Alluding to Michel Foucault’s essay “Ceci n’est pas une pipe” on René Magritte’s paintings of the same name, the project for the Guggenheim Helsinki pursues the idea of another kind of venue for the arts, particularly considering that the announcement of yet another Guggenheim venture was ambiguously received in Finland, with some in favor and others against the project, turning the matter into a political debate concerning the undertakings’s financing and appropriateness.

So, how can one make a museum that is both a museum and not a museum? Does such a thing exist as an affordable arts center? Could an alternative be considered, benefiting not just the art enthusiast, but the public at large – a museum both formal and informal? Whether these are “bad questions” or not is not deliberately evoked by a jet-lagged director – it is not the issue.

“There are two pipes,” writes Foucault. “Or rather must we not say, two drawings of the same pipe? Or two drawings, one representing a pipe and the other not, or two more drawings yet, of which neither the one nor the other are pipes?”

Taking its cues from such doubling-effects, the submitted project proposes two facilities that establish a dialog with each other – a museum and a museum 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 “surmac” 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 space for education, outreach, and events within the city, essentially informal in its character.

The second museum is the museum as such, in so far as it houses exhibitions. The structure is in the air and hovers – not unlike Magritte’s pipe to the painting – above the first. Whereas this place is more formal, it nonetheless displays characteristics of a warehouse, with skylights, rough finishes, and straightforward installations. As a hall on stilts, partly removed from the everyday below, the building offers a place of refuge, adhering to the notion of the museum as an “other space.”

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 encyclopedia and the other in effect a library for the student, the scholar, and the amateur.” One museum for display and the other as incubator.

It is in this sense that the Guggenheim Helsinki will engage its stakeholders to co-create value.
EMBODIED ENERGY

OPTIMIZATION OF SOIL ENERGY • KEEPING THE EXISTING • WOOD CONSTRUCTION

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

a. reuse 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

CO2 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
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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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