

1

two- in-one museum

The museum is composed of two spaces - one for exhibitions, the other a public forum - that come together in a dance involving art and the city, gradually engaging in multiple movements, from a pas de deux, to a pas de trois, etcetera.

One space of the museum is on the dock level of the port facility, acknowledging the site's industrial function as a vital memory for the new ensemble. Part gathering place, part community center, part incubator for innovation, it is conceived as a social commons within the city.

The other space of the museum houses art exhibitions. Hovering in the air, it offers a place for contemplation, with large open galleries, complementing its companion space below.

Greater than the sum of its parts, the museum generates multiple relations among people, architecture, and the arts. With this, the Guggenheim Helsinki can engage a broad constituency of stakeholders, benefiting not only the arts but the public at large.



museum entry



waterfront facade with *Hear No Evil, Speak No Evil, See No Evil* by HC Berg

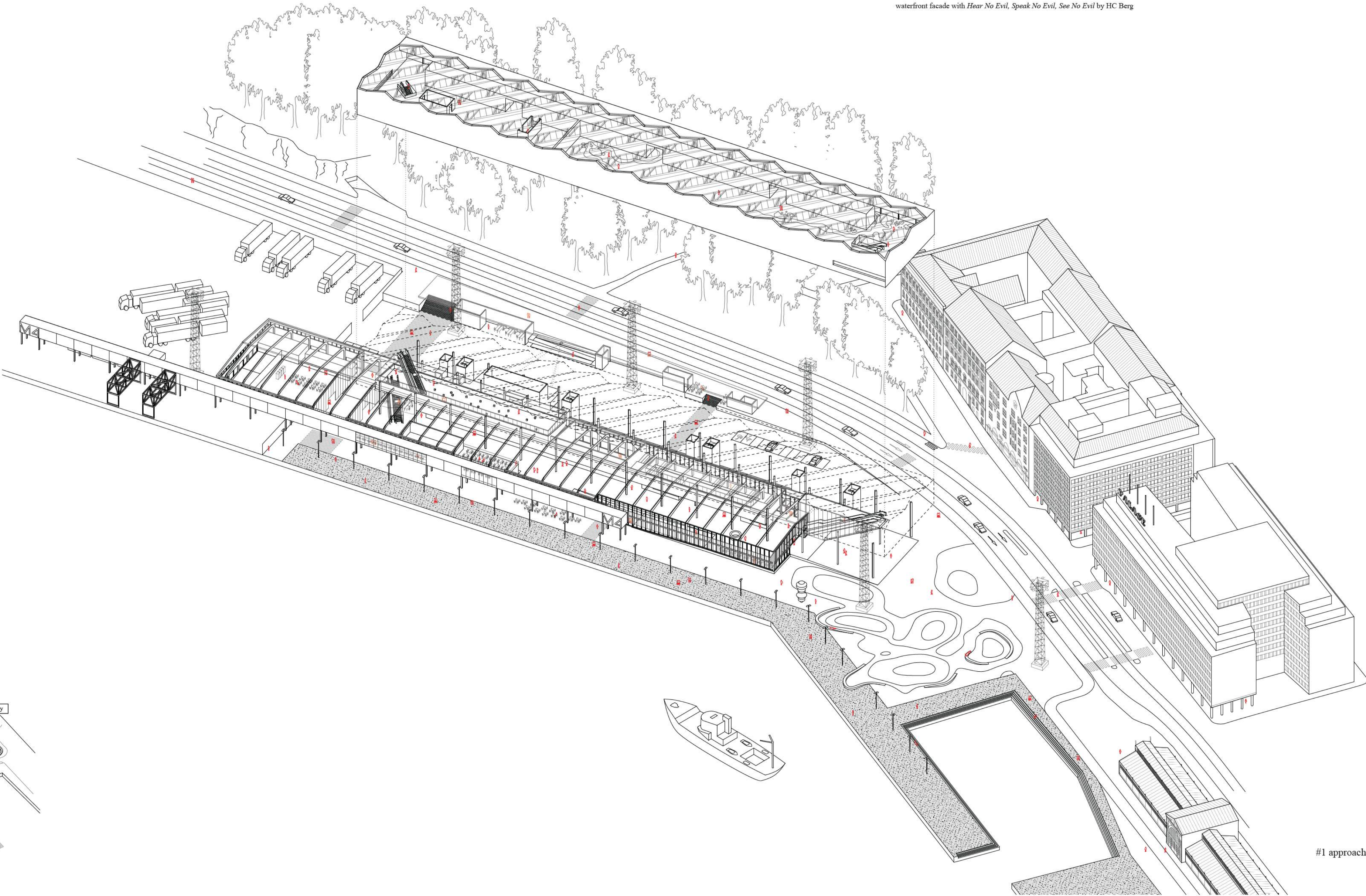
roof
Balancing environmental responsiveness with museum technical requirements, the roof combines structure, light filter, energy source, snow melting, and climatic barrier.

upper hall
Hovering in the air, the 'museum' structure is a place of refuge housing art exhibitions in large, open, flexible spaces.

