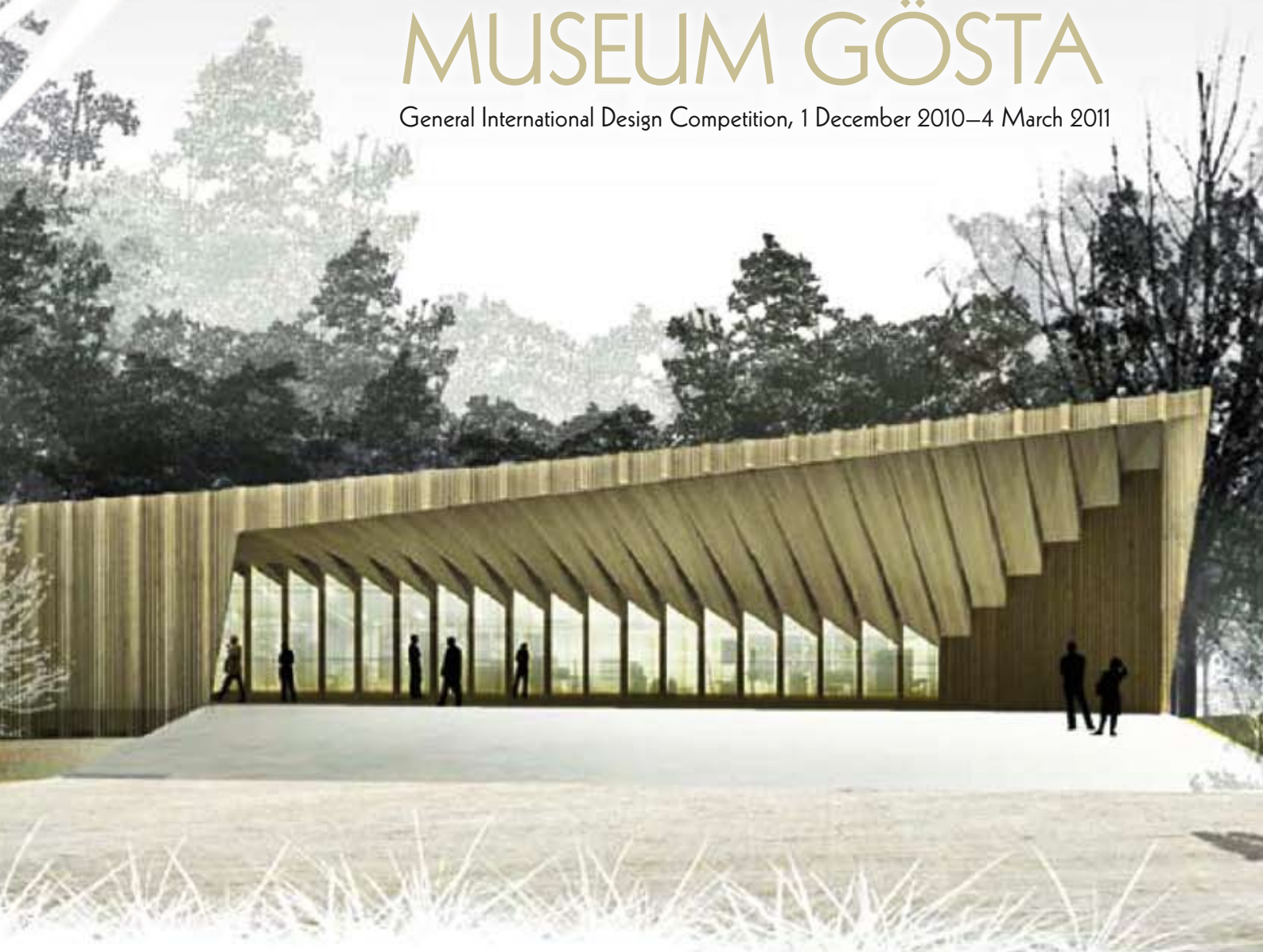


Gösta

Gösta Serlachius Fine Arts Foundation

EXTENSION OF THE SERLACHIUS MUSEUM GÖSTA

General International Design Competition, 1 December 2010–4 March 2011



EVALUATION MINUTES, 22 JUNE 2011

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Gösta Serlachius Fine Arts Foundation
EXTENSION OF THE SERLACHIUS MUSEUM GÖSTA
General International Design Competition, 1 December 2010–4 March 2011

1 COMPETITION ASSIGNMENT

1.1 ORGANISER, NATURE, AND OBJECTIVE OF COMPETITION

The Gösta Serlachius Fine Arts Foundation celebrates its 80th anniversary in 2013. The Gösta Serlachius art collection is one of the most significant private art collections in the Nordic countries. To increase the museum's attractiveness beyond its art collections and raise its profile also through impressive architecture, the foundation is holding a general international design competition for the extension of the Serlachius Museum Gösta (the Joenniemi manor) between 1 December 2010 and 4 March 2011.

The extension will house exhibition spaces for rotating exhibitions, collection facilities, conference facilities, premises for social receptions, offices, and a restaurant with its auxiliary spaces. The extension will also house the new main lobby and ticket desk, including their associated facilities. The net floor area of the new facilities has been specified as 3,000 square metres.

The objective of the competition is to establish an architecturally high-quality, functional, and viable solution that is suited to this unique environment and an entity in which questions related to the aesthetic, technical, and financial objectives and the principles of sustainable development have been resolved in a balanced manner.

1.2 RIGHT TO PARTICIPATE

The design competition is a general (open) international design competition.

1.3 COMPETITION JURY

The competition jury has been appointed by the organiser of the competition. The jury is composed of:

- Henrik de la Chapelle, Chairman of the Gösta Serlachius Fine Arts Foundation's Board of Directors, Chairman of the Competition Jury
- Susanna Serlachius, Member of the Gösta Serlachius Fine Arts Foundation's Board of Directors
- Jouko Koskinen, architect
- Museum Director Pauli Sivonen

Representative of the city of Mänttä-Vilppula:

- Sirkka Sortti, city architect

Jury members appointed by the Finnish Association of Architects (SAFA):

- Sari Nieminen, architect
- Riina Palva, architect

The jury has also consulted the following experts:

- Hannele Kuitunen, architectural expert, Pirkanmaa Provincial Museum
- Juha Roponen, head of finance and administration for the Gösta Serlachius Fine Arts Foundation
- Raili Simola, cost analysis specialist at Pöyry CM Oy
- Jari Salmi, cost analysis specialist at Pöyry Finland Oy
- HVACE Specialist Seppo Saastamoinen, Pöyry CM Oy

The technical implementation of the competition and clerical work were supervised by architect Eija Larkas-Ipatti (SAFA), Pöyry Finland Oy.

The jury convened six times in total. Five of these meetings took place during the evaluation period. In addition, the working committee (Koskinen, Sivonen, Nieminen, Palva) assembled several times.

1.4 COMPETITION RULES AND APPROVAL OF THE COMPETITION PROGRAMME

The competition has been arranged in accordance with the competition rules of the Finnish Association of Architects and the ACE Recommendation for Design Contests (see www.safa.fi). The competition programme has been approved by the organiser, the jury, and the competition board of the Finnish Association of Architects.

1.5 PROGRAMME DOCUMENTS

The competition programme, annexes, and all other details related to the competition were made available on the competition Web site, at (<http://www.serlachius.fi/suunnittelukilpailu>). The Web site will also be used to announce the results.

1.6 COMPETITION PERIOD

The entry period for competition entries closed on 4 March 2011 (18 March 2011 for scale models). There were 579 entries received by the end of the competition period. A list of pseudonyms of works entered in the competition was published on the competition Web site when the scale models had been received.

1.7 RIGHT OF USE OF COMPETITION ENTRIES

The organiser of the competition shall have the right of use of all competition entries given an award or purchased. The copyright of competition entries shall remain with the original authors.

1.8 RETURNING OF COMPETITION ENTRIES

Non-winning, unpurchased entries can be collected from the organiser of the competition within two weeks of the publication of the results. Competitors can request return of scale models by sending their pseudonym and a return address to the organiser of the competition.

