

Sharing - Wirkkala-Bryk Archive Competition brief

This competition has been organized by the Tapio Wirkkala Rut Bryk Foundation in collaboration with:

SAFA - Finnish Association of Architects

EMMA - Espoo Museum of Modern Art

The open international concept competition was launched on the 3rd of December 2015

Registration to the competition no later than 28th of March 2016 at: [www.wirkkalabryk.fi/competition](http://www.wirkkalabryk.fi/competition)

All entries must be sent by the 4th of April 2016



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## WELCOME

Today, design seems to be everywhere. From our simplest everyday objects to the processes of thinking in organizations around the world, the role of design has expanded to the point that it appears to encompass just about everything. Though design itself appears more popular than ever, it has become surprisingly difficult for designers themselves to critically consider their own role in society. Tasked with tackling ever more urgent challenges, design is increasingly seen as a panacea for the wide variety of challenges we face today. Designers face great pressure to satisfy expectations placed upon them and consequently, conform to an increasingly predefined role.

Design as a discipline is capable of meaning, nuance, beauty and intelligence, and it must continue to strive to do more than just solve problems as they are presented. Truly exceptional design has the capacity to make us think about our own positions, to mediate and project meanings; to propose a way to relate with the world. As part of our centenary celebrations, the Tapio Wirkkala Rut Bryk Foundation invites designers of all disciplines to step back and consider the role of design today, with the launch of an open international concept competition for the Wirkkala-Bryk Archive.

Tapio Wirkkala and Rut Bryk are among the most celebrated figures in the history of Finnish art and design. Their prolific output, numerous awards, diverse international exhibitions and pedagogical legacy have had a profound impact on modern Finnish and Scandinavian design. With their artistic design approach the couple was active not only in physical design, but also pioneers in non-material design, establishing educational initiatives and extending their thinking to fishing and even cloudberry cultivation. Through their work, Tapio Wirkkala and Rut Bryk offered new ways to relate with a world of rapid technological and social change and were vital in shaping the post-war identity of Finland as a modern design nation.

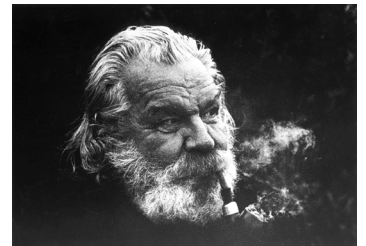


Rut Bryk (1916-1999), originally trained as a graphic artist before focusing on ceramic art. From her beginnings with decorative additions to ceramic objects, to her later wall-sized architectural elements, Bryk was constantly exploring the boundary between art and design. Characterized by brilliant flashes of colour and the subtle interplay of surfaces, Bryk elevated a seemingly humble medium to one of great elegance and sophistication, rich with atmospheric qualities. Amidst the realities of post-war Finland, Bryk brought a sensibility of grace and luxury to the pragmatic and functional demands of a rapidly modernizing nation recovering from war.



Rut Bryk. Photo TWRB Archive.

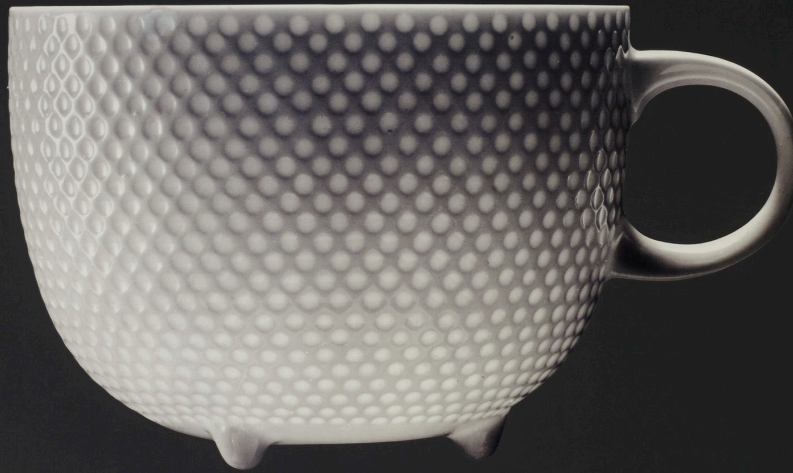
Tapio Wirkkala (1915-1985) was a prolific designer and sculptor. Not only a singular design talent, Wirkkala was able to critically redefine the field of design and unify seemingly contradictory characteristics. Wirkkala was a gifted sculptor and craftsman with a keen mastery of industrial production, a modern icon that remained firmly rooted in tradition, a figure as comfortable in the wilderness of Lapland as in the salons of Milan. Wirkkala possessed a unique vision of the world, with the sensibility and strength of character to bring that vision to life through his work. From the development of innovative production techniques and methods of collaboration, to his choice of materials and formal references, Wirkkala was able to shape the world rather than let himself be defined by its constraints.



Tapio Wirkkala, 1984. Photo Maria Wirkkala.

In the spirit of the designer-artist couple, competition participants are asked to consider the design for the Wirkkala-Bryk Archive as something more than a physical repository. Though archives are made up of artefacts from the past, they invariably look to the future, to inspire and educate generations to come. As such, the theme and title of the competition *Sharing*, is a call to consider how an archive can share its knowledge and interact with the world. It is an opportunity to reflect, for designers to consider for themselves, the role of design in society today.

