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THE STARS COME OUT IN COPENHAGEN

CONTEMPORARY INTERPRETATIONS OF DANISH GARDEN PAVILIONS

By Joseph Giovannini

THE SMALLEST INDIVISIBLE unit of architecture may be the garden pavilion, and last summer, in an orchard of cherry, plum and pear trees outside Copenhagen, some of the world's most celebrated architects planted the seeds for a grove of these diminutive structures. In an invitational event that has grown to give this city on the Baltic Sea a rare outdoor architecture museum, one that will showcase the profession's eclecticism, American Michael Graves designed his pavilion as a col-



onnaded *tempietto*, while Spaniard Enric Miralles offered a rambling Expressionist hut with doors that unfold like a blossoming flower.

Best known for its light-bedecked Tivoli Gardens, Copenhagen is also home to what the Danes call *kolonihaver*: large gardens on the city's outskirts subdivided in the late nineteenth century into postage-stamp-size allotments. Copenhagen had become overcrowded with factory workers who had left their farms for cramped, impersonal urban apartments, and the government—prompt-

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ALVARO SIZA



SOREN ROBERT LUND



DOMINIQUE PERRAULT

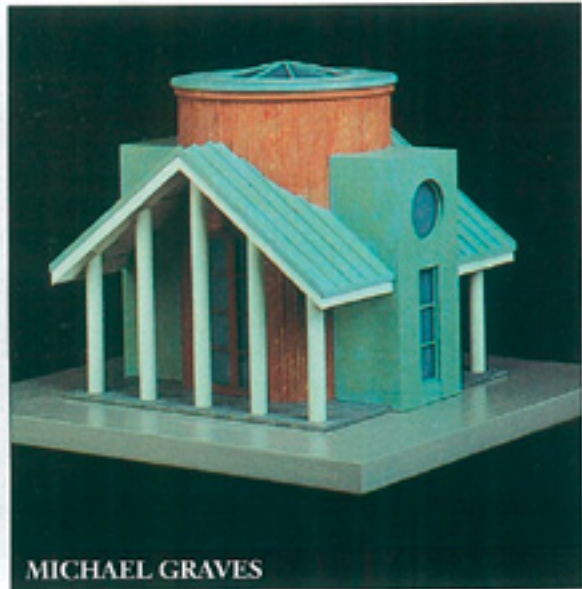
The designers of the pavilions for Copenhagen's new architecture park met at the site in July. Their models are shown here and on the following page. ABOVE: Back row, from left: Lund, Komonen, Siza, Heikkinen; center: Larsen, Kleihues, Krier, Perrault; front: Botta, Graves, Miralles. LEFT CENTER: Lund's portal to the park will be ten tall oak columns.



LEON KRIER



MARIO BOTTA



MICHAEL GRAVES