1.9 COMPETITION LANGUAGE

Competition entries must be submitted in Finnish or English.

2 BACKGROUND AND OBJECTIVES

2.1 BACKGROUND

As the current premises have become insufficient for the museum's operations, an extension is required for the Serlachius Museum Gösta. The Joenniemi manor was built as the home of Gösta Serlachius, the founder of the foundation, not as an art museum. The museum's exhibition facilities are insufficient for exhibiting the foundation's own collections in full or housing extensive visiting exhibitions. The customer service facilities are insufficient, and the office spaces are too confined or are otherwise inadequate.

2.2 LOCATION AND SURROUNDINGS OF THE COMPETITION AREA

The competition area, the grounds of the Joenniemi manor, is in the province of Pirkanmaa, halfway between the cities of Tampere and Jyväskylä, on a headland surrounded by bodies of water. The manor grounds are situated approximately three kilometres from the centre of the town of Mänttä. The competition area, where the extension will be built, has been defined as the entire headland and the nearby island of Taavetinsaari.

The buildings are not protected under the Land Use and Building Act, but they are on the list of nationally significant manmade cultural environments (RKY).

From the standpoint of its architectural history, the history of its inhabitants, and the physical milieu, the grounds of the manor have considerable cultural significance.

2.3 ZONING STATUS

The Mänttä town government made a decision on 16 August 2010 concerning the establishment of a zoning plan for the museum grounds. The zoning plan will be based on the results of the competition.

2.4 ARCHITECTURAL HISTORY

The manor is located on a prominent site readily visible from land as well as the lake Melasjärvi. It is a dominant feature of the landscape. The manor buildings comprise the main building, completed in 1934 (designed by J. Eklund); two smaller residential buildings (designed by W. G. Palmqvist and Heimo Kautonen); and the manor park, surrounding the buildings. The park garden, designed by Paul Olsson in 1935, was created with geometric elements featuring prominently and was unique in the Mänttä village community at the time. The Joenniemi manor was based on the model of British country house architecture. The manor's ground floor houses the studies of the master and the mistress, the library, the drawing room, the dining room, and kitchen facilities. The basement contains a winter garden, a wine cellar, a bathroom, a washing room, and storage and cellar facilities.

The second floor houses the bedrooms, a spacious lobby, and a living room. The bedrooms of the master and the mistress featured separate bathrooms.

The manor's sauna, following tradition, was located on nearby Taavetinsaari, which was connected to the mainland by a bridge.

The starting point for all design proposals was that the spacious character of the scenery is to be retained. Accentuating of original views in the direction of Taavetinsaari and the lake was designated as a key requirement for the landscape design.

The ground floor of the manor was converted to museum use after the death of Gösta Serlachius and the Second World War, and the entire building was transformed into a museum after extensive general renovation in 1983.

2.5 COMPETITION OBJECTIVES

A WELL-FUNCTIONING WHOLE

The competition has been arranged to produce an extension to the manor that can house modern exhibition facilities. An important function of the extension is provision of facilities where periodic, changing exhibitions can be held. The heart of the system of buildings shall be a main lobby housing the entrance, the ticket desk, and a museum shop, along with their auxiliary spaces. This space shall be connected in a natural manner to the manor's current and new exhibition facilities.

The current manor building

The current manor building will remain an exhibition space. With the exception of the connection between the buildings, which was to be included in the proposed design, no alterations of the current manor building are included in the competition programme.

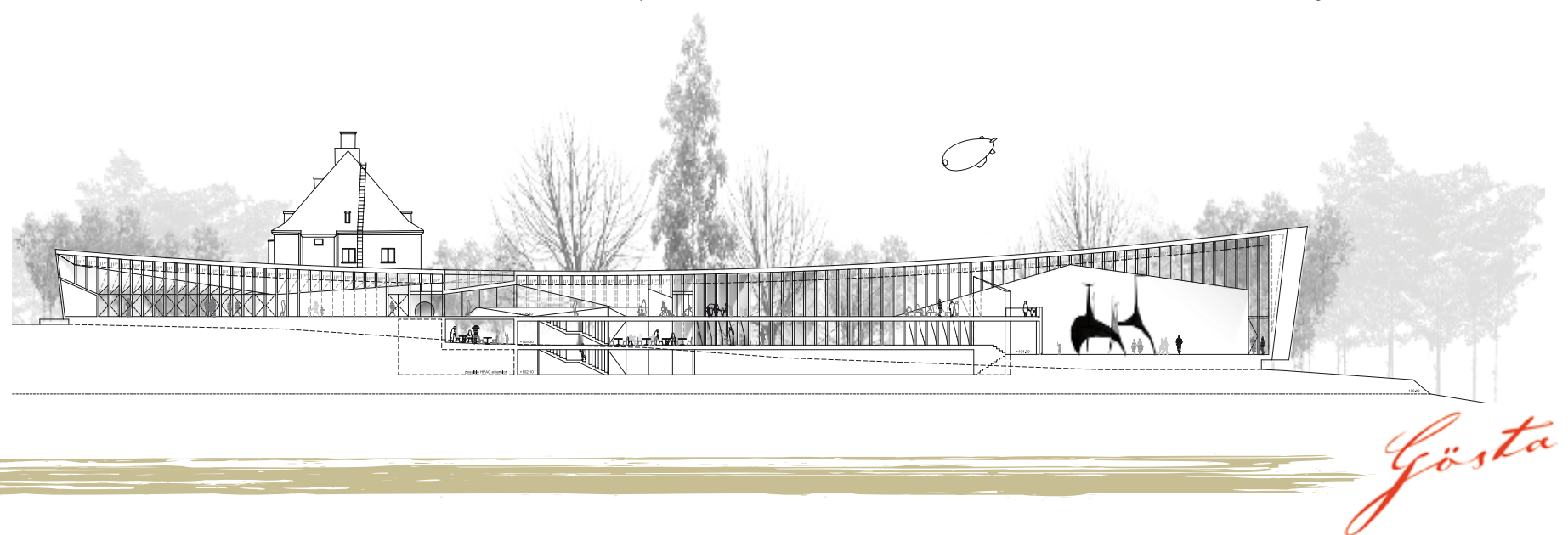
Connection between buildings

The competition programme included the designing of an internal connection between the museum buildings. Some facilities or connections can be located underground.

Exhibition facilities

The most important instructions given to competitors were the following:

- The exhibition space must form a clear path that the visitor can traverse from its beginning to its end. The path must have a connection to the museum's existing exhibition facilities.
- It must be possible to close those exhibition facilities intended for periodic exhibitions for the changing of exhibitions without blocking access to other exhibition spaces. Exhibition spaces must have a convenient connection to collection maintenance and storage facilities.



- Exhibition halls intended for changing exhibitions must be as open, unbroken, and free of columns as possible. Different floor elevations within the exhibition area are permitted as long as accessibility and service requirements are met.
- In periodic exhibition area 1, the room height must be nine metres; in other areas, it shall be no less than 3.5 metres.
- The collection facilities shall be a series of rooms whose size may vary (specification: between 20 and 80 m²).

2.6 FACILITIES HOUSED BY THE EXTENSION

The room and facilities scheme provided to the competitors was broken down as follows:

Lobby and service facilities	244 m ²
Conference and social reception facilities	450 m ²
Restaurant and kitchen facilities	232 m ²
Exhibition facilities	1,000 m ²
Collection facilities	510 m ²
Offices	400 m ²
Other facilities (cleaning, service, waste management, etc.)	164 m ²

The total floor area of the building was specified as 3,000 m² and the corresponding target gross area as 4,700 m².

2.7 COST TARGET

The tax-free cost target of the project was specified as 15 million euros (indexed to 9/2010 cost levels).

2.8 GROUNDS FOR EVALUATION

The jury emphasised the following considerations:

- The overall approach of the proposed design and its architectural impressiveness.
- The overall approach of the proposed design and its architectural impressiveness.
- The natural connection of the proposed extension with the unique environment and how well the solution is in harmony with the environmental values of the manor grounds.
- The functionality of the museum as a whole and how well the function-related objectives specified for the extension are fulfilled.
- Implementability of the proposed design, including balance between aesthetic, functional, technical, and financial objectives and appropriate consideration for the principles of sustainable development.

