



What's Up Paris?

INTRODUCTION

The technological human being

It is undeniable the thought that technology has become an essential aspect in our daily life. According to latest studies, in 2020 there will be more people owning mobile phones than having electricity or water. If we compare the youth lifestyles now and 30 years ago we will find more differences than similarities.

Society has changed and families as well. We no longer live in the same way, we do not buy the same things, carry the same clothes, have the same hobbies or tastes. The technology has evolved and with it ourselves. Work is not as it was before, we change clothes daily and fashion each year we buy a new mobile phone annually (or more), we buy a new car every 10 years, and (if it lasts) a computer every 5.

For example, actions such as writing a letter have become just emailing, or what is the same, an instant message that will have a response in hours or even minutes. If we want to reach a specific area of the city, is not enough to have a printed map or ask someone on the street, is much more immediate and decisive to look for the place in our mobile and we will find

the most accurate and fastest way to our destination. We can see what temperature will be within 5 days in a faraway country, strolling through a museum without waiting queues or see the latest constructions that are being developed in all parts of the world.

We can relate this progress to globalization, the super communication and all aspects arising from the relentless advance of technology, but ... Are we leaving something along the way?

Didn't it happened to you going to have dinner with friends and that the meeting instead of being full of funny talks it just remains blocked and interrupted by sounds, silences, vibration or constant looks to the mobile phones?

The technology sometimes prevents us from enjoying reality, apparently now it is better to see the world through mobile phones and get many "likes" to enjoy the moment. John Blanding image perfectly reflects this fact. An old woman appears enjoying the concert just watching with her eyes and while the rest of people, mostly young, try to keep it in their phones. The look of the old woman and her smile is like a breath of fresh air, natural and simple.

Who is truly seeing reality, seizing the moment and being aware of what is going on around you?



Image:
John Blanding for The Boston Globe

The technology is gradually taking ground in the cities, the lights change, flashes flicker, the cameras capture moving moments and increase the murmur of the streets. Make a photograph, something that was previously accessible to just a few, today is an everyday activity. Knowing what your friends are doing, family or co-workers at all times is something natural, we pay almost no attention to landscape, people or a face to face conversation.

A city like Paris is intense, full of tourists, workers, cars ... is a place in constant motion, with changes of atmosphere, with people walking and taking pictures. It is the perfect city for having a coffee and watch people go by, watch tourists spellbound with its architecture, businessmen who run to take the subway or Parisians who simply walk their city. The terraces of Paris never give back to the city, they face it. But now we are the ones who turn our backs to what happens around us.

A cup of coffee and good company are more than enough to enjoy an afternoon in a beautiful city. The hustle of work, traffic, movement stress us away from the simplicity of the past.

In this issue we focus this time, appreciate the little things and find the balance between technology and fun. What does a space need to chat, to play chess or blowing birthday candles.

