

Interior Citizenry

Public Helsinki



Public Helsinki

Helsinki is a city of interiors. Due to its extreme climatic conditions, Helsinki's civic society blossoms indoors. The Market Hall and the Observatory, Museums and Karaoke's Bars, Cabarets and Art galleries, Hotel lobbies and Beauty Salons, Restaurants and Theatres, Churches and Saunas, Universities and Cinemas, all form a robust network spaces that hosts and nurtures public life; interior public life. Helsinki is a city of rooms populated that empower their political users. Our proposal for the Guggenheim Helsinki, **31 Rooms**, extends the network using the architectural technologies that construct Helsinki's interior citizenry: i.e. walls, doors, windows, and the machinery that defines atmospheric conditions.

Civic Connectivity

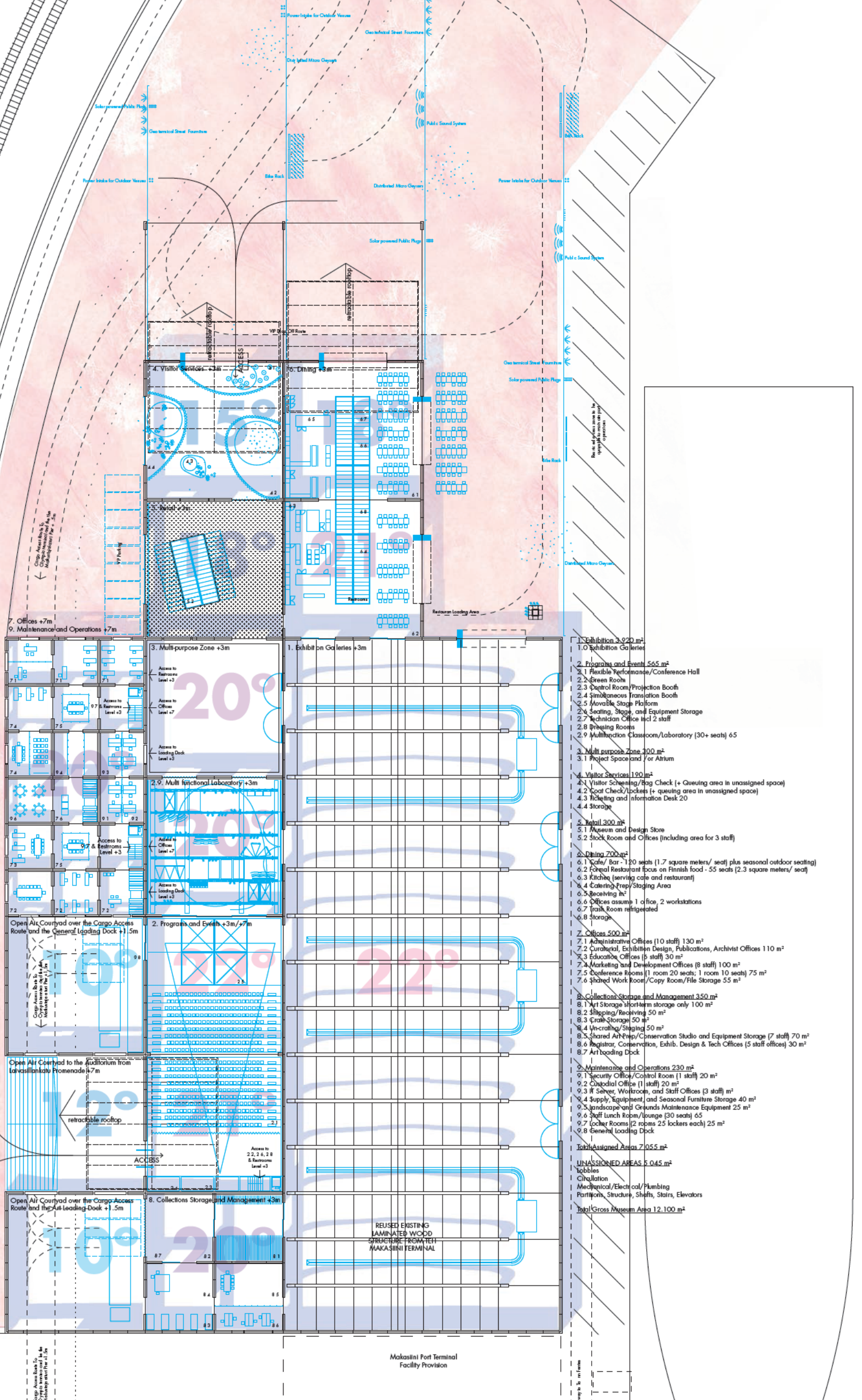
31 Rooms links its interiors to those of Helsinki's network of indoor public spaces. Its front door opens to a new public square that extends south of the Old Market Hall Plaza, in the intersection of Eteläranta and Laivasillankatu. The new square connects to the bike line and is few meters away from the Eteläranta tram stop and the rationalist lobby of the Palace Hotel. A second entrance opens to the future pedestrian promenade along Laivasillankatu, which leads to modernist interiors the Olympia Terminal, but also connects to the historic hilltop park *Tähtitornin Vuori* and the neoclassical rooms of its observatory; and from there to the exhibition galleries of Design Museum and the Museum of Finnish Architecture.

