



SHARING TAPIO WIRKKALA RUT BRYK ARCHIVE COMPETITION
JURY REPORT

Sharing - Wirkkala-Bryk Archive Competition Jury Report

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 and closed on the 4th of April 2016.

A publication and prize ceremony was held on 02.06.2016 at 11:00 in EMMA – Espoo Museum of Modern Art. The Competition Jury Report was made available on the organizer's web site after the publication and prize ceremony.



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MOTIVATIONS

There must always be at least one good reason to organize an architectural competition. For the Tapio Wirkkala Rut Bryk Foundation, the Sharing international ideas competition, was an opportunity to not only celebrate and commemorate the centenary of the artist-designer couple, it was a chance to raise a discussion on how the collection of the Foundation could be organized and displayed in the future.

The field of museum exhibition design is rapidly changing and advances in digital technologies offer new possibilities for activating and fostering user interaction. For example, at the Cooper-Hewitt Design Museum in New York, one is able to record one's exhibition experiences with a special "pen" and return to these experiences later on at one's home and computer. At the MONA museum in the Tasmanian capital Hobart, Australia, the works are displayed without any signs or information on the wall. One simply refers to an iPhone given at arrival and the information is presented digitally on location in each room of the museum. When departing MONA, the information is collected and then sent via email for later reference. These new approaches have radically altered the possibilities of the museum experience, offering new ways to engage with visitors while raising completely new challenges and questions on the nature of exhibition design. The *Sharing - Wirkkala-Bryk Archive Competition* was initiated to consider these new possibilities, and to imagine new ways to make the world of art and design accessible for today's audience. My great thanks go to Helsinki-based Canadian architect Leonard Ma, for creating the framework for the competition and completely understanding the possibilities and ambition of the task.

The conceptual competition turned into a "real" ideas competition in the Spring of 2015 when the city of Espoo expressed their wish to connect the Tapio Wirkkala Rut Bryk Foundation collection and the existing collections of EMMA - Espoo Museum of Modern Art, together in the WeeGee building, designed by renowned architect and professor Aarno Ruusuvuori. This partnership, established in December 2015, gives the Foundation a fantastic display area of 750 sqm, as well as the possibility to implement the results from this competition in the future. The Tapio Wirkkala Rut Bryk collection at EMMA is slated to be opened on the centenary of Finland in 2017. I sincerely hope that this will happen and we shall create in Espoo, Finland, one of the foremost exhibitions in the design world. Connecting the general public not only to the works of Wirkkala and Bryk, but to generate fabulous and meaningful new ideas in the world of design.

Esa Laaksonen, Chairman - Tapio Wirkkala Rut Bryk Foundation.

1. COMPETITION GOALS

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 manner. 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: drawings, models, working tools, sketches, 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 parts of the world. The Foundation sees tremendous potential in the collection to contribute to a broader design discourse by providing intimate insight into the inspirations, themes and thinking processes of Tapio Wirkkala and Rut Bryk.

Participants in the competition were 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, fundamentally means reflecting on the role of design itself and how it relates to the general public. In this light, a key task of the competition was 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 was launched without a predetermined room programme. The competition simply presented the contents of the archive in a digital form as the subject of the competition. Competitors were 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 Sharing - Wirkkala-Bryk Archive Competition, we hope to have inspired a discussion on the definition of an archive today.

2. COMPETITION INFORMATION

2.1 Organizer of the competition

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

SAFA - Finnish Association of Architects
EMMA - Espoo Museum of Modern Art

2.2 Design competition as public procurement

The competition was an open international concept competition.

2.3 Participation right

The international concept competition was open to everyone. The participation right did not require any professional qualifications or define any limitations regarding nationality. There was no participation fee for the competition. All participants were required to register at the competition website www.wirkkalabryk.fi/competition no later than 28.3.2016.

2.4 Jury

The competition jury consisted of the following members:

Eva Franch i Gilabert, Chief Curator and Executive of Storefront for Art and Architecture, (unable to take part in the competition judgment within the framework of the competition timetable.)

Mikko Heikkinen, Architect, Professor Emeritus

Pilvi Kalhama, Museum Director, Phil.Lic.

Emmi Keskisarja, Architect M.Sc, PhD Candidate

Juhani Pallasmaa, Architect, Professor Emeritus, Chairman of the competition jury

Laura Sarvilinna, Programme Director, The Finnish Fair Corporation

Special Advisor: Jaana Jalonen, Chairman - City of Espoo Board of Culture, (unable to take part in the competition judgment within the framework of the competition timetable.)

