



2019

# Triumph Pavilion

## SUMMER SHOWCASE

[www.archtriumph.com](http://www.archtriumph.com)



# COMPETITION BRIEF

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**Project Title:** Triumph Pavilion 2019: “**Light**”

**Project Sponsor:** ArchTriumph

**Budget: \$10,000 USD** (or GBP equivalent) including all materials, fabrication, construction, breakdown and any transportation cost.

**Build / Fabrication Commencing:** 11<sup>th</sup> February 2019

**Build Completion:** Completed by 17<sup>th</sup> May 2019

**Realisation:** The winning project team may be paired or have to collaborate with another architecture practice to further develop the concept and construction drawings in readiness for construction where the team lacks the neccessary experience. The Pavilion is expected to be fabricated offsite and assembled or placed in position in the Museum Gardens in accordance to the site build schedule, which is usually a maximum of three (3) days.

**Location:** Museum Gardens, Cambridge Heath Road, Bethnal Green, London, E2 9PA, England, United Kingdom.

**The Proposal:** The brief is to design a temporary, freestanding, transportable and contemporary showcase Pavilion to be installed in the Museum Gardens.

The theme for the 2019 Triumph Pavilion is “**Light**”, hence the Pavilion will be entitled the “**Light Pavilion**”. It a theme that focuses on the interplay of natural light and shadow to highlight aspects of a design, strengthen form or control the circulation within a space. It is one the organisers hope will inspire architects and designers to explore the fascinating ways in which light and shade within and around a structure plays a creatively part in defining the architecture and interiors. It will investigate the impact on mood and how it allows us to act, behave, think and reflect when we encounter such design or architecture.

The architect or design team to be granted the honour of designing the 2019 Triumph Pavilion will be selected through a deliberation process by an internal selection panel. The winning design proposal will be one that is perceived to most satisfy the brief and is befitting of the Museum Gardens. The Pavilion design should also be inclusive, highlight and encourage the need for ecological and sustainable design principles where possible.

The Pavilion should not exceed **3 meters** in height and **100 Square meters** in area.

**What is a Pavilion?**

A pavilion is traditionally a space of retreat and in art parlance a showcase. Pavilion may refer to a free-standing structure sited a short distance from a main

**Competition Time Table:**

|                                    |                                 |  |  |
|------------------------------------|---------------------------------|--|--|
| Competition Announcement -----     | 14 <sup>th</sup> May 2018       | Panel Deliberation -----                   | 13 <sup>th</sup> October – 02 <sup>nd</sup> November 2018  |
| Early Registration Begins -----    | 21 <sup>st</sup> May 2018       | Winners Announcement -----                 | 13 <sup>th</sup> November 2018                             |
| Standard Registration Begins ----- | 01 <sup>st</sup> June 2018      | Detailing/ Construction / Fabrication ---- | 16 <sup>th</sup> November 2018 - 17 <sup>th</sup> May 2019 |
| Late Registration Begins -----     | 28 <sup>th</sup> September 2018 | Pavilion Fabrication Completion -----      | 17 <sup>th</sup> May 2019                                  |
| Submission Closes -----            | 12 <sup>th</sup> October 2018   | Pavilion Site Installation Completion ---- | 06 <sup>th</sup> June 2019                                 |

LONDON

London is the capital city of England and the United Kingdom. It is the largest metropolitan area in the United Kingdom and the largest urban zone in the European Union by most measures and is located on the River Thames. It is a leading global city, with strengths in the arts, commerce, education, entertainment, fashion, finance, healthcare, media, professional services, research and development, tourism and transport, all contributing to its prominence. The city has been described as a world cultural capital. It has the most international visitors of any city in the world and London Heathrow is the world’s busiest airport by the number of international passengers. London has a diverse range of peoples, cultures, and religions, and more than 300 languages are spoken within its boundaries.

It contains four World Heritage Sites: the Tower of London; Kew Gardens; the site comprising the Palace of Westminster, Westminster Abbey, and St Margaret’s Church; and the historic settlement of Greenwich (in which the Royal Observatory marks the Prime Meridian (0° longitude) and GMT). Other famous landmarks include Buckingham Palace, the London Eye, Piccadilly Circus, St Paul’s Cathedral, Tower Bridge, Trafalgar Square and Wembley Stadium.

London is home to numerous museums, galleries, libraries, sporting events and other cultural institutions, including the British Museum, National Gallery, Tate Modern, British Library, Wimbledon and 40 major theatres. The London Underground is the oldest underground railway network in the world and the second-most extensive after the Shanghai Metro.

Climate

London has a temperate oceanic climate, similar to much of southern Britain. Summers are generally warm and sometimes hot with an average temperature of 24 °C (75.2 °F), the heat being boosted by the Urban heat island effect making the centre of London at times 5°C (9°F) warmer than the suburbs and outskirts. Spring is a mixed seasons and can be pleasant. Temperatures in London in warmer months range from 8°C - 18°C (46°F - 64°F) in spring.

Topography & Geology

London stands on the Thames, its primary geographical feature, a navigable river, which crosses the city from southwest to the east. The Thames Valley is a floodplain surrounded by gently rolling hills including Parliament Hill, Addington Hills, and Primrose Hill. The Thames was once a much broader, shallower river with extensive marshlands; at high tide, its shores reached five times their present width. London is elevated approximately 24 m (79 ft) above sea level.

