

Chair for the History and Theory of Urban Design

Prof. dr. Tom Avermaete

Exhibition Catalogue

Visualizing the 4-10 Architecture September Competition as 2019 'Contact Zone'

Exhibition Catalogue

Tutors: Dr. Cathelijne Nuijsink Prof. dr. Tom Avermaete

Introduction

Content

This goal of this summer school is to explore a new conceptual and methodological approach in the writing of global histories using the using the notion of "contact zones". Appropriating the term from literature scholar Mary Louise Pratt who, in the context of colonial studies, defined contact zones as 'social spaces where cultures meet, clash and grapple with each other, often in highly asymmetrical ways,' we will analyze how intense crosscultural encounters with architecture culture produced friction as much as 'exhilarating moments of wonder, revelation, mutual understanding and new wisdom,' in Pratt's words. We will start by examining the different meanings of the contact zone that has been attributed to the concept of the 'contact zone' through an analysis of those disciplines within which the term was first used. Next, we will question the potential of this concept for the field of architecture. Collectively, we will define different kinds architectural contact zones (competitions, exhibitions, biennales, emergency aid programs) and review a limited set of historical examples to better understand how they have affected the production of architecture knowledge. Particular emphasis will be placed on understanding the different mechanisms that are at play within a particular contact zone, by posing questions such as: What makes an architectural contact zone possible? How does it come into being? Who has access to it, and doesn't? What power relations are at stake within a contact zone? In what way are common interests communicated and negotiated and, in that way, produced new architectural knowledge?

To offer students hands-on experience during this summer school, this theoretical model will be tested through the contact zone of the architecture competition. The Shinkenchiku Residential Design Competition will be used as a concrete case study. The Shinkenchiku Residential Design Competition is an international housing ideas competition that originated in Japan in 1965 and has since been running on a yearly basis. What sets this competition apart from other idea competitions is that it operates with a single judge-system. Besides responsible for setting the competition theme, the judge has the autonomy to choose independently who are named winners. Notable architects who have served as judges for the Shinkenchiku Residential Design Competition include Kenzo Tange, Arata Isozaki, Toyo Ito, Peter Cook, Rem Koolhaas, Jean Nouvel, among others. In all 44 editions of the competition that have taken place so far, the judge has always generously reflected on the competition results, thus making this competition an emblematic example of a collective production of knowledge.

During the summer school, each student will be asked to critically asses one edition of the Shinkenchiku Residential Design Competition. You will be invited to explore the multiple actors and stakeholders (sponsor, judges, architects, media, public) involved in that edition of the competition, as well as trace the travelling of the competition theme across different architecture cultures. The research thus entails not just those who entered the competition, but also includes how those entries betrayed different cultural viewpoints and how these discrepancies in viewpoints on a certain theme subsequently influenced other entrants and cultures. Dedicated staff of the ETH BAU-library will organize two targeted workshops to help you get started with your research activities. During the course, they will also offer further assistance in gathering material from various architectural sources that can help to demonstrate the effects and aftereffects of the selected competition edition.

In addition to theorizing the notion of contact zone for the field of architecture, you will also be challenged to **visualize the contact zone**. In collaboration with gta Exhibitions, each student will develop an exhibition concept that clearly expresses how the architecture competition functions as an open arena for debate between different architecture cultures. By foregrounding the multiple contacts taking place in this kind of cross-cultural encounter, and how these encounters produced new architectural knowledge, your exhibition concept should directly contribute to a more intertwined explanation of architecture history. As such, this exercise will provide a better understanding of the consequences of the increasing exchange of architectural knowledge across geographical borders on the thinking and practice of architects, and their contribution to the making of 'global architecture'.

Pop-Up Exhibition

The summer school completed with an exhibition at gta Exhibitions on September 10, 2019 in which students visualized the architecture competition as a contact zone using the research materials from a selected edition of the Shinkenchiku Residential Design Competition gathered earlier in the library. Particularly attention was given to the excellence of the presentations to depict an intertwined history of architecture: showing not only the competitions results in an innovative way, but also visualizing how the competition (theme) resonated across multiple architecture cultures before, during and after the competition.

