

INTERNATIONAL DESIGN COMPETITIONS

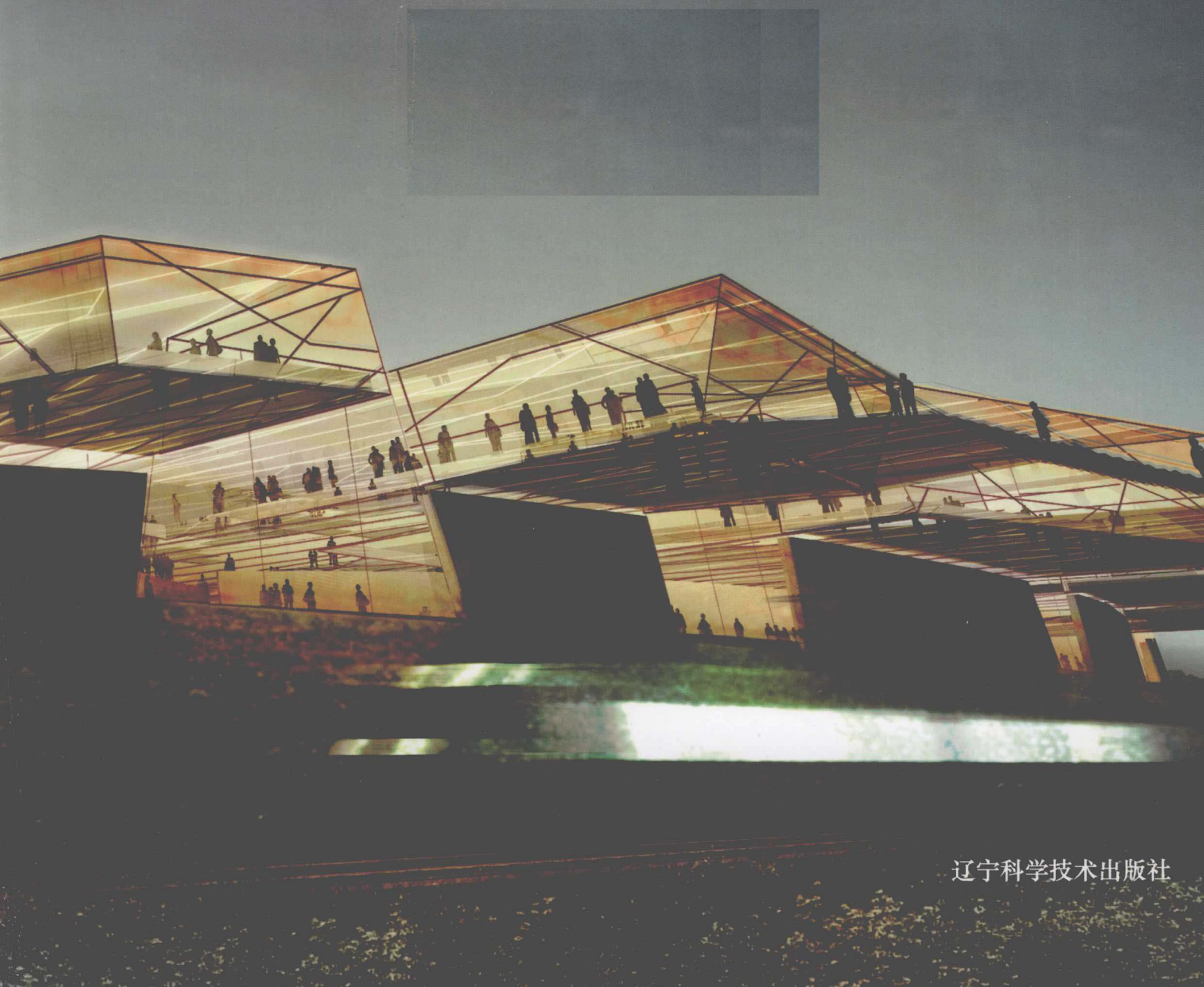
Edited by Editorial Board of U.S.COMPETITIONS

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美国建筑竞赛集成

美国《竞赛》杂志编辑部 编

常文心 王晨晖 米沛 译



辽宁科学技术出版社

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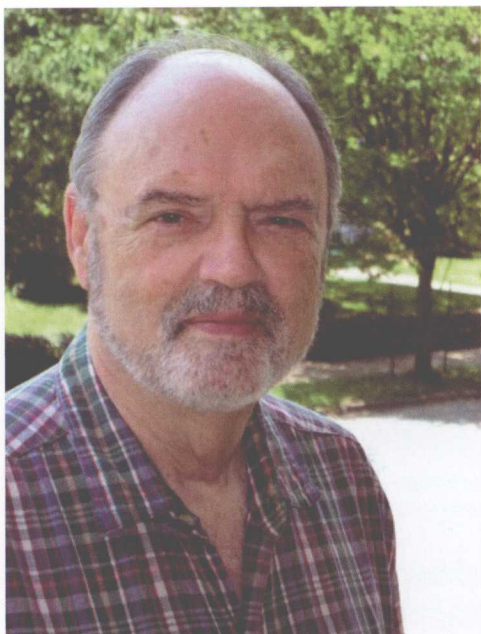
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G Stanley Collyer, PhD, editor of Competitions magazine, founding member of The Competition Project, Inc.