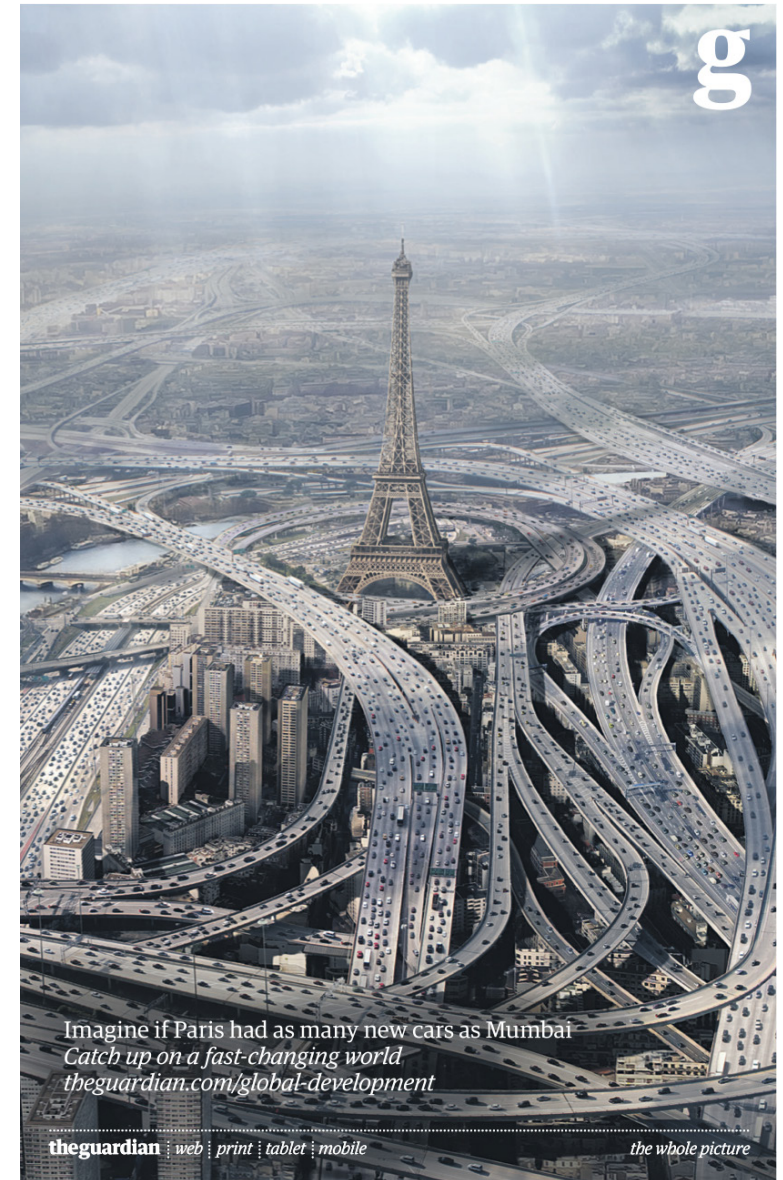
An area without technology

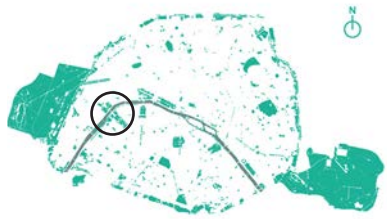
+ DIRECT, + FUN, LAUGHTER +, + CHAT FACE TO FACE ... + ALL.



Image left:
Terrace of café, Paris, ca. 1925

Image right:
"Imagine if Paris had as many new cars as Mumbai. Catch up on a fast-changing world. The Guardian"





PROPOSAL

LOCATION

Paris, capital of France and city of light. One of the most important centers of Europe and the most visited in the world with over 42 million tourists a year. It is also one of the key points when it comes to fashion and luxury. It has many monuments such as the Eiffel Tower, Notre Dame Cathedral, Champs Elysees, Arc de Triomphe, the Sacre Coeur, the Hôtel des Invalides, the Pantheon, among others. It also has recognized worldwide such as the Louvre, Orsay or the National Museum of Natural History of France institutions.

Full of wide avenues, huge parks and gardens, and emblematic buildings, which place is more appropriate than this garden at the foot of the Eiffel Tower where dozens of young people spend the day and meet with friends?

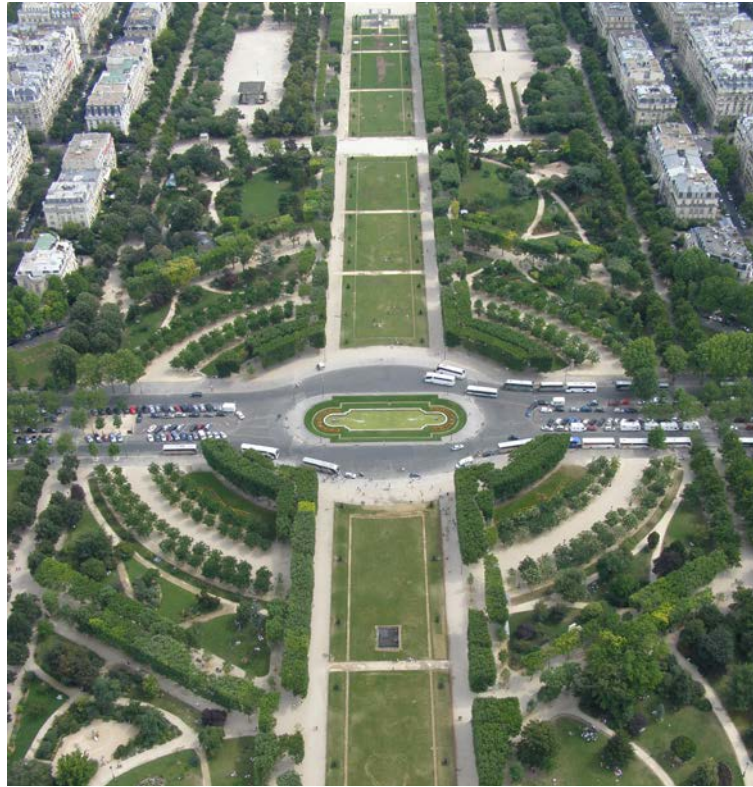
THIS IS THE SPACE, YOUR PROJECT MUST ATTRACT PEOPLE AND, even if it is just for a moment, KEEP AWAY TECHNOLOGY.