Participants



Tutors Cathelijne Nuijsink Tom Avermaete

Students

Artine Arifi Li Fei Milan Grujičić Aleksa Gajić Slávka Hertnekiová Dirk Hoogeveen Catherine Liu Zeynep Melis Oguz Thomas Rasker Insa Jelena Streit Caroline Sujanto Felix Verheyden Hao Wu

Student assistants Luca Can Luka Travas

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Shinkenchiku Residential Design Competition

1977

Peter Cook

Comfort in the Metropolis

p. 10-23

1989

Bernard Tschumi

Disprogramming

p. 24-35

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Rem Koolhaas

House with No Style

p. 35-52

Shinkenchiku Comfort Residential Design Competition

in the **Metropolis**

1977

Peter Cook

SHINKENCHIKU RESIDENTIAL

DESIGN COMPETITION 1977



Peter Cook

1936 – born in England, Studied Bournemouth College of Art, and the Architectural Associa-tion, 1961 – founded Archigram,

Member of the Royal Institute of British Architects Architectural Association Diploma Member of the Society of Industrial Artists and

Designers Fellow of the Royal Society of Arts

Feliow of the Toyal Society of Arts Awards and prizes: 1959 – Henry Floretce Award (Ardhurck Association, Londor) 1961 – Frieng D. Colesse, House Compe-tition: 100 Proster House Compe-pation: Crolyno, Second Prize with Christine Hankey Dost: 1967 – Architecture Action and Plan 1975 – Architecture Action and Plan 1975 – Architecture House In presentation – Arcadia Bettered Prolets: 1064 – Planic Cliny

mit presidiation) – Anadar Selected Projects: 1964 – Plug-in City 1966 – Blow out: Vilian 1967 – Lixing, 1900 (Bull' at Harrods' Store) 1971 – Addtor Kousing 1972 – Hedgerow Village

1975 – Sponge System 1976 – Palace Master Plan (Riyadh)

1970 – Paluca Matter Pian (Thyteh) 1968 – 1969 – Validing Professor, University of California, Los Arques, 1975 – Visiting Professor, Roharna of Architectura and University Studies, New York 1975 – Visiting Ford Foundations 1976 – Visiting Professor, Rinde Island School of Design 1975 – Visiting Professor, Aardus School of Design

JUDGE: PETER COOK

Advice from the Judge

The competition is for the design of a house that evables one to be comfortable whilst living in a metropolis. The most frequent condemnation of "Modern' architecture—and of much other "high art" architecture of every pariod is that it ignores the fondamental human need for comfort. This competition is therefore an exercise for you to pickly your wits and your inventiveness and your understanding of psychology towards "comfortablemest". We can reflect upon the populis/iditist argument as to whether the house should be the carrier of a pure—and totally consistent —architectural lides, or should be the accentise owns.

The books and/or both of the one-white both of the one-white both of the one-white both of a humber of humans and programic domestic events. I have no set of profical about both the extremest. A hours should be strong and identifiable and exciting, it should also be an instrument that is played by its inhibitiants. I an array it can be both, So I am using the word 'comfort' as a reference to everyday need: as in 'repose', 'notifieed' or 'facility'-and possibly 'calm-need'. But there is also the need loften repression. Let us make a house where we can live output drawt. The architecture of good tatte is offen repressive part of your file. A private world as architecture, a possibly powerd han the town—or a small city. A metropolis is a fibrer, expressive part of your file. The architecture of livin provers and hit physeword than the town—or a small city. A metropolis is a fibrer, expressive part of your file have been such as a barper experience of our civiliaation.