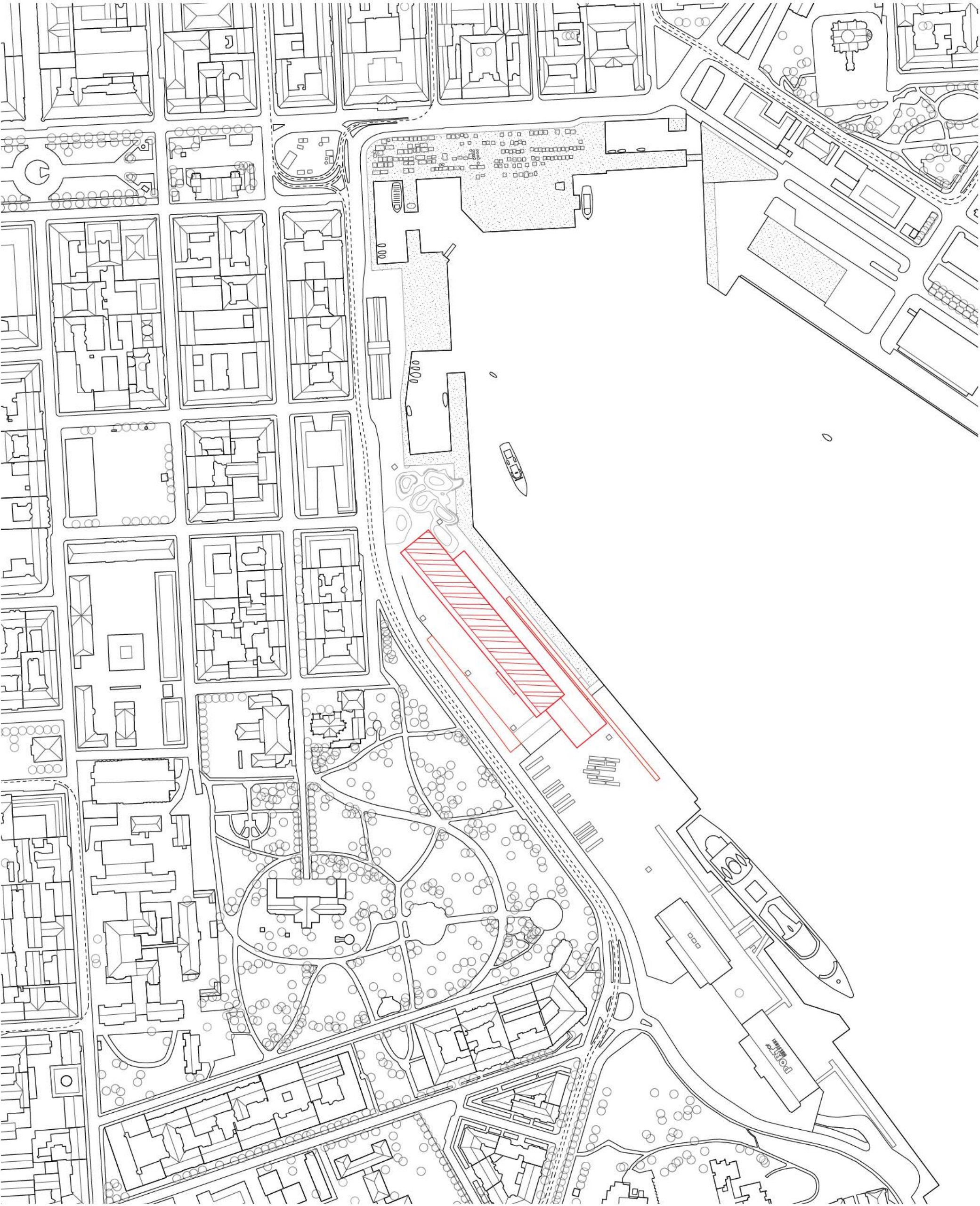
in-between gallery
Three in-between spaces belonging to both halls dance between the two.

lower hall
The museum's entry level is a participatory public commons extending the pedestrian boardwalk into the building - an incubator of ideas, of culture, and of discovery.

