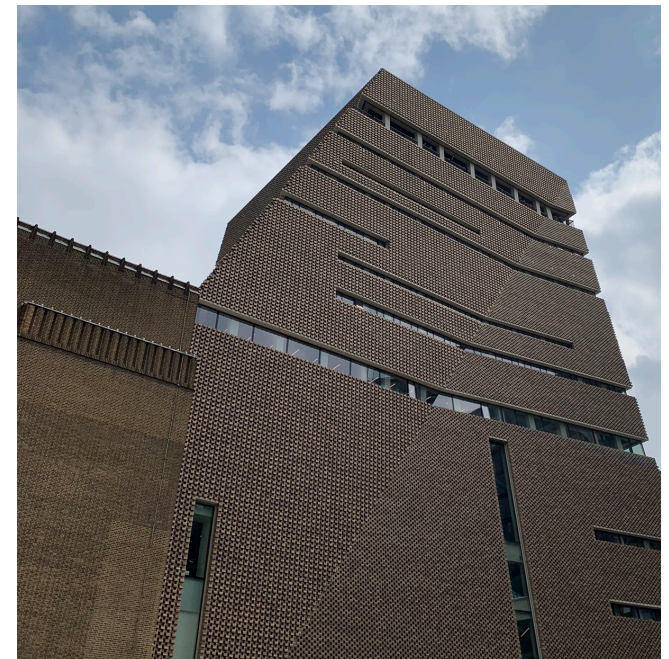
National Theatre (Denys Lasdun)



Lloyd's + Leadenhall Building (Rogers, Stirk, Harbour + Partners)



30 St. Marys Axe (Foster + Partners)



Late Modern (Herzog and de Meuron)

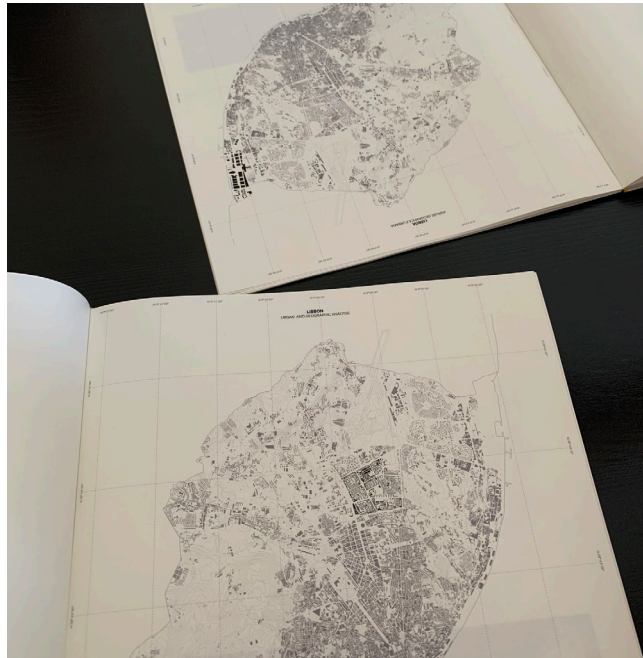
Lisbon is a vibrant city. The layers of history are incredible, and everyone we spoke to was sure to tell us about them. In Lisbon telling and interpreting histories is extremely important. From the city tour, to the studio visits, and the tour of AL\_A's MAAT with Renato Santos, each began with insights into the social, political, and architectural history of Lisbon and Portugal.

Directors of Embaixada, Cristina, Nuno, and Paulo enriched our understanding of Lisbon through the meticulous analysis of the changing city the studio has undertaken. Taking form in a beautifully presented book that can be added to as new research is mapped, this attention to detail is emblematic of the importance that is placed on history here.

Even the texture of the city shows just how rich their history is. The way the patterned pavements, made from mosaic stones, have become polished by centuries of the cities inhabitants. The peeling back of layers of paint, in pastel pinks and blues. The hand-painted, hand-crafted tile facades. The remnants of the Islamic rule at São Jorge Castle.

It is at the Castle we experienced the Musealization of the Archaeological Site of Praça Nova of São Jorge Castle by JLCG Arquitectos. A lesson Portuguese approach to archaeological sites, the approach is simple, pragmatic and not too precious. This, along with a visit to the Thalia Theatre renovation by Goncalo Byrne and Barbas Lopes Architects, showcases the local architects understanding of heritage and preserving place. A beautiful marriage of old and new, the Theatre project blends the two with ease.