Radical Preservation

While the new museum attaches to the network of existing conditions, leaves them undisturbed. **31 Rooms** reuses the laminated wood structure of the existing Makasiini terminal to rebuild a wooden volume that follows the exact geometry of the original building. The rest of the massing respects the maximum height of the old terminal and reproduce its profile ensuring that the current views from the park and the adjacent buildings are preserved. Besides reducing the project's carbon footprint, reusing the structure of the old terminal building allows to easily relocate the Makasiini terminal in the section of the existing building outside of the competition site, keeping the existing passenger walkways that connect to the Tallinn Ferries working during the construction of the museum.

Institutional Weather

Well-Tempered Identity



- 1. Exhibition 3,920 m²
- 1.0 Exhibition Galleries
- 2. Programs and Events 565 m²
- 2.1 Flexible Performance/Conference Hall
- 2.2 Green Room
- 2.3 Control Room/Projection Booth
- 2.4 Simultaneous Translation Booth
- 2.5 Movable Stage Platform
- 2.6 Seating, Stage, and Equipment Storage
- 2.7 Technician Office incl 2 staff
- 2.8 Briefing Rooms
- 2.9 Multifunction Classroom/Laboratory (30+ seats) 65
- 3. Multi purpose Zone 300 m²
- 3.1 Project Space and /or Atrium
- 4. Visitor Services 190 m²
- 4.1 Visitor Scheduling/Bag Check (+ queuing area in unassigned space)
- 4.2 Coat Check/Backs (+ queuing area in unassigned space)
- 4.3 Ticketing and information Desk 20
- 4.4 Storage
- 5. Retail 300 m²
- 5.1 Museum and Design Store
- 5.2 Stock Room and Offices (including area for 3 staff)
- 6. Dining 700 m²
- 6.1 Cafe/Bar - 120 seats (1.7 square meters/ seat) plus seasonal outdoor seating)
- 6.2 Focused Restaurant focus on Finnish food - 55 seats (2.3 square meters/ seat)
- 6.3 Kitchen (serving cafe and restaurant)
- 6.4 Catering/Prep/Storage Area
- 6.5 Seating area
- 6.6 Offices assume 1 office, 2 workstations
- 6.7 Trash Room refrigerated
- 6.8 Storage
- 7. Offices 500 m²
- 7.1 Administrative Offices (10 staff) 130 m²
- 7.2 Curatorial, Exhibition Design, Publications, Archivist Offices 110 m²
- 7.3 Education Offices (5 staff) 30 m²
- 7.4 Marketing and Development Offices (8 staff) 100 m²
- 7.5 Conference Rooms (1 room 20 seats; 1 room 10 seats) 75 m²
- 7.6 Shared Work Room/Copy Room/File Storage 55 m²
- 8. Collections Storage and Management 350 m²
- 8.1 Art Storage short-term storage only 100 m²
- 8.2 Shipping/Receiving 50 m²
- 8.3 Crate Storage 50 m²
- 8.4 Unwrapping/Storage 50 m²
- 8.5 Shared Art Prep/Conservation Studio and Equipment Storage (7 staff) 70 m²
- 8.6 Registrar, Conservation, Exhib. Design & Tech Offices (5 staff offices) 30 m²
- 8.7 Art loading Dock
- 9. Maintenance and Operations 230 m²
- 9.1 Security Office/Control Room (1 staff) 20 m²
- 9.2 Control Office (1 staff) 20 m²
- 9.3 IT Server, Workrooms, and Staff Offices (3 staff) m²
- 9.4 Supply, Equipment and Seasonal Furniture Storage 40 m²
- 9.5 Landscape and Grounds Maintenance Equipment 25 m²
- 9.6 Staff Lunch Room/lounge (30 seats) 65
- 9.7 Locker Rooms (2 rooms 25 lockers each) 25 m²
- 9.8 General Loading Dock
- 10. Unassigned Areas 7,055 m²
- UNASSIGNED AREAS 3,045 m²
- lobbies
- Circulation
- Mechanical/Electrical/Plumbing
- Partitions, Structure, Shafts, Stairs, Elevators
- Total Gross Museum Area 12,100 m²

