AFFIDAVIT OF NATHANIEL E FRANK-WHITE

1. I am a Records Request Processor at the Internet Archive. I make this declaration of my own personal knowledge.

2. The Internet Archive is a website that provides access to a digital library of Internet sites and other cultural artifacts in digital form. Like a paper library, we provide free access to researchers, historians, scholars, and the general public. The Internet Archive has partnered with and receives support from various institutions, including the Library of Congress.

3. The Internet Archive has created a service known as the Wayback Machine. The Wayback Machine makes it possible to browse more than 450 billion pages stored in the Internet Archive's web archive. Visitors to the Wayback Machine can search archives by URL (i.e., a website address). If archived records for a URL are available, the visitor will be presented with a display of available dates. The visitor may select one of those dates, and begin browsing an archived version of the Web. Links on archived files in the Wayback Machine point to other archived files (whether HTML pages or other file types), if any are found for the URL indicated by a given link. For instance, the Wayback Machine is designed such that when a visitor clicks on a hyperlink on an archived page that points to another URL, the visitor will be served the archived file found for the hyperlink's URL with the closest available date to the initial file containing the hyperlink.

4. The archived data made viewable and browsable by the Wayback Machine is obtained by use of web archiving software that automatically stores copies of files available via the Internet, each file preserved as it existed at a particular point in time.

5. The Internet Archive assigns a URL on its site to the archived files in the format http://web.archive.org/web/[Year in yyyy][Month in mm][Day in dd][Time code in hh:mm:ss]/[Archived URL] aka an "extended URL". Thus, the extended URL http://web.archive.org/web/19970126045828/http://www.archive.org/ would be the URL for the record of the Internet Archive home page HTML file (http://www.archive.org/) archived on January 26, 1997 at 4:58 a.m. and 28 seconds (1997/01/26 at 04:58:28). The date indicated by an extended URL applies to a preserved instance of a file for a given URL, but not necessarily to any other files linked therein. Thus, in the case of a page constituted by a primary HTML file and other separate files (e.g., files with images, audio, multimedia, design elements, or other embedded content) linked within that primary HTML file, the primary HTML file and the other files will each have their own respective extended URLs and may not have been archived on the same dates.

6. Attached hereto as Exhibit A are true and accurate copies of screenshots of the Internet Archive's records of the archived files for the URLs and the dates specified in the attached coversheet of each printout.

7. I declare under penalty of perjury that the foregoing is true and correct.

DATE: 03/10/2023

Nathaniel Frank-White
Nathaniel E Frank-White

Please see attached All Purpose Jurat form for additional Notary Events

JURAT ATTACHMENT

A notary public or other officer completing this certificate verifies only the identity of the individual who signed the document to which this certificate is attached, and not the truthfulness, accuracy, or validity of that document.

STATE OF Texas }

COUNTY OF Harris }

The foregoing instrument was subscribed and sworn before me this date of 03/10/2023, by Nathaniel Frank-White

This notarial act was an online notarization.

ANA LAURA SALAZAR URIBE
ELECTRONIC NOTARY PUBLIC
STATE OF TEXAS
NOTARY ID: 131757026
COMISSION EXP: OCT 11, 2026
(Notary Seal)

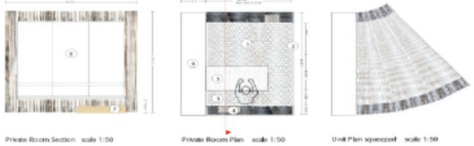
Notary's Signature Ana Laura Salazar Uribe

Registration No.: 131757026

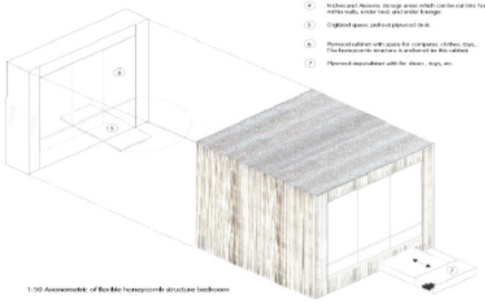
Commission Expiration Date: October 11, 2026

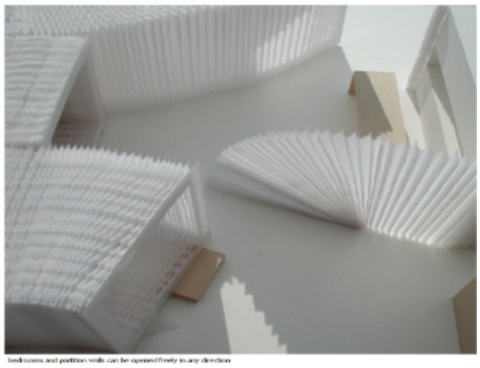
EXHIBIT A

https://web.archive.org/web/20040706180614/http://www.hanssemcompe.com/china/PRI/2003/big_img/gp02-3.jpg