gines and notes to towards a surpre-expension of our civilisation. Those who like in more equable places, where the atmosphere of home: and work aff more similar may experience a granter pace of mind: but may also be missing-out on something that I should like to sop played-out in this competition, It is to do with that absorption of change and ambiguity and the acceptance of the constraint, that known

absorption of change and ambiguity and the acceptance of the constantity unknown, It surely makes for a house-dweller who is febrile, sensitive to, and demanding of a very special degree of conferter. Somehow the house should express these needs. It should face up to the city and yet also preserve the special world within, it must somehow reflect the pressure and the kilosyncrasies of

THEME: COMFORT IN THE METROPOLIS

your chosen metropolis, and possibly make the wall/facade/ edge/filter-whatever chosen mode of interface-between house and city a deliberate piece of the eaction. Clues can be offered: including the comprehension of the metro-polis in kinetic rather than in static term. The house may be seen as a Useatre in which private genes may be staged. So an observation of Fisionation Comerchy, or the plays of Finter, Albee or Handle may be more useful than your ro-roading of the housing rolubool. You should consider a reconstitution of the traditional set of domestic spaces: 'Living Room', 'Bedroom', 'Bethroom' are stated. So another a new relationships and exploitations of the 'Inide-outlide', 'Bedroom', 'Bethroom', 'Bethro

The project must be presented on two sheets A1 size (as last year). One sheat must contain a three-dimensional drawing of the whole house, It should be concerned with the basic forms and character. An axonometric is recommended—but any other projection or perspective will do. This same sheat must also contain standard architectual projections (plans, actions, clearation) that desribe the building. The second sheet should examine the two principal themes of 'comfort' and the 'metropolis' and the way you have interpreted them. Almost any technique is admissible except words only. It is the 'data' shoet, if you like. Of course, you may with three to be a continuity of technique between the two sheets, so you can hend the rules a little parhap you will want it all to read as an 'architectural' set of drawings. You may use photographs, montages or anything, but please make them clear.

required drawing:

 In addition to plot, plan, and sectional drawing, include a drawing explaining the intention of the design. The drawings may be in any scale.
 paper
 Include ad advarings on two theses of paper the finished dimensions of each are about 600mm. X B50mm. Do not use panels.
 drawing margines
 Your drawings on two theses of paper the finished dimensions of each are about 600mm. X B50mm. Do not use panels.
 drawing margines
 Your may use any materials you choose: pencil, link, biosprints, photostatic copies, photographs, vatercolor, etc.

Don the back of the drawings print your name, address, ago, and occupation planky, and be sure to to tape paper over your identification to take the bidged objectively.
deadline
Entire must mark the address given below no later than July 31, 1977. Send your entries by mail, not by parcel post.
announcement of winning entries will be made in the Fabruary, 1978, issue of this magazines. prize
 Initiating the Yoshioka Memorial Awerd, a total of the 41,000.000 will be advariad.

prizes Including the Yoshioka Memorial Award, a total of \neq 1,000,000 will be awarded. The allocation of the award money is left to the discretion of the lotter

of the even the judge. **mote** No entries will be returned, The Shinkenchiku-sha Co., Ltd., reserves all publication rights in con-nection with entries submitted to this context

address entries and requests for information to:

SHINKENCHIKU-SHA CO., LTD. Attn: Editorial Section of the Japan Architect 31-2, Yushima 2-chome, Bunkyo-ku, Tekyo 113 JAPAN

Entries







Wu Hao

Rather than a spatial concept, the contact zone is an event. It happens on a large scale by globalisation and planetary urbanisation, to small scale like an architectural competition. Under the supervision of judge Peter Cook, the 1977 edition of the competition collected different interpretations 'comfort'. The different of interpretations resulted from the contact between multiple cultures and realities, and this kind of ideas encounter made the competition into a contact zone.

understanding, the In my competition connected 'modern architecture'. My part of the research focused on the background of Peter Cook and Archigram, and tried to find the motive for the theme of the competition. Peter Cook tried to recall some fundamental psychological needs through the competition. Rather than a master logic, he was looking for subjective feeling. Comfortableness could be something and, at the same time, nothing. Possibilities come with subjectivity and enrich the contact.