To support its final decisions, the jury has arranged for a scope and cost analysis and the necessary technical studies to be performed for selected entries.

The merits and implementability of the overall design were given priority over perfect implementation of partial solutions or individual details.

3 GENERAL EVALUATION

3.1 GENERAL COMMENTS

Finland's building stock is very young. There are few historic country manors with associated parks in our country. Even though the main building of the Joenniemi manor is 80 years old, the building and surrounding park are a rarity in Finland.

3.2 RESULT OF THE COMPETITION

The competition received a record-setting number of entries, 579.

The competition jury concluded that it would be best to evaluate the proposals first divided in groups according to their compass point location in relation to the Joenniemi main building, and to write evaluations for the proposals ranked at the top.

The locations chosen for the new building can be primarily divided into five groups:

1. West side of the manor building

This placement was considered the most successful in the competition. The manor's position as a point of reference in the landscape is retained, as is the open view from the direction of approach over the formal garden towards the lake. At their best, entries using this location form an entry yard together with the manor building where the main entrance to the new building forms a clear end to the view from the direction of approach (an example is the entry we call 'Parallels'). This location makes it possible to experience the garden from inside the building and to provide the restaurant and its outdoor terrace with a lakeside view.



2. North side of the manor building

If the new building is placed on the north side of the manor, the entire garden and surrounding scenery will remain unchanged, which was considered good. Some of the entries successfully create a counterpoint for the manor building (for example, the entry with the pseudonym 'Ruth S.'). In some other entries, the new building was divided into several smaller-scale pavilions that, in combination with the manor, form an inner-court-type space (an example is 'MKS010'). Another advantage of this location is the arrangement of service access without interference with visitor traffic. In almost all entries using the north side, inside access to the manor building was provided underground, and in some entries this resulted in quite extensive underground sections that did not receive enough daylight. Some entries utilised the terrain in an innovative way such that the restaurant was positioned on the slope, enjoying a lakeside view (for example, the entry we call 'Cut-Out' does this).

3. East side of the manor building

In some entries, the massive new building obscures the manor completely when viewed from the direction of approach. In some others, the buildings are lower and the design is mainly based on underground spaces, in which case there is not much natural light. The difficult nature of this location is also manifested in the fact that many entries require the museum visitor to pass several service doors before arriving in the actual entrance yard. The main entrance of a public building should stand out clearly.

4. South side of the manor building

Some competitors have extended the symmetrical setting of the manor and the formal garden with a new building. However, this has been considered to change the valuable cultural landscape too much. We consider replacing the formal garden with a new building to be a major mistake.

5. The island of Taavetinsaari

Some competitors have daringly suggested new construction on the island, Taavetinsaari. The challenge in this case is the indoor access connection with the manor building, which has turned out to be very difficult. The volume of the new building has also turned out to be large in relation to the island. Some competitors have suggested a bridge-type building between Joenniemi and Taavetinsaari (for example, 'Sormus'). The idea is fascinating, but the scenery at the sound has been considered valuable, and new construction at this location is not considered a favourable development. A bridge-type building would also bring great challenges in terms of construction technology and additional costs.

3.3 OVERALL APPROACH AND ARCHITECTURAL IMPRESSIVENESS

The nature of the new building as a high-quality representative of modern construction and its ability to provide the area with a new attraction whose values will stand the test of time.

There are several entries that represent a high standard of professionalism, functionality, or development potential and are placed in the area with a delicate eye for the existing environment but do not communicate any specific spatial experience. The idea behind the competition is that the new building itself shall be a work of art, not simply a functional framework for operations.

In evaluation of the entries, a great deal of consideration has been given to the idea of preserving the valuable position of Joenniemi's main building amid the traditional scenery, which means that the new building should be somewhat embedded in the terrain. However, this can easily sever the connection with the elegant garden. In a long historical tradition, moving downward has become synonymous with going into a cellar, entering some secondary space, or digging to find the archaeological layers of past times. To avoid this impression, the space underground must be particularly elegant.

3.4 CONNECTION WITH THE CULTURAL ENVIRONMENT AND TAKING INTO ACCOUNT ITS VALUES

Section 3.8, 'Architectural history and cultural environment report', in its subsection 'Views and landscape values', clearly states the following: 'Maintaining the spacious quality of the landscape shall be the focal point for the design, also in the future. Accentuating the original views in the Taavetinsaari and lake direction is important for landscape design.'

The competition has received a large number of entries that are otherwise of a very high standard but disregard the above in relation to the locations of buildings.

The applicability of each entry as the basis for implementation, to supplement and further develop the existing manor environment, has been evaluated against the following criteria:

Location of new buildings

The competition area is extensive, and there seem to be many alternatives for the location of new buildings. However, when the existing values are taken into account, the range is reduced. When one approaches the area from the east, the Joenniemi manor and its surrounding garden form an elegant sculptural entity: the main building and the trees around it can be seen as the background for an open lawn area. This view, as well as the view to the south-west toward the lake, should not be blocked with new construction.

The manor building's position in the overall scenery and the connection with the new building

It is important that the main building of the Joenniemi manor remain an independent pavilion and not change in hierarchical terms, into an auxiliary building, when a building volume of much larger extent is placed in the same area.

In a review of the competition entries, it initially looks good from the scale models that the connection is underground, leaving the main building completely detached from the extension. However, access to the main building through only a confined cellar is questionable. This means that an underground connection would require modifications to the cellar and main floor of the main building if it is to provide a sufficiently roomy connection between the new and the old, taking into account the protection aspects of the old building.

A delicate glass connection from the west side of the building is also possible as long as the covered terrace with a door from the yard is taken into account. This addition on the side of the main building, with the view opening behind the closed door, is a work of art as it is and should be preserved.



The main building of the Joenniemi manor requires air and space on all sides in order to retain its role. The competition has proved that an above-ground connecting portion, even if built as a delicate glass corridor, will in most competition entries create a disproportionate pairing between the old main building and the new museum.

The theme of the park is the same as can be seen in the history of European gardening generally. There is a formal garden as an immediate extension to the main building, and outside it, there is an English landscape park with more free-style planted areas and open lawns, turning into a grove on the western side. Because of this, when considering construction on the west side of the main building, one must ensure that the new building is not too close to the formal garden and does not block the view from the existing yard to the lake.

The competition programme provides an instruction according to which the yard buildings must be taken into account in the placement of the new building. A review of the entries has proved that the small garage at the end of the approach view is not hierarchically correct, so it can be demolished or relocated.

3.5 FUNCTIONALITY AND IMPLEMENTABILITY OF THE OVERALL DESIGN

The exhibition, restaurant, office, and service spaces must constitute an entity that is functional in everyday use.

It must be possible to close off some of the exhibition spaces while retaining functional circulation of visitors. This means that the spaces for the permanent and rotating exhibitions may not be through passages.

Service access to the restaurant kitchen cannot be implemented through visitor areas.

Office rooms, conservation facilities, and all other spaces where people work must have windows to the outside.

Not all of the entries selected for the prize-winning class are suitable for implementation as such, but they can be developed into a functional design.

Traffic

If it is desired to retain the courtyard of the manor building as an area for pedestrians and short-term passenger traffic, a service road should be constructed north of the courtyard.

The existing parking area can be extended, and a designated area created for bus parking. It could be recommended that visitors walk from the parking area to the museum, whether they arrive by car or bus.

