

• THINK

PROGRAMME 2011

MORAL BORDERS

Participants' Kit

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PROGRAMME FRAMEWORK

BACKGROUND

Croatian architectural scene prides itself on a long-lasting and deep-rooted tradition of open architectural competitions, a tradition that, thanks to its comprehensiveness and versatility, seems almost unparalleled in Europe. Results are to be seen in the exceptional quality of the projects both designed and built, which not only extend the boundaries of architectural discipline, but enrich the our built environment and open up possibilities for promotion of architectural thought well beyond national borders. In order to foster and further expand the importance and frequency of architectural competitions, it would be necessary to enrich the participants' pool, as well as the choice of themes. Conventional architectural competitions limit full freedom of architectural thought, which especially hampers young architects and students. The noticed gap between everyday practice and experimental architectural discourse ought to be filled with detected societal and spatial issues adapted to contemporary living conditions. The new field of design and architectural activity would serve in constituting architectural profession's identity among cultural and political domain creation of built environment, and in raising its civic engagement. It would, furthermore, draw the attention of both professional and general public to the demand of raising overall spatial awareness.

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PROGRAMME DESCRIPTION

PROGRAMME GOAL

Zagreb Architects Society (DAZ) is launching a series of annual cycles of conceptual architectural competitions, defined by programming tasks proposed by the elected jurors, renowned Croatian and international practicing architects.

The annual cycle consists of four conceptual architectural competitions.

There is an overall annual theme which ties the competitions together. Guest curator determines the annual theme and defines a framework for the tasks of each individual competition. Each competition's task is defined by its own juror. Each competition is in line with and supportive of the annual theme. Individual competitions are organized as international, open, anonymous; one stage conceptual architectural competitions.