Upon further reflection, our pop-up exhibition offered another kind of contact zone – between individual projects and between visitors, as well as between project and visitor.

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Catherine Liu

Arata Isozaki:

A Japanese architect who liked to shorten the distance between the West and Japan.

Richard Meier:

A close friend of Arata Isozaki and judge in the 1976 edition of the Shinkenchiku Residential Design Competition.

Peter Cook:

Another close friend of Arata Isozaki, and second-prize winner in the 1976 edition judged by Richard Meier.

Arata Isozaki is a Japanese architect who travelled to Europe and America, where he met famous architects such as Richard Meier and Peter Cook and became close friends with them. Isozaki, more than most, wanted to shorten the distance between Europe and Japan. In my opinion, he saw the Shinkenchiku Residential Design Competition as a valuable platform of discussion, or a contact zone where architects both from Japan and elsewhere could work on the same theme and be inspired by each other. Thus, Isozaki took part in the 1975 edition of the Shinkenchiku Residential Design Competition, as a judge. In this edition, many of his European and American friends took part in the competition as contestants. From this edition onwards, the competition became more and more international.

CATHERINE LIU



SINGLE WORD = DIFFERENT MEANING

Caroline Sujanto

Single Word = Different Meaning

This model is based on my interpretation of diversity within Peter Cook's theme for the 1977 edition of the Shinkenchiku competition 'Comfort in the Metropolis'. I use the window as a metaphor for capturing this diversity.

Every window has its own Depending characteristics. on geography and culture, one's favourite window could have Rococo plasterwork, or be adorned with hanging marionettes. That same window may change in character when another owner moves into the house, while the original owner, influenced by others, may decide on another favourite window when they move to a different city. The same happens with language. Words vary in meaning from person to person when exposed to different cultures.

The window represents the 'acceptance' of diversity in the competition. The judge and contestants need to keep their minds open to the probability of different answers.

The window shown here is based on my definition of comfort. It consists of the winning entries from the 1977 edition of the Shinkenchiku Residential Design Competition, mixed with Cook's drawings from Archigram, and represents the range of possibilities of answers to the competition's title. The pictures in the collage present a transition from what is similar to my definition of comfort (bottom left) to what is in Cook's vision (top right).



Felix Verheyden

There are infinite compositions of actors possible; however, in the case of the Shinkenchiku Residential Design Competition, there is one central figure who connects all other actors involved - namely, the judge. The Shinkenchiku competition is characterised by the fact that there is only one person who prepares the theme and judges the submissions. Each year, there is a different judge. The central figure is the most influential in spreading ideas and features of a culture. Besides choosing a theme, the judge has the power to impose a hierarchy among the projects and publish it to the wider audience.

FELIX VERHEYDEN



ShinkenchikuDis-
progResidentialprogDesign
Competition

Disprogramming

1989

Bernard Tschumi

Announcement : SHINKENCHIKU RESIDENTIAL **DESIGN COMPETITION 1989**

Sponsor: Shinkenchiku-sha Co., Ltd.

