

COMMUN

# SCULPT | r |

***Sculpting*** activators of Urban Space.

<https://competitions.uni.xyz>



Img 1: The Cloud Gate, Chicago, Illinois, by Anish Kapoor. [Source](#)

## Premise

In a number of major cities across the world, public squares, parks, and plazas have been important urban vehicles in defining their morphology and even their culture, while at the same time being reflective of them. Throughout history, they have long been places where much architectural intelligence and public resources have been expended. When done right, these spaces act as a focal point for the civic and social life of a city, a place where impromptu gatherings, leisure, informal education and even, political discourse all naturally intersect. When designed poorly, though, they can act as a black hole, sucking the life out of a city centre.



Img 2: The 10 Cal Tower by Supermachine Studio in Bangkok. [Source](#)

# Urban Sculptures as Activators Of Public Space

For long now, public art and sculpture have been gainfully employed and commissioned to infuse life into dead/abandoned urban public spaces. Similarly, there exist hundreds of examples of such successful sculptural works of art that have become the very identity of successful urban squares across the world: squares that would have been but unadorned city blocks in their absence. Not only do they eliminate “barrenness” that often leads to the demise of such squares, they create an engagement with the public that is hard to achieve for either squares or the buildings circumscribing them, simply by means of being increasingly accessible to the general public. All of this while also primarily fulfilling the most basal purpose of art: to express something, in the process imparting new meaning and purpose especially to places with a robust history.



Img 3: The Boston City Hall Plaza in need of improvement. [Source](#)

## Issue

[Agoraphobia](#) has been a common phenomenon that has been identified to be associated with a number of large squares. That coupled with the increasingly large amount of traffic that has been funnelled through these squares since their inception leads to the public feeling somewhat disconnected from such squares and spaces. Additionally, squares in major cities including Rome, Paris, St. Petersburg, Venice, Cairo, even London and many more have prominent histories, cultures, or events associated with them. A number of these squares, however, have over the years transformed into large [stretches of asphalt](#) allowing people to simply gather or pass through sans any engagement. A lack of urban provisions is another factor most associated with the disuse, or something that can be termed a very basal, primal use of these squares. Public spaces that speak to the people about their culture or history, or something that people can personally engage with have indubitably seen more interaction.