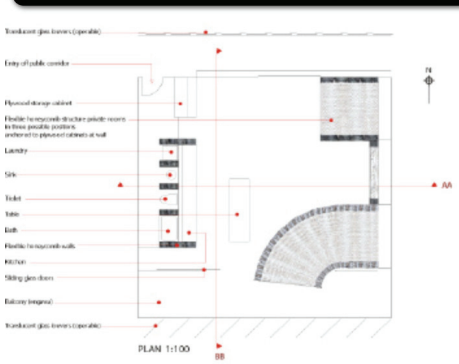


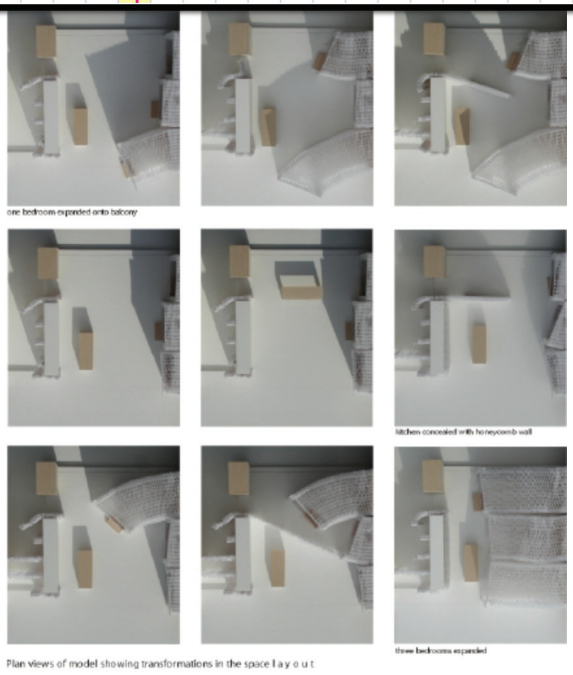
A Creative Environment
Children and Adults
play, learn, work, live





https://web.archive.org/web/20040706174146/http://www.hanssemcompe.com/china/PRI/2003/big_img/gp02-2.jpg





Plan views of model showing transformations in the space layout

https://web.archive.org/web/20081007070804/http://www.hanssemcompe.com/english/PRI/2003/2003_gp02.asp

Winners

Grand Prix	<1>
Golden Prize	<1> <2>
Silver Prize	<1> <2> <3> <4> <5> <6> <7> <8> <9> <10> <11> <12>

Golden Prize

Golden Prize

Stephanie Forsythe, Todd MacAllen (Canada)

Category B Japanese Style

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 a 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.

Dappled 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 pipes. Sunlight, bouncing off a light shelf on the facade, rakes 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 luminance reradiating from the 'paper- like' structure. It is interesting that the pattern of electric light falling through the honeycomb lattice subconsciously triggers a sense or memory of sunlight. We have 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, creating a private and tranquil sense of enclosure. Niches and Alcoves carved into the thickness of the wall reveal its depth in the shadows. There is also an opportunity for LED or fluorescent lighting to be located within the thickness of the walls. Light falling onto the walls from windows or light fixtures is absorbed and contained within its layers, giving off an inner luminosity similar to a block of snow or ice. This adds another dimension to the perception of space in the room. We knew that we could not make the private rooms large but we can accomplish something more important, a quality of space and light that has life and a unique sense of private enclosure to inspire the creativity of a child with gentleness and infinite possibility.

Then there is the family gathering space, at the heart of which is the kitchen. This space too is flexible as a reciprocal of the space made with the private rooms. The child or adults can shape all of the spaces of the house in an organized or spontaneous way. Flexible partition walls made from the same material, as the bedrooms are located at both ends of the kitchen so that this environment may be freely shaped and or one of the sculptural walls can be pulled out to cover the kitchen work area. This allows for the house to be abstracted and used as a workspace or simply as a way of hiding a messy kitchen during a more formal dining occasion for the family. Between the laundry, sink, toilet and bath honeycomb partition walls allow each function to be separated off into it's own space with intimate sculptural effect. At night the bedrooms appear as large, sculptural paper lamps within the main family space, particularly when only the child's room is expanded and parents are winding down from their day, in the main space.

*At the time of this submission we have begun materials testing and exploration with full size mock-ups from fire retardant treated white tissue paper (shown on presentation board). We would like to emulate the gentle quality of light, structure and space created with the tissue paper, but with a more durable material that is easy to maintain. Together with a manufacturer, we are testing a honeycomb structure made from sheets of fine polyethylene fiber that is pressed into sheets. This material is lightweight yet strong, smooth to the touch, low linting, vapor permeable, yet water, chemical, puncture, tear and abrasion resistant. The polyethylene sheet with its fine lustrous fibers has translucence and feels similar to paper (see detail images on presentation). It is 100% recyclable and made with recycled material. The polyethylene sheets can be fire retardant treated to meet a flame spread of 20. One sheet is attached to this report.

We hope that this work contributes to the discussions and imaginations of the people involved with this competition for housing beyond East and West and that you find this design worthy of pursuit.

Comments by juries

Mendini: The project is most unique with its interior. With a free design and transparent materials, the rooms are poetic and sentimental in their atmosphere. One can also tell that the project must have been designed by a woman. Overall, the rooms smack strongly of the feminine mood. The furniture, the ceiling, and the floor are subject to a wide range of alteration. That is what makes this presentation unique: You can change them by

season or the time of day. The entire house exudes a congenial and dreamy atmosphere. In fact, it would not be easy to build such a house in practice, but it is still within the reach of possibility with some supplementations.