Competition Secretary: Petra Wirkkala-Vaarne

2.5 Prizes

The total prize sum in the competition was 20.000 €. The jury was free to distribute the prize money at its discretion. The jury selected five entries that were awarded five shared first prizes, all worth 4.000 €. Tax exemption was applied for the prizes. The payments were made via Tapio Wirkkala Rut Bryk Foundation.

2.6 Rules of the competition and the approval of the competition program

The competition was organized according to the rules of the Finnish Association of Architects, SAFA. The competition program was verified and approved by the organizers, the competition jury and the competition board of the Finnish Association of Architects, SAFA.

2.7 Competition schedule

Announcement of the competition: 03.12.2015

Deadline for questions: 01.03.2016

Registration for the competition: 28.3.2016

Deadline for submissions: 04.04.2016

Jury evaluation: 26.4.-2.5.2016

Selection of winner(s): 20.05.2016

Publication and prize ceremony: 02.06.2016

Seminar: October 2016

2.8 Competition language

The language of the competition was English.

3. SUBMISSIONS

3.2 Submission of questions

Questions regarding the competition were submitted by 01.03.2016 by email. All the answers were posted collectively to the competition website after 01.03.2016.

3.3 Documents required and confidentiality

The entry was to be presented on a maximum of four (4) A3 panels in landscape (horizontal) orientation, including relevant images and texts to illustrate the concept of the proposal. A digital copy of the entry was submitted on a CD or a flash drive. A declaration of authorship with pseudonym was submitted in a sealed envelope.

3.4 Submission of entries

All entries were to be submitted no later than 4.4.2016 by mail or courier to Tapio Wirkkala Rut Bryk Foundation. 91 entries were accepted by the given deadline.

3.5 Judging the competition and publishing and displaying the results

A total of 96 entries were submitted to the competition. The entries were divided into three groups based on the assessment of the jury. The jury selected five equally valued entries as winners of the competition.

The jury had to disqualify 5 entries due to late delivery time.

Disqualified entries:

- "Nostalgia", postmark 05.04.2016
- "HOPE2016", postmark 05.04.2016
- "16FI15", postmark 05.04.2016
- "Tapuli", postmark 07.04.2016
- "MAIA", postmark 14.04.2016

A publication and prize ceremony was held on 02.06.2016 at 11:00 in EMMA – Espoo Museum of Modern Art. The jury report was made available on the organizer's web site after the publication and prize ceremony.

The authors of the 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 of the presented ideas as possible and the seminar session will be a setting to further develop the winning entries with the Foundation and local experts. As such, the focus of the competition results is on the concepts of the proposals, as practical functional details will be developed further after the competition. Additionally, the seminar will be an opportunity to assess implementation and funding with prominent stakeholders. The City of Espoo and EMMA - Espoo Museum of Modern Art have provided an exhibition space within the museum that can be used to display appropriate entries from the competition.

3.6 Right to use the competition entries

The Tapio Wirkkala Rut Bryk Foundation acquired ownership of all the awarded entries. The copyright to the entries remain with the authors. 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 the published entries were mentioned at the prize ceremony. The author(s) of the awarded entries will be credited in the event of publication.

4. COMPETITION AIMS

The aim of the competition was 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 selected multiple winners that offer distinct critical insights and interpretations of the competition task and aims.

The Sharing - Wirkkala-Bryk Archive Competition sought to:

- Develop a new vision for the role of the archive in the society and the ways archives and museums 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.

5. COMPETITION ASSESSMENT

5.1 General assessment

As stated by the competition program, the design task calls for new, inventive ways of storing the 5000 art and design objects of the collection, as well as numerous drawings, sketches, models, prototypes, correspondence and other archive materials. The aim of the competition was to create a storage/archive framework that could be open to research and scholars, and in a more restricted manner, also visible to the general public. This aim naturally requires the efficient integration of the various functions of the archive (archival storage and activities, research, exhibitions, lectures and other meetings, educational functions etc) while maintaining flexibility. Overall, the entries can be divided into two categories: conceptual or theoretical proposals, and concrete schemes for the spatial arrangement and design of the TWRB archive.