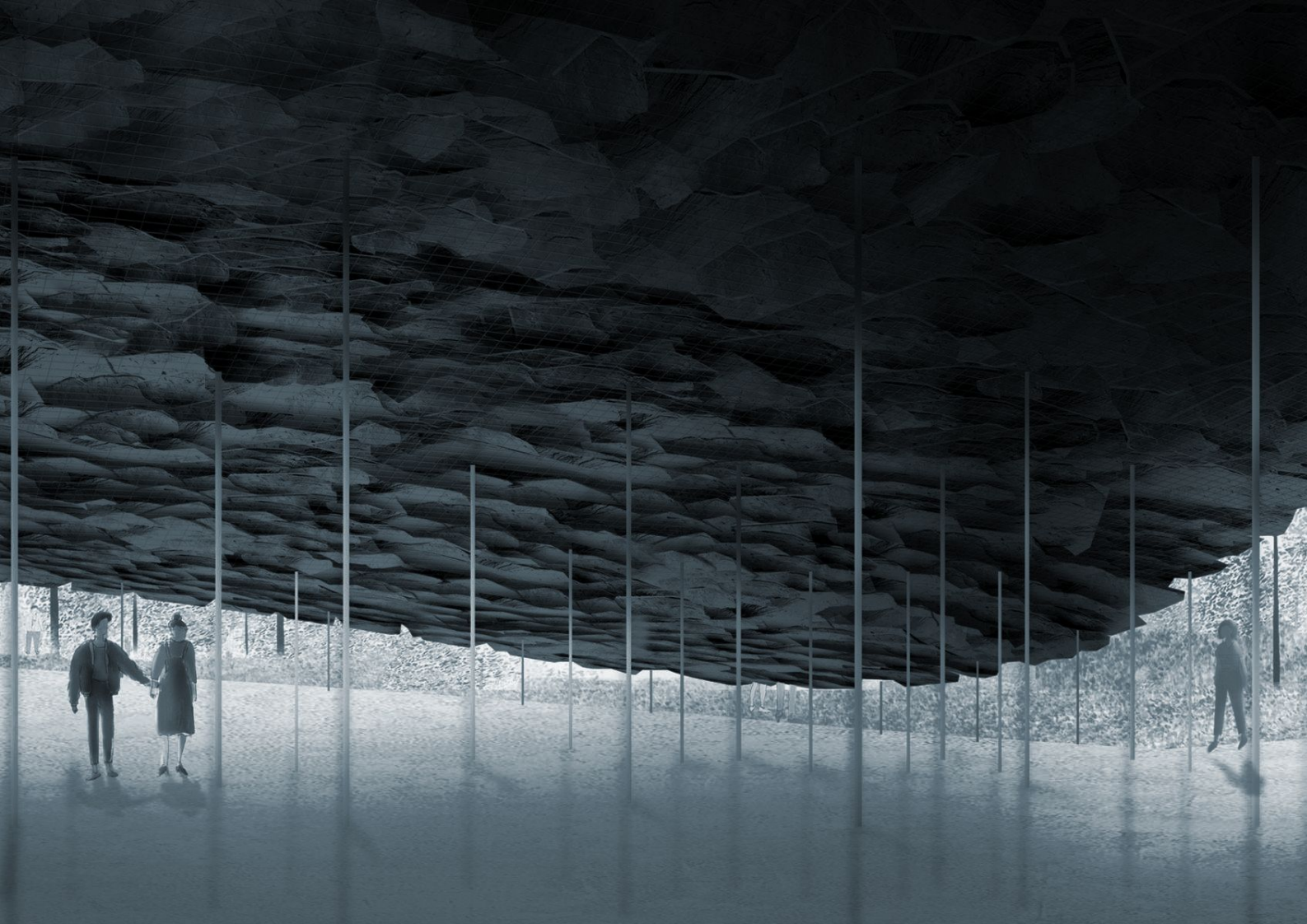
Img 4: The Vessel in Hudson Yards, New York, by Thomas Heatherwick. [Source](#)

## Architecture x Sculpture

Architecture and the Fine Arts have had several intersections in the past, with each discipline mutually benefitting from the other. The former, with the infusion of the arts into buildings that were earlier seen as somewhat purely technical pursuits. And the latter, with the commissioning of more work and spots of prominence for the display of the sculptor's art in buildings publicly accessed by hundreds, daily. However, in the modern age of parametric modelling, material innovation, malleability, and newfound technologies of production, the intersection is broader than ever, particularly in the case of Architecture. Several buildings, habitable or otherwise, have sculptural qualities infused in their form and have led to striking interventions that find common ground with each of these disciplines. Eschewing the ordinary, these interventions have proven to be fertile ground for architects to flex their creativity and bring some interesting colours and proportions to their settings.



Can **Architecture** and **Sculpture** meet to create something **iconic**?



Img 6: A rendering of Junya Ishigami's design for the 2019 Serpentine Pavilion. [Source](#)

## Brief

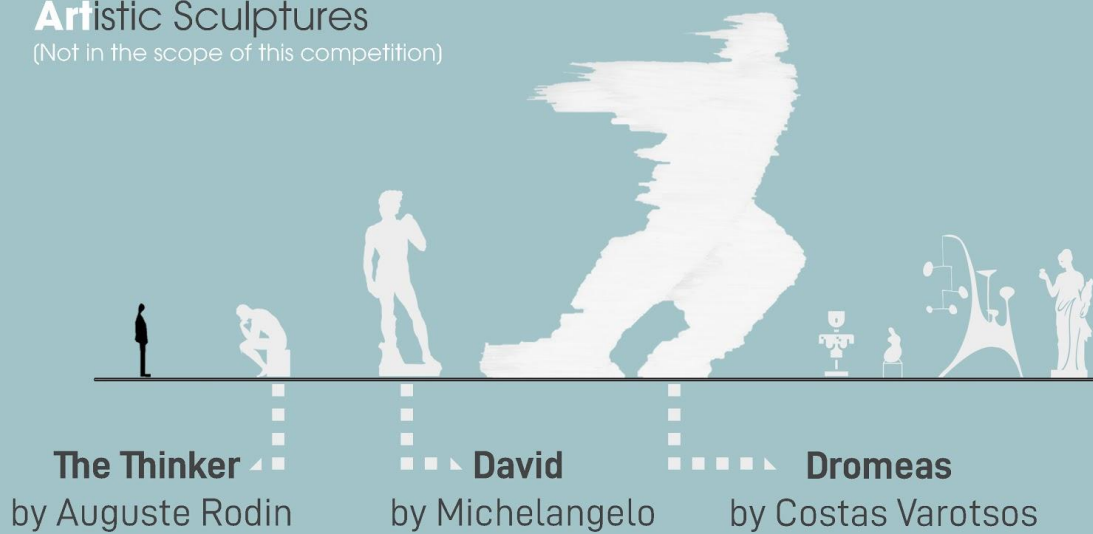
**The challenge is to design an Architectural Sculpture with an intention to enliven a public square in the city of Paris** (site detailed further). The intent of the intervention would be to combine the functional qualities of architecture with the artful qualities of a sculpture. The final outcome is to be a built form that can act as an activator of the identified urban square in Paris: the *Place de la Concorde*.

