

The 39th KIA International Competition

v.20200323

Guidelines for the General Application



Competition Brief

1. Theme: Exploring transboundaries in a hyperconnected era

(Please check the attached document. page8)

2. Organizer

2.1. Host: Korean Institute of Architects

2.2. Sponsor : Architectural Institute of Korea,
Korea Institute of Registered Architects

3 Eligibility

3.1. The competition is open to all (only registered individual)

4. Schedule(2020')

content	Date
Notice	Feb 27. 2020
Registration	Mar 6. ~ Jun 26. 18:00
Submission deadline for the 1st round	Jun 26. 18:00
Evaluation by the jury Announcement of the 1st round List	The Second Week of Jul. 2020 (further notice)
Submission deadline for the 2nd round	The First Week of Sep. 2020 (further notice)
Evaluation by the jury(2nd, final round)	The Second - Third Week of Sep. 2020 (further notice)
Announcement of the final Winners	The Third Week of Sep. 2020 (further notice)
Awards ceremony & Exhibition	The Second Week of Oct. 2020 During 2020 KIA Convention & Exhibition

Note: All the dates and time listed are local time in Korea, The schedule is subject to change

5. The Jury Committee

5.1. The list of the jury is announced on www.kia.or.kr

5.2. Screening Standards (common)

5.2.1 The members of the Screening Committee shall appoint a chairman and review, discuss, and decide screening methods and prize-winning pieces at the first meeting. The decisions of the Screening Committee are considered to be final. Therefore, an applicant cannot dispute a decision.

5.2.2. Architecture competence through a program

5.2.3. The process of developing the idea from an issue to its solution

5.2.4. Thematic suitability and creativity

5.2.5. The members of the Screening Committee shall submit their evaluation commentaries after the final evaluation.

5.3. The list of jurors

Name	Company Name	Note

6. Prizes

prize	the number of Entries	prize money
1st	One Entry	5,000,000won(KRW)
2nd	Four Entries	2,000,000won(KRW)
3rd	Five~eight Entries	1,000,000won(KRW)
Honorable Mention	40~70 Entries	Certificate

※ Any tax resulting from prize money is the responsibility of the winners. Tax for foreign winners should follow the Korean Taxation.

※ The number of entries can be changed by the organizer depending on circumstances.

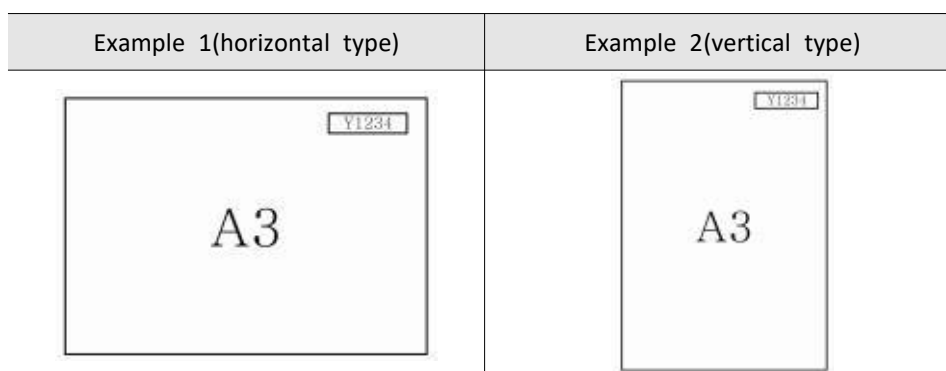
7. Registration

- 7.1. An entrant can download the competition guideline and pay the registration fee after creating an account on the website (<http://www.kia.or.kr>)
- 7.2. The registration fee can be paid by credit card or by wire transfer to the bank account posted on the website.
- 7.3. The remitter shall pay all the charges related to the wire transfer. The exact amount must be remitted in either Korean Won(₩).
- 7.4. Wire transfer should be made under the name of entry
- 7.5. Entrants can check the registration status by logging in the website.
- 7.6. The registration fee is KRW 50,000
- 7.7. Anonymity: When applying, all the applicants freely are supposed to select a **PIN(Personal Identification Number)** (choose 1 capitalized alphabet letter for the first letter and 4 Arabic numbers for others) freely for a strict screening. The results of the 1st and the 2nd screening will be announced with PIN

8. The 1st Round Submission

8.1. Drawing Panel: Two A3 papers-sized (420mm×297mm)

(But, the top left side should be stapled and it is prohibited to attach a form board.)



