MINUTES OF THE MEETINGS OF THE INTERNATIONAL COMPETITION JURY
Date: 14.01.2011
Venue: Ecole Spéciale d'Architecture, Paris

Jury Members:

Benedetta Tagliabue Director of EMBT-Barcelona (SP)
Ben Van Berkel Co-founder of UNStudio, Amsterdam (NL)
Didier Fiuza Faustino Director of Mesarchitecture Paris (FR)
Éric Justman Editor in Chief of 'Architectures à vivre', EXÉ (FR)
Julia Peyton-Jones Director Serpentine Gallery London (UK)
Kjetil Thorsen Director of SNØHETTA Oslo (N)
Odile Decq Director of the Ecole Spéciale d'Architecture
Marie-Hélène Fabre Accademic Head of Ecole Spéciale d'Architecture

The Jury meeting for the evaluation of 5 submissions for the International Competition was opened officially by Odile Decq, Director of the Ecole Spéciale d'Architecture.

After a debriefing the committee moved into the gallery space where the entries where exhibited.

Julia Payton-Jones was elected as President of the Jury and sufficient time was allowed for the Jury members to go through the different projects individually. Afterwards, the Jury sat down to briefly review the Competition Conditions and to set the criteria of evaluation:

• Design
• Student engagement
• Resonance within the City
• Practicality
• Maintenance
• Budget
• Timescale

Once the criteria was set, the jury evaluated together each project. The outcome was that the jury privileged 2 projects and as a result asked for further clarification. In Date 23 February the jury has taken a decision and the final classification is as follows:

1. Cloud 9, Barcelona, Spain
2. Cero 9, Madrid, Spain
3. Rintala Eggertsson, Oslo, Norway
4. EstudioTeddy Cruz, San Diego, United States
- nArchitects, New York, United States(not classified)

To follow the jury comments for each of the projects.
1. **Cloud 9** / Enric Ruiz-Geli
Barcelona – SPAIN

The jury believes that the entry has a very poetic and yet strong pedagogic approach. The project was perceived as fragile and evaporating and the idea of the endless dome as romantic. The jury was initially perplexed with the actual building technique involved, however these were clarified in a later stage. The concept and idea of transition and transformation behind the pavilion was very much appreciated even the jury believes this could be strengthened and refined in the detailed design. The process of fabrication was also very much welcomed since this would truly involve and engage the students. One of the issues that was raised by the project was the construction and cost of the pavilion itself, especially since no presence of structure was noted. The jury questioned structural stability and the actual height this could reach while maintaining the original idea. After clarification by the architects, the jury voted in favour of this project and it believes that the according to the given documents the architect has provided that the project can be realized within the given timescale and budget.

2. **AMID.CERO 9**
(Cristina Diaz Moreno + Efren Garcia Grinda)
Madrid – SPAIN

The jury believed that the entry has a strong conceptual design and great impact both for the school and the City itself. The form was judged as very challenging and in a sense heroic because of its riskiness; however the jury believes that it is a bit out of scale and presents various problematic among which the budget and the build ability within the given timescale. The submission was deemed very complete both in the thematic and in the investigation, resulting therefore in a spectacularly poetic pavilion. However it raised major issues of construction among which budget and the use of furniture as anchorage. The jury also believes that the interaction with the city seemed to have been thought in depth and also the aspect of day and night. The jury also noted that the possibility of moving the pavilion was an interesting aspect of the submission.

3. **Rintala Eggertsson Architects**
(Sami Rintala and Dagur Eggertsson)
Bodø – NORWAY

The project was deemed as giving the possibility of the entire building experience, however the use of concrete foundation was voted as very problematic. Furthermore the building presents certain structural difficulties that would result in an different/heavier image than the one presented. The practicality envisaged by the jury seemed problematic, even if the balance between the wings presented a positive potential. In this case the project was not chosen because of foundation and structural difficulties and the implication of exterior expertise resulting in a higher budget and stretched timescale.