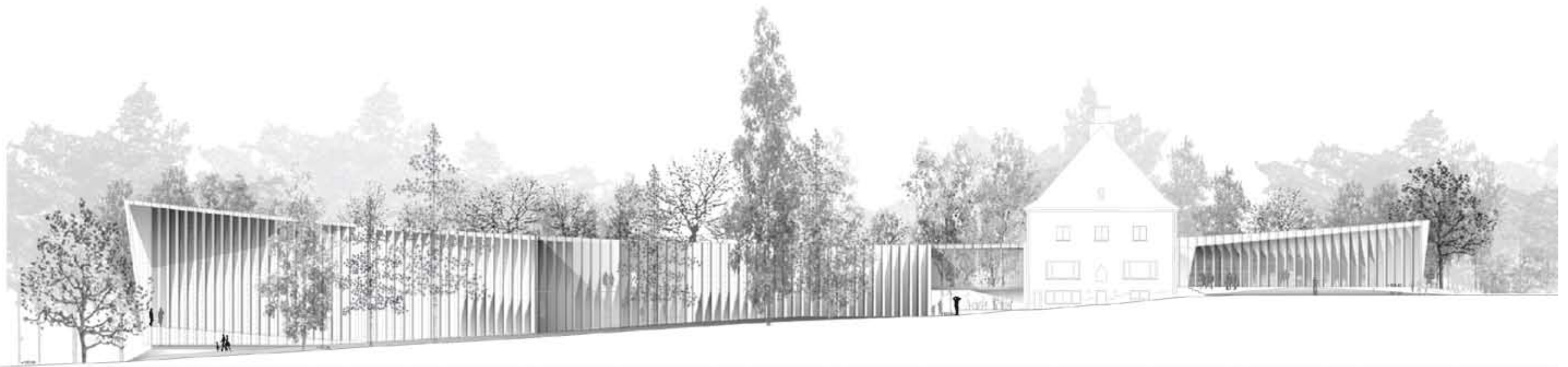
The upper class mainly consists of entries that fulfil the above-mentioned fundamentals concerning the special requirements of the location, which were set forth in the competition programme. The other entries were not divided into classes.

Honourable mention was given to entries that in some respects do not fulfil the above conditions for implementability but have otherwise stood out amidst the large number of entries as original and elegant.

The scope and costs were checked from the best proposals, which was taken into account in evaluation.

The scope and costs were checked from the best proposals, which was taken into account in evaluation.

Entries number 53 ('Antonio Dakakuy'), 56 ('Under/skin'), 106 ('JAP 112358'), 113 ('At Art's Heart'), 236 ('Fuarch5'), 489 ('Playing in the Trees'), and 587 ('NSBSM') were excluded from evaluation as inadequate.





4 EVALUATION OF THE COMPETITION ENTRIES

The following evaluation has been written of entries selected for the upper class and the prize-winning class (the entries are numbered in the order in which they were opened).

10. PSEUDONYM 'JUURET'

The location in the area is natural, and the new building creates a pleasant framework for entering the area, leaves the manor building as the end of the view, and serves as a neutral background wall for the park. The manor building contributes beautifully to the views from the new building's halls and the restaurant. The levels of the terrain have been utilised: service space is located in the cellar, where a driveway is provided.

The space connects with the Joenniemi main building at the eastern end, through the cellar.

The rooms and the exhibition path are functional in principle, but some of the exhibition space is located underground in a completely cellar-like confined tunnel between the new building and the manor. Also, the route to the manor cannot go through the space for rotating exhibitions, because it must be possible to close off the rooms while exhibitions are being constructed.

The overall approach of this entry is very appropriate: it does not destroy any of the existing environment, but it fails to provide an idea of any new very phenomenal layer at Joenniemi.

15. PSEUDONYM 'LINJOJEN VÄLILLÄ'

The placement of the new building is excellent: both the arrival at the hill and the role of the manor are preserved. The extension makes efficient and skillful use of the park and the lake. An underground connection with the manor building is a natural and well-founded solution. The façades are presented as schematical drafts. The thick edges of the roof and intermediate floor are harsh components of the scenery.

The location of the restaurant and its relationship with the lake are excellent, but the service route to the kitchen, loading dock - corridor - lift - staff room - preparation kitchen, is quite inconvenient.

The lobby with its stairway and the long indoor and outdoor corridors are festive and extravagant.

The use of paper as the middle membrane of laminated glass is a product idea worth trying, but the use of opaque elements in the north-east and south-west façades should be kept to a minimum.

This entry has a lot of development potential.

27. PSEUDONYM 'SASKIA'

The new building is located west of the manor building, forming a beautiful, expressionless background to the formal garden. The main entrance stands out clearly from the direction of approach. The long, undecorated volume of the building has been distributed innovatively to three pavilion-like above-ground parts executed in a scale that is well suited to the manor environment. The height of the building decreases in tandem with the descent of the slope toward the lake, preventing the building from becoming too dominant when viewed from the lake.

(Continues on page 17.)



(Continues from page 15.)

The building has no major functionality problems. The entrance to the restaurant near the entry square does not utilise the views of the lake or the garden. On the other hand, the passageways that lead to the galleries and circle the exterior walls of the building utilise the park and the views very well. The exterior space connected to the museum-paedagogical facilities is a pleasant idea. The architecture of the building and the selection of materials is controlled and calm, perhaps even slightly too plain.

38. PSEUDONYM 'GÖSTA GÖSTA'

The location to the north-east of the manor building is excellent. The main building remains in peace, and the park is preserved. Service access operates in an exemplary way without interfering with visitor traffic. The floor plans are functional, and all spaces that require daylight will get it. The restaurant and the reception hall are well positioned within the building. The façades are laconic but elegant. The passageway between the buildings is long and resembles a service corridor. In this entry, the views of the scenery do not convey any specifically elegant spatial experiences from inside the building.

39. PSEUDONYM 'LOHKI'

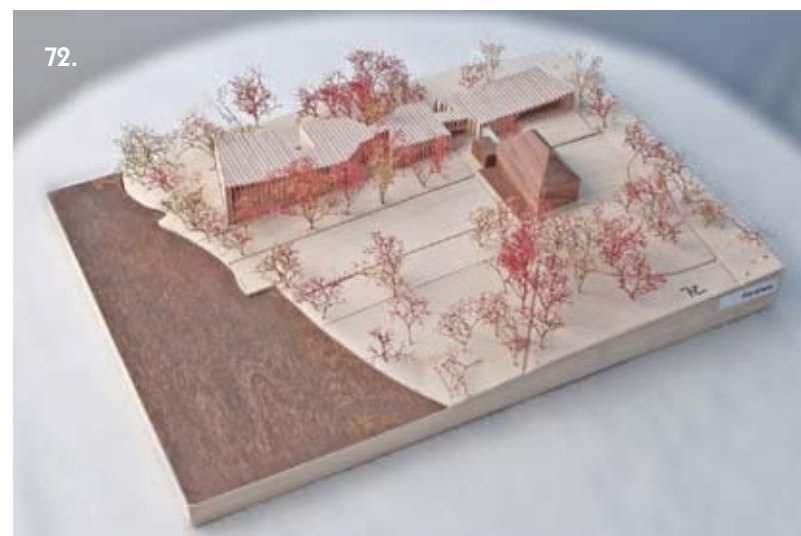
'Lohki' consists of several square-like building components connected with each other at the corners. This creates a single very elegant, almost closed view from the exhibition space through the inner courtyard toward the park, beautifully represented in the inside view. Also, very sharp internal angles are created. The small triangle-shaped courtyard in the middle should in practice be arranged as a glass-covered indoor space. In a departure from many other entries, 'Lohki's' exhibition spaces are above ground level, and this creates a massive shape beside the old Gösta. This impression is further emphasised by the extensive continuous-sloped roof.

41. PSEUDONYM '997808'

The new building is positioned in the park scenery in a laudable way that leaves the important approach views unobstructed and retains the dominant role of the manor amid the scenery. The round-shaped building suits the location well and represents the architecture of its time, creating a pleasant contrast with the manor. The main entrance is positioned naturally but could be articulated more clearly in the curved shape. The lobby makes excellent use of the lake views and makes the manor part of the succession of spaces using large glass walls. The restaurant is located underground in the slope east of the manor. The restaurant, which can be used independently outside the museum's opening hours, has a view of the lake. The design, however, lacks service access to the restaurant.

The museum's gallery path is, in principle, functional, but it offers no special spatial experiences. The use of the reconstructed greenhouse on the eastern wall of the manor as a vertical connection is a pleasant detail.

The weakest part of the plan is the external architecture, which is in conflict with the actual purpose of the building. The gigantic text of the façade and the inclined structures partly visible beyond the glass wall feel like overly imposing motifs in an otherwise elegant proposal.