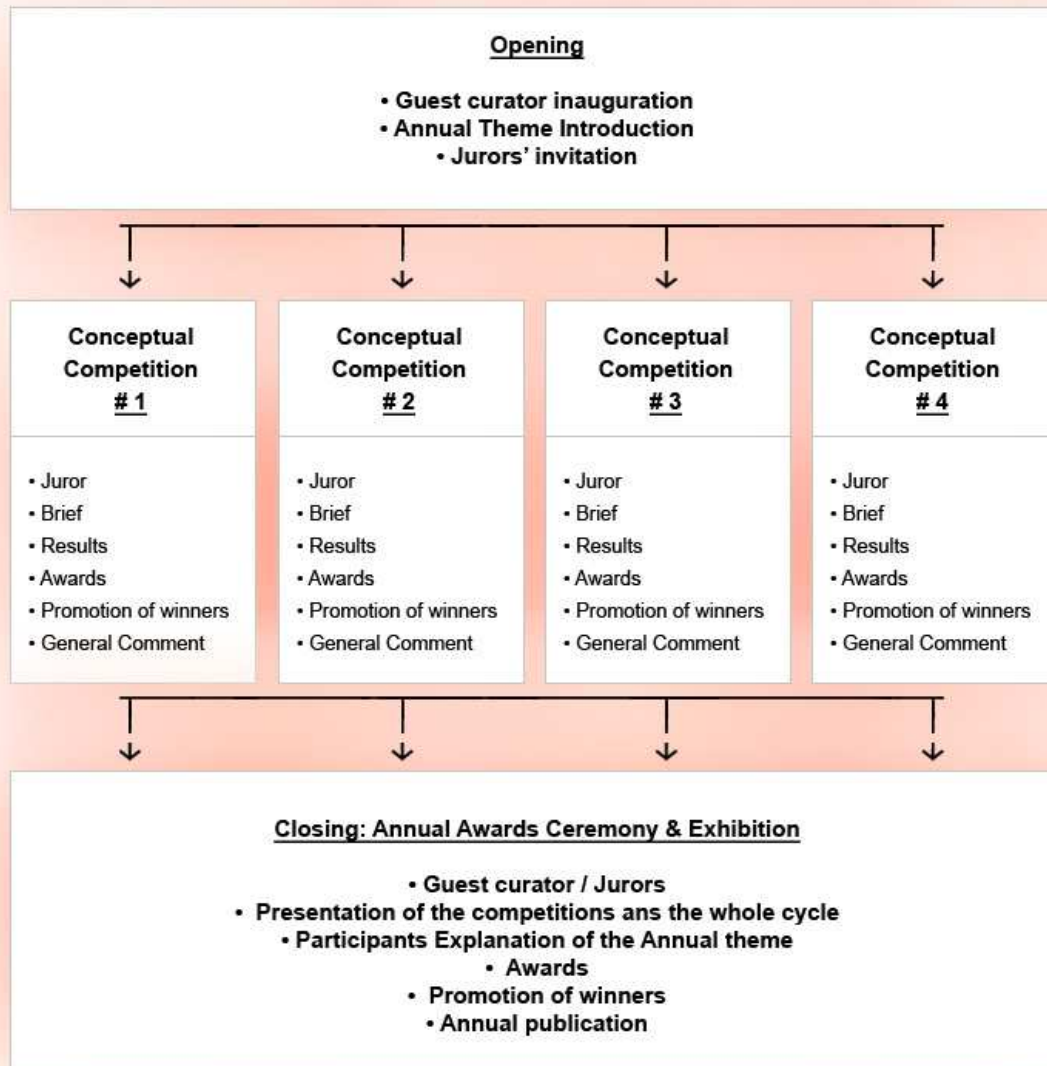
PARTICIPANTS

Think Space Competition will aim primarily for architects and students of architecture, but others in similar professions all around the world are encouraged to participate. The call extends to the professionals and students in humanities, design, landscape architecture and arts.

ANNUAL THEME

The annual theme serves as an input parameter for all four conceptual competitions, which will address four different programme tasks aligned with the main theme. The theme is to be determined by the guest curator.

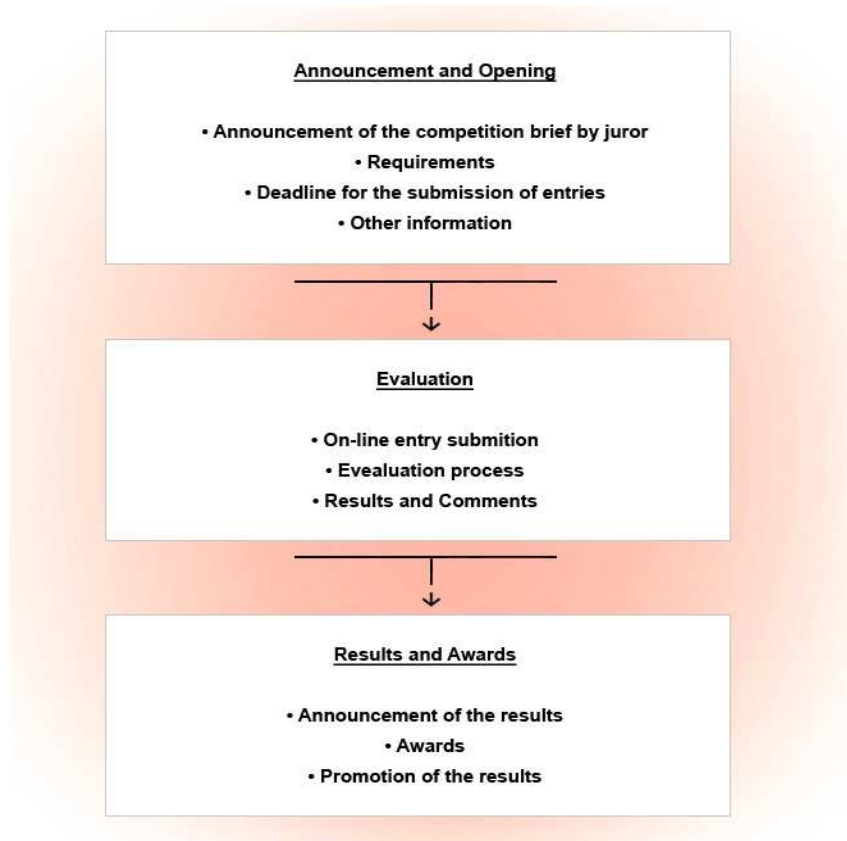
ANNUAL PROGRAMME CYCLE



SINGLE COMPETITION

The task is formulated as interdisciplinary, based on theoretical premises questioning spatial architectural issues. Each of the jurors will define their task and present it in the form of a short essay, which will then serve as basis for the participants' work.

