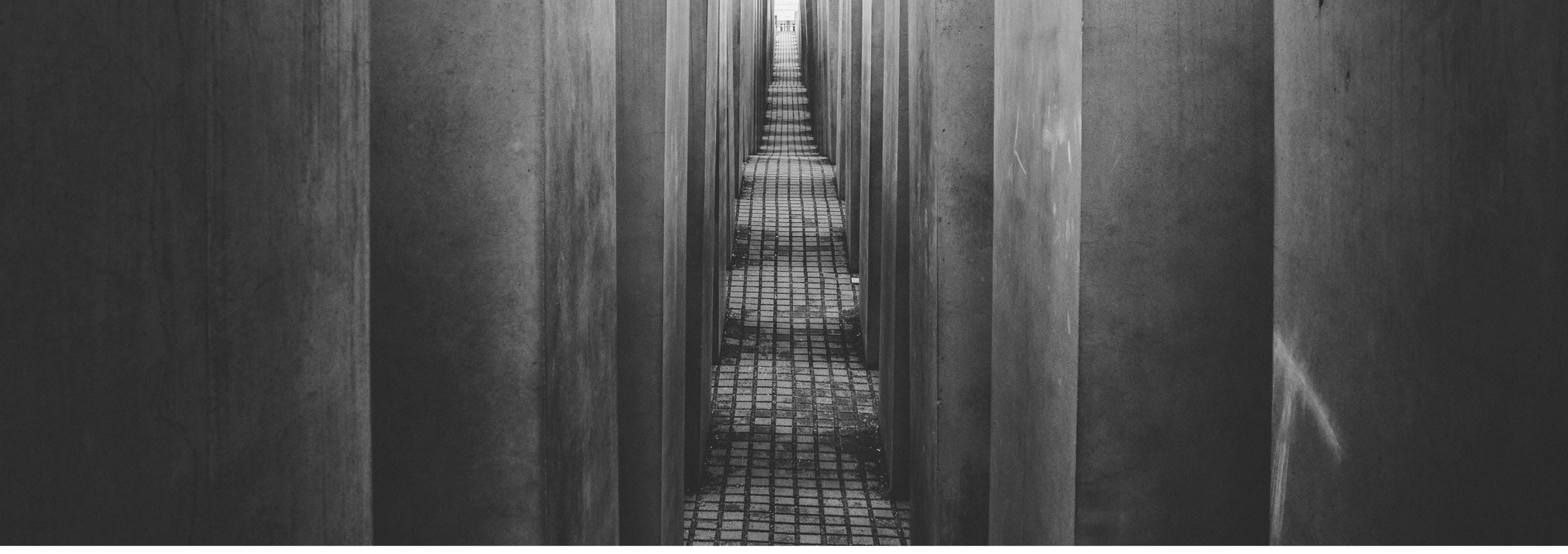
unfuse™

THE ARCHITECTURE OF TIME

Architecture that adapts to the needs of time.