43. PSEUDONYM 'MUSERLA 41644'

An outwardly plain proposal wherein the main galleries and the restaurant are, in a touch that sets the entry apart from others, located by the lake. The main entrance is placed beside the main building of the manor in a way that is natural, but the connection point has a weighty feeling.

The passageway to the building by the lake is very long. Its winding course, however, offers beautiful views of the lake, and the passageway could also be utilised as an exhibition space. The succession of spaces formed within the building is rich and varied, and the surrounding scenery can be experienced well also from within the building.

This solution makes it possible to arrive at the museum by boat. Its rather urban-style relationship to the body of water, however, would perhaps be better suited to the seaside than a lake setting. The sauna is correctly aligned toward the evening sun, but it is given too prominent a role in the overall composition.

64. PSEUDONYM 'POLKU'

The location to the west of the manor building is good, and so is the entrance yard. The winding shape of the new building's roof pays tribute to the shape of the manor building and, in a sense, embraces the old manor.

The separate corridor for viewing the scenery, presented as a ceremonial covered platform bordering the formal garden, is probably intended to even out the height of the building towards the park; the same idea should have been implemented as part of the exhibition path. The path of new construction could naturally take a winding course farther away from the manor, which would prevent it from threatening the existing hierarchy, and the high main exhibition hall could be more embedded in the terrain.

From a bird's-eye view of the scale model, the entry looks quite extensive because of its long eaves, but there is a reason for this: they create a continuous roof for the exhibition spaces that reflects indirect light. It is creditable how attention has been paid to choice of materials and the indoor atmosphere.

The exhibition path is functional. The side corridors essentially provide access to the park through the glass walls. The width of the corridors is generous.

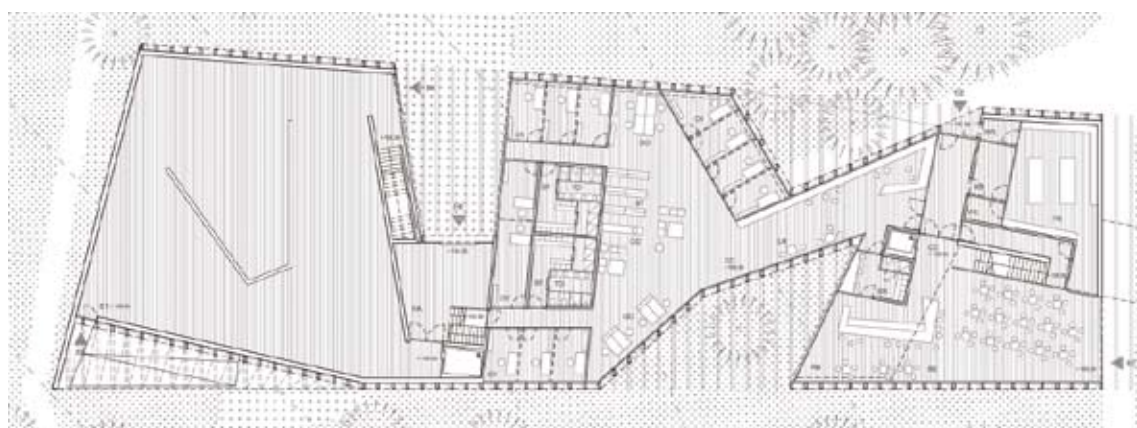
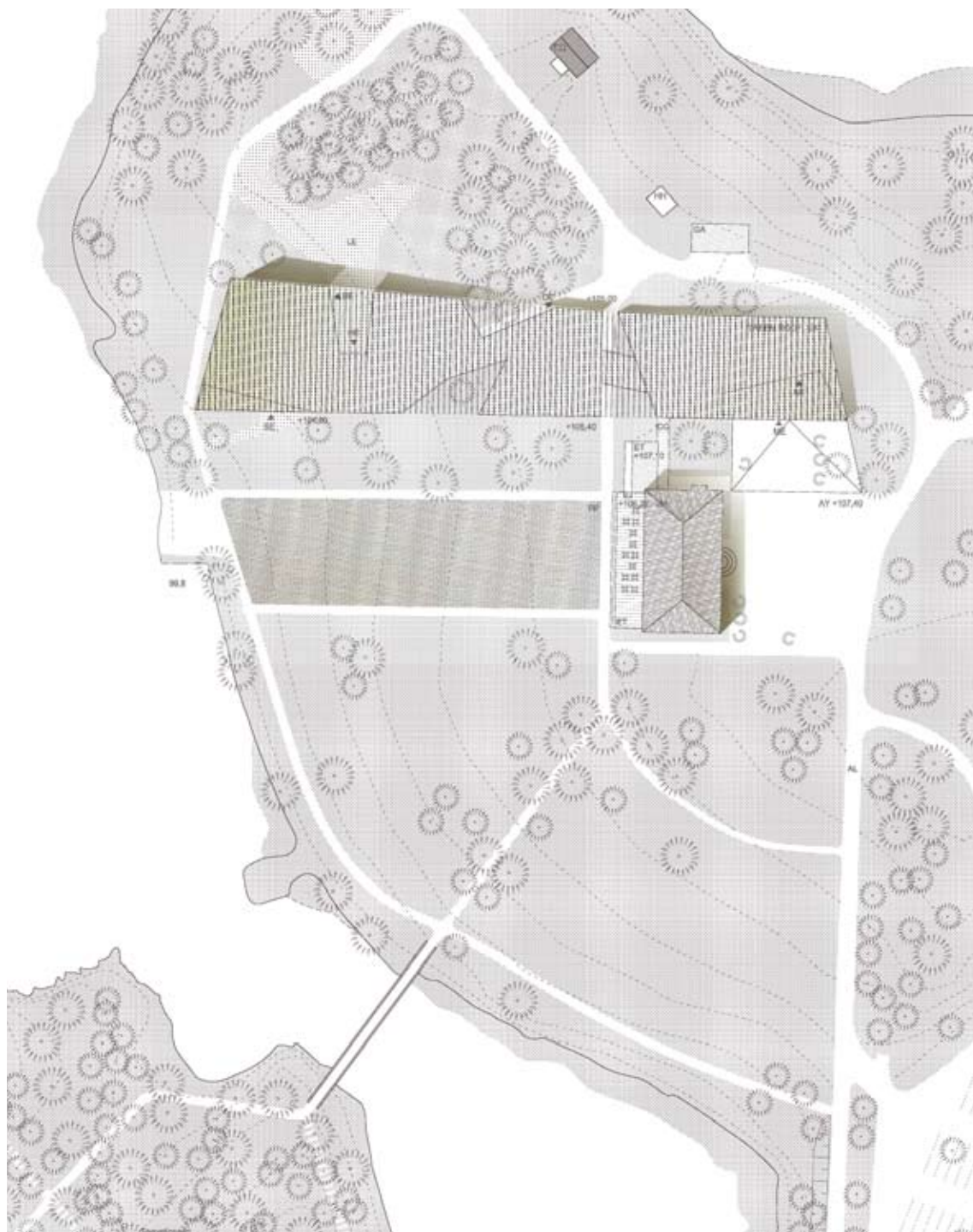
The restaurant is otherwise in a good location, but service access to the kitchen cannot be implemented through the visitor lobby and corridors.

72. PSEUDONYM 'PARALLELS'

'Parallels' is a delicate wooden building that takes its place among the historical layers of Joenniemi, respecting the old but still constituting an independent new layer of architecture.

In spite of its large extent, it allows the Joenniemi manor to control the landscape. However, it does not try to hide either; the building boldly exists as it is. 'Giving a curtsy' to the manor is an excellent innovation. The new building has a clear concept that delicately builds a harmonious volume while embracing the park through diagonal bays in the building's outline. The integrated wooden construction that is manifested both indoors and outdoors characterises the extension as an independent pavilion and provides a reference to the sources of capital that have made it possible to acquire the art collection.

All of the design solutions demonstrate the authors' enthusiasm for their task, as well as their ability to hold on to an analytical approach to design work. The placement, rooms, materials, and façades of the building have been carefully considered. The design solutions demonstrate good knowledge of the existing building stock, the history of the location and the client, Finnish culture, and contemporary architecture. (Continues on page 21.)