The designed structure may not be fit for habitation on a prolonged basis for people, but it should be able to house them, in an attempt to let them experience its sculptural qualities, as if magnified to the size of an actual building.

Simply stated, it should be an intervention that is built to architectural construction drawings, yet is sculptural in the way it looks and is conceived.

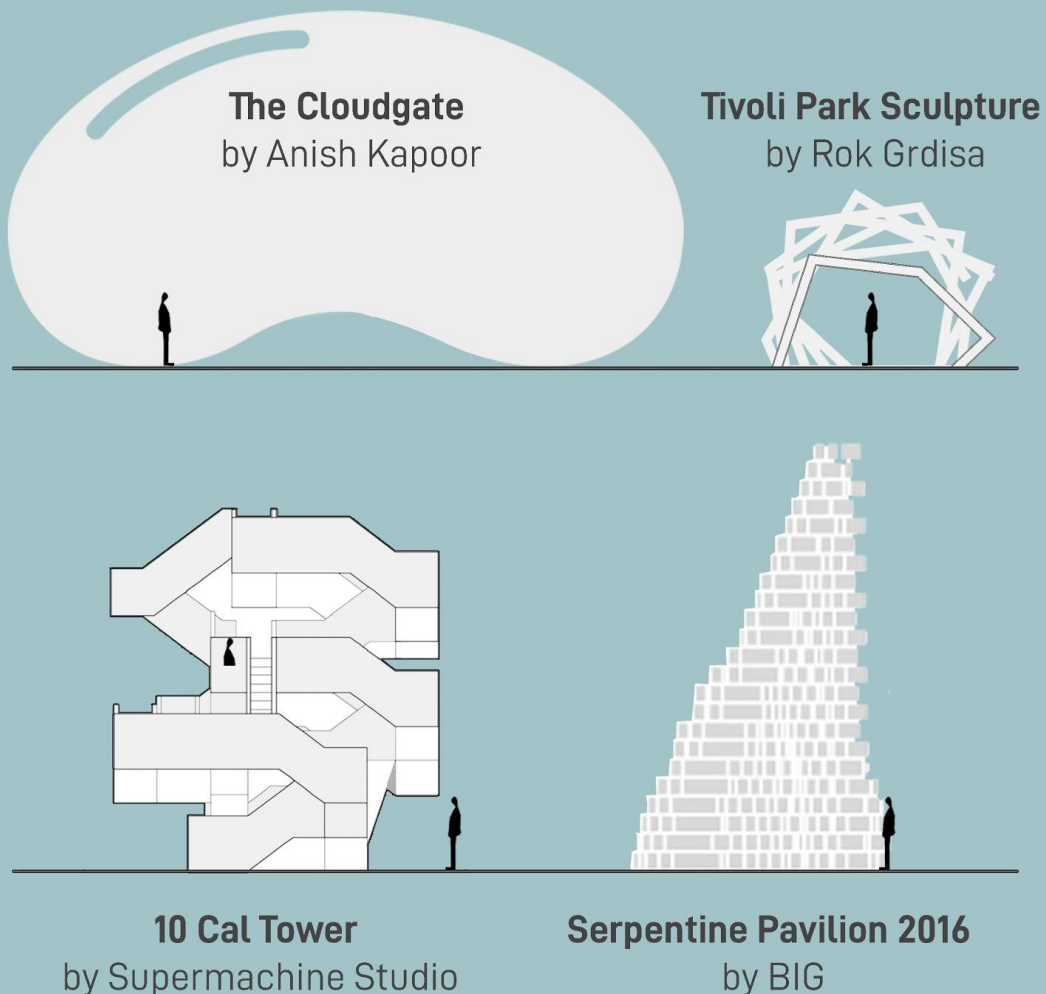
## Artistic Sculptures

(Not in the scope of this competition)