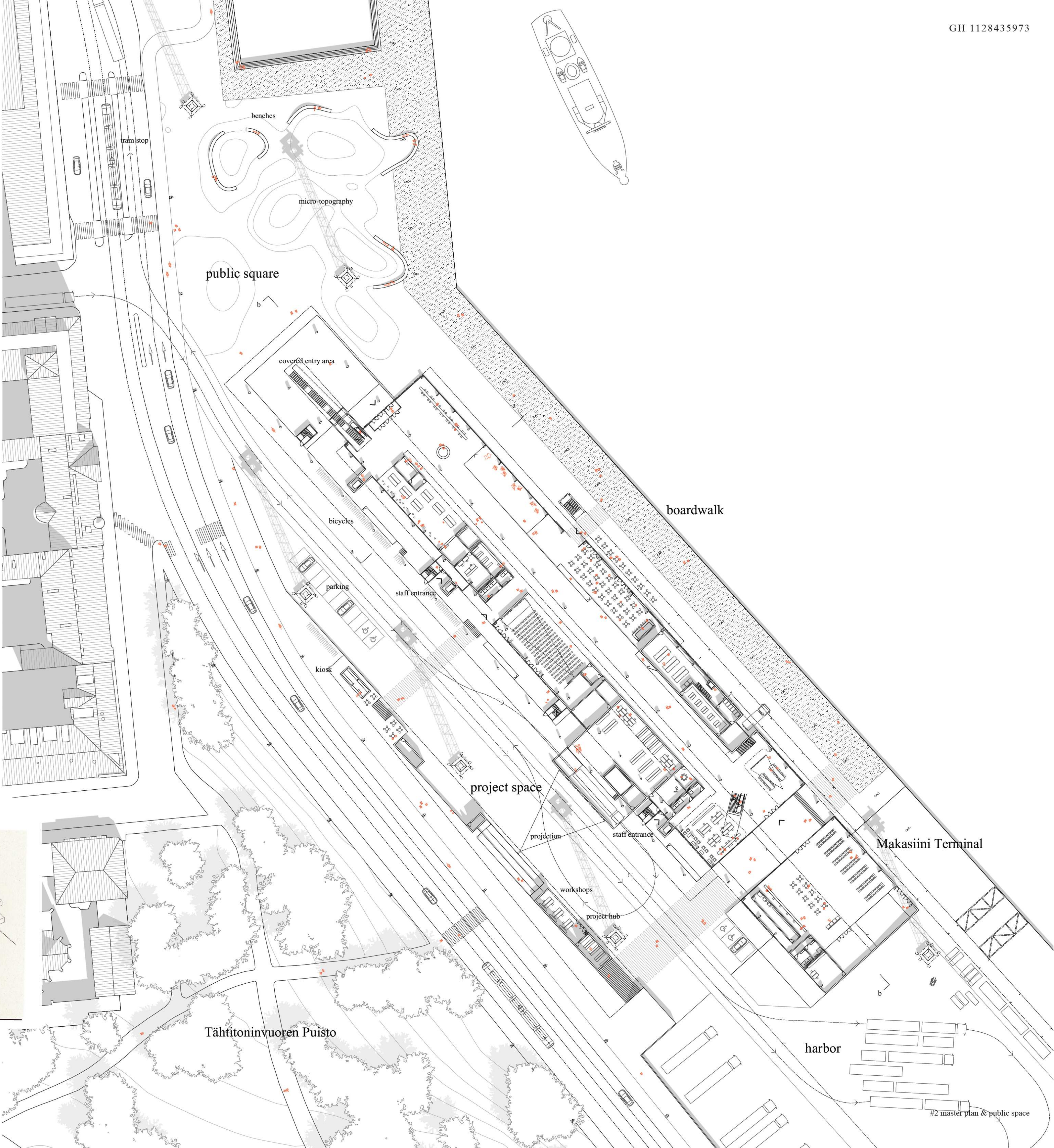
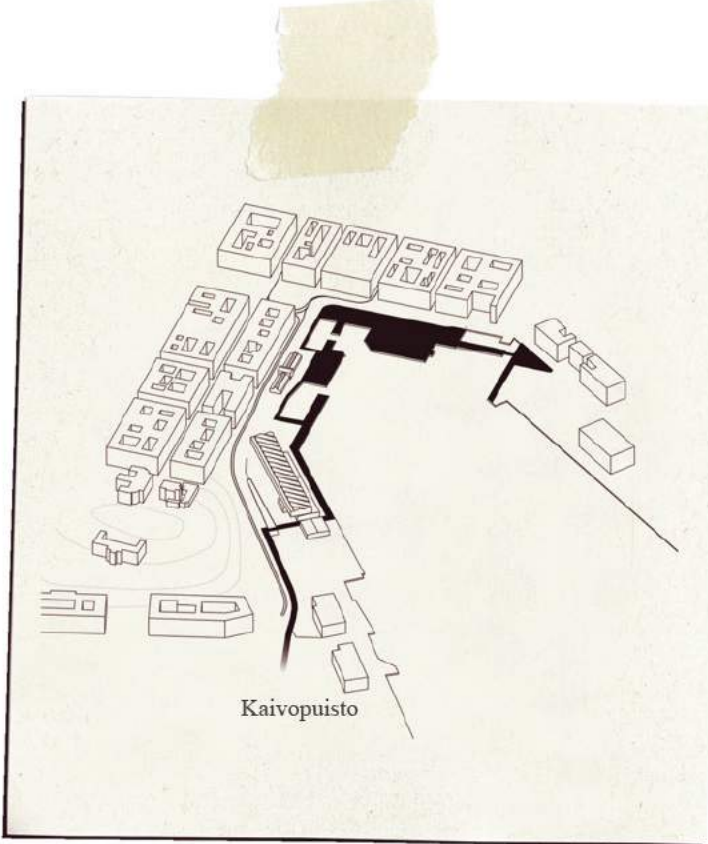
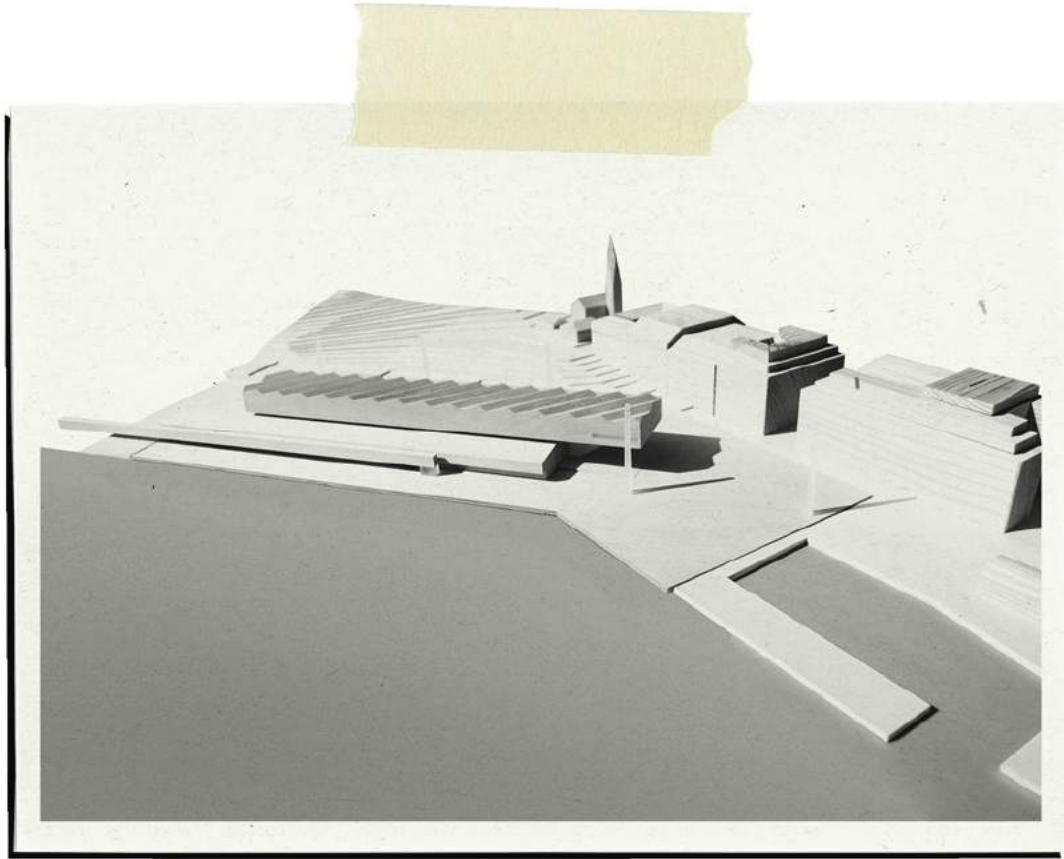
ground level
As the threshold of two realms: industrial cityscape and boardwalk, the museum site is an activity landscape, promoting an interface between everyday life and art.



