



Guggenheim Helsinki Design Competition

Competition Conditions

GUGGENHEIM

MALCOLM
READING
CONSULTANTS

The competition is made possible by the Guggenheim Helsinki Supporting Foundation, Guggenheim Helsinkiin Association, Louise och Göran Ehrnrooth Foundation, and private individuals who wish to remain anonymous.

© Malcolm Reading Consultants 2014

This document has been assembled by MRC with the authorisation of Solomon R. Guggenheim Foundation for the purposes of arranging the Guggenheim Helsinki Design Competition. We gratefully record thanks to the City of Helsinki Planning Department, the City of Helsinki Real Estate Department and Suomen Arkkitehtiiliitto (the Finnish Association of Architects) for their assistance. Photo and map credits: Solomon R. Guggenheim Foundation; City of Helsinki Survey Division (base maps); Tuomas Uusheimo; City of Helsinki Media Bank; City of Helsinki Museum, Aerial and bird's eye photographs courtesy of the City of Helsinki. Front and back cover image, Boy Hulden.

Malcolm Reading Consultants Limited

T +44 (0) 20 7831 2998

F +44 (0) 20 7404 7645

office@malcolmreading.co.uk

Fourth Floor

10 Ely Place

London EC1N 6RY

Contents

Introduction	3
The Solomon R. Guggenheim Foundation	7
Background	8
Mission and Purpose	13
Museum Profile	14
Context and Heritage	25
The Competition Area	41
Competition Assignment and Guidelines	55
Competition Rules and Requirements	71
Finnish Translation	86
Swedish Translation	93
Appendices and Downloads	100



Waterfront view of the competition site looking across South Harbor from Congress Hall

Introduction

The launch of the Guggenheim Helsinki Design Competition is a remarkable moment for the Solomon R. Guggenheim Foundation, the State of Finland, and the City of Helsinki. For the first time in the Guggenheim's history of engagement with architecture, design, and urban life, the foundation is seeking a design for a museum through an open competition. Our goal is to inspire a design that will be both an exemplary museum of the twenty-first century and an internationally recognized symbol of Helsinki.

From Frank Lloyd Wright's masterpiece on Fifth Avenue in New York to the historic palazzo in Venice that houses the Peggy Guggenheim Collection to the museums in Bilbao and now Abu Dhabi designed by Frank Gehry, all of the Guggenheim museums share the aims of fusing the experience of great architecture with contemporary art and reaffirming the radical proposition that art has the potential to effect change. We also embrace architecture as a way of extending our mission beyond the museum walls through groundbreaking initiatives such as the BMW Guggenheim Lab, which celebrated openness and public engagement in its innovative mobile structures designed by Atelier Bow-Wow.

For Finland and Helsinki, this competition provides a powerful new opportunity to extend the acclaimed tradition of architecture and design. Benefiting from a maritime setting that is the equal of any world capital, a neoclassical center, and a modernist heritage exemplified by Alvar Aalto and Eliel Saarinen, Helsinki has recently embarked on an ambitious yet highly sensitive program of renewal and development. Wide-ranging actions at the state and local levels are generating the greatest urban transformation in the city since it became the capital of Finland two hundred years ago.

Standing at the very intersection of East and West, Helsinki has a fast-growing metropolitan area. Its appetite for innovation, enviable education system, entrepreneurial spirit, and success in international happiness indices make Helsinki a standard bearer for Finland and an example for cities worldwide. It is alive to culture and new technology, prosperous and fashionable, and yet at the same time focused on enduring values and a humane urban experience.

A new Guggenheim museum in Helsinki is envisioned to develop a distinguished profile for organizing and presenting internationally significant exhibitions of artworks from the twentieth and twenty-first centuries while also specializing in Nordic art and architecture. An agent of change, it will explore the latest curatorial ideas, connect the public with artists, draw new audiences and tourists, and provide civic space where local residents can gather and socialize. Distinctive, sustainable, and built for the long term, the museum must fulfill the promise of its prominent waterfront site close to the city's historic center.

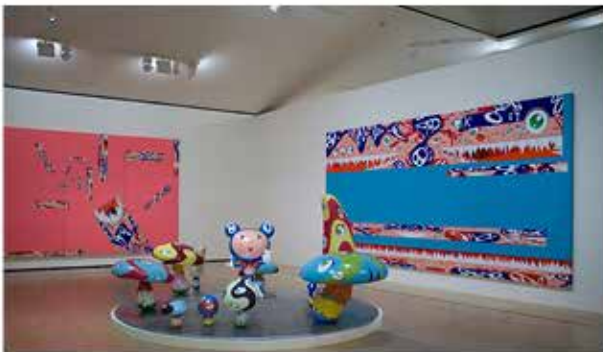
We believe that original, world-class architecture can speak across cultures while refreshing and enlivening the urban environment. In that spirit, we welcome ideas from established and emerging architects from Finland and around the world. We seek a visionary design for a memorable and engaging building that will resonate with the citizens of Helsinki, the people of Finland, and the many international visitors drawn to this exceptional city.

**Richard Armstrong, Director, Solomon R. Guggenheim Museum and Foundation,
and Ritva Viljanen, Deputy Mayor, City of Helsinki**

Map of South Harbor showing key landmarks in relation to the competition site



- | | |
|--|-----------------------------------|
| KEY | 1. Olympia Terminal |
|  Site | 2. Pulkoco Observatory |
|  Landmark buildings | 3. Military Museum |
|  Plaza public space | 4. Museum of Finnish Architecture |
|  Green public space | 5. Design Museum |
| | 6. Palace Hotel |
| | 7. Market Hall |
| | 8. Uspenski Cathedral |
| | 9. Helsinki Cathedral |



Images from the Solomon R. Guggenheim Foundation

The Solomon R. Guggenheim Foundation

The organization and its objectives

Established in 1937, the Solomon R. Guggenheim Foundation has been a visionary, risk-taking institution committed to the art of its time and of the future. Since then, the foundation has developed into an international constellation of museums—including the Solomon R. Guggenheim Museum, New York; the Peggy Guggenheim Collection, Venice; the Guggenheim Museum Bilbao; and the future Guggenheim Abu Dhabi—that connects ideas, people, and cultures on a global level with art at its center.

The Guggenheim museums and international initiatives explore and promote the inspirational role of the arts and arts education, connecting cultures by providing platforms for learning and expression. The museums are informed as much by their affiliation with the foundation as they are by their local and regional cultural roots.

Through the Guggenheim Foundation's long history of engagement with architecture and design, the name Guggenheim has come to be synonymous with the interplay between contemporary art and architecture, realized in Frank Lloyd Wright's Fifth Avenue masterpiece, which opened in New York in 1959, and more recently in Frank Gehry's Bilbao tour de force, which changed architecture at the end of the twentieth century and has influenced architectural thinking for the twenty-first century.

Now, the foundation looks to Helsinki as the site of a possible new Guggenheim museum—one that would serve as an exemplary museum of the twenty-first century and a symbol of this dynamic city.

Background

Project rationale and supporters

Following a detailed concept and development study conducted during 2011, presented in 2012, and revised in 2013 for a new Guggenheim museum in Finland, the Guggenheim requested that the City of Helsinki reserve a prominent waterfront site near the historic center for an architectural competition and eventually the proposed museum.

This study proposed an innovative, multidisciplinary museum of art and design, thoughtfully integrated in its Eteläsatama, or South Harbor, site. The museum would host internationally significant traveling exhibitions; generate its own exhibitions; and foreground Nordic heritage, Finnish design, and artistic inquiry. In this way the foundation's curatorial and educational expertise and its constellation and connections would encourage a dynamic, synergistic exchange of ideas with Helsinki's highly developed artistic community. Likewise, exhibitions organized in Helsinki would travel throughout the Guggenheim constellation, bringing Finnish art, design, and ideas to a broader international audience. The project would also provide civic space close to some of Helsinki's great public buildings and its historic city center, to be enjoyed by local residents and visitors alike.

The new Guggenheim Helsinki would be a long-term national investment with positive and far-reaching cultural, educational, and economic benefits for Finland as a whole. As Helsinki emerges as one of the world's most intriguing tourist destinations, the project would enhance the city's and Finland's international profile.

The proposal for a Guggenheim Helsinki formed the basis for the City of Helsinki's approval to allocate the proposed museum site for an architectural competition. A decision on whether to proceed with the construction and development of the museum is expected to be brought to the City of Helsinki and the State of Finland for consideration following the conclusion of the competition and the public announcement of the winning design. To date, a broad base of enthusiasts, including members of the art, design, architecture, cultural, educational, business, political, and philanthropic communities, has expressed their support for the project.

Through a number of initiatives—including the public program series Guggenheim Helsinki Live, a dedicated microsite (www.guggenheimhki.fi), and social-media channels as well as meetings of Guggenheim leadership and key stakeholder groups in Helsinki—the Guggenheim Foundation has detailed the rationale and benefits of the project, explored Finnish cultural values, and engaged with local interest groups. The Helsinki-based Miltton Group has coordinated the public affairs, media relations, and private-funding aspects of the project, encouraging active public participation during the planning process.

In April 2014 the Guggenheim Helsinki Supporting Foundation was established to aid the development of the Guggenheim Helsinki. The foundation will help to underwrite the architectural competition for the proposed Guggenheim Helsinki museum and related public programs. It also intends to provide funding for activities related to the development of the potential museum during and after the competition.

The financial analysis in a concept and development study conducted by Boston Consulting Group on behalf of the Guggenheim indicates that the museum project would be expected to bring 41 million euros in annual economic impact, directly creating more than 100 jobs at the museum itself and indirectly creating at least 340–80 jobs elsewhere in the State, as well as generating a net total of 3 million euros in additional annual tax revenue, benefiting Finland, Helsinki, and other cities in the surrounding area. In addition, during the construction period, the museum would be expected to support 800–1,000 additional short-term jobs.

The competition

The idea of an architectural competition is integral to the museum project concept. Finland has a proud tradition of these, and the foundation recognized that a competition would offer a creative and effective route to securing a fresh and unique design for the proposed museum.

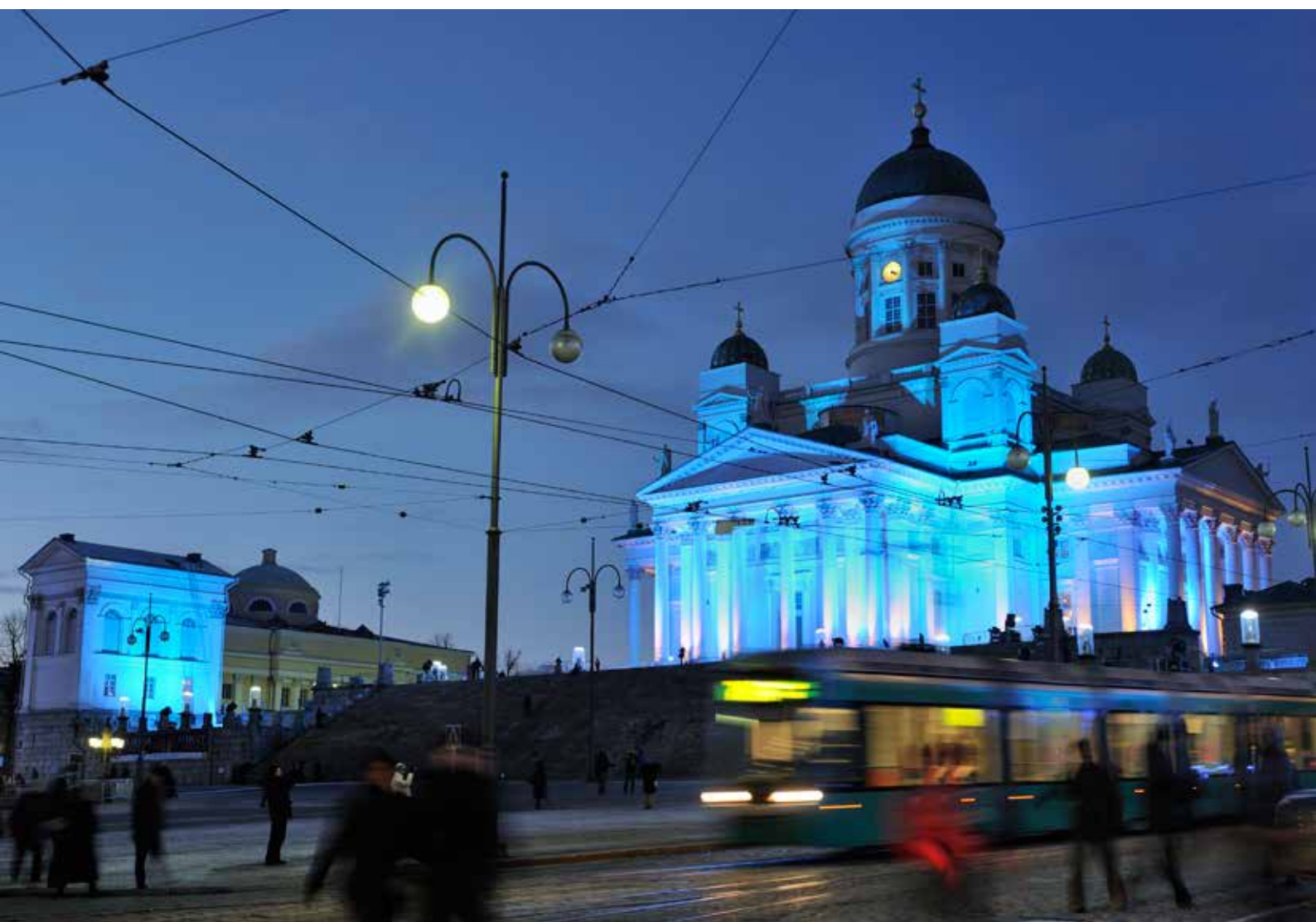
The competition, which will be conducted over the course of a year, is managed by Malcolm Reading Consultants (MRC), a London-based specialist in architectural competitions for museums and arts, heritage, and nonprofit organizations. MRC has run architectural competitions for the Victoria and Albert Museum, the Glasgow School of Art, the UK Pavilion at the Shanghai Expo, and the Library for Foreign Literature in Moscow, among others.

MRC's role in the Guggenheim Helsinki competition includes liaising with stakeholders at the Guggenheim Foundation, the City of Helsinki, the State of Finland, and the Finnish Association of Architects (SAFA) on competition-related issues, and ensuring absolute independence in the competition process.

