CECI N'EST PAS UN MUSÉE

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Taking its cues from such doubling-effects, the submitted project proposes two facilities that establish a dialog with each other – a museum made of two museums, in which one addresses the very shortfalls of the other, while strengthening their respective qualities – type of reverberating Doppler Effect.

The first museum is on the ground or the 'tarmac' of the port facility. The existing terminal is re-used and re-appropriated for multiple and unexpected activities. While maintaining its function as a hub for arriving and departing passengers, the building acts as the museum's entry. Part laboratory, part community center, part gathering space, it is conceived as a public space, extending the pedestrian boardwalk into the building – a social place for education, outreach, and events within the city, essentially informal in its character.

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The whole being greater than the sum of its parts, the 'two-in-one museum' adheres to what American writer Walter Lippmann called 'the museum of the future'. "One can imagine," he writes, "that the museum of the future will have two departments – one the sanctuary and the other in effect a library for the student, the scholar, and the amateur." One museum for display and the other as incubator.

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The city's built fabric delineates a space inhabited by objects – mainly of public significance. The museum will be one of them.
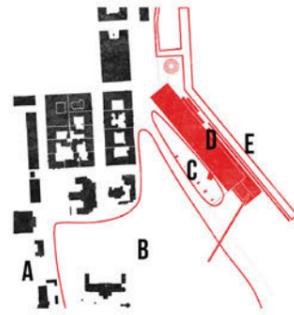