Historically, Guggenheim museums—with the exception of the historic palazzo in Venice that houses the Peggy Guggenheim Collection—have leaned on strong iconic features to define the museum's identity. New York vertical urbanity, Bilbao post-industrial landscape and Abu Dhabi eclectic skyline required in Helsinki is an opportunity to continue this tradition of radical contextualism while shifting away from objecthood in favor of atmospheric conditions. The shift, already successfully tested in the BMW Guggenheim Lab, will embrace Helsinki specific urban conditions by focusing on its interior climate rather than its external morphology. In so doing, it will define a different kind of Guggenheim whose identity will respond to its internal weather.

31 Rooms contains eight rooms of 20x20m, eighteen of 6.5x6.5m four of 10x10m and one of 40x100m. The biggest one reuses the existing laminated wood structure of the Makasiini terminal and hosts the exhibition spaces that can be combined or divided as needed. The rest offer an alternative notion of flexibility based on a rigid set of spatial conditions rather than temporal partitions. Over time, the rooms' dimensions won't change over time while the way they are used will, opening to new uses not prescribed in the design. The public square north of the site is room 32nd. Wired similarly to the rest of the groups offers a site for design and architectural exhibition that deal with 1:1 scale and, at the same time, deploys museum-quality in the public real redefines public space.

Each room is acclimatized independent, forming a *thermal onion* in the north-west side of the building which optimizes climate areas according to levels of access, and makes use of the thermal inertia of the concrete slab. Since energy loss grows exponentially with temperature difference, it is much more efficient to have several layers of climate control, than to temper a building homogeneously. In **31 Rooms** the temperature on the rooms on the perimeter is not as high as the core of the building (15°C, +/- 4°C, in the lobbies), reaching comfort temperature gradually as you reach the larger exhibition space, which maintains a temperature of 22°C ±2.5°C, with relative humidity of 51% ±5%.

