

DBEW

Design beyond East & West

The 3rd
DBEW International
Design Competition

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The team composed of department of architecture at Tsinghua University in China was awarded the third Grand Prix at Hanssem DBEW International Design Competition that has been gaining high popularity domestically and overseas.

with the title "Design beyond East & West". For 2 days from 15th to 16th Oct, screened through heated discussions by 4 examiners including Seok-Chul Kim (Architect) from Korea, Shi-Li Zhang (the president of Institute of Interior Design, Architectural Institute of China, professor of department of art, Tsinghua University)

from China and Kazuyo Sejima (Kazuyo Sejima & Associates) from Japan with Alessandro Mendini (Atelier Mendini) as the head, 1 work for Grand Prix, 2 works for Golden prize and 12 works for Silver prizes were finally selected among a total of 305 works. The same theme "the design for the one child family" as last year was given for this competition with deeper access to the theme and overall higher level of works than last year. Judges said:

With the sub-theme "DBEW for the One Child Family" under the theme "Design beyond East and West" given last year with 3 categories: architecture/interior design/furniture and the same theme was selected for this year, with a total of 305 works from 44 countries accepted.

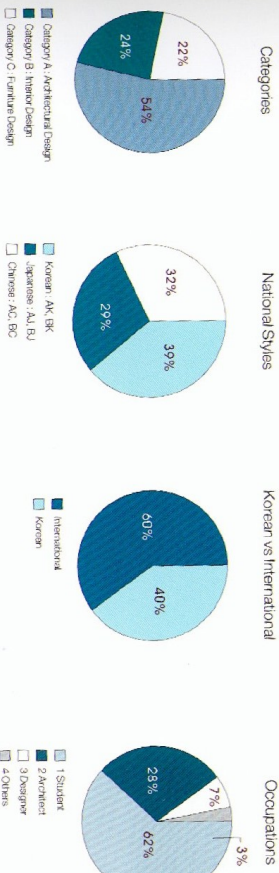
Design beyond East and West: For the Double Income, One Child Family

The convenience and richness that the Industrial Revolution has brought has its dark side: the destruction of nature. This new design paradigm, which transcends East and West and has Asia as a leading force, should be able to reconcile design with future-oriented trends in order to achieve the coexistence of humans and nature. It is our intention to provide designers, who are the creators and innovators, with the key needed to bring about a solution to this problem. The third competition, which closed accepting entries on September 17th, used the same theme as last year's competition: "DBEW for the One Child Family." The decision to use the same theme was based on the goal of inducing a deeper understanding of the primary theme of the competition, "Design beyond East and West," and of thereby promoting entries embodying this understanding. Three key phrases were used as the main criteria with which to judge the entries: "the achievement of a digital space that promotes communication,

not separation; the creation of a new kitchen space in which a family community can be achieved; and a creative room in which a child can become a future leader." During the screening, which took place on October 15th and 16th, attention was focused on entrants' capability to solve problems in an innovative manner and on the creativity of their ideas. In the end, 15 of the 305 submissions were awarded prizes.

Strong Participation by Chinese Designers

As the date of September 17th, the end of the submission period, drew nearer, there was a flood of designers who sympathized with the objective and the direction of the competition rushing to participate in this year's contest, and this despite the fact that the theme of this year's event was the same as last year's. Of particular note, China alone accounted for 57 of the mass participation of Chinese designers was most likely inspired and encouraged by Prof. Seok-Chul Kim's, one of the competition's judges, visit to China. During this visit, Prof. Kim



outlets such as the Axis magazine, which is a leading global design magazine in Japan. The Grand Prix went to Dr. Zhang Yue's Team from Tsinghua University, China

The screening of the 3rd Hanssem DBEW International Design Competition that took place on October 15th and 16th progressed intensely. As mentioned above, because there were so many high level entries, the task of selecting the award winners became very difficult. On the first day, the judges selected 25 entries among the 305 works submitted by nationals from 44 countries. On the second day of the competition, the 16th, the panel held a heated debate in the presence of members of the media from China and Japan and a decision on the final 15 awardees was finally made, but not before the deadline for the original arrangement had been passed. The coveted Grand Prix was eventually presented as a result of a unanimous decision of the part of the judges, to the work presented by the team of Dr. Zhang Yue and his students from Tsinghua University, China. "The entries were generally of

