

COMBO COMPETITIONS

PRESENTS



*A temple for Hilma*



AN ART MUSEUM FOR A PIONEER OF ABSTRACTION

OCTOBER 24TH, 2016 - JANUARY 22ND, 2017

A temple for Hilma



*The Ten Largest, No. 4, Youth, 1907*



## CONTENTS

---

<i>ABOUT COMBO COMPETITIONS</i>	Page 3
<i>INTRODUCTION &amp; SHORT BIOGRAPHY</i>	Page 4
<i>GOAL</i>	Page 5
<i>FURTHER CONSIDERATIONS</i>	Page 6
<i>SITE / IDEAS COMPETITION / COMPETITION PACKAGE</i>	Page 7
<i>PRESENTATION OPPORTUNITIES / REQUIREMENTS / SUBMISSION FORMAT</i>	Page 8
<i>JURY / JUDGING CRITERIA / PRIZES</i>	Page 9
<i>TIMELINE</i>	Page 10
<i>ELIGIBILITY / INTELLECTUAL RIGHTS / GOOD LUCK</i>	Page 11

## ABOUT COMBO COMPETITIONS

---

Combo Competitions organizes international ideas competitions for architects - and designers of any other field. Participants are encouraged to focus on ideas, as projects are judged as much by their underlying concepts and the communication as by their aesthetics. The website was founded to offer a platform that encourages different ways of thinking. Simply put, the main driver is to promote proposals where everything comes together to form a whole that is larger than the sum of its parts.

With today's possibilities to create amazing renderings and images, it is easy for participants to invest most of their effort into a final image to seduce the jury, giving less priority to the thinking behind the project or the way it is communicated. To comfortably shift emphasis towards well-advised concepts – without taking away from the importance of appearance and presentation – Combo Competitions encourages participants to explore unique ways of solving problems by highlighting certain aspects of a subject, rather than requesting a specific solution.



## INTRODUCTION & SHORT BIOGRAPHY

Hilma af Klint (1862 - 1944) was a Swedish artist and a pioneer of abstract painting. More than 110 years after producing the arguably first abstract painting in modern art history, she is still waiting for her due recognition - and a home for her collection. *A Temple for Hilma* seeks to address this by asking participants to design an art museum dedicated to Hilma af Klint and her work.



Hilma af Klint in her studio, Stockholm, 1895

After studies at the Royal Academy of Art in Stockholm (1882 - 1887) af Klint started her career in the late 19<sup>th</sup> century painting portraits, landscapes and botanical motifs. Around that time she began attending séances, and in 1896 af Klint and four other women artists formed a group called De Fem (The Five), meeting weekly to seek contact and knowledge within the spiritual realm.

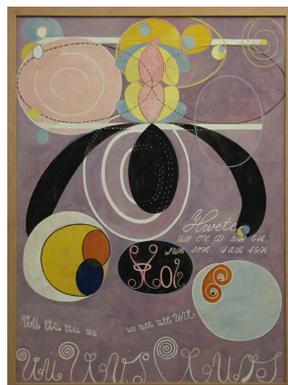
This interest eventually led af Klint to incorporate abstract elements in her work as early as 1906, placing her first abstract paintings years ahead of artists like Wassily Kandinsky and Piet Mondrian - traditionally seen as the pioneers of abstraction. Being a female artist in the early 20<sup>th</sup> century makes it even more noteworthy.

From that point however, it would be a staggering 80 years until her paintings were first shown to a larger audience. Unlike her more famous contemporaries, af Klint worked in complete isolation and did not exhibit her abstract paintings during her lifetime. She even asked for her work (1,200 paintings, 26,000 pages worth of notes and 100 texts) not to be shown until 20 years after her death in 1944, as “the world was not yet ready”. As it happened, her work was not publicly displayed until 1986, at the Los Angeles County Museum of Art. Since then more shows have followed, and over the last decade Hilma af Klint is slowly beginning to receive the attention and acclaim that is rightfully hers.

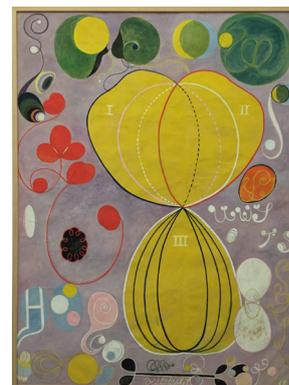
In recognition of her accomplishments and legacy, *A Temple for Hilma* asks participants to imagine what an art museum dedicated to af Klint could look and feel like.