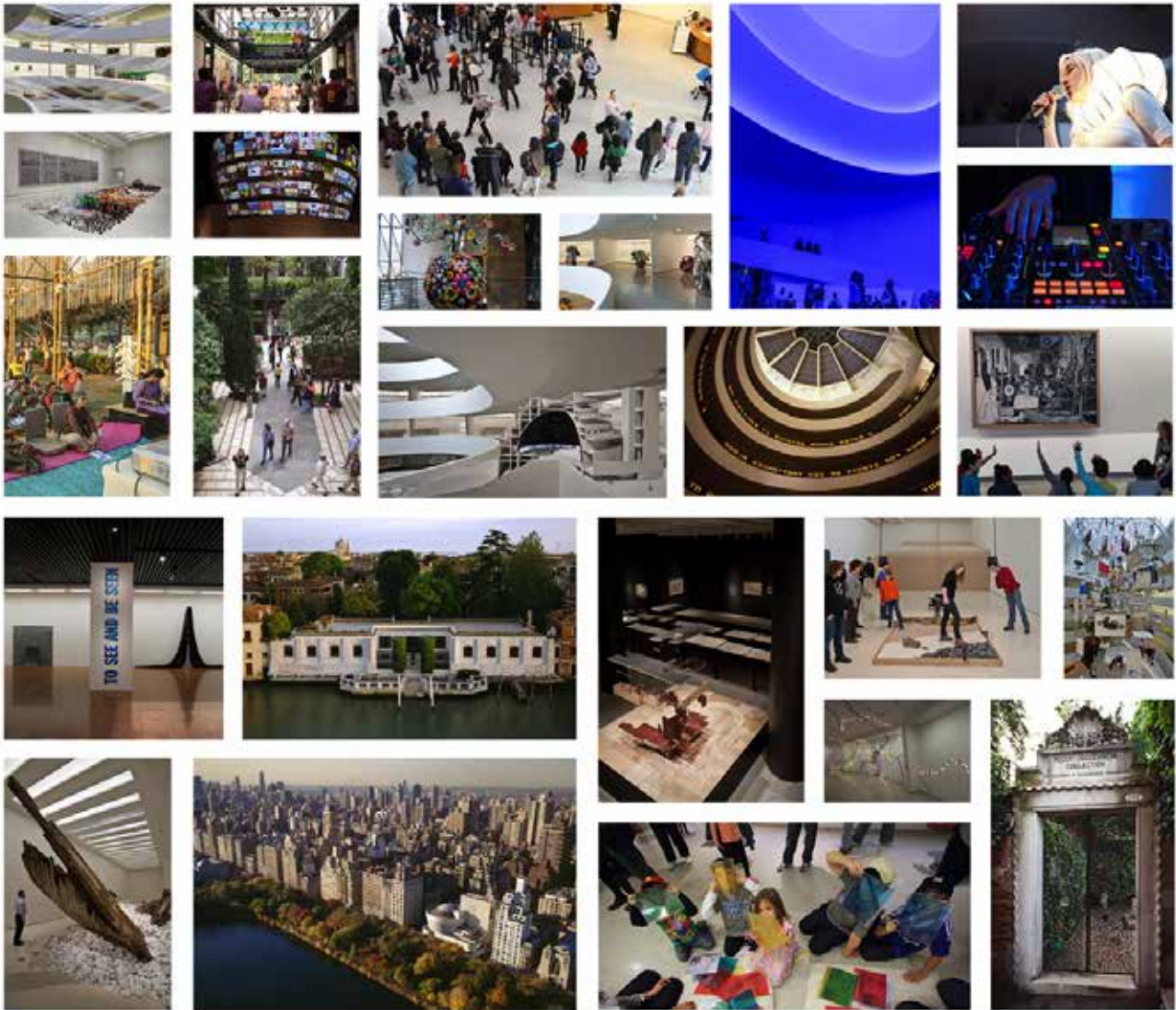
The search for an individual designer or team is being undertaken as a two-stage, anonymous competition in order to engage as widely as possible with architects from different backgrounds and to encourage individual architects or established or emerging practices from anywhere around the world.

For full details of the competition process, please refer to the Competition Rules and Requirements section beginning on page 71.

An online gallery will display all of the Stage One submissions for public view, highlighting the top thirty. A display of up to six finalists from Stage Two will be shown in a temporary exhibition in Helsinki. Opportunities for the public to engage and share feedback also will be developed. The competition results will be announced in Helsinki in summer 2015.



Helsinki Cathedral



Images from the Solomon R. Guggenheim Foundation

Mission and Purpose

The Guggenheim Helsinki would:

- Focus on artistic process, presenting internationally acclaimed exhibitions while using the institution as a platform to connect the public with artists and their practices.
- Have a strong focus on international and Nordic architecture and design and their intersection with art.
- Highlight the legacy of Finnish design in Scandinavia and its impact more broadly within an international context.
- Serve as a model for other institutions worldwide by integrating innovations in technology through Finland's advanced networks and highly educated population.
- Initiate dynamic education programming, engaging students, their families, teachers, and diverse adult audiences from the novice to the scholar through symposia, lectures, and events.
- Be a vital center for dialogue and engagement with critical ideas, collaborating with artists and local organizations.
- Be a premier destination: a central gathering place for city residents of all ages and a must-see destination for tourists. Its waterfront location would act as a welcome center for visitors and a year-round focus of culture and entertainment for city residents.
- Make additional opportunities available to Finnish artists and designers by enabling them to present their work in an international context and providing access to new audiences. These new cultural tourists would be eager to explore all aspects of the Finnish experience and would help to raise the profile of and attendance at museums and galleries throughout the region.
- Provide Finland with unparalleled access to important artists and ideas within the canon of twentieth and twenty-first-century art from all corners of the globe, through its position in the Guggenheim constellation.

Vision for a Guggenheim Helsinki (with extracts from the Guggenheim Helsinki Revised Proposal 2013)

Museum Profile

Civic presence

The architectural quality of the new Guggenheim Helsinki should be outstanding and worthy of this prominent waterfront site, particularly because architecture and design are core elements of its mission. The intention, as set out in the Guggenheim Helsinki Revised Proposal 2013, is that the building would become a symbol for the city.

Accordingly, this civic presence, coupled with an exceptional exhibition program, would establish the museum as a fascinating and compelling destination within Helsinki and the metropolitan area. A must-see destination for tourists, with an estimated 550,000 visitors annually, it would also connect with local residents, providing a central gathering place for city residents of all ages.

The museum would be architecturally advanced, constructed in a manner that underscores the ethical and ecological values that characterize Finnish tradition and resonates with its evolving identity.

Key themes and values include:

- Innovation and creative design;
- Integral part of the waterfront elevation of the historic city center;
- Strong connections to the historic city center, harbor, and the urban context that are evident and enjoyable in all seasons;
- Reference to Nordic ideals, including openness and accessibility;
- Consideration of Finnish wood as an innovative building resource;
- Emphasis on environmental consciousness in the building architecture and operations; and
- Integration of digital technology to provide and encourage opportunities for audience interactivity and engagement worldwide.

Situated on the waterfront, close to Helsinki's historic center and the beautiful park Tähtitornin vuori, the Guggenheim Helsinki would exert a powerful influence over its context, providing social and urban regeneration in an area poised between the established city and the historic docks.

The site, which borders the Kaartinkaupunki and Ullanlinna districts, is located along the southwestern edge of the South Harbor, near the intersection of Eteläranta and Laivasillankatu and adjacent to the Olympia Terminal.

Curatorial program

The Guggenheim Helsinki would incorporate some traditional functions of an art museum while pushing the boundaries of process, presentation, and audience engagement. The building's exhibition spaces are expected to amount to approximately 4,000 square meters, an area comparable in size to those of the Solomon R. Guggenheim Museum in New York.

All areas of the museum should be conceived in terms of how they support social interaction and the experience of art. They should enhance the dialogue between visitors and art.

In terms of content and activities, the Helsinki museum's key themes include:

- Providing a regional platform for internationally acclaimed exhibitions and
- Focusing on Nordic and international architecture and design (and their intersection with art).

This approach is intended to build upon Finland's already robust artistic and intellectual dialogue and increase the profile of Finnish art internationally. A Guggenheim Helsinki would generate exhibitions to be presented in a global context—at other Guggenheim museums and elsewhere—enabling the museum to reach far beyond its immediate locale.

Likewise, the Guggenheim Foundation would organize exhibitions for the new museum that might not otherwise be seen in Finland.

The museum would feature outstanding installations of great works from the twentieth to the twenty-first century that transcend national boundaries, present the best of Nordic design and architecture, and portray Finland's considerable contributions to all aspects of the visual arts within a broader context. A permanent collection, reflective of the museum's exhibition program, would be developed gradually over time. Whether through specific commissions or key acquisitions, the collection would capture the essence of the museum's exhibitions and mission.

The works on view would change on a regular schedule, featuring major exhibitions and smaller exhibitions each year. Some of the exhibitions will travel from other Guggenheim museums, some of the exhibitions will be curated locally, and some will be collaborative with other institutions around the world.

Performance-based initiatives would also play a key role, reflecting the spirit of today's most innovative practices. Conceived to take place in the interstices of the museum's exhibition spaces, in individual galleries, in an atrium-like space, or beyond the physical confines of the building, emerging practitioners (both local and international) would be invited to create work that is often site-specific and experiential.



James Turrell at the
Solomon R. Guggenheim Museum



Cai Guo-Qiang at the Solomon R. Guggenheim Museum

A museum of the future

A Guggenheim museum in Helsinki would represent a new model within the global Guggenheim constellation. It offers an opportunity for the foundation to develop a museum of the future with radical, multidisciplinary approaches to engaging new audiences with culture at large. Within the global constellation, the Guggenheim Helsinki would be distinctive in its active inclusion of design and architecture in its programming. The Guggenheim Helsinki would become an innovation center for the other Guggenheim museums and the knowledge acquired, along with the standards set, would benefit Helsinki, the constellation as a whole, and audiences worldwide.

The foundation's drive to connect audiences to art, design, and urban issues means that the Guggenheim Helsinki would be particularly innovative, finding new ways for artists and designers, both Finnish and international, to work and show work. Finland's technological prowess would be an additional benefit to the museum—new technologies would enhance the visitor experience.



BMW Guggenheim Lab, Mumbai City Museum

Education and outreach

In keeping with Finland's strength in the education realm, a key aspect of the Guggenheim Helsinki project is to create a center of education, encouraging learning for all audiences. Through its exhibitions, scholarly publications, digital communications, and educational initiatives, the Guggenheim Helsinki would promote the understanding and appreciation of art, architecture, urbanism, and other forms of culture. It would also be an important dynamic social space within the city.

One objective of the Guggenheim Helsinki is the presentation of interactive and enjoyable learning opportunities for students and online resource materials for classroom teachers to contextualize visits to the museum.

Through exhibitions that speak to all ages, the aim would be to actively engage families in viewing, discussing, and creating art together. School and family activities would make a strong connection to artistic and cultural traditions in the region.

The Guggenheim Helsinki also would advance the foundation's ongoing efforts to take content outside of the museum walls and into the public realm. One recent example of this initiative is the BMW Guggenheim Lab, a mobile think tank and community gathering space that brought together architects, curators, urbanists, and local residents in Mumbai, Berlin, and New York to discuss and raise awareness of important urban challenges. Please see www.bmwguggenheimlab.org.



Top: Restaurant, Solomon R. Guggenheim Museum,
Bottom: Museum shop, Peggy Guggenheim Collection, Venice

Visitor amenities

One retail store would be required, featuring a special selection of items from Finnish designers and craftspeople that reflect Finnish ideals in addition to museum-related merchandise, exhibition catalogues, other books, and related items. With its assortment of unusual offerings, the store would be an attraction in itself. It could be situated within the conventional flow of the museum, i.e., visitors would pass out of the building through the store, or it could be conceived in an innovative new way.

Dining and other facilities would include a large cafe/bar on the ground floor (perhaps with views of the bay and with extra outdoor capacity), which could stay open late during the summer months.

Additionally, there would be a formal restaurant offering international cuisine. Smaller food and beverage venues would be dispersed throughout the museum's public spaces to encourage a social dynamic within the museum. The dining facilities would need a shared kitchen, which would also serve staff office areas.

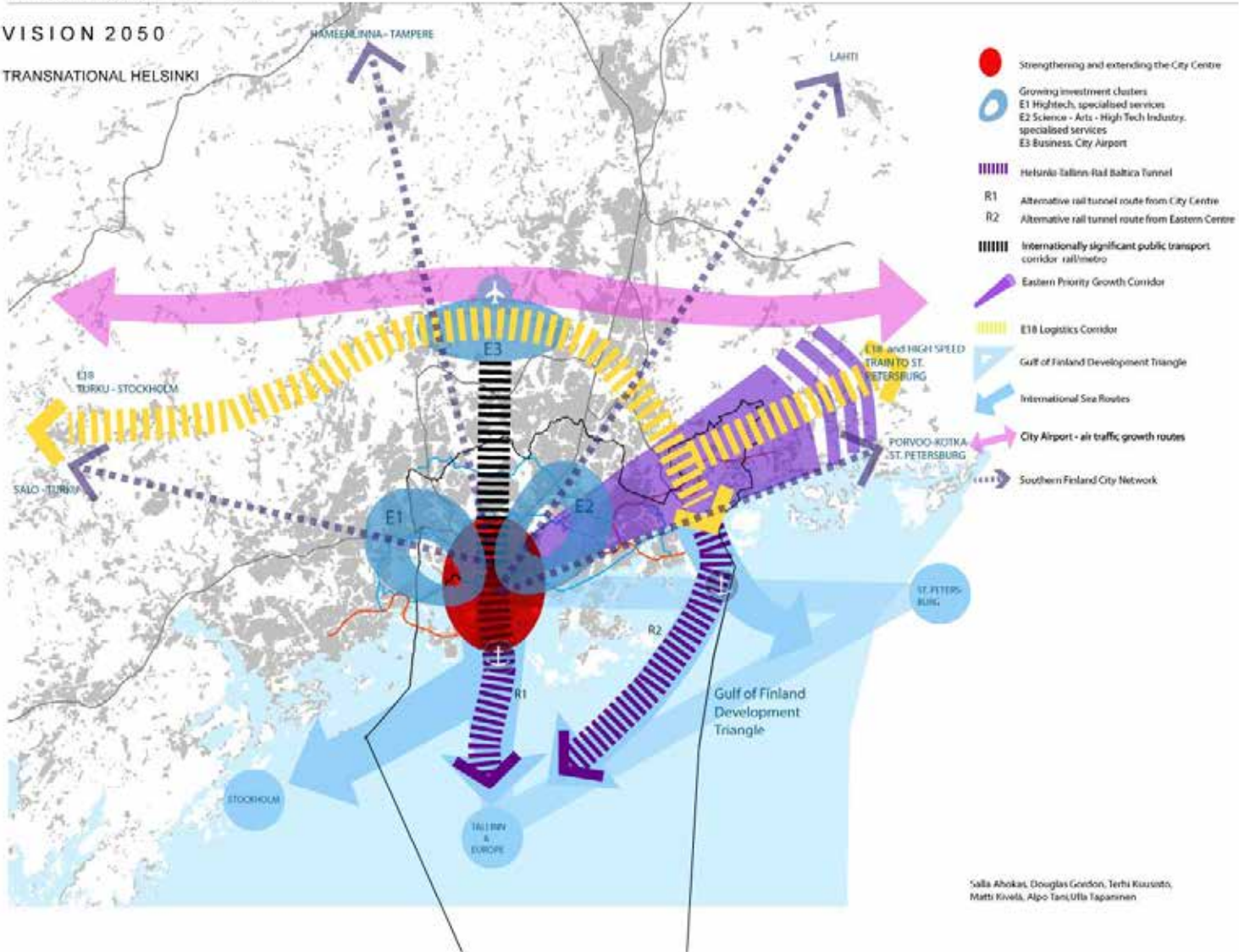
Visitor services, including restrooms and a cloakroom, would also be required. Accessibility for people with special needs should be accommodated within the design of the building.

Further information on the accommodation requirements can be found in "The building's functional needs" section on page 55.

HELSINKI CITY PLAN

VISION 2050

TRANSNATIONAL HELSINKI



Context and Heritage

Helsinki now - the Gulf of Finland Growth Triangle

At the intersection of East and West, Helsinki is a key vector in the region known as the Gulf of Finland Growth Triangle. This zone stretches down to Tallinn in Estonia and up to Saint Petersburg in Russia. It is inspired by a similar model used in Singapore, Malaysia, and Indonesia, where cooperation between three neighboring economies is being marshaled to accelerate economic growth. Furthermore, Finland plays a key role in the Nordic region composed of Denmark, Iceland, Norway, and Sweden.

A fast-growing metropolitan area in Europe, Helsinki is facing the greatest urban change in its history since becoming a capital two hundred years ago.

In comparison with other European cities, the City of Helsinki is in a uniquely privileged situation. As both the major landowner and the planning authority, it benefits from almost unmatched freedom to plan the future growth of the city. And with a practice of government by coalition, Helsinki starts from a political consensus, the main parties agreeing on sustainable placemaking on a long-term basis.

At the core of the City of Helsinki's vision for 2050, Helsinki City Plan, is the notion of a city on a human scale, with a light rail network and new bicycle routes forming the backbone of a sustainable public transport system. Recognizing the city's abundant natural features, "the green fingers," the plan emphasizes the importance of Helsinki's proximity to the sea and of its green spaces.

Helsinki is currently going through a fascinating process of renewal as former industrial and harbor areas, such as Kalasatama, Jätkäsaari, and Kruunuvuorenranta, are converted into new residential and commercial districts, which will appeal to both local residents and tourists. Strategically, Helsinki is seeking to strengthen the city's concentrations of excellence in arts and sciences with a number of specialized districts.

