

PRESENT



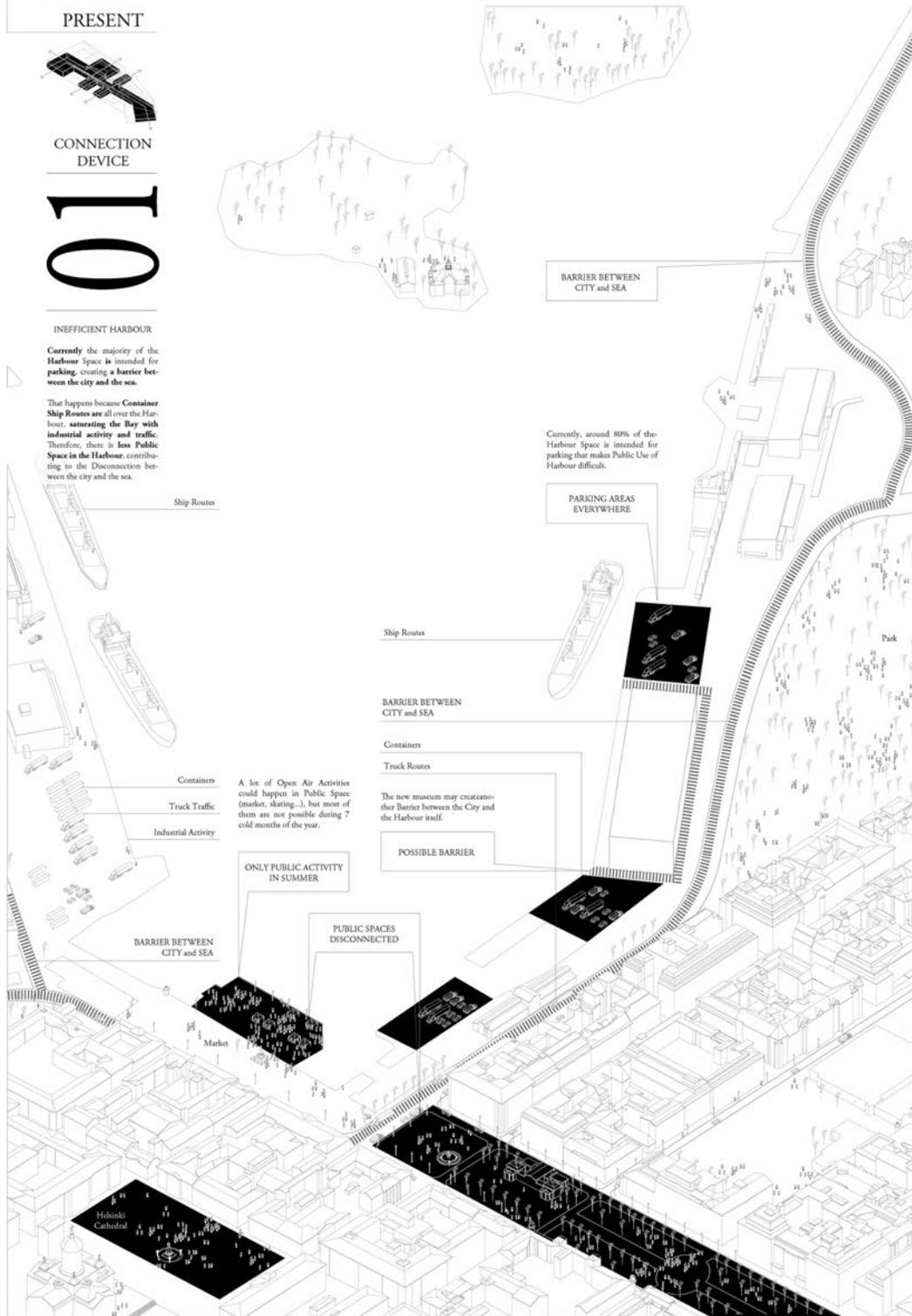
CONNECTION DEVICE

# 01

INEFFICIENT HARBOUR

Currently the majority of the Harbour Space is intended for parking, creating a barrier between the city and the sea.