Architecture

London’s buildings are too diverse to be characterised by any particular architectural style, partly due to their varying ages. Many grand houses and public buildings, such as the National Gallery, are constructed from Portland stone. Some areas of the city, particularly those just west of the centre, are characterised by white stucco or whitewashed buildings. There are few structures in Central London that pre-date the Great Fire of 1666, these being a few trace Roman remains, the Tower of London and scattered Tudor survivors in the City. The Tudor period Hampton Court Palace on the outskirts is an example of this style. Late 17th century churches and the financial institutions of the 18th and 19th centuries such as the Royal Exchange and the Bank of England, to the early 20th century Old Bailey and the 1960s Barbican Estate form part of the varied architectural heritage.

In the dense areas, most of the concentration is achieved with medium and high-rise buildings. Older buildings are mainly brick built, most commonly the yellow London stock brick or warm orange-red variety, often decorated with carvings and white plaster mouldings. London’s skyscrapers such as 30 St Mary Axe, Tower 42, the Broadgate Tower and One Canada Square are usually found in the two financial districts, the City of London and Canary Wharf. Nevertheless, there are plans for more skyscrapers in central London including the 72-storey Shard London Bridge. Other notable modern structures include City Hall with its distinctive oval shape, the British Library in Somers Town/Kings Cross and What was formerly the Millennium Dome now The O2 Arena, located by the Thames to the east of Canary Wharf.

**Coordinates:** 51°30’26”N 0°7’39”W  
**Total Area:** 1,570 km2 (607 sq miles)  
**Population:** 13,945,000

BETHNAL GREEN

Modern History

In the 19th century, Bethnal Green remained characterised by its market gardens and by weaving. Having been an area of large houses and gardens as late as the 18th century, by about 1860 Bethnal Green was mainly full of tumbledown old buildings with many families living in each house. By the end of the 19th century, Bethnal Green was one of the poorest slums in London. Jack the Ripper operated at the western end of Bethnal Green and in neighbouring Whitechapel. In 1900, the Old Nichol Street Rookery was demolished, and the Boundary Estate opened on the site near the boundary with Shoreditch. This was the world’s first council housing, and brothers Lew Grade and Bernard Delfont were brought up here. In 1909, the Bethnal Green Estate was built with money left by the philanthropist William Richard Sutton which he left for modern dwellings and houses for occupation by the poor of London and other towns and populous places in England.

On 3 March 1943 the unopened Bethnal Green tube station was the site of a wartime disaster. Families had crowded into the underground station due to an air raid siren and in the wet, dark conditions the crowd was surging forward towards the shelter when a woman tripped on the stairs, causing many others to fall. Within a few seconds 300 people were crushed into the tiny stairwell, resulting in 173 deaths. There is now a plaque at the entrance to the tube station, which commemorates it as the worst civilian disaster of World War II. A permanent Memorial ‘Stairway to Heaven memorial’ has now been built and installed at Bethnal Green Gardens to mark the event.

It is true that the infamous gangsters the Kray twins lived in Bethnal Green in the 1960s. However, by the beginning of the 21st century, Bethnal Green and much of the old East End began to undergo a process of gentrification. Marcus Garvey the civil rights activist was at one time buried here, before his body was returned to Jamaica.

The Albion Rooms are located in Bethnal Green where Pete Doherty and Carl Barat of the Libertines used to live when the band was together. It became part of music history as the band would hold Guerilla Gigs in the flat that would be packed with people.

Geography

Bethnal Green forms a part of Tower Hamlets and Hackney, centred around the Central Line tube station at the junction of Bethnal Green Road, Roman Road and Cambridge Heath Road. The district is associated with the E2 postcode district, but this also covers parts of Shoreditch, Haggerston and Cambridge Heath. Between 1986 and 1992, the name Bethnal Green was applied to one of seven neighbourhoods to whom power was devolved from the council. This resulted in replacement of much of the street signage in the area that remains in place..This included parts of both Cambridge Heath and Whitechapel (north of the Whitechapel Road) being more associated with the post code and administrative simplicity than the historic districts.

Demographics

Bethnal Green has a total population of 25,440 as of the 2001 census, based on the north and south wards of Bethnal Green. The largest single ethnic group is people of Bangladeshi descent, which constitute 41 per cent of the area’s population, every year since 1999 the Baishakhi Mela is celebrated in Weavers Field, Bethnal Green which celebrates the Bengali New Year. The second largest are the White British, constituting 37 per cent of the area’s population. Other ethnic groups include Somalis, Black Africans and Black Caribbeans.

The two main faiths of the people in the area are Islam and Christianity, with 50 per cent Muslim and 34 per cent Christians. There are many historical churches in Bethnal Green. Notable churches include, St John on Bethnal Green, located near the Bethnal Green tube station, on Bethnal Green Road and Roman Road. The church was built from 1826 to 1828 by the architect John Soane. Other notable churches include St Matthew - built by George Dance the Elder in 1746. St Matthew is the mother church of Bethnal Green. There are four Islamic places of worship or services in Bethnal Green for the Muslim community. These are the Baitul Aman Mosque and Cultural Centre, Darul Hadis Latifah, the Senegambian Islamic Cultural Centre and the Globe Town Mosque and Cultural Centre. The London Buddhist Centre at 51 Roman Road, is one of the largest urban Buddhist centres in the west, and is the focus of a large Buddhist residential and business community in the area.



### Education

Bethnal Green has numerous primary schools serving children aged three to 11. St. Matthias School on Bacon Street, off Brick Lane, is over a century old and uses the Seal of the old Metropolitan Borough of Bethnal Green as its badge and emblem.