New civic buildings are emerging in the center, such as the new Central Library, currently in the planning stage with construction expected to begin in 2015.



Aerial view of central Helsinki



Brief history of the city and the harbor

Helsinki has developed under the influence of a wide spectrum of economic and political forces. Founded by the royal decree of King Gustav Vasa of Sweden in 1550, the city (and Finland) was under Swedish rule. The city was intended as a new trading post in southern Finland, attempting to regulate the trade between the local Finnish farmers and the city of Tallinn across the Baltic Sea. Inhabitants from southern Finnish villages were required to relocate and populate the new port town, which was originally located at the mouth of the Vantaa River.

The city was relocated to the current site in the 1640s to take advantage of the open sea access; by 1700, the town had a population of slightly more than 1,000. In 1713 the city was completely destroyed by the army of the Russian czar Peter the Great as he invaded the length of the coast from Saint Petersburg to Stockholm.

To counteract the growing threat from Russia in the latter half of the eighteenth century, Sweden constructed the Suomenlinna Maritime Fortress on six islands to the south of Helsinki. This project created wealth and prosperity in Helsinki, which was rebuilt as the population grew to 4,000.

During the Finnish War in 1808–09, the fortress capitulated and Finland was annexed by Russia and became the autonomous Grand Duchy of Finland with its own laws, army, and money.

The mostly wooden city of Helsinki was again destroyed by fire in 1808, which created the opportunity to entirely rebuild under the instruction of politician and town planner Johan Albrecht Ehrenström and architect Carl Ludvig Engel. Ehrenström and Engel worked together to create the city's geometric layout, which mirrored the style of ancient Greek cities. The public buildings were constructed out of stone and designed in a neoclassical style similar to those found in Saint Petersburg. Engel designed many of the city's public buildings, such as Helsinki Cathedral, the University of Helsinki main building, and the National Library of Finland.

In 1812, Helsinki was established as the capital of Finland. The bay's shores were filled, and wooden piers were then installed (although these were later replaced with stone piers).



Map of Helsinki from year 1909, Photo: Juho Nurmi/Helsinki City Museum

Helsinki experienced rapid growth in the nineteenth and early twentieth centuries. By 1850, the population had risen to 15,000, and at the beginning of the twentieth century, the number of inhabitants reached 100,000. The city continued to develop, with railway connections being extended to the harbor in the 1890s. Industrialization advanced the area and the port benefited from a great rise in both cargo and passenger traffic.

Finland declared independence from Russia in 1917 and the city continued to develop apace through the twentieth century. The notable Olympic Stadium, the subject of an architectural competition won by the eminent Finnish architects Yrjö Lindegren and Toivo Jäntti, was inaugurated in 1938; and, following World War II, it hosted the Olympic Games in 1952.

After the Second World War, Helsinki underwent further industrialization, with ship building, particularly ice-breakers, of great importance to the capital and the rest of Finland. The city grew rapidly and entered a new phase: by the 1960s, industry was replaced by public services, administration, and education as the development drivers. In the 1970s and 1980s, new suburbs emerged in the area surrounding Helsinki and the Metro subway system was built.

Today, Helsinki is the most populous city in Finland, with more than 600,000 inhabitants (the Greater Helsinki area having nearly 1.4 million inhabitants). It is the seat of the national parliament and official home to the president of Finland. Helsinki was named one of nine European Capitals of Culture in 2000 and the 2012 World Design Capital.

The Port of Helsinki is now Finland's main port, specializing in unitized cargo services, containers, trucks, and trailers, as well as passenger traffic. It is the largest port in Finland, and the second largest in the Nordic countries. In 2008, the cargo services were concentrated to the new Vuosaari Harbor. The old South Harbor still hosts lively passenger traffic, including local ferries and cruise ships carrying passengers and goods to and from Tallinn, Stockholm, and Saint Petersburg.

Architectural heritage

The cityscape of Helsinki comprises a range of architectural styles, from neoclassicism to Art Nouveau, to Alvar Aalto and contemporary architecture. The architectural influences of Helsinki are a mixture of Swedish, Russian, and Finnish; the Suomenlinna Sea Fortress interweaves these three together.

Notably, the climate and geography have influenced the grid layout and urban pattern of the key architectural developments of the city. This has resulted in a strong street presence with the use of architectural devices such as light wells, balconies, and small green parks to optimize the precious sun.



Images clockwise from top left: Helsinki Olympic Stadium, Suomenlinna Sea Fortress, Old Market Hall, Finlandia Hall

Highlights by theme

Neoclassicism

The city center of Helsinki is regarded by architectural historians as a unique example of neoclassical architecture. The centerpiece of this area is Senate Square, featuring four buildings designed by German architect Carl Ludvig Engel: the Helsinki Cathedral, the Government Palace, the main building of the University of Helsinki, and the National Library of Helsinki.

Byzantine–Russian architectural tradition

This is represented by Aleksey Gornostayev's Uspenski Cathedral, the largest Orthodox church in western Europe, built in the 1860s.

Neo-Renaissance

The work of Theodor Höijer is seen on the north side of the Esplanadi as well as in the Ateneum Art Museum, opened in 1887.

Art Nouveau

Art Nouveau, or "Jugend architecture," can be seen in Lars Sonck's Jugensali Hall, opened in 1904, and the National Museum, designed by the famous architectural trio of Gesellius-Lindegren-Saarinen.

From Jugend to Functionalism

Eliel Saarinen's Central Railway Station is one of Finland's famous landmarks and typical of the Functional style that succeeded the Jugend movement. The Olympic Stadium, designed in 1938 by Lindgren & Jäntti but not used until the 1952 Olympics, is an elegant structure featuring a tall, modeled tower that is now a familiar landmark.

Nordic classicism

The Nordic classicism of the 1920s is seen in J.S.Sirén's Parliament House.

Alvar Aalto and modernism

The works of Alvar Aalto, seen at Finlandia Hall, Kulttuuritalo, and Rautatalo, are the most outstanding examples of Nordic modernism. Aalto is rightly seen as one of the modern masters, yet his humane and personable use of space and natural flowing interiors indicate a sophisticated architectural mind. Recently restored, his Academic Bookstore (1969) in Stockmann's Department Store is refined and light-filled.

Another example of modernism is the Church of the Rock, designed by Timo and Tuomo Suomalainen, the winners of an architectural competition.

Contemporary architecture

Helsinki is currently undertaking a process of renewal and regeneration, as former industrial and harbor areas such as Kalasatama, Jätkäsaari, and Kruunuvuorenranta are being converted into new tourist and residential areas.

Contemporary architecture can be seen in the striking Kiasma Museum of Contemporary Art, designed by the American architect Steven Holl and completed in 1998; the minimalistic steel and glass Sanomatalo (1999), designed by SARC Oy; and the High Tech Center, designed by Pöyry Finland Oy and opened in 2001.

The Helsinki Music Center (2011), designed by LPR Architects and the main library of the University of Helsinki, designed by Anttinen Oiva Architects and completed in 2012, represent contemporary glass architecture. Nearby, the future Helsinki Central Library will be constructed, designed by ALA Architects, who won a recently concluded open competition.



Images clockwise from top left: Helsinki Olympic Stadium, Church of the Rock, Helsinki Cathedral, Kiasma, City Hall



Images clockwise from top left: Kamppi Chapel, Finlandia Hall, Uspenski Cathedral, Helsinki Cathedral, Central Railway Station, Parliament House



View from Market Hall across South Harbor towards Congress Hall

Tourism

Helsinki is an increasingly popular tourist destination for both Europeans and those from further afield. At the end of 2013, the city was ranked fifth on a list of the “10 destinations on the rise in Europe” by TripAdvisor, one of the biggest travel websites in the world. Similarly, Travel + Leisure magazine included Helsinki in its listing of the best places to travel in 2014. In 2011, Helsinki claimed the number-one spot in Monocle magazine’s Quality of Life Survey. Helsinki was also recently a World Design Capital and a Capital of Culture.

In 2013, Helsinki experienced record traffic by both air and sea. Helsinki Airport accommodated 15.3 million passengers, and 11.6 million travelers used the Port of Helsinki, including 420,000 international cruise visitors, surpassing previous records. A major increase in air traffic to 20 million passengers is expected by 2020 as the result of a Helsinki Airport development program launched by Finavia in January 2014.

The largest market for overnight stays in Helsinki is neighboring Russia, followed by Germany, United Kingdom, Sweden, and the United States. In recent years, there has been a rise in tourism from Asian countries; Japanese visitors increased by more than 20 percent in 2013, and Chinese tourism increased by 11 percent. Helsinki Airport has strategically positioned itself as a European hub for Asia.

Despite a slight decrease in total overnight stays in 2013 (largely attributed to a decrease in international business traffic), numbers are expected to increase in 2014. Hotel projects in southern Helsinki and Pasila, to the north of the city, are planned to expand the accommodation capacity for business and tourism.

Popular tourist attractions in the city include the historic center, which features the Senate Square, dominated by four buildings designed by Carl Ludvig Engel: Helsinki Cathedral, the Government Palace, the University of Helsinki main building, and the National Library of Finland. Next to the site, another celebrated attraction, the Old Market Hall, will reopen this summer (2014) after a major renovation.

The city is home to a number of prominent museums, including the Helsinki City Museum and the National Museum of Finland, which displays exhibitions about Finnish life from prehistoric times to the present. Helsinki's art museums include the Helsinki Art Museum, which displays Finnish and foreign art from different eras; Ateneum Art Museum, which displays Western and Finnish art from the 1750s to the 1960s; and the contemporary art museum, Kiasma, which showcases art from the 1960s to the present day. Tourists are also drawn to Kaisaniemi Botanic Gardens and the Kamppi Chapel, a fine example of wooden Finnish architecture, as well as the Church of the Rock, a building carved out of the granite bedrock. In the neighboring city of Espoo lies the Espoo Museum of Modern Art.

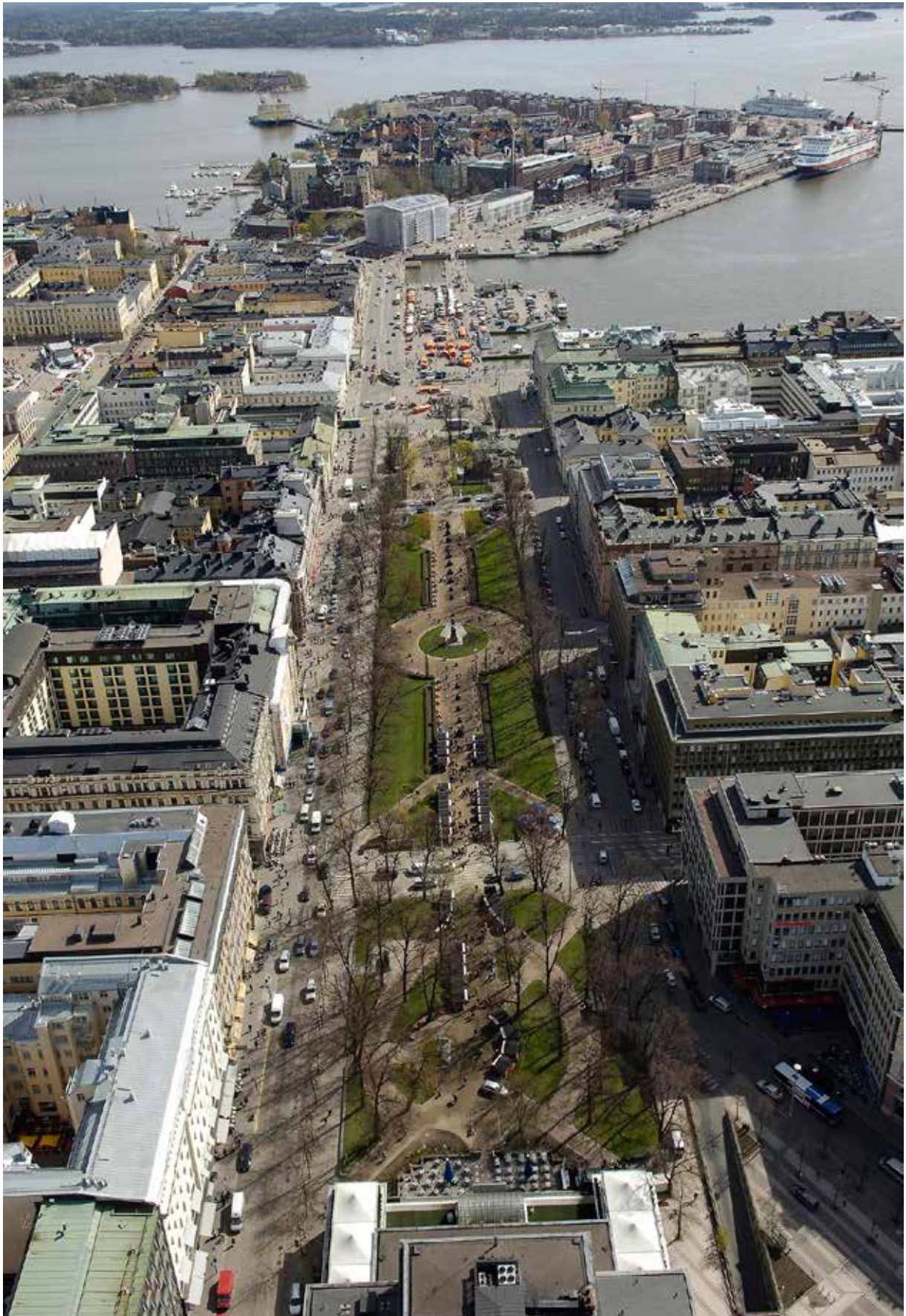
There are dedicated museums to both design and architecture in the Helsinki area, including the Design Museum and the Museum of Finnish Architecture.

Helsinki is in close proximity to more than three hundred islands, many of which can be reached by a short ferry journey. The Suomenlinna fortress, built over six islands, is a UNESCO World Heritage Site and a key destination for visitors. In 2014, a new recreational island destination opened to visitors, Lonna, just off the South Harbor.

Helsinki enjoys a thriving food culture and nightlife, as well as a number of annual events such as Helsinki Design Week, the biggest design event in northern Europe, and the Helsinki International Film Festival, which is held in September. In addition, Restaurant Day, a day when residents open their kitchens to the city, is held every three months.

Tourists and locals enjoy easy travel from Helsinki to other attractions within Finland, including nature parks, coastal areas, Lapland, and the cities of Turku and Tampere, among others.

For further details, please see www.visithelsinki.fi/en.



Aerial view of Esplanadi



Aerial view of the South Harbor, red line indicating site

The Competition Area

The site and its immediate context

The site is located in the Eteläsatama (South Harbor) area of Helsinki, an urban space of great national and cultural significance. It forms the symbolic gateway to the city from the sea. The harbor's focus is the lively Market Square, a hub for visitors and tourists in the city. The square also adjoins the Esplanadi, the central park of Helsinki.

Running north and west from the square, the city blocks provide a distinctive and regularized urban grid to Helsinki. The site sits at the apex where two grids merge—those created by the city block and the harbor edge.

The wider Eteläsatama, or South Harbor, area forms a significant regeneration zone within central Helsinki. It was the subject of an international ideas competition held by the City of Helsinki in 2011–12. The Helsinki South Harbor Ideas Competition explored the potential for placing a significant cultural building within the area. For results of the competition, please see www.southharbour.fi/.

A number of issues arose when identifying a site for the Guggenheim Helsinki. To support the goal of creating a public space that both welcomes new visitors and serves as a key cultural destination for the community, the museum's site had to meet the following criteria: be visually compelling, conveniently located, and well-integrated within Helsinki's urban context, in addition to being accessible to visitors arriving by boat and cruise ship.

These requirements were best met by a City-owned South Harbor location, known as the Kaartinkaupunki/Ullanlinna site, which lies near the intersection of Eteläranta and Laivasillankatu.

Its maritime setting emphasizes Finland's strong connection between architecture and nature; at the same time, it is close to the civic center, cultural destinations, green spaces, tourist attractions, and ferry terminals. Adjacent neighborhoods offer ample shopping and restaurant options, suggesting frequent foot traffic to the new site.