Location: Champs de Mars



Image up
Green areas in Paris. Own elaboration.

Image down
Aerial view of an area of Paris. 2016.
Own elaboration



CHAMPS DE MARS

The Champ de Mars is a public garden located between the emblematic Eiffel Tower, northwest and Military School southeast.

This space was originally an esplanade dedicated to growing vegetables. First it was thought to transform it into a field of maneuvers in the south of the school.

The ground was leveled, and surrounded himself with a large moat and a long avenue flanked by elm trees, the square was closed with a beautiful gate. Swan Island on the Seine, which was located at the foot of the Eiffel Tower, northwest of it, was attached to the shore, to good effect of perspective and geometric design of the esplanade.

The Champ de Mars, emblematic viewpoint with 780 meters long and 220 wide where numerous universal and colonial exhibitions of Paris took place, it is a symbol of Paris. A lung for the city.

Image up left
Aerial view. 2016.

Image down right
Construction phases of the Eiffel tower
between 1887 and 1889..

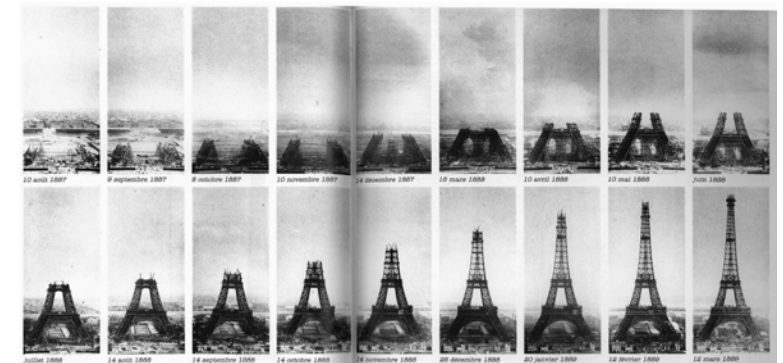
EIFFEL TOWER

The Eiffel Tower, initially called tour de 300 mètres (tower of 300 meters), is an iron structure designed by Maurice Koechlin and Emile Nouguier, and built by French engineer Alexandre Gustave Eiffel and his collaborators for the Universal Exhibition of 1889 in Paris. It took two years and two months to build it and it generated some criticism because it was not aesthetically appealing according to the citizens.

Situated at the tip of the Champ de Mars, explained earlier, and on the banks of the River Seine, this Parisian monument is the tallest structure in the city and the most visited monument in the world, with 7.1 million tourists each year. Without the antenna (24 meters) it has a height of 300 meters and it was the highest structure in the world for 41 years.

Initially it was used for testing military communication antennas. Today it serves, besides an attraction, as an issuer of radio and television programs.

The Eiffel Tower, probably the most photographed monument of history, is the backdrop for our place of intervention. Every visitor who visits the Champ de Mars takes a picture with her and that is why it is full of tourists and visitors, but it is also a great venue for concerts, family visits or romantic walks. A place where the soul rejoices, where stress just for a moment is lost, for a different atmosphere. Breath Paris and breath France.



