



RESULTS OF THE COMPETITION
“DESIGN OF IDENTITY/IDENTITY OF DESIGN”

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ORGANISERS: TEATR WIELKI - POLISH NATIONAL OPERA AND BMW POLAND

The *Design of identity/identity of design* Contest was resolved on 11th of January 2013, based on the verdict of Jury of 21st of December 2012. 115 works from 10 countries were received for the Competition.

The Jury of the Competition debated as composed of the following persons: Jacek Frohlich, Konrad Kucza-Kuczyński, Boris Kudlicka, Marcin Mostafa, Natalia Paszkowska, Jerzy Porębski, Tomasz Rygalik

1. “Architecture” Category

The works submitted were of a good quality. Number of projects stirred the interest and appreciation of the Jury. After the analysis of all works and discussion, the Jury decided not to award any of the projects with the first prize and to award two second prizes and one distinction. The second prize winners shall be invited by the Organiser of the Competition for further design works. Finally the winner shall be announced.

The following prizes have been awarded in the Architecture Category:

1st prize – not awarded

2nd prize, of an equal rank in the amount of EUR 3 000 – code of the work: ATKZ001

2nd prize, of an equal rank in the amount of EUR 3 000 – code of the work: B7R1A2K

The distinction in the amount of EUR 1 000 – code of the work: BOOM347

The winners of the second prizes shall be invited to the second stage of the Competition aiming at the implementation of recommendations of the Jury. The final design intended for implementation shall be selected from these two projects.

2. “Design” Category

Due to the limited number of works submitted (...) and failing to meet expectations, the Jury decided not to award prizes in the Design Category.

3. Justification of results – opinions about the awarded works – the “Architecture” Category

2nd prize, of an equal rank – code of the work: ATKZ001

The proposed concept of the pavilion is characterised by the high aesthetic and ideological quality. It has been based on an intense architectonic sign and therefore, applying concise measures, it becomes suggestive. The Author had properly read the relation between the new form and the identity of the Teatr Wielki – Opera Narodowa, being one of the priority assumptions of the Competition, transposing them into the form of the object.

The award was granted for the reference to the identity and the formal language of the Theatre in a non-obvious form, creation of an icon and applying the concise architectural language that could be read on several levels and which remains legible for wide audience.

The body referring to the theatre curtain raises curiosity. The pavilion seems to be a mysterious structure, intensely entering into the city space. Reducing the measures of expression, the dense and dark body of the pavilion maintains the balance not being too expansive at the same time. The potential of the design, to a great extent, is based on the metaphorical thinking about the architecture and leaves the mystery and understatement. Such design tactic allowed for shaping the form close to the theatrical aesthetics, however balanced and not-exaggerated. The project meets assumptions of the Competition stating the need of establishing the dialogue between the structure of the Teatr Wielki – Opera Narodowa and the modern thinking about the temporary exhibition structure located within mutual city spaces.

The pavilion is related to the ideological structure of the institution seeking for the dialogue in timeless solutions in order to combine the identity of place with modern formal and technological solutions in an innovative way.

The simplicity and clarity of the measures applied perfectly refer to assumptions and expectations of the Organisers. Taking technical, functional and construction assumptions into account, the pavilion has a chance to become a complete space perfectly fulfilling its role and creating an extraordinary and intrigue architectural object at the same time.

The design proposed is a confirmation of sensing assumptions and objectives settled for itself by the OperaLab.

2nd prize, of an equal rank – code of the work: B7R1A2K

The proposed project of the pavilion in an elegant form presents the dialogue with elements of the identity of the Theatre. Such measure, not being excessively obvious reference, remains easy to decode. Therefore, an important feature postulated in the Competition conditions has been

met – that is the creation of the relation with the institution, drawing from its dictionary. The design of the pavilion can be a type of the external space of the OperaLab, creating own highlighted form, but at the same time referring to the identity of the Theatre.

The formal elegance of the design seems to be interesting, waving walls made of aluminium profiles give an impression of dynamics to the body, evoking associations with a curtain. Breaking the convention through setting contrast rigid materials in order to obtain the effect of softness and airiness constitutes a big advantage of the project. Using vertical pipe-profiles creating the facade of the pavilion introduces a rhythm into the project that can recall simplified and multiplied columns of the facade of the Teatr Wielki – Opera Narodowa. The project is an actual interpretation of the form of pavilion, whose universal character allows for an easy accommodation in various city spaces. However, due to the application of characteristic formal measures, the non-invasive form of the pavilion will allow for implementation of numerous activities creating an appropriate, non-absorbing background for them.

Distinction – code of the work: BOOM347

The Jury awarded the distinction for the non-conventional approach to the subject given. The expressive form of the pavilion, shimmering with a riot of colours is an interesting concept which distinguished the project. The additive concept of the pavilion structure visible in its tectonics will allow for creation of a very characteristic structure being a postmodernist edition of assumptions of the Competition, as well as the interesting and sophisticated reference to the identity of the Theatre as an institution. Well considered play with conventions and references to the world of performing arts is a great advantage of the project.

The pavilion can be read as a mobile scenography and props room that for a given time is located within the city space and allows temporarily for implementing various forms of artistic activities. An interesting design measure is contrasting the expressive, modern form with the traditional method of execution and simplicity of materials used. The Jury noticed the way of presentation of the design. As the only one, it was presented as a coloured sketch which constitutes an interesting alternative for digital, hyper-realistic renderings.

4. After selecting the distinction and awarded works, envelopes were opened.

2nd prize, of equal rank
(code: ATKZ001) – **Karol Żurawski** (Poland)

2nd prize, of equal rank
(code: B7R1A2K) – **Rafał Oleksik, Agnieszka Wyrwas, Krzysztof Stępień** (Poland)

Distinction
(code: BOOM347) – **Gonzalo del Val, Diego de las Heras** (Spain)

5. Conclusions and after-Competition recommendations

Due to the large number of works in the “Architecture” Category and high quality of many of them, the Competition proved the usefulness and possibility of implementation of the undertaking and gave a vast material for further design works. The decision of the Jury concerning two awards of an equal rank and the second stage of the Competition will allow for the unambiguous and full selection of the work to be implemented, after realisation of the Competition recommendations.

Recommendation for the work of Karol Żurawski:

1. analysis of proportions, particularly the height;
2. defining material elements and finishing materials, including the flooring;
3. solution of the issue of basing and anchoring the pavilion;
4. construction solution of the pavilion, assembly and disassembly;
5. proposition of the modular system (transport).

Recommendation for the work of the team consisted of: Rafał Oleksik, Agnieszka Wyrwas, Krzysztof Stępień:

1. analysis of proportions – possible increase of the height of the pavilion;
2. clarification of the design of the system allowing for fast and elastic assembly-disassembly and determination of costs of its implementation.