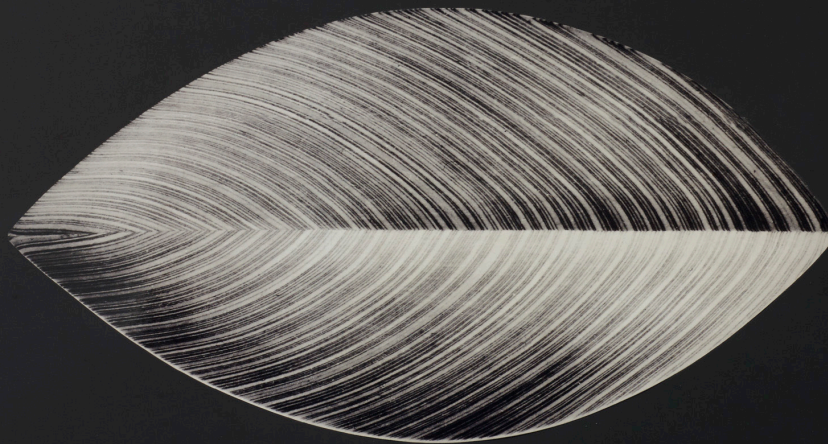
# T A P I O W I R K K A L A



"Century" mug, coffee cups, translucent porcelain  
Plate produced by Rosenthal, West Germany since 1988



"Punkko" knife, wood, black nylon  
produced by Marimekko, Finland, since 1961



Plywood bowl, length 35 cm, laminated birch, 1951

In collaboration with the Finnish Society of Crafts and Design

 Gallery of Science and Art, Madison Avenue at 56th Street, April 9 - May 25, 1985  

# 1. COMPETITION TASK

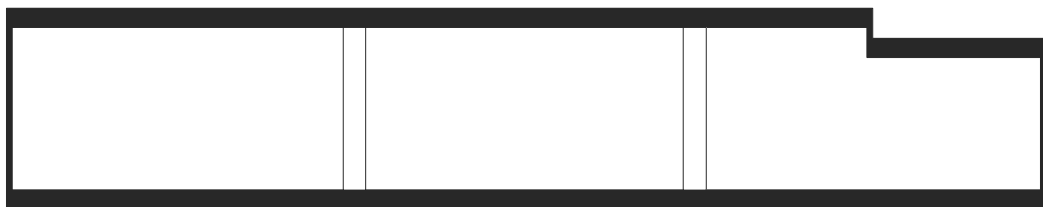
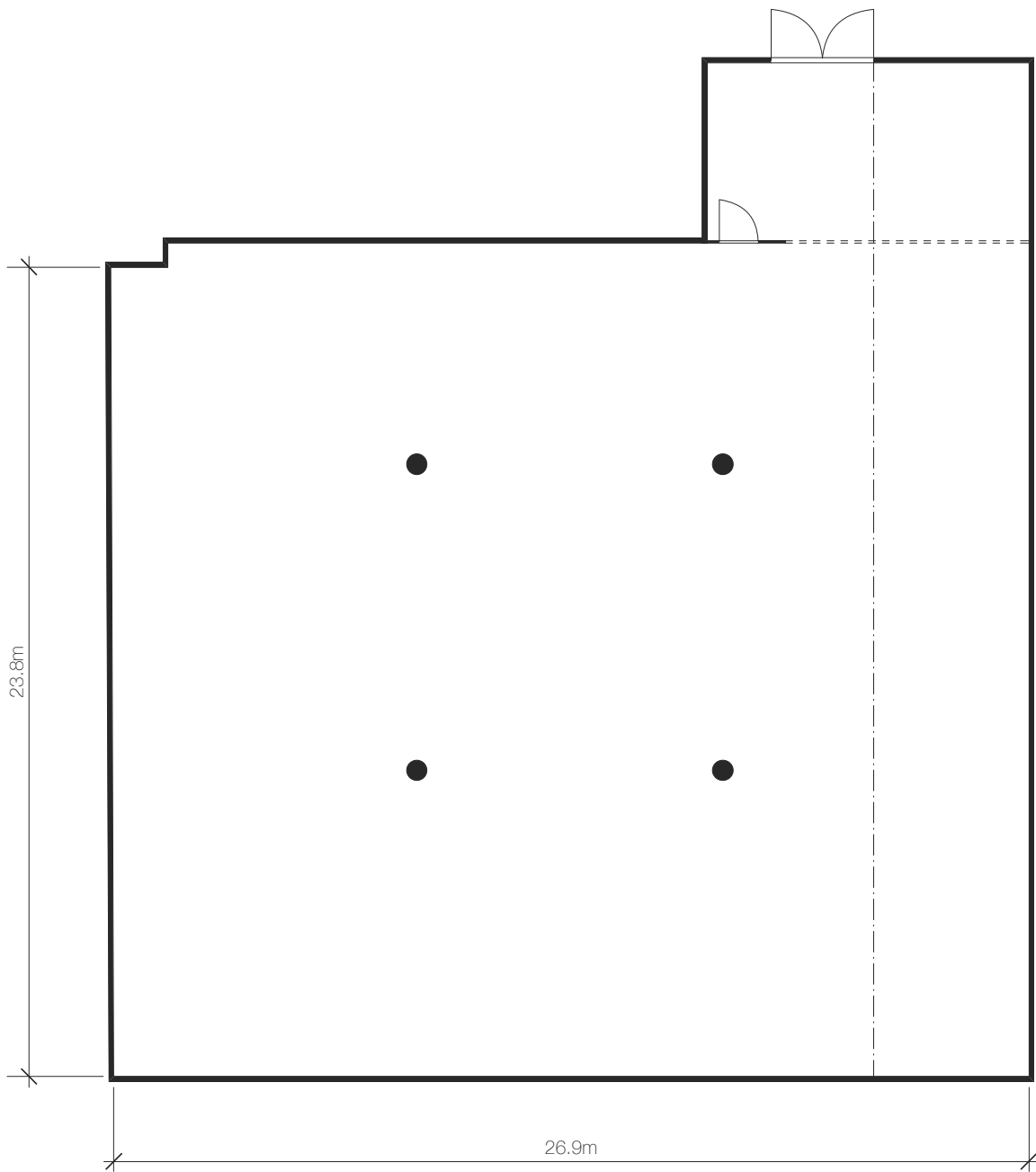
The Tapio Wirkkala Rut Bryk Foundation currently maintains a collection of over 5000 items. Ranging from final products to preliminary sketches and models, the scope and variety of the collection makes it challenging to exhibit in a cohesive form. Though the foundation seeks to establish a permanent presence for the collection, the aim is not simply to create a repository of idealized objects. The foundation aims to challenge the existing paradigm for museums and archives and to consider the new possibilities for an archive to become a place for sharing, exploring and cultivating a discourse on design.