Bethnal Green’s oldest secondary school is Raine’s Foundation School, with sites on Old Bethnal Green and Approach roads, a voluntary aided Anglican school founded in 1719.The school relocated several times, amalgamating with St. Jude’s School for Girls to become coeducational in 1977. Other schools in the area include Bethnal Green Academy, Oaklands School, and Morpeth School.

The V&A Museum of Childhood on Cambridge Heath Road which is next door to the Museum Gardens (separated by the Museum Passage) houses the child related objects of the Victoria and Albert Museum. The Museum of Childhood is part of the Victoria and Albert Museum. It was built in the 1860s with a brick skin over an iron structure, which was part of the first building of the V&A in Kensington. A new box-like entrance lobby has been added, making it possible to have a lift and learning centre and easier access. The Bethnal Park (also known as Barmey Park) and Bethnal Green Library provide leisure facilities and information.

### Museum Gardens / V&A Museum of Childhood

Museum Gardens were once part of Bethnal Green Poor’s Lands, an area of former manorial waste that under a trust deed of 1690 was administered to benefit the local poor. The Poor’s Lands were divided in 1825 when a site was purchased to build St John’s Church.

The Museum next door, now known as the V&A Museum of Childhood, was built on part of the remnants of Bethnal Green, previously a larger village green that today remains as Bethnal Green Gardens and Museum Gardens which had been partitioned in 1825 to build St John’s Church at Bethnal Green to designs of Sir John Soane. In 1868 4.5 acres of the Bethnal Green land was purchased for the site of the Bethnal Green Museum in 1872, which was to be built with the proviso that what land was not built on was to be public recreation ground. As a result the land south of the museum was laid out and opened as ornamental public gardens in 1875, originally known as Bethnal Green Museum Garden. The garden contains mature trees and continues to have formal displays, including a raised mound of carpet bedding.

The origins of the museum here lie in the Great Exhibition of 1851 in South Kensington, profits from which enabled land in that area to be purchased to realise Prince Albert’s scheme for a ‘village’ of museums and similar institutions. The first museum in South Kensington was housed in a temporary structure designed and built c.1856/7 by Charles Young & Co., a utilitarian iron-framed structure with 3 aisles, corrugated iron walls and curved roofs that was nicknamed The Brompton Boilers for its supposed resemblance to a series of steam boilers.

In 1865, when the South Kensington Museum had moved into larger, permanent premises, the museum’s management proposed splitting the iron building into three parts and offering these for a nominal sum as premises for district museums elsewhere in London. Local philanthropists in Bethnal Green had been lobbying for a trade museum in the area and Bethnal Green became the only respondent to the offer of the iron building. As a result the Brompton Boilers Museum was re-erected here as Bethnal Green Museum, with brick walls replacing the corrugated iron and numerous improvements to the interior space. The iron structure reused a prefabricated building from Albertopolis which was replaced with some early sections of the modern V&A complex. The exterior of the building was designed by James William Wild in red brick in a Rundbogenstil (round-arched) style very similar to that in contemporary Germany.

The architect was J W Wild whose full scheme was never carried out for lack of money but which had included a complex frontage, a cloister enclosing a garden, entrance porticos, clock tower, curator’s residence, refreshment room and library (his original design was published in The Builder in 1871). The exterior of the building had a series of mosaic panels representing agriculture, science and art designed by students at the Art Training School at South Kensington. The building was completed in 1872 and was officially opened as the Bethnal Green Museum by the Prince of Wales on 24 June. Although the intention had been for it to be run by local people, this did not take place and it remains part of the Victoria and Albert Museum, which had gained its name in 1899, when new South Kensington Museum buildings were opened by Queen Victoria. Although some exhibits related to children from 1925 onwards, it was not until 1974 that the museum became dedicated as a Museum of Childhood.

Museum Passage is the route of an old path across Bethnal Green, which in 1872 was planted with the present plane trees to form the division between the Green and the Museum. Prior to the recent refurbishment works to the building, the gardens in front and to the sides of the Bethnal Green V &A Museum of Childhood consisted of lawns, with a number of rose beds in front of the building, plane trees on the perimeter, the Eagle Slayer statue to the north, with old railings and two gateways leading to the semi-circular roadway in front of the building; picnic tables were set out each side.

The V&A drew up a Master-plan for the Museum of childhood next door which was closed from October 2005 to December 2006 for refurbishment with changes including a new front entrance, gallery, displays and café. This refurbishment and substantial improvements were undertaken in two phases to designs by Caruso St John Architects, which included a substantial extension along the museum front to form a new, fully accessible, entrance leading to temporary display facilities.

The semi-circular area at the front has been re-modeled to accommodate gently sloping paving to create ramped access to the building. A strip of ornamental planting has been created along the front adjacent to the boundary railings, and new external furniture has been installed in the grass to the north. The Eagle Slayer has been restored but has now been re-located inside the museum, although the plinth remains in the gardens. This refurbishment won a RIBA Award and CABE Festive Five Award, both in 2007.

The area now known as Museum Gardens, was laid out as public gardens in 1875 to the designs of the Superintendent of Victoria Park. It was initially maintained by the Government and in 1887 it became the responsibility of the Metropolitan Board of Works under the 1887 London Parks and Works Act, subsequently that of the London County Council (LCC), then the Greater London Council (GLC) and now London Borough of Tower Hamlet is the route of an old path across Bethnal Green.

In 1872 it was planted with the present London plane trees to form a division between the public gardens and the Museum. There are also notable plane trees in the gardens, especially along the east and west sides, as well as a good variety of other mature and more recently planted trees.

The gardens are laid out with winding paths, areas of lawn, and ornamental planting in island beds and a raised mound of carpet bedding, planted and fenced off.