https://**competitions**.uni.xyz

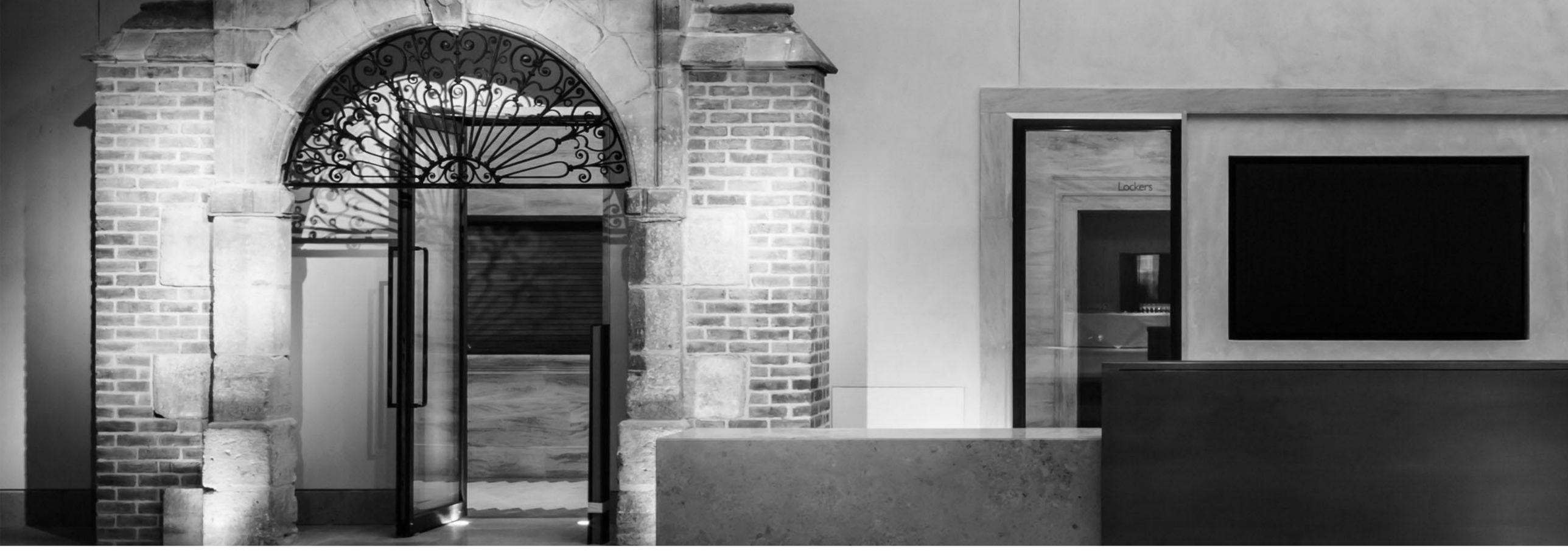


Img 1: Image indicative of the intent of permanence and the the role of architecture in history.

Premise

Only a few man- made artefacts/ forms/ organisations survive several decades or even millenia. Most of these are not built with the intent of longevity, but are mostly **accidents of time and history.**

Often defined by **constant change**, buildings thrive for expansive spans of time, contents with- in them **evolving and adapting to the needs of time**, playing a key role in the community until it can no longer turn over to serve a purpose. Eventually leading to its dysfunction.



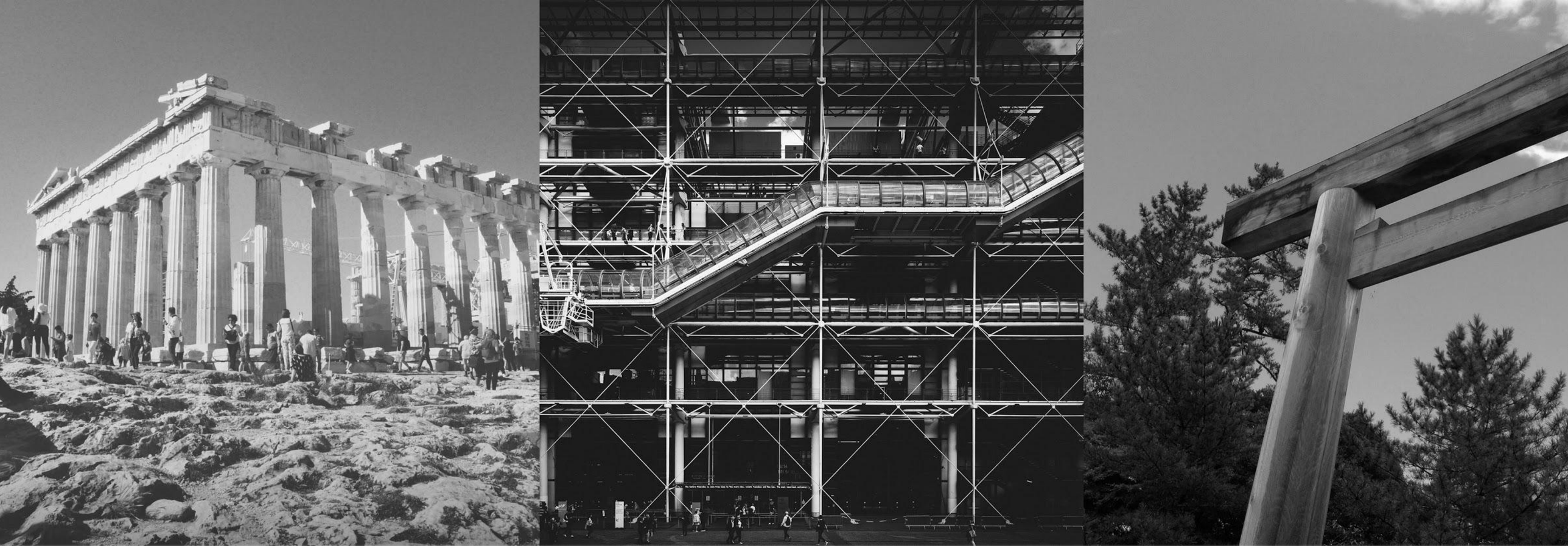
Img 2: Wilkinson Eyre inserts contemporary details into Giles Gilbert Scott's Oxford University library. Source : Dezeen

Issue

But why do we rely on accidents to evade the long drawn out decay of built forms? What crucial factors are we missing in order to be able to take this decision ourselves? What elements are we ignoring that would act as a **catalyst** to extend the lifeline of a building?