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GUEST CURATOR

Guest curator is a person primarily working in the field of research, theory and criticism of architecture, acknowledged for progressive approach to the discipline.

Role

- **Devises and proposes the annual theme**
- Proposes the jurors - invites and contacts jurors - in cooperation with organizing committee
- Prepares the editorial of the annual cycle/ theme
- Ensures communication with jurors
- **Prepares general comments of all the competitions** (based on the general comments of each selector) - brings them in the context of the annual theme
- Creates a cross-section of the competitions and each individual competition results
- Produces summary and edits **the final annual publication**
- Participates at the annual awards ceremony - **Presentation of the annual cycle**

THE JUROR

The juror is a professional recognized for his/her strong critical/theoretical and socially aware approach in addressing architectural issues.

Role

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- Communicates and coordinates the activities with the guest curator and other jurors
- **Prepares the brief for the single competition** in the form of short essay within the context of the annual theme
- Evaluates the entries
- Prepares the announcement and explanation of results
- Prepares the **General Comments** of the single competition (to be published on the web and in an annual publication)
- Participates in the annual awards ceremony - **Presentation of the competition**

SUBMISSION OF ENTRIES

Entries can be submitted only through the Think Space web site. Participants need to register prior to submitting the applications.

Applications are in digital form according to propositions of each single competition and files are uploaded on the server (self-publishing method).

PRIZES OF EACH SINGLE COMPETITION

I Prize	1.000 EUR
II Prize	700 EUR
III Prize	350 EUR

Possible changes in the awards, honourable and merit prizes will be defined upon the fundraising activities and at the discretionary right of the jurors.

DURATION

The duration of the whole cycle (annual theme and four “seasonal” competitions) is one calendar year.

Each single competition lasts for 3 months:

- Submission period: 30 calendar days
- Evaluation of entries process: 30 calendar days
- Publishing of the results, promotion of the winners and announcement of the forthcoming competition brief: 30 calendar days

ANNUAL THEME 2011

GUEST CURATOR: EVA FRANCH I GILABERT



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Eva Franch i Gilabert is a Catalan architect, researcher and teacher, founder of the Barcelona based OAAA (office of architectural affairs) and Director of Storefront for Art and Architecture in New York - the *par excellence* institution committed to experimental discourse in art and architecture, with a long tradition dating back to 1982.

Franch's work draws on sensorial archaeologies of cultural, political, social, technological and formal realms in addressing spaces of collectivity and public action. Her research in architecture focuses in ideological, cultural and formal disruptions through "architectural doubts" in three operative fields: utopias (historic-politic), metaphors (cognitive-formal) and atmospheres (material-experiential). Her most recent work, *Ecologies of Excess*, proposes a shift within contemporary architectural discourses and practices from sustainability and measure towards madness and invention.

In order to establish the inquiry of space as projection, but also as denunciation and identification of local conditions within a global context, within the annual theme the very first Guest Curator proposes to go back to the conceptual space for the establishment of difference: **the Border**.

BORDERS

[geopolitical, ecological, urban and moral scenarios]

NOW

We live in an exponentially globalizing world where the development of multiple systems and networks of exchange [of capital, information, goods, people] is producing a variety of challenges but also of opportunities for invention. However, while these new systems have provided new scenarios and conditions, there has not been a reevaluation of the architectural project and the spatial and social implications that these new paradigms entail.

WHAT

In order to establish an overarching line of inquiry that highlights the concerns of contemporary society and simultaneously allows for different degrees of exploration this competition goes back to the conceptual space for the establishment of difference: the border.

In the space of the border, architecture intersects with dilemmas of flow, control, identity and belonging. The scale of such dilemmas range from geopolitical to liminal spaces. But as lines of division between political, social, ecological or moral borders, borders are also subtle and ubiquitous protagonists in the poetics of daily life absorbing the desires that exist in the margins of legality and the possible.

The theme *Borders* operates simultaneously as a space of projection but also of denunciation and identification of local conditions in political, social and ecological realms within a global context.

WHY

Our growing collective consciousness is a product of global understandings fueled and informed by local desires. However, local desires are being transformed by expanding and colonizing international protocols, values and strategies. To bring together in a global scale multiple local possibilities that address similar issues aims to produce a guide to thinking and doing that provides a set of alternative tools for architectural projection beyond dominant discourses.