Judge : **BERNARD TSCHUMI**

Price Huser, Principal of Bernard Technin Architects, New York and Pers. Data of Chamba User Herrich Chamba User Bernard Technin was horn in 1944 of Herch Satus parentige. He studied at the ETH or Architectural Maccinitis in Lodios, where the studies of the studies of the studies of the Satus parentige. He studies the studies of the Architectural Maccinitis in Lodios, where the studies of the studies of the studies of the Architectural Maccinitis in Lodios, where the studies of the here receipted a dwards from the Arc Cosmell of Great Bream and the National Endo-son Devalue des Arts et des Lettres. He prevent the studies of the studies of the the studies of the Satus and Satus and Devalue des Arts et des Lettres. He prevent the legits of the studies of the Brance and Satus and Satus and Satus and Devalue des Arts et des Lettres. He prevent the legits of the studies of the studies of the Brance and Satus and Satus and Satus and Satus and Devalue des Arts et des Lettres. He prevent the legits of the studies of the studies of the studies Satus and Satus and Satus and Satus and Satus and Satus and Devalue des Arts et des Lettres. He prevent the legits of the studies of the studies of the studies Satus and Satus and Satus and Satus and Satus and Satus and Devalue des Arts et des Lettres. He prevent and her and the National Endo-sense of the studies Satus and Satus a Competitions First Prize and construction, Parc de la Vil-lette International Competition, Paris 1982-

Para da Valette **Testing Testing** 1973 Oscillation London. 1976 Noting Lecturer, Isotitate for Architec-ter and Urba Studies. New York. 1976 - Trading Lecturer, School of Architec-ter and Urba Studies. New York. 1976 - Trading Lecturer, School of Architec-ter and Urba Studies. New York. 1980-81 Valling Perfestors and Thesis Ad-New York Studies. New York. 1980-81 Valling Perfestors and Thesis Ad-Nicol. The Architecture Studies. 1980-81 Valling Perfestors and Thesis Ad-Nicol. The Architecture Studies. 1980-81 Valling Perfestors and Thesis Ad-Nicol. The Architecture Studies. 1980-80 August Studies. 1980-80 August Studies. 1980-80 August Studies. 1980-80 August Studies. 1980-90 August

4 The Japan Architect 8902

kitte International Competition, Paris 1982. Classion, Enternational Competition for La Enternational Comparation Competition for La Paris Paris International Comparations Com-ered Paris International Comparation (Com-Paris) (Competition), City of Masic, Paris 1983. Member of the Jury, City of Masic, Paris 1983. Member of the Jury, Concercial Houpital, Paris Monther, 1985. Second Paris, The New National Theater Tokyo, Japan, International Competition, Vedeoleto Scheme, Strasburg County Hall In-ternational Competition, 1986.

Booki The Monhaman Transcripti, Thermritical The Monhaman Transcripti, Thermritical The Monhaman Transcription, Association Difference Monthaman Press, London-Yesev York, 1981. Tearer Brandlick, Rennad Tichami, Jo State Thermatical Strategies and State Million Monthaman Strategies Derrich, Anthony Vidler and Alon Dogardy, Ar-Mitteritural Association, London, 1980. Cangenoum Fold, Fain, dei Vidler, Bern and Tichaman, Chamy Voline, 1980. 1987.



Theme : DISPROGRAMMING

Hypothesis: Disprogramming, crossprogramming, transprogramming; these are new terms that tell us that something about ar-chitecture has changed. On the edge of the 21st Century, unitary and homogeneous programs have cased to exist. Museums, libraries, town halls, monasteries, and their respective typologies are dead, replaced by a new den-tured culture of extraordinary superimposition, disjunc-tion and contemination.

three cuture of extraordinary superimposition, orguna-tion and contamination. What were thought in the past to be mutually ex-clusive events now collide into one another, according to entirely new rules and devices: running tracks through the piano bars of tropical greenhouses, olympic swim-ming pools in airport terminals...

DATA FOR APPLICATION AND ENTRY

Content FOR APPLICATION AND ENTRY Categories Singing, how plan, elevation, sension, projections of perspective drawning, and a consider equivalation of the environment If you have you may add a brief verbal explanation of your intensions, use have must find to the detection of the entrance. Paper Two detects of any kind of paper measuring 596 by 541 millimeters. Media: Media:

Do not use panets: Festal, nick, Naperinis, photostata, photographa, colored drawings, and see on are all acceptable. Hentification: The treat fide of each of the two sheets of paper, musi show the entitiant's name, excapation, age, nederos (or basiness address) and sielgebase manber (home or office) in speciesfly. Cover this informa-tion with a step of oppue paper that may the easily removed here:

Deallies: Entries will be accepted from September 13 (Wed.) through September for any entries. Methods of the September 13 (Wed.) through September and September 1998). State actives the following defease Single September 1998 Single Septembe

Project: On an irregular residential site of approximately one square mile, insert a new program for the 21st Century. It will consist of the intersection/combination/ superim-position of A and B.