In the west side is a length of trellis planted with climbing roses and other plants.

A drinking fountain stands near the south-west entrance gate, erected as a memorial to Alice Maud Denman & Peter Regelous who lost their lives in attempting to save others at a fire at 423 Hackney Road on 20 April 1902. On the south, the gardens shares a common boundary with St John’s Church, a grade 1 Listed Building designed by the architect Sir John Soane.

Museum Gardens itself won an award for its horticultural excellence from the MPGA in 2000.





# SITE 02

## THE SITE

### MUSEUM GARDENS

The site, which is the subject of the competition, is the Museum Gardens, Cambridge Heath Road, Bethnal Green, London E2 9PA, which is within the Tower Hamlets and Hackney borough of London. The Museum Gardens is on the English Heritage Register of Historic Parks and Gardens. It is approximately 1.05 hectares (approximately 10,520 square metres) in size.

It is bounded by Cambridge Heath Road, Museum Passage (separating the Gardens from the V&A Museum of Childhood), St John's Church (Roman Road) and Victoria Park Square.

There are plants in the garden such as castor oil plants with pink and white cleomes, red, pink and purple salvias, spider plants, fluffy mauve ageratums, white hibiscus, banana palms, reddish cordyline, mauve salvias, tobacco plants and early spring there are tulips and polyanthus. And also trees such as pines, eucalyptus, catalpas and flowering cherry.

The site's main use is as a recreational garden for living, working and visiting communities around and it is clearly important that the most is made of this key location for the Pavilion. The gardens are locked overnight, from sunset to sunrise.



Street Map of the Museum Gardens and Surrounding



Aerial View of Museum Gardens Indicating Proposed Pavilion Spot



Recent History

The site is mainly a recreational gardens with a fountain and benches dotted around the edges of the garden walk paths.

Site Context and Analysis

The proposed Pavilion site lies between Cambridge Heath Road to the West, Museum Passage (separating the Garden from the V&A Musuem of Childhood) to the North, St John’s Church (Roman Road) to the South and Victoria Park Square to the East on a tube, railway and bus routes.

This is an important site and a Pavilion will attract a lot of interest, by virtue of it being:

- next to a key junction;
- A site next to the prominent corner site of St John’s Church with important splayed view and walk traffic;
- A site visible both in short and medium views from Cambridge Heath Road and Victoria Park Square;
- A provider of cultural interest and enhancement to the area’s charm;
- A site next to the V&A Musuem of Childhood and a district with many art galleries and creative studios;
- A site in a location with high footfall and next to Bethnal Green tube station;
- A site next to another park (Bethnal Green Gardens and Victoria Park in near by) and Bethnal Green library;

Description

The Museum Gardens has Cambridge Heath Road to the West, Museum Passage (separating the Gardens from the V&A Musuem of Childhood) to the North, St John’s Church (Roman Road) to the South and Victoria Park Square to the East (see streetmap above).

The gardens is one with an exotic variety of plants, a fountain, benches, birds, squirrels and high trees.

Proposed uses

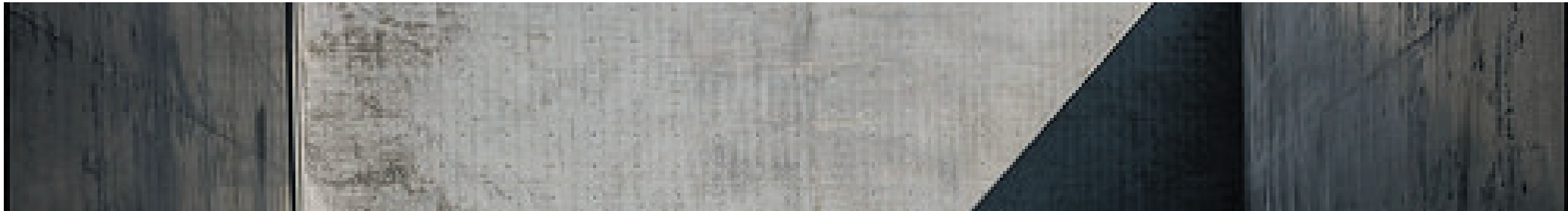
There is a desire to include a temporary transportable Pavilion for part of the Summer in such a public space with a need for inclusion, socialising, relaxation, discus- sion, reflection, escapism, view and enjoyment of an attractive and interactive space.

The site is accessible on foot from southern end at Cambridge Heath Road or from the northern end of Victoria Park Square. It is also located on a main public transport routes within the area (Rail, Tube, Buses).

The primary pedestrian access to the gardens is from Cambridge Heath Road. Secondary access may be achieved via Victoria Park Square also the service access

Note:

There is no source for electric or water provision for the showcase Pavilion structure.