Well-Tempered Identity

Flexible Rooms

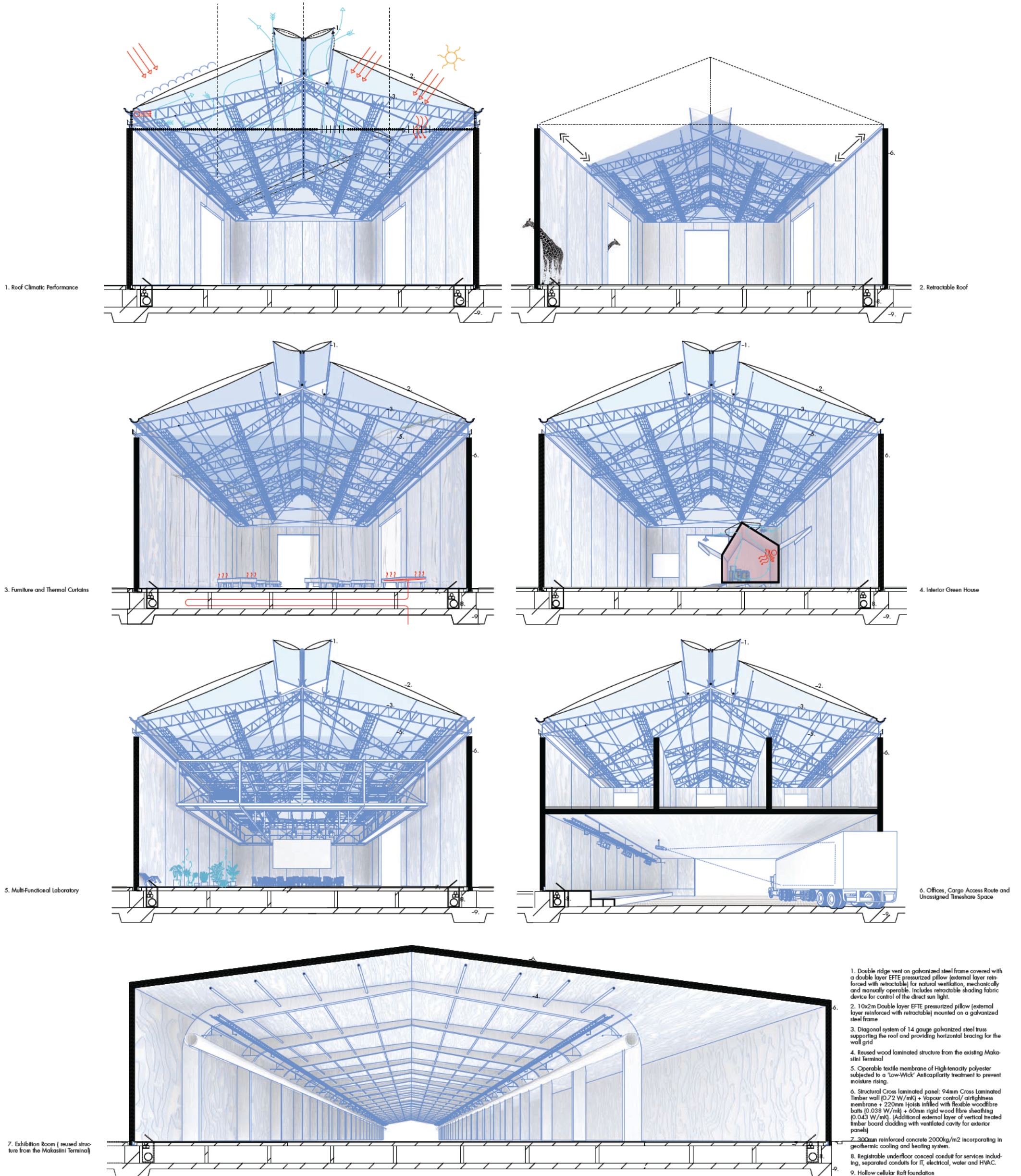
Thermal Onion

Makasiini Port Terminal Facility Provision

REUSED EXISTING LAMINATED WOOD STRUCTURE FROM THE MAKASIINI TERMINAL

The Politics of the Sauna

Productive (Climatic) Disagreements



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Finnish saunas are one of the most advanced models of public interior spaces. Conceived as meeting places for naked bodies, their users assume extraordinary levels of intimacy that question accepted notions of public sociability. But more importantly, saunas use participation to define weather conditions. Pouring water on the stove rocks, a group of people, not necessarily familiar to each other, negotiate collective levels of comfort which can range from 70°C to 90°C and from 5% to 20% humidity. 31 Rooms appropriates this logic to define the climatic conditions of its interiors. The HVAC will define the Guggenheim Helsinki identity, but it won't do it as a top-down imposition. Rather, the interior climate will be negotiated with a civil society trained and habituated to define its public arenas this way.