Program A: Select among the following: factory, manufacturing plant, robot factory, assembly line, space research plant, steelworks, hydro-electric dams.

Program B: Select among the following: athletic fields, football fields, baseball fields, running tracks, bowling green, golf course, race-course, ice skating rink, roller coaster, swimming pools, bicycle track.

Al.

The Japan Architect 8902 5

Entries



Milan Grujičić Aleksa Gajić Act-

Act-ivate (to enliven, excite, accelerate), Act-ivity (that of a functional, or better said, operative action), Act-uate (to put into action, exercise and undertake with determination), Act-itude (a disposition of intentional spirit, a criterion for action), Act-uality (actual – in the sense of current, present, effective in that which is real and anticipatory in that which is virtual);

-Webster's Dictionary

We adopt the prefix 'Act' for its universal, plural and implicitly dynamic nature. Act implies something active and activating at the same time.

Tschumi's of theory disprogramming, developed earlier in his books Manhattan Transcripts (1981) and further in Questions of Space: Lectures on Architecture (1990),has been tested and promoted in the Shinkenchiku Residential Design Competition, leaving a huge impact on him as well as the contestants. Analogue to this edition, our spatial intervention puts emphasis on two categories of interAction: one being problem-solving, and the other being reformulation of the given task with an aim of challenging existing approaches.

Our installation creates a passage which, in the contact with the subject, formulates a device for the event (There is no space without event, no architecture without program'). The act of passing through triggers the phenomenon of transition, with the necessity of contact as an initiator of the event. With every step made, the subject changes the 'in-between' space (space which Tschumi keeps exploring and redefining after the 1989 edition of the Shinkenchiku Residential Design Competition) in one of many different possible ways. Our installation re-acts and also changes the subject, thus visualising the contact zone as well as supporting the process of becoming permanent.



THE DESK

Dirk Hoogeveen The Desk

The Desk is a study of the role of being a judge. It uses Bernard Tschumi judging the 201 entries of the 1989 Shinkenchiku Residential Design Competition as a case study, to explore the nature of the contact zone through the scenography of masculine powerplay.

Can a spectator acquire the role of judge? Is it Tschumi who longs for power here, or can some eagerness for power be found in every (aspiring) architect? What does such a scene mean in everyday life?

Simultaneously, *The Desk* is a reflection on my aspirations as a young architect and the contradiction in desires. It creates a scene of powerplay while at the same time longing for it.

One could say that the installation depicts the human scale of a contact zone. It creates a scene to which one can easily relate. It dislocates common objects from their environment to create a new reality, one unique to every spectator.

DIRK HOOGEVEEN



COMPETING ON A META LEVEL

Thomas Rasker

Competing on a Meta Level

This installation shows the winning entries of the 1989 edition of the Shinkenchiku Residential Design Competition, judged by Bernard Tschumi, projected onto the winning entries of the same competition three years later and judged by Rem Koolhaas. On the translucent screen, the winning proposals of both entries merge, to produce an overlay of ideas that all want to be read, analysed and remembered.

Traditionally operating through a single-judge system, Shinkenchiku magazine annually invites a wellknown architect to set a theme, select a group of winners, and publish a competition overview in the internationally distributed architecture iournal. Bernard Tschumi's reports about the competition in 1989, however, do not offer an extensive analysis of the competition entries and their respective qualities, as would be tradition, but echo his own ideas about architecture, previously published in his Manhattan Transcripts (1981). The winning entries are played out as successful reference projects supporting a greater narrative rather than as individual accomplishments by promising architects.