The museum is at the intersection of a range of spaces with different identities, establishing connections between them: a) city, b) park, c) yard, d) museum, e) quay.
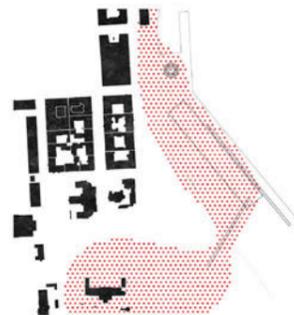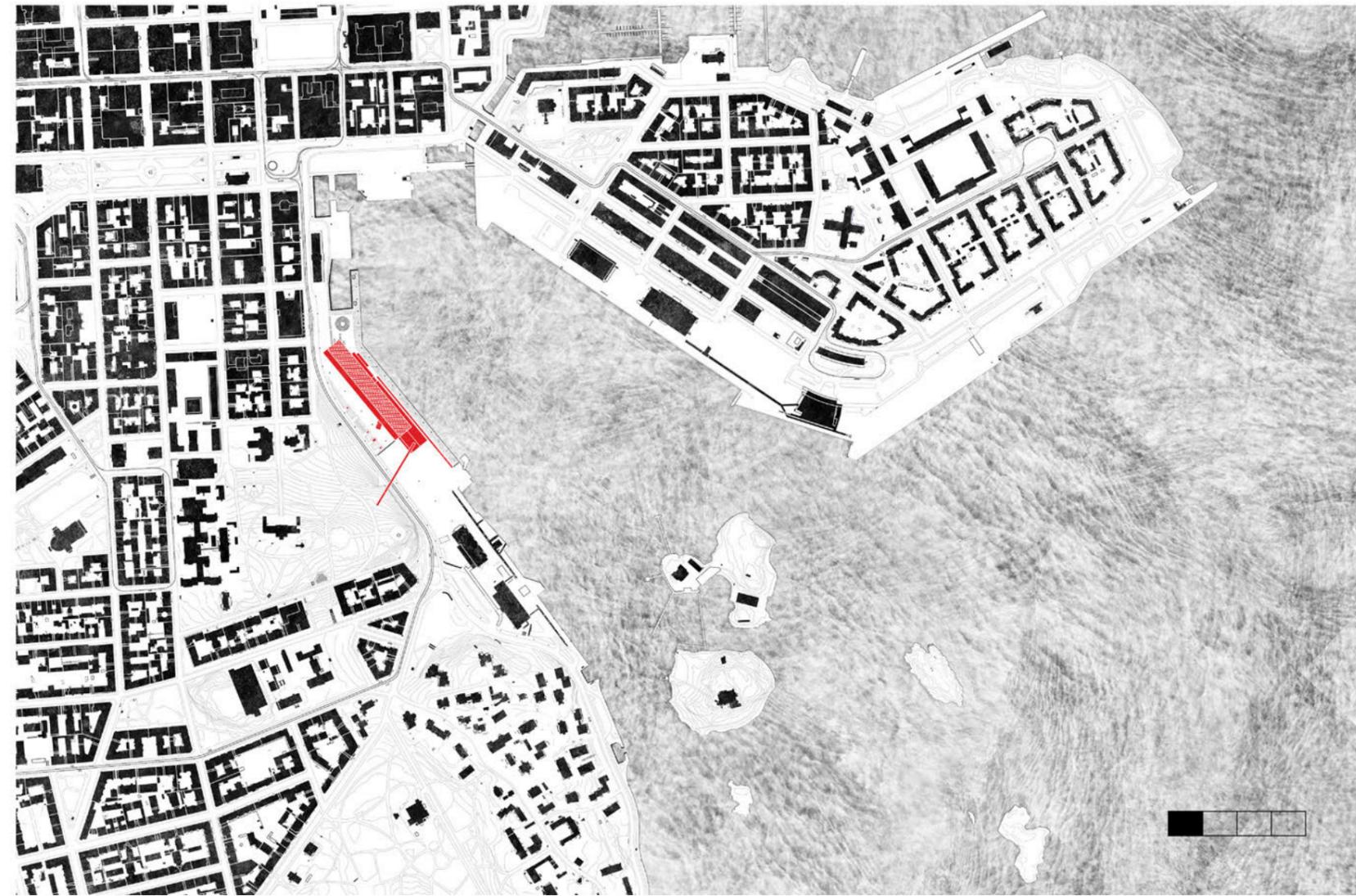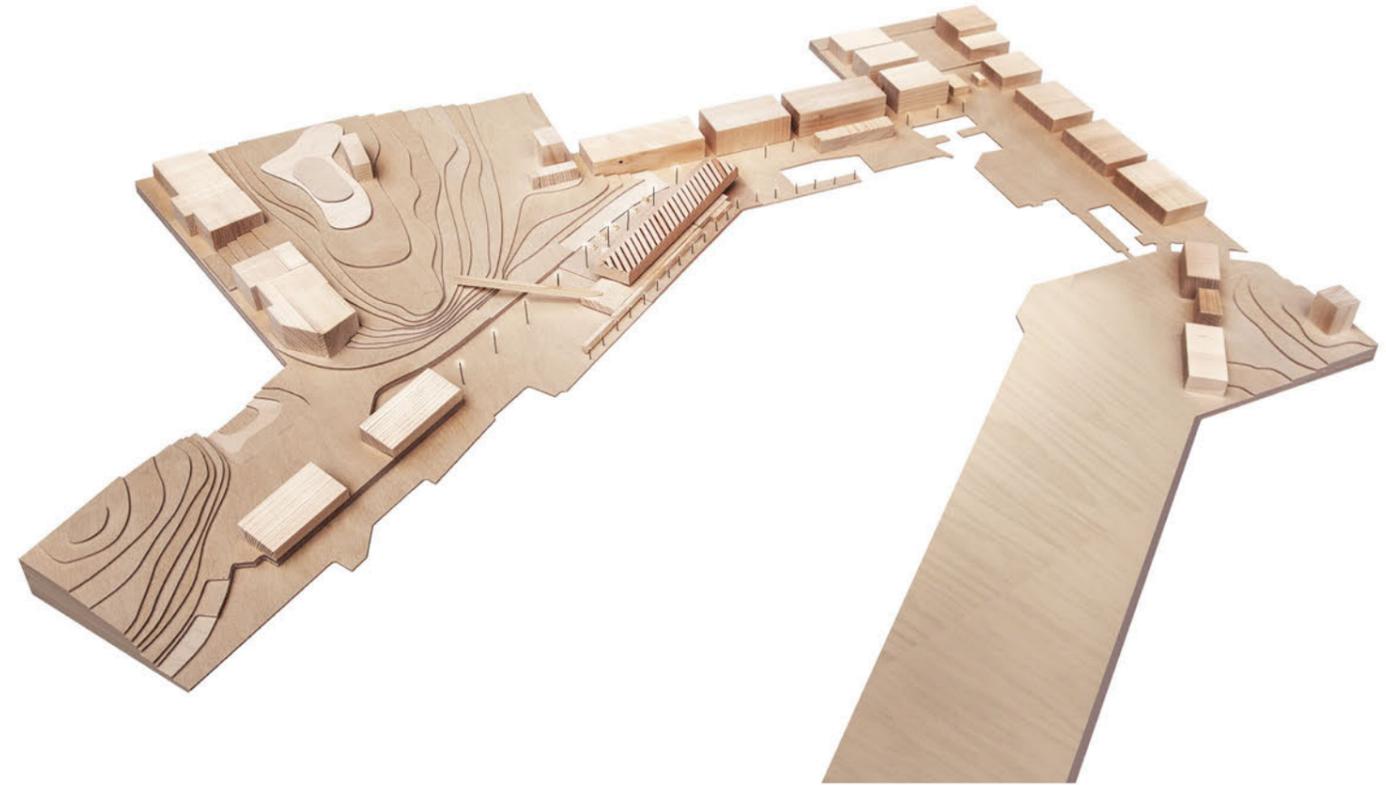