PROGRAM

The proposed site invites you to rethink what is necessary to create an atmosphere where technology should not have any role where the talks "face to face" are the predominant element, where we can relax listening to a musician playing the guitar, having a coffee or making an improvised picnic.

Imagine a space without mobile phones. HAVE FUN and project freely.

SURFACES

The ideas are hardly limited and imagination even more. This is why the project can be developed to its full extent. No need to occupy the entire Champs de Mars surface, since the proposal can be concentrated, pixelated, fragmented, scattered, flexible, deployable, ... the most important thing is that every project, every idea generates a relaxed atmosphere, leisure and fun that must be achieved.

LOCATION

This project may be buried, semi-buried, covered, uncovered, spread, concentrated ... should not be limited by logical ideas or extravagances, craziness often trigger progress. And rethinking what you believe is already thought is the key to success.



Imagen superior derecha
Picnis bajo la gran Torre Eiffel.

Imagen inferior izquierda
Vista principal de la zona de
intervención.



CONCEPT

As discussed above, the element may be permanent or ephemeral, flexible, static or itinerant. It should not be conceived as an element shelter or living, instead it must be conceived as a meeting place without technology to distract us from what is happening there, an interchange of experiences, flows of people, a book club, to talk, friendship, conversation, a market of smiles and passions, a picnic area, a place where children and elder play. A space where there is architecture but above all there is laughter, fun, passion. There is life.

PREMISES

- No need to think about toilets, one should rather think of area/s of relaxation, enjoyment and entertainment
- It must be generated space/s where people interact with the city, with the landscape that is all around. There is a beautiful city around us, large green areas, should be exploited. Not every day you have the opportunity of projecting at the foot of an architectural icon, an emblem Paris, such as the Eiffel Tower.
- The hidden eyes, crossed views, scenic views, sensory experiences through light, smells, atmospheres... All these can be a project basis.

*Being a contest on ideas, the participants are free to modify the given surfaces. This report must be taken as a reference for the necessary spaces so that the project is practical and as a measure for the total dimensions of the project. The participants can suggest new areas not included in this document, as deleting and combining some of the already mentioned.



Imagen superior izquierda
Campo de Marte nevado.

Imagen derecha:
Bajo la Torre Eiffel

PRESENTATION

Participants must submit a single A1 (59.4 x 84.1 cm) horizontal, where the **registration code (order number, #0000 or #00000)** obtained at the time of registration must appear. All text must be in English. You must also choose a **Slogan** or title for your project. This CODE must be placed in the panel in the upper right corner. together with a SLOGAN which can be placed anywhere. Panels delivered without the code and slogan can be excluded from the competition. The file must be a JPEG, and it must be less than 8 mb. When payment confirmation email is sent to the person registered a document with instructions and forms for the team are included. Always check the spam box.

The documentation included in the panels will be the necessary to understand the project, each participant can choose: graphic representations, model pictures, perspectives, sketches, renderings, texts, etc.

We will also ask the team to submit a .doc document with a summary of the project in 90 words in English and a representative picture of it. This will be used for a future publication.

The jury will evaluate the quality of architectural design and its clear presentation and general composition.

Shall not be required, although it will be appreciated, to solve the project construction or structural systems.

The project must be understood mainly through the artwork. In the sheet may be included text, although the presence of a large amount is not recommended.



ELIGIBILITY

All students and architects or related professions anywhere in the world can participate in the contest. Participation can be individual or in groups, being eight (8) the maximum number of members. Team members can be from all disciplines (artists, philosophers, photographers, etc.), without being necessary, although advisable, the presence of an architect or architecture student. It is allowed that members are from different universities and countries.

The price of registration is the price that each participating team must pay, regardless of the number of members.

In case that one team or participant wants to submit more than one proposal for the same competition must register twice (or as many as want to present projects) paying the appropriate fee each time.

Under no circumstances should the participation of any juror, or anyone organizing professional agency relationship with any of the above will be accepted.

PRIZES

The amount of 3,000 € will be distributed as follows:

First prize 1.500 €
3 x accésits 3 x 500 €

+ 10 Honorable Mention

- Magazine publications
- Blogs/architecture webs publications
- reTHINKING official publication

*Depending on the country of residence of the winners, prizes may be subject to withholding or tax payments under the legislation of the country.