That happens because Container Ship Routes are all over the Harbour, saturating the Bay with industrial activity and traffic. Therefore, there is less Public Space in the Harbour, contributing to the Disconnection between the city and the sea.



FUTURE

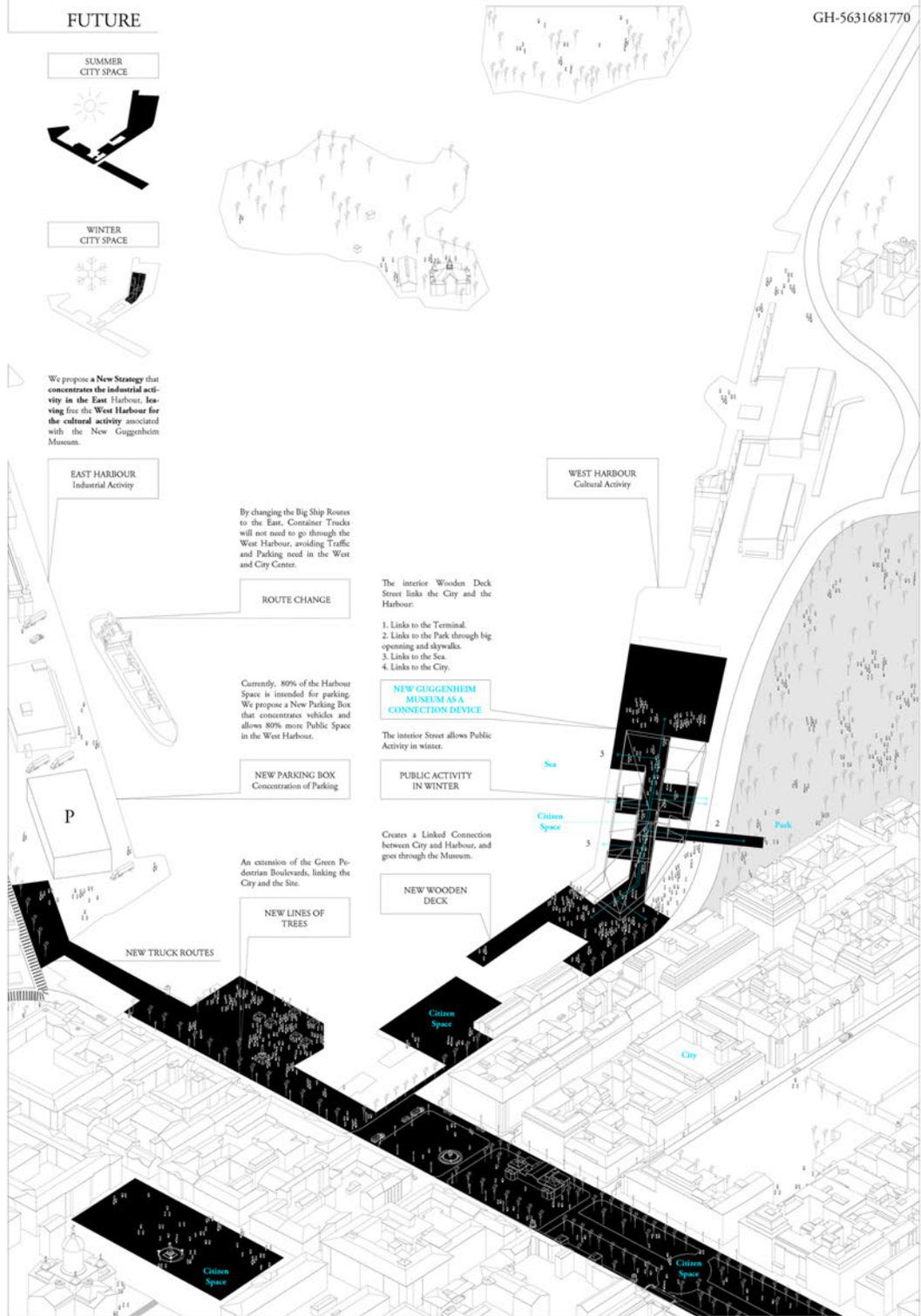
SUMMER CITY SPACE



WINTER CITY SPACE



We propose a New Strategy that concentrates the industrial activity in the East Harbour, leaving free the West Harbour for the cultural activity associated with the New Guggenheim Museum.