**COMPETITION AIM:**  
The aim of this single stage International competition is to select the design proposal that exhibit a high degree of creative flare and is of high quality for an inclusive public space Pavilion and to hopefully achieve the following:

- Explore new design ideas that challenge the profession.
- Encourage architectural experimentation, including form, function and materials in design proposal.
- Encourage the respect of the context and natural topography of a site.
- Provide a visual focal and reference point.
- Encourage an amount of artistry as an integral part of the architectural process and experience.
- Encourage designs and architecture that embraces the awareness and engagement with members of the general public.
- Encourage and reward design excellence at a small or large scale, which integrates function, structure, details and the spirit of the environment which it is to exist.
- Encourage designs that propose the value and appropriateness of contemporary architecture.
- Research, respond and highlight the unique aspects of innovative design.
- Encourage the employment of ecological and sustainable design in as many or all aspect of their design work.
- To be able to work on small or large scale/budget projects with equal imagination and commitment.
- Provides a visual focal point onto this prominent location, reinforcing and enhancing the urban design qualities of the area.
- Respects the context of the site and is of high quality design.
- Contributes to the sense of place at chosen location and complementing the Museum next to it and any views across from it.
- Reflects the natural topography of the site and take advantage of this to provide interesting forms and vertical integration and good circulation.
- Encourage uses, which have a direct relationship with the Museum Gardens.
- Enhance and recognising landmark location and buildings around it.
- Maximise the visual potential of the site.
- Discourage and disguise any negative aspects of the garden or the surrounding.
- Exhibit commitment to exploring new ways of engaging the general public through your architecture and design practice.
- Exhibit a pragmatic, low maintenance solution which does not compromise design innovation, and which explores new approaches to materials and sustainability.

ArchTriumph’s international competitions provides a platform to engage, explore and seek creative talent through the opportunity it provides for architectural innovation, experimentation and commitment to design excellence.

We hope to encourage innovative and implementable design, without the suppression of the dream/vision to create designs that push the boundaries of what may seem possible. It is our intension to showcase excellent design concepts and promote architectural talent. We also hope to recognise excellence in all areas of architectural design with a series of Showcase Triumph Pavilions.

**COMPETITION STRUCTURE:**  
The Triumph Pavilion architecture design Competition is single stage competition leading to the selection of a winning design to stand as a showcase Triumph Pavilion 2019 in the Museum Gardens. The objective is to seek out the strongest proposal to go onto satisfy the set of requirements for a public space showcase Pavilion in London.

This competition leads to a design that will eventually be constructed or fabricated as the ArchTriumph’s “**Triumph Pavilion 2019: Light Pavilion**”.



PARTICIPATION:

- Eligibility:*
- Architects
  - Architecture graduates
  - Architecture students
  - Team of architects
  - Inter-disciplinary teams (engineers, designers in-conjunction with an architect).

- Ineligibility:*
- Employees, consultants, agents of ArchTriumph.
  - Employees, partners, friends, family, personnel, office practice or studios associated with any of the panel.
  - Persons who have taken part in the organisation of the Competition or the writing of the architectural brief.
  - Persons involved in the establishment or in the preparation of the program (including any feasibility for the Competition site or topic).
  - Members of the Panel or associated practice.

- Restriction:*
- Participants must be aged 18 or over on date of registration for this competition.

**Note:**  
Submissions can be the work of an individual, Practice or a group up to 4 members.  
Registration and participation in the competition implies an immediate acceptance by entrants of all terms & conditions governing the site and competition.



**Registration:**  
Entrants may register by filling the online registration entry form with the relevant payment by Debit/Credit card through a secure gateway.

**Fees:**  
Every entrant shall be required to pay an entry fee as follows:  
- Early Registration: \$100 US from 21<sup>st</sup> May 00:00 (GMT) to 31<sup>st</sup> May 2018 23:59 (GMT)  
- Standard Registration: \$150 US from 01<sup>st</sup> June 00:00 (GMT) to 13<sup>th</sup> October 2018 23:59 (GMT)  
- Late Registration: \$250 US from 28<sup>th</sup> September 00:00 (GMT) to 12<sup>th</sup> October 2018 23:59 (GMT)

**Note:**  
Fees are not refundable under any circumstance as stated in the terms and conditions. All deadlines are 23:59 Hours (GMT)

One Registration per Project Proposal. Each proposal is assigned an entry ticket with a Unique Registration Number (URN). Participants can register to submit more than one proposal.

Applications to register and qualification for the various levels of Competition registration fees must arrive no later than 23.59 hours (GMT) on the date specified in the Timetable.

**Payment:**  
Registration payments can be made to ArchTriumph by the following methods:  
- VISA Debit/Credit Card  
- Master Card  
- Maestro Card  
- Solo Switch Card  
- Electron Card  
- PayPal Account

**Project Documentation:**  
By the date specified in the Timetable, the Organiser ArchTriumph will provide all registered competitors with the following materials for download:  
- A printable Competition Brief document containing:  
    a. The Competition Topic;  
    b. General Context;  
    c. Site Environment - where applicable;  
    d. Prize and Award Information;  
    e. Technical requirements;  
        i. Rules of the Competition;  
        ii. Competition Timetable;  
- Photographs of the city, site or location – where applicable;  
- Satellite view of the site, if available and applicable;  
- Map of the local area (3D) – where applicable;  
- Any 3D computer generated model of the site, if available and applicable.