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2nd PRICE

KAROL ŻURAWSKI

2nd PRICE

KAROL ŻURAWSKI

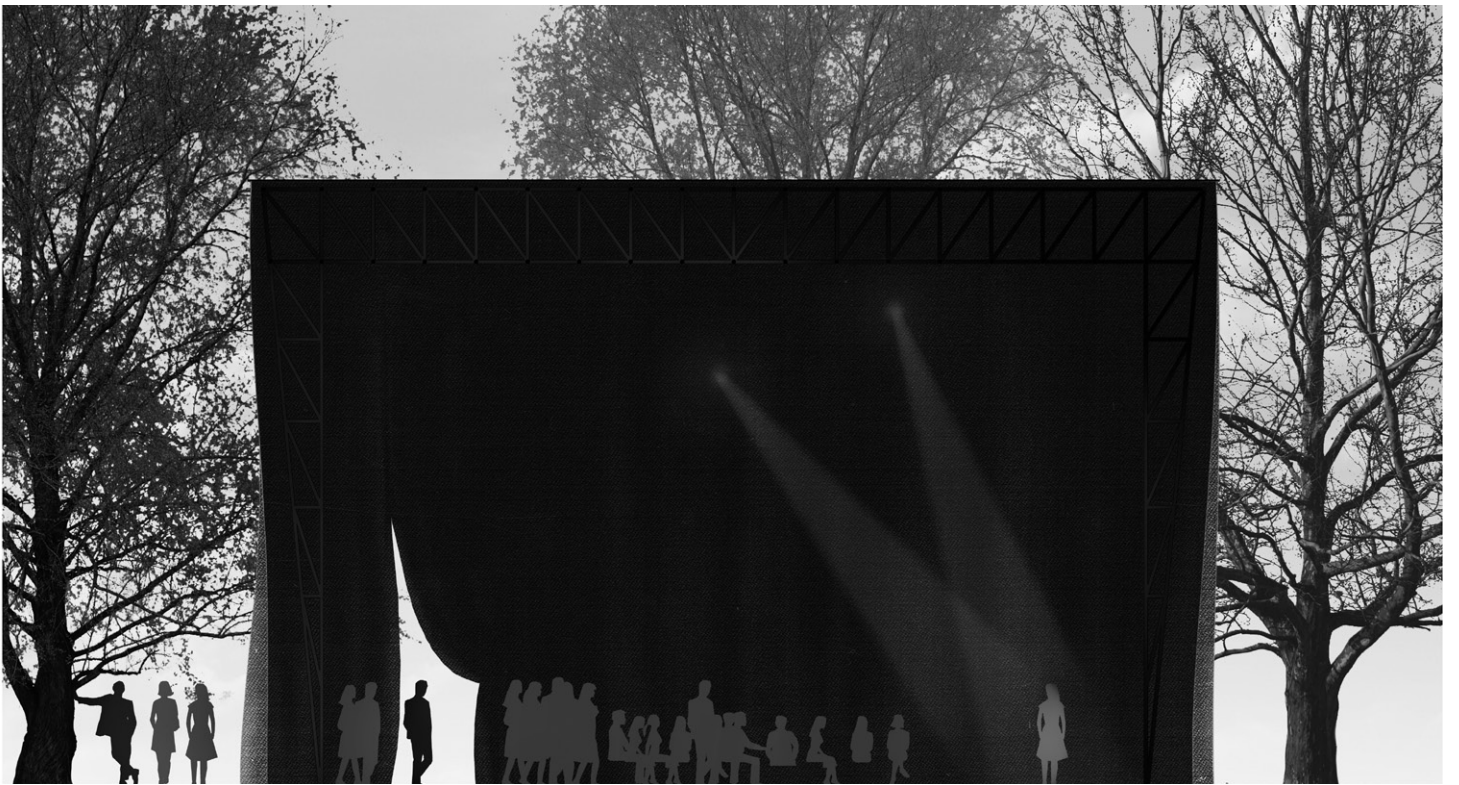




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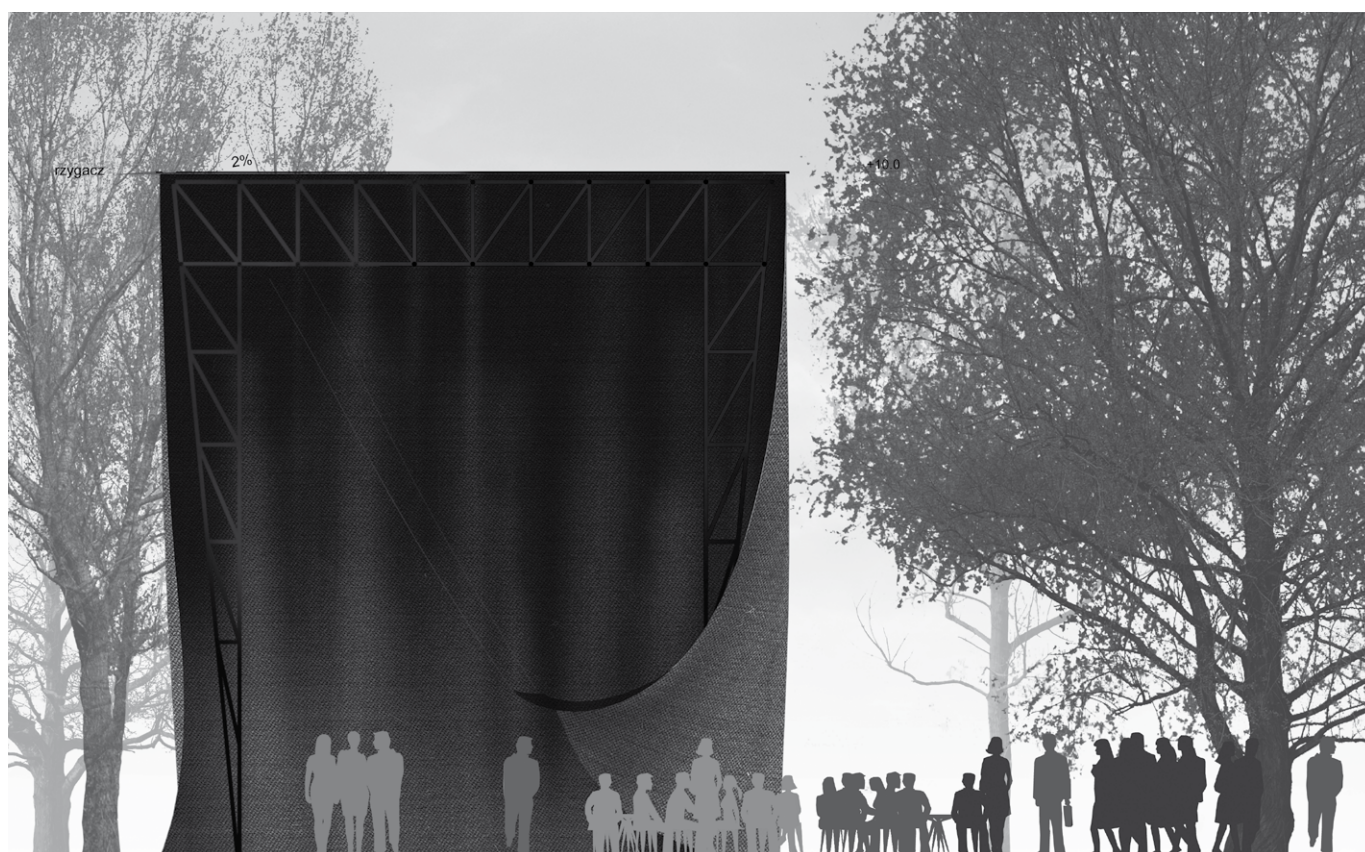
KAROL ŻURAWSKI