## Architectural Sculptures

(Competition Entries sought in this realm)



The infographic attempts to further differentiate between the kind of intervention required by this competition (architectural), and artistic sculptures. When closely examined, it can be seen that the distinction between the two, though narrow, can be found in terms of scale, mobility of the user, utility, and material, but primarily, the method of inception, its construction and the purpose it serves in the public realm.



# Paris

Paris is the capital of France, and also its most populous city. One of Europe's major centres of finance, diplomacy, commerce, fashion, science and the arts, Paris is the second most frequented destination in the world, and is globally known for its art museums, cathedrals, and cultural and culinary tourism. The Eiffel Tower, the Notre-Dame de Paris, the Seine River, Arc de Triomphe, and the Louvre are only some of the internationally and immediately recognisable landmarks that Paris houses.

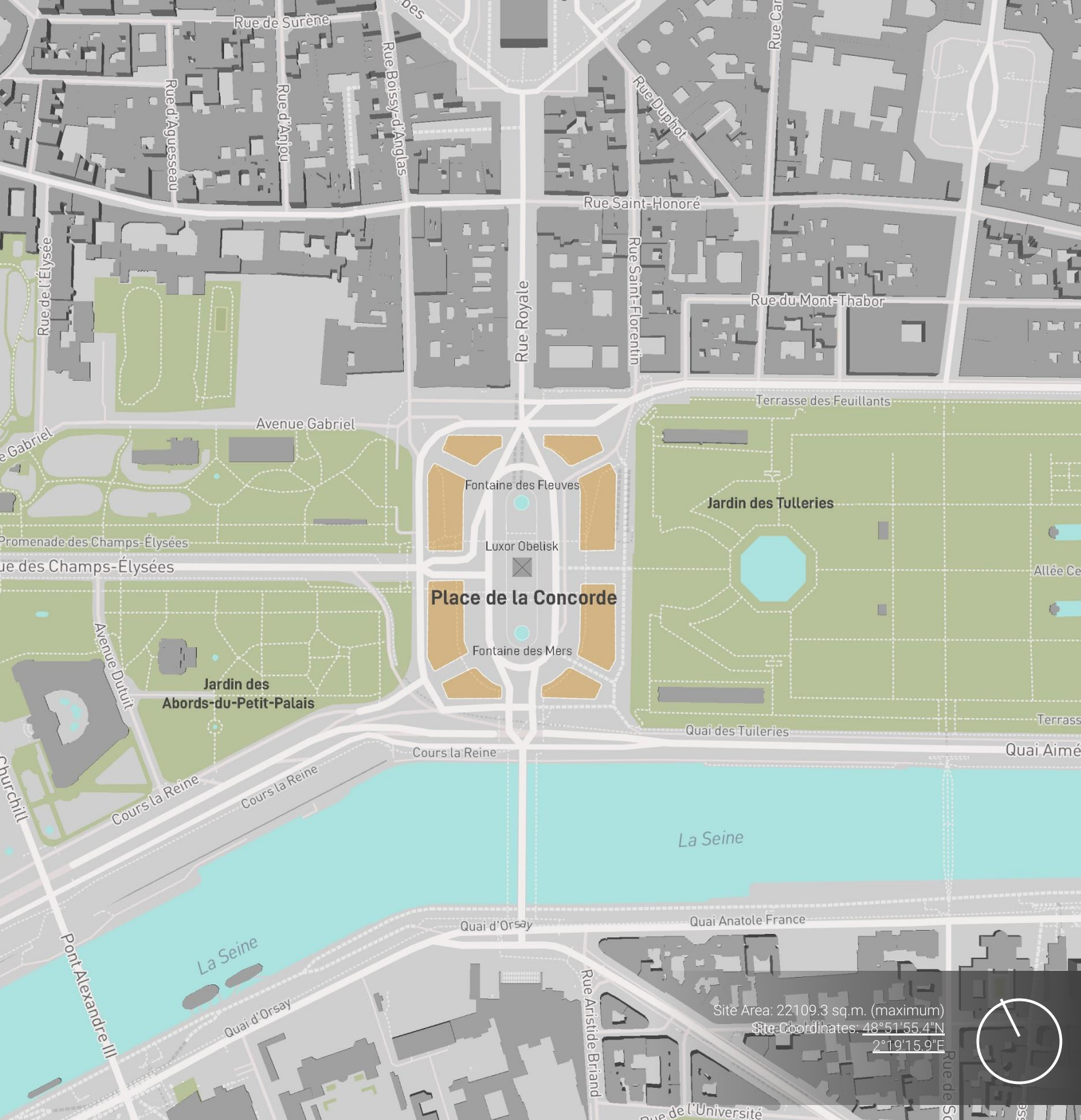


[img 8](#): The fairly vacant square of Place de la Concorde.

# Identifying the Intervention

## Place de la Concorde

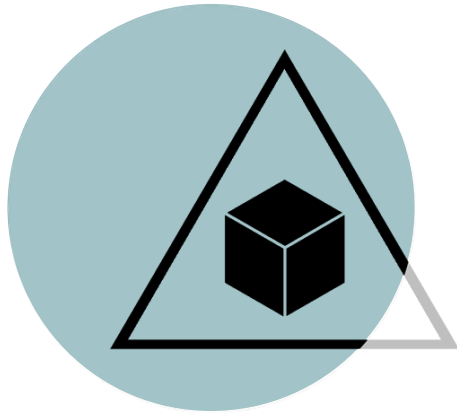
One of the most prominent sites in Paris, the **Place de la Concorde** is the largest square in the French Capital. Measuring roughly 360m x 212m, it encompasses a total area of 7.6 Ha, and has the famous Champs-Élysées to its West, the Tulleries Gardens to the East, and the river Seine in the South. Its most notable features are the Luxor Obelisk in the middle, flanked by the Fontaine des Mers and the Fontaine des Fleuves on the North and South. However, arguably the most significant square in Paris