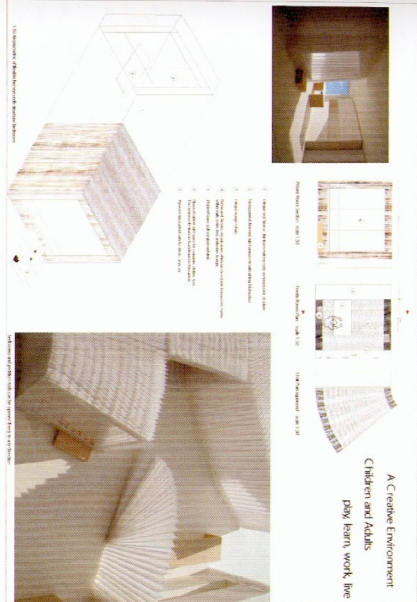
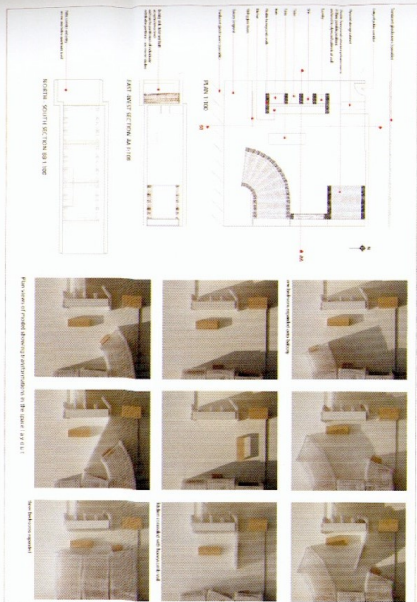
a considerably high level," said Mr. Mendini, the head of the panel. When asked why this work had been selected as the Grand Prix winner, Mr. Mendini had the following to say, "It was not easy for us to make a judgment. The Grand Prix winning work exhibited an excellent understanding and interpretation of the theme of the contest and astutely turned a creative idea into reality. Another noticeable aspect of this work was its attempt to solve the problem of modern architecture, which often overlooks the emotional aspects, while emphasizing technology, a feature well expressed in its combination of traditional themes with modernity." The Golden Prize saw the fiercest competition of all. In fact, it was not until the very last moment that a final decision was made. The three final contestants for the Golden Prize were Vial Yap Ooi of Singapore, who presented his subjective logic on the theme by adopting a unique interpretation of the text; Stephanie Forsythe from Canada, who presented her interior designs based on Japanese-style adjustable wakis; and Ben Addy from the United Kingdom, whose work exhibited a flu sense in the end. Ooi had to settle for 1st Prize. In contrast to the Architectural Design Interior Design categories, in which degree of achievement was the most Furniture category failed to produce any winners, as the entries were deemed meet the desired standards. "It was interesting," said Ms. Sejima and Dr. both of whom were participating competition as judges for the first time, how we four judges from four different countries jointly conducted the screening process. Sejima, who had to leave Korea right after competition due to her hectic schedule, expressed her deep interest in the theme. competition and stated the following: "An opportunity to once again seriously exchange housing culture of Korea, China and Japan was carried out with tremendous screening the entrants, such as their name and hidden from the judges in order to see impartial judgment. The award ceremony held on the 7th January 2004 in Beijing.



The main idea of soft housing is to provide a flexible, inventive relationship between the open gathering space of the family and the private rooms for sleep, study, contemplation and play. The bedrooms/ private rooms are soft, flexible honeycomb structures, each made from 500 layers of light, strong, white paper like material (see next page for description). These soft structures allow for making the most of space, energy and material resources.

Diffused light (from sun and light fixtures) enters the rooms through the depth of the honeycomb ceiling in the familiar pattern of light found under the leafy crown of a tree. The tubular structure of the honeycomb acts as a field of small light

dips. Sunlight, bouncing off a light shelf on the facade, takes across the top surface of the rooms, enters the honeycomb tubes, and is internally reflected and absorbed through the depth of ceiling and walls. The space is illuminated with an ever-shifting blend of sunspots from direct light and soft luminescence radiating from the "paper" like structure. It is interesting that the pattern of electric light fading through the honeycomb twice subconsciously triggers a sense of memory of sunlight. We were hung one of the mock-ups of these ceilings over the worktable in our studio and have been pleasantly surprised by the psychological effect. The multi-layered 10" thick honeycomb walls



are excellent for sound absorption, create private and tranquil sense of enclosure, and alcoves carved into the thickness of reveal its depth in the shadows. There is opportunity for LED or fluorescent lighting located within the thickness of the walls falling onto the walls from windows. Light is absorbed and contained within layers, giving of an inner luminescent glow of snow or ice. This adds a dimension to the perception of space room. We knew that we could not make private rooms large but we can accommodate something more important, a quality of light that has life and a unique sense of private enclosure to inspire the creative child with gentleness and infinite possibility. Then there is the family gathering space heart of which is the kitchen. This space flexible as a reciprocal of the space makes the private rooms. The child or adults can all of the spaces of the house in an organic spontaneous way. Flexible partition walls from the same material, as the bedroom located at both ends of the kitchen so the environment may be freely stepped and the sculptural walls can be pulled out to the kitchen work area. This allows for the to be deconstructed and used as a workshop simply as a way of creating a messy kitchen a more formal dining occasion for the t. Between the laundry, sink, toilet and honeycomb partition walls allow each to be separated off into its own space intrinsic social effect. At night the bed appear as large, sculptural paper lanterns the main family space, particularly when a child's room is expanded and parents winding down from their day, in the main's