2
site and context

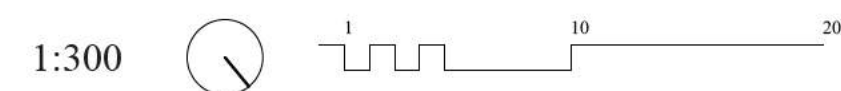
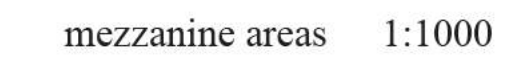
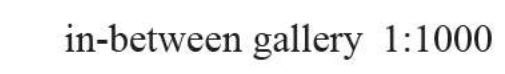
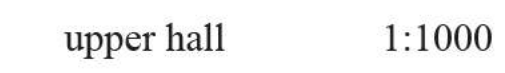
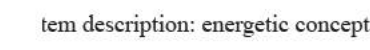
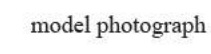


site plan 1 : 3000



Tähtitönnvuoren Puisto

#2 master plan & public space





upper hall 1:300

The upper hall floor plan includes the following areas and features:

- loading dock** and **shipping/receiving** area at the top.
- incubator** area on the left side.
- staff entry** and **daycare** rooms.
- crate storage**, **uncrating**, **art storage**, **seasonal furniture**, **storage seating**, and **dressing room**.
- conference** room with a large grid of seating.
- design shop** area with **storage**, **tickets**, **cashier**, **lockers**, and **office** spaces.
- escalator to exhibition hall** and **visitor screening** area.
- covered entry area** and **entry** point.
- common hall** running horizontally through the center.
- escalator from in-between gallery** on the left.
- receiving**, **storage**, **trash**, **kitchen**, and **preparing/staging** areas.
- café** area with a grid of seating.
- project space** area.
- public workspace** area with a long table and chairs.
- information** kiosk.
- offices** and **border crossing** area on the far left.
- Makasiini Terminal** label.
- classroom** area.
- escalator to upper hall** at the bottom right.