The collection contains documents from all stages of the design process: working drawings, sketches, models, tools, prototypes and final products. The collection also contains a wide variety of personal effects such as artwork and photographs and slides of family journeys to all over the world. The Foundation sees tremendous potential in the collection to contribute to a broader design discourse by providing intimate insight into the inspirations, curiosities and thinking processes of Tapio Wirkkala and Rut Bryk.

Participants in the competition are asked to propose ways of presenting this collection, to develop a *context* through which to *relate* with the objects in the archive. To consider the design archive as an accessible and relatable public establishment, means to fundamentally reflect on the role of design itself and how it relates to the general public. In this light, a key task of the competition is for competitors to consider the changing definitions of design and to establish a position on the relationship between design and society today. The Wirkkala-Bryk Archive strives to develop flows and rhythms with the world to become an active and constantly renewing source of inspiration and critical resonance to the field of design.

To accommodate the broadest range of interpretations and to make the competition as diverse and open as possible, the competition is launched without a predetermined room programme. The competition simply presents the contents of the archive in a digital form as the subject of the competition. Competitors are encouraged to form diverse multi-disciplinary teams and submit entries that reflect their combined expertise. Will the future archive be an outstanding work of architecture? An interactive display network? A curatorial framework? With the launch of the Wirkkala-Bryk Archive Competition, we hope to inspire a discussion on the definition of an archive today.





3.5m CLEAR HEIGHT

## 2. COMPETITION OBJECTIVES

### 2.1 Competition Aims

The aim of the competition is not simply to select the most ideal design solution, but to establish a dialogue on the nature of archives and design by bringing together diverse perspectives. Accordingly, the jury will select multiple winners that offer distinct critical insights and interpretations of the competition task and aims.

The Wirkkala-Bryk Archive Competition aims to:

- Develop a new consideration for the role of archives in society and the ways they can interact with the general public today.
- Establish a dialogue on the concept of an archive as an active and inspiring participant in the discourse of design.
- Explore the role of physical archives in an increasingly digital world.
- Challenge the existing problem-solving paradigm of design.
- Provoke a discussion on the role of design in society today.

### 2.2 Competition Outcomes

The competition is organized around a total prize pool of 20.000 euros that will be distributed at the discretion of the jury. There will be a minimum of two (2) awarded entries and a maximum of five (5). Each entry will receive at least 3.000 euros in prize money. The jury may also select honorary mentions.

The authors of awarded entries will be invited to an expert seminar in Finland to present and discuss their entries. The seminar is currently scheduled to coincide with the Centenary of Rut Bryk's birth, October 2016 and the conclusion of the Foundation's centenary activities.

The Wirkkala-Bryk Foundation aims to implement as many entries as possible and the seminar session will be a venue to further develop the winning entries with the Foundation and local experts. As such, the focus of the competition is on the concept of the proposals, as functional details will be developed further after the competition. The seminars will also be an opportunity to assess implementation and funding with prominent stakeholders. The City of Espoo and EMMA - Espoo Museum of Modern Art have already provided a exhibition space within the museum that can be used to implement appropriate entries from the competition.





## 3. ASSESSMENT

### 3.1 Evaluation Criteria

Competition entries will be evaluated on the basis of their conceptual clarity and critical insight in responding to the competition task. The jury is not only looking for functional solutions to the display and storage of the collection, but rather, for a unique conceptual position on the role of the archive in society today.

In particular, the jury will be looking for:

- An insightful conceptual understanding of the archive and how design relates to society today.
- Proposals that develop the archive as a contributor and mediator to the discourse of design.
- Potential in the entry to provoke a further discussion on the future of museums and archives.
- Entries that consider the archive environment as a deliberate context through which visitors can establish a relationship with design.

It is not required for competitors to consider all items of the archive in a single entry. Competitors may choose to select and develop portions or even specific objects of the archive in a considered way.

### 3.2 Evaluation process

The competition jury will evaluate the competition entries during three separate evaluation sessions.

The competition results will be announced in early June 2016.

## 4. COMPETITION JURY

### Eva Franch i Gilabert

Eva Franch is a New York based architect, curator, educator and lecturer of experimental forms of art and architectural practice. Since 2010, Franch is the Chief Curator and Executive Director of Storefront for Art and Architecture in New York. In 2004, she founded her solo practice OOAA (Office of Architectural Affairs). In 2014 Franch, with the project OfficeUS, was selected by the US State Department to represent the United States Pavilion at the XIV Venice Architecture Biennale. Franch has taught at Columbia University GSAPP, the IUAV University of Venice, SUNY Buffalo, and Rice University School of Architecture.

### Mikko Heikkinen, Architect

Architect Mikko Heikkinen (b.1949) is a partner at Heikkinen-Komonen Architects and a professor for Basics of Architecture and Theory at Aalto University 2010-2015. Heikkinen has received The Finland Award (1996), The Aga Khan Award for Architecture (2001) and Heinrich Tessenow Gold Medal (2003). Heikkinen-Komonen Architects has been shortlisted for the Finlandia Architecture Prize in 2015 (the Kangasala Cultural Centre) and awarded The Finnish Concrete Structure five times, latest 2011 for the Flooranaukio Housing in Helsinki. Heikkinen has been the Artist Professor for Architecture (2003-2008) nominated by the Arts Council of Finland. He is Honorary Fellow of the American Institute of Architects.