hasn't been prone to criticism. The magnificence and importance of the square as a historical landmark cannot be debated, but the 7.6 Ha square, owing to its humongous scale, tends to lose the sense of embracing its public. What's more is that roughly 60% of this area is used to funnel traffic for barrier free passage through what is one of the busiest intersections in the city, further adding to the disconnect. The moat skirted octagon in the middle that has the main attractions of the square: the Obelisk and the fountains, needs people to cross through speeding traffic converging from some of the most beautiful avenues and vantage points in Paris. Large stretches of asphalt road without a clear sense of crossing add to the feeling of agoraphobia in people. The quarter parcels of the square offset from the central part are often host to only periodical attractions and are only sparingly used, or traversed by curious tourists, thus presenting an interesting opportunity for intervention.



Img 9: Aerial view of the site.

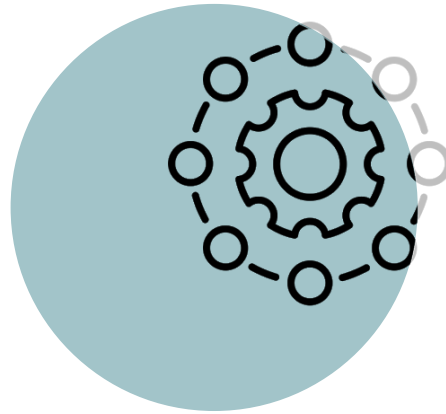
## Site Plan

Within the square, the zones marked in yellow have been identified as potential areas for intervention. Participants may choose to design the architectural sculpture **within any or all of the four quarters of the square**. The structure could be singular, multiple, integrated, contiguous or isolated, but in no case should it impede with the fountains or Obelisk in the central part of the square. To inspire the most creative solutions, there are no restrictions on shape, form or size, but the height of the intervention needs to be **restricted to 15m**, in order to protect the vantage of the Obelisk, standing 22.5m high.