JURY

The jury will be composed by professionals from the world of architecture and other disciplines related to the object of the competition.

Isabel Suraña y José Suraña (Suraña arquitectos)
Eduardo Mayoral González (EDDEA)
Sigifredo Gómez Lemos (Guerin et Pedroza Architectes)
Francisco González de Canales (GSD Harvard University & ETSAS)

*All jury members have shown a willingness to be present at the voting process where the winners will be selected, however their participation is subject to their professional and educative commitments with their own studies and projects.

The jury will know the Provisional Proposals admitted report issued by the Technical Secretary, in this case Rethinking competitions, and decide on possible incidents that may have occurred. Then they examine proposals anonymously.

The jury reserves the right to declare the prize null and void if the quality of the originals is insufficient. Likewise the jury may grant one of the prizes ex-aequo and the amount will be divided between the awarded.

CALENDAR

OCTOBER 12th 2016	Early Registration starts
NOVEMBER 16th 2016	Early Registration Ends
NOVEMBER 17th 2016	Regular Registration starts
DECEMBER 9th 2016	Regular Registration ends
DECEMBER 10th 2016	Late Registration starts
DECEMBER 22nd 2016	Late Registration ends y FAQ
DECEMBER 22nd 2016 20:00 h GMT + 1:00	Submission deadline
DECEMBER 22nd 2016 - JANUARY 15th 2017	Proposal evaluation
JANUARY 15th 2017	Winners Announcements

INSCRIPTION

Inscription periods will depend on the competition publication and will be divided as follows:

Early	30 € + IVA
Regular	50 € + IVA
Advanced	70 € + IVA

IVA: 21%

Before making the inscription one member of the team must register on our website. After completing the registration form you will receive an email with your password and the registration code you will need for your panels. It's important to keep this registration code, it will allow your team to access the site where you will submit your project.

Once registered you will have to make the inscription through our website: <http://rethinkingcompetitions.com/> by paying the fee (amount depends on the period) The submitting [instructions](#) will be sent once received the payment.

After 5 days we'll not be made refunds. Repayment's costs shall be borne to contestants and never in charge of platform.

DISCOUNTS

It is possible to lower the price of the entries to any Rethinking competition registering multiple teams simultaneously. If you are a teacher and want to use our competition as an exercise you can take advantage of discounts and involve the largest number of teams. For every 10 teams will save 30% of the total enrollment.

* For the applicable discount teams should be registered at the same time. The payment will be the total of all the teams.

PAYMENT

The payment method will be the one that best suits the team, considering that payments made by Bank transfer must have as a concept the code team. If we receive a payment that is not properly identified we won't be able to relate it to your team and your participation will not be confirmed until you provide a proof of payment.

Bank Deposit the account data will be provided when choosing this option. Once the registration fee is paid it will not be refunded in any case. Registration dates are subject to the receipt of payments, not the time of issue.

Any type of management fees and / or bank charges will be borne by the participant.

Credit or Debit Cards: Rethinking does not have access to your card details. The inscription will be received instantly. s. Your registration will be confirmed automatically. We do not charge any extra fees for the use of this payment method.

Pay-Pal: the inscription will be received instantly.

All payments via bank transfer must bear the registration code as a subject and the Account Owner must be the person you are enrolled in the contest.

DOCUMENTATION

The following information is available for download on the website of Rethinking:

Bases completas en ESPAÑOL
Complete rules in ENGLISH

Graphic Material

Orthophotos
Site Photos
Old Photos
Site .dwg drawing
Communication Material

Competition's trailer
Poster

Participants will create their own graphic documents or use materials from other sources, leaving the team Rethinking exempt from any liability for infringement of copyright or other intellectual property rights.

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EVALUATION CRITERIA

The Rethinking team will provide to each jury member a document where the basic concepts which its own vision of the architecture is based on.

The jury, once understood the profile and concerns of Rethink!NG, will give their personal assessment based on their knowledge and experience on the architectural project.

The jury will be revising all deliveries, where finally, it was particularly valued the reTHINKING spirit and the adequacy of the response to the problem and achieved goals, reviewing the response that each project gives to each concept, methodology and research accomplished.