The Ten Largest, No. 2, Childhood, 1907



The Ten Largest, No. 6, Adulthood, 1907



The Ten Largest, No. 7, Adulthood, 1907

## GOAL

---

The objective of *A Temple for Hilma* is to design a structure to house the work of Swedish artist Hilma af Klint, located in Stockholm, Sweden. Alongside the af Klint collection, the design should incorporate a secondary space for e.g. temporary exhibitions, lectures etc. - the exact function of this space is left to the discretion of each participant.

The building concept should be influenced by af Klint's art and life. As long as choices and interpretations are clearly communicated in the proposal, it is up to each participant to decide which aspects to focus on, and how the influence should be interpreted.

Participants should also acknowledge the below aspects, as they contribute to the overall design concept:

- *Overall building size: footprint and number of floors*
- *Size of collection: allowing for a large collection, or a small number of select artworks*
- *The nature and function of the secondary space - can be anything from more gallery space to artist's studios - and how it contributes to the museum concept*
- *Site use: how the art museum and any external components make use of the site*
- *Building material*

Designs should include elemental components such as lobby, gallery spaces, public amenities etc. - a component checklist (with size guidelines) is included in the competition package (downloadable after registration and payment of entrance fee).



*Evolution, No.15, Group VI, 1908*

## FURTHER CONSIDERATIONS

---

*What is the purpose of an art museum? Who is it for? Why do people visit? What should a visit feel like?*

*Consider the link between the design of the building and its function, both externally and internally: is it the building itself that is the attraction, or is it the art that it houses? Can it be both? Does it have any benefits alongside showcasing art? How should an art museum relate to its immediate context as well as to the rest of the city? Can a building be an icon without necessarily looking iconic? What is the relationship between inside and outside? Can a space enhance the experience of art? Is it possible to convey to the visitor what af Klint was feeling?*

*The museum should serve as a beacon for Hilma af Klint, signalling her presence to the world. This is an opportunity to translate the mind of a true pioneer into a physical building - her temple.*



*The Swan, No. 17, Group IX/SUW, 1914-15*

## SITE

---

The site is located on Lidingö, a large island in Stockholm, Sweden. It lies within walking distance of public transport hub Ropsten - easily reached from the city centre - as well as of Millesgården, historically the residence of renowned Swedish sculptor Carl Milles, now one of Sweden's most acclaimed sculpture gardens and galleries.

It was chosen due to its combination of easy access from the city centre and its beautiful surroundings and views, making it an ideal location for a visitor's attraction. Furthermore, it has a theoretical availability rarely found in central Stockholm: currently unused, previous municipality plans for the site have included a large-scale aquarium and a public bath.



## IDEAS COMPETITION

---

Please note that this is an ideas-based competition - there is no intention of building any of the winning projects.

## COMPETITION PACKAGE

---

Upon registering and paying the entrance fee, each participant/team will be able to download a package containing building requirements, context photographs and an indicative site plan.



## PRESENTATION OPPORTUNITIES

---

*A Temple for Hilma* will also explore how architectural concepts and their underlying ideas are communicated. Rather than asking for a given number of drawings and renderings, Combo Competitions invites participants to decide themselves how to best present their ideas.

While plans, sections and renderings are likely to remain the main avenue for illustrating architecture, this is an opportunity for those interested to shift focus towards other mediums like diagrams, photographs, collages or written text.

## SUBMISSION REQUIREMENTS

---

*Plan or diagram of building layout & site use:* the only strict requirement - can be either detailed or schematic, but should illustrate how the various museum components are distributed and associated, and how the design relates to the site.

*Visual material:* any drawings, renderings, images, diagrams, photographed physical models, illustrations or collages required to explain the proposal.

*Written material:* any text required to explain the proposal. 600 words is an upper limit for proposals that relies heavily on text.

To ease later publication, awarded participants will be asked to also submit their proposals as individual JPEG images and text no later than a week after the winners are announced.

## SUBMISSION FORMAT

---

All entries should be submitted on a single digital A2 (594mm x 429mm) board in landscape orientation. Entries must be submitted in PDF format – other formats won't upload. The file name should be the unique, six-digit number given when registering. This number must also be visible in the lower-right corner of the board. The file size must be less than 6MB - larger files won't upload.





## JURY

---

The jury consists of four external jurors, to be announced on the Combo Competitions website no later than December 5<sup>th</sup>, 2016. They will judge submissions on the criteria listed below, along with the principles of Combo Competitions, as well as personal experience and views.

## JUDGING CRITERIA

---

What to emphasize in your submitted work:

**CONCEPT:** A well-advised vision of how of Klint's legacy can be interpreted as a physical building, taking into consideration the nature of art museums in general, how her art can be experienced, and how the secondary space functions and contributes to the proposal as a whole.