This is not to say that Lisbon doesn't have its share of contemporary architecture, it does. It is just that the architects understand the importance and value of first starting with history, as Ricardo Bak Gordon put it "always relating to the context and the city."



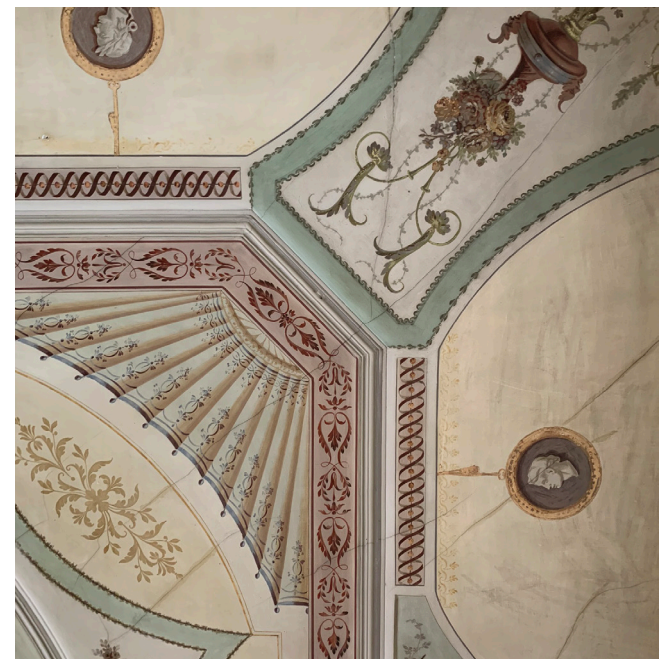
Lisbon City Mapping (Embaixada)



Thalia Renovation (Goncalo Byrne and Barbas Lopes Architects)



Musealization of the Archaeological Site of Praça Nova of São Jorge Castle (João Luís Carrilho da Graça)



Rue São João da Mata 29 (ARX)

Since returning from the Tour, I've been thinking a lot about what is important. Each city we visited placed an emphasis on something different: people, buildings, history. While we travelled about, we were in an architectural bubble, this extreme kind of focus can give you tunnel vision, where you forget about everything else going on around you.

When we were away there were a few key things that were happening outside of the architectural sphere. Back home there was a national election, in Denmark they had one too. There was also the EU election and Theresa May resigned from her role as British Prime Minister only days after the tour ended. Meanwhile social media feeds were filled with articles about climate change and the impending doom.

At the time, I was attempting to ignore what was happening outside of those ten days. Sometimes architects can have a tendency to think only about architecture. Something that I am guilty of. But architecture is not a bubble, and these external forces can and will affect us.

Architecture is an insular profession, we are often looking inward, when we should be looking outward. We can get so caught up with visiting that building, meeting this architect, that we have to remind ourselves to step back and look at the broader picture.

I've found myself musing: how do we find a balance and judge what is most important? How do we as architects use our specialised skills to make a real difference? As Jose Mateus from ARX said "it is important for architects to debate with politicians". How can we bring this debate to them? And how do we decide what does and should come first?



Photo by Jen McMaster



Recent drought off Washington State's Pacific coast has been linked to rising sea temperatures.

PHOTOGRAPH BY PAUL NICKLEN, NAT GEO IMAGE COLLECTION

ENVIRONMENT

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Being a part of the Dulux Study Tour was a fabulous adventure filled with laughter (and of course learning). I couldn't have hoped for better winners to share it with than Alix Smith, Ben Peake, Jen McMaster, and Phil Nielsen. The in-jokes will last for years.

Thanks to Dulux and the Australian Institute of Architects for making it all possible. Mai Platt for getting us everywhere, Carrie Field for her wine ordering skills and Anurita Kapur for being enabler in chief. You all made wonderful travel buddies.

The best band shots by Linda Cheng and her editing ability making our debriefs into engaging articles for Architecture AU.

I was absolutely amazed and excited to be selected as a recipient after years of applying! The experience was exhausting and rewarding. No doubt I'll be analysing it for years to come.

Special shout outs to:  
Matt Sansom for the great my last minute headshots.  
My sister Erin Borg for her killer submission editing skills.  
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# THANK YOU!