WHO

While the nature of the competitions is totally speculative, the projects are addressed to architects in the quest for newness in formal, typological and programmatic terms but also to politicians, policy makers, environmentalists, anthropologist or philosophers in the need for a larger and simultaneously precise understanding of how do we want, or could, live together.

HOW

Architecture often is framed within formats of problem solving. Architectural solutions, however, are materializations of ideas past, of questions that belong to ideologically established conditions. The possibility of architecture to shape the future resides in its ability not to find solutions but in its ability to create and construct problems yet to be imagined.

The four competitions developed under the theme of *Borders* aim to produce a catalog of contemporary conditions in social, political and cultural spheres in need of architectural alternatives.

4 COMPETITIONS

URBAN BORDERS

“Holistic clouds will not only end the alienating division between life-leisure-work but will transform all peripheries into centers.”

10

Central peripheries and peripheral centralities are existing conditions within contemporary understandings of the city. New systems of mobility, communication and capital management have produced a multiplicity of states of centrality and isolation in social and spatial terms beyond nineteenth century ideas of center and periphery or production-work-leisure-living. **Urban Borders** asks for submissions that are able to bring together different notions of centrality and periphery into play and problematize existing living conditions within urban scenarios. (EFG)



1ST JUROR

SHOHEI SHIGEMATSU

OMA New York

Shohei Shigematsu is the director of OMA (Office for Metropolitan Architecture) in New York, a world-leading architectural office founded by the renowned Rem Koolhaas in 1975. From its beginnings OMA's practice pioneered in areas beyond the traditional boundaries of architecture, including media, politics, sociology, renewable energy, technology, fashion, curating, publishing, and graphic design.

Shohei Shigematsu joined OMA in 1998 and became a partner in 2008. He has led the OMA office in New York since 2006 and is responsible for OMA's operations in North America. He is currently in charge of Cornell University's new building for the College of Architecture, Art and Planning in Ithaca, NY, and a residential tower with Creative Artist Agency in Manhattan among other projects. Shigematsu was project leader for the winning competition entry for the CCTV headquarters in Beijing and has been a driving force in conceptual projects such as the Universal headquarters in Los Angeles, the Whitney Museum extension in New York, the Tokyo vertical Campus, the China National Museum and Prada Epicenters for Shanghai and London.

Devised by the first programme's Juror Shohei Shigematsu, Urban borders competition challenges contestants to rethink one of the most fundamental borders - **the ground plane**, as the traditional notions of above and below ground are changing.

GEOPOLITICAL BORDERS

“Border politics construct border architectures and new border architectures construct new border politics.”

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In contemporary politics there are two major discourses around borders: dissolution and reinforcement. Since the fall of the Berlin Wall or the Shengen Agreement, the dissolution of borders, especially in Europe, has been one of the ideological cornerstones of the neoliberal capitalist world in a process of homogenization in cultural, social and economical realms. In a parallel manner, the proliferation of global technologies of communication and exchange in the virtual realm, have produced a similar effect in social and cultural terms to the dissolution of physical borders. On the opposite site, however, borders reinforcing separation have emerged throughout the world as in the Israel-Palestine or the Mexico-US border. Within these two scenarios, the *architectural border project* constructs a third condition that proposes a new political, programmatic and spatial paradigm that transcends the initial dichotomy and that presents a re-articulation of the world beyond colonized territories of sameness or stagnating lines of division.

The territorial character of these charged lines or zones of passage transforms the scale of the architectural project into an infrastructural site of speculation.

Geopolitical Borders asks for submissions that reflect on existing geopolitical borders around the globe and propose alternatives to the existing conditions of social, political and economic conflicts through architectural interventions. (EFG)



2ND JUROR

TEDDY CRUZ

estudio teddy cruz

Teddy Cruz is a Guatemalan-born architect, whose work dwells at the border between San Diego, California and Tijuana, Mexico. He has been developing a practice and pedagogy that emerges out of the particularities of this bicultural territory. He is recognized internationally in collaboration with community-based nonprofit organizations such as Casa Familiar for its work on housing and its relationship to an urban policy more inclusive of social and cultural programs for the city.