By changing the Big Ship Routes to the East, Container Trucks will not need to go through the West Harbour, avoiding Traffic and Parking need in the West and City Center.

ROUTE CHANGE

1. Links to the Terminal.
2. Links to the Park through big opening and skywalks.
3. Links to the Sea.
4. Links to the City.

NEW GUGGENHEIM MUSEUM AS A CONNECTION DEVICE

The Interior Street allows Public Activity in winter.

PUBLIC ACTIVITY IN WINTER

Creates a Linked Connection between City and Harbour, and goes through the Museum.

NEW WOODEN DECK

An extension of the Green Pedestrian Boulevards, linking the City and the Sea.

NEW LINES OF TREES

NEW TRUCK ROUTES

NEW PARKING BOX Concentration of Parking

Currently, 80% of the Harbour Space is intended for parking. We propose a New Parking Box that concentrates vehicles and allows 80% more Public Space in the West Harbour.

Currently, around 80% of the Harbour Space is intended for parking that makes Public Use of Harbour difficult.

A lot of Open Air Activities could happen in Public Space (market, skating...), but most of them are not possible during 7 cold months of the year.

ONLY PUBLIC ACTIVITY IN SUMMER

PUBLIC SPACES DISCONNECTED

BARRIER BETWEEN CITY and SEA

BARRIER BETWEEN CITY and SEA

Containers Truck Routes

The new museum may create another Barrier between the City and the Harbour itself.