**AWARDS:**

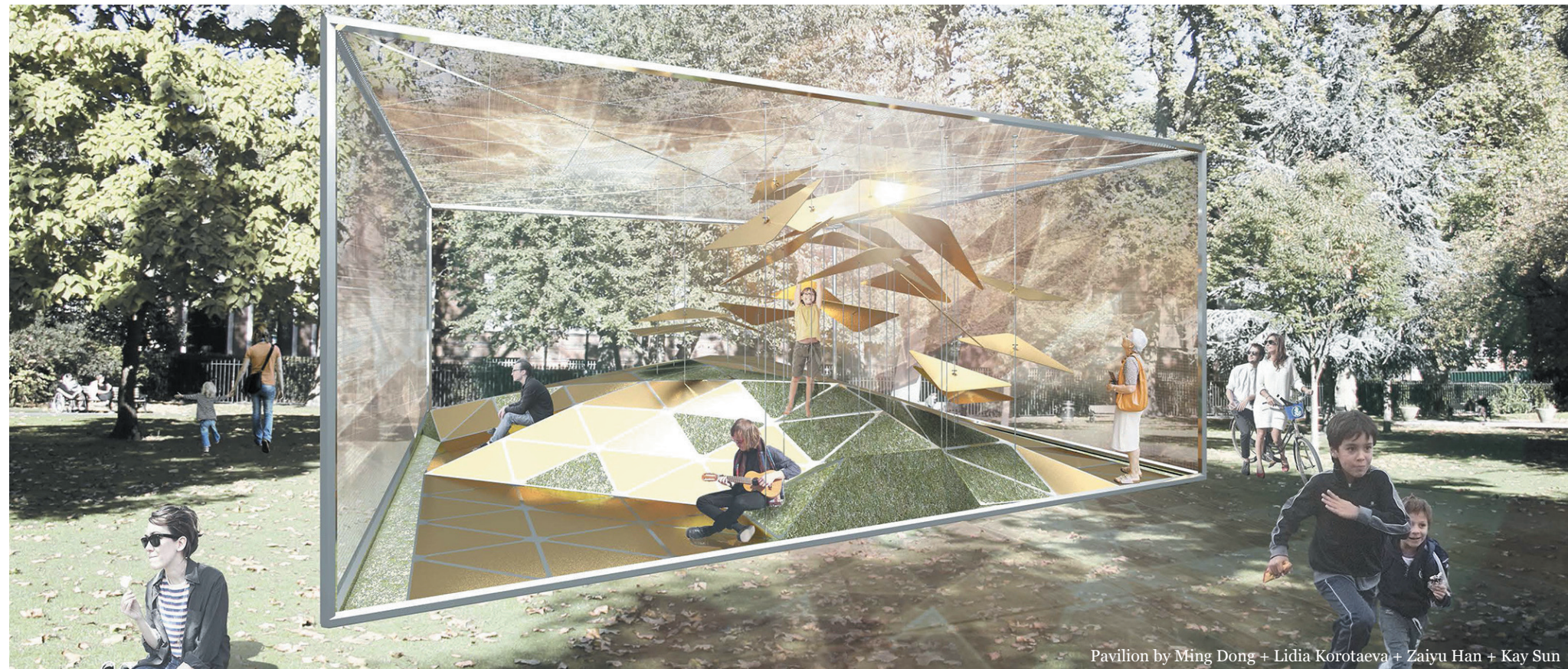
The winning proposal will receive the Honour of designing the **ArchTriumph Showcase Triumph Pavilion 2019: “Light Pavilion”** with detail as follows:

**1st Prize**

- Up to US\$ 10,000 (TEN THOUSAND US DOLLARS) budget to construct the ArchTriumph Showcase ***Triumph Pavilion 2019: “Light Pavilion”*** to be installed in the Museum Gardens, Cambridge Heath Road in London, United Kingdom (next to the V&A Museum of Childhood)
- Publication on Archtriumph’s website and Social Media platforms.
- Publication in architecture magazine, ArchTriumph book series, various architecture websites and blogs.
- Exhibited at the Triumph Pavilion opening event during month of the London Festival of Architecture.

**2nd, 3rd and 10 Special Mentions**

- Publication on Archtriumph’s website and Social Media platforms.
- Publication in ArchTriumph book series, various architecture websites and blogs.
- Exhibited at the Triumph Pavilion opening event.



Pavilion by Ming Dong + Lidia Korotaeva + Zaiyu Han + Kay Sun



Proposal

The brief is to design a temporary, freestanding, transportable and contemporary showcase Pavilion to be installed in the Museum Gardens based on the year’s Triumph Pavilion theme of “**Light**”, hence the Pavilion will be entitled “**Light Pavilion**”. It a theme that focuses on the interplay of natural light and shadow to highlight aspects of a design, strengthen its form or control the circulation. It is a topic the organisers hope will inspire architects and designers to explore the fascinating ways in which light and shade within a design plays a creative part in defining the architecture and interiors. It will investigate the impact on mood and how it allows us to act, behave, think and reflect when we encounter such design or architecture. The Pavilion should in summary, provide an inspirational space where visiting architects, designers, families or general public can stand, seat around to admire, share discussions about design or simply relax in the unique setting of the Gardens.

In the practice of architecture, daylighting refers to the use of natural light, be it brilliant sunlight or muted overcast light, to support the visual demands of building occupants. Natural light is a dynamic and ephemeral tool for expressing the quality of space. It can also add to the sustainable credential of an architecture and help create that balance between form and function. Research supports daylighting’s positive effect on building performance and human health.

The architect or design team to be granted the honour of designing the **2019 Triumph Pavilion** will be selected through a deliberation process by an internal selection panel. The winning design proposal will be one that is perceived to most satisfy the brief and is befitting of the Museum Gardens. The Pavilion design should also be inclusive, highlight and encourage the need for ecological and sustainable design principles where possible.

What is a Light?

Light is electromagnetic radiation within a certain portion of the electromagnetic spectrum. The word usually refers to visible light, which is the visible spectrum that is visible to the human eye and is responsible for the sense of sight. The main source of light or natural light on Earth is the Sun. The primary properties of visible light are intensity, propagation direction, frequency or wavelength spectrum, and polarization, while its speed in a vacuum, 299,792,458 metres per second, is one of the fundamental constants of nature. Visible light, as with all types of electromagnetic radiation (EMR), is experimentally found to always move at this speed in a vacuum.