- * **PIN(Personal Identification Number)** on the top right of the panel
Width (4cm) × length (1cm) Inside the table, black text on a white background
- * Text fonts must be at least 9 points.
- * Content: The proposal is freely composed of pictures, photos, sketches, and texts without distinction of the width and the length based on the concepts.
(The basis of concepts means to architecturally suggest problems and the future directivity, not final result)

8.2. All applicants must submit their materials in USB(or CD)

8.2.1 Type: JPG, JPEG/300dpi

8.2.2 File Name: PIN No_001, PIN No_002(e.g: G1235_001, G1235_002)

※ Precautions: Do not insert PIN in file made of USB(or CD). You'll be disqualified if the data your submitted has any discrepancy (an empty USB(or CD) is subject to disqualification)

8.3. Delivery

8.3.1 Hand Delivery

- * **Period : June 26. 2020 10am ~ 6pm(Korean Local time)**
- * Address : Korean Artist center 9F, Mokdongse-ro 225, Yangcheon-gu, Seoul, Korea / Korean Institutes of Architects.

8.3.2 Post Delivery

- * **Postmark Deadline : June 26. 2020(Local Time Entrant's Country)**
- * Arrival Period : ~ July 2. 2020(Korean Local Time)
- * All deliveries must be made only within the delivery period stated above, otherwise, it will not be accepted.
- * The date and postmark must be visible and legible.
- * In order to avoid taxes or delay in delivery, the package should be clearly marked as "No Commercial Value".
- * Address : Korean Artist center 9F, Mokdongse-ro 225, Yangcheon-gu, Seoul, Korea / Korean Institutes of Architects.

9. The 2nd Round Submission

9.1. Applicants are required to submit the architectural model, Drawing Panel, Materials in USB(CD) only for applicants selected in the first round

9.2. Architectural Model

A stand-alone shape/type in a space of 600mm(width)*600mm(length)* 600mm(height). However, the size above is the maximum size and is designed freely within the volume based on autonomous judgment of the applicant.

9.3. Drawing Panel

Drawing panels consist One panel-sized(600*1,200mm). Please print the panel on P.E.T. paper and make it as a hanging scroll banner.

※ The size and type of the panels may change depending on the exhibition plan. When changing, we will notify you about The 2nd Round Submission.

9.4. All applicants must submit their materials in USB(or CD)

9.4.1 Type: JPG, JPEG/300dpi

9.4.2 File Name: PIN No(e.g: A1234)

※ Precautions: Do not insert PIN in file made of USB(or CD). You'll be disqualified if the data your submitted has any discrepancy (an empty USB(or CD) is subject to disqualification)

9.5. Delivery

9.5.1 Hand Delivery

* **Period : The First Week of Sep. 2020 (further notice)**

* Address Further notice

10. The Final Round : Open Presentation

10.1. Qualification: only for applicants selected in the Second round

10.2. Presentations: Presentation 5min, Questions&Answers 5min. Freely make a presentation with PowerPoint support (But, audio support is available. It is allowed to use a video. The time limit for your presentation must strictly be observed).