### Pilvi Kalhama, Museum Director, Phil.Lic.

Pilvi Kalhama (b.1972) is an art professional who has, since 2012 worked as a director of EMMA - Espoo Museum of Modern Art. Kalhama was one of the founding partners and artistic director of Gallery Kalhama & Piippo Contemporary (nowadays known as Helsinki Contemporary) during 2008-2012. During 2004-2008 she conducted an international master's degree program at the Finnish Academy of Fine Arts. She was a long term board member and finally the chairman of the board at HIAP - Helsinki International Residency Program during years 2005-2013. She is an author of several articles and essays on contemporary art and has curated tens of exhibitions both in Finland and abroad.

Emmi Keskisarja, Architect M.Sc, PhD Candidate

Emmi Keskisarja (b.1984) combines architectural practice and academic research in her work. Emmi has been a visiting professor and lecturer in Europe, Asia and the Americas. Her work has been exhibited worldwide in events such as Hong Kong & Shenzhen Bi-City Biennale, Acadia and Venice Biennale. She has been awarded with Design for Asia Bronze Award and first prize in European 12 to name few. Keskisarja is a member of central council of SAFA (Finnish Association of Architects), member of Research and Education Committee and supervisor of action in YAPA-SAFA. Keskisarja is working with her PhD with the support of the Finnish Cultural Foundation.

Juhani Pallasmaa, Architect, Professor Emeritus

Juhani Pallasmaa (b.1936) has practiced architecture in collaboration with other architects, and in 1983-2012, through his own office. He has held positions, such as Rector of the Institute of Industrial Design, Director of the Museum of Finnish Architecture, and Professor and Dean of the School of Architecture, Helsinki University of Technology. He has had several visiting professorships in the USA and taught and lectured in numerous universities in Europe, North and South America, Africa, Asia and Australia. He has served in numerous competition juries in various countries and in 2008-14, was member of the Pritzker Architecture Prize Jury.

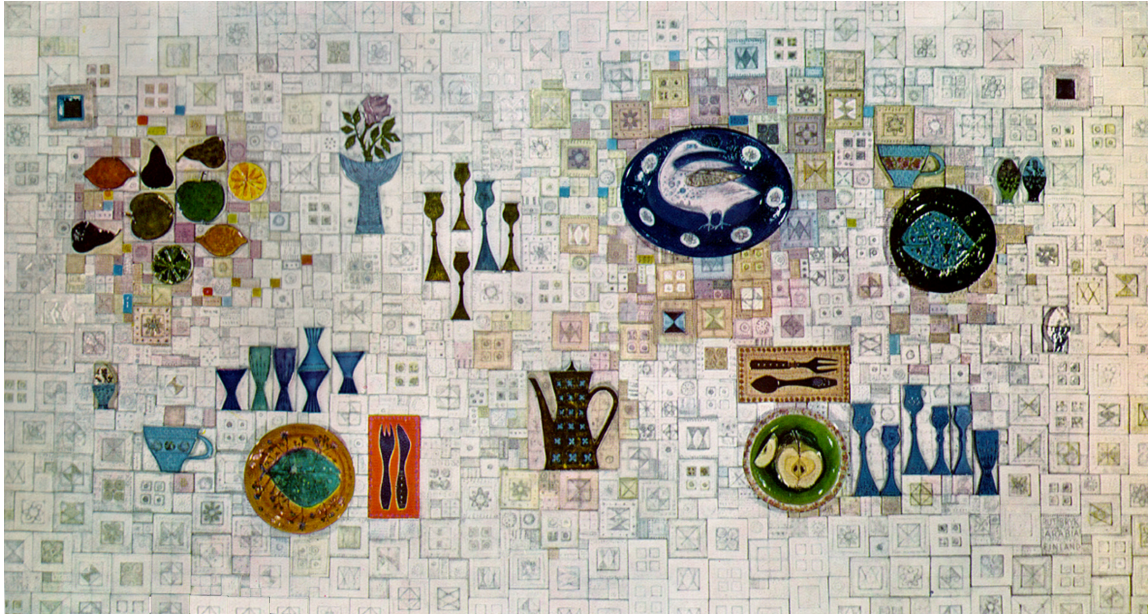
Laura Sarvilinna, Programme Director, The Finnish Fair Corporation

With a long track record in the design industry, Laura Sarvilinna (b.1972) has worked with several design companies and cultural organizations and institutions. Sarvilinna has been working for Iittala from 1994 until 2005. She started her own business in design management and international PR in 2005. Before her current position at the Finnish Fair Corporation Messukeskus, she worked for Artek.

Special Advisor: Jaana Jalonen, Chairman - City of Espoo Board of Culture

Competition Secretary: Petra Wirkkala-Vaarne





Top: Rut Bryk, "Katettu Pöytä" Banquet table. Photo Rosenthal GmbH.  
Bottom: Rut Bryk, Venetian palace: Rialto, 1955. Photo: Pirjo Honkasalo.

## 5. COMPETITION REGULATIONS

### 5.1 Competition type:

The competition is an open international concept competition

### 5.2 Registration

All participants are required to register at the competition website [www.wirkkalabryk.fi/competition](http://www.wirkkalabryk.fi/competition) no later than 28.3.2016

### 5.3 Competition Materials

The competition material consists of this competition brief and the digital archive available online. The digital archive includes visual documentation of all the pieces in the collection, brief descriptive texts, and dimensions for all the available items. Competitors can access this database once registered for the competition.

### 5.4 Queries

Questions regarding the competition must be submitted no later than 1.03.2016 to [competition@wirkkalabryk.fi](mailto:competition@wirkkalabryk.fi)

Answers will be posted to the competition website on an ongoing basis.

### 5.5 Eligibility

The competition is open to everyone.

### 5.6 Anonymity

The competition is anonymous and all submitted documents must be marked with a chosen pseudonym by the author.