lower hall 1:300

lower hall 1:300

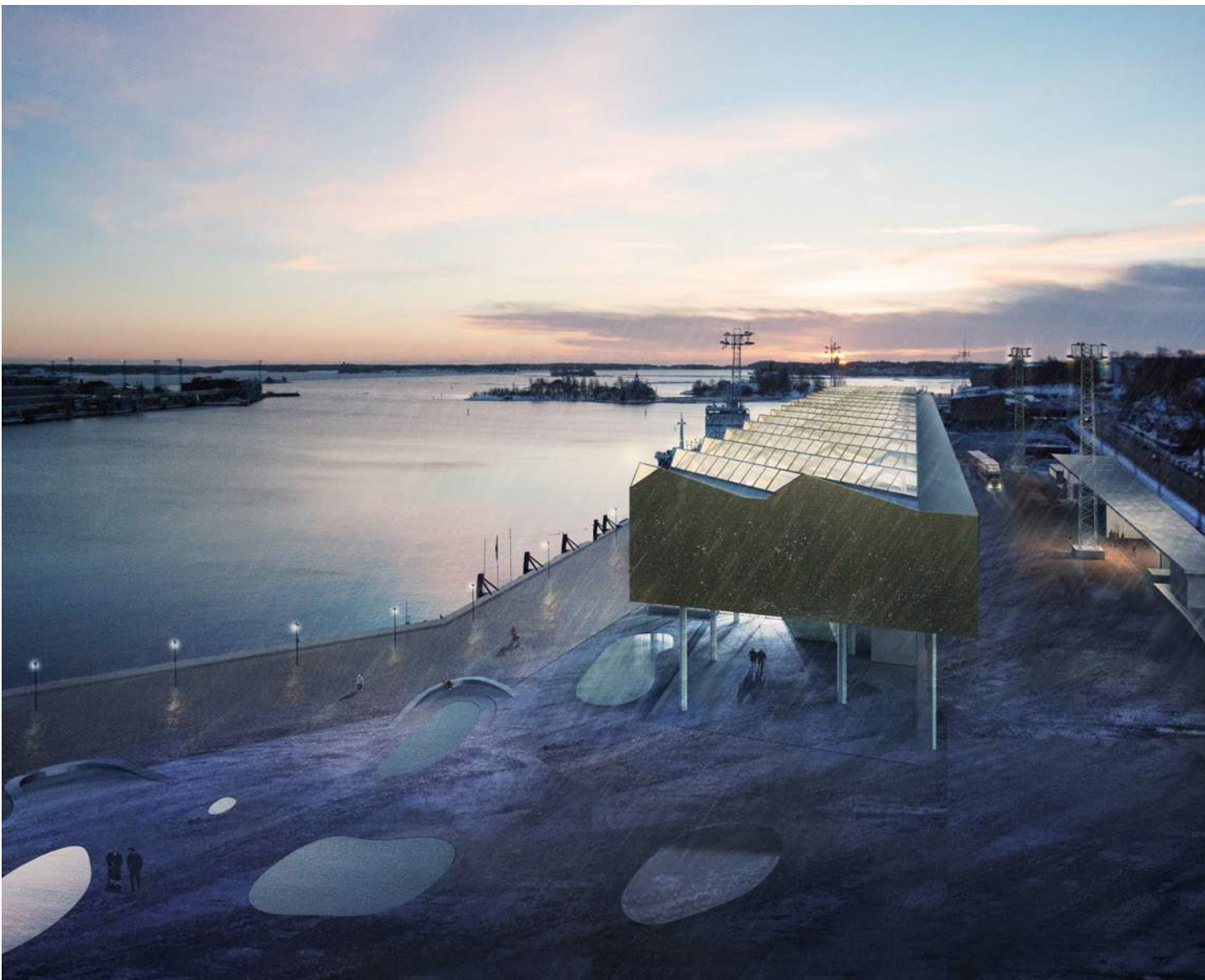
section B-B 1:300



city and harbor



Laivasillankatu



a morning in March



from the market place

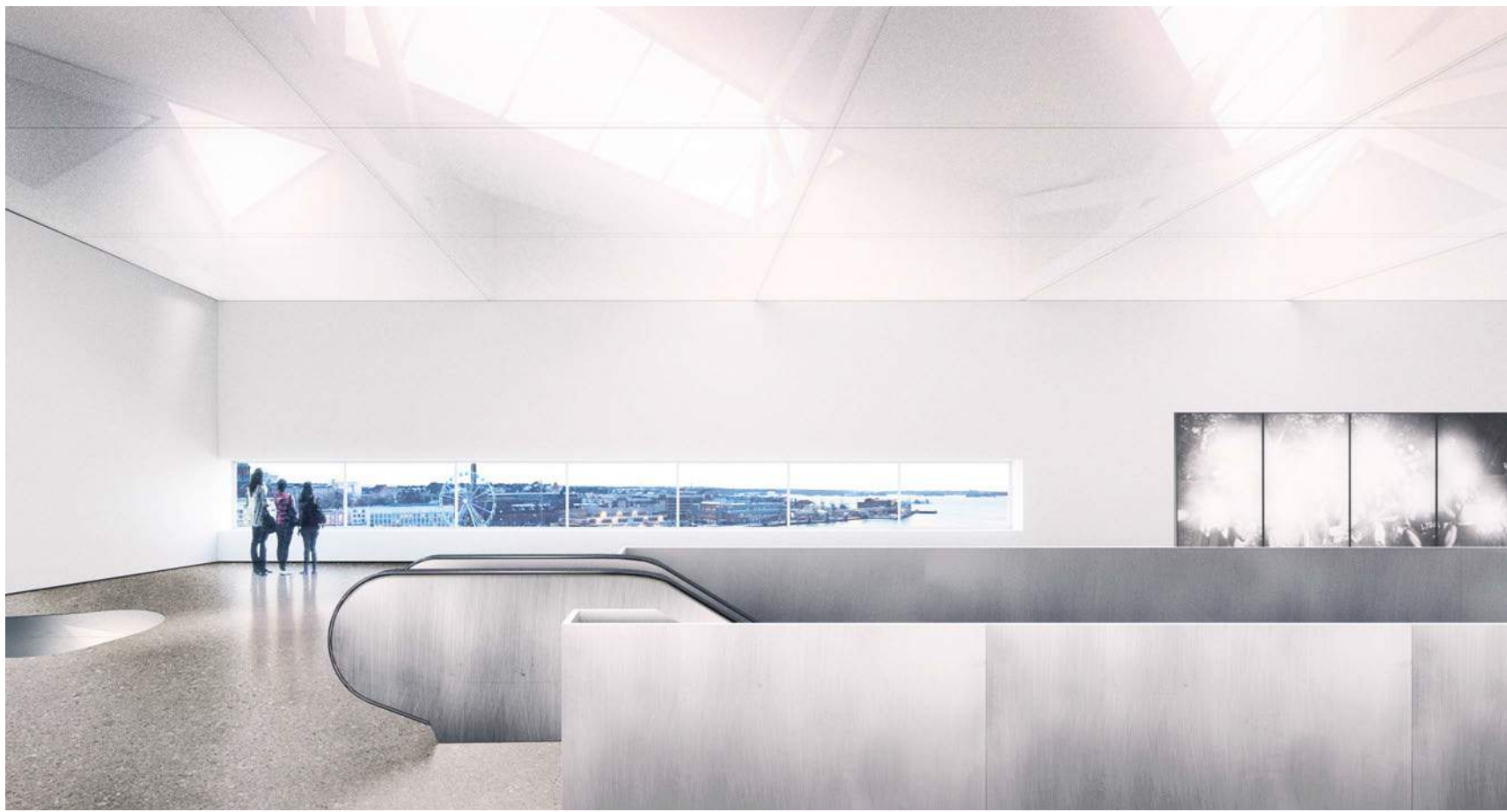
The museum sits as a slender, horizontal line between the city and the harbor. Its height is intentionally low, allowing the building to blend in with the urban fabric along the waterfront and the neighboring park on the hill. It is as if the museum has been slipped into its surrounding context or has just docked alongside other ships. The closer one gets, however, the more it is thrown into relief as a free-standing structure.

Conceptually, the existing terminal is doubled by the twin structure above that slides over the end of the lower building. A large, covered outdoor entry space is created welcoming the city into the museum. Cityscape and boardwalk literally extend inside to form the urban commons at dock level. Views out across the bay make Helsinki itself the primary exhibit of the lower hall, an exhibit made even more dramatic as one ascends to the elevated exhibition space.