The interplay of these functions is crucial for the vision of the TWRB archive. However, a majority of the archival objects and materials in the collection are uniquely valuable and fragile artistic objects that must be stored in absolute safety. The protection and display of these objects must consider the structure and detailing concerns as well as potential mobility of the storage units in various museum activities and situations. The museum objects require strict conditions of physical security, temperature, air quality and maximum illuminations. Many of the entries are based on the assumption that general visitors could touch, handle and move individual items, but that is clearly not possible regardless of the intended “openness” of the collection. Many of the projects are also based on the assumption that all the objects could be stored in standard sized storage shelves, but the objects vary in size and also in their technical archival requirements (glass, ceramic objects, wood, textiles, paper, etc.) There are also numerous items that need to be hung on walls and free-standing sculptural pieces that are comparatively large. Regardless, for day to day archival work and compiling exhibitions, objects will need to be dealt with in larger groups on the floor, transportation platforms, working tables etc, and this requires larger enclosed working areas. As a matter of principle, a large part of the objects can be stored in storage/exhibition vitrines, which the visitors can view, but also a larger open storage space (possibly separated from the public area by a glass wall) is needed for different kinds of preparation activities such as cleaning, reservation, cataloguing, photography etc.

Some of the entries are based on mobile storage units suspended from the ceiling, and the visitor can lower the units to a convenient viewing height. However regardless of their advantages, such mechanical systems are hardly acceptable for practical and safety reasons. Some of the entries locate exhibitions on all surfaces (floor, ceiling, walls) in the manner of historical Wunderkammer displays, which were mostly used for collections in the natural sciences/ These projects are spatially impressive, but such a totalizing approach is in conflict with the intimacy, tactility and mostly small scale of the TWRB collection. Due to the small size and intimacy of the exhibited objects, they can be appropriately placed only at a limited height (not too high or too low). Therefore storage or display vitrines that are fill the height of the space, or at the level of the floor, are not acceptable. On the other hand, ideas suggesting visitors to climb on movable stairs or ladders to reach objects placed on high shelves, are not acceptable for the security of the objects and the safety of the visitors. Illumination of the objects, especially of glass objects, must be carefully considered.

A number of entries present interesting approaches to the theoretical polarity of anthropological and aesthetic exhibitions and both approaches are valid in this context, albeit with an emphasis on aesthetic ideas and qualities. However, the exhibition system should facilitate displaying objects in their contexts as well as in thematic juxtapositions, comparison and interactions. Historical surveys and exhibitions of works by other artists should also be possible.

Some projects suggest exhibition units which could be presented in other locations and museums, an approach worth developing further as it is in the interest of the archive to collaborate actively with other institutions in Finland and abroad.

An interesting and important aspect of the future archive concept is the use of robotic and digital technologies, and a number of the entries propose various uses of these technologies to create an archive that allows the visitor to select the objects he/she wishes to study. Digital technologies are also proposed for the purpose of multiple narratives and readings of the exhibited items such as: alternative comparisons, background and comparative information, the virtual re-grouping of the exhibits through illumination, and the 3D-modelling of objects to be studied through personal touch. The use of digital technologies in some form is evidently necessary. However, the special quality of the TWRB collection is in the uniquely artistic and crafted tactility of the objects, and in the “aura” of authentic craft and art objects.

A couple of entries suggest architecturally strong subterranean museums, but these proposals create an atmosphere which is more appropriate for the context of historical or archeological objects than for contemporary design - which should project a forward looking environment. Additionally, these proposals are problematic given the archive space offered in the competition program. Many of the entries demonstrate exhibition furniture that appears heavy-handed in relation to the inherent elegance and lightness of the objects in the collection. As such the exhibition design should support or echo the aesthetic character of the object collection in a sensitive and appropriate way. The works of Tapio Wirkkala harmonize very well with those of Rut Bryk, and the collaboration of the two artists are a testament to this exceptional resonance.

In addition to presenting concrete alternatives for the archive concept, the competition material has revealed general views on the nature of the TWRB Archive and its possible functions, which could not be sufficiently conceived before, and the ideas presented in the 91 competition entries played a large role in contributing to the ongoing discussion. However, it seems unlikely that any one of the presented entries could be directly used as the concrete starting point for the design of the TWRB Archive. From the viewpoint of the competition jury, it seems advisable to further analyze the potential uses of the Collection as well as the entire competition materials before the actual design work is decided by EMMA - Espoo Museum of Modern Art and the Tapio Wirkkala Rut Bryk Foundation.