A separate sealed envelope marked with the pseudonym must be submitted with the following:

Name(s) of the author(s)

Contact information for the contact person

Copyright holder for the entry

### 5.7 Copyright and Ownership

The Tapio Wirkkala Rut Bryk Foundation will acquire ownership of all entries that are awarded prizes. The copyright to an entry will remain with the author(s).

The Foundation and third parties reserve the right to publish submitted entries as part of a competition publication. The names of the author(s) of published entries will be mentioned in the event of publication.



Top: Tapio Wirkkala, *Caravelle*, 1960. Photo TWRB Archive.  
Bottom: Tapio Wirkkala, *“Tea for Two” Service*, 1963. Photo Rosenthal GmbH.

## 6. SUBMISSION REQUIREMENTS

### 6.1 Required documents

All entries must be given a pseudonym. This must be clearly displayed on all pages

- Maximum four (4) A3 panels in landscape (horizontal) orientation, including relevant images and texts to illustrate the concept of the proposal
- Digital copy submitted as a CD or Flash drive
- Declaration of authorship with pseudonym in a sealed envelope

### 6.2 Language

The official language of the competition is English.

### 6.3 Submission of entries

All entries must be submitted no later than 4.4.2016 by mail or courier to:

Tapio Wirkkala Rut Bryk Foundation  
Ahertajankuja 4 B  
FI-02100 Espoo  
Finland

All entries must be received no later than 16.04.2016

Entries will not be returned.







## 7. ADDITIONAL INFORMATION

Wirkkala-Bryk Foundation

<http://wirkkalabryk.fi/>

EMMA - Espoo Museum of Modern Art

<http://www.emma.museum>

Tapio Wirkkala

<http://www.wirkkala.fi>

TAPIO WIRKKALA, eye, hand and thought.

<http://shop.emma.museum/tuote/tapio-wirkkala:eye-hand-and-thought/9789510253557/>



Left: *Butterflies*, Rut Bryk, 1957. Photo Rauno Träskelin.  
Opposite: *Bolle*, Tapio Wirkkala, 1966. Photo Matti Silvennoinen.

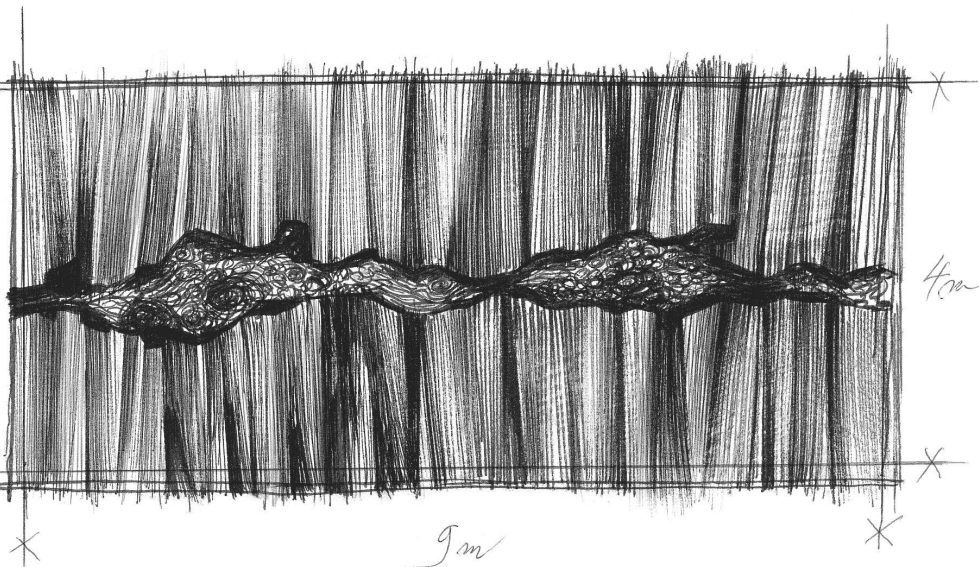




YLÄ JA ALAPUOLET  
ELEMENTEISTÄ NÄISSÄ  
YHNEERIT LIIMATTAVA  
KULMASSA TOISTA VASTEN  
JOTTA VAIKUTELMA SAADAA  
ELEMENTIT VOIVAT MENNÄ  
PÄÄLLEKÄÄN JIHKUMAVARAN  
TARJA.

KESKIKAPPALE ERILLINEN  
KORKEUDET +10 -- -10 cm

YLÄ JA ALA OSASSA  
KORKEUS POHJASTA  
VOI MUUSTA JOISSAIN  
PAIKOIN 30-40 cm

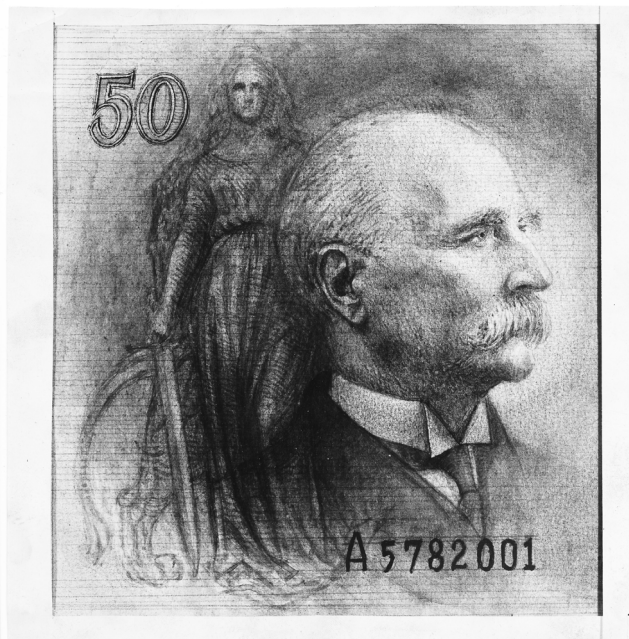


ALUSTAVA LUONNOS JOKA ON EHDOTTOMASTI PALAUTETTAVA  
ALLEKIRJOITTANEELLE

Tämä tulee vielä jonkun verran  
muuttamaan kun Finllitään yleisö-  
kyselyt, mutta puitteell aluksi.