G·斯坦利·考利尔，博士，美国《竞赛》杂志主编，竞赛规划公司创办成员

Introduction to "International Design Competitions"

Innovation in architecture usually begins with an enlightened client and, in the case of a design competition, finds expression in the submitted designs of the competitors. Sometimes those designs get realized; just as often they don't. But those architects who have won competitions have at least seen their talents showcased, and, in some cases, it has led to commissions for other projects. Some have gone on to land projects in the new China. Richard Rogers, Rem Koolhaas, Meinhard von Gerkan, Jacques Ferrier, and Ralph Johnson of Perkins and Will, just to name a few, all have benefitted from the Chinese building boom, but only after advancing their careers by succeeding in high-profile competitions. For Rogers, it was the Pompidou Centre; Koolhaas' recognized design for Parc de la Villette introduced him to the international stage; Meinhard von Gerkan's winning Tegel Airport entry in Berlin led to multiple large commissions, etc.

More recently, architects have benefitted from competitions staged in their home countries for projects in China, sometimes for embassies, and more recently for the Shanghai Expo 2010. In this context, architects such as Heatherwick (UK), Craig Hartman (SOM, USA), Jacques Ferrier (France), and BIG (Bjarke Ingels Group, Denmark) have achieved success in the competitive process.

The globalization of the architectural profession has also enabled a new generation of young architects to travel and work in foreign countries. Gone are the days when just a few architects such as I.M. Pei operated outside their place of birth. Now we can find students from all over the world studying in universities outside their home base — and being introduced to the competition cultures of those countries. Moreover, many U.S.-based firms are entering competitions for the first time, mainly in Asia, but also in the Middle East. This has led U.S. firms to immerse themselves in the cultures of those countries. Not only should a foreign firm operating in China be familiar with Feng Shui, but certain numerical customs. The SOM office in San Francisco, for instance, changed its address from 444 Market Street to 1 Front Street in the same location to avoid a negative impression it might project to Chinese clients.

Because competitions have become more global in nature, submission requirements have become more relaxed due to the expense of mailing competition boards to foreign sponsors and getting them through customs. Numerous ideas competitions now only require a digital copy of an entry, rather than requiring entire boards. This results in considerable reduction in expenses for competitors and can determine whether or not a student is willing to enter a competition or not.

This book includes competitions which have been published in COMPETITIONS magazine since 2003. Some of these competitions were won by young emerging architects, most of whom were gaining recognition for the first time. Participants in the invited competitions were almost universally established firms, normally well compensated for their efforts. Compensation has varied from country to country, with European clients usually providing the most generous stipends. As is usually the case, compensation seldom covers the entire expense of entering a competition.

Why enter a competition, especially if there is no guarantee on a return for effort? If we are talking about an open competition,

《美国建筑竞赛集成》前言

chances of winning are minimal. So architects would be well advised to seek out competitions in areas where they would like to show some expertise, but have had no experience in the past. In such cases, it is all about researching a new building type, and, in case there is some recognition granted by a jury, it can be a career-enhancing step. And that is what the practice of architecture is all about. If you do enter a competition, what are your chances of winning? Chances are minimal if it is a large open competition. But if you follow certain guidelines, your chances of landing in the final round will improve.

1. Make sure you are very familiar with the program. Just understanding what the client's priorities are is an important first step.
 2. Do not overload the board with small images any more than necessary. There is nothing that will turn off a jury more than presentation boards which are seemingly randomly loaded with lots of images, making it difficult for a juror to swiftly comprehend the scheme's main design intent.
 3. To the extent that you may be familiar with the jurors and their design history, this may influence whether or not you may wish to enter a specific competition.
 4. There should be at least one outstanding image that will draw the attention of the observer. Snøhetta, for instance, included a Japanese flag on their winning Alexandria Library board and later a Czech flag on their winning Oslo Opera House competition entry.
- The winning designs on the following pages well illustrate the role which presentation can play in elevating a design to become a winning entry. Finally, these rules can also be quite useful in making everyday presentations to clients, and gaining an advantage over your competitors.