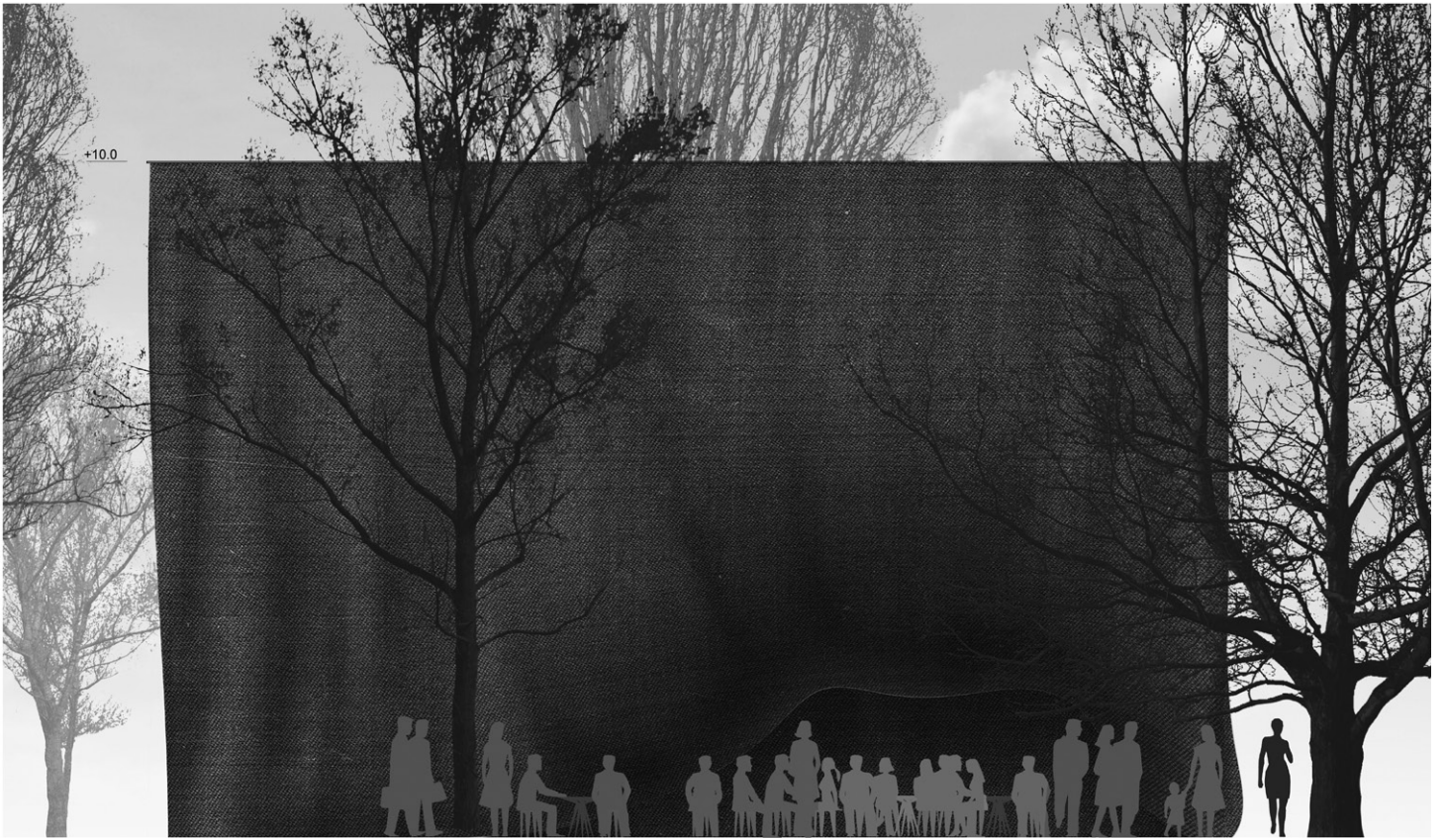




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KAROL ŻURAWSKI





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KAROL ŻURAWSKI

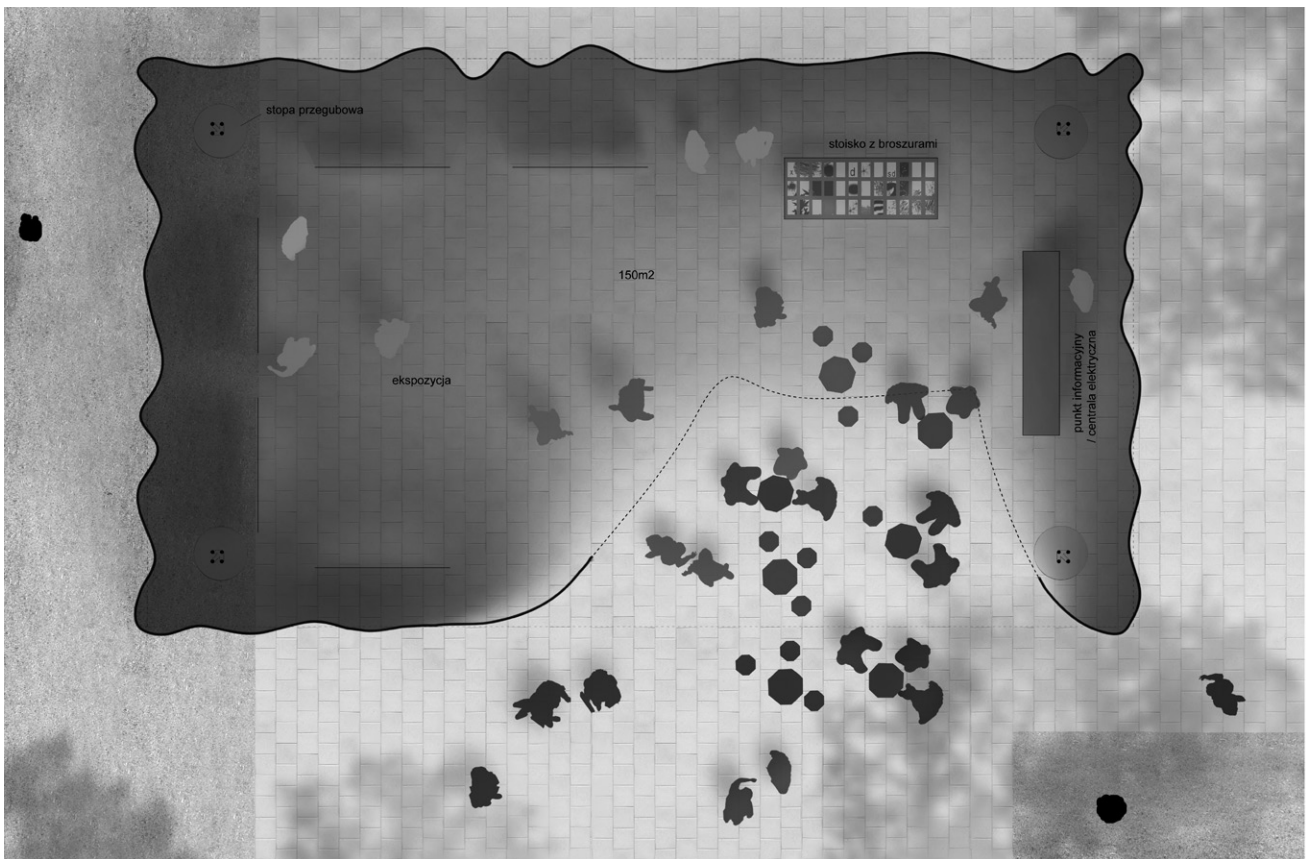




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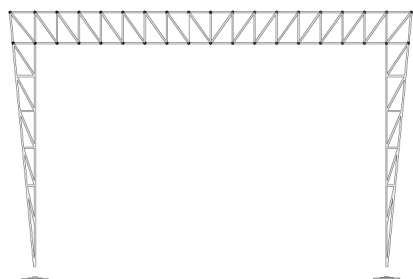
KAROL ŻURAWSKI