### **Form/Structure**

The intervention should strive for iconicity through form.



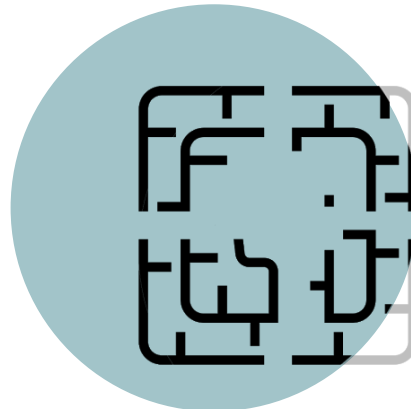
### **Functional**

An aspect of architectural functionality must be infused, more than plain vanity.



### **Contextual**

Care must be taken to either respond to or reflect the sensitive context of the site.



### **Accessible**

Complete accessibility to be ensured for the end user: the public

## **Objectives**

The above objectives can be a point of beginning to conceive this design. Participants can assume a mixed demographic including tourists before initiating their design process. The context must be thoroughly respected in all cases.

# Guidelines

You have to deliver an architectural outcome on the given site, based on the given outlines and in line with the competition objectives.

- Recommended number of sheets/presentation images/boards:

**5 (Five)** of 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)

**Minimum requisite submission** are sheets/boards + Cover image containing:

- Site plan (Compulsory)
- Key conceptual sections x 1 (Minimum)
- 3D views x 4
- Cover image / Thumbnail of size 2000px x 1000px or larger in aspect ratio 2:1.
- Answering 6 FAQ's #
- This is the link for new file sizes, [here](#).

#The FAQ's have to be answered as instructed in the FAQ document in the 'additional resources folder'.

# Deadlines

Discover the competition schedule and deadlines on the competitions page or on this link - [Schedule](#).

# Resources

This competition contains additional resources that contains a set of files useful to complete the competition submission. This folder is made available on your profile dashboard automatically as soon as you register.

**This additional resources folder of this competition contains:** Submission Format files in PSD | AI | InDD, FAQs, High Res maps, CAD file of the site plan, Sketchup block model of the site and High Res Site Images.

# Rules

- + The competitions is open for **students and professionals** from all the disciplines of design.
- + The team limit for this competition is **4 members maximum per team**.
- + You can register more than one team but they have to be registered separately.
- + Ensure that the final sheets submitted **do not include your name or any other mark of identification**. Your submission is linked to your user account which stands as your identification.
- + This is a design **ideas challenge only**. There is no built commission/realization associated with the problem.
- + In case of publication in yearbook we will reach out separately for selected entries.

# Pro-Tips

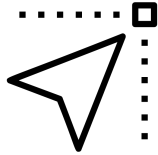
- + Use exploded views to discuss multi levelled conceptual models better.
- + Mention sheet number on corner of every sheet.
- + Plagiarism of any idea / form / design / image will be disqualified with a notice.
- + All the sheets or images will be viewed on a digital device. **e.g.** Laptop screen or projector. Uploaded sheets or images will not be physically printed for evaluation. The submission hence should be prepared for digital viewing only.
- + Submit JPEG images only. (PNG will not function)
- + Learn



## Awards

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](https://competitions.uni.xyz).

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



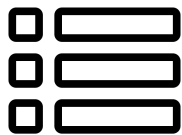
### **Presentation**

The fundamental to a good entry is a good presentation.



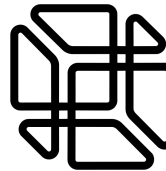
### **Concept/Idea**

Quality of thought and intent in pre-design phase.



### **Spaces/Programme**

How the spaces are calculated and ordered.



### **Design Outcome**

The final architectural outcome of the solution.

## **Judging Criteria**

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

About



**Communi** serves as a unit block for **UNI** in the field of Urban Design. 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 **urbanism, society, culture and ecology**. It is a research initiative dedicated to provide opportunities for designers from all domains to explore ideas that go beyond the boundaries of the discipline and enrich our built environment holistically; thereby opening up possibilities for promotion of urban design thought at a global level.

Queries: [support@uni.xyz](mailto:support@uni.xyz)

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Discover FAQ's about this competition on our help forum here: <https://help.uni.xyz/>

# Architecture x Sculpture

to revitalise urban squares

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