Parallels

(Continues from page 19.)

Relocating the garage and the ice cellar is a bold and good decision. A garage in a prime location represents the ideas of the 1930s: cars were considered symbols of the future. Today they are very everyday items, and the location of Joenniemi's old garage is a thing of the past. The solution makes it possible to position the extension boldly in the Joenniemi courtyard area and put the main entrance in its most natural place. This also creates a good connection with the manor.

Horizontal movement in the park makes it possible to represent it from the inside of the building. This has been a fundamental starting point motivating the authors. In addition to exhibition halls, visitors to the extension will see the park, from a variety of angles. The outcome is a spatial experience wherein the indoor and outdoor spaces are in continuous dialogue. The wood elements used as façade material are beautiful and convey views between the inside and the outside in an innovative way. They also beautifully reproduce the rhythm of the trees surrounding the building.

The space dramaturgy is well considered and highly functional. Exhibition spaces are located within the long building in a manner that leaves sufficient access space between them. Different exhibitions have their own clear locations.

The heart of the building consists of the lobby; reception hall; and restaurant, which is one floor down but still well connected and easily in view. The spaces have good synergy and allow many kinds of events to be arranged. The extension to the lobby that leads to the exhibition halls is not corridor-like; instead, it constitutes an essential element of the lobby atmosphere. The lounge at its other end serves as a good place to rest between exhibitions.

It is a good idea to place the restaurant such that the terrace areas of Joenniemi will be used more efficiently than at present. This provides the restaurant, particularly its terrace, with a good view of the lake even though the restaurant is not very close to the waterfront.

The border between indoor and outdoor spaces has been successfully obscured, particularly at the reception hall and in the entrance canopy area. In the summer, the long windowed wall of the reception hall opens to the outside, and the hall may serve as a backup space for garden concerts in case of rain.

The spacious and well-lit office has an exciting and pleasing shape. The authors have a good understanding of the intention of the office 'living room' specified in the room programme.

Service access to all rooms functions well.

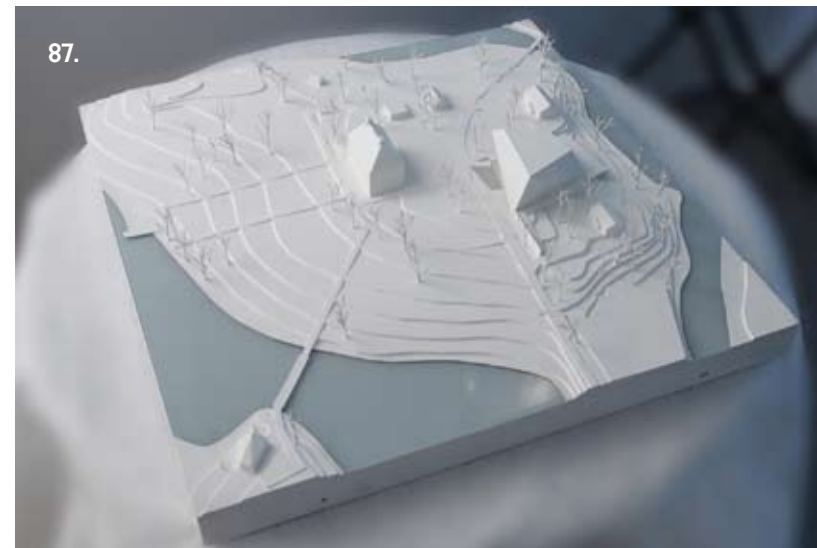
The location selected also makes it possible to construct further extensions in the future.

In case the southern end of the new building is dimensioned according to the internal height of the exhibition facilities, as required in the competition programme, it is too high in Joenniemi and located too close to the shore. The manor building and the formal garden as its continuation would have more air around them if the new building were located a little further from the manor building.

83. PSEUDONYM 'PILKE' (picture on page 22)

The new building is fairly successfully positioned, west of the manor, leaving the approach views of the lake and the manor unobstructed. The main entrance of the building is easily seen but could stand out even more clearly at the end of the view as seen from the direction of approach. The pavilion-like appearance of the building is a good match with the manor, although the connection between the new building and the manor feels heavy.

Impressive wooden structures combine with the innovative glass and paper structures to produce beautiful interiors, but making them sufficiently dark (as required in the specifications) may prove challenging. The glass-walled wooden construction of the gallery is problematic, because sufficient wall space for mounting works of art is required in the exhibition facilities. In terms of scale, the volumes of the building are a good match with the scenery, and the building would form a magnificent succession of illuminated lanterns during the hours and seasons of darkness.



87. PSEUDONYM 'KAIKU'

'Kaiku' gets its starting point from a post-glacial erratic boulder, taking the form of a huge sculptural chunk and looking like a quite sacral building. Particularly in the façade projections, the shape is a modern variation of Finnish mediaeval stone churches. The visitor enters the building only after greeting the old Gösta in the yard, a solution that is founded well in comparison to a route straight from the parking area to the new building. The crystal-like appearance is well manifested also inside the building.

The top-floor exhibition path does not function when some of the rooms are closed for the construction of exhibitions; otherwise, the building is functional.

Good consideration has been given to the new building's materials, including most of the methods according to the spirit of the times, but the range of materials could have done without red brick, even though it is used in the old Gösta.

89. PSEUDONYM 'BENTO'

A delicately sculptural proposal where new construction is positioned within the courtyard area. The grounds presented for this location are good. In several other entries as well, the main entrance is at a level lower than the existing museum yard, and access ramps and light wells have been cut in the basic level. 'Bento' seems successful because the oblique surfaces and planes are gentle and moderate, and the entrance is close to the main building's entrance.

The lower courtyard does not go too low, thus preventing the feeling of access through a cellar. Because of this decision, parts of the lobby and the reception hall are very low.

The oblique roof surfaces rising straight from the basic level create a fine sculptural impression. Compared to the reality, the views of the scenery are stylish and beautiful because they lack all of the railings that are required in public spaces by virtue of Finnish legislation. Should one imagine some alternatives for railings, they might be roughly the following: The walls could continue upward as barriers and railings, creating a thick belt of eaves made of stone. A second alternative is to extend the glass walls as railings over the roof level, and a third option is some kind of steel mesh or barred railing, becoming an ordinary jungle of railings that would dominate the outside view. All of these will increase the height of the buildings by at least one metre.

Locating the building almost completely underground has resulted in important spaces where people work for the full length of the day being lacking in good daylight. This is against the law.

The kitchen may not be on a different floor from the restaurant, and in a cellar without any windows, because people work there.

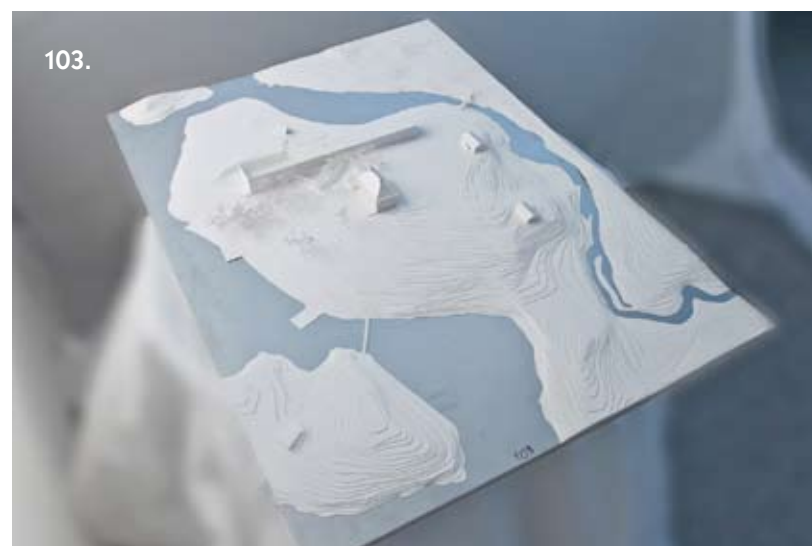
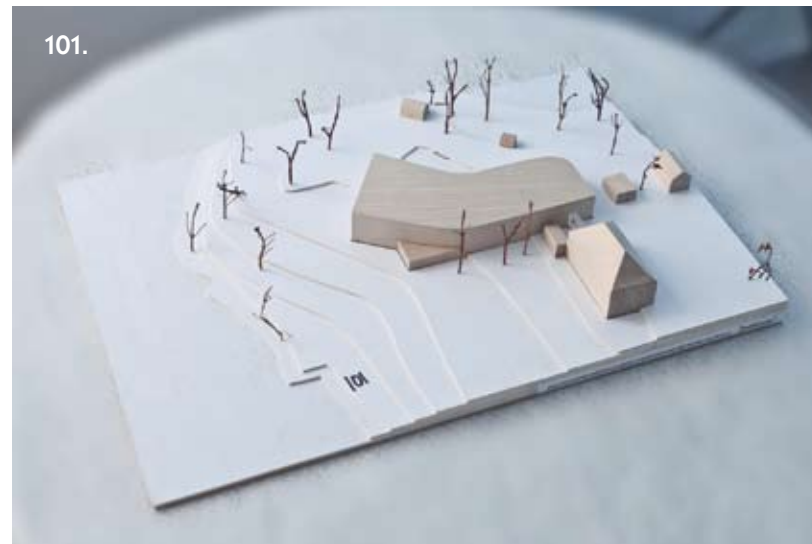
The office spaces are too dark, particularly during the long period of winter darkness in Finland; narrow top lighting is not sufficient.