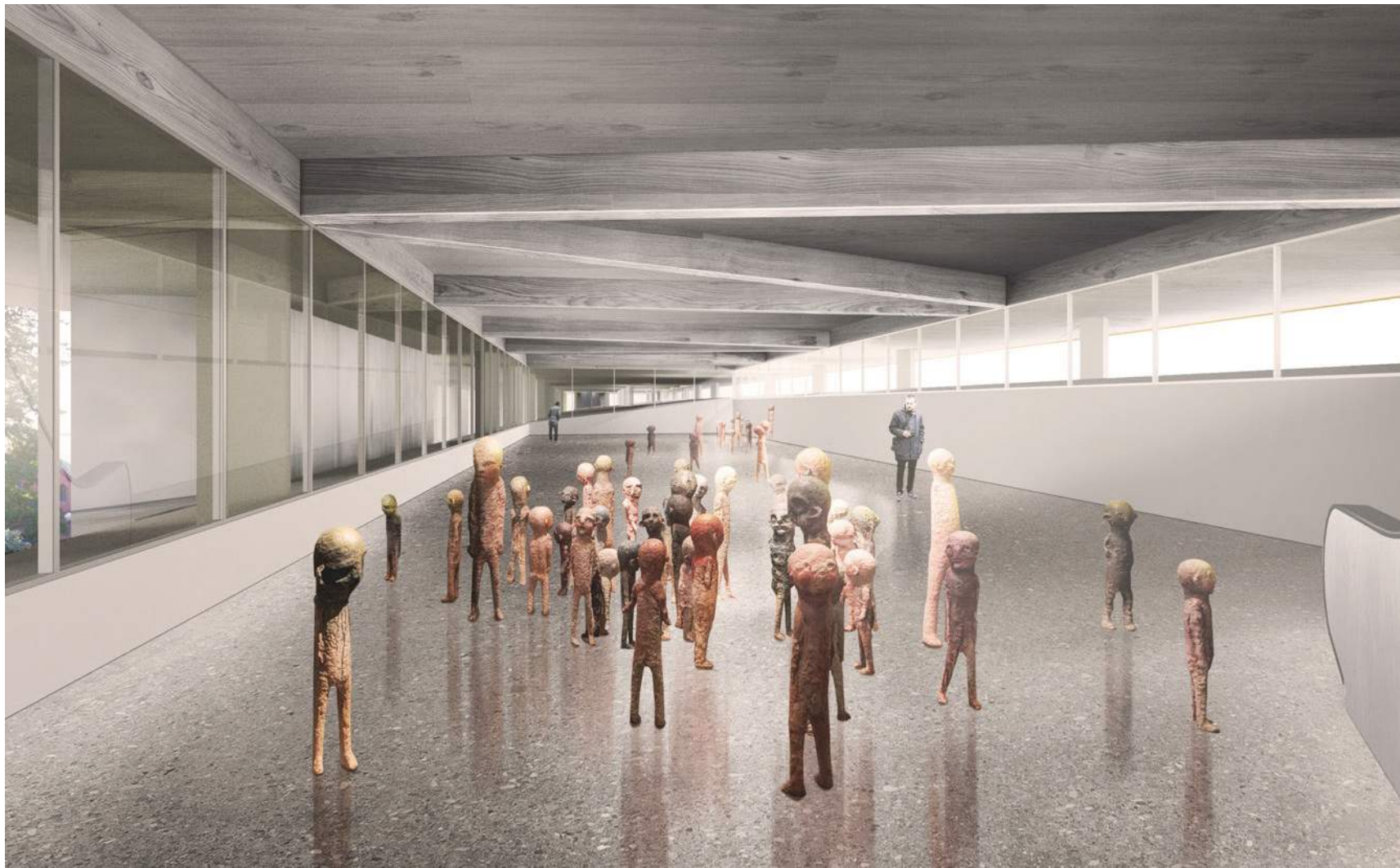
In essence, the project *is* the threshold of two realms that cohabit the edge: the city *and* the harbor. Though mutually reliant, the two are to some degree at odds with each other. On the one hand, the city is intent on gentrifying this border zone with boardwalks, car-free plazas, and commercial offerings. On the other hand, industries associated with the port want to maintain their operational efficiency, requiring the movement of trucks, large-scale equipment, and industrial lighting.

Given this conflict of interests, the museum is poised as a potential urban arbiter capable of bridging this divide.