In this latest round finalists, honorable mentions and the winners will be designated.

The jury reserves the right to award proposals that do not comply any of the parameters of these rules as long as it represents an improvement in the project.

FAQ

From the start date until the deadline, all those questions that help to better understand the project and its objectives as well as on the functioning of competition may be proposed.

The questions not resolved in these rules or in the figures for "frequently asked questions" section of our website should be done through reTHINKING page on Facebook, which can be accessed from the top menu of any page our website. Any question must be sent to contact@rethinkingcompetitions.com

INTELLECTUAL PROPERTY

The authors of all the works presented have the rights recognized in the Real Decreto Real Decreto Legislativo 1/1996, of 12 April, approving the revised text of the Law on Intellectual Property, regularizing, clarifying and harmonizing intellectual property existing legislation on the subject. Once submitted, the material will be given to rethinking for future publications and promotions of the contest. If used for other purposes, the authors retain all rights to their proposals.

The information submitted may be edited by the reTHINKING team to adapt it for publications, but never altering the original project.

NOTES

reTHINKING reserves the right to make any changes in the competition rules (dates, deadlines, requirements, etc.) as long as these benefit the majority of participants and improving the competition. Any modification of the bases will be announced on the official website of reTHINKING on Facebook, remain the responsibility of the participants to visit frequently.

The project proposed here is fictitious and will not be built. The material provided to participants may have been modified by reTHINKING to improve the project conditions, so that drawings, photographs and other documentation may not match reality.

reTHINKING is only responsible for receiving, organization and evaluation of the contest, as well as assistance to participants in the development of competition, therefore, reTHINKING has no vote in regard to the decision of the winners that the jury deems appropriate.

reTHINKING philosophy

reTHINKING Team proposes contests far from the pessimism, with high doses of freshness and joy, restless and expansive. Definitely, it aims to stimulate and shake the architects heads who seem to be asleep and restore dignity to the profession. Being optimistic over all.

The proposed competitions will be focused on 8 concepts which we think there is much to investigate and propose by architects.

We understand that architecture can not be classified, as a single project reflects on various concepts relevant to contemporary culture, but enhance several of these main research topics.

CONCEPTS



DENSITY



ECOLOGY



DETAIL



SCALE



LIMIT



MOVILITY



NATURE



HOUSING

"Cambiar de respuesta es evolución.
Cambiar de pregunta es revolución"

MAIN CONCEPTS

SCALE



Scale is no measure or dimension (unambiguous) but capacity of relationships (ambivalent). In the same way that dynamic systems that govern our universe (and complex geometries of structures associated with them) propitiate possible zoom relations ("to-scale" each other) (as recursive phenomena of increase and development) we are interested in those configurations (or provisions) open not ascribe to any scale or better, which alter the idea of scale of scale, not in size, as Federico Soriano would signal.

Action and effect of an architecture that does not distinguish boundaries, which is dissolved. All space of this architecture would be interspace = "between".

NATURE



Definitely Nature does not exist. We have just digitalized the last squared meter of the planet and we have it already inside our artificial (artificializador) pocket.

Landscapes made to be used, where function and architecture show up at the same time their natural and artificial condition.

Architecture and context. Establishing both terms would be again a duality, some kind of halfway between architecture and its context, an inevitable addition of both of them due to its mutual influence. It becomes a singular ecology, among which architecture and what existed before are discovered. Architecture adds as a landscape, it is landscape and not object.

(VV.AA., Diccionario Metápolis de Arquitectura Avanzada, Barcelona: ACTAR, 2002)

(MVRDV, Farmax. Excursions on density, Rotterdam: OIO publishers, 1998)

DETAIL



Detail refers to tiny, the contact of the body, perceptual and sensorial.

The space is not perceived by shapes and volumes, but effects that arise from actions that give value which is invisible for the eyes. These micro-actions are based on creativity generated by defining the minimum, the immaterial or the atmospheric.

The architecture must be thought from daily life, customs, lifestyle and way of moving.

Speaking of details means to talk about a consciousness of the space which is occupied by the body and its own action.

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