The museum's ground floor space is seamlessly open to the city and accommodates manifold public uses, including those of the existing passenger terminal.
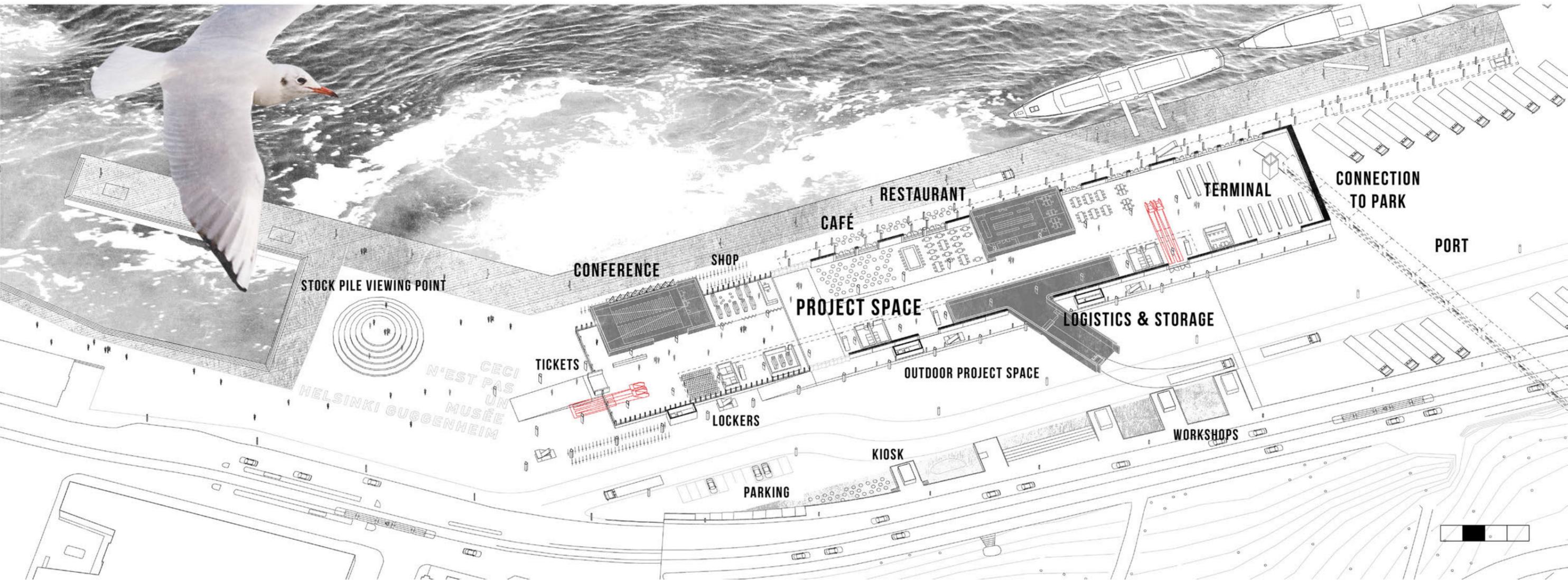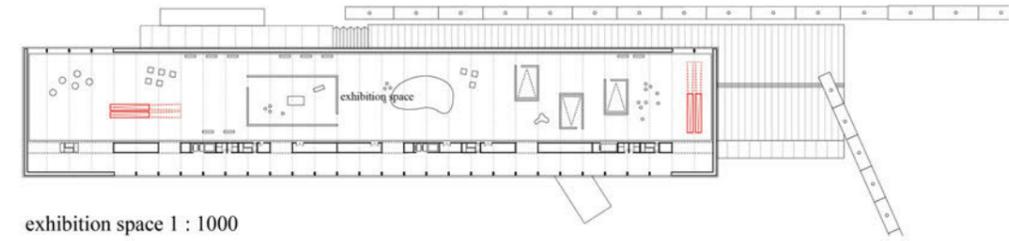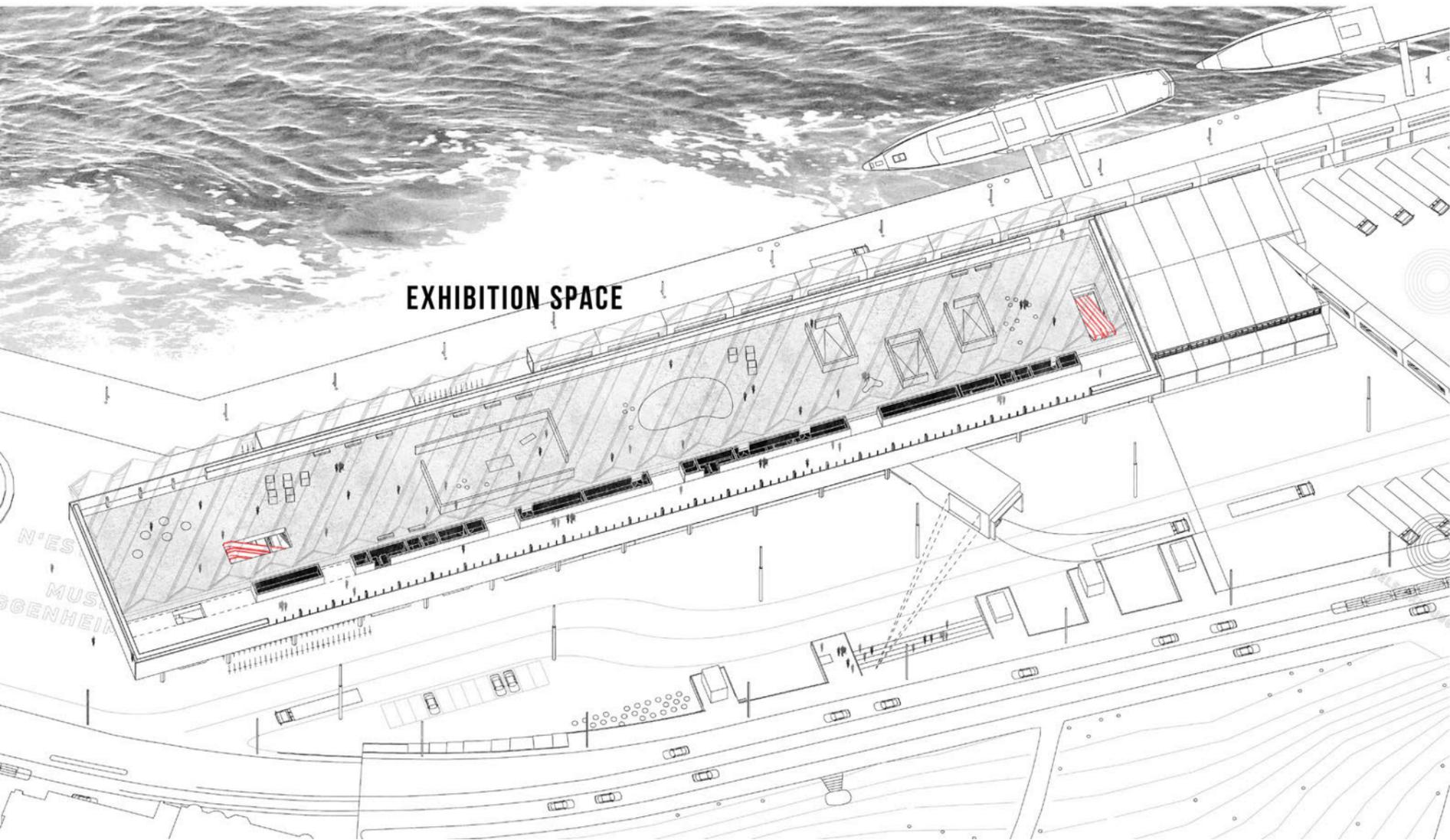