Are all elements that contribute to successful design entirely tangible? Consider 'time'. Society always functions in flux. Consider constantly evolving 'user needs'. **Think about how all three of these interact to define built forms.**

Look in to how programmes are designed and outlined. Why is it that we **focus** so much on the now, that we do not stop to maybe think that even a tiniest user function or need might change? Why do we skimp on even the least bit of space to change?



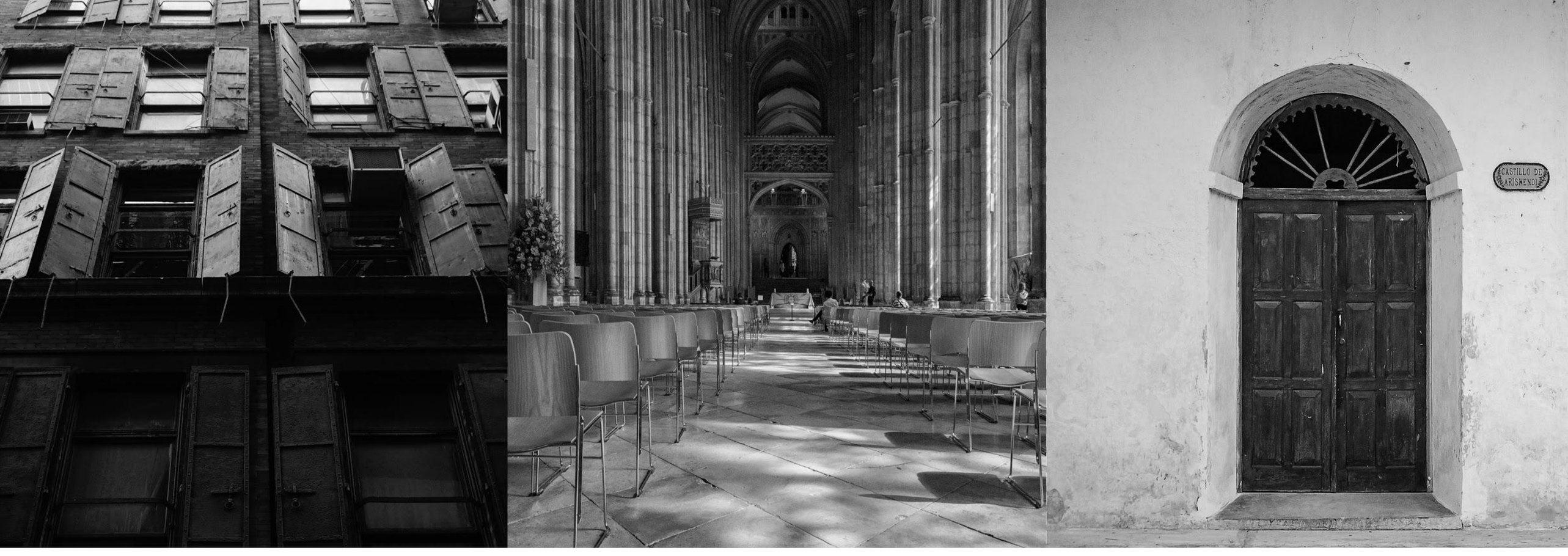
Img 3: The Parthenon The Centre Pompidou, and the Ise Grand Shrine of Japan (left to right).

Examples

Serving as one of the oldest examples, the Parthenon was originally built to be a temple, but over the course of its 2500 year history, has assumed the role of a treasury, a church, a cathedral and a mosque, in addition to serving as a army barrack and a storehouse for ammunition before it became the tourist attraction it is today.

In context is another great icon of the 20th Century. Designed as an ‘evolving spatial diagram’, the Centre Pompidou, is heralded for its ability to free up indoor space, with each of its seven 500 m2 floor being entirely uninterrupted by load bearing structures, and its ability to be divided up and reorganised at will, ensuring maximum flexibility.