Siimela  
heikkilä

Wahlala



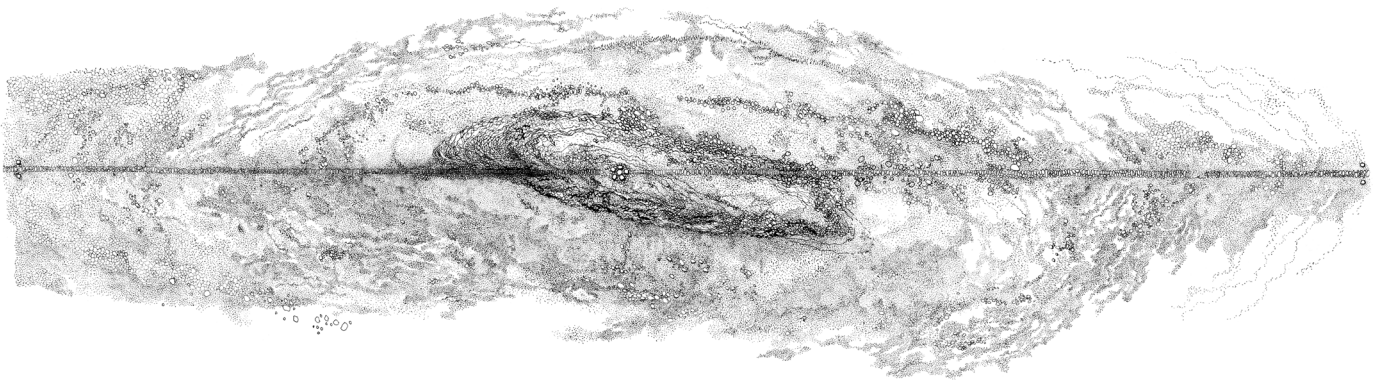
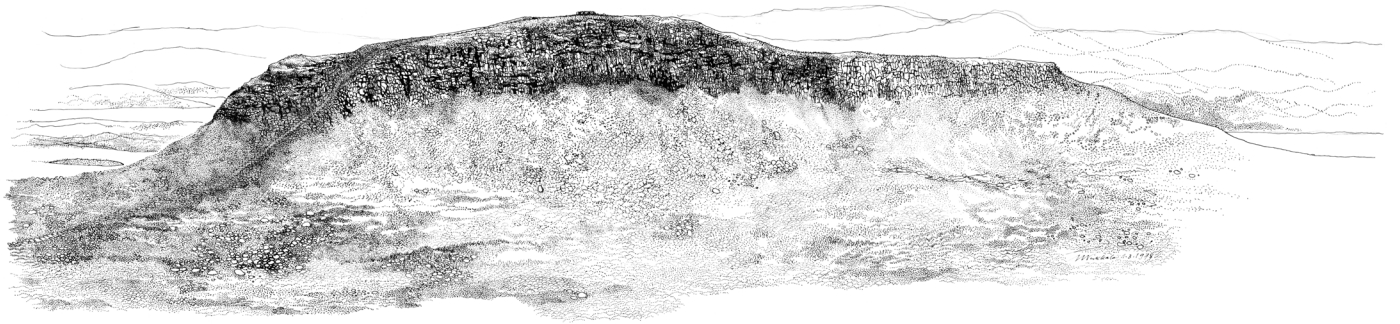
Top: Sketch of the Sculpture "Ultima Thule" for the Finnish Section at Montreal World's fair, 1967.

Left: Sketch of a bank note for the Bank of Finland, 1946.

Right: Death on Horseback, ink drawing, 1956.

Opposite: Saivaara memorial, view from south and a site plan, 1978.