4. **Estudio Teddy Cruz**
San Diego, USA

The jury evaluated the project more as a designing of a social event rather than a pavilion. The jury believed that as a first pavilion this was not enough, meaning that there was a minimal effect and that it felt more like an installation. The aspect of self-organization and student initiative was deemed very interesting however in this context of the school extremely difficult.
Cristina Díaz Moreno and Efrén García Grinda are both architects, Unit Masters Diploma 5 in the Architectural Association School of Architecture (A.A. London) and founders of AMID.cero9. They are usual collaborators for El Croquis, and since 1998 they are Associated Professors of Architecture at Escuela Técnica Superior de Arquitectura in Madrid (UPM) and also at Escuela Superior de Arte y Arquitectura of Universidad Europea (UEM). They were Visiting Professors at Cornell University and also at École d'Architecture Paris-Malaquais, ESARQ (UIC, Barcelona), EPSA (U.P. Alicante) or Universität Hannover. They are usual lecturers in a big number of Schools of Architecture (GSAP Columbia, GSD Harvard, UCLA, Architectural Association A.A., The Bartlett School in London, Syracuse University, Accademia di Architettura di Mendrisio, etc...)

They started their partnership in 1997 as cero9, changed to AMID in 2003 and their work was gathered in DD Series monography “From cero9 to AMID” in 2005. Their projects and writings have been collected in books as “Breathable” and extensively published in many magazines, catalogues, books and specialized publications.

They have won more than thirty prizes in national and international competitions of architecture. Among others the first prize for the Cherry Blossom Palace, Valle del Jerte, 2008, for Giner de los Ríos Fundation, Madrid, 2005, for the Art Center Intermediae-Prado, Madrid, 2006, for 99 Housing Europan 6, Jyväskylä, Finlandia, 2001. More recently they have been galardonated with two prizes for their first constructed building: “Opera Prima 2010” and “Premio Construye” to the best industrial building 2010 for Diagonal 80.

Cloud 9 / Enric Ruiz-Geli
Barcelona – SPAIN

Founded 1997 by Enric Ruiz-Geli
23 employees from 16 nations

Selected Projects

New York Aquarium, Coney Island, New York, USA (completion 2015)
Once a Wave, Energy Attack, San Sebastian, Spain (completion 2015)
Forest Prestige Hotel, Prestige Group, Barcelona, Spain (completion 2012)
Wind Energy Lab, Figueres, Spain (completion 2011)
Villa Nurbs, Empuriabrava, Girona (completion 2011)
Plaza de la luz et de aqua, Valladolid, Spain (completion 2011)
A Green New Deal, Santa Monica Museum, Barcelona, Spain (completed 2010)
Media-ICT, Barcelona, Spain (completed 2010) “Information-Communication-Technology”
Thirst Pavillion, Expo Zaragoza, Spain (completed 2008)
Evru Cave, Barcelona, Spain (completed 2008)
Villa Bio, Figueres, Spain (completed 2005)
Blubblolab (completed 2005)
Morphorest, Forum of Cultures, Barcelona, Spain (completed 2004)

Selected Awards

2009 Steel Design Awards -ECCS –European Convention (for Constructional Steelwork – MediaTIC)
2009 Finalist 10th Spanish Architecture and Urbanism Biennial (for Villa Nurbs)
009 Prize Sustainable Environment Projects from the Generalitat de Catalunya (for Cloud 9’s ETFE technology)
2008 Subvention of the Entitat Autònoma de Difusió Cultural (for the project from physical to digital realms through CAD CAM Processes at Villa Nurbs)
2008 Prize Corian Dupont (for Villa Nurbs)
2008 R+D Award ARCHITECT at SciArc Los Angeles (for “artificial leaf”
 Prestige Forest Hotel
2008 Finalist Premios Saloni (for Evru Cave)
2007 Prize Quatrium best Architect by Grupo Via to Enric Ruiz-Geli
2007 Finalist Chicago Ateneum
2007 Prize Emergente Tendencias, El Mundo
2006 Finalist to Villa Bio at the VI edition of the “Saloni” Architecture Prize
2005 Finalist to Morphorest at the FAD Architecture and Design Prize
2003 Association of Catalan Art Critics (ACCA) Prize (for the Galería Joan Prats, Best exhibition Evru)
Teddy Cruz was born in Guatemala. He began studying architecture at Rafael Landivar University in Guatemala City (B.A., 1982), and after emigrating to the United States, continued his studies at California State Polytechnic University San Luis Obispo (B.Arch, 1987) - with a year spent in Florence, Italy, under Superstudio founding member Christiano Toraldo Di Francia. After working for some years with the firm of Pacific Associates Planners & Architects in San Diego (1984-89), he went to work in the office of San Diego architect Rob Wellington Quigley (1989-1993). In 1991, Cruz received the prestigious Rome Prize in Architecture, becoming a fellow of the American Academy in Rome and he completed his architectural education at Harvard University GSD (M.Des.S. 1997). In 1999, he established his research-based architecture practice in San Diego, California - estudio teddy cruz.