Framed by water, park, and city, this site provides direct access to, and views of, Finnish architectural masterpieces and designated historic and natural landmarks throughout the historic city center, including, to the north, Uspenski Cathedral, Stora Enso Oyj Building, Helsinki Cathedral, Old Market Hall, and the Palace Hotel building, and, to the south, Olympia Terminal and Tähtitornin vuori park.

The site is highly visible from much of the surrounding waterfront and from water traffic approaching the South Harbor, including ferries and cruise ships. One of the city's key public spaces, Market Square, provides a direct view and pedestrian connection to the new site. The new museum building would be a prominent feature in views from the windows of major government buildings, including City Hall, the Swedish Embassy, the Supreme Court, and the Presidential Palace.

Viljo Revell and Keijo Petäjä's 1952 Palace Hotel, which is considered a masterpiece of Finnish modernism, faces the site on the east side of Eteläranta Street.

Beyond the Palace Hotel building are shops and offices, along with a wide range of restaurants and cafes.

Adjoining the road next to the site is the historic, wooded, hilltop park, Tähtitornin vuori, offering views over the waterfront. In addition to the views from the harbor, the building design should consider the elevated vantage of the hilltop.

There are also opportunities to link the proposed museum to the park by incorporating pedestrian bridges and pathways between them. The museum could also provide outdoor seasonal programming (for example, performances or sculpture exhibitions) that would enhance the link to the park.

The Design Museum and the Museum of Finnish Architecture are located approximately five blocks from the proposed museum site, which would be a pleasant walk through Tähtitornin vuori park. The programming at both of these existing institutions would provide complementary programs to those offered by the Guggenheim Helsinki, and together the three museums would constitute a newly revitalized cultural district on the southwestern edge of the South Harbor. To the immediate south of the site is one of the main working ports of Helsinki, including the 1952 modernist-inspired Olympia Terminal.



View of Makasiini Terminal



View of Makasiini Terminal from Tahtitornin vuori Park



The working port

The port on the southwestern landside of the South Harbor supports passenger and vehicular ferries to foreign destinations such as Sweden and Estonia.

The site of the proposed Guggenheim Helsinki will replace areas currently used by the port. This is reflected in the decision by the City of Helsinki to authorize the competition.

There are a number of practical issues to be addressed in the competition, including the provision of vehicle access, ferry docking, and security fencing, all described elsewhere in this document.

The port function, including the coming and going of port vessels, creates significant environmental emissions that will need to be taken into account within the building's design.

Area of the competition site

The reserve area of the Kaartinkaupunki/Ullanlinna site is 18,520 square meters. The total floor area designated for the museum building is 12,100 square meters, of which around 4,000 square meters would be devoted to exhibition space.

The height of the museum should be considered in relation to its context, including the adjacent buildings and the 32-meter hilltop peak of the park, as well as the building's functional and spatial requirements. Based on the soil conditions of the site, a basement is possible but not recommended. Parking, transportation links, and other visitor amenities are within close proximity of the site. The proposed museum will be within walking distance of the city center. The site is also well-served by public transport, including nearby stops on Helsinki's tram. It is close to the Suomenlinna ferry dock in Market Square as well as the Olympia passenger terminal, which currently receives ships from Stockholm. There is a bicycle route along Laivasillankatu and Eteläranta that connects to the city's larger route system.

The site would be handed over by the city in a "prepared" state. This means that all demolitions, decontamination, remediation, and reconditioning work will have been carried out and the site will be true and level. Temporary access to the port will need to be maintained through the site.



View of competition site



View of competition site from Market Square



Siting the new museum building on the plot is also of critical consideration. Taking into account the site constraints, the available site area on which to place the ground-floor footprint of the new museum building is affected by the following limitations:

- While it has been traditionally the case in Helsinki that streets terminating at the waterfront have a view of the sea, the new building may extend further north than the present Makasiiniterminaali, but it should not be placed as far north as the Vironallas basin or in front of the Palace Hotel building.
- Heavy goods vehicular access in and out of the port to the south of the site with access in at the north of the site at the junction of Eteläranta and Eteläinen Makasiinikatu and the access running along Eteläranta and Laivasillankatu, thereby severing the site at ground-floor level from the city to the west.
- The City's desire to locate the building's public realm to the north of the site (within close proximity of the above junction).
- The restricted access zone to the quayside to maintain port operations, thereby severing the site from the harbor edge.
- The potential to make high-level pedestrian connections across Laivasillankatu to Tähtitornin vuori park.
- The widening of Laivasillankatu's pedestrian/ bike lane.
- Competition designs should demonstrate accommodation of the proposed pedestrian deck adjoining the competition site running towards the Olympia passenger terminal.

Details on the build-up of the preliminary area schedule are included on page 63. The full site and massing guidelines and parameters are included on page 64.

Approved parameters and guidelines: Helsinki City Planning Committee

The regeneration of Eteläsatama

The City of Helsinki is in the process of planning development measures for the Eteläsatama area to link it more closely to the city center. The aim is to link the port area to the city center and its public spaces, to improve pedestrian and cycling routes along the waterfront, and also to undertake complementary construction, all without eliminating passenger shipping from the heart of the city.

The City of Helsinki organized an international ideas competition for the area in 2011–2012. The best entries in this competition outlined possibilities for the placement of public buildings in relation to the port, Tähtitornin vuori hill, the row of city blocks along Eteläranta street, the Old Market Hall and the square on its south side, and the present competition area. The best entries also highlighted how a pedestrian promenade and public spaces would be shaped along Laivasillankatu and how they would extend into a public space on top of the deck structure to be built adjacent to Olympia Terminal.

The immediate vicinity

The principal direction of approach from the city center to the museum will be past the Old Market Hall, and the forecourt will naturally be located there. While it has been traditionally the case in Helsinki that streets terminating at the waterfront have a view of the sea, the new building may extend further north than the present Makasiini Port Terminal, but it should not be placed as far north as the Vironallas basin or in front of Hotel Palace building.

The City Planning Department considers it an important goal that the museum forecourt and the museum site adjoin the sea. This will mean reducing the quayside area for visiting vessels and reducing the size of the Tallinn terminal. It would not be possible to reshape the waterfront at the competition area, and there is no need for additional basins.

From the entrance forecourt, the pedestrian route will continue along the promenade on Laivasillankatu towards the Olympia Terminal pedestrian deck. Pedestrian routes can also be provided through the museum site, on both sides of the building.

Because of port operations and the movement of vessels in the harbor, the building may not be placed flush with the waterfront or extended over the water. The promenade along Laivasillankatu and new public spaces

The City of Helsinki plans to widen the narrow pavement along Laivasillankatu into a pedestrian promenade, beginning at the Olympia Terminal, with an adjoining series of public spaces. The cycling path will also be widened. Competition entrants are required to show how the museum site and its pedestrian routes will adjoin and relate to the pedestrian promenade and the public spaces created.

The promenade to be created along Laivasillankatu will be an important thoroughfare, and the public spaces oriented towards the south and southwest thus created will have an advantageous microclimate. They will also provide views of the sea between buildings. This principle may be seen in practice in how the placement of the buildings of the Olympia Terminal affords views of the harbor and the city.

Pedestrian deck level of the Olympic terminal and new buildings

The City of Helsinki plans to extend the current pedestrian deck adjoining Olympia Terminal towards the city center. Some port functions will be housed under the extended deck. Additional construction is also proposed for the area, in accordance with town plan objectives. The southern end of the museum building will adjoin this proposed pedestrian deck and construction area.

Archeology

The site occupies an area of reclaimed land, reclaimed from the sea over an extended period commencing at the start of the twentieth century. To this end competitors should consider the archeological impact of their design, but its significance is not as great as it would be in the surrounding historic areas of the city.

Utilities and services

The building would be connected to the City of Helsinki's district heating and cooling networks, water mains, and sewer network.

The entire utilities infrastructure to which the museum might be connected is available in the immediate vicinity of the competition area.



Winter scene in Helsinki

Climatic and ground conditions

Climatic conditions: As a maritime location, the site experiences strong winds with demanding environmental conditions. For example, air humidity is higher, and winds stronger, than inland. The cycles of freezing and thawing also place special demands on the specification and durability of structures and materials to be used in the project. As a northerly country, Finland is also framed by short winter days contrasted with long summer days. For more information about the climatic conditions, please see <http://en.ilmatieteenlaitos.fi/home>.

Ground conditions: The quayside area is approximately +2.5 meters above sea level. The makeup of the ground within the site is predominantly infill and clay. The infill layer is to a depth of circa -10 meters with the clay layer between -10 and -19 meters. Below this is a layer of sand and moraine with bedrock at around -22 meters.

The infill layers are at least partly contaminated. Reconditioning of the soil would also be required. Due to this contamination, any removal of topsoil must be disposed of in the proper manner and in accordance with Finnish law.

The water table within the site area is almost equal to sea level (see below).

Sea level: The average sea level is around +0.2 meters, varying typically between +0.8 to -0.2 meters. The highest sea level measured in Helsinki (2005) was +1.7 meters.

The city recommendations are that buildings on the waterfront should have a ground-floor slab set at +3.1 meters. Any structures below this would need to be of watertight construction.

Competition Assignment and Guidelines

The building's functional needs

In order to assess the museum's needs, a number of assumptions have been made. These include:

- Total annual visitors are estimated to be 550,000.
- Visitor numbers would peak during the summer months.
- Staff numbers have been determined based on the foundation's recommendations.

The key functional needs for the building are set out below.

Preliminary space requirements

The space requirements listed on the following chart represent a preliminary estimation that meets the project's needs.

The spaces are divided into two categories: assigned areas and unassigned areas. Assigned areas are those that are related to a specific museum use or activity and are expressed in net square meters (m²) per local Finnish standards.

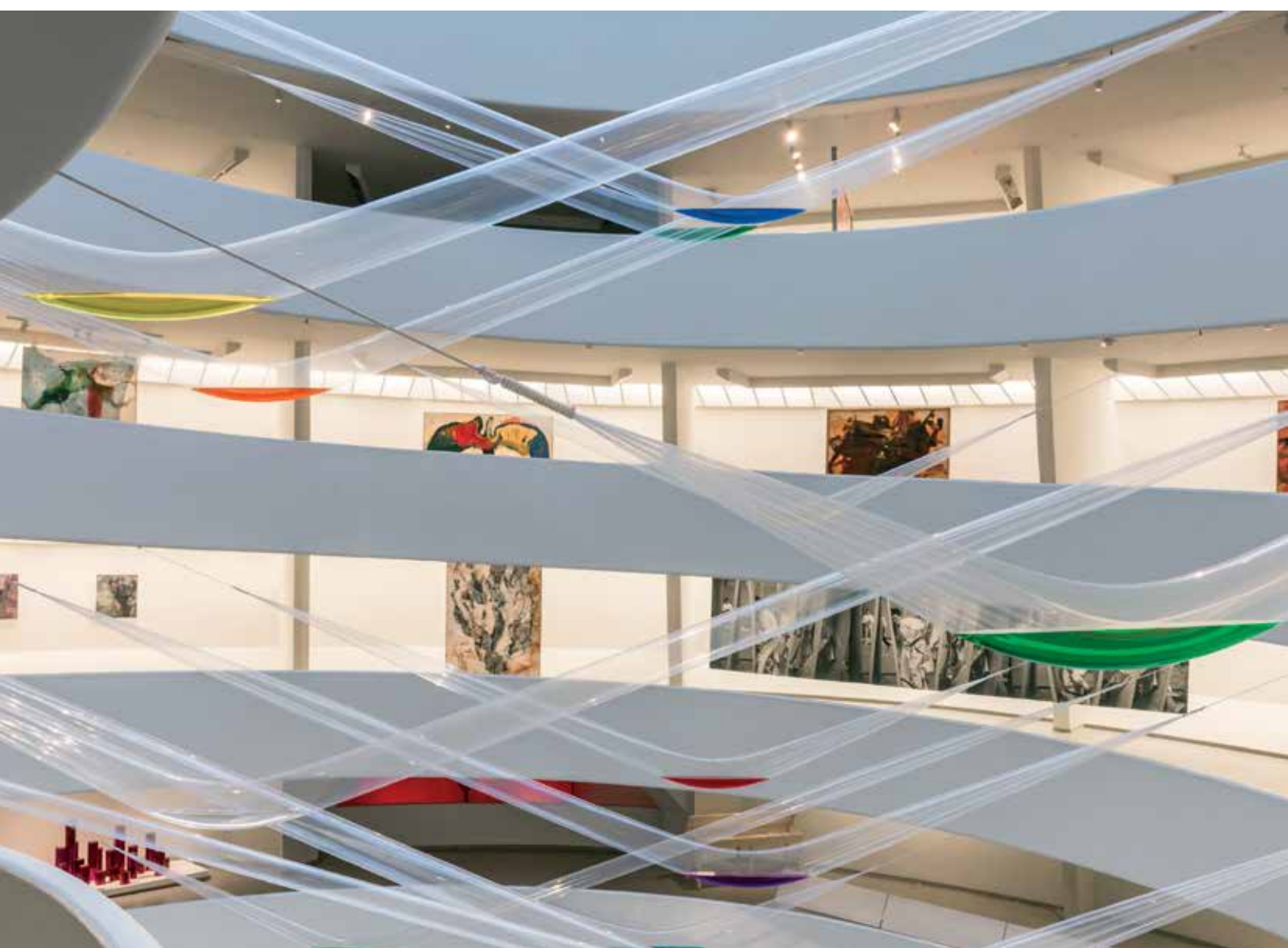
The total assigned project area is approximately 7,000 square meters.

Unassigned areas include lobbies, circulation spaces, restrooms, mechanical spaces, loading docks, stairs, partitions, and structure. These areas are estimated in aggregate as a percentage of the total gross area of the project. In consideration of the desire for generous circulation spaces in the main building, unassigned areas have been calculated at a slightly higher percentage than usual.

Unassigned areas in the main building total approximately 5,100 square meters which is 42 percent of the gross building area.

Adding the assigned net areas to the unassigned areas yields the total gross area of the building of approximately 12,100 square meters.

Appropriate space for outdoor exhibitions and dining should be provided as part of the design.



Gutai at the Solomon R. Guggenheim Museum

Exhibitions

Exhibition galleries should be flexible, contiguous spaces that can be combined or divided as needed. The galleries should address the installation of new media work in innovative ways, at a minimum including floor or wall outlets or channels providing electrical and IT access. Each gallery should have its own electrical and IT closet. Accessible walls around the perimeter of the galleries should be considered for the distribution of wiring or structural reinforcement of heavy artwork. The spaces should be permeable, with walls that can be added or removed as needed in order to create both large and intimately scaled spaces; however, the main gallery spaces should have doors to isolate the galleries visually and acoustically during exhibition changeovers.

For conservation purposes, the exhibition spaces would need to maintain a temperature of 22 degrees Celsius +/- 2.5 degrees Celsius, with relative humidity of 51 percent +/- 5 percent. There should be no direct sunlight into the exhibition spaces, although controlled natural lighting should be considered in conjunction with exhibition lighting. Typical conservation lux levels are 150–250 for gallery walls; 50 lux for works on paper. The ground-level museum floor should have the structural capacity of 1,500 kg/sm. The upper levels should have a capacity of 800 kg/sm. The gallery floors should be drillable for the installation of art and incorporation of temporary walls.

Outdoor spaces for the display of sculpture and architectural interventions are desirable. Some outdoor projects might be reimaged yearly. There should be a natural flow and strong integration between outdoor and indoor exhibition spaces, taking into consideration the climate and the amount of darkness in the winter season.



Urbanology, BMW Guggenheim Lab

Programs and events

Multipurpose zone: A large, multipurpose zone capable of supporting performances, lectures, or events should be integrated into the museum's design. It should be a large, flexible clear space (i.e., clear of columns) that can be configured in multiple layouts to support various programs. It may be similar to an atrium and/or visible from different vantage points within the museum. It could have good natural light but should be capable of being transformed into a black-out space. This space could also be conceived in an unconventional way.

Performance/Conference hall: This black-box space should seat up to 275 with the flexibility to accommodate concerts, recitals, lectures, film, new media, conferences, and symposia. Support spaces should include movable stage and seating storage, a control room, simultaneous translation booth, dressing rooms, and a green room.