**DESIGN:** An architectural design that reinforces any underlying concept behind the art museum, while at the same time relating to the site in order to work with its opportunities and constraints.

**COMMUNICATION:** A clear, but also visually compelling explanation of concept and design. Any text should be well-written and as succinct as possible.

It is not only about having an idea; it's just as much about how you package and sell it. The presentation style should support the proposal, and ideas should be well motivated.

## PRIZES

---

1st prize: £1,000 (one thousand British pounds)

2nd prize: £700 (seven hundred British pounds)

3rd prize: £400 (four hundred British pounds)

The jury will also recognize a number of honorable mentions.

In addition to the cash prizes, winners will receive a personal page within the [www.combocompetitions.com](http://www.combocompetitions.com) domain, showing their proposal along with the jury's motivation.

A selection of the winning proposals will be published on various websites and blogs and/or their printed counterpart. Previous publications include, among others, Bustler, ArchDaily, Wettbewerbe Aktuell and FastCo Design.



## TIMELINE

The competition opens on October 24<sup>th</sup>, 2016. The registration fee is £50 until January 8<sup>th</sup>, 2017, when standard registration ends and late registration begins (fee £70). Last day of registration is January 20<sup>th</sup>, two days before the submission deadline, which is on January 22<sup>nd</sup>. Winners will be announced no later than March 5<sup>th</sup>.

Please note that all deadlines are 23.59 GMT.

**OCTOBER 24TH**

OCTOBER 24TH 2016: COMPETITION OPENS

**JANUARY 8TH**

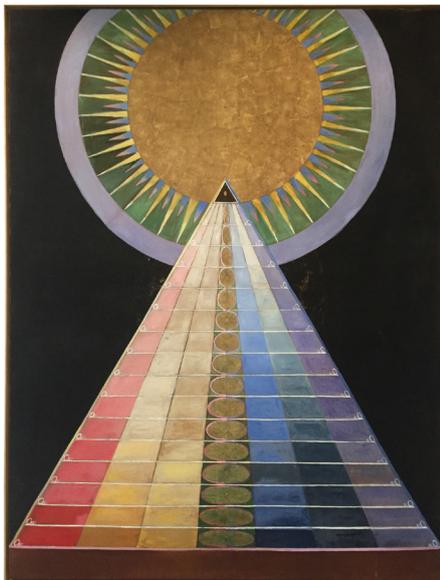
JANUARY 8TH 2017: STANDARD REGISTRATION ENDS, LATE REGISTRATION BEGINS

**JANUARY 22ND**

JANUARY 22ND: SUBMISSION DEADLINE

**MARCH 5TH**

MARCH 5TH: WINNERS ANNOUNCED



Altarpiece, No. 1, 1915



The Dove, No. 3, Group IX-UW, 1915

## ELIGIBILITY

---

The competitions of Combo Competitions are open to all individuals and groups interested in any of the creative disciplines spanning from graphic design to urban design, and everything in between.

Students and professionals are equally welcome. Each submission can be created by an individual, or by a team of 2-4 participants.

## INTELLECTUAL AND PROPERTY RIGHTS

---

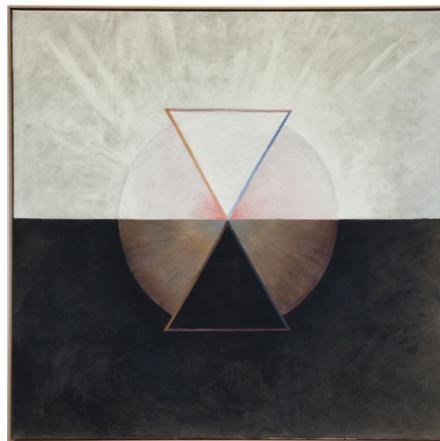
Participants in the competition guarantee to Combo Competitions the originality of their proposals and the unhindered exercise of the intellectual and property rights over them. Once submitted to Combo Competitions the proposals will then become freely available for online publication on [www.combocompetitions.com](http://www.combocompetitions.com) and all other websites that Combo Competitions may choose.

If there should be any reason a participant wishes not to have his/her work published he/she must request it in written form from Combo Competitions, within 14 days of the submission deadline for the competition.

Please refer to [www.combocompetitions.com/terms](http://www.combocompetitions.com/terms) for full Terms & Conditions.



*The Swan, No. 12, Group IX/SUW, 1914-15*



*The Swan, No. 13, Group IX/SUW, 1914-15*

## GOOD LUCK

---

Thank you for your interest in Combo Competitions - we look forward to your entry.  
Good luck!