5.2 Jury Decision

As the jury did not consider any one of the 91 approved entries as sufficiently convincing, concrete or complete enough to be developed directly into a realizable design for the TWRB archive, the jury has decided to award five equal prizes. The jury does not recommend any one of the awarded entries as the basis for the final design development.

The jury has decided unanimously to divide the total prize money of EUR 20.000 into five equal prices of EUR 4.000 each.



5.3 Assessments by entry and registration number:

THE GIVE COLLECTION (8)

The proposal suggests a digital complementary “twin” collection. The main objective is to create digital models of the archive articles containing metadata related to each object. The digital collection consists of AIMs (article information models) for every archive piece. Both the curators and the users participate in producing the information, thus making the virtual collection ever evolving and enlarging. The Give Collection can be viewed with three different modes; the virtual collection for inspiration seekers, the browse collection for detail hungry researchers and the physical collection for visitors to EMMA - Espoo Museum of Modern Art.

The proposals concentrates on the act of sharing, as a shared online experience, sharing information and personal views and in linking the archive to existing social media platforms. The Give Collection is targeted for different user-groups divided into virtual and physical experiences. However, the proposal does not illustrate or explain what the physical realm would be like. The physical archive at EMMA - Espoo Museum of Modern Art is referred to as a chance to explore its collection online and hence is seen as a mere method of selecting. The concept is lacking tangibility and tactility and therefore is not synchronic with the artists Wirkkala and Bruk, nor with their subtle body of work.

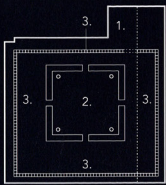
The strengths of the proposal are the inclusion of social media, gamefication of the archive exhibition and the capacity to display vast amounts of information. The proposal concentrates solely on the digital aspects. The platform is dependent on the effect of visual stimulus - it is a “sensuous torso”. Yet the Give Collection succeeds in the design of a clear and coherent interface for knowledge retrieval and in presenting a socially inclusive archive experience.

Exhibition plan

1. Entry room

Provides basic information on Wirkkala Bryk Archive, and an introduction to the personalities and work of Tapio Wirkkala and Rut Bryk.