Classroom/Laboratory: A flexible space for visiting groups, both children and adults. The space should accommodate at least thirty people and support the use of all media.

Visitor services

Retail: A museum store featuring a selection of items from Finnish designers and craftspeople which reflects Finnish ideals as well as museum-related books, exhibition catalogues, and other specialized merchandise. Offerings could include clothing, stationery, jewelry, culinary products, and more. With its assortment of unusual offerings, the store would be an attraction in itself. It could be situated within the conventional flow of the museum, i.e., visitors would pass out of the building through the store, or it could be conceived in an innovative new way.

Dining: To include a cafe/bar on the ground floor that is open late during summer months and includes seasonal outdoor seating and perhaps views of the bay and harbor area. The capacity of the cafe is 120 indoor covers with additional outdoor seating capacity to be provided.

A further formal restaurant should be provided with an international menu. The capacity of the restaurant is 55 covers.

A shared kitchen should include catering preparation and staging areas, refrigerated storage, food storage, and staff office areas.

Other opportunistic occasions to incorporate food and beverage outlets throughout the main public spaces should be considered to maximize social aspects of the museum experience.

Coat check: This area should include self-service lockers as well as a staffed coat- and bag-check counter. The spaces should be generous in size in consideration of the winter climate.

Easy access for families and people with special needs should be provided throughout the museum.

Collections storage and management

Climatized, on-site storage would be primarily for temporary exhibitions. Any long-term storage needs would be accommodated at an off-site facility.

Climatized uncrating and staging areas as well as conservation and art preparation spaces are primarily for the support of temporary exhibitions. Staff for these functions, along with the registrar and exhibition-design teams, are assumed to work in shared open-office/studio spaces.

Offices

With the exception of department heads and directors, who would have private offices, staff are assumed to work in open office spaces with shared conference rooms and a central file and work room. Appropriate meeting and resource space (e.g., break-out, kitchenettes, print rooms, etc.) should be provided.



Urbanology, BMW Guggenheim Lab

Civic realm

A high-quality public realm should be provided as part of the proposals. This would help to place the building in its context and ensure pedestrian and cycle connections to surrounding public spaces are maintained and enhanced where possible. This outdoor environment should work equally well during the day and night and throughout all of Finland's seasons. The museum's civic realm should also be able to support museum content, from seasonal events and programming to more permanent works of art.

External functions

Makasiini Port Terminal: A passenger facility of 1,000 square meters will be required to replace the Makasiini Port Terminal building, which would be demolished to create a free site for the new Guggenheim Helsinki building.

This facility would enable the processing of incoming and outgoing foot passengers.

Ideally this new terminal would be a stand-alone and separate building. However, it could be integrated into the southern elevation of the new Guggenheim building.

It should be noted that the provision of this terminal is not a core requirement of the program and, if provided, should not impact on the operation of the Guggenheim Helsinki facility.

Preliminary area schedule

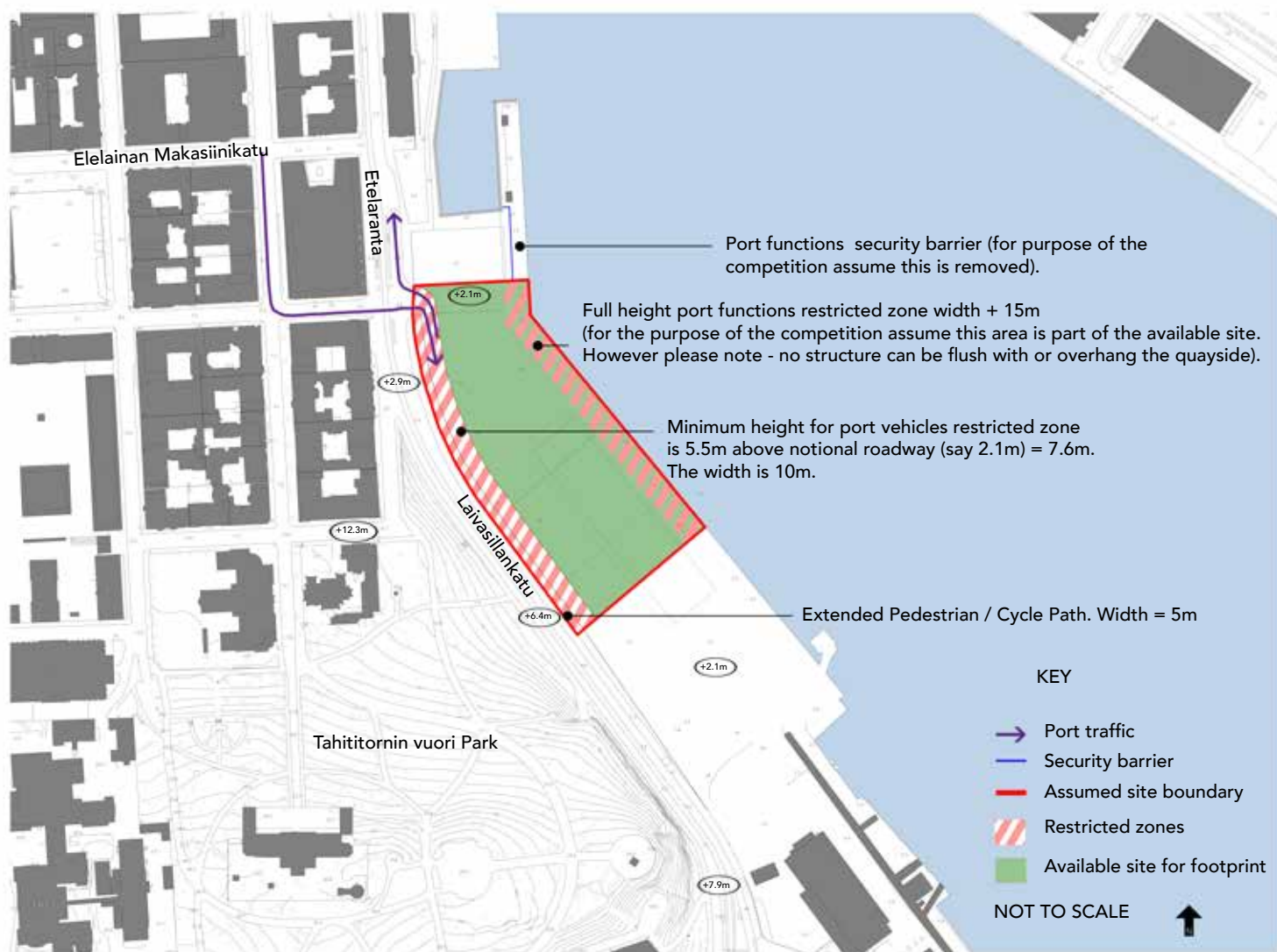
Please note: The below figures and percentages have been rounded up or down for simplicity and should be treated as approximate figures for guidance only.

ASSIGNED AREAS				
	Net Square Meters	Net Area	Gross Area	Notes
Exhibition	3,920	56%	32%	
Exhibition Galleries	3,920			flexible spaces, fully wired
Programs and Events	565	8%	5%	
Flexible Performance/Conference Hall	500			275 movable seats
Green Room	incl			
Control Room/Projection Booth	incl			
Simultaneous Translation Booth	incl			
Movable Stage Platform	incl			
Seating, Stage, and Equipment Storage	incl			
Technician Office	incl			2 staff
Dressing Rooms	incl			
Multifunction Classroom/Laboratory	65			30+ seats with tables and storage; suitable for all media
Multi-purpose Zone	300	4%	2%	
Project Space and / or Atrium	300			
Visitor Services	190	3%	2%	
Visitor Screening/Bag Check	100			queuing area in unassigned space
Coat Check/Lockers	60			queuing area in unassigned space
Ticketing and Information Desk	20			
Storage	10			
Retail	300	4%	2%	
Museum and Design Store	250			museum-related and design merchandise
Stock Room and Offices	50			including area for 3 staff; assume additional off-site warehouse
Dining	700	10%	6%	
Cafe/ Bar	200			120 seats (1.7 square meters/ seat); plus seasonal outdoor seating
Formal Restaurant	130			focus on Finnish food; 55 seats (2.3 square meters/ seat)
Kitchen	370			serving cafe and restaurant
Catering Prep/Staging Area	incl			
Receiving	incl			
Offices	incl			assume 1 office, 2 workstations
Trash Room	incl			refrigerated
Storage	incl			
Offices	500	7%	4%	
Administrative Offices	130			10 staff
Curatorial, Exhibition Design, Publications, Archivist Offices	110			9 staff; 3 temp
Education Offices	30			6 staff
Marketing and Development Offices	100			8 staff
Conference Rooms	75			1 room 20 seats; 1 room 10 seats
Shared Work Room/Copy Room/File Storage	55			
Collections Storage and Management	350	5%	3%	
Art Storage	100			short-term storage only
Shipping/Receiving	50			
Crate Storage	50			
Uncrating/Staging	50			
Shared Art Prep/Conservation Studio and Equipment Storage	70			including 7 staff
Registrar, Conservation, Exhib. Design & Tech Offices	30			5 staff offices
Maintenance and Operations	230	3%	2%	
Security Office/Control Room	20			1 staff
Custodial Office	20			1 staff
IT Server, Workroom, and Staff Offices	35			3 staff
Supply, Equipment, and Seasonal Furniture Storage	40			
Landscape and Grounds Maintenance Equipment	25			assume outside contractor & off-site storage for large equipment
Staff Lunch Room/Lounge	65			30 seats
Locker Rooms	25			2 rooms; 25 lockers each
Total Assigned Areas	7,055	100%	58%	
UNASSIGNED AREAS				
	Net Square Meters	Net Area	Gross Area	Notes
Total	5,045			42% of gross building area
Lobbies	incl			assumes generous social/circulation spaces
Circulation	incl			
Restrooms	incl			
Mechanical/Electrical/Plumbing	incl			
Art Loading Dock	incl			
General Loading Dock	incl			
Mechanical/Electrical/Plumbing	incl			
Partitions, Structure, Shafts, Stairs, Elevators	incl			
Total Gross Museum Area	12,100		100% museum net+ unassigned	
TOTAL BUILDING AREA	12,100			
	gross sm			

Site and massing guidelines and parameters

The diagram opposite illustrates the key site and massing guidelines and parameters. In summary, these are:

- The overall site area is 18,520 square meters.
- The new museum building is approximately 12,100 square meters gross area.
- Unassigned areas constitute 42 percent of the gross area.
- An additional 1,000 square meters gross area may be provided for the new port terminal. This could either be a completely stand-alone structure or integrated into the new museum building.
- The building should be designed so as to fit into its surroundings. In cityscape and landscape impact, the design should be located so as not to obscure views from Tähtitornin vuori park past and over the building. City guidelines recommend a building ground level of +3.1 meters, with any levels below having waterproof construction.
- At lower level, a 10-meter width by 5.5-meter clear height zone should be retained adjacent to Laivasillankatu for vehicular access in and out of the port (this could be shared for service access to the museum). This allows for one lane of traffic in each direction, catering for heavy goods vehicles with a pedestrian buffer zone on either side.
- At higher level, a 5-meter-wide zone should also be retained adjacent to Laivasillankatu to widen the pedestrian and cycle route.
- The City of Helsinki considers it an important goal that the museum should enjoy a close relationship to the water. It is accepted that this objective will necessitate a reduction in the service zone setback to the quayside, but not overhanging or projecting into the water. No reshaping of the quay is permitted (nor creation of new basins). A revised vehicular access for heavy goods vehicles (servicing the museum and accessing the port) is to be created at the junction of Eteläranta and Eteläinen Makasiinikatu.
- A drop-off area to the museum building is to be included.
- Limited VIP and disabled visitor and staff parking provision is to be provided on-site.
- A pedestrian link to the new building may be considered from Tähtitornin vuori park in the proximity of Bernhardinkatu at high level across Laivasillankatu.



Key site and massing guidelines and parameters

Timber and the bioeconomy

The Guggenheim Foundation is looking for inspiring and innovative ways of using one of Finland's greatest resources: timber. Finland is a leading proponent of the sustainable bioeconomy. Its expertise in the field is second to none. Some 80 percent of the country's land is covered with forest, its use managed so well that this figure is rising year-on-year.

The use of timber therefore could be wide-reaching. For example, it could be incorporated into the building's internal and external finishes. However, due to the site's maritime location, this may not always be appropriate. Alternatively, intriguing uses and applications, including fiber materials, liquid biofuels, bio-energy, biochemicals, bioplastics, and biocomposites, could be considered.

For more information on the Finnish wood sector, please visit:

https://www.tem.fi/en/current_issues/pending_projects/strategic_programmes_and_flagship_projects/strategic_programme_for_the_forest_sector/wood_construction

Environment, energy and sustainability

The museum design should be sustainable and in harmony with its surroundings. Sustainability is a key component of the design brief for the museum. The design should meet or exceed the LEED Gold standard or equivalent for sustainability. The building design proposal should aim to reduce the environmental and health impact of the building by:

- Minimizing the energy demand for cooling, heating, and lighting;
- Maximizing efficiency, use of renewables, and use of alternative forms of energy;
- Saving water for indoor use and irrigation;
- Careful use of materials;
- Preventing light and noise pollution; and
- Employing passive solutions where possible (e.g., solar shading, stack-effect cooling, etc.).

Indoor environment

The new museum building's indoor environment should be of the highest quality, expressing the significance of both the building and its location. There should be a generosity of space, particularly in the public areas of the museum. The use of natural daylight, carefully modulated in gallery spaces, should be maximized while avoiding direct sunlight. Views from the building are equally as important as those to the building from the surrounding city. Acoustics should also be carefully considered, with the primary aim to heighten the internal spatial experience through making use of its natural acoustic qualities.

As a baseline the building's indoor environment should conform to the minimum requirements as stipulated by Finnish law and as set out in the document "Classification of Indoor Environment 2008," available to order in both Finnish and English through the following link:

www.sisailmayhdistys.fi/tuote/classification-of-indoor-environment-2008/.

Exhibition spaces should conform to the conservation requirements, maintaining a temperature of 22 degrees Celsius +/- 2.5 degrees Celsius, with relative humidity of 51 percent +/- 5 percent.



Family Fun Day, Solomon R. Guggenheim Museum

Logistics, maintenance and accessibility

Logistics: Space allocations have been made under the assumption that an outside contractor would provide grounds- and interior-maintenance services and that storage for large equipment and supplies would be off site.

All property maintenance and waste management devices, structures, and systems must be centrally located in the building. These cannot be located in public outdoor areas.

Maintenance: The museum building should be designed with ease of use, cleaning, and maintenance in mind. The extension should be designed to minimize whole-life costs, thereby providing lifetime value.

The design should take into account issues related to maintenance and cleaning, including:

- Finishes that are robust, easily cleaned, and/or patched if they become worn;
- Fittings (e.g., ironmongery, lights, etc.) that are easily replaced but with long life expectancy and with minimum variations across the building;
- Service equipment that is easily understood and run, with good and adequate access space for maintenance; and
- Adequate expansion space within accessible service ducts to allow replacement upgrades as systems change.

Accessibility: All spaces within the building should be designed and detailed for ease of access and use, with inclusiveness for all at the heart of the design. The experience of entering and using the building should be equal to all, regardless of age or physical ability.

Access, traffic, parking and logistics (including pedestrians)

Access: The key pedestrian approach to the site would be from the north, in the direction of the Old Market Hall, Market Square, and Esplanadi. Further pedestrian and cycle access would be from either direction along Laivasillankatu and Eteläranta. There could also be the opportunity to create pedestrian access from the western city, home to much of Helsinki's design community, via Tähtitornin vuori park in the proximity of Bernhardinkatu.

A drop-off area, limited to taxis and VIP guests, should be provided to the museum. This should not conflict with either port and service access or the provision of public realm within the proposals for the new museum building. However, access to the drop-off area would also be from the Eteläranta/Eteläinen Makasiinikatu junction.

The vehicular traffic route mentioned above could be shared with servicing to the museum building for both collection and general deliveries. This would help to maximize site efficiencies. However, it should be noted that there should be separate loading bays at the museum service yard for art and general deliveries, including food.