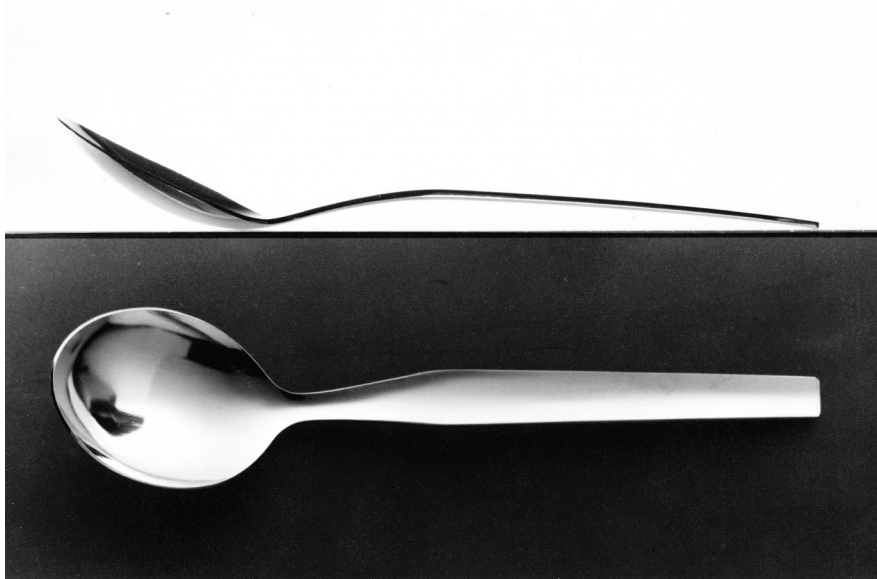
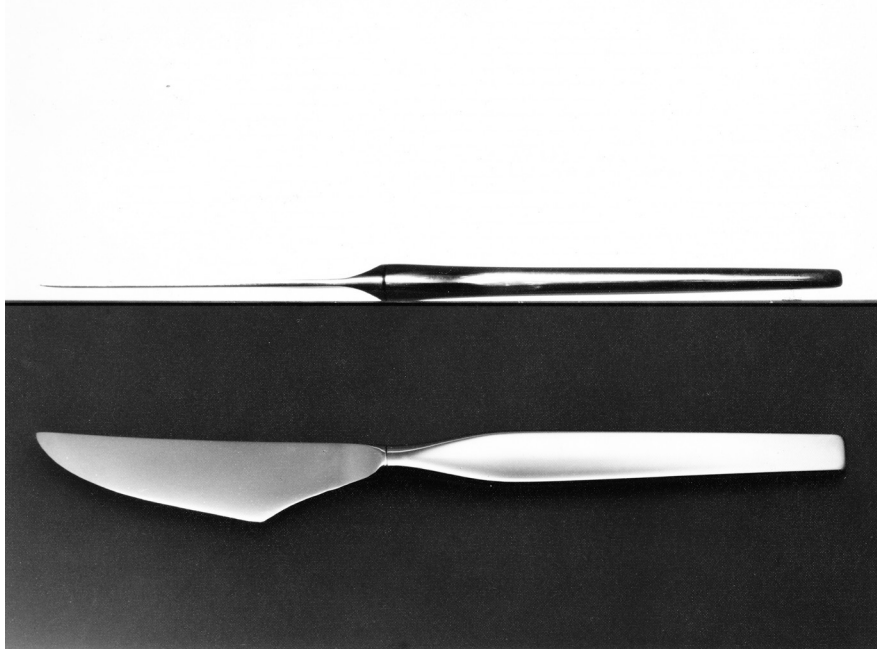
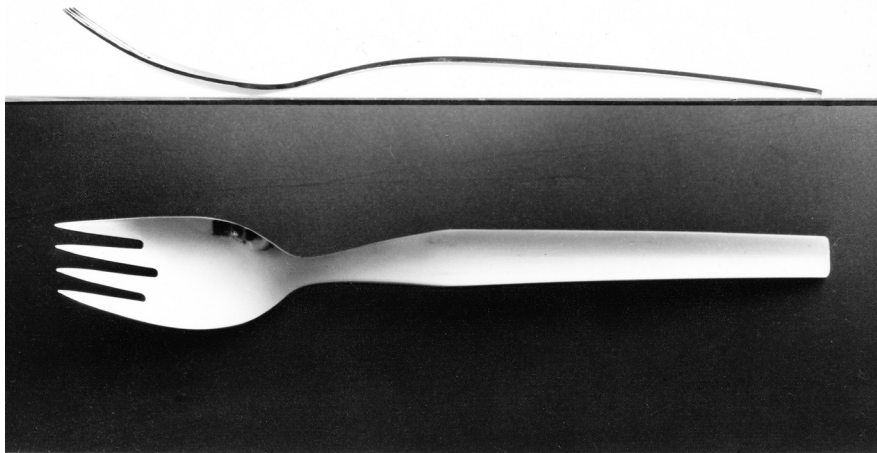




Left: Rut Bryk with *Ice Flow*, 1991. Photo Pertti Nisonen.  
Opposite: Tapio Wirkkala, *Leaf Dish*, 1951. Photo Matti Silvennoinen.