Stanley Lelger

建筑的创新通常始于一个开明的客户。而就建筑竞赛而言，建筑的创新源自于参赛者所提交的设计。有些时候这些设计得以变为现实，而有些时候它们只能停留在设计阶段。但至少这些参赛的建筑师都得到了展现自己才能的机会。而有些时候，他们通过参与某项竞赛得到了设计其他建筑项目的机会。有些建筑师把他们的设计带到了中国。像理查德·罗杰斯、雷姆·库哈斯、麦哈德·冯·盖坎、亚克斯·费雷尔和拉尔夫·约翰逊等众多的设计师都从中国建筑的飞速发展中获得了利益。当然，这些设计师都是在赢得知名的建筑竞赛后才步入事业的巅峰的。让罗杰斯一举成名的竞赛是Pompidou中心；而库哈斯设计的广受好评的Parc de la Villette则把他带向了国际舞台；麦哈德·冯·盖坎在赢得了柏林Tegel机场设计竞赛后，获得了许多大型项目的设计机会。

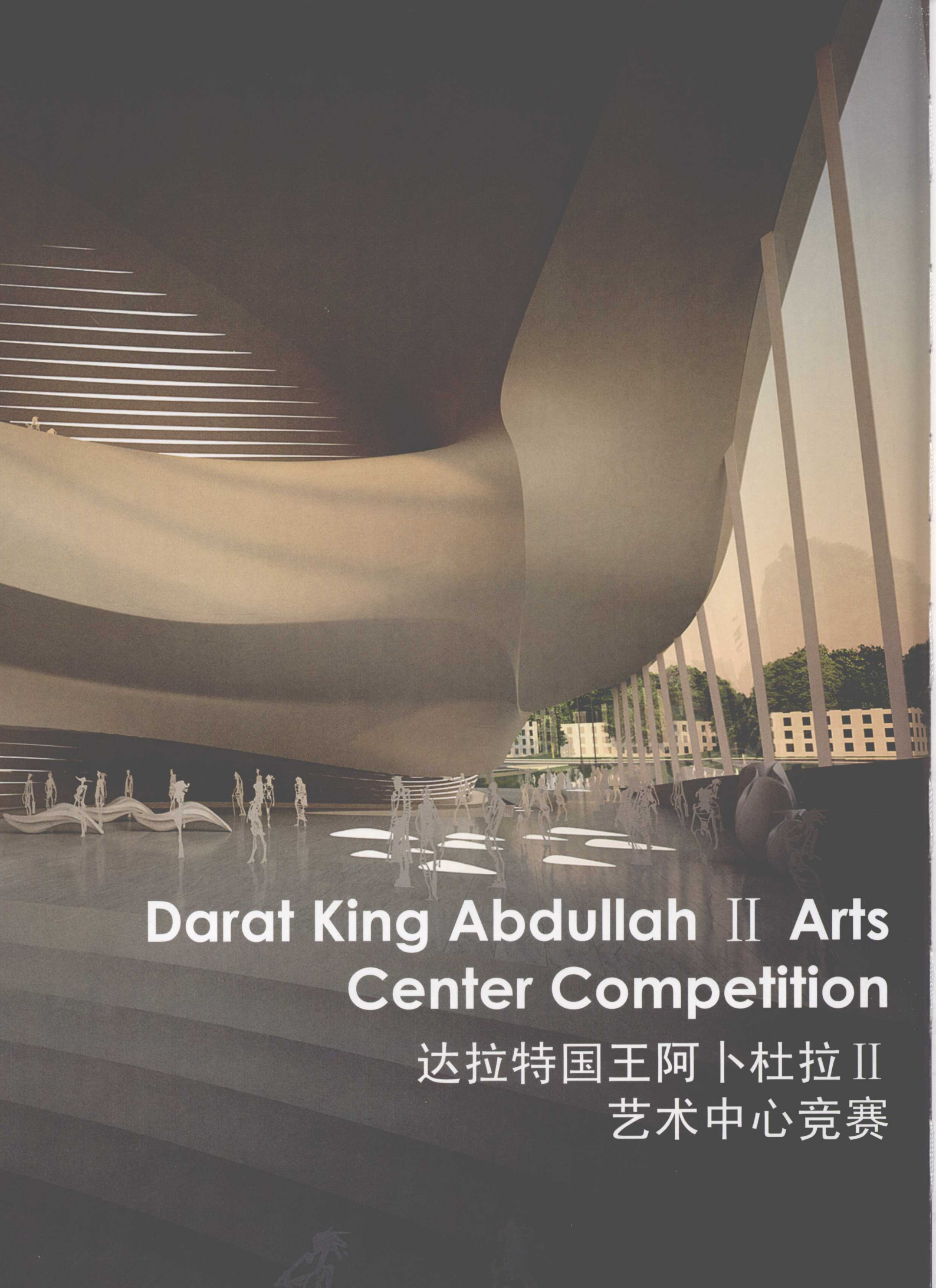
最近，许多设计师都通过参加在中国举办的建筑竞赛获得了利益。大使馆设计竞赛就是在中国举办的建筑竞赛之一。而最近人们更熟悉的则是2010年上海世博会各国场馆的设计竞赛。在这样的环境下，许多设计师和建筑事务所都在竞赛过程中取得了成功，如英国的Heatherwick建筑事务所、克雷格·哈特曼（美国SOM建筑事务所）、法国设计师亚克斯·费雷尔和丹麦的BIG建筑事务所。