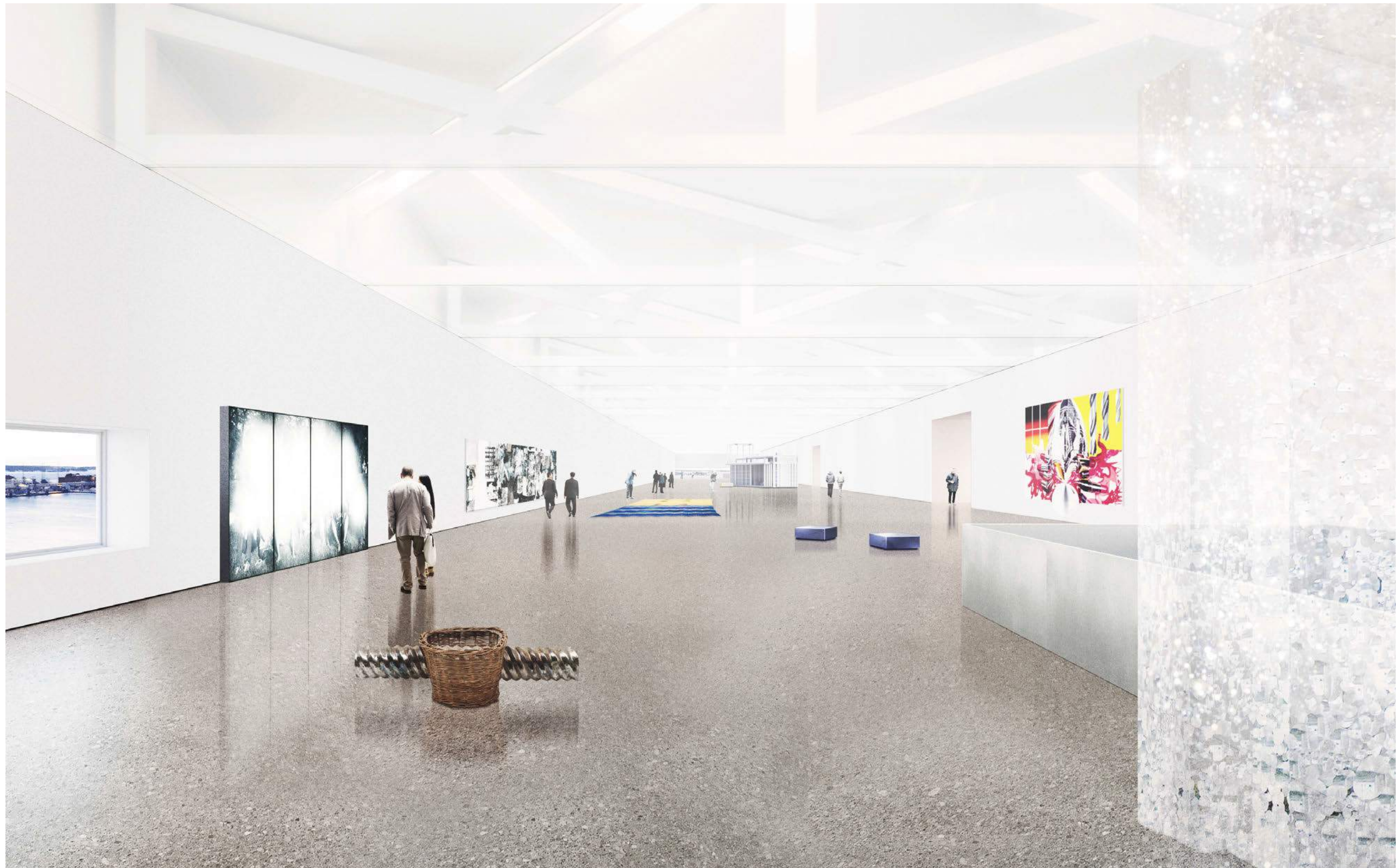
exhibition hall with *Counter Acts* by Poklong Anading



in-between gallery with *Strangers* by Tommi Toija



public square viewed from the escalator



exhibition hall with *Untitled* by Robert Gober, *The Shape of Space* by Alyson Shotz, *Untitled (Flannery)* by Roni Horn, *Barge* by Robert Rauschenberg, *Riddle of the Sphinx* by Mike Kelley, *The Swimmer in the Econo-mist (painting 3)* by James Rosenquist and *untitled 2002 (the promised)* by Rirkrit Tiravanija



common hall

Life is rarely singular, pristine, and clear, but rather multiple, messy, and ambiguous – characteristics the project aims to encapsulate by means of its loose assemblage of parts that are as circumstantial as the peculiar collection of sheds, trucks, asphalt, gangways, and ships found on site. As quasi objets trouvés determined by necessity rather than aesthetic choice, retained artifacts are of historical significance, for they are part and parcel of the city's cultural and economic base.

The 'common space' at dock level avoids the anachronism of formal and monumental gestures for the display of art and offers instead a participatory venue not unlike the BMW Guggenheim Lab, which has mobilized citizen assemblies in cities such as New York, Berlin, and Mumbai through the introduction of casual structures that provide spaces for community interaction. Keeping with this spirit, the voices of many resound in the lower hall of the proposed museum. Here,

the activities that take place are considered just as important as the building itself, for it must be accountable to all stakeholders involved. Conceptually meant to break down walls both spatially and socially, this lower structure is conceived as an 'open work' that can be used and changed according to future needs – a building that is multiple, messy, and ambiguous.

The common space aspires above all to function as a facilitator of civic empowerment, aiming to invigorate citizenry by providing the grounds for building the 'participatory city'.

Whereas the lower spaces are curated by the public, the upper level of the museum is the domain of the curator as steward of collective content. Art is housed above in a naturally-lit magic box that floats over the harbor. Its interior is unspecific by design, receding into the background as a neutral framework for staging exhibitions. Flexibility is the rule. This minimal, column-free container can house multiple shows simultaneously as easily as it can accommodate one large exhibition.

Access and circulation are straightforward. Visitors leave the ground and are pulled up into this hovering volume by large escalators that allow a seamless connection between lower and upper realms. Once upstairs, the curation of movement is open to different scenarios choreographing interaction with the work on display. Exhibition spaces can be formatted according to a range of schemes, whether along a meandering promenade, a sequential *enfilade*, or a zigzagging *en suite* arrangement, or

a *dégagement* layout with a corridor that opens onto separate galleries – or any combination thereof. With this built-in flexibility, the family of Guggenheim galleries is extended with a chameleon-like space that can change as necessary. Imagine Frank Lloyd Wright's vertical spiral unfolded into a long horizontal band, one that need not rely on iconic expression of its internal organization, but rather settles for a discreet form to house

changing exhibitions. In this space, art determines the way it is experienced rather than the building determining how it is shown.