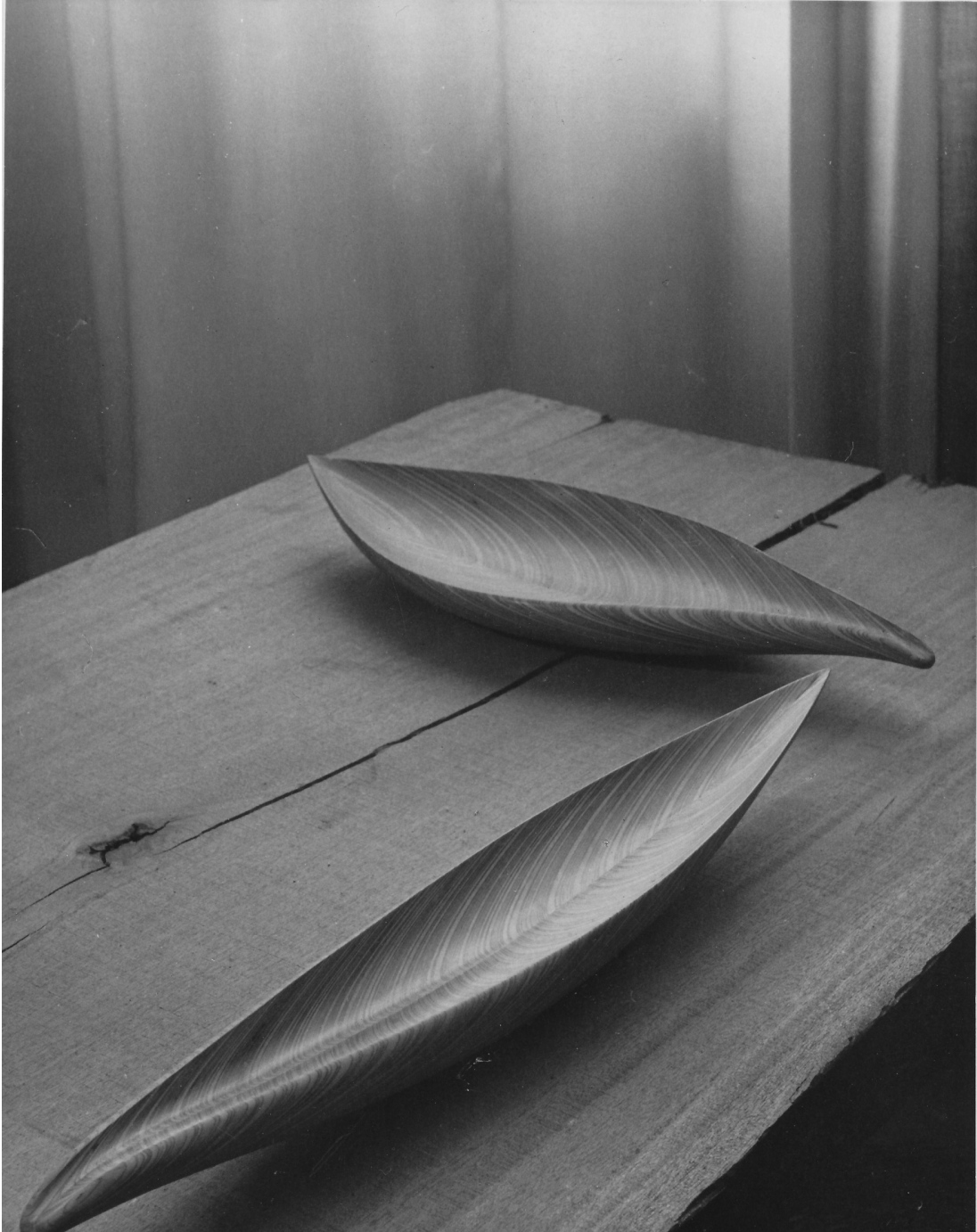


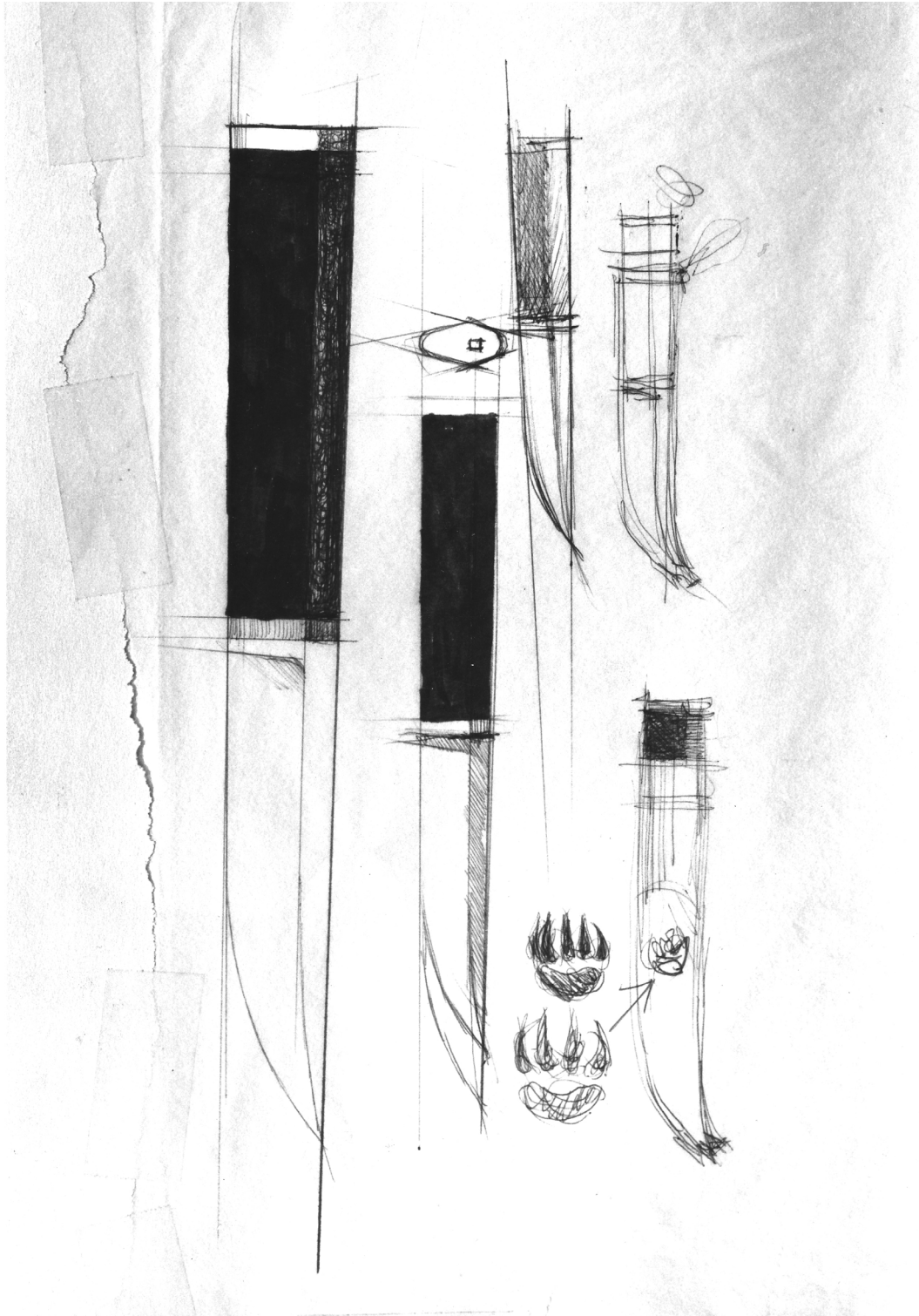




Left: Tapio Wirkkala, *Caravelle*, 1960. Photo TWRB Archive.  
Opposite: Tapio Wirkkala, *Leaf Dish*. Photo Design Tapio Wirkkala Archives.







Left: Drawing by Tapio Wirkkala. Photo TWRB Archive.  
Right: Tapio Wirkkala, *Puukot Knives*. Photo TWRB Archive.















Left: Tapio Wirkkala, Sketches of a bank notes for the Bank of Finland, 1947.  
Opposite: Rut Bryk, *Sininen/Blue* tile composition, 1969. Photo: Rauno Träskelin.