The ideal art-delivery vehicle is a combination truck and trailer with overall length of 18.75 meters, a width of 2.55 meters, and a free height of 4.5 meters. The vertical clearance at the truck dock for this vehicle is 5.2 meters. If possible, the truck should be able to maneuver into the dock without blocking traffic on city streets or from the access route to the port.

Traffic: The site is well-served by Helsinki's extensive public transport network, including a tram stop on Eteläranta just north of the junction with Eteläinen Makasiinikatu. Cycle and pedestrian routes to the site are equally good, with the site "fronting" onto what would become pedestrian-only areas in and around the refurbished Old Market Hall building. Arrival by water is also an excellent option, with the Suomenlinna ferry dock in Market Square for domestic visitors as well as the Olympia passenger terminal for visitors from abroad.

As previously mentioned, vehicular access would need to be maintained to the port. With the siting of the new Guggenheim Helsinki building this would need to be altered. Port access would be from the west only (along Eteläinen Makasiinikatu). Then a perimeter zone of around 10-meters wide and 5.5-meter clear height should be set aside running southeast adjacent to Laivasillankatu. This would allow for a new two-way route in and out of the port for heavy goods vehicle access.

Parking: No on-site parking is required or envisioned, other than some limited, controlled parking for VIP and disabled visitors and staff. There is, however, a planned adjacent underground parking garage being developed by the City of Helsinki that is anticipated to accommodate 500 vehicles and can be shared by the museum.

A sufficient number of cycle parking spaces should be provided for visitors and staff within the site area. Those for staff should be centrally located in the building.

Project budget

The total building cost for the project is estimated at €130M (excluding VAT), which assumes €100M for construction costs and €30M for soft costs, including but not limited to architect, engineering, and consultant fees; necessary testing; performance bonds; legal fees; insurance; and signage. This project budget assumes the following:

- The site would be provided in a prepared state.
- Costs relating to the replacement port terminal and its associated infrastructure are not included in the above figure.

Competition Rules and Requirements

Aims and objectives

The aim of the competition is to produce a proposal for a new Guggenheim museum in Helsinki and also to identify the architect and team who can develop and implement the project in close cooperation with civic stakeholders, elected officials, and Guggenheim representatives for many years to come.

Competition process

To engage as widely as possible with potential architects and designers, and to encourage collaborations between creative partners, the search for a design for the Guggenheim Helsinki is being undertaken as a two-stage process.

The procedure is being conducted to meet EU procurement guidelines, under the Design Contest procedure and in accordance with Sections 53 and 54 of the Finnish Public Procurement Act. This competition has been advertised in the *Official Journal of the European Union* (OJEU).

Stage One

The first stage is an open call for participation based on an anonymous design submission.

Stage One will cover, in outline, cityscape, architecture, usability, sustainability, and feasibility.

After the submission deadline, the jury will select up to six proposals to move forward to Stage Two of the competition.

Stage Two

Prior to the launch of Stage Two, the competition promoter may develop and expand aspects of the Brief to include more detailed information about the building program and the site conditions as necessary. Shortlisted competitors will be provided with detailed briefing material and invited to a briefing day in Helsinki to receive further information.

During Stage Two, competitors will be asked to expand on their Stage One design, and will also be asked to produce a master plan model.

Following submission, the jury will assess each entry. After reaching its opinion or decision, the jury may choose to interview the finalists face-to-face. A winner of the design competition will then be selected.

Awards

The winner of the competition will be awarded €100,000 and the five runner-ups will each receive €55,000.

It is the intention to apply for tax exemption, but please note these sums and awards may be subject to the deduction of any applicable taxes.

Eligibility

No employee of the principal participating organizations (City of Helsinki, SRGF) or employees or family relations of jurors are entitled to enter.

In Stage One of the competition, the competitor at a minimum shall be a person who has a professional degree in architecture or the right to practice as an architect in the country where he/she is qualified or in the country where he/she currently resides or practices.

In Stage Two of the competition, the design team shall additionally include an architect familiar with Finnish building standards; an architect with experience in the implementation of a building project of similar scale; and other consultants necessary to complete the design.

Competition administration

The competition process is being managed on behalf of the Solomon R. Guggenheim Foundation by Malcolm Reading Consultants, an independent consultancy with more than eighteen years of experience running competitions internationally.

Jury

The members of the jury have been selected by the Guggenheim, the State of Finland, the City of Helsinki, and the Finnish Association of Architects (SAFA).

The jurors are:

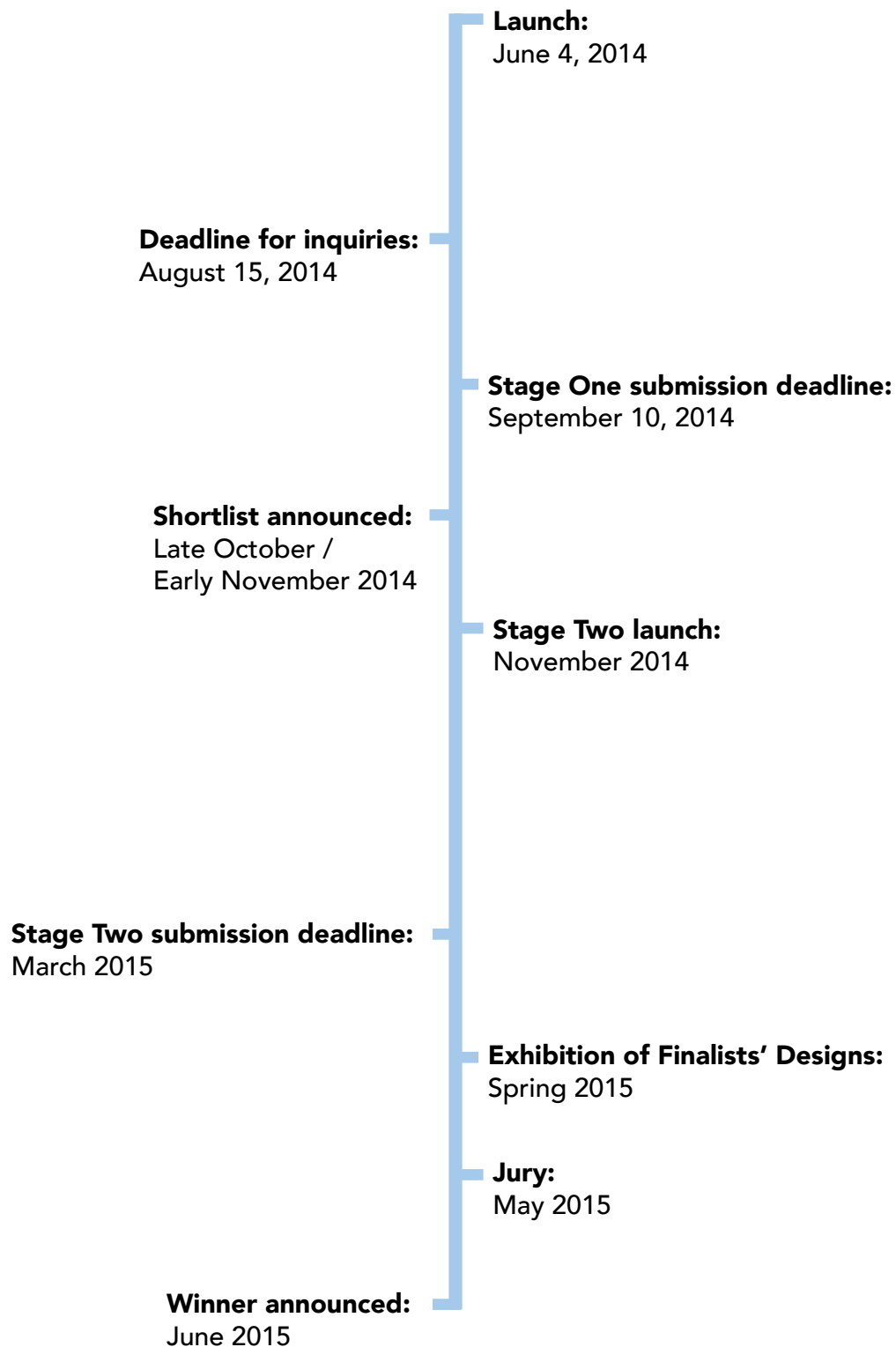
Mark Wigley (Jury Chair)	Professor and Dean of Graduate School of Architecture, Planning and Preservation, Columbia University
Mikko Aho	Director of City Planning and Architect, Helsinki City Planning Department, City of Helsinki
Jeanne Gang	Founder and Principal, Studio Gang Architects
Juan Herreros	Professor, and Principal, Estudio Herreros
Anssi Lassila	Architect, Founder OOEPA, Office for Peripheral Architecture
Erkki Leppävuori	Professor, and President and CEO of VTT Technical Research Centre of Finland
Rainer Mahlamäki	Professor, and Founder, Lahdelma & Mahlamäki Architects
Helena Säteri	Director General, the Ministry of the Environment, Finland
Nancy Spector	Deputy Director and Jennifer and David Stockman Chief Curator, Solomon R. Guggenheim Foundation
Yoshiharu Tsukamoto	Founder, Atelier Bow-Wow
Ritva Viljanen	Deputy Mayor, City of Helsinki

Richard Armstrong will attend the jury's deliberations in an honorary, non-voting capacity.

The jury will remain unchanged for both stages of the competition. At Stage One, the jury's assignment is to select six competitors to progress to Stage Two. At the end of Stage Two, the jury will select a winner.

The jury will evaluate the proposals in accordance with the Essential and Technical Criteria (see page 79) and may be assisted by advisers at both Stage One and Stage Two.

Proposed competition timeline and milestones



Submission requirements at Stage One

Please note: this is an anonymous submission procedure. Apart from the unique registration number provided by the competition secretary, there should be no identification marks or branding on your submission. Failure to comply with this requirement may lead to your disqualification.

Stage One

Part A: Concept description

Two pages of A4, limited to 500 words in English, explaining the concept behind the proposal.

Part B: Four A1-size boards (rigid; lightweight)

Boards are numbered and represent the key project criteria. Each board will establish the competitor's approach. Boards may contain a mix of media such as drawings, words, sketches, photos, and visualizations.

1) Cityscape: To demonstrate that the proposal is compatible with the quality, value, and significance of the historical urban structure at Eteläsatama.

2 and 3) Concept Design: To demonstrate that the architecture, immediate external space, exterior, and interior spaces are of the highest quality, expressing the goals of the program and responding to the site. (Provide: a) the principal and any key plans, b) the principal and any key sections, c) at least two perspective visuals from set external positions, and d) at least two internal views that demonstrate the spatial quality of the public spaces and galleries.) These boards should also expand on the operational needs, accessibility requirements, and spatial program for the museum.

4) Sustainability/Feasibility: To demonstrate a response to the environmental priorities of the program, the lifecycle, and the responsible use of materials; and to demonstrate it is suited to the site climatic conditions, is practical within time and budget, and resolves the given site constraints with respect to road access and port operations.

Part C: Press summary and images

Please provide a 150-word summary of your design, to be used to describe your entry in the online gallery. Please remember this must not reveal your identity: this is an anonymous competition. We reserve the right to edit this summary. Please also submit two JPEG images selected from your competition boards. These should be different from each other and no more than 1MB in size each.

1. Parts A and B must be submitted via post in a single package, separately marked with the unique registration number, together with an electronic copy on a USB memory stick. Part C should be submitted only on a USB memory stick - not paper. Electronic files should be identified by your registration number.

2. Your full submission should also be emailed as a PDF.

See section Receipt of Submissions on page 84 for details on postal and electronic addresses.

Stage Two

At the commencement of Stage Two, the finalists will be named. The designs will remain anonymous. Detailed requirements will be released to shortlisted competitors at the appropriate time.

Part A: Narrative booklet (50 pages; bound; A3 size)

- Approach and concept
- Description of master plan
- Approach to sustainability
- Approach to technical issues (e.g., access, servicing, and utilities)
- Approach to construction and materiality
- Summary of costs
- Appendices (outside the 50-page count): reduced drawings (1:2000 setting; 1:500 site; 1:200 plans, sections, and all elevations with key dimensions); summary of room sizes compared to the program; floor area schedules; sustainability reports/computer models; and analysis of the historical setting.

Part B: Six A1-size boards (rigid; lightweight)

- 1) Approach, concept design, and view from public square
- 2) Master plan and public space/landscape solution (master plan at 1:2,000 scale and site plan at 1:500 scale), including traffic access and port interface
- 3 and 4) The design (key drawings—plans, sections, and elevations [1:200 scale]). To show circulation, program, and key functional spaces.
- 5) Architectural quality (illustrated from four set external viewpoints)
- 6) Architectural quality (internal views that describe spatial quality, materials, and light)

Part C: Model of master plan (1:200 scale; site footprint to be issued at commencement of Stage Two)

Part D: Fee tender (sealed envelope with fee proposal—form to be issued at commencement of Stage Two). This will not be opened until after the winner is selected.

Parts A, B, and C to be submitted in a single package, separately marked with the unique registration number, together with an electronic copy on a USB memory stick. Part D to be delivered in protective packaging, similarly marked with unique registration number.

The jury will select the finalists and winner. The jury consists of professionals, staff, and officials, described elsewhere.

Evaluation

The jury may decide to appoint a representative panel, including specific technical and professional expertise, to support them.

The jury may choose to interview Stage Two finalists face-to-face at a convenient time during the conclusion of the assessment process. This is not yet decided. A resolution will be made by the jury at the commencement of Stage Two.

Assessment at both stages will follow similar principles. The jury will have access to every submission. At Stage One, due to the large number of anticipated submissions, the supporting panel may filter and sift the submissions. At Stage Two, the supporting panel may provide analysis and technical scrutiny of each submission.

Assessment (Stage One)

The supporting panel may organize and separate submissions using a traffic-light system. The jury will have an opportunity to review all submissions.

All proposals will be reviewed for compliance with the **Essential Criteria**:

Cityscape: The proposal is compatible with the quality, value, and significance of the location. It fits comfortably into the urban fabric as well as complying and adhering to the urban planning and cityscape design principles.

Architecture: The architecture of the exterior and interior spaces of the proposal is of a high quality and timeless, and also expresses the functional concept for the museum in an intriguing way.

Usability: The proposal is compatible with the basic operational concept for the museum.

Those who do not comply with all the Essential Criteria are not passed for further evaluation and are given a red light. The remaining proposals are then assessed against the **Technical Criteria**:

Sustainability: The proposal has considered the full lifecycle costs of the building from a social, environmental, and financial perspective.

Feasibility: The proposal is assessed as being suited to Finnish climatic conditions and implementable within the set costs framework (overall size and structural solution).

These proposals are either given a yellow or green light on review. The jury will be invited to study those with a green light and review those with a yellow light. Access to all entries will be provided to the jury at their discretion.

Every submission will be featured in an online gallery on the competition website, which will highlight the top thirty submissions.

Six of these submissions will be marked by the jury as competition finalists for Stage Two.

Assessment (Stage Two)

The submissions that reach Stage Two will be exhibited in Helsinki in spring 2015 as well as online on the competition website.

The supporting panel may initially scrutinize the detailed submission material and prepare a technical report for the jury. Compliance with the competition program will be highlighted.

The jury will consider each submission.

It is anticipated that the jury will select one winner. Honorable mentions may be considered.

Competition details

Registration

All competitors must register on the competition website:

designguggenheimhelsinki.org.

Competitors will then receive a unique registration number, which will be used to identify their submission during Stage One of the competition. This registration number should also be used to name the digital submission files (see Submission Requirements - page 75 onwards). Competitors are able to register up until the Stage One submission deadline.

Competitors without a unique registration number will not be considered.

Language

The official language of the competition is English. All entries must be in English, including all additional information.

Insurance

The Solomon R. Guggenheim Foundation and Malcolm Reading Consultants will take reasonable steps to protect and care for entries, but neither organization will insure the proposals at any time. Competitors are urged to maintain a full record of their entire entry and to be able to make this available at any time should adverse circumstances require it.