Teddy Cruz obtained a Masters in Design Studies from Harvard University and the Rome Prize in Architecture from the American Academy in Rome. In 2004-2005 he was the first recipient of the James Stirling Memorial Lecture on the City Prize, by the Canadian Center of Architecture and the London School of Economics, and is currently an associate professor in public culture and urbanism in the Visual Arts Department at UCSD in San Diego. He has designed new mixed-use developments that reuse and adapt existing structures and recycled materials.

ECOLOGICAL BORDERS

“Pollution should be seen as the next oil, or the next water. The lenses that allow seeing Pollution so black or so blue are called pragmatic optimism or imagination.”

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The contemporary concern with notions of pollution and contamination are the result of a blurring of the edges between different ecologies that traditionally remained in a state of isolation. Pollution could be defined as a state of exchange against preconceived or idealized states of containment. **Ecological Borders** asks for proposals that reinvent moments of pollution or ecological exchange and transforms them into spaces of production through an understanding of the border conditions between current states of pollution and desired states of isolation envisioning all parts of the border as equally powerful for social, economic and biological innovation. (EFG)



3RD JUROR

FRANÇOIS ROCHE

R&Sie(n), architects

François Roche, together with Stéphanie Lavaux runs R&Sie(n) architectural practice based in Paris. His architectural work builds on research as speculation - integrating nature as a protocol. It seeks to articulate the real and/or fictional, the geographic situations and narrative structures that can transform them, focusing on development of technological experiments as forms of natural distortion or environmental mutations.

Among the teaching positions held by R&Sie(n) and François Roche over the last decade are guest professor at the Bartlett School in London in 2000, the Vienna TU in 2001, the Barcelona ESARQ in 2003-04, the Paris ESA in 2005, the University of Pennsylvania in Philadelphia in 2006, the Angewandte in Vienna in 2008, the USC-Los Angeles in 2009 and currently Columbia (research professor position), since 2006.

MORAL BORDERS

“A free architecture is not the one that eliminates all handicaps but one that makes us all one.”

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Architectural programs and typologies are immediate translations of cultural, social and political understandings. Spaces that problematize existing moral orders go beyond preexisting programmatic and typological constructions towards a moment of reinvention. ***Moral Borders*** asks for architectural proposals that produce a new programmatic and typological object for formal, politic and moral reinvention. (EFG)



4TH JUROR

HRVOJE NJIRIĆ

njiric + arhitekti

Hrvoje Njirić, Zagreb based architect of an international fame, is a true example of a peculiar architectural persona, at the same time reckoned as national *enfant terrible* of the Croatian architectural scene.

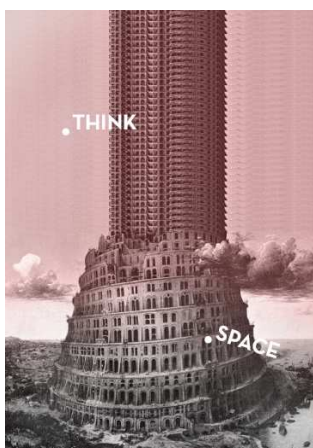
Extremely experienced in innovative typologies design, as well as in education, Hrvoje Njiric teaches to his students as modus operandi the spatial articulation of the quotidian, in opposition to autistic, elitist and hermetic thought and practice in architecture.

A significant variety of architectural projects that emerged from his workshop have been issued in the most important architectural publications like *El Croquis*. Among the noteworthy realisations are: Baumaxx Hypermarket (with Helena Njirić), Maribor, 1999; McDonald's Drive-In (with Helena Njirić), Maribor, 2000; Gračani Housing, Zagreb, 2007; Rural Mat (with Helena Sterpin), Zagreb, 2008 and kindergarten „MB“ (with Davor Bušnjak), Zagreb, 2008.

Hrvoje Njirić was the visiting critic at the HAB Weimar, the ETSAB Barcelona, the TU Wien, the AA School of Architecture London, the ETH Zuerich, the Strathclyde University of Glasgow, Politecnico di Milano, the Southeast University of Nanjing and the William Lyon Somerville Visiting Lectureship at the University of Calgary.