Teddy’s work dwells at the border between San Diego and Tijuana, Mexico, inspiring a practice and pedagogy that emerges out of the particularities of this bicultural territory and the integration of theoretical research, pedagogy and design production. He has been recognized internationally for his urban research of the Tijuana-San Diego border and in collaboration with community-based nonprofit organizations such as Casa Familiar, for his work on affordable housing, and its relationship to an urban economic policy more inclusive of social and cultural programs for the city.

He has taught design studios and seminars in various universities in the U.S. and Europe, including Harvard University, The Berlage Institute in Rotterdam and the Metropolis program at the CCCB in Barcelona. He has lectured widely at renowned cultural institutions across the world, including important keynote lecture presentations such as the prestigious L’Enfant Lecture by the American Planning Association. In 1994 he conceived and began the LA/MA Latin America / Los Angeles studio, an experimental workshop at SCI-Arc in Los Angeles. In 1998 he was invited to be editor of the British Journal AD Architectural Design for a special issue on the Architecture of the Borderlands, and between 2000-05, he was associate professor in the school of architecture at Woodbury University in San Diego where he began BI -Border Institute- to further research the urban phenomena at the border between the US and Mexico. He has been recently appointed professor in Public Culture and Urbanism in the Visual Arts Department at University of California, San Diego, where he co-founded the Center for Urban Ecologies with Kyong Park in 2009.
NARCHITECTS
MIMI HOANG AND ERIC BUNGE
Brooklyn – NY – USA

A Wide Range of Experience
After meeting at the Harvard Graduate School of Design in 1994, Eric Bunge and Mimi Hoang began working together, completing several projects while working at other firms. Building on several years of international work experience (Eric: London, Paris, Calcutta, Boston, Montreal; Mimi: Amsterdam, Boston, Montreal), Eric and Mimi founded nARCHITECTS in 1999 with the aim of joining conceptual rigor, social sustainability, and technical precision in a contemporary architectural practice. Since then, nARCHITECTS has become an internationally recognized award winning office lauded for innovative building techniques and a flexible approach to solving problems.

Innovation + Sensitivity
nARCHITECTS’ range of project experience is united by our goal of achieving innovation alongside clarity of purpose. One of the hallmarks of our work is our ability to create iconic quality that exhibits sensitivity to context. We achieve simple designs that produce a richness and flexibility of experience, with an economy of conceptual and material means.

Integrated Design Approach
As a collaborative design firm, we bring an open-ended approach to the design process based on clear diagrammatic thinking and an ability to unite a wide array of concerns into a rigorous and cohesive outcome. Complex client structures, layered sites and phasing requirements are reframed as straightforward design opportunities. We quickly establish the project’s constraints, and develop multiple design options for the client to consider.