Amendments to the Competition Conditions

The Solomon R. Guggenheim Foundation may, at any time prior to the submission date, amend the Competition Conditions. Malcolm Reading Consultants (MRC) shall notify all registered competitors of any such amendments. If MRC issues any circular letters to registered competitors during Stage One of the competition to clarify the interpretation to be placed on parts of the documents or to make any changes to them, such circular letters will form part of the Competition Conditions. Accordingly, all teams will have been deemed to take account of these in preparing their submission.

Ownership

The promoter retains ownership of the submitted documents. These will not be returned to competitors.

Copyright and use

The Guggenheim recognizes that each competitor will own the copyright in his/her competition submission (a "Submission") but, as promoter, reserves the right to exhibit or publish all entries without cost. Any use will be properly credited to the team subject to the requirements of anonymity during the competition process.

The competition Submissions may be used by the Guggenheim for press, exhibition, publication or other marketing of the competition and its outcome. By submitting an entry, each competitor hereby grants the Guggenheim a worldwide perpetual royalty-free license, with the right to publish, reproduce, display, distribute, make derivative works of, sublicense, and otherwise use any the submitted entries or any part thereof.

Trademark

In addition, by submitting an entry to the competition, each competitor acknowledges and agrees that both the interior and exterior building images of the Solomon R. Guggenheim Museum and variations on the name "Guggenheim," including, without limitation, "The Solomon R. Guggenheim Foundation," "The Solomon R. Guggenheim Museum," "Guggenheim Museum," and "Guggenheim Helsinki," are world-famous trademarks and important assets of the Guggenheim (the "Guggenheim Marks"). The Guggenheim is not at this time granting a license to use the Guggenheim Marks, or any derivatives thereof and expects each competitor to obtain the Guggenheim's written permission before making any commercial use of the Guggenheim Marks. Each competitor shall refrain from registering or attempting to register any trademark, domain name, or design that is identical or confusingly similar to Guggenheim Marks or domain names relating to the Guggenheim Marks.

Originality

By submitting an entry to the competition, each competitor hereby represents and warrants that (1) the Submission is his/her original work and he/she is the sole and exclusive owner and rights holder of the Submission; (2) he/she has not entered into or become subject to any contract, agreement or understanding that conflicts with his/her ability to enter into this legally binding agreement and convey the rights set forth herein; and (3) the Submission shall not infringe any third-party proprietary, intellectual property or other rights, including, without limitation, copyright, trademark, design, patent, utility model, trade name, trade dress, trade secret, or confidentiality obligation.

Receipt of submissions

Submissions must be sent securely to Helsinki in a single package.

The postal address for submissions will be provided to registered competitors.

These submissions must be clearly marked:

Guggenheim Helsinki Design Competition

Submissions should also be sent electronically, as a PDF, with the files identified by your registration number. Please ensure the PDF is no larger than 10MB and submit by e-mail to submissions@designguggenheimhelsinki.org.

Competition entries will be received up to 12.00 EEST September 10, 2014.

Please ensure that your submission is delivered no later than the appointed time.

The Solomon R. Guggenheim Foundation may not consider your submission if it is received after the deadline.

Competition inquiries (Q&A)

Competitors will have the opportunity to ask questions by e-mail, in English, to the competition organizer, Malcolm Reading Consultants. Do not contact the Solomon R. Guggenheim Foundation or any member of staff directly. Questions should be e-mailed to: info@designguggenheimhelsinki.org.

A question-and-answer log will be compiled and uploaded to the competition website on a weekly basis.

This is the main method of communication for participants. Please note that telephone inquiries will not be accepted, and the latest date for submitting inquiries is **August 15, 2014**.

Media inquiries

Kate Lydecker
Polskin Arts and Communications Counselors

+1 212 715 1602
or by e-mail at lydeckerk@finnpartners.com

Johdanto

Richard Armstrong, Solomon R. Guggenheim -museon ja -säätiön johtaja; Ritva Viljanen, Helsingin apulaiskaupunginjohtaja:

Ehdotetun Guggenheim Helsinki -museon arkkitehtuurikilpailun käynnistyminen on merkittävä hetki Solomon R. Guggenheim -säätiölle, Suomelle ja Helsingille. Arkkitehtuuria, muotoilua ja urbaania elämää toiminnassaan painottava Guggenheim-säätiö järjestää nyt ensimmäistä kertaa historiansa aikana avoimen arkkitehtuurikilpailun museorakennuksesta. Tavoitteena on löytää suunnitelma uutta vuosisataa ilmentävälle museolle, josta muodostuisi Helsingin kaupungille kansainvälisesti tunnettu maamerkki.

Guggenheim-museot, joihin kuuluvat Frank Lloyd Wrightin mestariteos New Yorkin Fifth Avenuella, Peggy Guggenheim -kokoelman historiallinen palazzo Venetsiassa ja Frank Gehryn suunnittelemat museot Bilbaossa ja Abu Dhabissa, pyrkivät yhdistämään merkittävän arkkitehtuurin ja nykyaikaisen taiteen kokemuksen tavalla, joka tuo esille rajoja rikkovan taiteen voiman muuttaa maailmaa. Guggenheim-säätiölle arkkitehtuuri on myös keino toteuttaa näitä päämääriä museoiden seinien ulkopuolella BMW Guggenheim Labin kaltaisten urauurtavien hankkeiden kautta. Hanke toteutti avoimuutta ja vuorovaikutusta Atelier Bow-Wow:n kekseliäisten siirrettävien rakenteiden avulla.

Suomelle ja Helsingille kilpailu tarjoaa huikean mahdollisuuden jatkaa suomalaisen arkkitehtuurin ja muotoilun arvostettua perinnettä. Helsingin sijainti meren äärellä, sen historiallinen empire-keskusta sekä Alvar Aallon ja Eliel Saarisen edustama uudempi arkkitehtuuri nostavat sen maailman merkittävien pääkaupunkien rinnalle. Helsinki on viime aikoina käynnistänyt kunnianhimoisen mutta hienovaraisen uudistus- ja kehitysohjelman. Valtion ja kunnallishallinnon yhteisvoimin kaupungissa toteutetaan merkittävintä muodonmuutosta sitten sen pääkaupungiksi nimittämisen.

Helsingin seutu on nopeasti kasvava metropolialue idän ja lännen risteyskohdassa. Sen innovatiivisuus, korkealuokkainen koulutusjärjestelmä ja menestyminen onnellisuusvertailuissa ovat eduksi Suomelle ja toimivat esimerkkinä kaupungeille kautta maailman. Helsinki on avoin kulttuurille ja uusille teknologioille, se on menestyvä ja muodikas, mutta arvostaa myös pysyviä arvoja ja ihmisläheistä kaupunkiympäristöä.

Helsinkiin ehdotettu uusi Guggenheim-museo profiloituisi kansainvälisesti merkittävien 1900-luvun ja 2000-luvun taidetta esittelevien näyttelyiden järjestäjänä erikoistuen pohjoismaiseen taiteeseen ja arkkitehtuuriin. Se seuraisi museoalan uusimpia trendejä, toisi yleisöjä ja taiteilijoita yhteen, houkuttelisi uusia kävijöitä ja matkailijoita sekä tarjoaisi julkisen tilan, joissa paikalliset asukkaat voivat viettää aikaa. Museo olisi omaleimainen, kestävästi toteutettu ja käyttöältään pitkä. Sen tulisi täyttää keskeisellä paikalla sijaitsevan merenrantatonttinsa edellytykset.

Guggenheim-säätiö uskoo, että omaperäinen maailmanluokan arkkitehtuuri voi puhutella yli kulttuurirajojen sekä uudistaa ja virkistää kaupunkiympäristöä. Säätiö toivottaa tervetulleiksi niin vakiintuneiden kuin aloittelevien arkkitehtien ehdotukset Suomesta ja eri puolilta maailmaa. Guggenheim-säätiö hakee visiota mieleenpainuvasta ja mielenkiintoisesta rakennuksesta, jonka helsinkiläiset ja suomalaiset voisivat kokea omakseen ja joka vetäisi puoleensa tämän upean kaupungin kansainvälisiä vieraita.

Solomon R. Guggenheim –säätiö ja sen tavoitteet

Solomon R. Guggenheim -säätiö perustettiin vuonna 1937. Siitä on tullut kauas katsova ja riskejä ottava organisaatio, joka on omistautunut oman aikansa ja tulevaisuuden taiteelle. Säätiö on perustanut maailmanlaajuisen museoverkoston, johon kuuluvat New Yorkin Solomon R. Guggenheim -museo, Venetsiassa sijaitseva Peggy Guggenheim -kokoelma, Bilbaon Guggenheim-museo ja rakenteilla oleva Guggenheim Abu Dhabi. Museot yhdistävät ajatuksia, ihmisiä ja kulttuureja maailmanlaajuisesti taiteeseen keskittyen.

Guggenheim-museot ja Säätiön kansainväliset hankkeet tutkivat ja edistävät taiteiden ja taidekasvatuksen innoittavaa roolia kulttuurien yhdistäjänä tarjoamalla oppimis- ja ilmaisuympäristöjä. Museoiden toiminta perustuu paitsi säätiön peruseriaatteisiin myös kunkin sijaintipaikan paikalliseen ja alueelliseen kulttuuriin.

Arkkitehtuuri ja muotoilu ovat olleet pitkään keskeisellä sijalla Guggenheim-säätiön toiminnassa. Guggenheimin nimi yhdistetäänkin nykytaiteen ja arkkitehtuurin vuoropuheluun, jonka varhaisin edustaja oli Frank Lloyd Wrightin mestariteos, New Yorkin Fifth Avenuella vuonna 1959 avattu museo. Vuosikymmeniä myöhemmin Frank Gehryn näyttävä museorakennus Bilbaossa Espanjassa osoitti uutta suuntaa 1900-luvun lopun arkkitehtuurissa ja vaikutti uuden vuosisadan tyyli-suuntaan.

Nyt säätiö toivoo uuden museonsa mahdolliseksi sijaintipaikaksi Helsinkiä luodakseen uutta vuosisataa ilmentävän museon ja maamerkin kaupungille.

Taustaa

Vuonna 2011 Guggenheim-säätiö teki yksityiskohtaisen konsepti- ja kehitysselvityksen Suomeen ehdotetusta uudesta Guggenheim-museosta. Museoehdotus esiteltiin vuonna 2012 ja uusittu ehdotus vuonna 2013. Säätiö pyysi Helsingin kaupunkia varaamaan merenrantatontin keskeiseltä paikalta läheltä historiallista keskustaa arkkitehtuurikilpailua ja mahdollisesti tulevan museon rakentamista varten.

Selvityksessä ehdotettiin innovatiivista, monialaista taide- ja muotoilumuseota, joka sijoitettaisiin sille varatulle tontille Etelärantaan. Museon tarkoituksena olisi tarjota tiloja merkittäville, kansainvälisille kiertäville näyttelyille, harjoittaa omaa näyttelytoimintaa sekä keskittyä esittelemään pohjoismaista perintöä, suomalaista muotoilua ja urauurtavaa arkkitehtuuria. Säätiön näyttely- ja koulutusalan asiantuntemus ja sen laajat verkostot voisivat edesauttaa dynaamista vuorovaikutusta Helsingin vireän taiteilijayhteisön kanssa. Helsingissä suunnitellut näyttelyt kiertäisivät muissa Guggenheim-museoissa, jolloin suomalainen taide, muotoilu ja konseptit tulisivat laajemmin maailman tietoisuuteen. Museohanke loisi lisäksi julkista tilaa Helsingin merkittävimpien julkisten rakennusten ja historiallisen keskustan läheisyyteen niin paikallisten asukkaiden kuin vierailijoidenkin käyttöön.

Uusi Guggenheim Helsinki -museo olisi pitkän tähtäimen kansallinen sijoitus, jolla olisi koko maata koskevia kauaskantoisia positiivisia kulttuurisia, koulutuksellisia ja taloudellisia vaikutuksia. Helsingistä tulisi eräs maailman kiinnostavimmista matkailukohteista, ja Suomen kansainvälinen profiili kirkastuisi.

Guggenheim Helsinki -ehdotuksen pohjalta Helsingin kaupunki päätti varata ehdotetun tontin arkkitehtuurikilpailua varten. Helsingin kaupungin ja Suomen valtion odotetaan tekevän päätöksen museon mahdollisesta rakentamisesta ja kehittämisestä kilpailun päättyttyä, kun voittajatyö on julkistettu. Projektille ovat laajasti ilmaisseet tukensa taiteen, muotoilun, arkkitehtuurin, kulttuurin, kasvatuksen, liike-elämän, politiikan ja hyväntekeväisyystoiminnan edustajat.

Guggenheim-säätiö on esitellyt projektin perusteita ja esitellyt Guggenheim Helsinki -hanketta eri kanavissa. Näitä ovat muiden muassa Guggenheim Helsinki Live -ohjelmasarja, verkkosivusto (www.guggenheimhki.fi) ja sosiaalinen media. Lisäksi Guggenheim-säätiön johtohenkilöt ovat tavanneet keskeisten sidosryhmien edustajia Helsingissä. Säätiö on tutustunut suomalaisiin kulttuuriarvoihin ja keskustellut paikallisten sidosryhmien kanssa. Helsingissä toimiva Miltton Group on koordinoanut viestintää, mediasuhteita ja varainhankintaa sekä edistänyt julkista keskustelua suunnitteluprosessin aikana.

Huhtikuussa 2014 perustettiin Guggenheim Helsingin Tukisäätiö edistämään Guggenheim Helsinki -museon kehittämistä. Säätiö tukee Guggenheim Helsinki -museosta järjestettävää avointa, kansainvälistä arkkitehtuurikilpailua sekä kilpailuun liittyviä julkisia, eri kohderyhmille suunnattuja ohjelmia. Kilpailun aikana ja mahdollisesti sen päätyttyä säätiö tukee myös museon kehittämistyötä.

Boston Consulting Groupin Guggenheimin tilauksesta tekemän konsepti- ja kehitysselvityksen talousanalyysin perusteella on museohankkeen talousvaikutusten arvioitu olevan 41 miljoonaa euroa vuodessa. Tämän lisäksi museo itse työllistäisi 100 henkilöä ja loisi välillisesti ainakin 340–380 työpaikkaa muualla Suomessa. Lisäksi museo tuottaisi 3 miljoonan euron vuotuisen nettoverokertymän, joka hyödyttäisi Helsinkiä, ympäröiviä kaupunkeja ja kuntia ja koko Suomea. Lisäksi rakennusvaihe työllistäisi 800–1000 henkeä.

Kilpailu

Arkkitehtuurikilpailu on keskeinen osa museohanketta. Suomessa arkkitehtuurikilpailuilla on vankat perinteet, minkä vuoksi säätiö päätyikin siihen, että kilpailu olisi luova ja tehokas tapa löytää tuore ja ainutlaatuinen suunnitelma uutta museorakennusta varten.

Vuoden kestävästä kilpailusta hallinnoi lontoolainen taidelaitosten, kulttuurihistoriallisesti merkittävien kohteiden ja voittoa tavoittelemattomien yhdistysten arkkitehtuurikilpailuihin erikoistunut Malcolm Reading Consultants (MRC). Yritys on hallinnoinut muiden muassa arkkitehtuurikilpailuja Iso-Britannian Shanghaiin maailmannäyttelyn paviljongille ja Moskovan ulkomaisen kirjallisuuden kirjastolle sekä Victoria & Albert -museon ja Glasgow School of Artin laajennuksille.

Guggenheim Helsinki -museosta järjestettävässä arkkitehtuurikilpailussa MRC hallinnoi kilpailua tiiviissä yhteistyössä Guggenheim-säätiön, Helsingin kaupungin, Suomen valtion ja Suomen arkkitehtiliitto SAFA:n kanssa sekä varmistaa kilpailuprosessin riippumattomuuden.

Museon suunnittelijaa tai suunnittelijoita haetaan kaksivaiheisen, anonyymin kilpailun kautta. Osallistujia toivotaan niin vakiintuneiden arkkitehtien kuin alan nousevien nimien joukosta.

Yksityiskohtainen kuvaus kilpailuprosessista, mukaan lukien tuomariston roolista, löytyy sivulta 71.