CALENDAR 2011

<u>Competition</u>	<u>Juror</u>	<u>Open call</u>	<u>Submission of Entries</u>	<u>Results</u>
Urban Borders	Shohei Shigematsu	14.12.2010	8.2.2011	8.3.2011
Geopolitical Borders	Teddy Cruz	15.3.2011	26.4.2011	10.5.2011
Ecological Borders	Francois Roche	17.5.2011	28.6.2011	12.7.2011
Moral Borders	Hrvoje Njirić	16.9.2011	28.10.2011	6.11.2011
Final Conference and Awards Ceremony: 18-20. November 2011				

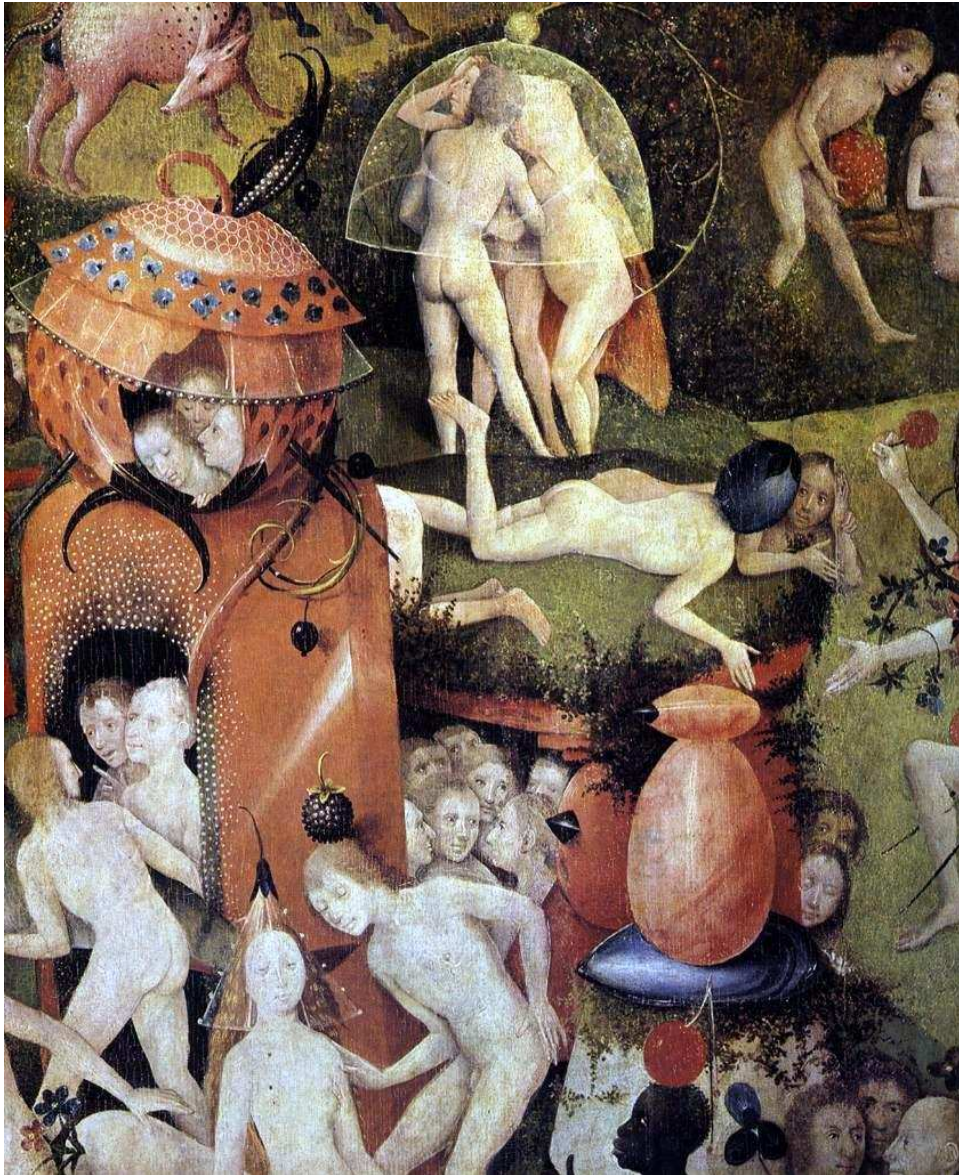
CONTACTS

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MORAL BORDERS

THINK SPACE COMPETITION - BORDERS 04

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COMPETITION BRIEF

by Hrvoje Njirić

AN EXERCISE OF IMPERFECT DUTY: Affordable utopias

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The higher the buildings, the lower the morals.
Noel Coward, english playwright (1899-1973)