建筑专业的全球化也使得新一代的年轻建筑师有机会到国外旅行和工作。从前那种像I.M.Pei等屈指可数的设计师到国外设计项目的时代已经过去了。现在，世界各地的学生都有机会去国外大学读书，同时他们还能够接触到国外建筑竞赛的文化。许多美国的建筑事务所都是第一次参与亚洲以及中东地区的建筑竞赛。这使得他们有机会沉浸于这些国家的文化之中。一个在中国承担建筑项目的国外事务所不仅要了解风水学，还要了解某些数字习俗。例如，来自旧金山的SOM建筑事务所将它地址从市场大街444号改成了前进大街1号。该事务所的实际地址并为变动，而更改地址名称是为了避免给中国客户造成负面的影响。由于竞赛越来越全球化，提交项目的要求也逐渐放宽，参赛者可以把竞赛板块邮寄给国外赞助商，同时也可以通过海关获得所需的材料。如今，许多概念竞赛只要求参赛者提交电子版材料，而不需要提交整个竞赛板块。这就大大减少了参赛者的花费。同时，这样的提交方式也能够决定学生是否愿意参与其中。这套丛书收录了自2003年以来在美国竞赛杂志上出版的各种竞赛。这其中的一些竞赛的获胜者是新涌现的年轻建筑师，他们中的大多数都是第一次得到认可。受邀竞赛的参赛者几乎都是全球性的大公司，他们通常会得到足够的资金支持。每个国家对于竞赛的资金支持都不同，而欧洲客户通常给予最多的赞助。通常情况下，这些资金很少能够满足整个竞赛的花费。

那么，为什么还要参加竞赛呢，尤其是在不能保证所做的努力会得到回报的情况下？对于开放式的竞赛而言，获胜的几率微乎其微。所以我们建议建筑师们参加能够展示专业技能同时他们又没有经验的竞赛。这样，参与竞赛就是一个探索全新的建筑样式的过程。而在这个过程中，如果评审对作品给予了认可，对于建筑师来说将是提升职业生涯的关键一步。而这正是建筑实践的核心所在。如果你参加一个竞赛，你获胜的概率有多大？如果是规模很大的开放式竞赛，你的获胜概率微乎其微。但是如果你遵循某些原则，你进入决赛圈的几率将会提高。

1. 确保对竞赛程序了如指掌。了解客户的首要需求是非常重要的第一步。
2. 不要在竞赛板块中放置过多的小图片。竞赛板块看起来好像是杂乱无章的图片堆积，从而使得评审不能迅速的理解项目的主要设计意图，这是最令评审反感的。
3. 你对评审及他们设计的作品的熟悉程度，将影响你是否愿意参加某个竞赛。
4. 在提交的图片中，至少要有一张能够吸引观察者的注意。例如，Snøhetta建筑事务所在他们赢得的亚历山大图书馆和奥斯陆歌剧院竞赛板块中分别加入了日本国旗和捷克国旗。

从书中介绍的所有获胜设计中我们能够看出，竞赛模块的表现形式对于把设计提升到获胜等级所起的重要作用。最后，这些原则对于向客户做日常陈述同样很有帮助，使你比你的竞争对手更有优势。

An architectural rendering of a large, modern arts center. The structure features a massive, curved, light-colored roof that dominates the upper half of the frame. Below the roof, a series of tall, thin, white vertical columns support the structure. The ground is a dark, reflective surface. In the foreground, several white, stylized human figures are scattered across the space, some standing and some in motion. To the left, there are some white, wave-like structures. In the background, a row of white, rectangular buildings is visible under a hazy sky.