Zhang: The work presented a new concept. It was a design on new spaces that breaks from the existing concept common in the present interiors. Employing new materials and new process technology, the winner was able to come up with a novel design that allows different divisions of the space. With the mode of interior proposed in the work, you can adjust the space to your liking, small or large, to achieve a variety of space size and very flexible planning. Those who live in such a space will be able to regulate the space freely according to the change in season and their needs. The interior adopted in the design is of materials that are translucent and subject to folding to contract its size. When exposed to a ray of light or an illumination, the effect of the interior doubles. It can produce an artistic atmosphere to the satisfaction of people's psychological needs. As the interior design also secures privacy, I assume that it is appropriate for the Japanese who think highly of one's own space in, for example, laying out furniture. Given the division of the space and the concept of the work, I think the interior is befitting of Japanese people. It is also modern.

Kim: Most interior designs that were presented, or works in Category B, determined the plan of the apartment first and then decorated the interior. However, this work was distinctive as it didn't present any plans but instead showed what interior designs are about. The designer didn't simply stop at decorating the given space but took it a step further to create a new space within the given space, and I thought highly of it. In Japan, the traditional housing form is composed of corridors as a basic frame with translucent paper wall partitions built to create private spaces. Some atmosphere and cultural aspects created by the traditional building method are well represented with modern technology in this presentation. In Category B, the proposal is a fine example of the design that goes beyond East and West, the theme of this competition, in that it expanded what interior design can do and exhibited what a truly Japanese-style space is like through new, modern technology.

Sejima: We had three categories in this competition. I find aspects of all three areas are incorporated in this work. The material is like a curtain, but it was used more three-dimensional. Thus, it works as a partition that divides the rooms and, with its elements of design, lends itself to create diverse interior environments. It may be understood in either way, that the size of the rooms may change or that a new space can be created.

https://web.archive.org/web/20031221172348/http://www.commonground.org/org_info/media/articles/2003-12-09_vancouver_sun/

Architecture's Rising Stars

Profiles of Stephanie Forsythe and Todd MacAllen

Trevor Bodddy

December 06, 2003
Vancouver Sun

Last summer, partners-in-design Stephanie Forsythe and Todd MacAllen had a lot of choices for how they could apply their architectural talents. They had just returned here after attending the opening of the Young Architects Forum, an exhibition of their work in New York that had singled them out, along with a handful of others, as rising stars of continental design.

They could have worked for any number of other architects in Vancouver, as both of them conceive, draw and craft models of new buildings with sublime skill. They could have designed a house or two, as this is the way the couple worked their way through architecture school. They could have puttered away at the Galiano waterfront house they designed and helped build for MacAllen's parents.

None of these provided the challenge they sought, according to Forsythe: "We came back wanting to concentrate on our own work and ideas." So instead, they hunkered away to work on unpaid submissions to a half dozen architectural competitions and prizes for sponsoring agencies in Singapore, Japan, South Korea, Britain, the United States and Canada. Over the past few weeks, MacAllen and Forsythe have have had good news. They won or tied for first for everything they entered -- save for one, where they came second.

This is a concentrated run of global acclaim that, unless I'm wrong, is unequalled in the history of Canadian architecture. It's all the more remarkable for the fact that the pair are only three years out of their architectural studies at Dalhousie University. It is exhausting just reading the long list of Forsythe and MacAllen's recent design competition wins, never mind the long days and nights they slaved all summer to prepare their entries.

While the international community lavishes awards and attention on this couple, who live and work in a modest 730-square-foot Yaletown loft with their large pet boxer, Charlie, MacAllen and Forsythe currently have no substantive commissions in British Columbia.

They are not entirely unrecognized in Canada, however. MacAllen and Forsythe are 2003 recipients of the Canada Council's Ron Thom Prize, awarded to young designers who demonstrate "exceptional early design achievement."

Along with fellow Vancouverite Arthur Erickson, Ron Thom was one of Canada's most influential architects of the last half century, responsible for the Copp Residence and many other pioneering modernist houses here, key portions of Burrard Street's B.C. Electric Building (now converted into the Electra condominium tower) and Toronto's much-loved Massey College.

Looking further down MacAllen and Forsythe's long list of prizes, a serene set of "Float Tea Lanterns" won a nod from London's Architectural Review magazine, and will soon go into commercial production. Earlier this month they received first prize for another deceptively simple design -- lighting fixtures wrapped in folded paper. Sponsor for the "Light Touch Design Competition" is Design Singapore, and it was judged by top Italian designer Antonio Citterio. No doubt about it -- these two are leading lights of design.

For the government of Aomori, at the northern end of Japan's Honshu Island, Forsythe and MacAllen won a competition for 200 units of housing, a prize that attracted 4,000 other entries from designers in 86 countries. In the year since they won the Aomori prize, the project has evolved into fewer houses and more of a cultural building, and Forsythe and MacAllen will spend a portion of next year in Japan pulling together what this industrial city of 300,000 hopes will become its architectural beacon.

Third base in Forsythe and MacAllen's all-Asia design home run was the appropriately named "Beyond East and West" housing competition, sponsored by the Hanssem chaebol (conglomerate corporation) in Seoul, South Korea. Inspired by the flexible spaces and paper walls they had encountered in Japan's traditional houses, their concept here was for "Soft Housing" -- flexible walls of "tissue-blankets" that can be pulled and wrapped in various permutations to provide "room for sleep, study, contemplation and play," their proposal states. These could be made from accordion-folded and fireproofed paper or polypropylene: think of those fold-out paper bells for wedding decorations, or Chinese New Year streamer banners.