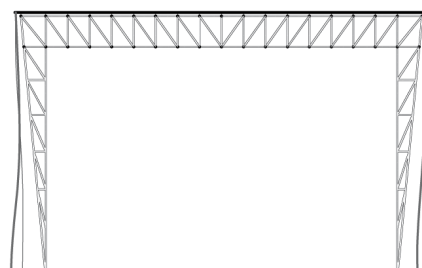


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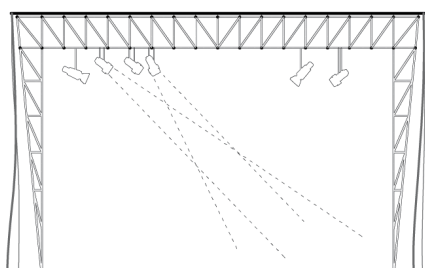
KAROL ŻURAWSKI



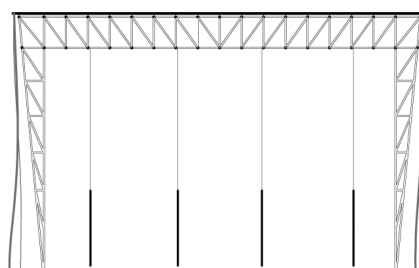
składana kratownica i przegubowe stopy aluminiowe w kolorze antracytowym.



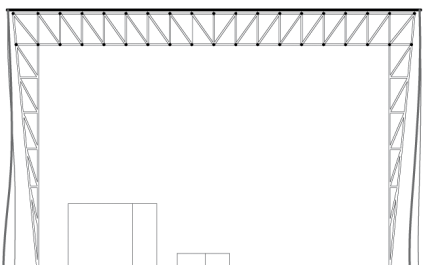
dach z paneli aluminiowych mocowanych w węzłach kratownicy. kurtyna o wysokiej gramaturze, zabezpieczona przeciwpożarowo, zaimpregnowana środkiem hydrofobowym.



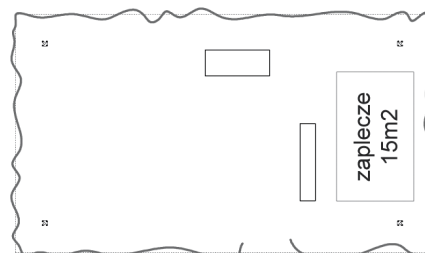
oświetlenie mocowane do kratownicy.



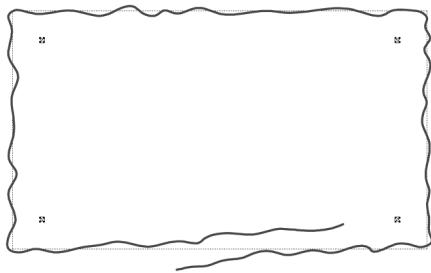
wystawy w pawilonie aranżowane na dowolnym planie. elementy ekspozycji wiszą podwieszane do kratownicy.



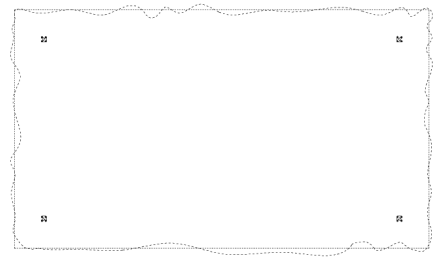
niezbędne zamknięte pomieszczenia oraz większe meble skonstruowane są z profili i blachy aluminiowej. podniesione wizualnie ponad ziemię, spoczywają na kółkach.



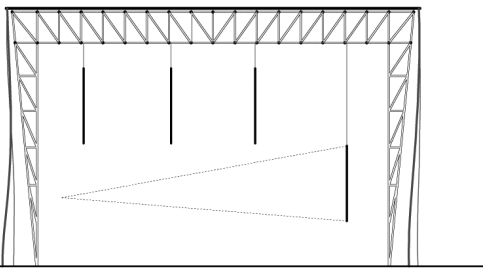
posadowienie na kółkach ułatwia aranżację przestrzeni pawilonu niezbędnymi kubaturami. kubatury te można w razie potrzeby wyprowadzić na zewnątrz.



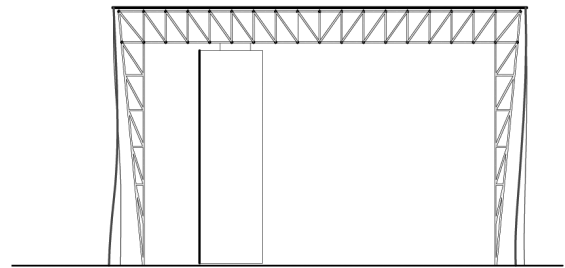
możliwość kontrolowania otwartości pawilonu, ilości wpadającego światła i odgłosów otoczenia. możliwość całkowitego zamknięcia, bądź wytworzenia korytarza "buforowego".



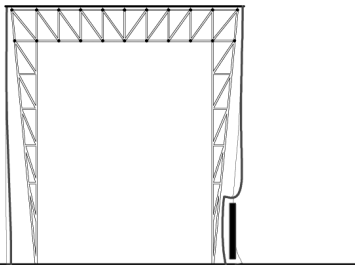
różnorodne sposoby i zakres odsłonięcia kurtyny aż do całkowitego otwarcia pawilonu na otoczenie.



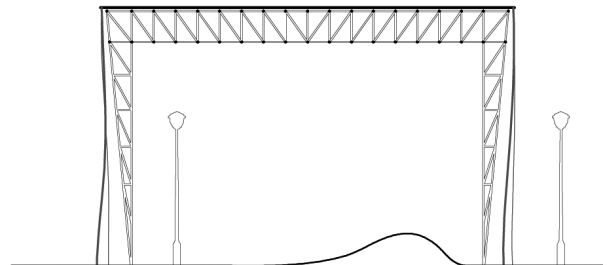
podciągnięcie wiszącej ekspozycji umożliwia szybkie przystosowanie przestrzeni pawilonu do nowych potrzeb, np. seansu kinowego.



możliwość dzielenia przestrzeni różnej wielkości kotarami.



kiosk multimedialny jako niezależna kubatura może zmieniać położenie. może znajdować się zarówno na zewnątrz jak i w środku.



pawilon wchodzi w realcję z otoczeniem, może wykorzystywać zastane elementy, nadawać im nowe znaczenie.

2nd PRICE

KAROL ŻURAWSKI

DESCRIPTION OF THE PROJECT

Anthracite curtain determines the space dedicated to the art of theatre and opera, image art, words and music. It is heavy, has the ability to soundproof the distracting surroundings, its noise and light. It is favourable to concentration. A small opening in the shaded curtain raises curiosity, invites you to explore the mystery that is hidden inside. The curtain is there not to separate and hide but so you could go beyond it.