Darat King Abdullah II Arts Center Competition

达拉特国王阿卜杜拉 II
艺术中心竞赛

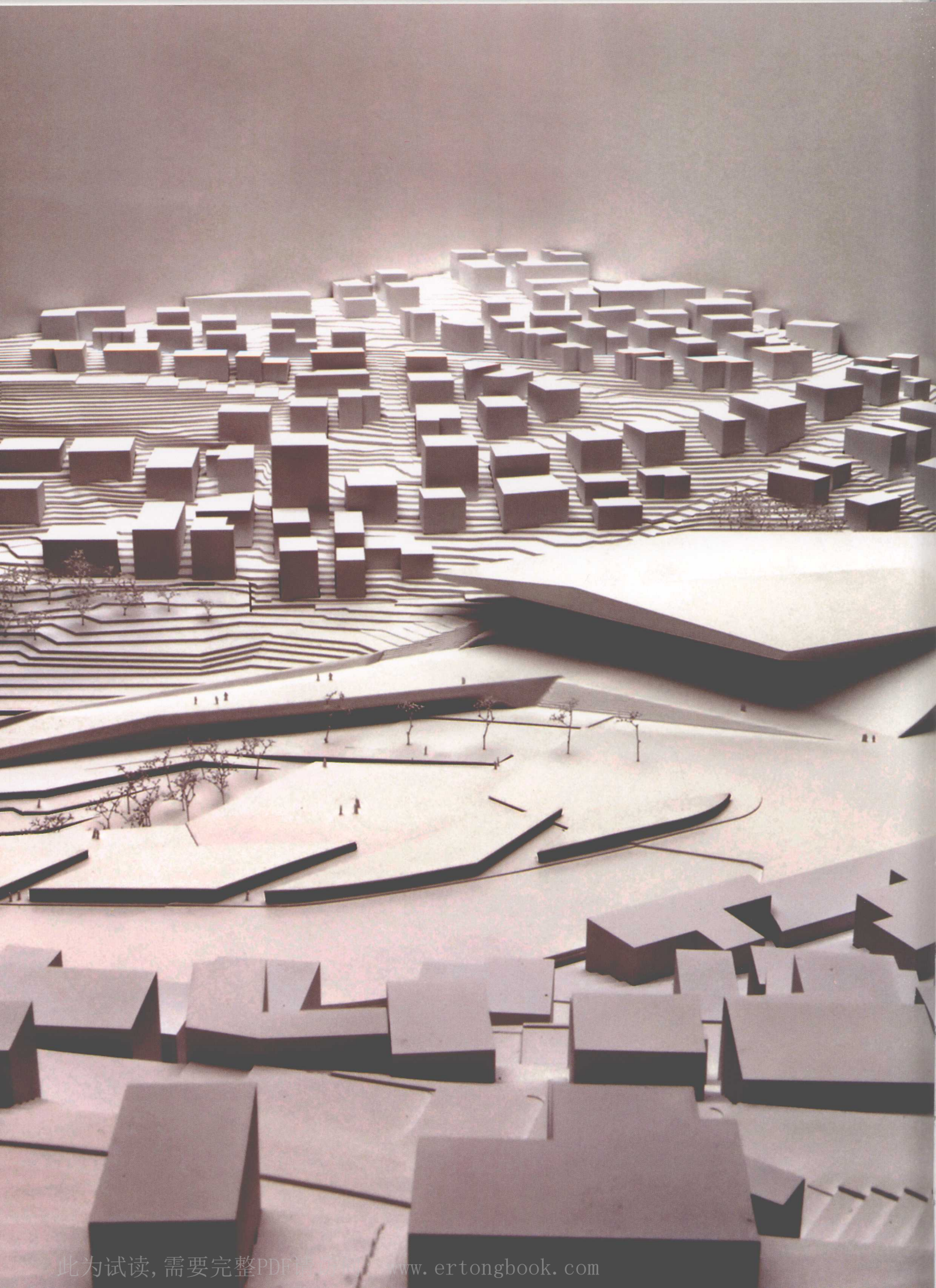


Located at the bottom of Amman's main valley and adjacent to Ali Bin Abi Talib road — the main traffic artery running through the valley — it is where the more affluent can almost rub elbows with the have-nots. With these social contrasts in mind, King Abdullah visualized an arts center accessible to all citizens regardless of social stature. To arrive at a design for the facility, the government engaged the German firm, [phase eins] led by Benjamin Hossbach, to administer a limited design competition. Thirty firms answered the call to submit expressions of interest. The teams were asked to design a building consisting of a large theater accommodating 1600 persons and a small theater with 400 seats available, both equipped with highly sophisticated audio systems. Training areas and public facilities, such as a restaurant and a café will also be provided. The development requires a certain level of flexibility in terms of its design, construction and operation to accommodate large events and experimental workshops.

约旦首都安曼的艺术中心位于主要山谷的底部，毗邻阿里本艾比利布公路——贯穿山谷的主要交通要道——是安曼最富裕和最贫穷的人互相接触交往的地方。考虑到这些社会差异，国王阿卜杜拉想要建成一个艺术中心，不分社会地位，对所有居民开放。为此，政府委托本杰明·胡思巴赫领导的德国“phase eins”公司管理一次限制设计竞赛，30家建筑公司有意参赛。