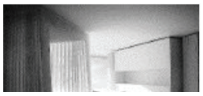
The designers credit their Pacific Rim perch in Vancouver for their "golden" prize in Seoul. The competition requested that entrants "build on Asian traditions, while getting beyond the imitation of Western design," according to MacAllen.

A brilliant second application of this same Soft Housing idea has landed what is likely the most prestigious of all of their prizes, and likely the first to get built. This project also resonates with two of Vancouver's most urgent current issues: the increase in homelessness that accompanies conversion of Downtown Eastside Single Resident Occupancy hotels, and an acute housing shortage among people just released from drug rehabilitation, jail or mental treatment.

Forsythe and MacAllen learned earlier this month they are one of five co-winners from 180 submissions to the First Step Housing Competition, sponsored by New York's Common Ground Community, for their design of the interior of a former Bowery flophouse hotel.

Stephanie Forsythe and Todd MacAllen with their model for a housing project at the north end of Japan's Honshu Island. Their design won a competition over 4,000 entries from 86 countries.

CREDIT: Ward Perrin, Vancouver Sun



Common Ground has a mission similar to Vancouver's Portland Hotel Society, serving the homeless and the hard-to-house, for whom "the mere idea of permanency -- signing a lease and paying a monthly rent cheque -- is daunting. Many do not use the city's shelters, sometimes in resistance to rules, and sometimes for reasons of safety and pride," the design competition's introduction says.

Common Ground bought the former Andrews Hotel, a place where the indigent rented utterly inadequate five- by seven-foot cubicles -- barely room for a bed and shelf, never mind a chair, hot plate or closet. The housing group first cleared away the interior partitions on each of the Andrews' five floors, then asked architects to devise larger flexible rooms.

Along the walls of the former flophouse, the Vancouverites propose building a set of shelves, a desk and lockable cabinets for residents like these. This home base would be surrounded by "tissue-blanket" movable walls and ceilings that rest folded tightly against the wall when residents want space for shared activities such as card games or dancing, but can be pulled out for visual and acoustic privacy.

Once the winning designs are installed next year, residents with few housing choices will be able to stay for up to 21 days while seeking employment or social services.

Accounting for their win, Forsythe says: "We gave the homeless a choice in shaping their environments, something they do not often have." They would like nothing better than a chance to do something similar here.

"As Vancouverites, we are exposed to the issue of homelessness every day," says MacAllen, "We are moved by it, and want to do something."

The designers are in dialogue with American suppliers about developing fireproof, washable, and very foldable tissue blankets for use in the New York and Seoul projects and, from this start, many more potential applications of "Soft Housing." Someone in our own pulp-and-paper industry should work with them, too; think of a few carloads of "soft houses" for export from B.C. each day, along with the trainloads of raw pulp currently sent away to factories elsewhere.

But because of an almost total lack of design competitions like these in Western Canada, coupled to very conservative local patterns when it comes to handing out building commissions, it is increasingly difficult, even for designers as talented as Forsythe and MacAllen, to advance to the next level of designing housing and modest public buildings, having started out doing house additions and shop interiors.

This pair of designers may soon break through the glass ceiling.

I hope our front-line housing agencies take a look at their "Soft Housing" ideas. We have seen well-regarded new social housing projects by Henriquez Partners and Arthur Erickson, and we must have housing officials and politicians who would get behind a design competition for Vancouver as well-conceived as Common Ground's for New York. If tiny Aomori can do it, so can we.

I can think of another excellent place to start. As soon as the final senior officials of the 2010 organizing committee are set in place, one of their first tasks will be picking design consultants for key Winter Olympics venues. Last winter, large and well-heeled design firms were able to indulge in the loss-leader of preparing preliminary schemes for the Olympics bidbook at low or no design fees, and now loom at the front of the line to pick up the actual paid commissions.

Other Olympic games have used design competitions, invited combinations of senior and junior firms and other innovative commissioning practices to get the best possible facilities, while involving a broader spectrum of the design community. The same should surely be done here. Thinking gold instead of bronze for Olympics installations does not necessarily mean higher costs, and the low-cost innovations these designers used to win in Seoul and New York are proof of this.

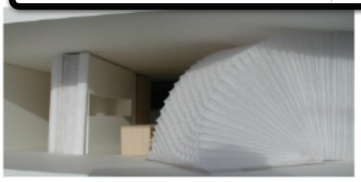
The economic future of Vancouver is intimately tied up with the degree to which this city can attract, and keep, young minds as entrepreneurial and creative as those of Stephanie Forsythe and Todd MacAllen. I hope we have the vision to keep them here. It would be a loss for us if they -- like Ron Thom before them -- were forced to drift east because we cannot come to trust more of our new buildings to designers the world now tells us, repeatedly, are among the best.

Trevor Boddy is the Sun's architecture critic and civics columnist.
trevboddy@hotmail.com

Stephanie Forsythe unfolds a paper 'tissue blanket' to form a wall for a temporary room, the core idea of Soft Housing.