Are the pedagogical rooms actually underground at a dead end?

The entry exceeds the area allocated for exhibition space in the programme. Access to the smaller rotating exhibitions room is arranged through the gallery rooms, but this can be fixed. Otherwise the exhibition path is natural, and the views of the scenery give the impression that, despite the underground location, the exhibition rooms would receive daylight.

It seems that the elegant terrace on the west side is completely eliminated.

The presentation of the entry is very beautiful and hints at the beauty of a possible implementation. To make the proposal feasible, changes should be made to increase the building's outer volume such that the working spaces would receive daylight and safety issues would be taken into account. It is probable that the building would in that process lose some of its delicate character as a terrain sculpture.



101. PSEUDONYM 'PUISTOSSA'

This is a well-managed and clear proposal using the west of the manor building such that the elongated building bends at its lakeside end and provides natural space for views. In compliance with instructions provided in the competition programme, the proposal does not interfere with the buildings in the yard. The main entrance remains slightly behind the corner from the direction of approach, but this can be corrected.

A connection with the existing museum is proposed on two successive floors so that there will also be direct access to the collection exhibition rooms from the existing museum. The proposed route goes through the gallery rooms but can be corrected.

The exhibition path is functional, and the restaurant with its terrace is positioned well by the formal garden.

The façades are peaceful and expressionless, granting the appropriate position to Gösta.

The sauna is an attractive pavilion of its own.

102. PSEUDONYM 'RUTHIN PUINEN KORULIPAS'

The placement and the overall design of the new building are secure, tight, and clear.

The above-ground connection with the manor building is presented convincingly. The yard layout is natural. The structure and expression of the wooden façades leave room for guesswork.

The entry as a whole is efficient, reasonable, and adapted well to its surroundings, but it remains too cautious and expressionless.

103. PSEUDONYM 'THYRA'

This splendid proposal is convincing with its clarity and beautiful exhibition rooms.

The new space is to the west of Gösta, sufficiently far from the main building of the manor and the edge of the formal garden.

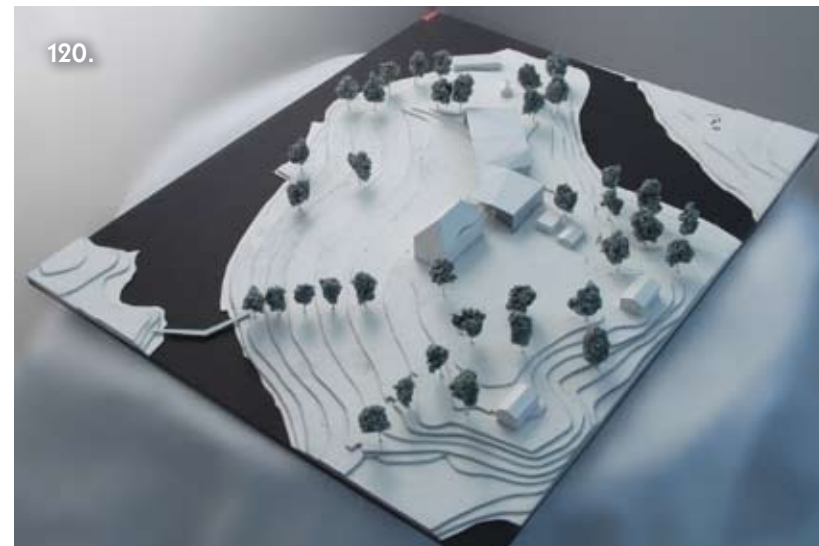
'Thyra' is a 'shoebox' that has become a classic piece of modern architecture: plain on the outside but rich on the inside. After feasting with all kinds of shapes, one returns to the basics. This entry is a fresh deviation from the mainstream of the competition.

The virtuosity of composition even attracts the ear: a rough one-note trombone fanfare with a piccolo merrily playing on the side.

Because an indoor connection, an umbilical cord to Gösta, must be constructed, the proposal turns a necessity into a virtue: when moving from one floor to another, the visitor leaves the box, stepping onto a glass ramp on the park side. The concept of 'cast glass' raises suspicion: it is not justifiable to use cast glass as an unframed structure that would bear the weight of the roof as the scale model and drawings would suggest.

The spaces are functional in general, and the exhibition path includes spaces of different natures that are illustrated in the beautiful views of the scenery. The rooms have their own character but are sufficiently neutral for works of art to assume their position and get the respect they deserve. The funnel-shaped light well is a good idea; even if it did not convey lots of light, the bottom floor would retain a sense of connection with the sky.

In this fine location, placing the restaurant at the northern end without open views is a clear mistake. An important space is located far from the lobby, at the end of a long corridor, and goods for the kitchen's intermediate storage room are transported through a public access corridor. The arrangement of rooms on the entrance floor should be changed such that the restaurant is in the middle of the building. (Continues on page 27.)



(Continues from page 25.)

The idea of the façades as a collage of different kinds of linings could create an elegant piece of art if implemented in co-operation with an artist – that is, as a commissioned work of handcrafted art, not a piece of construction work. The implementation would also make it possible to replace the façade linings one piece at a time if required.

The proposal presents itself to the outside as a large, abstract, minimalist wooden sculpture and, if realised, would bring a new layer to Joenniemi and have value as an attraction in its own right.

In assessment of implementability, the sculptural glass ramps raise the most questions: would they look like the access ramps to a traffic terminal because they cannot be made completely of glass? If this is the case, the beautiful formal garden would be negatively influenced by a foreign element that is mundane rather than sculptural.

111. PSEUDONYM 'CUT-OUT'

This clear and rational proposal locates the new space in the courtyard area, connecting with the manor building below the yard level. Some of the rooms serving the lobby area are on the bottom level, where there is a successful view across the park and over the lake, with a terrace facing the park. The spaces are functional, but the proposal does not reveal any specific spatial experiences. Copper as a façade material is related to Gösta's roof, but the atmosphere is a bit too closed.

120. PSEUDONYM 'LOHKOT'

The positioning and orientation are successful, taking into account the Joenniemi main building and the formal garden south of it.

The exhibition path is otherwise functional, but it should be possible to close off the collection rooms and the small room for rotating exhibitions for the duration of construction of new exhibitions, so that visitors would pass these rooms and not pass through them. The winding wall of the entrance lobby creates a specific experience while the main rooms themselves are plain and functional.

The roof construction follows the present-day trend: roof panes folding in several directions. However, the proposal is at its best at night, when the roof is not visible and light shines through the trees. A one-floor-high joint or underground passage would be sufficient for the connection with the manor building.