POSSIBLE BARRIER

Ship Routes

Ship Routes

Containers

Truck Traffic

Industrial Activity

WEST HARBOUR Cultural Activity

EAST HARBOUR Industrial Activity

Sea

Citizen Space

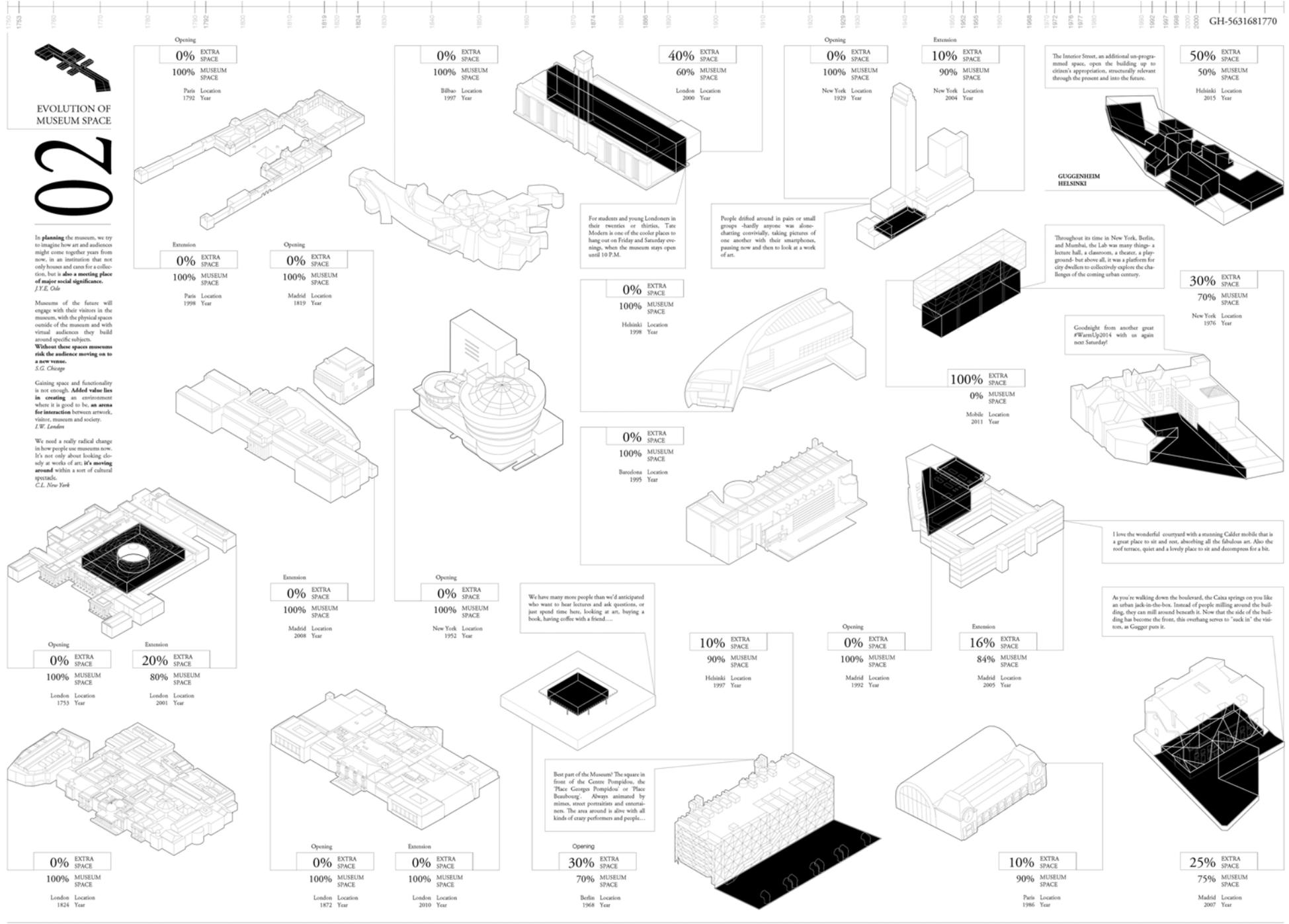
Park

City

Citizen Space

EVOLUTION OF MUSEUM SPACE

# 02



In planning the museum, we try to imagine how art and audiences might come together years from now, in an institution that not only houses and cares for a collection, but is also a meeting place of major social significance.  
*J.Y.E. Oslo*

Museums of the future will engage with their visitors in the museum, with the physical space outside of the museum and with virtual audiences they build around specific subjects.  
**Without these spaces museums risk the audience moving on to a new venue.**  
*S.G. Chicago*

Gaining space and functionality is not enough. **Added value lies in creating an environment where it is good to be, an arena for interaction between artwork, visitor, museum and society.**  
*J.W. London*

We need a really radical change in how people use museums now. It's not only about looking closely at works of art; it's moving around within a sort of cultural spectacle.  
*C.E. New York*

For students and young Londoners in their twenties or thirties, Tate Modern is one of the cooler places to hang out on Friday and Saturday evenings, when the museum stays open until 10 P.M.

People drifted around in pairs or small groups - hardly anyone was also chatting conversationally, taking pictures of one another with their smartphones, passing now and then to look at a work of art.

The Interior Street, an additional un-programmed space, opens the building up to citizen's appropriation, structurally relevant through the present and into the future.

Throughout its time in New York, Berlin, and Mumbai, the Lab was many things - a lecture hall, a classroom, a theater, a playground - but above all, it was a platform for city dwellers to collectively explore the challenges of the coming urban century.

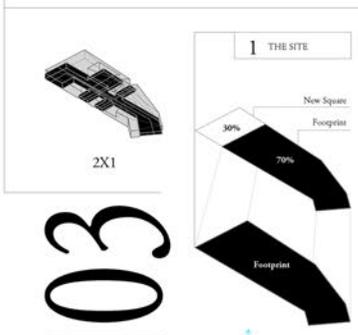
Goodnight from another great #WarsUp2014 with us again next Saturday!

I love the wonderful courtyard with a stunning Calder mobile that is a great place to sit and rest, absorbing all the fabulous art. Also the roof terrace, quiet and a lovely place to sit and decompress for a bit.