Awards and Recognition
Recent awards and recognition include two AIA NY Design Honor Awards (2007, 2005), an AIA NY Building Type Merit Award (2008), an ASLA Merit Award (2010), The Architectural League of New York’s Emerging Voices (2006), an AR+D Mention (2006), the Canadian Professional Rome Prize (2005), Architectural Record’s Design Vanguard (2004), the MoMA/P.S.1 Young Architects Program (2004), and a New York Foundation for the Arts grant (2002). Our work was recently exhibited at MoMA’s Rising Currents: Projects for New York’s Waterfront.
Sami Rintala (born 1969) is an architect and an artist, with a long merit list after finishing his architect studies in Helsinki Finland 1999 under professor Juhani Pallasmaa. He established architect office Casagrande & Rintala 1998, which produced a series of acknowledged architectural installations around the world during the next 5 years until 2003. These works combine architecture with critical thinking of society, nature and the real tasks of an architect, all within a cross-over art field using space, light, materials and human body as tools of expression. In 2008, Rintala started a new architect office with Icelandic architect Dagur Eggertsson, called Rintala Eggertsson Architects.

Important part of Rintala's work is teaching and lecturing in various art and architecture universities. Teaching takes place usually in form of workshops where the students often are challenged to participate the shaping of human environment on a realistic 1:1 situation. He is currently professor in AHO Oslo and NTNU Trondheim.

Sami Rintala's work is based on narrative and conceptualism. Resulting work is a layered interpretation of the physical, mental and poetic resources of the site.

Dagur Eggertsson (born 1965) is an architect with a professional background from a number of the most prominent offices in Oslo. After his professional degree from the Oslo School of Architecture in 1992, he started his collaboration with architect Vibeke Jenssen, as NOIS architects. In 1996, he finished a post-professional master’s degree at the Helsinki University of Technology, where he started expérimentation with building full scale architectonic objects, Under the supervision of Professor Juhani Pallasmaa. Along with his professional practice, Eggertsson has taught architecture in Norway, Iceland and Sweden. He is currently a project examinator at the Oslo School of Architecture.

In 2007, Eggertsson started collaboration with architect Sami Rintala, which resulted in establishment of the office Rintala Eggertsson Architects. The office is based in Oslo and Bodø.
JURY MEMBERS

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Benedetta Tagliabue

Benedetta Tagliabue was born in Milan and studied in Venice and New York. Graduated from IAUV (Istituto Universitario di Architettura di Venezia) in 1989. In 2004, awarded an Honorary Doctorate by the Arts and Social Science Faculty Napier University, Edinburgh, Scotland.

In 1991 formed a partnership with Enric Miralles and founded Miralles Tagliabue EMBT. She is presently Visiting Lecturer at Columbia University in New York and she is directing summer workshops at TEC de Monterrey (Mexico) and the School of Architecture in Venice (IUAV). Visiting lecture rat ETSAB from 2000-2008 and at l’École Spéciale d’Architecture. (ESA), Paris in 2007. Speaker at many architecture schools, Universities and Colleges of architects in the USA, South America, Europe and Asia (Columbia University, University of Southern California, Central University of Venezuela, Zheijiang University, China, R.I.B.A. (The Royal Institute of British Architects), A.A. (Architectural Association), London, Mackintosh School, Glasgow, among others).

She is invited to participate as a jury in international competitions and prestigious awards including the RIBA stirling Prize 2009. Recently she has received the RIBA's International Fellowship for her particular contribution as a non-UK architect. Honorary Member of the Royal Incorporation of Architects in Scotland and the Royal Institute of British Architects.

Ben Van Berkel

Ben van Berkel studied architecture at the Rietveld Academy in Amsterdam and at the Architectural Association in London, receiving the AA Diploma with Honours in 1987. In 1988 he and Caroline Bos set up an architectural practice in Amsterdam. The Van Berkel & Bos Architectuurbureau has realized amongst others projects the Karbouw office building, the Erasmus bridge in Rotterdam, museum Het Valkhof in Nijmegen, the Moebius house and the NMR facilities for the University of Utrecht.

In 1998 Ben van Berkel and Caroline Bos established a new firm: UNStudio (United Net). UNStudio presents itself as a network of specialists in architecture, urban development and infrastructure. Current projects are the restructuring of the station area of Arnhem, the mixed-use Raffles City in Hangzhou, a masterplan for Basauri, a dance theatre for St. Petersburg and the design and restructuring of the Harbor Ponte Parodi in Genoa. With UNStudio he realized amongst others the Mercedes-Benz Museum in Stuttgart, a façade and interior renovation for the Galleria Department store in Seoul and a private villa up-state New York.