Atmospheric Technologies

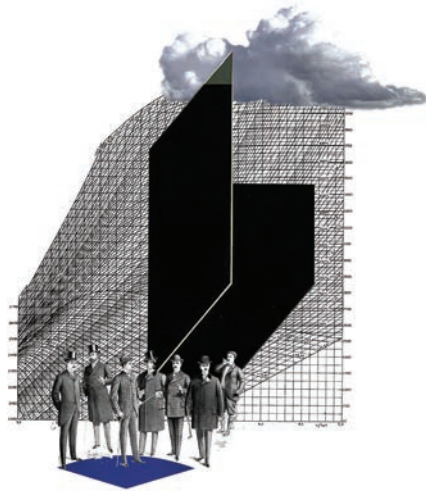
Using ordinary off-the-shelf architectural technologies, 31 Rooms extends the logic through which Helsinki's population tempers their more intimate public spaces and by extension construct their interior citizenry. Each room's final climatic conditions include certain degree of negotiation between the institution and its visitors. The mechanisms include (1) furniture heated using geothermal energy and solar/thermal curtains to create micro climates within a room, (2) potted plants that change the humidity levels of a room according to its proximity to AC vents, (3) Green houses with its own independent heat/cooling source that allow the micromanagement of a climatic bubble within a room and Swimming-pool-like retractable rooftops that can completely open three rooms to the weather outside.

Limits of Participation

Each room accepts different degrees of climatic negotiation. The larger exhibition space maintains a temperature of 22±0.5°C, with relative humidity of 51% ±5% and leaves no space for interaction. The lobby allows for constellation of micro-climates in constant flux. No-negotiable atmospheric conditions define 31 Rooms material decisions. (1) The museum walls use a 9x2.5m panel sandwich of Cross-laminated-Timber (CLT) and insulation which grants 0.10-0.20 U-values. (2) The concrete slabs incorporate floor heating/cooling systems that combine the museum's geothermic system and the district heating system. (3) The Roof is a combination of two air pillows—with the exception of the larger exhibition space that uses a CLT sandwich panel similar to the walls. The first one is double layer ETFE pillow. The second encloses the roof structure, controls the level of natural light and allows for multiple climatic configurations.

Collection of Atmospheres

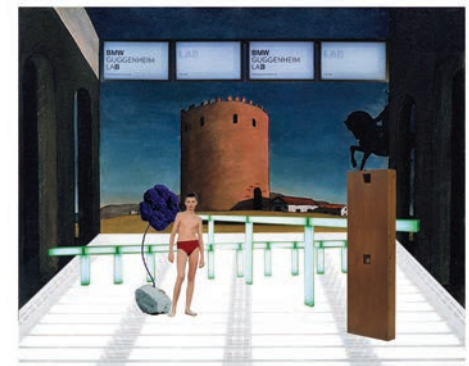
Curatorial Hygrometry



1. In search of climate comfort



2.



3. Waiting



4.



5.