Another example is the Ise Grand Shrine of Japan, estimated to be around 2,000 years old, it is rebuilt every 20 years, upholding the Shinto belief of the death and renewal of nature and the impermanence of all things. The shrine itself has evolved over the years, all the while managing to keep its essence including traditional construction techniques.



Img 4: Images indicative of the changes of time on architecture and space.

Brief

Understanding how multiple factors contribute to the longevity of a built form, and how not all of them might be tangible, **change and time come into focus.**

Hiding in plain sight, **time and change don't come one without the other**. Slow to begin and then all at once, change **shifts and transforms,** clear only in ways that only a timelapse spanning a decade could unfold.

Simultaneously navigating the grasp of time and change are constantly evolving societies, user needs and functions.

Like change and time, the act of learning is something that remains constant.

Design Challenge: To develop an architectural concept that encapsulates the existence of a building as a process - in a case example of a skills development centre.

Programme

As the world becomes a smaller place**, how do we foster continued and constant leaning? How do we bridge the gap between rapidly emerging skills of the 21st Century and the common man?** Can we, as a community of designers, **ensure that our built spaces also evolve at an equally fast paced run to accommodate the quick morphing of user needs and behaviours?**

Learning

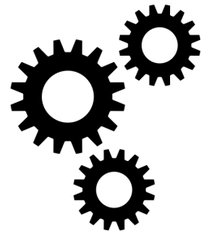
- Classrooms
- Outdoor learning spaces
- Learning studios
- Collaborative learning spaces
- Workshops and libraries

~70%

Community

- Performance spaces
- Informal learning spaces
- Recreational and social spaces

~20%



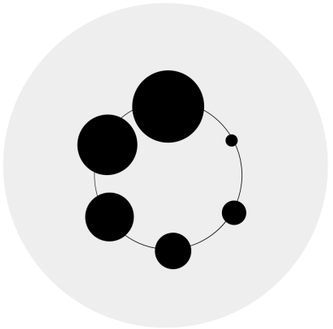
Services

- Washrooms
- Kitchen
- Dining spaces
- Parking
- Landscaping
- Miscellaneous

~10%

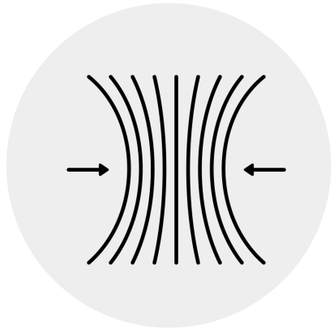
The programme of the **Skill Development Centre** must include the above mandatorily. However, the participants are free to add other programmatic facilities depending on their design.

Objectives



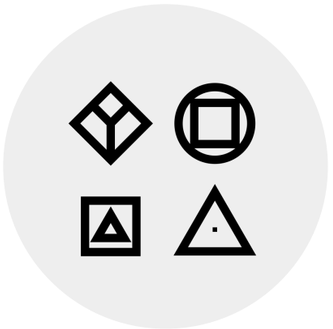
Life Cycle

Conceiving a holistic approach of how building, would exist 30 years in to the future



Adaptive

How sections of or an entire building would change from the inside, out



Materiality & Aging

Comprehending how buildings, surfaces and materials age

Open Ended

Comprehending constantly evolving user needs and behaviour patterns

The following objectives can be a point of beginning to conceive this design. Participants can assume their own contexts and users before initiating their design process.

Img 6: Image indicative of the context of the proposed site.

Mérida, Yucatan, Mexico

The State Capital of the Yucatan Peninsula, Merida is a prime location for economic growth and investment (seen by the Yucatan state economy growing at three times the national average). However the rapid influx of population into the city due to the increase in economic activity has led to unplanned and unchecked development. Urban poverty and an uneven distribution of resources and services can be seen can be seen in certain pockets of the city.

Traditionally having been isolated from the rest of the country by geography, creating a culture unique to the region, today Merida also the Cultural Capital, an active hub of cultural centers, museums, art galleries, restaurants, movie theatres, shopping malls, and leisure facilities.

Img 6: Image indicative of the boundaries of the site.

Mérida, Yucatan, Mexico

5. 4 Km from the International Airport (Aeropuerto Internacional de Mérida Manuel Crescencio Rejón), the site is in the heart of Merida - the Centenario, one of the most expansive historical centres in the Americas.

The neighbourhoods of Mérida, much like the rest of the region has managed to retain its Mayan, Spanish, French, British, Lebanese roots and is home to highest percentage of indigenous population within any large city in Mexico.