2. Exhibition layout

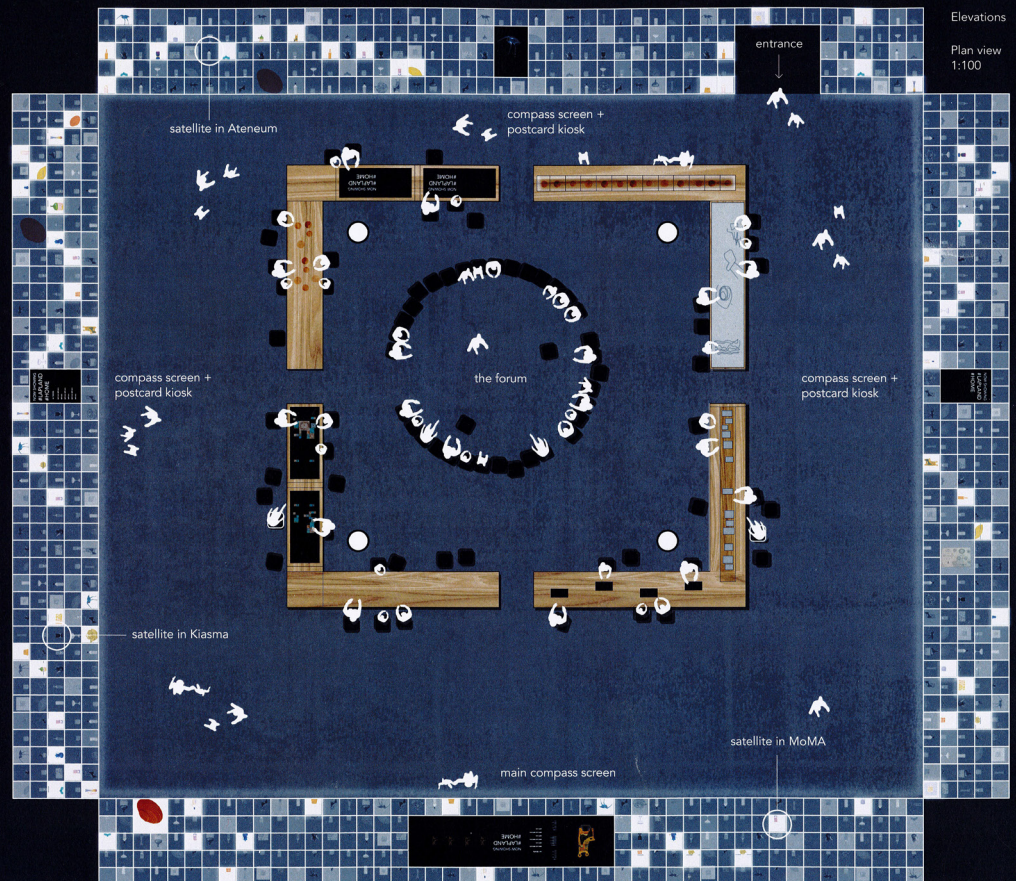


Browsing and Sharing

3. Compass Screen + Postcard Kiosk

At the Compass screens, in addition to browsing the digital archive, you can print out a postcard with the image of your choice from the archive. You can write a greeting on the other side, and send it off to share your exhibition experience anywhere in the world.

The Postcard Kiosk returns to the roots of sharing memories. The customized handwritten postcard as a historical medium connects people with a simple gesture. We believe sending a unique physical postcard differentiates the act of communicating an experience from ubiquitous digital messages dominating correspondence.



TRAILS (12)

The proposal sees the archive as a “vast yet elusive landscape.. where curatorial paths await discovery.” A total of 1000 randomly selected objects are placed in a checkered shelf structure on the walls lining the exhibition space. The presentation is altered according to various needs of the archive. The shelves light up according to visitor’s wishes and illuminate a customized trail through the works of Wirkkala and Bryk.

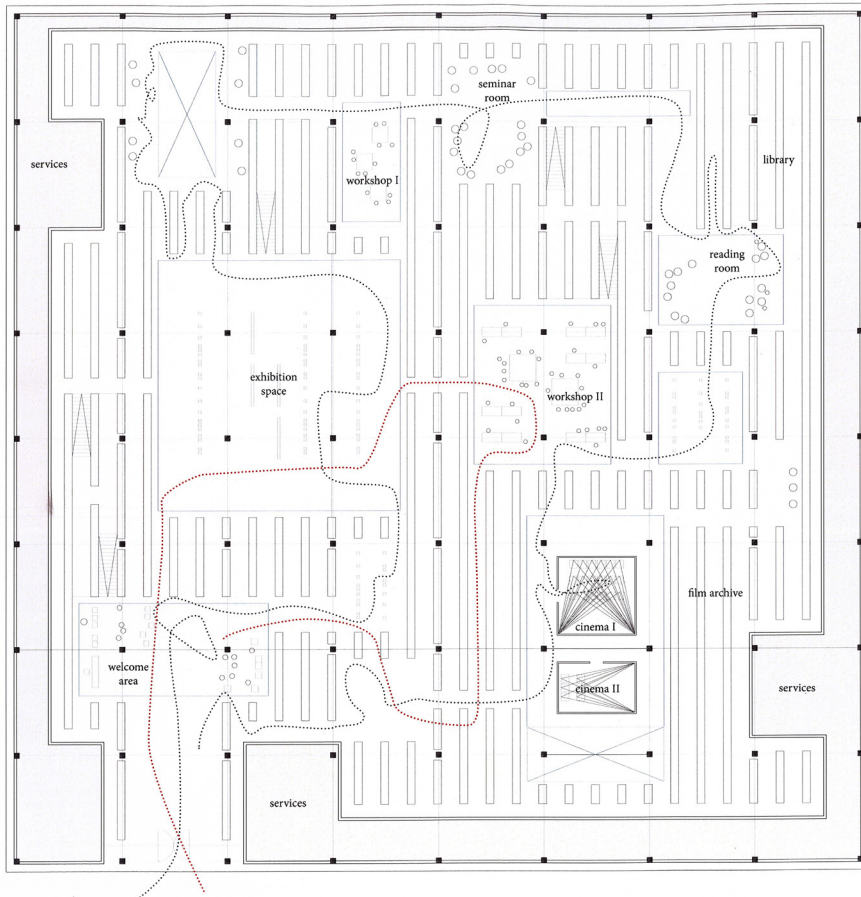
Compass screens implanted in the shelf structures on four different walls showcase exhibits or stored objects. The screens react according to visitors’ selections, and also connect to urban satellites in other locations outside EMMA, such as Kiasma and MoMA. The central part of the space can host forum workshops, discussions and other events. A frame composed of massive wooden tables, functions as a centrepiece for different gatherings.