The central philosophical concept in the moral philosophy of Immanuel Kant is the *categorical imperative*. According to Kant, human beings occupy a special place in creation, and morality can be summed up in one ultimate commandment of reason, or imperative, from which all duties and obligations derive. He defined an imperative as any proposition that declares a certain action (or inaction) to be necessary. *Duty* is the necessity to act out of reverence for the moral law set by the categorical imperative. He divides duties into two subsets - perfect and imperfect duties. *Imperfect duties are circumstantial*, meaning simply that you could not reasonably exist in a constant state of performing that duty. Since these depend somewhat on the subjective preferences of humankind, this duty is not as strong as a perfect duty, but it is still morally binding.

With the book „Morality and Architecture“ (1977), positioned as a critique of the Hegelian *Zeitgeist*, David Watkin has relaunched the perennial debate about the classical and the modern, about the tradition and progress, about acting morally. The featured architects and thinkers such as Pugin, Viollet-le-Duc, Wright, Le Corbusier or Stirling all had claimed that their chosen style had to be truthful and rational, reflecting the needs of contemporary society. However, Watkin has advocated the other „morality“, rooted in tradition and classicism. The first half of the 20th century has witnessed a number of positions and initiatives also based on the *Zeitgeist* and on the urge to *relate* architecture to the very needs of people - from the Constructivists' utopias and the elaborate optimism of the Broadacre City to the built ideals of industrials such as Bata or Van Nelle. The architecture has been the „will of the epoch translated in space“ and it's makers the true promoters of the social sensitivity and public good. Even in the post-war period utopian ideas proliferated as a result of a newly gained hope.

On the contrary, at the onset of the new century it has become evident that social domain has been completely overshadowed by the consumers' culture, that the articulation of civic ideals has ceased to be a point of concern and that architects no longer have any impact on shaping the contemporary conditions. The notion of morality has been taken aside and it's borders erased. The limits of the discipline have become totally blurred and morally twisted.

The escalation of the market economy in the recent decades has resulted with a complete exclusion of architects as credible civic agents. „The faustian bargain“, as Koolhaas puts it, accepted widely by the architects themselves, has promoted them into the members of the star-system and their work has gained the media presence indeed, but it's creators became more and more eliminated from the decision-making and their public role significantly diminished.

If we want to think about *architecture as the social project* today, it requires some support, more than ever. If we tend to believe it is possible to reinstall it, there are some questions to be answered. How to recreate any form of idealism as a necessary prerequisite, even if it is provisional, simulated or temporary? What forces can we mobilize to improve the weak impact on the public sector? How to regain the trust of the society? How to treat vague moral borders of our discipline? And finally, how to articulate the first utopias of the 21st century and how plausible can they be?

Men are more moral than they think and far more immoral than they can imagine.
Sigmund Freud (1856-1939)

Go beyond borders.

Go beyond stereotypes, patterns and typologies that exist within architectural manuals, developer's portfolios, tourist guides, government's laws. This competition calls for a radical examination of the present-day conditions in order to create a morally diverse framework for action:

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1. WHO. Recognize your subject. While architects often declare that they are working at the service of society: "architecture for the people", the concept of "people" is still an abstract and objectified term. In an attempt to define this subject, architects and thinkers have created "modulors", "universal man", "uberman" and others more. Here we ask you to define a new subject that defies inherited notions of user/subject/community and makes a close reading into contemporary disregarded, prohibited or persecuted modes of being. We ask you to identify and define a new subject through 2 categories:

a/ his/her/their tools of action (developer)

b/ his/her/their desires. (users/settlers)

2. WHERE. Offer a place of inhabitation, a map [geographical, informational, conceptual]. Find a site for the subject related to the set of tools of action and desires you find essential in the constituency of this subject. Argue the size of the area.

3. HOW. Recognize the agent that carries out the venture of creating this new architecture, of giving voice to this new society. Is it a government, a religious state, a telecommunications company, an indigenous tribe, a group of activists,...or your family ?. Think about the means of construction and development of the project. Think about the currency of this new moral-architectural system [capital based, object based,...]