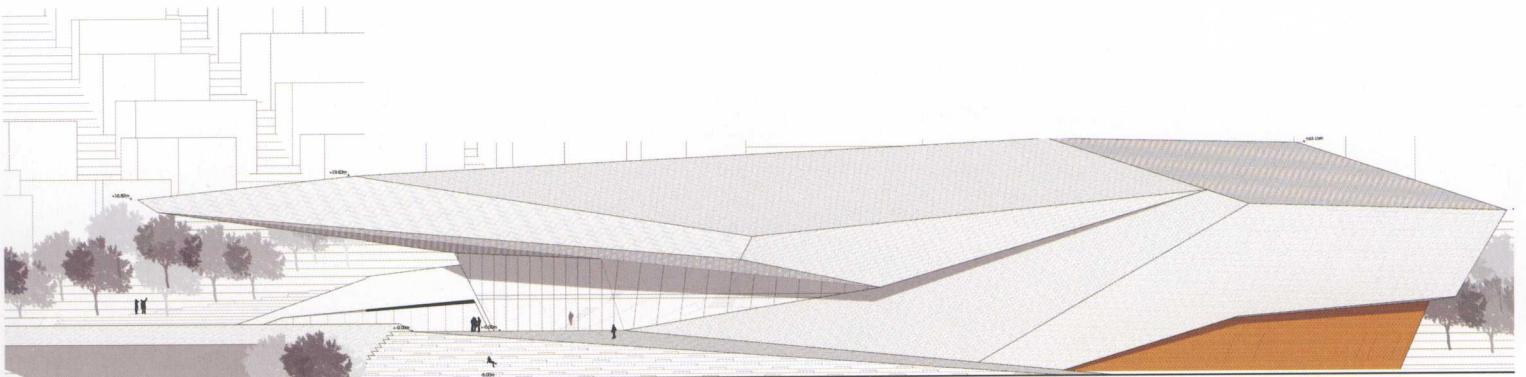
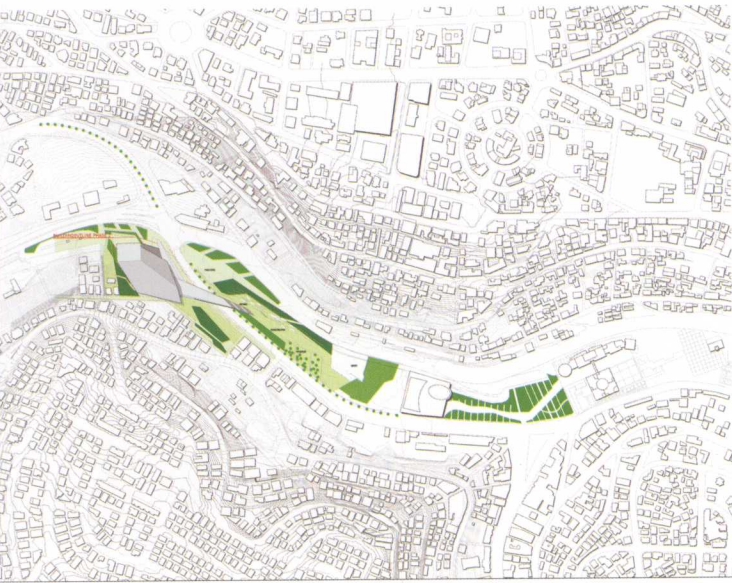
竞赛要求设计团队设计一个由一间容纳1600人的大剧场和一个有400个坐席的小剧场组成的建筑物，两个剧场都要配备高端的音频系统，还要提供培训领域和诸如餐馆和咖啡厅的公共设施。开发要求在满足大型活动和体验车间要求的设计、施工和运行方面有一定程度的灵活性。





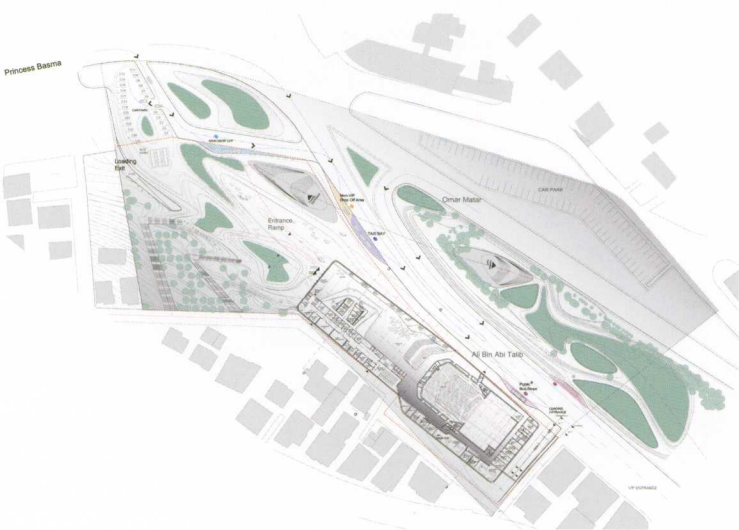
The sponsor anticipated that the competition would lead to a world class design and enable "Darat King Abdullah II" to serve as a venue for local community events as well as the cultural hub for artistic programs and activities.