Regardless of the plurality of the idea, the proposal does not answer the key question of archiving. The proposal does not designate a space for the essential activities of an archive: conservation and research. The use of space is not economical; the square formed by the tables leaves a large part of the space empty. The problem of self-curation as now presented leaves the means of differentiating the various trails from other each other unclear. Under practical exhibition conditions, the lights would flicker more randomly, making it hard to identify a clear path. Furthermore as the shelf structure runs from floor to ceiling, the top and bottom shelves are unusable. As presented, the solution is inefficient in practice. Furthermore, a standard shelf size (in terms of dimension) would be unsuitable for many objects in the collection.

A merit to the proposal is in its clarity; there are clear spaces and indications for exhibiting objects and for visitors to participate. The modular architecture does not overshadow the archived material, and the audience (inter)actions are at the core of the concept.

The experiences within the map are integrated into the design of the permanent building, which is formed of spaces carved into the archive.

The workshop open environment and that of the protected archive space. The objects are housed in shelf spaces and drawers, protected from the light. The workshops are in open voids within this archive, open to the sky. The roofscape, is a landscape of voids and solid.



Wirkkala - Bryk Foundation
Pseudonym: MAP

Plan
scale 1:200

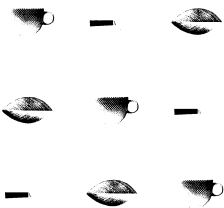
MAP (75)

The proposal concentrates in creating a parallel between the act of everyday-decision-making and curating. The project consists of a physical archive in EMMA Espoo Museum of Modern Art and a digital platform that aims to challenge the archive experience. The physical space is a container of the archive objects and serves as a place for workshops, cinemas and exhibitions. The project solves the prospective archive exhaustion with digitally curated wayfinding. The experience in the archive will be supplemented with digital suggestions. The proposed app allows users to create a selection of images and based on this selection, suggests a route and a possible match with a previously curated exhibition. The physical museum concept of EMMA is composed as an interplay of solid and void, and preserving and sharing.

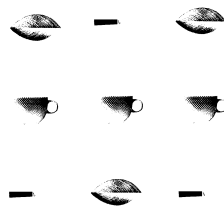
The layout of the physical archive is organized as two schematic opposites; open exhibition and workshop spaces and protected shelves containing archived objects. Neither of the spatial typologies are meticulously studied or designed. Thus the repetitive rows of shelves creates an oppressive feeling and the placement of open spaces seems random. The entirety of the design is chaotic and busy. The entry suggests a lighting solution based on multiple roof windows, which would be an expensive investment compared to the otherwise mundane scheme consisting of shelves and open spaces.

The merits of the proposal are in its understanding of the variety of objects in the archive and the link formed between the digital and the physical as a conjunctive experience. The app that the project suggests is viable and feasible. Additionally, linking different user experiences and curated exhibitions is a positive idea. Nonetheless the project suffers from aesthetic clumsiness and an impractical layout.

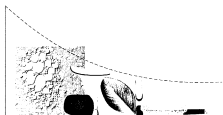
ELÄVÄ ARKISTO



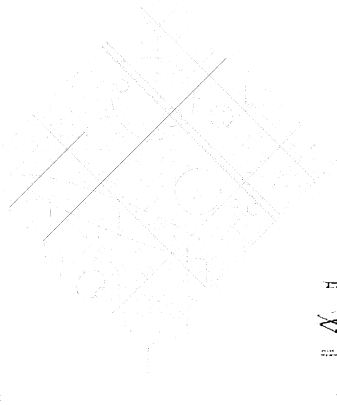
The WirkkalaBryk Archive is active preservation. It is thought as a revolving „Wunderkammer“, a ever changing structure that uses the heterogeneity of the collection and the physical power of its objects as its biggest asset.



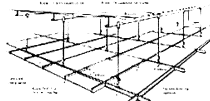
With creating the possibility of a constant rearrangement, the collection turns into a changing narration, responding to the different questions asked. The archive will enable curators to reveal, compare, neglect or ask contemporary questions easily.



heterogeneous collection needs toolkit



We believe this disposition will give relevance to the collection and establish the Wirkkala-Bryk Archive as a strong future tool to promote contemporary issues of design and society.



using the infrastructural space

The archive enables to change the setting of the collection and with doing so empowers the user to create different narrations just by rearranging the items of the collection



II

Instead of aiming for one fixed setting, the archive is understood as a ever changing flexible tool to reveal different aspects and properties of the collection and to make intellectual use of them.