Phone:
212-389-9300

https://web.archive.org/web/20040702003337/http://www.hanssemcompe.com/korea/PRI/2003/big_img/gp02-5.jpg



child's room fanned open like a tent onto the balcony

view from inside bedroom

view of family gathering space with table , kitchen is covered with one of the honeycomb walls.

https://web.archive.org/web/20040702002751/http://www.hanssemcompe.com/korea/PRI/2003/big_img/gp02-4.jpg

Blankets of honeycomb tissue being opened up into walls - full size material explorations

Light transmittance and soft to touch
Water/stain resistant, air permeable
Recyclable

Integral lighting/luminosity

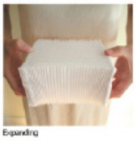
Sound and light absorbed within cells

Shape memory

Resistance to tearing and puncture

Lightweight - less material for structure

Contracting



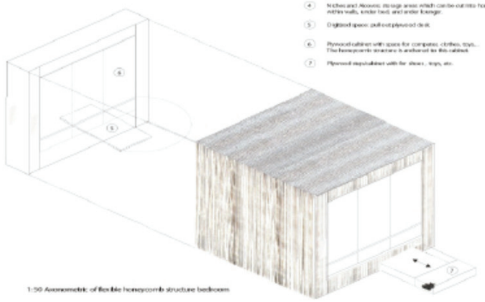
Expanding

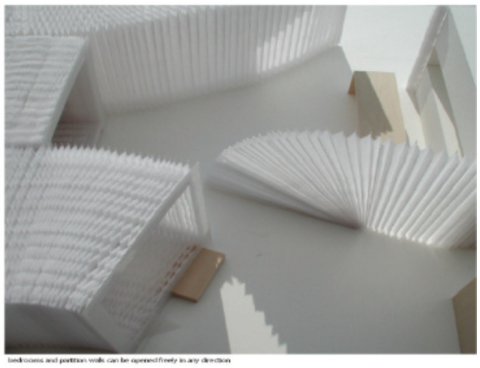
Flexibility

Full-size mock-up of honeycomb structure using tissue paper

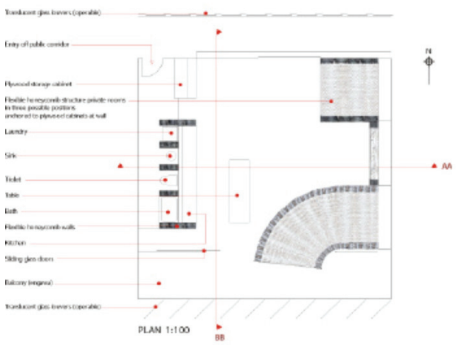
https://web.archive.org/web/20040702023348/http://www.hanssemcompe.com/korea/PRI/2003/big_img/gp02-3.jpg

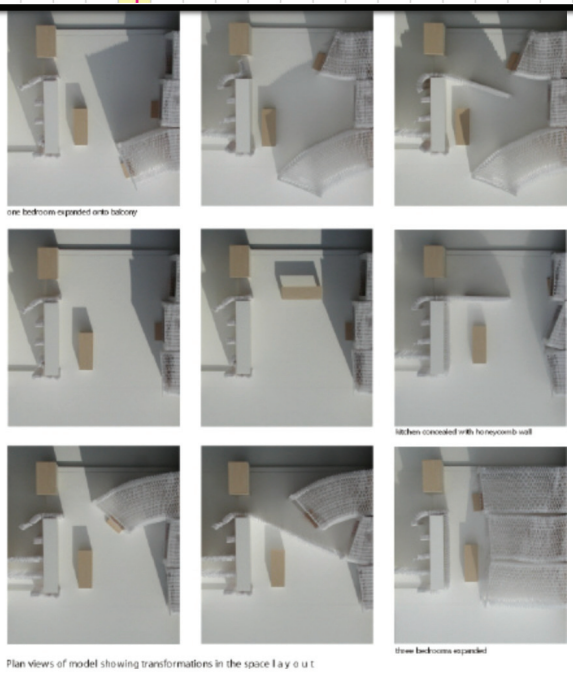
A Creative Environment
Children and Adults
play, learn, work, live





https://web.archive.org/web/20040701235922/http://www.hanssemcompe.com/korea/PRI/2003/big_img/gp02-2.jpg





Plan views of model showing transformations in the space layout

https://web.archive.org/web/20040701234141/http://www.hanssemcompe.com/korea/PRI/2003/big_img/gp02-1.jpg

Soft Housing

Design Beyond East & West

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 a light, strong, white paper like material (see report for description). This soft relationship allows for making the most of space, energy and material resources.

https://web.archive.org/web/20040509194456/http://www.hanssemcompe.com/korea/PRI/2003/2003_gp02.asp

수상작품

Grand Prize	<1>
Golden Prize	<1> <2>
Silver Prize	<1> <2> <3> <4> <5> <6> <7> <8> <9> <10> <11> <12>

Golden Prize

Golden Prize
Stephanie Forsythe, Todd MacAllen (Canada)
Category B Japanese Style





한국어
English
中文

소프트 하우징
소프트 하우징은 가족이 함께 모이는 열린 장소와 잠을 자거나 명상과 놀이, 공부를 위한 개인용 방 사이에 창의적이며 적응성 높은 관계의 형성을 주 목적으로 한다. 침실 겸 개인용 방은 부르럽고 유동적인 벌집 구조로 각각 50겹의 밝은 색의 질긴 종이 같은 재료(설명은 다음 페이지 참조)로 만들었다. 이렇게 부드러운 구조로 되어 있어 공간이나 에너지, 원재료를 가장 잘 활용할 수 있다.