At the same time, it is very ductile, can be shaped - the enclosed space pavilion easily becomes an open space. The internal space penetrates the space of the environment. The curtain provides a whole spectrum of possibilities of opening / closing the pavilion.

One area - many locations: the pavilion allows for creating a variety of situations. A dark surface of a curtain is a quiet background for the richness of forms, variety of worlds that can come into existence there. Much depends on the imagination of the future directors of this space.

In every place in which it is set, the pavilion enters into the relationship with its environment. This relationship does not have to be accidental. Well-thought-out or intuitive, it can be meaningful.

2nd PRICE

R A F A Ł O L E K S I K
A G N I E S Z K A W Y R W A S
K R Z Y S Z T O F S T Ę P I E Ń

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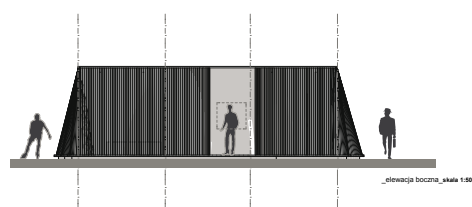
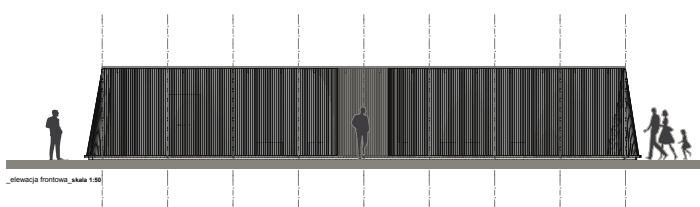
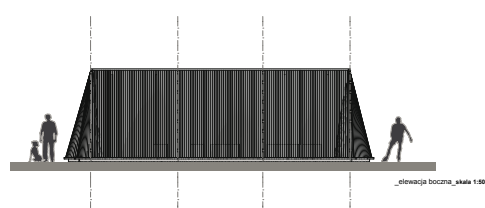
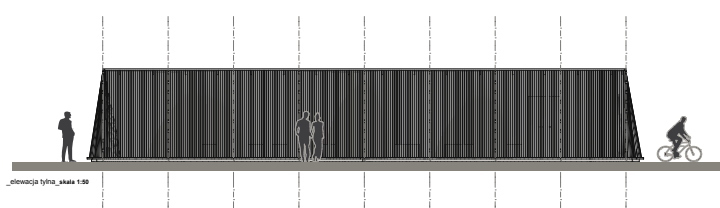
RAFAŁ OLEKSIK
AGNIESZKA WYRWAS
KRZYSZTOF STĘPIEŃ





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RAFAŁ OLEKSIK
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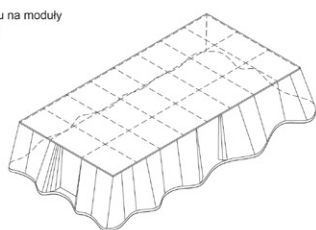




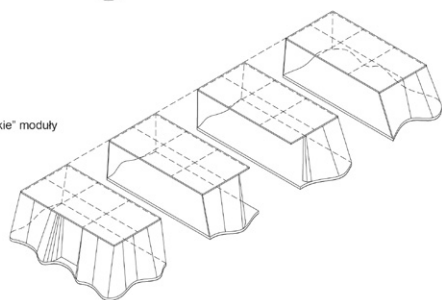
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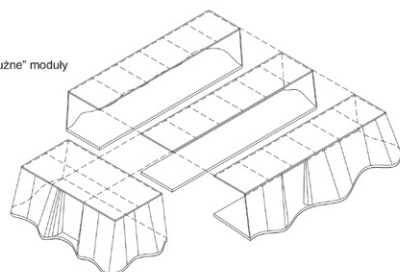
Rozkład pawilonu na moduły
-pawilon złożony



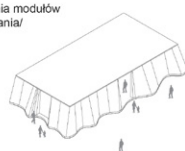
-rozkład na "krótkie" moduły



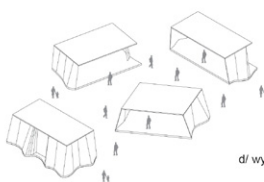
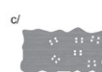
-rozkład na "podużne" moduły



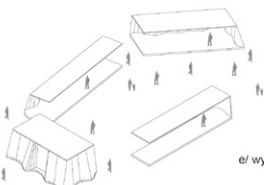
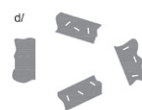
Warianty rozstawienia modułów
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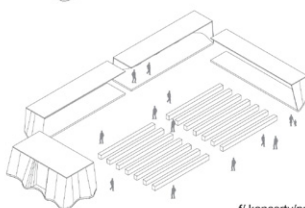
a/ wystawy indywidualne
b/ prelekcje/wykłady
c/ warsztaty