As you're walking down the boulevard, the Caixa springs on you like an urban jack-in-the-box. Instead of people milling around the building, they can mill around beneath it. Now that the side of the building has become the front, this overhanging serves to "suck in" the visitors, as Gaggar puts it.

We have many more people than we'd anticipated who want to hear lectures and ask questions, or just spend time here, looking at art, buying a book, having coffee with a friend....

Best part of the Museum? The square in front of the Centre Pompidou, the 'Place Georges Pompidou' or 'Place Beauboulog'. Always animated by artists, street performers and concertgoers. The area around it also with all kinds of crazy performers and people....

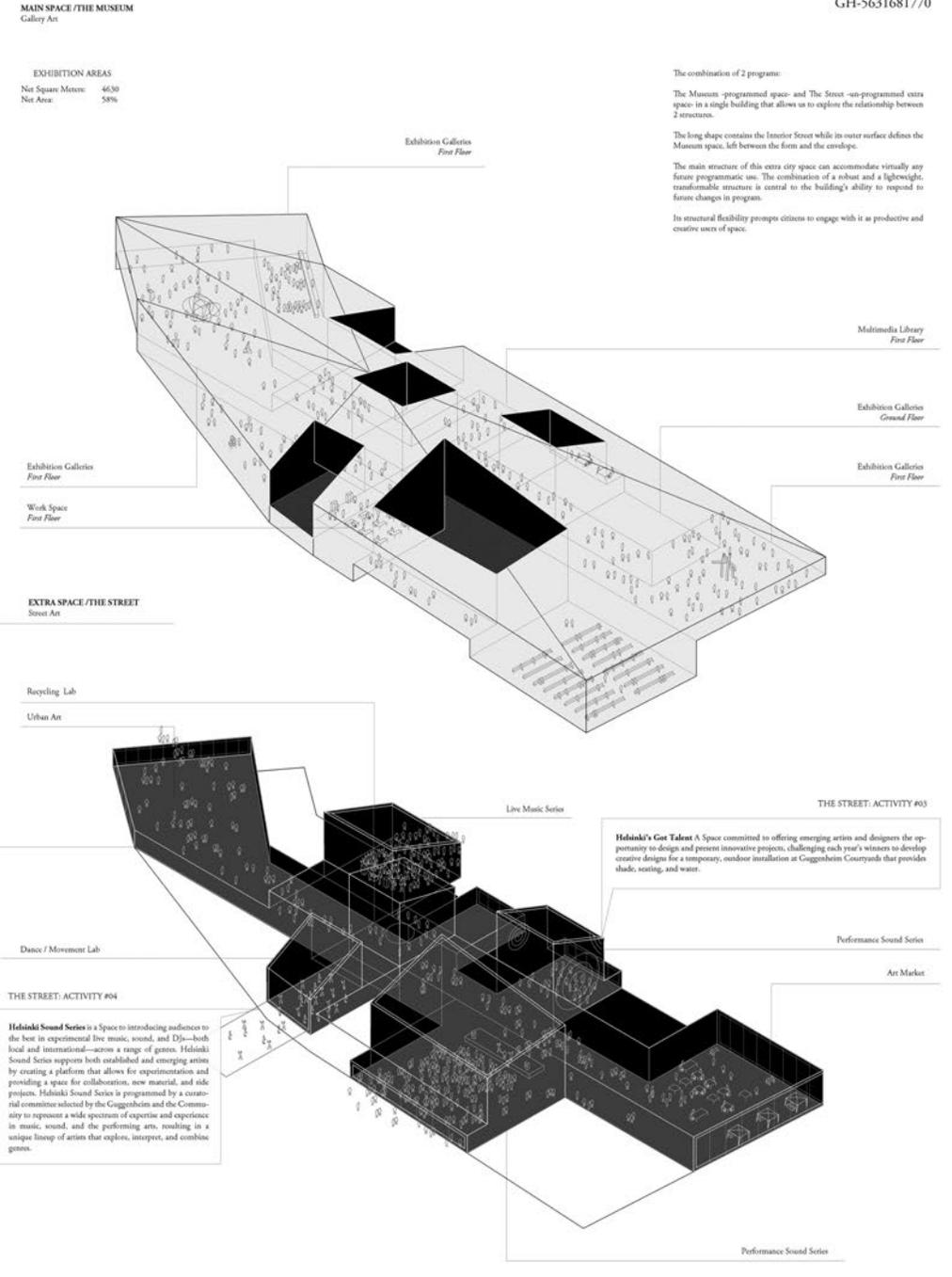
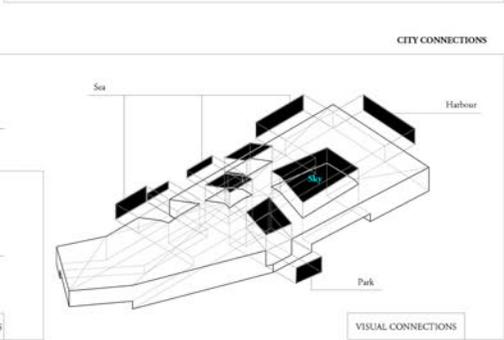
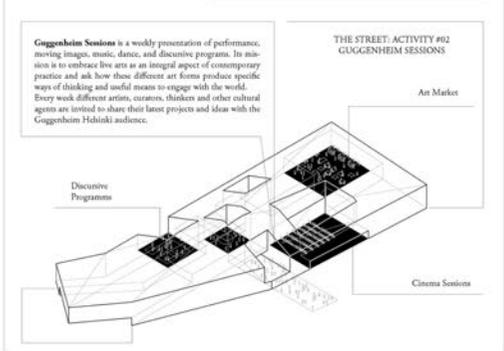
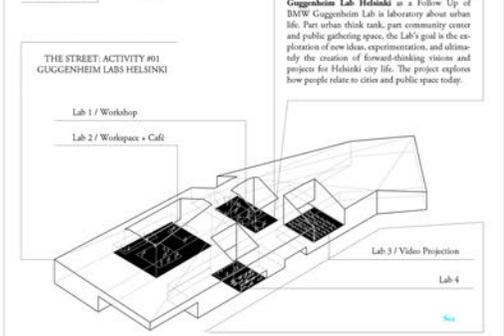
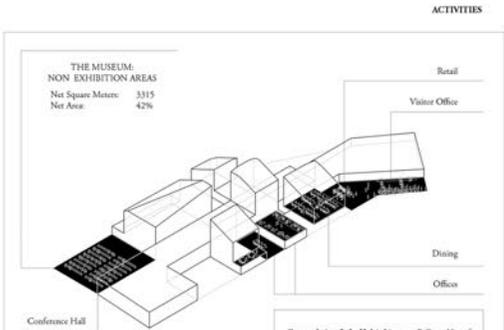
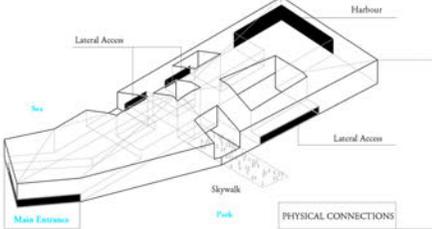
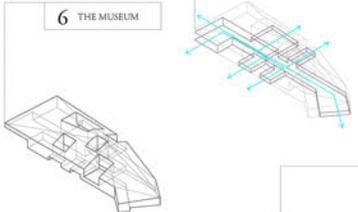
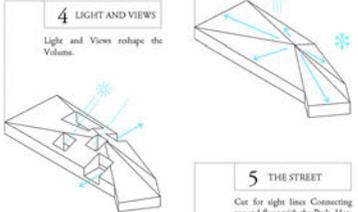
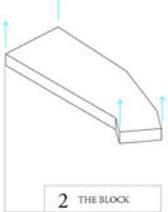


The Building offers back to the City of Helsinki an Extra Space at no additional cost. An added value for the City that transcends traditional Exhibition Spaces.

We propose a critical shift from the idea of a building as a static object to a building that can accommodate the flux of daily life, the life of Street Art.