竞赛赞助商预测竞争将会产生一个世界级的设计，使“达拉特国王阿卜杜拉 II”艺术博物馆成为一个当地社区活动场所和一个艺术项目和活动的文化中心。



扎哈·哈迪德建筑事务所 参赛项目1（一等奖）

Zaha Hadid Architects Project 1 the first prize



The jury obviously was impressed by the poetic nature as well as the siting of the Hadid design: Beyond the first sight attractions, a closer examination of the proposal started to reveal the special attributes regarding the approach to the site and the context, the suggested weightlessness of the opaque monolith and the unavoidably felt, massive presence of the emptiness. The shifting interceptions of light by the hyper-spatial surfaces evoked the timelessness of wind worn memories of the mountains of the region. One could hear the wind in, through and around the cave like interfaces among the building and the site so generously liberated and enhanced through pushing the building to the Northeast edge of the site.

Otherwise, concern was voiced about the excessive ratios between the gross floor area and the utilization area, the challenges of large cantilevers and the very tall glass enclosures, especially in an earthquake zone. Also, they criticized the lack of attention paid to the small theater: the technical consultants felt it did not fulfill all of the technical requirements. Finally, the consultants felt that the volume of the building would have to be reduced to meet budget requirements.

评审委员会显然非常喜欢扎哈·哈迪德建筑事务所设计的诗意和选址：如果看完方案第一眼之后再仔细观察，就会发现方案在项目地点和环境背景的处理方法、不透明整块石料的无重状态、大量存在的不可避免的空虚感等方面的特殊特点。通过多维空间表面截取的不断变化的光线激发起人们对这一地区山脉风蚀的永恒记忆。人们在建筑物和项目地点内洞穴状接口处可以听见风吹进来、吹过和吹绕的声音，如此之多，如此之强，把建筑推到项目地点的东北边缘。

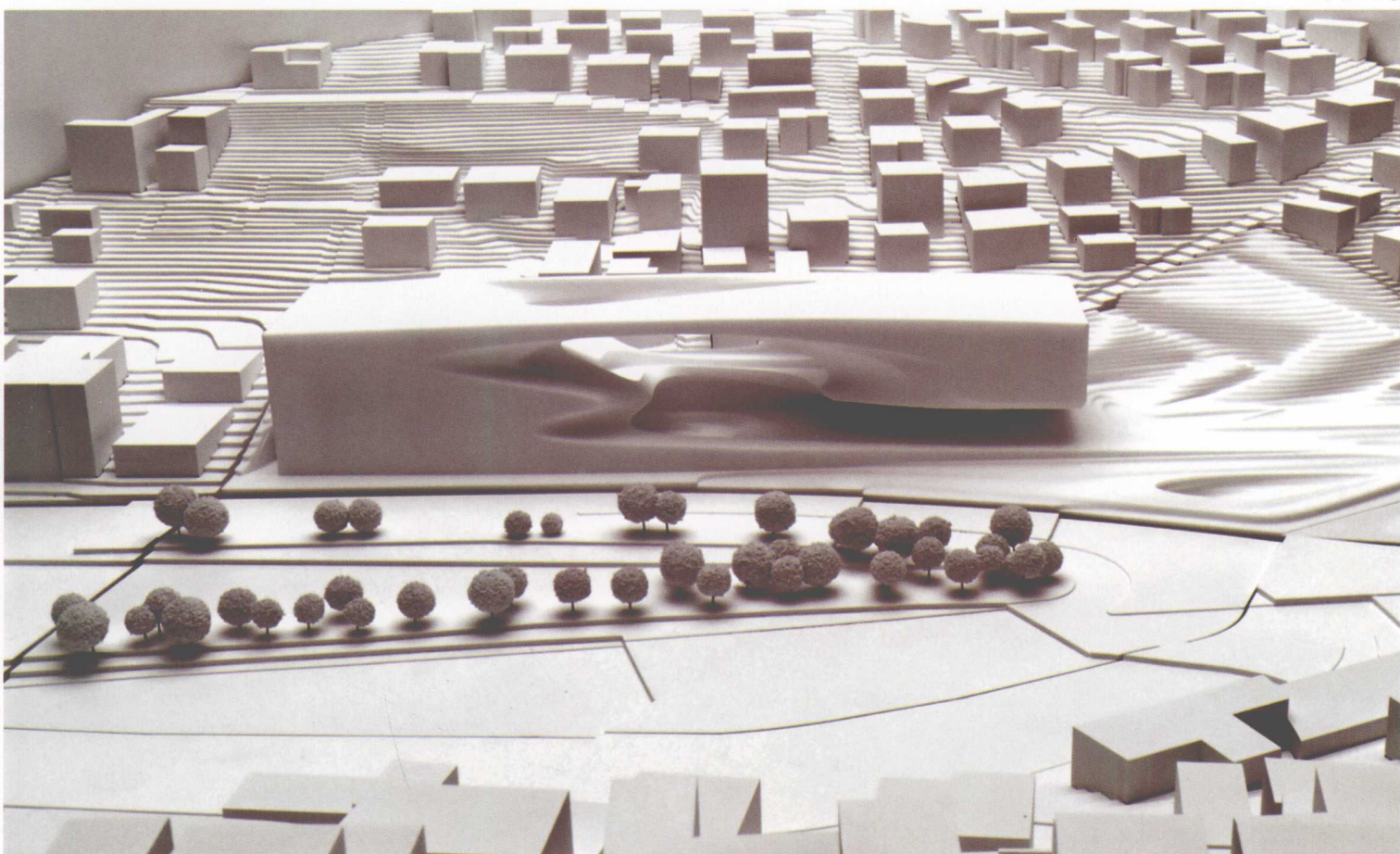
另一方面，评审委员会也就建筑总面积和使用面积之间的过度比值，尤其是在地震灾区出现的大悬臂和高玻璃外壳的挑战等问题表示出疑虑。评审委员会也批评了方案没有注意到小剧场的要求：技术顾问认为方案没有满足项目所有的技术要求。最后，顾问们觉得建筑体积将必须被减少才能满足预算要求。