When a beam of light crosses the boundary between a vacuum and another medium, or between two different media, the wavelength of the light changes, but the frequency remains constant. If the beam of light is not orthogonal (or rather normal) to the boundary, the change in wavelength results in a change in the direction of the beam. This change of direction is known as refraction. The main source of light on Earth is the Sun which we refer to as natural light associated with daylight.

Commentary:

Design proposals must provide a suitable and inclusive form for a public space. However exciting and challenging the creative opportunity presented within such a project may be, it is equally important that any proposal exhibit an amount of functionality, viability and achievable within the budget set.

Program & Design

The program challenges participants to design a Pavilion for a public space with a need for inclusion, socialising, relaxation, escape, view and enjoyment of a high quality space through a design that is visually and aesthetically engaging. It should provide an ideal contemporary space or function within the beautiful Museum Gardens offering a sense of tranquility, beauty and exceptional aesthetic value at the very heart of the Gardens. The designated site is to be viewed as a blank canvas to express and give the architects or author’s own unique interpretation of the **2018** theme of “**Light**” through interplay of light and shadow against material and space. The proposal should address and highlight at least the following (participants are free to decide on the form, ratio and size of the Pavilion within the program):

- Ecological and Sustainable Design (Including process of Installation, deinstallation and possible reinstallation of the Pavilion)
- Public inclusion
- Circulation / Safety (Including Disable Acces)

**Pavilion Design Size:** Open to participants (Pavilion should not exceed **3 meters** in height and **100 Square meters** in area)  
**Total Plot Size for Pavilion:** 100 m2

Design Considerations

It is not our intention to apply too many design constraints on participants’ ideas for the ***Triumph Pavilion 2019: “Light Pavilion”*** as the organisers wish to allow designs that test the boundaries and create something worthy of this area of London.

Highlighted below are some issues that the panel will pay attention to with regards to selection:

- Movement and Activity

How the proposals will fulfill a key Museum Gardens Pavilion role and improve footfall.

- Corner

There is the opportunity for a new focal point between the V&A Museum of Childhood and St John’s Church to enhance the visual presence.

- Key views, Roadscape and Streetscape

One of the features of this area of Bethnal Green is the cross-road vantage points and Roadscape views. The Pavilion should seek to take some advantage of this, where possible.

Special Conditions

There is no water or electricity points provision for the Pavilion.





# SUBMISSION 08

## SUBMISSION

### PROJECT SUBMISSION REQUIREMENT

A single (1) horizontal digital image board with the details listed below must be submitted via email or an upload facility (where provided) on the ArchTriumph website

- Image Format: A single un-compressed JPG or JNG extension file
- Dimensions: 3500 width x 2600 height (pixels) or 36.45 x 27.08 inches or 92.6 x 68.79 centimeters to 96dpi.
- File Name: The image file name must correspond to your unique registration number (Example: 0123456789\_triumphpavilion2019.jpg where 0123456789 represents the Unique Registration Number (URN) assigned to you on your entry registration ticket on the ArchTriumph website on successful registration.
- Max. File Size: 5MB (5 Megabytes)

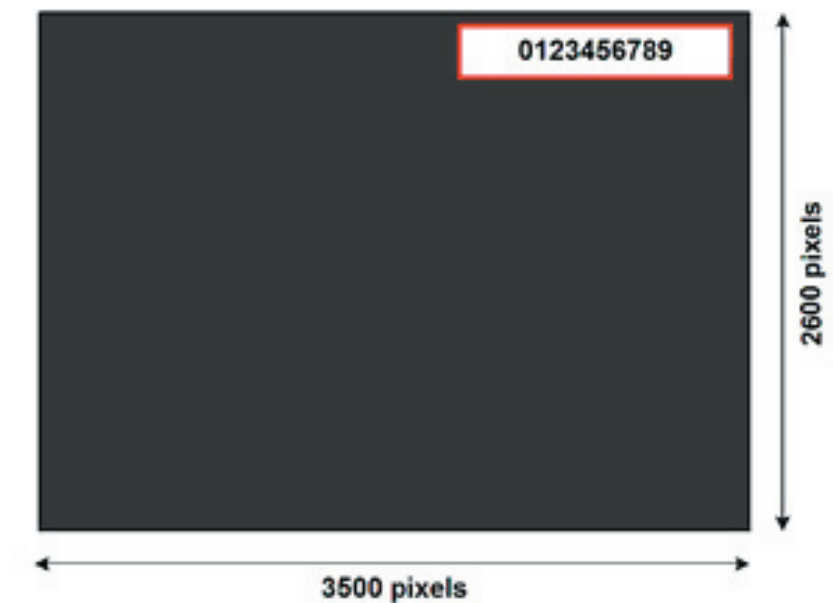


Figure A

### Note:

All proposals must be submitted anonymously and the Unique Registration Number must appear on the **upper right side** of the image as illustrated in **Figure A** above.

Should participants experience issues with upload of proposal files which adheres to the size and format guideline, the organisers should be notified in writing, and only then can proposals be sent via email to: **pavilion2019@archtriumph.com**

**PRESENTATION:**  
The presentation technique is open and at the discretion of the competitor and the image submitted should detail the main concept of the design with the following information:

- **Main Design Concept**
- **Plans**
- **Sections**
- **Perspectives / Elevation**

The presentation should clearly document the following where relevant:

- **Proposed design**
- **Total area**
- **Approach to the project**
- **Layout**
- **Materials (MAIN)**
- **Site and Treatment of the site**

Any other textual or numerical description should be incorporated into the graphical presentation of the design.