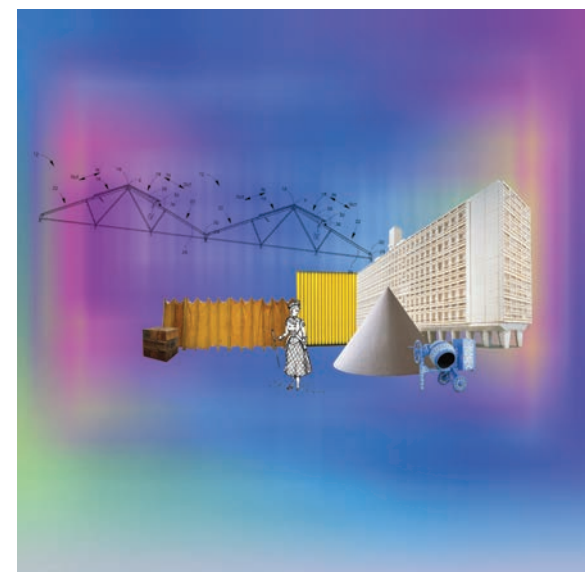
3. Opening Day



7. Screening



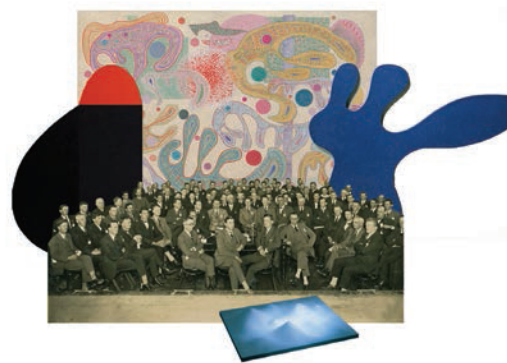
8. Museum Shopping



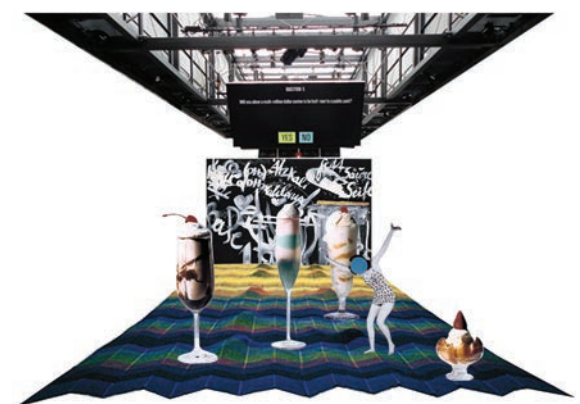
9. Installing 1:1 (the Square)



10.



11. Citizens Assembling



12.

Learning from Guggenheims

The Guggenheim Foundation exhibits its collection in three types of atmospheres. The reference collection 20th Century avant-garde masterpieces requires highly controlled atmospheres of 22°C ±2.5°C, with relative humidity of 51% ±5% and no natural light, conditions achieved in the Annex Galleries in the Solomon R. Guggenheim Museum and the classical galleries in the second floor of the Guggenheim Bilbao, and similar to the domestic rooms of the Peggy Guggenheim Collection in Venice.

The atrium of Wright's Building, the Serra Gallery in Bilbao or the former Guggenheim Las Vegas main gallery regularly host site specific installations, performances and large scale (usually post-1960s) pieces that accept more relaxed atmospheric conditions, interaction with the public and less controlled natural light. Finally, the recent BMW Guggenheim Lab, has engaged natural atmospheres in New York, Berlin and Mumbai exploring collective events, participatory processes and relational art. *31 Rooms* expands this three conditions adding a range of other climatic definitions. The goal is twofold.

Curatorial Hygrometry

First, it questions the climatic conventions that mediate each of the artistic categories mentioned before, including the hygrometric chart to the tool box of curatorial strategies. Second open up the list of acceptable museum climatic conditions assuming that different institutional atmospheres will eventually engender different art practices. Beyond its active inclusion of design and architecture in its program, the museum will represent a new model within the global Guggenheim constellation, offering an opportunity for the foundation to develop a museum of the future with radical, multidisciplinary approaches to engaging new audiences with culture at large. The Guggenheim Helsinki will become a curatorial innovation reference centre for the other Guggenheim museums.

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