When, in 1992, Rem Koolhaas was invited to the judge's table, he too used the competition as a platform to make a statement on architecture. This installation visualises that both Tschumi and Koolhaas' editions of the competition transcended the competition's original intention, which was to showcase and award prominent architectural design and become a vessel for exporting ideas. The architecture competition here is visualised as performing a contact zone between major players, as well as an ideological publication platform.

THOMAS RASKER







Shinkenchiku House Residential Design Competition

with No Style

I992

Rem **Koolhaas** He Is roo ne de de aw aw o co

House with NO STYLE Is it utopian to imagine a "designer-f zone? It would be an enormous relief more intentions, no more demands, n show, no more intimidation, no more

The house with no Style should fit in the designer-free zone, anonymously. Its designer should impose massive constraints: avoid all recent clichés, avoid nostalgia, avoid the 50-bis he 60-ie, avoid svimming pools, avoid curver, avoid spimtrers, avoid procession of the statement of th

Programs too, have to be purged of the fri

Entries will be judged with the utmost severity... Originality will be rewarded...

Judge: Rem Koolhaas Theme: House with NO STYLE

Note for exclination and ente

Contents: Site plan, floor plan, elevation, section, projections, or perspective drawings, and an axonometric drawing. If you like, you may add a brief verbal explanation of your intentions, but this must fin on the specified pieces of paper. Representational scales are left to the discrittion of the entrant.

reper: Iwo sheets of any kind of paper each measuring 595 by nillimeters. Do not use panels. Shinkenchiku Residential Design Competition 1992



Media:

Pencil, ink, blueprints, photostats, photographs, c drawings, and so on are acceptable.

The rear side of each of the two sheets of paper, must sho the entrant's name, occupation, age, address (or busines address) and telephone number (home or office). All of thes should be typed for the sake of legibility. Cover thi information with a strip of opaque paper that may be easil

removed later. Deadlines:

Entries must reach addressee no later than November (Friday) 1992. Send your entries BY MAIL ONLY. Do not us parcel post or air cargo.

Mail entries to the following address: attn.: Entries Committee, Shinkenchiku Residential Desig

Shinkenchiku-sha Co., Ltd.

1-2, Yushima 2-chome, Bunkyo-ku, Tokyo 113, Japan nnouncement of Winners: Vinners will be announced in the Vol.9 (winter), 19 uartoriv issue of JA

Machinemedus: Entries must never have been made public in any form previously. Shinkenchiku-sha Co., Ltd. reserves publication rights on all entries. Questions will not be answered by the sponsor. All matters not covered in these regulations are left to the discretion of the entrant. No entries will be returned. Consequently, designers should make copies or other records before submitting their entries.

he prize money (total of 1,500,000yen) will be apportioned by the discretion of the judges.

Entries



Artine Arifi Wave

Rem Koolhaas had been to Japan before the competition, and somehow gave hints about the difference he would like to make in that period of time. During my research, I discovered there were many words that Rem Koolhaas mentioned before, during, and after the competition, which I refer to as 'keywords'.

Wave looks at the Shinkenchiku Residential Design Competition from the perspective of judge Rem Koolhaas. The straight lines express a kind of 'style' that already existed before the competition. In the middle are all the words from the brief of the competition – a contact zone that literally came as a wave, creating a new chapter, new straight lines.
ARTINE ARIFI

STYLES	LOCAL CULTURE	COLOR	TRE	ES PALM	CLICHE	SWIMM	NING POOL	DE	SIGNER FREE	
INTERNATIONAL	ANGLE	S NOT 90*	1.1	STYLE		50's	SE	UALITY		CONTEMPORARY
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ETERNAL VALUE AEST	HETICS NOSTALGIA	SWIMMING P	OOL	CURVES			COL	OR TYPICAL	L PLAN	EPHERMAL

LI Fei Transition

Transition is a space-related installation that implies the influence of post-modernist theories on Japanese architecture. Our exhibition shows two directions. The dominant axis connects the entrance of the adjacent building, and the other direction is led by the curved wooden wall near the entrance. The two-directional space of the exhibition space is analogical to Japanese architecture history and that of other non-Western countries whose directions have been influenced and changed by imported Western architectural theories. In our case, the annual Shinkenchiku Residential Design Competition operates as a 'contact zone', a mediator in the field of architecture between the West and Japan.