(태양이나 전등으로부터 오는) 얼룩덜룩한 빛은 잎이 무성한 나무 가지를 통과해 쏟아져 내리는 햇살과 같이 벌집 지붕의 여러 층을 통과해 방으로 쏟아져 내린다. 벌집의 관 구조는 마치 작은 빛의 도관 같은 작용을 한다. 건물 전면부(facade)에 부딪쳐 반사되는 태양빛은 방의 높은 천정 전체를 훑고, 벌집 내부로 쏟아지며, 깊은 천장과 벽을 통해 방 안에서도 반사와 흡수가 되풀이 된다. 내부 공간은 태양의 직사 광선을 받아 생겨나 끊임 없이 흔들리는 그림자와, 이 '종이' 같은 구조로부터 반사되어 은은하게 비치는 빛이 서로 뒤섞이며 만들어내는 조명을 받는다. 재미있는 것은 벌집 격자에서 쏟아져 내리는 전등 빛의 패턴이 무의식적으로 태양빛을 생각나게 한다는 것이다. 현재 우리 스튜디오의 작업 테이블 위에 벌집 천정의 목업(mock-up)을 만들어 이런 심리적 효과를 즐겁게 누리고 있다.

다층 구조인 30 cm 두께의 벌집 벽은 방음이 잘되어 개인적이며 조용한 혼자만의 공간을 만들어 준다. 두꺼운 벽 속으로 만들어 놓은 벽감이나 반침은 그림자가 지면 그 깊이를 드러내 보인다. 또한 두꺼운 벽 속에는 형광등이나 LED를 설치할 수도 있다. 창이나 전등에서 벽으로 떨어지는 빛은 다층 구조의 벽으로 흡수된 뒤 그 안에 모여 눈이나 얼음 덩이를 씌워 놓은 것처럼 속에서부터 은은한 빛을 반사한다. 이로써 방 안의 공간을 새로운 차원으로 인식할 수 있게 된다. 개인이 쓰는 방을 넓게 만들지는 못하지만 더 중요한 면인, 공간의 질을 높이고 조명에 생명을 불어 넣어 무한한 가능성과 부드러움을 지닌 아이의 창의력을 북돋아 주도록 독특한 사적인 분위기를 만든 것이다.

이제 가족이 함께 모이는 공간으로 눈을 돌려보면, 공동 공간의 중심부에는 바로 부엌이 있다. 공동의 공간 역시 각 방과 상호 소통하는 곳으로 다양하게 활용이 가능하다. 어른이나 아이는 집의 모든 공간을 조직적이거나 즉흥적인 방식으로 변형할 수 있다. 조절이 가능한 칸막이 벽을 침실과 같은 재료로 만들어 부엌의 양 끝에 위치시켜 공간을 자유롭게 구성할 수도 있고 칸막이 벽으로 부엌 공간을 가릴 수도 있다. 이로써 거실 공간에 추상성이 가미돼 작업실로 이용하거나 아니면 단지 가족끼리 공식적인 만찬을 즐길 때 어질러진 부엌을 가리는 용도로도 사용이 가능하다. 세탁실과 싱크대, 화장실, 욕실 사이에 벌집의 칸막이 벽을 두면 각각의 기능이 분리가 되면서 공간에 맞는 조각적 효과가 생겨난다. 밤에는 아이의 방을 넓힌 후 부모는 주요 공간에서 하루의 피로를 풀게 된다.

*이 리포트를 제출할 당시 여러 재료를 테스트했으며 난연 처리된 흰색 박엽지(프리젠테이션 보드에 소개되어 있음)로 실물 크기의 목업(mock-up)을 만들어 실험했다. 박엽지로 생겨나는 부드러운 빛과 공간과 구조를 원했지만 관리가 편한 내구성 있는 재료가 필요했다. 그래서 제작사와 함께 고운 폴리에틸렌 섬유 가루를 압착하여 얇은 종이를 만들고 이를 재료로 벌집 구조를 실험했다. 이 재료는 가벼우면서도 질기고 부드럽고 보풀이 적게 나고 땀은 투과하면서도 물이나 화학물질엔 저항력이 있으며 쉽게 구멍이 뚫리거나 마모되지 않는다. 결이 고운 광택 섬유의 이 폴리에틸렌 종이는 투명하며 감촉이 종이와 비슷하다. (프리젠테이션의 세부 이미지 참조) 100% 재활용이 가능하여 재활용 된 재료로 제작하였다. 화염확산도 20의 기준에 맞는 난연재 처리가 가능하다. 이 리포트에 샘플을 하나 첨부했다. 우리는 이번 작업이 동과 서를 넘어서는 주택설계 공모 관련자들에게 토론과 상상력을 자극하는 계기가 되고 또 추구할 만한 디자인이 되기를 바란다.
(야간용 전등으로 구성된 벌집 침실의 축소 모형)