Site area : 8892 sqm
Height restriction: 3m
Site coordinates: 20°57'07.4"N 89°37'42.4"W

Submission

You have to deliver an architectural outcome on the following site, based on the given outlines.

• Recommended number of boards/presentation images/sheets - **6 (Six)** – Size **[2362px** x **3544px]** or **[400mm x 600mm** in **150 dpi]** in portrait digital format (JPEG only). **Minimum 3 (Three)** & **No maximum sheet limit.**
• Each image should be less than **15MB.** (Do not submit PNG format)

This additional resources folder contains: FAQ Questions, High Res maps, High Res Site Images and CAD file of the site plan.

Minimum requisites are sheets/boards + Cover image containing:

This is the link for new file sizes, here.

• Site plan (Compulsory)
• Key conceptual sections x 1 (Minimum)
• 3D views x 4
• Cover image/Thumbnail of size 2000 x 1000 px or larger in aspect ratio 2:1.
• Floor plans, images, sketches (if any) can be added to support the entry in the form of additional images.
• Answer 6 FAQ questions in the discussion section as given on the 'additional resources folder'.

+ The team limit for this competition is 4 members maximum.
+ Use exploded views to discuss multi levelled conceptual models better.
+ Ensure that the final sheets which are submitted do not include your name or any other mark of identification.
+ Mention sheet number on corner of every sheet.
+ This is a design ideas challenge only. There is no built commission/realization is associated with the problem
+ Plagiarism of any idea / form / design / image will be disqualified with a notice.

Registration page here: https://competitions.uni.xyz/the-architecture-of-time/info/about

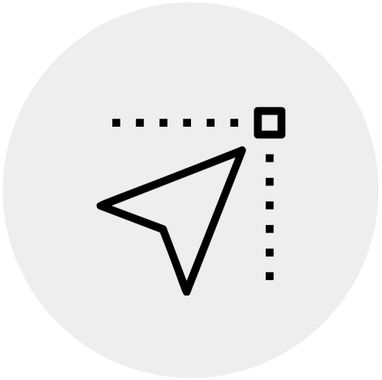
Discover the competition schedule and deadlines here: Schedule

Rewards

Grants of up to a total of **20,000$** can be won on this challenge. Learn more about the full conditions on the competition page here.

Judging Criteria

The entries will be judged by an international jury of the competition on the following criterions:



Presentation

The fundamental to a good entry is a good presentation.

Concept/Idea

Quality of thought and intent in pre-design phase.

Spaces/Programme

How the spaces are calculated and ordered.

Design Output

The final architectural outcome of the solution.

The judging panel can also add other criterions based on their internal discussions - which will be in line with the problem statement. Participants are advised to fulfil above given criterions first in their design.

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Curator

Ludwig Godefroy

Architect

Ludwig Godefroy Architecture

http://ludwiggodefroy.com/Ludwig_Godefroy/menu.html

Mexico

Graduated from the school of architecture de la ville et des territoires - marne la vallée , Paris

2004 : Leeser Architecture - New York
2005 : EMBT, Enric Miralles Benedetta Tagliabue - Barcelona
2007 : Rem Koolhaas OMA - Rotterdam
2008 : Tatiana Bilbao - Mexico
2011 : Ludwig Godefroy Architecture

Ludwig Godefroy has worked on many **architecture projects across the world**. It seems to me that it introduces an important and essential subjectivity subject, appropriate to everyone, where **concordance is an extraordinary meeting point between things,** a source of surprise, and for me very often a starting point to start a project.A concordance is something personal, but without being too intimate to prevent sharing. It is according to me, what makes a work of architecture unique, according to its sensitivity, its curiosity, its emotions and also its history. It is difficult to define **concordance,** it can be a similarity, a correspondence, a resonance, an identification, a relationship, even a synchronicity. I think that the most important thing for me, is that it works from the level of intuition, that way I don't know why I arrived in **Mexico**, the only thing I know is because I have not left Mexico; simply because I achieved agreement with this country with which I have developed a tender and loving bond.

About unfuse™

Unfuse serves as a unit for **Uni** in the field of Architecture. It intends to break the fusion of traditional design barriers and methodologies by making it a platform for experimentation and conceptual exchange of ideas in architecture, urbanism, society, culture and ecology. It is a research initiative dedicated to providing opportunities for designers from all domains to explore ideas that go beyond the boundaries of architectural discipline and enrich our built environment; thereby opening up possibilities for promotion of architectural thought at a global level.

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Architecture under the patina of time

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