d/ wystawy tematyczne

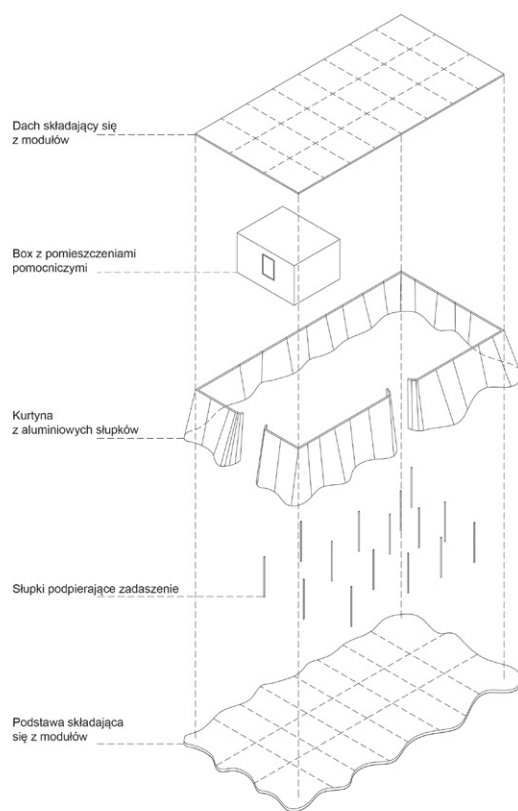


e/ wystawy zbiorowe



f/ koncerty/przedstawienia

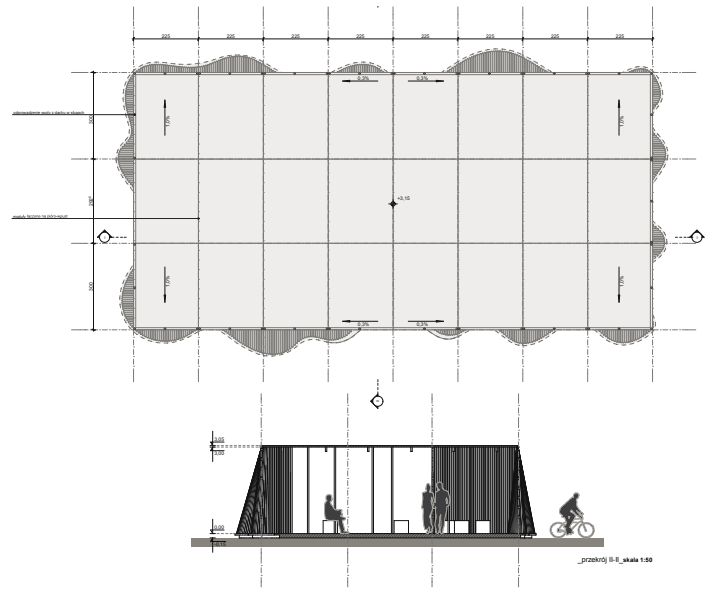
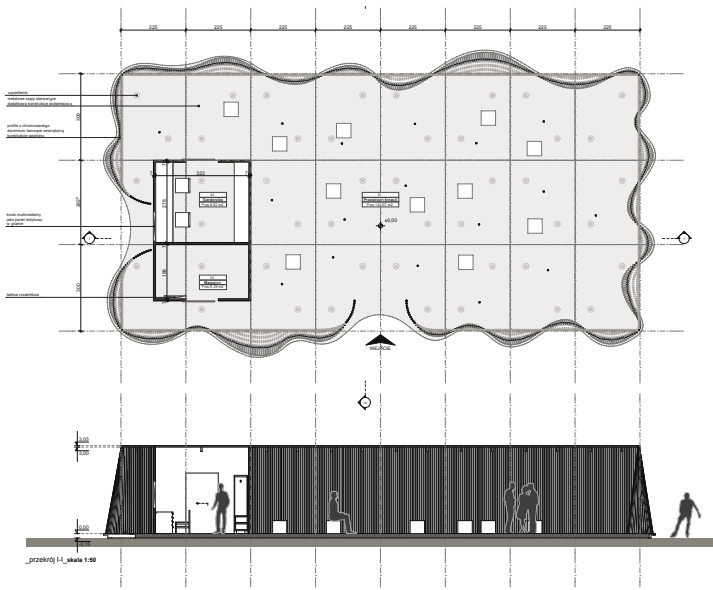




2nd PRICE

RAFAŁ OLEKSIK
AGNIESZKA WYRWAS
KRZYSZTOF STĘPIEŃ





DESCRIPTION OF THE PROJECT

Idea and background

The curtain – an element inherently connected with the theatre; in the theatre performance its opening and closing symbolises movement and changes: the beginning, changing acts and stage scenography, as well as the end. Its movement induces the viewer's emotions. It is during the opening of the curtain that the first images and sounds related to the performance emerge. It was crucial in the proposed concept of the pavilion to induce such emotions in the viewer that he would be encouraged to enter the facility, and at the same time allowing him to become a part of the „show“, i.e. exhibitions, screenings, a concert or a discussion. The pavilion is only a half-translucent outer shell, which, through its transparency, informs us that „something“ is going on inside, while for people in the middle it is just a background for the events that take place there. The basic component of the interior is light. As in the theatre, where there is movement, the openwork wall in the proposed facility creates in the interior the constant play of light and shadow during the day. Every minute the pavilion changes along with the way of the sun. Here, the mobility is treated not only literally, through changes in the arrangement, but also metaphorically as a continuous movement of the intangible space.

Functional assumptions:

The pavilion was designed to permit activities of various natures. It is an open space limited by an openwork elevation at the same time constituting the roofing support structure. In addition, the facility provides a storage room for the exhibition furniture and the room of light panel walls for a dressing room. All the rooms are available from the inside. Moreover, a space in the form of additional panel accessible from outside was foreseen at the external wall for a multimedia kiosk. The aim of the project is the mobility of the structure, the ease of assembly and disassembly, and the ability to use only certain parts of the pavilion. This was achieved by using 24 modules [18 external + 6 internal] that can be combined and separated. For safety reasons, technical and dressing rooms are closed. It is possible to close the exhibition part at night and to install alarm systems as well as monitoring.

Construction and materials

Each module consists of a floor lying on a steel grid, light roofing of two layers of flat aluminium plate connected with a trapezoidal plate between them, and aluminium bars with a circular cross-section of Ø 50, holding up the roof structure and at the same time acting as a facade of the pavilion. Depending on whether the module is external or internal, there is different number of bars. Some bars were also designed to act as the roof drainage pipes. The walls of the dressing room are to be panel, aluminium elements of 112.5 cm in width.