10.3. Required to submit your file a day before the open Presentation and no change at the day of the evaluation.

11. Languages & Measurement

11.1. Official languages: Korean and English

11.2. Measurement unit: the use of the metric system

12. Other Rules

12.1. As an applicant register for the contest, it is seen that he or she approves contest rules. An applicant who breaks the rules shall not be qualified for the contest any longer

12.2. The 1st round submission shall not be taken out.

12.3. The title and the concept of the first and the second round submission shall be the same.

12.4. An applicant can identify registration confirmation, his or her personal information, the title of his/her work (excluding ID and PIN), and so on after logging in. Please keep it in mind that a correction on your information is allowed to make only during the registration period

12.5. In preparation of the first piece, the size submitted was A3. Requested to use font 9 as the minimum font size. Smaller font sizes may be used (font 9 and below). However, the font may be hard to read and disadvantageous for the screening. Thus, requested not use smaller fonts

12.6. The award can be cancelled at any time in the following case: when an applicant makes a false statement in any part of your application; when an applicant breaks contest rules; When the applicant resubmitted a work that had been applied for another contest; and when the Screening Committee judges that an applicant copied from other people's work

12.7. Applicants must reveal sources when he or she uses data of others to express subjects, such as lot selection. Applicants will be held responsible if data is used illegally without informing the source information

12.8. An applicant shall not make any sign (school, name, and others) on his/her work submitted to let his or her identity revealed except your own PIN..

- 12.9.** The copyright of the work belongs to the corresponding applicant. The right of using applicants' works for a collection of architectural works and CD production, PR, and others belongs to Korea Institute of Architects, an organizer, and sponsors.
- 12.10.** Korea Institute of Architects can request the additional data from prize winners to produce a collection of works and exhibit works.
- 12.11.** Questions/answers and other requests are made through a bulletin board on our contest website. No inquiry over the phone is allowed.
- 12.12.** All the changes and additional items related to the contest will frequently be notified. Please frequently visit our website and check up items mentioned not to have a disadvantage.
- 12.13.** The items not specified above shall be handed according to the decisions of the Contest Operating Committee of the year.

[Attachment] Explanation on the theme

Exploring transboundaries in a hyper-connected era

Today, conventional boundaries between nations, races and cultures are being blurred due to a wide range of cultural exchange and convergence. At the same time, the hyper-connected society realized by the recent technological innovations is opening up a new horizon cross-bordering diverse boundaries and transcending limits of time and space.

The instances of cultural hybridization are widely found in almost all areas: religion, philosophy, language, cuisine, literature, music, etc. Especially as Peter Burke refers to architectural precedents as ‘hybrid artefacts’ at the beginning of his book *cultural hybridity*, architecture is one of the most obvious supporting evidence that has consistently created eclectic styles and hybrid mixtures throughout its long history. This pattern now is becoming more pronounced in today’s globalized world that is more closely connected than ever before, evolving in a more dynamic and creative manner. In particular, new architectural experiments, as multilayered and ambivalent expressions that encompass diversity, heterogeneity, complexity and compatibility, have recently been drawing attention in line with the demands of the times, which emphasize cooperation, connection, consilience and convergence, breaking the conventional paradigm based on mutually exclusive classification system.

Meanwhile, the development of transportation and IT, which has been accelerated by the 4th revolution, is innovating the society in the direction which connects and merges almost everything that exists: people to people, people to objects, time to space, and virtual reality to reality. Jacques Attali’s prediction that human beings will constantly migrate in search of a new place beyond the concept of traditional settlements came true, and diverse new technologies propelled by the Internet of things (IoT), cloud computing and big data are changing the existing notion of settlements and pushing the boundaries. The existing concept about space is being replaced by the advent of the new multi-layered spaces, and boundaries in the past are gradually blurred by the means of combination and convergence.

The transboundary concepts in architecture can be introduced in various way: architectural palimpsest, new territories created by the hybridization of users and programs, or creative deconstruction and reconstruction of the existing morphologies and typologies. In addition, in terms of mobility/sedentism, a variety of approaches can be taken to rethink the existing conceptual framework by reinterpreting the architectural and urban typologies and experimenting new space programs such as transforming hierarchical space to non-hierarchical space, regenerating the business districts to residential communities, or recreating industrial facilities into recreational opportunities.

It is expected to see creative ideas and proposals transforming the existing urban infrastructure built upon typical concepts in the age of Fordism by interactions between the invisible boundaries conflicting different cultural values and exploring transboundary through diversified approaches on lifestyles and culture.