The Interior Street, an Extra City Space, proposes a set of Unique Space that contains an almost unlimited number of conditions and situations that Public Space could offer to present, to study, (to) contextualize, or even provoke the people that enter it, whenever form it takes.

The long shape contains the Interior Street while its outer surface defines the Museum space, left between the form and the envelope.





GALLERY ART  
STREET ART

04

**Helsinki's Got Talent** A Space committed to offering emerging artists and designers the opportunity to design and present innovative projects, challenging each year's winners to develop creative designs for a temporary, outdoor installation at Guggenheim Courtyards that provides shade, seating, and water.

**Guggenheim LED Facade**  
As a Mechanism stimulated by Atmospheric Phenomena that changes to the light and the program of the hours of the day. Sometimes transparent, invisible, white...

**Guggenheim Sessions** is a weekly presentation of performance, moving images, music, dance, and discursive programs. Its mission is to embrace live art as an integral aspect of contemporary practice and ask how these different art forms produce specific ways of thinking and useful means to engage with the world.

**Guggenheim Education Experience Lab** it's an educational program through annual series of workshops, lectures, and discussions. Guggenheim Education Experience Lab brings students together for a focused conversation on contemporary practice with artists, authors, musicians, curators, theorists, and scholars who have made significant contributions in their respective fields. Modeled after European summer academies, Guggenheim Education Experience Lab turns the Courtyards of Guggenheim Helsinki into a seasonal campus.



The translation of the budget into a double space, a combination of 2 programs - The Museum Gallery Art and The Extra Space - Street Art - in a single building allows us to explore the relationship between 2 structures. Using both factors, we had the chance to add, subtract, divide... We decided to multiply.

The un-programmed Extra Space and its structural flexibility prompts citizens to engage with it as a productive and creative user of space.

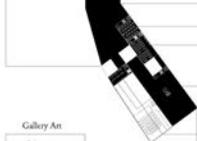
The Design proposes environmentally friendly pre-fabricated building systems that dramatically reduce construction costs, while increasing the thermal performance and structural strength of the building.

The main structure of this Extra Space can accommodate virtually any future programmatic use. The combination of a robust and a lightweight, transformable structure is central to the building's ability to respond to future changes in program.

Ground Floor



Second Floor

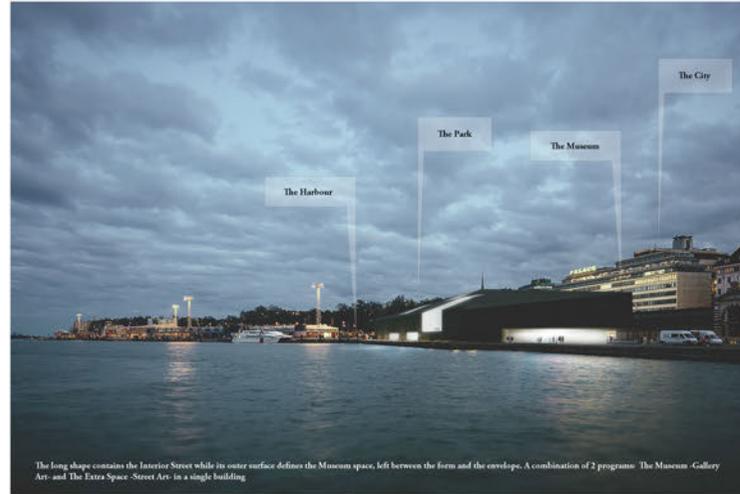


Gallery Art  
Museum



Roof Plan

Visitor Service	Retail
Offices	Offices
Exhibition Galleries	Exhibition Galleries
Programs and Events / Conference Hall	Exhibition Galleries
Exhibition Galleries	Dining
Exhibition Galleries	Offices
Exhibition Galleries	Exhibition Galleries
Maintenance and Operations	



The long shape contains the Interior Street while its outer surface defines the Museum space, left between the form and the envelope. A combination of 2 programs: The Museum - Gallery Art and The Extra Space - Street Art in a single building



A lot of Open Air Activities could happen in Public Space, but most of them are not possible during 7 cold months of the year. The innovative Street generates City Life during the winter.