Ben van Berkel has lectured and taught at many architectural schools around the world. Currently he is Professor Conceptual Design at the Staedelschule in Frankfurt am Main and for the Spring term 2011 was awarded the Kenzo Tange Visiting Professor's Chair at Harvard University Graduate School of Design. Central to his teaching is the inclusive approach of architectural works integrating virtual and material organization and engineering constructions.
**Didier Fiuza Faustino**

Didier Faustino born in 1968, Lives and works between Paris and Lisbon. “Didier Fiuza Faustino’s work reciprocally summons up art from architecture and architecture from art, indistinctly using genres in a way that summarizes an ethical and political attitude about the conditions for constructing a place in the sociocultural fabric of the city. Spaces, buildings and objects show themselves to be platforms for the intersection of the individual body and the collective body in their use. Each project represents a concept that subverts the social context; in which seeing is experimenting beyond submission to the dichotomy of the rules that normally mark out public space and private space. The body is centred on the basis of the social implications of the space, alerting people to the dangers of subjecting it to an ambiguity of representation that may contribute towards their forgetting its identity.”(…) João Fernandes (Director of the Serralves Contemporary Art Museum, Lisbon, Portugal)

2009 General curator for “Evento09”, 1rst edition of the artistic and urban rendez-vous of Bordeaux.
1998 Co-founder of “Númeromagazine”, Lisbon, Portugal (arts magazine).
1996 Founder of Laboratory of Architecture, Performances and Sabotages (L.A.P.S.), Paris, France.

**Éric Justman**

Architect Eric Justman, graduated from the École Spéciale d’Architecture in 1980, founded in 2000 the editions “ARCHITECTURES A VIVRE”. In 2010 he launches magazine “ECOLOGIK” and in 2010 magazine “EXE”, both leading references in their respective fields. He has also curated exhibitions, such as “VIVRE C’EST HABITER”, “MAISON A/ STUDIO B” and “CONSTRUISONS DEMAIN”, all destined to inform a wider public about ecological awareness in our constructions.

**Julia Peyton-Jones**

Director, Serpentine Gallery, and Co-Director, Exhibitions & Programmes
Julia Peyton-Jones studied painting at the Royal College of Art, London, and worked as a practising artist in London and a lecturer in fine art at Edinburgh College of Art. She moved to the Hayward Gallery in 1988 as Curator in the Exhibitions Department. In 1991 she became Director of the Serpentine Gallery, where she has been responsible for both commissioning and showcasing the groundbreaking Exhibition, Education and Public Programmes as well as the annual architecture commission, the Serpentine Gallery Pavilion, which she conceived in 2000. Under the patronage of Diana, Princess of Wales, the Serpentine completed a £4 million renovation in 1998. Since then visitor numbers have increased three-fold to approximately 800,000 in any one year. In 2010, the Serpentine won the Licence for an additional Gallery for emerging artists across all disciplines in Kensington Gardens, which will open in 2012 and be named the Serpentine Sackler Gallery following the largest donation in the history of the Serpentine from the Dr Mortimer and Theresa Sackler Foundation. The new Gallery will be housed in a Grade II listed former munitions store renovated by Pritzker Prize-winning architect Zaha Hadid and will double the Serpentine’s size. Serving on numerous committees and panels, she was made an Honorary Fellow of the Royal College of Art in 1997. In 2003 she was made both an Honorary Fellow of the Royal Institute of British Architects (RIBA) and appointed an Officer of the Most Excellent Order of the British Empire (OBE). In 2008 she was made Professor, University of the Arts, London, and Senior Fellow of the Royal College of Art (RCA) in the same year. Amongst other global conferences, she is regularly invited to attend the World Economic Forum, Davos, Switzerland.
Kjetil T. Thorsen is an architect. He was born 14 June 1958 in the Norwegian city of Haugesund and spent most of his childhood on the neighbouring coastal island of Karmøy. After several school years in Germany and the UK he graduated as Dipl. Ing. Architect in Graz, Austria in 1985. The year after he cofounded the first Norwegian Gallery for architecture, Gallery ROM. In 1987 he cofounded the multidisciplinary architectural practice Snøhetta arkitektur-landskap in Oslo, Norway and in 1989 he became founding partner and director in the shareholding company Snøhetta as.