The museum comprises two spaces: an open hall on the ground floor and an exhibition space above, the latter hovering above the former.
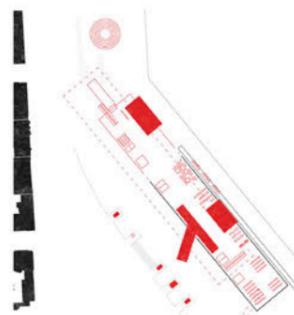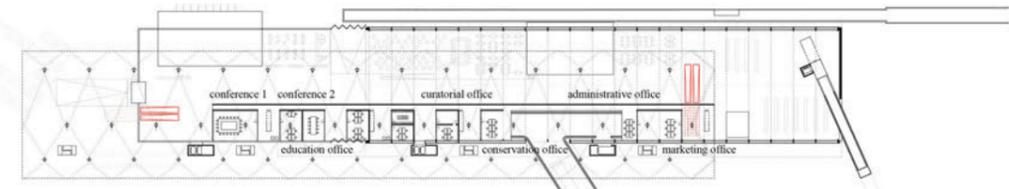

The informal character of the ground floor space reframes the museum as 'incubator', part laboratory, part community center, part gathering space – engaging users in the co-creation of value.
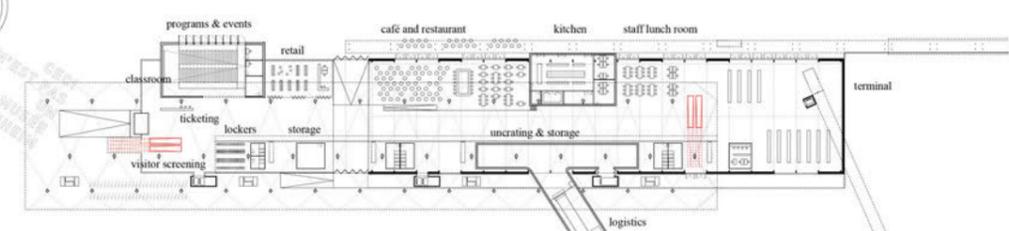
STOCK PILE VIEWING POINT

CECI N'EST PAS UN MUSÉE HELSINKI GUGGENHEIM

CONFERENCE

SHOP

TICKETS

LOCKERS

RESTAURANT

CAFÉ

PROJECT SPACE

OUTDOOR PROJECT SPACE

KIOSK

PARKING

TERMINAL

CONNECTION TO PARK

PORT

LOGISTICS & STORAGE

WORKSHOPS

EXHIBITION SPACE

exhibition space 1 : 1000

conference 1   conference 2   curatorial office   administrative office
education office   conservation office   marketing office

mezzanine 1 : 1000

programs & events   café and restaurant   kitchen   staff lunch room
retail
classroom
ticketing   lockers   storage   uncrating & storage   terminal
visitor screening
logistics

groundfloor 1 : 1000

EMBODIED ENERGY

**OPTIMIZATION OF GRAY ENERGY =
KEEPING THE EXISTING + WOOD CONSTRUCTION**

Two measures are proposed to minimize
the structure's gray or embodied energy:

a. re-use of the existing structure of the
terminal building

b. use local wood from Finland for all
new construction

TWO ENVIRONMENTS

**DIFFERENT ENVIRONMENTAL DEMANDS =
LOWER HALL + UPPER HALL**

The museum comprises two structures,
each with different environmental
requirements:

a. The lower hall is naturally ventilated
and heated/cooled using harbor water
– a low-tech solution