Main theater 主剧场



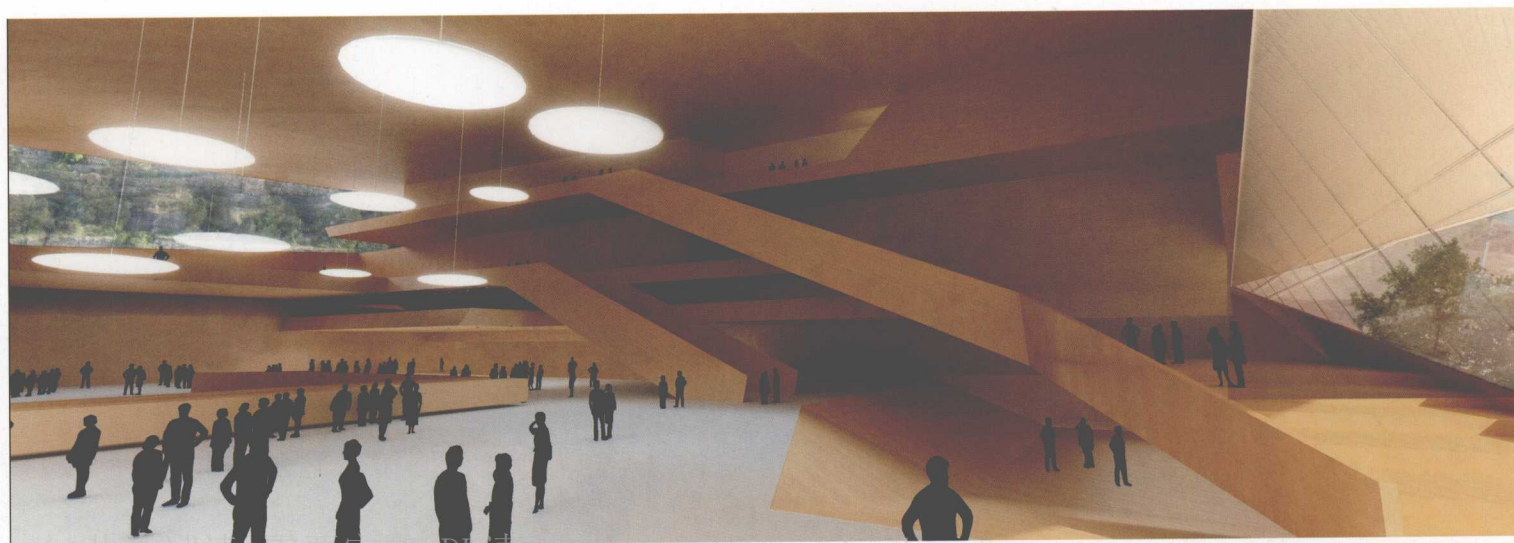
德卢甘·梅斯建筑事务所
参赛项目2 (二等奖)

Delugan Meissl Associates Architects Project 2 the second prize

The jury praised the organization, circulation and general integration of the spaces to be the strong point of Delugan Meissl Associates Architects' design. They expressed their approval of the sculpturally dramatic exterior, which they felt could be easily executed. The functionality of the theaters was questioned, particularly the large concert hall, which was in the traditional shoe-box shape. Both theaters should be reconfigured so as to accommodate more types of events. Also, a couple of elevations were overpowering and needed to be reduced. But they were very impressed with the "powerful formal statement" of the design.



评审委员会赞扬了德卢甘·梅斯建筑事务所设计方案的组织、流通和空间整合，认为这些都是该设计的优点。他们同意方案刻纹装饰戏剧性的外观，觉得这样容易施工。但是评审委员会就影院的功能，特别是对传统包厢形状的大音乐厅的功能提出质疑。两座剧场都应该重新配置，以满足更多类型活动的需要。此外，两个立视图气势过强，需要减弱。但是评审委员会对于该方案的“强有力的形式表达”印象十分深刻。



View to foyer. 大厅