Comments by juries

Mendini: 이 프로젝트에서 볼 수 있는 가장 독특한 점은 인테리어이라고 볼 수 있는데요 디자인이 자유롭고 선택한 소재가 투명한 소재이기 때문에 방의 분위기가 시적인 감성적인 분위기를 나타내고 있습니다. 이 프로젝트를 보면 또 한가지 알 수 있는 게 디자인을 한 사람이 분명 여자일 것이라는 점입니다. 방의 분위기를 보면 전체적으로 여자들의 느낌이 나는 그런 이미지가 있습니다. 가구나 천장 바닥을 보면 굉장히 자유롭게 변화를 줄 수 있게끔 되어있는데요 계절이나 하루하루의 일과에 따라서 다르게 변화를 줄 수 있는 것이 독특한 점입니다. 그리고 집안전체가 부드럽고 몽환적인 분위기를 나타내주기도 합니다. 사실 현실적으로 이런 집을 만들기라는 것은 쉽지 않겠지만 우리가 좀더 보완을 한다면 충분히 가능 할 수 있는 집이라고 생각합니다.

Zhang: 이 작품은 컨셉이 새로웠고 이전의 인테리어에서 볼 수 있었던 기존의 개념을 탈피한 새로운 공간에 대한 디자인이었습니다. 새로운 소재와 가공기술을 통해서 공간을 분할할 수 있는 새로운 설계를 해냈다고 생각합니다.
여기서 제시한 인테리어 방법을 사용하면 공간을 크게도 만들 수 있고 작게도 만들 수 있고 공간의 변화가 다양해지고 아주 융통성 있는 디자인이 가능하게 된다고 생각합니다. 이런 공간에서 사는 사람은 계절적인 변화나 자신의 필요에 따라서 공간을 얼마든지 마음대로 조절할 수가 있게 될 것입니다. 여기서 사용하고있는 공간을 분할하는 인테리어 제품은 반투명하고 접을 수가 있는, 공간을 축소시킬 수 있는 그러한 소재입니다.
광선이나 조명이 노출 되어있을 때 효과가 배가되는 인테리어입니다. 예술적인 분위기를 연출 할 수 있기 때문에 사람들의 심리적인 욕구를 충족시킬 수 있습니다.
이런 인테리어 디자인을 통해서 프라이버시를 보장 받을 수 있고 가구 배치 같은 면에 있어서 굉장히 자신만의 공간을 하는 중시하는 일본사람에게 적합하지 않나 생각합니다. 공간 분할이라던가 작품의 컨셉을 살펴볼 때 저는 이 인테리어가 일본인에게 적합하다고 생각합니다. 모던하기도하고요.

Kim: 지금까지 나온 인테리어 디자인, 즉 카테고리 B의 대부분의 작품들은 평면을 선정하고 아파트 평면을 선정하고 내부를 꾸민 거였는데 그런데 이 경우는 어떠한 평면도 자기가 제시하지 않고 인테리어 디자인들은 무엇을 하는 것인가를 보여준다는 점이 상당히 특이하게 느껴졌습니다. 이 작가는 주어진 공간을 데코레이트하는 것이 인테리어가 아니라 거기서 한 걸음 더 나아가서 주어진 공간 속에 새로운 공간을 크리에이트한다는 것으로 인테리어 디자인을 했다는 점을 높이 샀습니다.
일본의 전통적인 주거형식은 복도로 기본 골조를 세우고 그 사이사이를 반 투명한 종이로 칸을 막아서 자기들의 공간을 만들어나가는 그런 전통적인 방법이 만들어 냈던 어떤 분위기와 문화들을 현대의 테크놀로지로 아주 훌륭하게 만들어 냈다고 생각합니다.
그래서 이 안은 우리가 제안한 카테고리 B, 인테리어디자인이 할 수 있는 영역을 확장하면서 참으로 일본적인 공간이 어떤 것인가를 새로운 모던 테크놀로지로 보임으로써 주제인 동양과 서양을 넘어서는 디자인이라는 한 예를 나름대로 보여준 거라 생각합니다.

Sejima: 이번에 카테고리가 3개로 나뉘어져 있는데 이 3가지 분야가 전부 이 안에 들어있는 것 같은 그런 작품이라고 생각합니다. 사용된 소재가 커튼과 유사하지만 그것을 훨씬 입체적으로 사용하여 그 자체로써 방의 구획을 짓는 역할을 하면서 또한 그것이 디자인적 요소도 갖추고 있기 때문에 실내의 환경을 다양하게 연출할 수 있는 하나의 소재가 되고 있습니다.
방의 크기에 변화를 줄 수도 있고, 다른 새로운 공간이 창출된다라는 개념으로도 이해할 수 있다고 생각합니다.

https://web.archive.org/web/20120124162314/http://www.hanssemcompe.com/english/PRI/2003/big_img/gp02-1.jpg

Soft Housing

Design Beyond East & West

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 a light, strong, white paper like material (see report for description). This soft relationship allows for making the most of space, energy and material resources.

https://web.archive.org/web/20040505211416/http://www.hanssemcompe.com/english/PRI/2003/2003_main.asp

DBEW 2003 The Judging Results Announcement

About 40 reporters and journalists from Korea's top newspapers and magazines in the architecture, interiors and design fields attended this event showing their great interests in the DBEW competition.