4. WHAT. Synthesize your own utopia, *a settlement of a new breed*, a territory of newly related activities of dwelling, working and leisure. Prove a certain level of credibility, explain the possibility of implementation - produce an *affordable* utopia, however provisional or temporary it might be. Clarify your interpretation of morality as an *operative* position. Rethink neighbourhood. Be immoral more than you can imagine. Construct the necessary infrastructure for enhanced action. Provide with a new typology that houses and enhances the possibility of action for the identified subject/group.

5. SYNTHESIS. Perform your imperfect duty by indicating a *set of circumstantial tools* you will use. Tools could range from non-dimensional ones like an activists' action plan to steer up the process, „what if“ scenarios or Calvino-like storytelling to the devices more common to our profession (scale, density, time, etc.) or on the contrary - borrowed from other distinct sciences. Could your tools be described as surprising, disturbing, motivating or even sinister or perverse? Could you think of such a „dark labour“, a morally questionable action which would eventually bring out some positive results? Take your (im)moral position.

General guidelines:

I.TEXT: 800 words

Each entry should contain a text that describes the five ok steps in no more than 800 words.

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II. PANELS: 3 [format A2 vertical, in 300 dpi]

Panel 1_ WHO [subject]/WHERE[site]/HOW[developer]

Panel 2_ WHAT [Tools]

Panel 3_ Synthesis - An Utopian Settlement

[Representation: Rethink the morals of representation, rethink the past; rethink frivolous and decorative. Fight the morality of nostalgia, of recent diagrammatic nostalgia, of parametric nostalgia. Question the morality of form, style or aesthetics. Create your own morals of representation.]

SUBMISSION REQUIREMENTS

All submissions should be done digitally, through the official Think Space website, with the use of your registration number. Each entry, responding to the general annual theme, consists of investigative research culminating in the project's visuals, **following the juror's brief.** Please include text that elaborates on the main conditions and concepts and clearly articulates the questions and possibilities you are addressing.

Each entry, responding to the general annual theme, consists of investigative research culminating in the project's visuals, following the juror's brief.

- **Total size of all files submitted is not to exceed 10 MB.**
- Be aware of the size of your files. Files that do not meet the specified requirements will not be taken into consideration.
- The registration number must be used to name the electronic files of each design entry (e.g., TS0000.jpg).
- All entries will be displayed on the competition's website.
- **Please do not include your names in the files or the file names.**

ENTRY AND SUBMISSION FEE

To enter this competition, an entrant must first register on the competition's official website.

There is an early participation fee of 220 HRK / 30 EUR **untill 4 October 2011.**

From **5 to 28 October 2011** participation fee will be 330 HRK / 45 EUR.

After the registration form is properly completed, a participant gets an email. By confirming the link in email the registration process is finished and registration number is issued at the web page.

Each applicant should keep a record of this registration number, as it will be needed later, when submitting the proposal.

- No inquiries regarding the registration number will be accepted once the number has been issued.
- Registration is possible only through the official competition website.
- The use of mobile phones' email addresses is not recommended since problems in receiving the registration number might occur.

TEAM PARTICIPATION

The team projects are highly welcomed in this contest as well as the individual reflections on the brief. You can submit the information about the team members, together with the detailed presentation of your work, once you complete the payment procedure.

If you are already registered, you may log in again, follow the instruction through to the payment procedure. Thereafter you will be able to submit your work with accompanying information about the concept and add additional authors that have participated in developing the project.

Please be aware that all communication will be addressed solely to the appointed contact person (i.e. the person which actually registered).

Also, please make sure to have agreed with all the team members beforehand on how the potential prize money is to be distributed.

SUBMISSION DEADLINE

28 October 2011 (Fri), 12:00, CET - Central European Time

All entries must be uploaded on the official server before the deadline.

RESULTS

06 November 2011 (Sun)

Results will be published on the official Think Space website.

NOTICE

- **Entries must not have been published in any form previously or submitted into any other competition.**
- Entries must not contain copyrighted material (used without permission).
- THINK SPACE reserves the publication right to all the entries.
- Do not wait until the last minute to submit your entry. Organizers will take no responsibility for entries that arrive late due to technical reasons nor will it accept such submissions for jurying.
- Once submitted, it is possible to add changes to an entry until the submission deadline. Please check the contents of your submission carefully.

- Submissions will be accepted only if they adhere to the requirements as defined by the organizer.
- All matters not covered in the requirements listed above are left to the discretion of the entrants.