b. The upper hall requires more
sophisticated systems for cooling,
heating, ventilation, and humidity
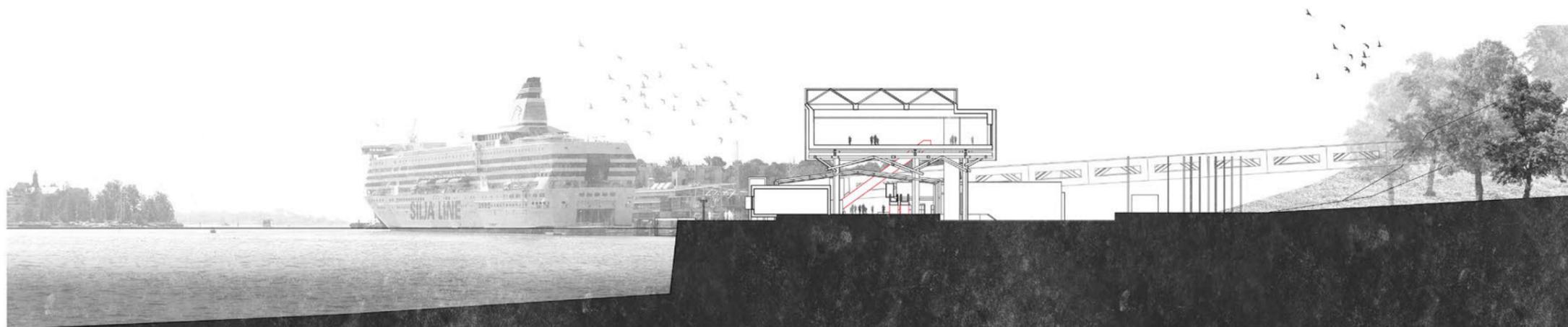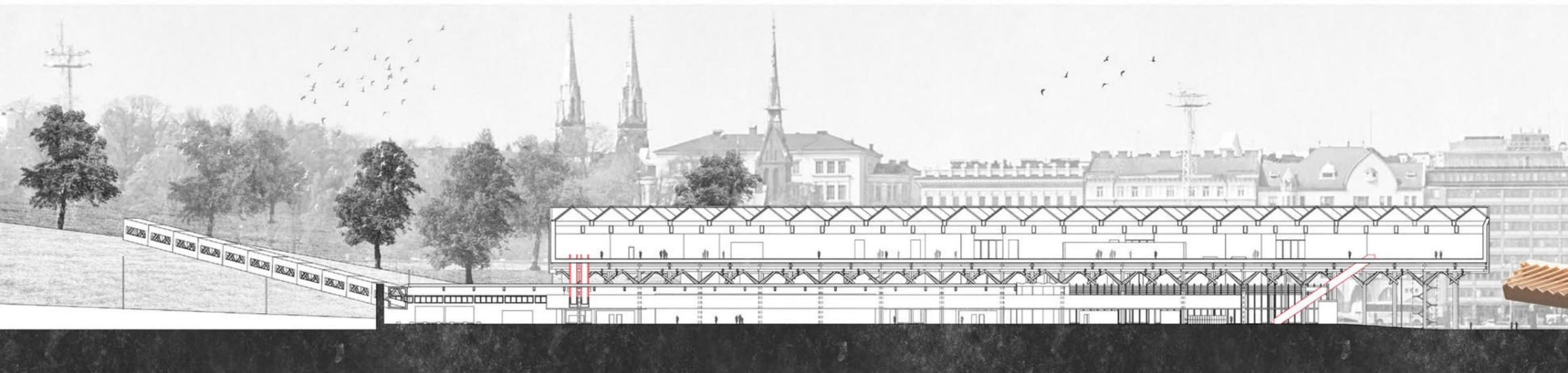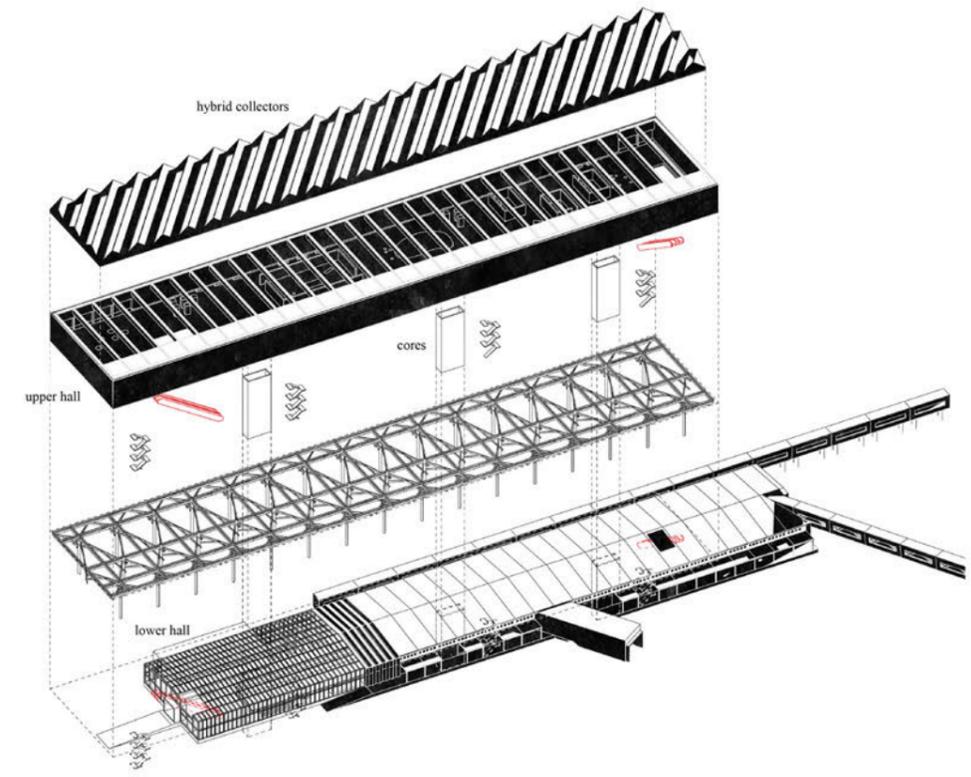control, all maximizing the use of
renewable resources
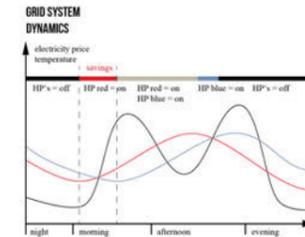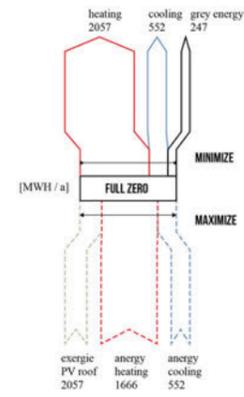
CO2 NEUTRAL