Extra Space

Street Art

The Building offers back to the City of Helsinki an Extra Space at no additional cost. We propose a critical shift from the idea of a building as a static object to a building that can accommodate the flux of daily life, the life of Street Art.



Street Art

Extra Space

# GH-5631681770 Part A

## Part A: Concept description

### 1. The City

#### *New Guggenheim Helsinki as a Connection Device*

The City of Helsinki:

1. It has no connection with the Harbour
2. It has no street life in the Harbour during the cold months of the winter.

The Guggenheim offers back an Extra City Space for the City that has 2 main functions:

1. Reconnect the City and the Harbour.
2. Generate city life during the winter.

To reflect the museum's new programmatic variety we do not offer an ascetic space that can accommodate different specificities, but a **New Urban Experience**.

Proposing a Unique Space that transcends traditional exhibition spaces. A Interior Urban Street. A Extra Space for the City of Helsinki.

#### *1.1 Present: Inefficient Harbour*

Currently the majority of the Harbour Space is intended for parking, creating a barrier between the city and the sea.

That happens because Container Ship Routes are all over the Harbour, saturating the Bay with industrial activity and traffic. Therefore, there is less Public Space in the Harbour, contributing to the Disconnection between the city and the sea.

#### 1.2 Urban Proposal

By changing the Big Ship Routes to the East, Container Trucks will not need to go through the West Harbour, avoiding Traffic and Parking need in the West and City Center.

We propose a New Strategy that concentrates the industrial activity in the East Harbour, leaving free the West Harbour for the cultural activity associated with the New Guggenheim Museum.

We propose a New Parking Box that concentrates vehicles and allows 80% more Public Space in the West Harbour.

#### 1.3 The Site

The Design of the new Guggenheim Museum must be seen as an opportunity to create a linked Connection between City and Harbour.

## 2. The Program

### *The Evolution of Museum Space*

Museums have changed from institutions where information was directed in only one way: towards the viewer into institutions that are increasingly creating conversations with the viewer.

We need a really radical change in how people use museums now. It's not only about looking closely at works of art; **it's moving around** within- a -sort of cultural spectacle.

Museums of the future should engage with their visitors in the museum, with the physical spaces outside of the museum and with virtual audiences they build around specific subjects. **Without these spaces museums risk the audience moving on to a new venue.**

Gaining space and functionality is not enough. **Added value lies in creating** an environment where it is good to be, **an arena for interaction** between artwork, visitor, museum and society.

In **planning** the museum, we try to imagine how art and audiences might come together five years from now, in an institution that not only houses and cares for a collection, but is **also a meeting place of major social significance.**

The New Guggenheim Helsinki should be generous, adaptable, and multi-functional.

**It's not about Designing a Museum, it's about Designing a Experience.**

We propose a new Experience not only for the visitor, but for the Citizen.

A critical shift from the idea of a building as a static object to **a building that can accommodate the flux of daily life, the life of Street Art.**

### *The Extra City Space*

We propose a Strategy that could offer back to the City of Helsinki **an Extra Space at no additional cost.**

**An added value for the City** that transcends traditional Exhibition Spaces.

**We propose an Interior Street, an additional un-programmed space,** which is not included in the original brief, that **open the building up to citizen's appropriation,** and allow it to remain structurally relevant through the present and well into the future.

The Interior Street, an Extra City Space, proposes a set of Unique Spaces that contains an almost **unlimited number of conditions and situations** that Public Space could offer to present, to study, (re) contextualize, or even provoke the people that enters it, whatever form it takes.

### *Gallery Art + Street Art*

The translation of the budget into a double space, **a combination of 2 programs -The Museum -Gallery Art- and The Extra Space -Street Art-** in a single building allows us to explore the relationship between 2 structures. Using both factors, we had the chance to add, subtract, divide... We decided to multiply.

The un-programmed Extra Space and its structural flexibility prompts citizens to engage with it as productive and creative users of space.

The long, interior shape will contain **the Interior Street** while its outer surface defines **the Museum space, left between the form and the envelope.**