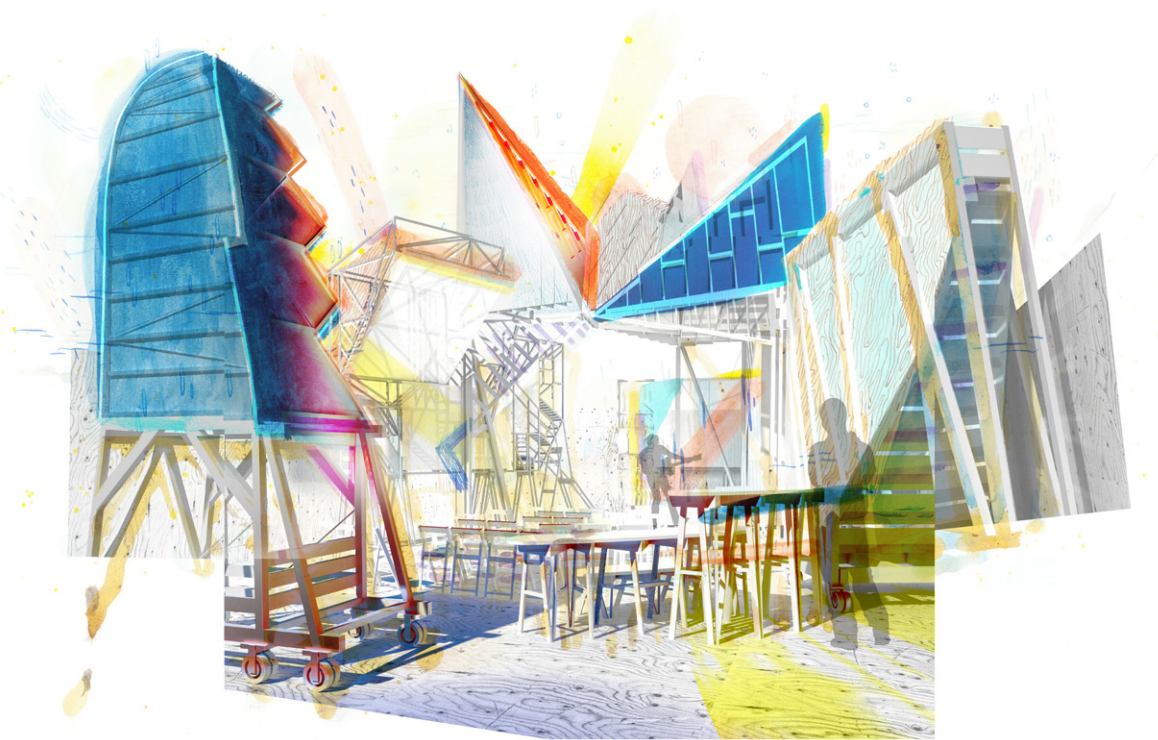
Lighting and electricity

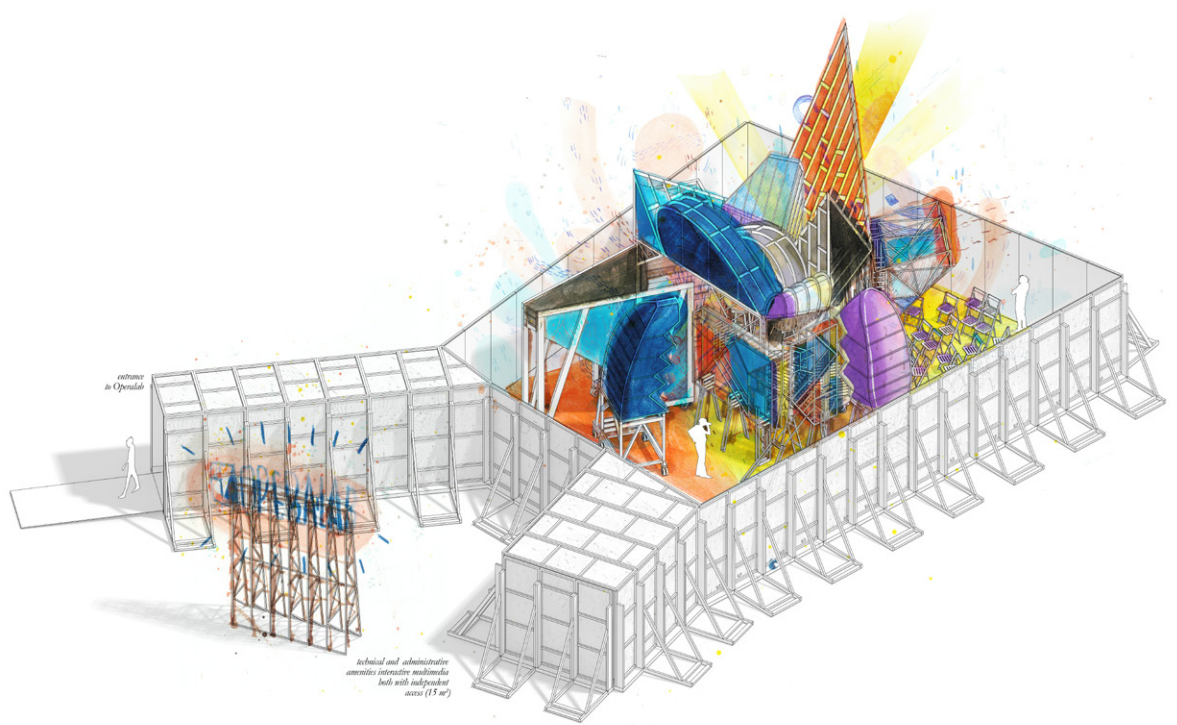
The pavilion is powered from the outside. The pavilion provides a space for an electrical switchboard. Spot lighting with adjustable angle of incidence of light is foreseen in the exposition space.

THE DISTINCTION
GONZALO DEL VAL &
DIEGO DE LAS HERAS

THE DISTINCTION

GONZALO DEL VAL &
DIEGO DE LAS HERAS



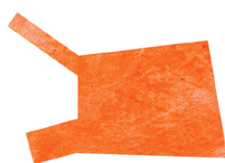


entrance
in Ojeda

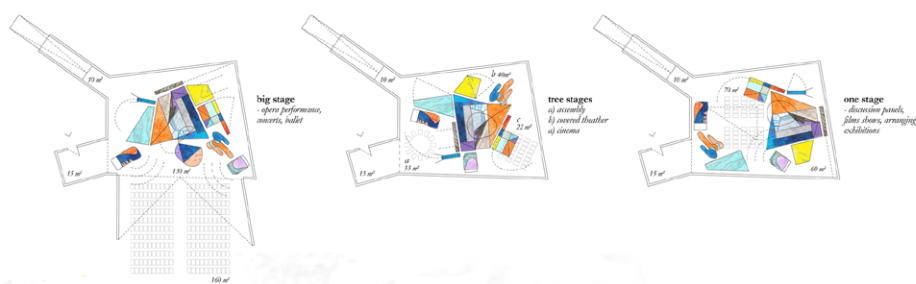
*technical and administrative
amenities interactive multimedia
beds with independent
access (15 m²)*

THE DISTINCTION

GONZALO DEL VAL &
DIEGO DE LAS HERAS



*"The aesthetic culture as the great engine
of possible change. From imagination to
power as eternal return "*



OperaLab vivaPiñata!

Our proposal aims to undo and popping the solid and quadratic structures of the Opera -and the scenic arts- into a kind of both *Piñata* or *Macedonia* flooding outside the building and demanding both visibility and signage, becoming an event and a claim for the spring/summer season in Warsaw. And just located in front of the Opera's main entrance.

Thus, our concept of *pavillion* is not such a thing, -or at least not as an individual entity and limited in space- but rather just an agregate of individual elements wich together, make up what is necessary for a performance. In addition to that, those separately do support small events where needed, thanks to its characteristic lightness, mobility and strength which are typical of sets and sceneries props.

THE DISTINCTION

GONZALO DEL VAL & DIEGO DE LAS HERAS

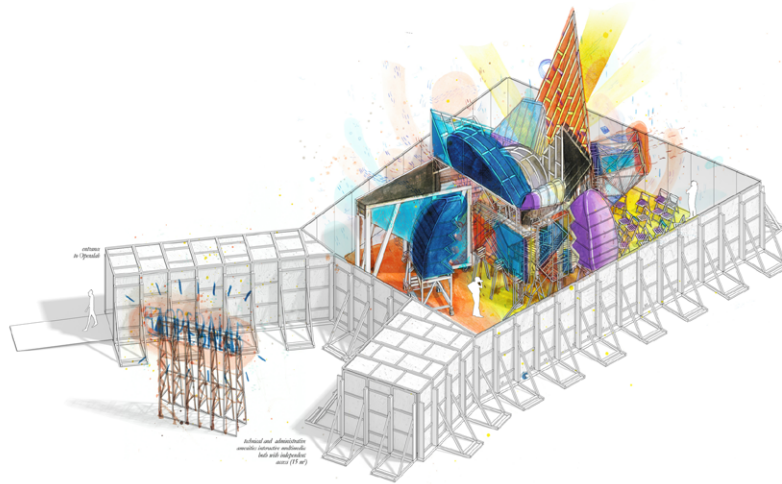


Aesthetic Prop construction

These elements, that are dynamic, shifting and mobile refer us to one of the proposal's *leit motif*: traditional techniques of props and stage construction, *trompe l'oeil*, *cycloramas* and other goods for theater and opera. They all share three common aspects: are built by local carpenters and craftsmen, painted by front line urban artists, are easy demantable and mobile. Most of them can be carried inside the building by two persons thanks to the wheels those are built on with.

Generally, these constructions are aesthetic (and functionally) open enough, in addition to light and portable.

Thus, our efforts focused on developing a limited catalog of pieces that covered the needs ranging from simple shows, to a major opera, but decorated with structures (immediacy) but with contemporary aesthetics: spontaneity and urban vocation.