Today Snøhetta has offices in Oslo and New York. Since the creation of Snøhetta, he has been instrumental in the projects developed by the practice such as the Bibliotheca Alexandrina, Alexandria, Egypt; the Lillehammer Art Museum, for the 1994 Winter Olympics in Lillehammer, Norway; the Karmøy Fishing Museum at Karmøy, Norway; the New National Opera and Ballet in Oslo, Norway; Inmed Research Facility in Marseille, France; The Serpentine Summer Pavilion with Olafur Eliasson, London, UK; the Ground Zero Memorial Pavilion, NY, NY and lately the King Abdul Aziz Center for World Culture in Dahran, Saudi Arabia. He is a frequent lecturer internationally and from 2004 to 2008 he was professor of architecture at the Institute of Experimental Architecture at the University of Innsbruck, Austria.

With Snøhetta and individually he has received numerous prizes including: 2010 Global Award for Sustainable Architecture, 2010 Marble Architecture Award and European Prize for Urban Public space for the Opera and Ballet in Oslo.
PRIVATE INSTITUTION OF HIGHER EDUCATION
In a society where all the productions tend insidiously to become standardized, disregarding any cultural, historic or social sense of identity, while the daily practice of architecture struggles with the standards imposed by the industry and the political powers and while the architecture of monuments settles indifferently on the surface of the globe, schools are the last guarantees of the variety of thought, positions and actions.

L’École Spéciale d’Architecture was established 140 years ago as part of a revolt against academism. Since then it has continuously recreated its teaching approaches and organizational structures. Among its teachers there have been two Pritzker price winners: Jean Nouvel, and Christian de Portzamparc in addition to Paul Virilio. Today, as Europe's institutions of higher education strive to harmonize their degrees and programs, a necessary reform that may have the unintended effect of producing uniformity, the École Spéciale stands firmly on its founding premise: to be special.

AN ARCHITECTURE SCHOOL
Being an architect today, more than ever before, means mastering a range of skills and acquiring a capacity to put forward and carry through projects. However, it also means:
- Joining and managing multidisciplinary teams
- Innovating and contributing to progress with methods and technology
- Experiencing the world but also the specific characteristics of each culture.
- Understanding complex situations and projects
- Possessing a capacity for analysis, conceptualization and an ability to adopt a clear stance.

AN ASSOCIATION LAW 1901
As an association organized under the law of 1901, the school offers a unique perspective on architecture in which alumni, faculty, students, and staff are invited to participate in an alternative culture of the architecture. Apart from the École Spéciale d'Architecture, only two other schools in the world have the same self-management; the Architectural Association in London and Sci-arch in Los Angeles.

A PRIVATE INSTITUTION
Institution of higher education, established in 1865, the École Spéciale d'Architecture (ESA) is France's only private school of architecture, the only one to be a "Grande École" and state-approved since 1870. ESA’s educational programs are accredited by the Ministry of Culture/Communication and by the Directorate of Architecture and Heritage. Its degrees are referred by the Ministry for Higher Education and Research.

BEING SPECIAL
Being Special means assuming the duty of diversity: the diversity of knowledge, the diversity of cultures and the diversity of practices with no preconceived ideology or sectarianism.
It also means considering that the creation of architecture is first and foremost a research-based activity; It means pushing the boundaries of thought and traditional practices ever further, while at the same time ensuring a fuller understanding of architecture; It means encouraging the emergence of new relationships between thought systems, construction methods, aesthetic codes, industrial processes and organizational challenges; It involves the provision of training for free, critical architects with an ability to think, in keeping with society and driven by a dynamic vision of the future.

The experiment and the invention under all its forms in their widest acceptances contribute to form these diverse attitudes. The opening on the world as the welcome to the world and to the others will contribute to the distribution and to the brilliance of the condition to be special.