Kaikkiin ensimmäisen vaiheen kilpailutöihin on mahdollisuus tutustua verkossa. Laajimmin tullaan esittelemään kilpailussa kolmenkymmenen parhaan joukkoon yltäneet työt. Ensimmäisestä vaiheesta valitaan enintään kuusi finalistia, joiden työt asetetaan näytille Helsingissä pidettävään väliaikaiseen näyttelyyn. Yleisöä kannustetaan kommentoimaan kilpailutöitä. Lopulliset tulokset julkistetaan Helsingissä kesällä 2015.

Toiminta-ajatus ja tarkoitus

Visio Guggenheim Helsinki -museosta (otteita Guggenheim Helsingin uudistetusta ehdotuksesta, 2013)

Guggenheim Helsinki -museo

- Järjestäisi kansainvälisesti korkeatasoisia näyttelyitä sekä esittelisi yleisölle taiteilijoita ja heidän työskentelyään.
- Painottaisi ohjelmistossaan kansainvälistä ja pohjoismaista arkkitehtuuria ja muotoilua sekä näiden yhtymäkohtia taiteeseen.
- Korostaisi Suomen designperinnön historiaa ja toisi esiin sen vaikutuksia pohjoismaisessa ja laajemmassa kansainvälisessä ympäristössä.
- Toimisi esimerkkinä muille museoille yhdistämällä teknologiset innovaatiot Suomen edistyneisiin verkostoihin ja koulutettuun väestöön.
- Järjestäisi koululaisille, perheille ja opettajille sekä erilaisille yhteisöille suunnattuja koulutusohjelmia, työpajoja, luentoja ja tapahtumia.
- Pyrkisi edistämään kriittistä taidekeskustelua ja ajatustenvaihtoa taiteilijoiden ja paikallisten järjestöjen kanssa.
- Olisi merkittävä kohtauspaikka kaikenikäisille kaupunkilaisille ja vetonaula vierailijoille. Meren äärellä sijaitseva museo olisi maamerkki kaupunkiin saapuville vierailijoille sekä ympärivuotinen taiteen ja kulttuurin keskus helsinkiläisille.
- Loisi suomalaisille taiteilijoille ja muotoilijoille uusia mahdollisuuksia kohtaamisiin eri yleisöjen kanssa. Samalla se tarjoaisi mahdollisuuden taiteilijoiden omien teosten esittelyyn kansainvälisessä kontekstissa. Museon Helsinkiin houkuttelemat kulttuurimatkailijat nostaisivat koko alueen museoiden ja gallerioiden kävijämääriä.
- Tarjoaisi Suomelle erinomaisen mahdollisuuden tutustua 1900-luvun ja 2000-luvun taiteen merkittävimpiin taiteilijoihin ja taidesuuntauksiin osana Guggenheim-museoiden kansainvälistä verkostoa.

Inledning

av Richard Armstrong, direktör, Solomon R. Guggenheim Museum och Solomon R. Guggenheim Foundation, och biträdande stadsdirektör Ritva Viljanen, Helsingfors stad

Lanseringen av arkitekturtävlingen för ett Guggenheimmuseum i Helsingfors är en stor händelse för Solomon R. Guggenheim stiftelsen, finska staten och Helsingfors stad. Detta är första gången i Guggenheimstiftelsens historia inom arkitektur, design och urban tillvaro som stiftelsen har utlyst en öppen arkitekturtävling för en museibyggnad. Vår målsättning är att inspirera en design som fungerar både som ett mönstermuseum för 2000-talet och som en internationellt känd symbol för Helsingfors.

Alla Guggenheimmuseer, från Frank Lloyd Wrights mästerverk på Femte Avenyn i New York och det historiska palatset i Venedig som inhyser Peggy Guggenheim Collection till museerna i Bilbao, och nu Abu Dhabi, ritade av Frank Gehry, har som målsättning att kombinera en upplevelse av utsökt arkitektur med nutidskonst och att bekräfta det radikala påståendet att konst potentiellt kan åstadkomma förändringar. Vi anser också att arkitektur är ett sätt att utsträcka vår mission ytterom museets väggar, t.ex. genom banbrytande initiativ som BMW Guggenheim Lab, vars innovativa mobila strukturer utformade av Atelier Bow-Wow var en hyllning till öppenhet och offentligt deltagande.

För Finland och Helsingfors innebär den här tävlingen ett utmärkt nytt tillfälle att ytterligare bygga på den berömda arkitektur- och designtraditionen. Helsingfors har ett läge vid havet som kan mäta sig med vilken huvudstad som helst, ett centrum i nyklassisk stil och ett modernistiskt arv av sådana som Alvar Aalto och Eliel Saarinen, och har dessutom nyligen gått in för ett ambitiöst men ändå varsamt förnyelse- och utvecklingsprogram. Stora åtgärder på både statlig och kommunal nivå innebär den största urbana förändringen i staden sedan den blev huvudstad i Finland för tvåhundra år sedan.

Helsingfors, som är belägen på gränsen mellan öst och väst, har ett snabbt växande metropolområde. Tack vare sin aptit för innovationer, sitt avundsvärda utbildningssystem, sin företaganda och sin framgång i internationella mätningar av lycklighet är Helsingfors Finlands flaggskepp och ett exempel för städer över hela världen. Den välkomnar kultur och ny teknik, den är välmående och modern, och samtidigt ändå fokuserad på hållbara värden och en mänsklig urban upplevelse.

Ett nytt Guggenheimmuseum i Helsingfors skulle göra sig en hög profil genom att organisera och presentera internationellt betydande utställningar av konst från 1900- och 2000-talen, men också specialisera sig på nordisk konst och arkitektur. Museet skulle vara en förändrande kraft som skulle utnyttja de allra nyaste idéerna inom utställningsbranschen, sammanföra publiken med konstnärerna, locka nya besökare och turister och erbjuda offentliga utrymmen där lokalbefolkningen kan samlas och umgås. Museet måste bli utmärkande, långlivat och förverkligat med hållbara metoder samt göra rätt för den framträdande tomten vid strandlinjen strax intill stadens historiska centrum.

Vi är övertygade om att originell arkitektur i världsklass når ut till andra kulturer och samtidigt fräschar och livar upp sin urbana omgivning. I denna anda välkomnar vi bidrag från etablerade arkitekter och nya förmågor från Finland och hela världen. Vi är ute efter en visionärs utformning av en minnesvärd och engagerande byggnad som väcker genklang hos befolkningen i Helsingfors, det finska folket och de många internationella besökarna som kommer till denna exceptionella stad.

Solomon R. Guggenheim Stiftelsen och dess syften

Solomon R. Guggenheim Foundation, som grundades år 1937, har varit en visionär, en risktagarorganisation engagerad i sin samtida och framtida konst. Sedan dess har stiftelsen utvecklats till en internationell konstellation av museer – Solomon R. Guggenheim Museum i New York, Peggy Guggenheim Collection i Venedig, Guggenheim Museum Bilbao och ännu inte färdigställda Guggenheim Abu Dhabi – som sammankopplar idéer, människor och kulturer på ett globalt plan med konsten i centrum.

Guggenheimmuseerna och de internationella initiativen undersöker och främjar konstens och konstundervisningens roll som inspirationskälla och sammanför kulturer genom att tillhandahålla plattformar för inläring och uttryck. Museerna påverkas lika mycket av sitt samröre med stiftelsen som av den lokala och regionala kulturen.

Tack vare Guggenheimstiftelsens långvariga engagemang i arkitektur och design har namnet Guggenheim blivit en synonym för samspelet mellan nutidskonst och – arkitektur förverkligat genom Frank Lloyd Wrights mästerverk på Femte avenyn i New York som öppnades 1959, och Frank Gehrys mycket nyare kraftprov, museet i Bilbao, som förändrade arkitekturen vid slutet av 1900-talet och som har påverkat det arkitektoniska tänkande inför 2000-talet.

Nu ser stiftelsen Helsingfors som placeringsort för ett möjligt nytt Guggenheimmuseum, ett museum som kunde vara ett förebildligt museum av 2000-talet och en symbol för denna dynamiska stad.

Bakgrund

Efter en detaljerad koncept- och utvecklingsstudie för ett nytt Guggenheimmuseum i Finland som genomfördes år 2011, presenterades 2012 och reviderades 2013, begärde Guggenheimstiftelsen att Helsingfors stad skulle reservera en framträdande strandtomt nära den historiska stadskärnan för en arkitekturtävling och senare det föreslagna museet.

Studien framförde tanken om ett innovativt och mångsidigt konst- och designmuseum med eftertanke integrerat med sitt läge i Södra hamnen. Museet skulle vara värd för internationellt betydelsefulla ambulerande utställningar, skapa egna utställningar och framhålla det nordiska arvet, finländsk design och konstnärliga frågeställningar. På detta sätt skulle stiftelsens expertis inom utställningar och utbildning samt dess utbredning och kontakter inspirera ett dynamiskt och synergistiskt tankeutbyte med det högt utvecklade konstlivet i Helsingfors. Likaså skulle utställningar skapade i Helsingfors resa genom hela Guggenheimkonstellationen och därmed ge finländsk konst och design och finländskt tänkande en bredare internationell publik. Projektet skulle också, i närheten av en del av de viktigaste byggnaderna i Helsingfors och stadens historiska centrum, erbjuda offentliga utrymmen som kunde utnyttjas både av lokalbefolkningen och besökare i staden.

Nya Guggenheim Helsingfors skulle vara en långsiktig nationell investering med positiva och vittgående kulturella, utbildningsmässiga och ekonomiska fördelar för hela Finland. Eftersom Helsingfors är ett av världens intressantaste turistmål, skulle projektet stärka stadens och hela landets internationella profil.

Förslaget om ett Guggenheim Helsingfors var grunden för Helsingfors stads godkännande till att den föreslagna museitomen kunde upplåtas för en arkitekturtävling. Ett beslut om huruvida man kan fortsätta med byggandet och utvecklandet av museet förväntas tillställas Helsingfors stad och finska staten för övervägande då arkitekturtävlingen avgjorts och det vinnande förslaget offentliggjorts. Till dags dato har en stor mängd entusiaster från bl.a. konst-, design-, arkitekt-, kultur-, utbildnings-, filantropiska och politiska kretsar uttryckt sitt stöd för projektet.

Genom ett antal initiativ – inklusive den offentliga programserien Guggenheim Helsinki Live, en egen mikrowebbplats (www.guggenheimhki.fi), och sociala medier samt vid möten mellan representanter för Guggenheimstiftelsens högsta ledning och viktiga intressegrupper i Helsingfors – har Guggenheimstiftelsen förklarat tanken bakom och fördelarna med projektet, studerat finländska kulturvärden och haft dialog med lokala intressegrupper. Milton Group med huvudkontor i Helsingfors har koordinerat de till projektet anknutna offentliga angelägenheterna, mediekontakterna och synpunkterna kring privat finansiering, och uppmuntrat till aktivt offentligt deltagande i planeringsprocessen.

I april 2014 grundades Understödsstiftelsen för Guggenheim Helsingfors i syfte att stödja utvecklandet av Guggenheim Helsingfors. Stiftelsen deltar i finansieringen av arkitekturtävlingen för det föreslagna museet Guggenheim Helsingfors och till detta anknutna offentliga program. Stiftelsen avser också att bidra till finansieringen av aktiviteter som anknyter till det potentiella museet under och efter tävlingen.

Den finansiella analysen i en koncept- och utvecklingsstudie genomförd av Boston Consulting Group, på uppdrag av Guggenheimstiftelsen, visar att museiprojektet skulle ha en årlig ekonomisk inverkan på 41 miljoner euro, direkt skapa minst 100 arbetsplatser vid själva museet och indirekt skapa ytterligare minst 340–380 arbeten annanstans i Finland och dessutom hämta in en årlig nettoskatteintäkt på 3 miljoner euro, och därmed ha positiv inverkan på Finland, Helsingfors och andra närliggande städer. Under byggnadsskedet skulle museet dessutom sysselsätta 800–1 000 personer.

Tävlingen

Tanken på en arkitekturtävling är en oskiljaktig del av konceptet för museiprojektet. Finland har en stolt tradition med arkitekturtävlingar och stiftelsen insåg att en tävling kunde vara ett kreativt och effektivt sätt att säkerställa en fräsch och unik utformning av det föreslagna museet.

Tävlingen, som omspanner ett år, genomförs av Malcolm Reading Consultants (MRC), en i London verksam expert på arkitekturtävlingar för konst- och andra museer samt ideella organisationer. Victoria and Albert Museum, Glasgow School of Art, Storbritanniens paviljong på världsutställningen i Shanghai och biblioteket för utländsk litteratur i Moskva är några exempel på objekt för tävlingar som företaget har genomfört.

MRC:s roll i Guggenheim Helsinki tävlingen är att samarbeta med intressenter inom Guggenheimstiftelsen, Helsingfors stad, finska staten och Finlands Arkitektförbund (SAFA) gällande frågor som anknyter till tävlingen och att säkerställa tävlingsprocessens oavhängighet.

Sökandet efter en designer eller ett designteam genomförs i en anonym tävling i två stadier för att så många arkitekter som möjligt med olika bakgrund skall kunna delta och för att uppmuntra även nya talanger utöver de redan väletablerade.

En detaljerad redogörelse för tävlingsprocessen och för juryns roll finns på sidan 71.

Alla tävlingsbidrag som lämnats in i fas 1, där de 30 främsta markeras, kommer att visas offentligt på ett webbgalleri. Av dessa väljs upp till sex bidrag som går till final och visas på en tillfällig utställning i Helsingfors. Allmänheten kommer att få möjlighet att ta ställning till tävlingsbidragen. Tävlingens resultat kommer att offentliggöras i Helsingfors sommaren 2015.

Mission och syfte

Visionen för ett Guggenheim Helsingfors (med utdrag från det förnyade Guggenheim Helsingfors-förslaget)

Guggenheim Helsingfors skulle:

- Fokusera på den konstnärliga processen och presentera internationellt erkända utställningar och samtidigt använda institutionen som en plattform för mötet mellan allmänheten och konstnärerna och deras arbetsmetoder.
- Koncentrera sig målmedvetet på internationell och nordisk arkitektur och design och deras anknytning till konsten.
- Belysa den finländska designens arv i Skandinavien och dess inverkan i ett bredare internationellt sammanhang.
- Fungera som modell för andra institutioner över hela världen genom att integrera tekniska innovationer genom de avancerade nätverken i Finland och landets högt utbildade befolkning.
- Ta initiativ till dynamiska utbildningsprogram som engagerar studerande, deras familjer, lärare och olika grupper av vuxna, från nybörjare till mera erfarna, genom symposier, föreläsningar och evenemang.
- Vara ett vitalt centrum för dialog och engagemang kring kritiska idéer, i samarbete med konstnärer och lokala organisationer.
- Vara ett förstklassigt besöksmål, en central mötesplats för stadsbor av alla åldrar, och ett obligatoriskt resmål för turister. Dess läge vid havet möjliggör att det kan fungera som ett välkomstcenter för turister och ett kultur- och underhållningscenter för stadsborna året runt.
- Bereda finländska konstnärer fler möjligheter att presentera sina verk i internationella sammanhang och för en ny publik. De nya kulturturisterna undersöker ivrigt alla delområden av Finland- upplevelsen och museet skulle medverka till att även de andra museerna och gallerierna i området skulle få högre profil och större antal besökare.
- Ge Finland en oöverträffad tillgång till 1900- och 2000-talens viktiga konstnärer och tankeströmningar från hela världen genom att vara en del av Guggenheimkonstellationen.

Appendices and Downloads

Additional information including the Guggenheim Helsinki Concept and Development Study (2011), the Guggenheim Helsinki Revised Proposal (2013), site photos, plans and associated information is available on the Downloads page on designguggenheimhelsinki.org

The summary of the building's functional and related space requirements (as seen on page 63), is based on the needs analysis report. This was prepared on behalf of the Solomon R. Guggenheim Foundation by Cooper, Robertson & Partners (CRP).



View of the competition site looking across South Harbor from Market Square



designguggenheimhelsinki.org

GUGGENHEIM

MALCOLM
READING
CONSULTANTS