The pavilion

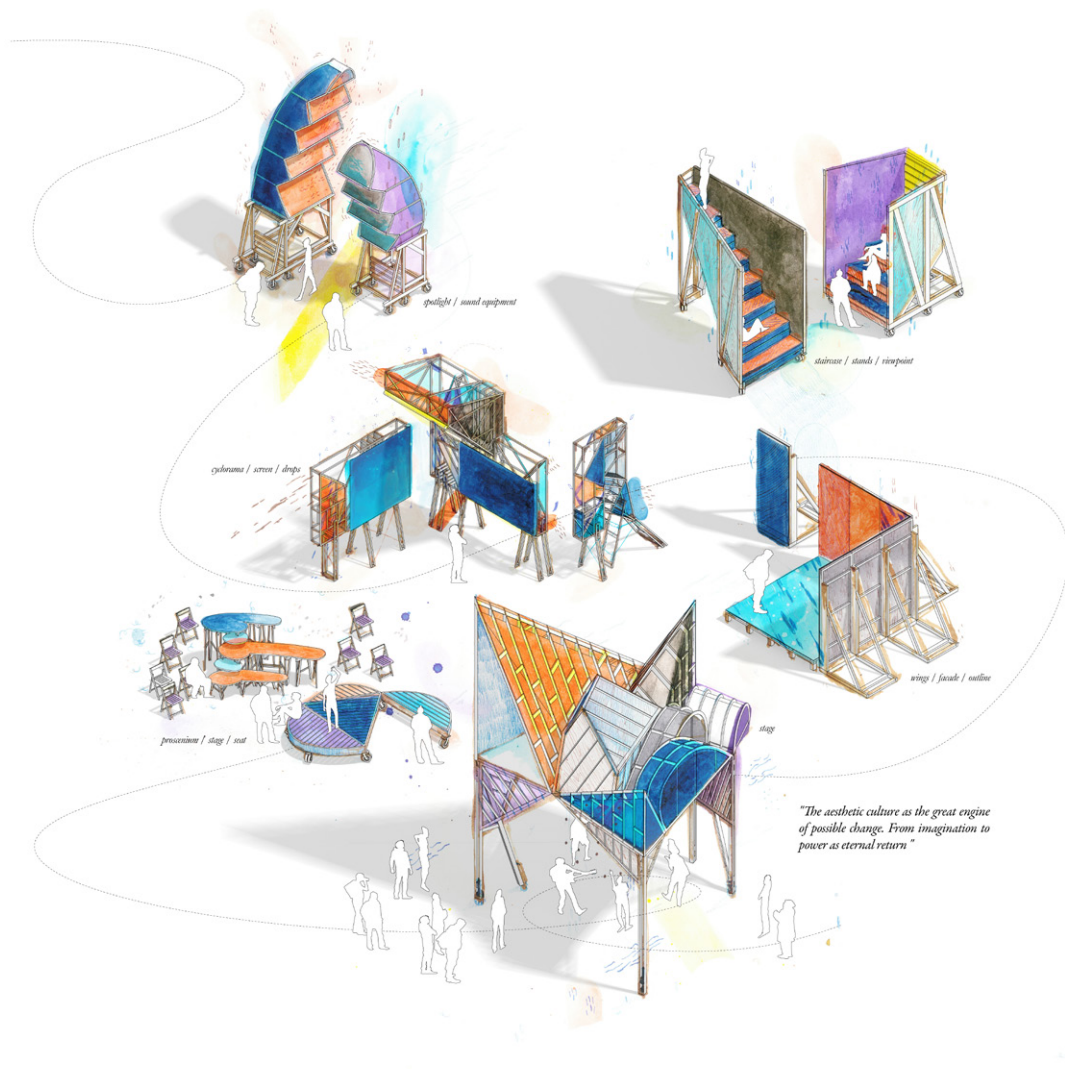
This pavilion also works under theatrical logics of a story. This open box appears as a container of scenic elements: a wooden wall looming colorful volumes inside that persuades the wanderer to be on the other side: inside.

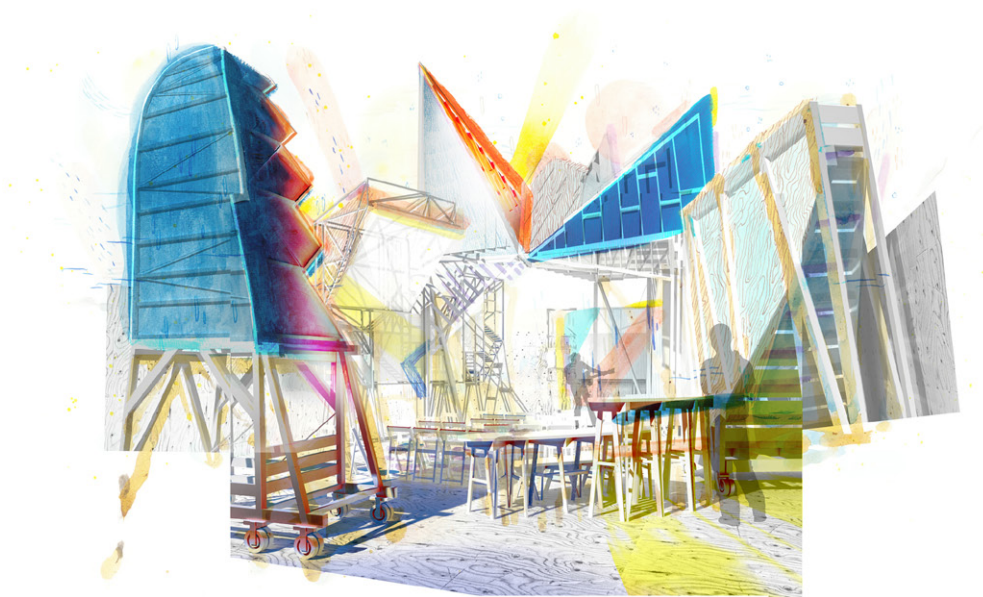
Access is made through a small covered walkway that leads to a playground of scenic elements. The pavilion also satisfies every technical requirement, administrative control and independent access to scene, etc.

Within this series of operations what is achieved is ultimately simple: dismantle the opera in a field of possibilities, in a shifting and variable scenic playground, where, as in the theater of *Meyerhold*, we pursue an aesthetic of multiplicity and the public become a fully indispensable part of the stage, *theatrical machinery*.

THE DISTINCTION

GONZALO DEL VAL & DIEGO DE LAS HERAS

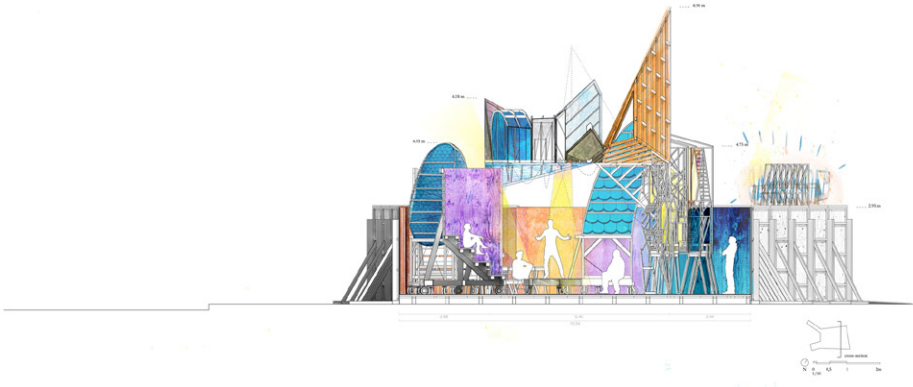




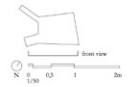
Types of wood,
wood fresh untreated softwoods
Coniferus wood.
Plywood
Fabrics
Velvet
Canvas
Rubber,
Tulle

THE DISTINCTION

GONZALO DEL VAL &
DIEGO DE LAS HERAS



Aesthetic Prop construction







Office of the Competition

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media patronage