MORE >>

DBEW 2003 Winning Works

You can see the 2003 DBEW Grand Prix, Golden Prize,Silver Prize winning works, winners' photos and the jury comments on the works

MORE >>

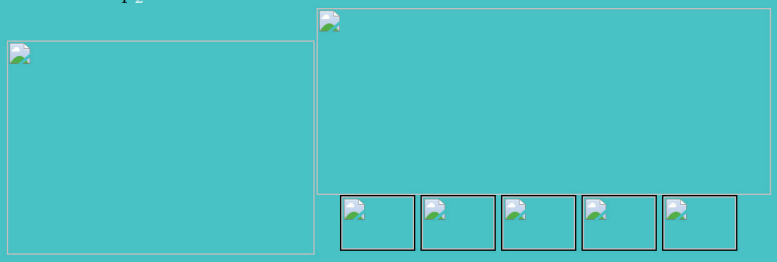
HANSSEM

HANSSEM

DBEW International Design Competition 2003

Grand Prix **Golden Prize** **Silver Prize**

1 2



···Comments by juries

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 a 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.

Dappled 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 pipes. Sunlight, bouncing off a light shelf on the facade, rakes 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 luminance reradiating from the 'paper- like' structure. It is interesting that the pattern of electric light falling through the honeycomb lattice subconsciously triggers a sense or memory of sunlight. We have 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, creating a private and tranquil sense of enclosure. Niches and Alcoves carved into the thickness of the wall reveal its depth in the shadows. There is also an opportunity for LED or fluorescent lighting to be located within the thickness of the walls. Light falling onto the walls from windows or light fixtures is absorbed and contained within its layers, giving off an inner luminosity similar to a block of snow or ice. This adds another dimension to the perception of space in the room. We knew that we could not make the private rooms large but we can accomplish something more important, a quality of space and light that has life and a unique sense of private enclosure to inspire the creativity of a child with gentleness and infinite possibility.

Then there is the family gathering space, at the heart of which is the kitchen. This space too is flexible as a reciprocal of the space made with the private rooms. The child or adults can shape all of the spaces of the house in an organized or spontaneous way. Flexible partition walls made from the same material, as the bedrooms are located at both ends of the kitchen so that this environment may be freely shaped and or one of the sculptural walls can be pulled out to cover the kitchen work area. This allows for the house to be abstracted and used as a workspace or simply as a way of hiding a messy kitchen during a more formal dining occasion for the family. Between the laundry, sink, toilet and bath honeycomb partition walls allow each function to be separated off into it's own space with intimate sculptural effect. At night the bedrooms appear as large, sculptural paper lamps within the main family space, particularly when only the child's room is expanded and parents are winding down from their day, in the main space.

*At the time of this submission we have begun materials testing and exploration with full size mock-ups from fire retardant treated white tissue paper (shown on presentation board). We would like to emulate the gentle quality of light, structure and space created with the tissue paper, but with a more durable material that is easy to maintain. Together with a manufacturer, we are testing a honeycomb structure made from sheets of fine polyethylene fiber that is pressed into sheets. This material is lightweight yet strong, smooth to the touch, low linting, vapor permeable, yet water, chemical, puncture, tear and abrasion resistant. The polyethylene sheet with its fine lustrous fibers has translucence and feels similar to paper (see detail images on presentation). It is 100% recyclable and made with recycled material. The polyethylene sheets can be fire retardant treated to meet a flame spread of 20. One sheet is attached to this report.

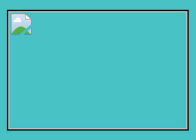
We hope that this work contributes to the discussions and imaginations of the people involved with this competition for housing beyond East and West and that you find this design worthy of pursuit.

HANSSEM

DBEW International Design Competition 2003

DBEW 2003 The Judging Results Announcement

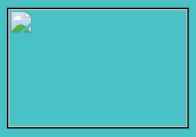
About 40 reporters and journalists from Korea's top newspapers and magazines in the architecture, interiors and design fields attended this event showing their great interests in the DBEW competition.



See more information

DBEW 2003 Winning Works

You can see the 2003 DBEW Grand Prix, Golden Prize,Silver Prize winning works, winners' photos and the jury comments on the works



See the winning works

https://web.archive.org/web/20031207012122/http://www.hanssemcompe.com/english/gong/content.asp?id=13

HANSSEM

DBEW International Design Competition 2003

Log in

You can see the winning works. [2003-11-22] NEW!

To view the award winning works of DBEW 2003 closely,
please **Click here** or **2003** of `Winners` on the left side.

HANSSEM

DBEW International Design Competition 2003

Log in

What's new

- You can see the winning works. [2003-11-22] NEW!
- Congratulations! [2003-10-16]
- The applications for the 3rd DBEW Competition have been closed. [2003-09-18]
- The on-line application has opened. [2003-08-18]
- About the use of downloadable plans [2003-08-01]
- Reference plans uploaded. [2003-07-19]
- **Prof. Seok-Chul Kim Lecture at Tsinghua University, Beijing !** [2003-07-09]
- The "DBEW Talk", a communication room for in depth discussion, will be opened. [2003-07-09]
- 2003 DBEW International Design Competition is being held. [2003-05-30]
- Register for DBEW Membership. [2003-05-30]
- Registered DBEW members, please update your information. [2003-05-20]
- Resources will be provided. [2003-05-20]
- Awaiting for your interest and support. [2003-05-20]