**LIFE CYCLE ENERGY PRODUCTION =
EMBODIED ENERGY + OPERATIONAL ENERGY**

CO_2 emissions will be minimized for
construction and operations:

a. use of renewable, local materials

b. separation of systems and building
components

c. solar power generation on the
optimized museum's shed

d. use of harbor water for heating and
cooling

e. massive cores will provide thermal
storage

hybrid collectors

cores

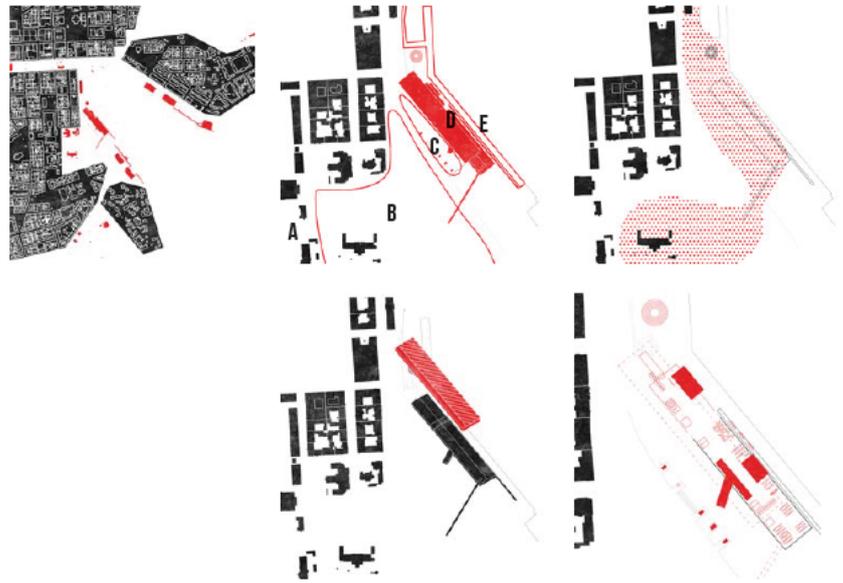upper hall

lower hall

SILJA LINE

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