**Note:**

- All drawings and documents to be submitted by all competitors should be made in English and measurements expressed using the metric system.
- All submission project boards must be made anonymously and no later than 23.59 hours (GMT) on the date specified in the Timetable.



**JURY:**  
The submitted proposals will be judged by an internal Panel.

**EVALUATION AND JUDGING PROCESS:**  
ArchTriumph’s panel of professionals will review the submitted entries based on the competition objectives. Proposals will be narrowed down to 30, then 13, then 3 and finally the winner. The process will also involve the culture team at London Borough of Tower Hamlet at some stage as they will be shown the top three (3) designs and open to express an opinion, but do not have a voting right on the selection of the eventual winner. The eventual winner will be chosen from a shortlist after interviews with the architects to clarify any points as part of the competition process.

- Entries will be evaluated based on the following main criteria and guidelines:
- Overall architectural vision and design’s aesthetics
  - The relationship of the design to the built or natural environment around it:
    - How the architecture design relate to the physical location chosen.
    - How the design is placed on the physical site.
  - Innovative design:
    - How the design organises space
    - Thoughtful use of materials:
      - Choice of materials e.g sustainable material
      - How the materials enhances the design
  - Adherence to the Competition specifications.
  - Quality and clarity of the any model Execution and Presentation:
    - Well-built digital or physical models that visually represent your design ideas will catch the eye of the panel.
  - Adaptation of existing designs, fusion and mixing of materials into existing contexts (where applicable).

Designs that surprise, inspire and enthuse through an outstanding concept design solution and clearly has a sense of place, is unique, functional, accessible and achievable will be of most interest to the panel.

**Note:**  
The panel’s decision will be final and binding as stated in the competitions terms and conditions.



RESOURCE LINKS:

Further information relating to the Competition please visit the following link below:

- Google maps: <http://maps.google.co.uk> (51.528700°N 0.055°W)
- ArchTriumph website: [www.archtriumph.com](http://www.archtriumph.com)
- Tower Hamlet website: [www.towerhamlet.gov.uk](http://www.towerhamlet.gov.uk)
- Museum of Childhood Interactive Virtual tour: [www.revolvingpicture.com/virtual-tours/moc/](http://www.revolvingpicture.com/virtual-tours/moc/)
- Museum of Childhood website: <http://www.museumofchildhood.org.uk>
- English Heritage Register of Historic Parks and Gardens <http://list.english-heritage.org.uk>

COMMUNICATION AND TECHNICAL ENQUIRIES:

The rules of this Competition are set and enforced by ArchTriumph. This includes the management and fairness in relation to the overall competition objectives. All contacts relating to the competition or its rules should be sent to ArchTriumph using the contact form, which can be found at <http://www.archtriumph.com/contact>

QUERIES AND QUESTIONS:

All queries regarding the registration, process, fees or payment can also be made using the contact form, which can be found at <http://www.archtriumph.com>.

COMPETITION TERMS AND CONDITIONS:

The terms and conditions governing this Competition can be found in the terms and conditions section at <http://www.archtriumph.com>.



GENERAL PROVISION

Definitions:

The terms defined in this Article shall have the meaning described from herein whenever they are used in relation to the Competition or Rules, unless otherwise clearly indicated by the context in which it is used:

- “Architect” shall mean architects licensed to practice architecture in their respective countries.
- “Graduate Architect” shall mean school of, college of or university of architect graduates who are yet to be formally recognised as architects by the licensing body or institution to practice architecture formally (that means can sign-off as architect on projects) in their respective countries.
- “Student Architect” shall mean student formally studying architecture at a recognised institution of architecture with the intention of becoming an architect in their respective countries.
- “Competition” shall mean the International Competition to be held by ArchTriumph in order to select the best design that satisfies the project requirement or brief.
- “Organiser” or “Promoter” or “Sponsor” or “Commissioner” shall mean ArchTriumph.
- “Rules” shall mean the regulations, terms and conditions established to govern the implementation of the process and design for the competition based upon the competition documents.
- “Technical Committee” shall mean the technical committee established and managed by the organiser.
- “Judging Panel” shall mean the jury and the ArchTriumph consultants involved in selection process.
- “Legal Advisor” shall mean the person responsible for maintaining the anonymity of the competitors and the fairness of the competition.
- The “Entry Period” shall mean the registration dates for the competition during the registration period.
- The “ArchTriumph” shall mean any ArchTriumph branded awards, domain or internet destination such as [www.archtriumph.com](http://www.archtriumph.com)
- “Entrant” or “Competitor” or “Participant” shall mean the registered individual, team or company taking part or intending to take part in the Competition.
- “Multi-Disciplinary Team” or “Inter-Disciplinary Team” shall mean a team of up to 4 individuals with at least an architect within it.



**Sources:**

- Survey of London
- The Municipal Parks, Gardens and Open Space of London
- V & A Museum of Childhood website [www.vam.ac.uk/moc/](http://www.vam.ac.uk/moc/)
- London Borough of Tower Hamlets ‘Bethnal Green Gardens Conservation Area Character Appraisal’ [www.towerhamlets.gov.uk/](http://www.towerhamlets.gov.uk/)
- St John’s Church [www.stjohnonbethnalgreen.org](http://www.stjohnonbethnalgreen.org)



Opening of the Bethnal Green Museum in 1872



Opening of the Bethnal Green Museum in 1872



V&A Museum of Childhood next door to the Museum Gardens (as it is now after renovation)





Triumph Pavilion : Peace Pavilion by AZC, Paris, France

# CONTACT

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01<sup>st</sup> May 2018

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