III

The archive does not have additional spaces or rooms. The archive itself is the exhibition and enables the creation of every possibly needed space. No matter if a study chamber, a conference room or a storage space.



IV

The general disposition enables curators and researchers to easily create spatial variation and spaces that help to stimulate peoples driving force number one: curiosity.



E.A. I/IV

Elävä Arkisto (88)

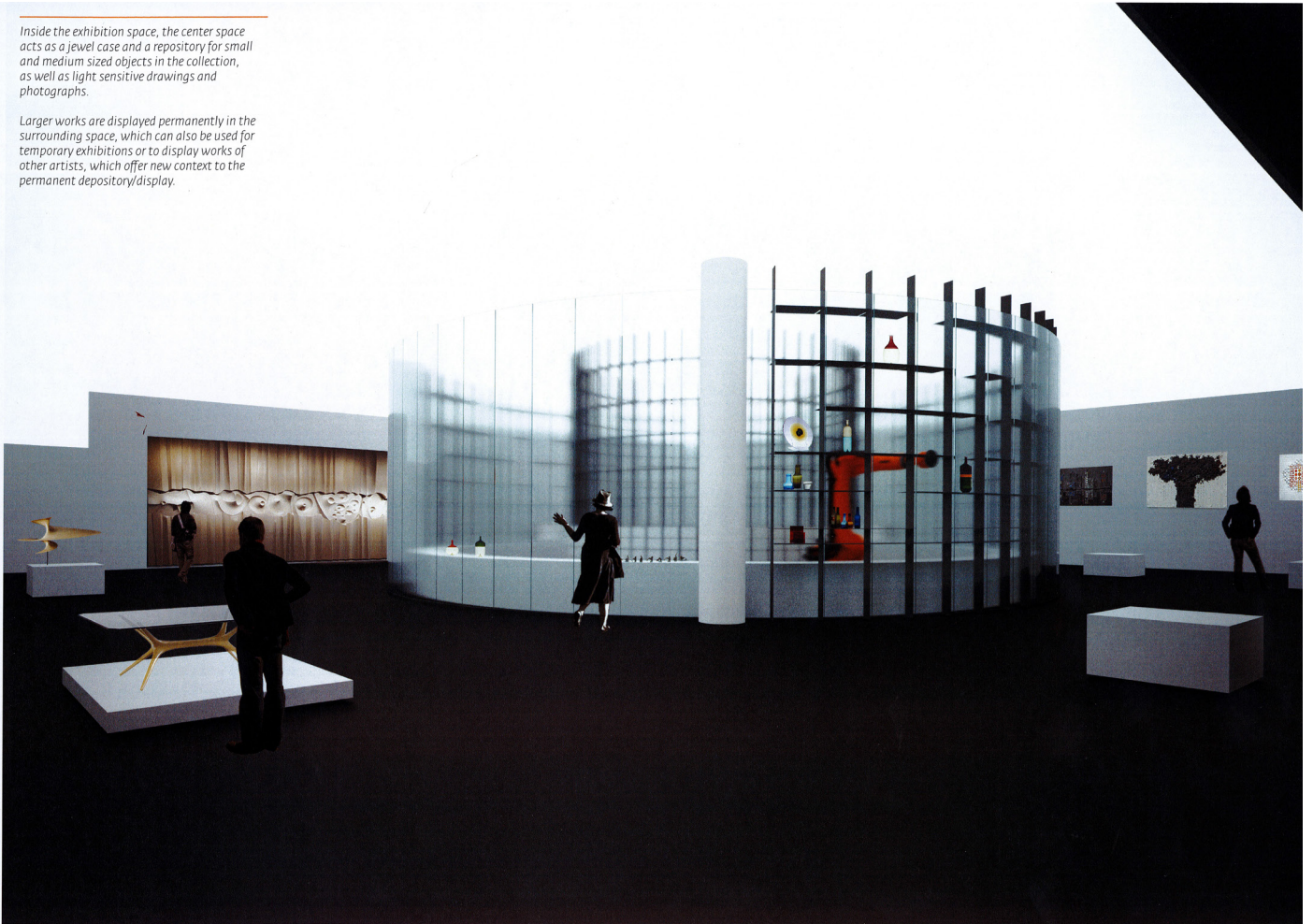
In this proposal, the archive itself is the exhibition. It is stated that due to the heterogenous nature of the material, a toolkit is required. The challenge of the task is presented in a mechanical manner. The DNA of the project is a modular rail system that would permit archive shelves to be moved around, changing the structure of the space to fit different needs. The ceiling rails would make it possible to move the shelves and walls around, and the space could also be rearranged further with curtains. The shelf units would leave space for research desks, and events such as lectures etc. The system comes integrated with full technical support and lighting structures. The exhibition items would be stored in containers that serve both storing and exhibition purposes, and these containers are then placed on movable shelves. Parts of the exhibition could also be easily transplanted elsewhere in blocks.