This installation attempts to demonstrate this architectural tendency in Japan. The projects local architectural based on tradition have been printed onto paper rolls hanging from the ceiling, while the projects of avant-garde Japanese architects are printed onto paper rolls hanging on the curved wall, implying the change of direction in Japanese architecture culture. At the junction of the ceiling and the curved wall are briefs of the Shinkenchiku Residential Design Competition, which serves as a demonstration of the single judge's theories.





Slàvka Hertnekiová

The Cycles of Transformation

In a contact zone, different perspectives come together. We can view it as an opportunity that allows people to interact with each other and break cultural boundaries. Cycles of Transformation considers the variations and contrasts happening in a contact zone. The video features entries from the 1992 Shinkenchiku Residential Design Competition interacting with other contestants as well as with judge Rem Koolhaas.

In an abstract way, Cycles of Transformation points to threshold moments where two different statements/opinions/ideas meet – literally flow between each other, and at times collide. This moment of interaction lasts in time, has a past, but also continues into the future. The reactions on display in this video depict how people behave and think, at times congruently and at times independently. Different meetings, different contacts.

SLAVKA HERTNEKIOVA



Zeynep Melis Oguz Re-New

Re-New demonstrates the projects that resulted from Rem Koolhaas' deep interest in Japanese architecture even prior to his participation in the contest. In addition, it visualises Koolhaas' alignment with Arata Isozaki, the prominent Japanese architect.

Each image in this installation reveals the specific ties that Koolhaas has with the contest. The empty circles at the beginning of the model reflect ties yet to be revealed. The ones in the centre contain ties already confirmed along a chronological continuum. The ones at the end foreshadow future ties yet to be established. On the floor, there are circles linked or unlinked to the visuals that hang from the ceiling. I invite you to make additions to these links. You may connect the circles to the visuals where you think a link exists, and remove links that seem irrelevant.

This installation is as yet incomplete and will never quite be completed. It will keep changing, with more dimensions being added over time. In my opinion, contact zones between individuals, societies and cultures need more dynamic and interactive entities, like this.

Come and try to find the missing layers, so that we can re-new the installation together to find new links.



ASIAN KIND OF MOMENT

Insa Jelena Streit Asian Kind of Moment

Video work 6:48 min

This work explores Rem Koolhaas' broader relationship with Japan and Asia at large. Rem Koolhaas has a lifelong, strong affinity to Asia. He spent part of his youth in Jakarta, Indonesia; he built projects in Japan, Korea and China in the 1990s and 2000s; and he published an extensive monograph about the Japanese Metabolist Movement, in 2011.

In1993, hewrote Learning Japanese, a poem in which he described his encounter with Japanese culture, which was published in OMA's Monograph S,M,L,XL (1995).

This video work blends personal statements from multiple press conferences with spoken extracts from Koolhaas' poem Learning Japanese. The original sub-titles of the poem act as a structure of the video montage. By showing both the English and the Japanese meanings of the sub-title (f.e. eng.: schedule/ jap.:), the act of translation between two languages is visualised. As such, the poem is interpreted as a translative act between two cultures.

This video installation displays a description of the contact zone in Koolhaas' own words. It is a subjective, immediate and fragmented visualisation. At the same time, Koolhaas is presumably the most dominant actor in the described contact zone. Koolhaas is claiming the sovereignty of interpretation/representation of Japanese culture. Being exposed to a one-sided perspective provokes a critical reading.



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