The proposed dimensioning of the shelves permits only a part of the collection to be stored. The archived objects vary greatly in size and form, from large sculptures to small ceramic tiles which have very different and specific demands for storage and display. It is also impossible to move the shelves freely with fragile objects, even if they are in closed “containers”. The illustrated layout looks cramped and the curtained spaces block the circulation and create a labyrinthine atmosphere.

The entry strives to systematically solve and concretely challenge the need to store and exhibit objects in a flexible and spatially effective way. The system, however, requires relatively heavy installations and the benefits would hardly match the economic costs.

Inside the exhibition space, the center space acts as a jewel case and a repository for small and medium sized objects in the collection, as well as light sensitive drawings and photographs.

Larger works are displayed permanently in the surrounding space, which can also be used for temporary exhibitions or to display works of other artists, which offer new context to the permanent depository/display.



Sancho Panza (90)

The proposal boldly proposes a new method of navigation, searching and curating. The proposal suggests the archive as a place for playfulness and observation. The idea is that a visitor of the archive can request certain items from a computer program which controls a robotic arm that hands the selected item on to a rotating belt. The spatial organization is a simple layered model where circular shelves are enclosing protected items. The inner part contains a selection of archived items and working space for researchers, curators etc. The middle circle is reserved for the robotic arm moving and reorganizing items based on visitors' wishes. While the outermost part serves as a space for larger objects and exhibitions.

The entry does not create interaction between the museum visitors and the professional researchers. It is a pity that the space for the robot is placed in-between the two user groups. The spatial organization leaves insufficient space for the archived objects and for the working space of the professionals. While at the same time there is a lot of unused space surrounding the circular central installation. The conservation and control zone looks rather unpleasant as a working environment. The constantly rotating viewing counter is a disturbing idea. It does not provide for a meditative experience in search for inspiration nor is a pleasant part of a museum visit.

The project tries to connect the two worlds of digital and physical, but the attempt is left incomplete as the archive items are placed behind glass. As such the project lacks bodily perception, humanity and materiality. The general atmosphere of the work is very closed, encircling rather than opening. Therefore, the project does not deliver what it promises in its declaration for an engaging experience. The project succeeds in a coherent representation of a concept that exploits the digital solutions while being present on site at EMMA - Espoo Museum of Modern Art.

6. COMPETITION RESULTS

The files containing the pseudonym information were opened after the decision of the winners at the meeting of 20.05.2016.

The jury selected the following five equally valued entries as the winners of the competition:

Shared 1. Prize (4.000€) “The Give Collection”
Author: Simon Örnberg

Shared 1. Prize (4.000€) “TRAILS”
Authors: Johanna Brummer and Heini-Emilia Saari

Shared 1. Prize (4.000€) “MAP”
Authors: Chiara Montgomerie and Maria Jose Orihuela

Shared 1. Prize (4.000€) “Elävä arkisto”
Authors: Emmanuel Laux and Sebastian Weindauer

Shared 1. Prize (4.000€) ”Sancho Ponza”
Author: Philip Tidwell

7. DECLARATION AND SIGNATURES OF THE JURY

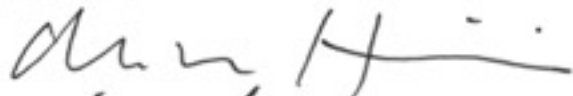
We declare the information in this document to be correct.

Helsinki, 20 May, 2016



Juhani Pallasmaa

Mikko Heikkinen



Piiwi Kalhama



Emmi Keskisarja



Laura Sarvilinna



Petra Wirkkala-Vaarne, Competition Secretary

SHARING TAPIO WIRKKALA RUT BRYK ARCHIVE COMPETITION JURY REPORT

PUBLICATION AND PRIZE CEREMONY 2.6.2016 EMMA - ESPOO MUSEUM OF MODERN ART