125. PSEUDONYM 'VALSSI'

This entry uses space and form in a charming way, creating an elegant, contemporary counterpoint for the manor. The new building is positioned well in the scenery. It leaves the approach views unobstructed and retains the role of the manor as the dominant element of the landscape. The main entrance of the building stands out clearly and leads to a well-lit lobby that utilises the view of the lake and the garden. In terms of spatial arrangement, the building appears functional, although the usability of the curved walls of the galleries is probably not ideal. A way of closing off access between galleries intended for rotating exhibitions is needed. The gallery intended for permanent exhibitions appears narrow.

The building's high galleries at both ends of the building and ramped passageways would offer an exquisite spatial experience for museum visitors. The top-down lighting solution proposed for the upper part of the building, however, is presented very schematically, prompting the question of whether the structures supporting the ceiling would not ruin the otherwise delicate architecture.

The entry lacks a connection to the manor.



199. PSEUDONYM 'AKSELI'

The placement is elaborate.

The underground connection with the manor building is beautiful, creating a new active place at ground level.

The water motif of the south-east façade would probably enrich the façade as provided in the description.

Service access outdoors and indoors is excellent, with the exception of the restaurant kitchen, which has a connection by stairway only.

The ground-level 'road' from beside the entrance that leads toward the south-west all the way to the sauna at the cape is a charming idea.

The nature of the façades and modelling is energetic and sensitive.

200. PSEUDONYM 'HAVU'

A design with an incomplete spatial scheme, this entry nevertheless has merit in its exquisite arrangement of buildings on the grounds and in its beautiful and distinctive wooden architecture. The new building is located beautifully at the end of the approach view, forming a very natural entrance square in combination with the manor. The main entrance stands out clearly from the direction of approach. Relocating the garage and the old ice cellar is a hierarchically correct move. The external architecture is delicate and a good match with the surroundings, but the interior room arrangement does not support museum operations.

226. PSEUDONYM 'VÄLKE'

The entry is a passionate manifesto with strong belief in the future. The overall approach is unscrupulous, is free of compromise, and has a sense of direction: 'connecting the mainland, island, and manor, and being a part of the park'.

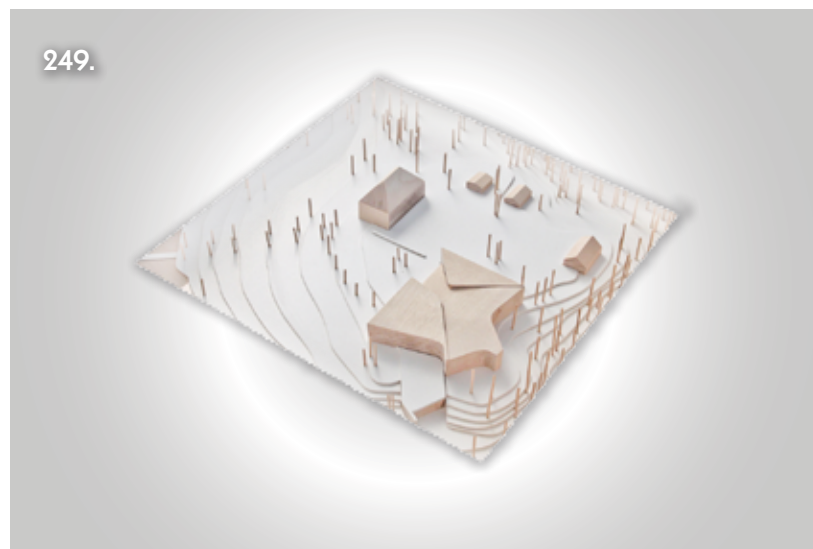
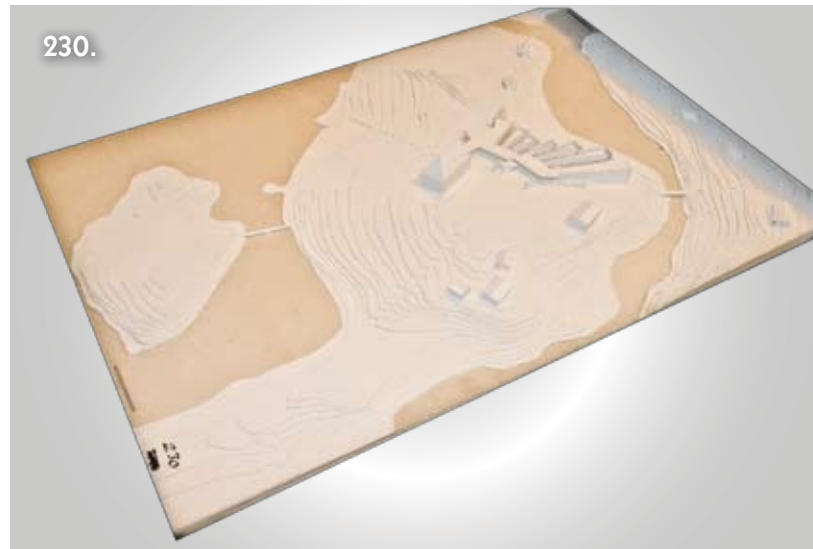
The proposal raises at least the following questions:

- Is it reasonable to resolve the task by means of extreme contrasts?

- Can construction engineering create a rigid three-dimensional flawless free form in accordance with the proposal? (Metal plating that bends out of shape in changing temperatures would produce a caricature.)

If one is able, willing, and daring enough to answer 'yes' to both of these questions, the proposal is implementable. Many changes will be required to the spaces and traffic arrangements. These may be easier to handle than the crucial environmental and technical challenges.

The architecture of this entry was subject to considerable difference of opinion within the jury.



230. PSEUDONYM 'LUMMELAMPI'

The bird's-eye view gives good justification for the placement and space. It is an excellent idea to clean out Vuohijoki and rehabilitate the river environment.

The connection to the manor building is 'heavy'.

The idea of a fan shape has resulted in cumbersome spatial arrangements and quite a few stairways. The façades are very incomplete. Service access to the restaurant will probably be possible only through the main entrance. The service access routes are unclear also in other respects.

237. PSEUDONYM 'EIVÄT LIIKU'

The new building is successfully positioned west of the manor, aligning the main volume of the buildings with the headland and saving the most handsome trees in the park. The main entrance is marked clearly with a canopy that is visible from the direction of approach, making it possible to retain the original garage but simultaneously remove it from view.

The building has been positioned with deliberation and in a manner that makes use of the terrain. The location of the restaurant utilises the beautiful view of the lake. The exhibition path formed of ramps and stairways is functional but slightly complicated. Connection to the manor is implemented with a second-floor passageway in a solution that looks heavy. Staff access through the basement could, however, be converted to customer use with slight rearrangement of facilities, making the second-floor passageway unnecessary.

The architecture of this proposal is very expressive and features so many motifs that the overall impression is slightly restless.

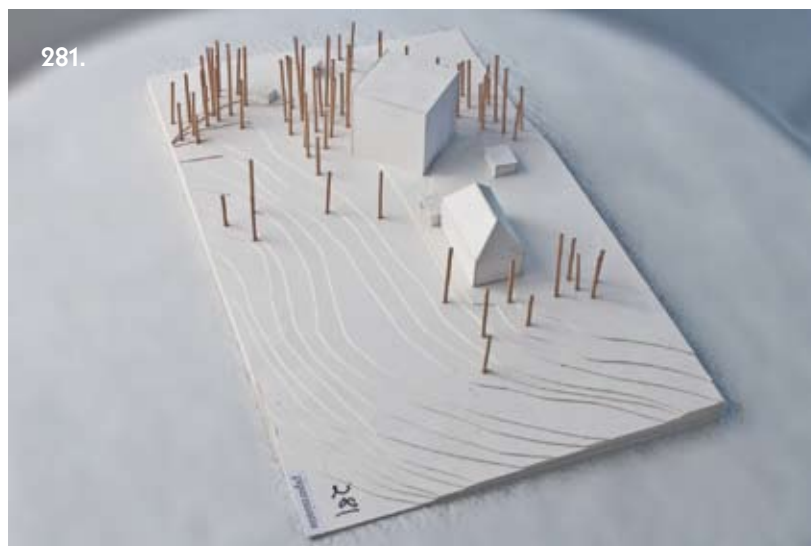
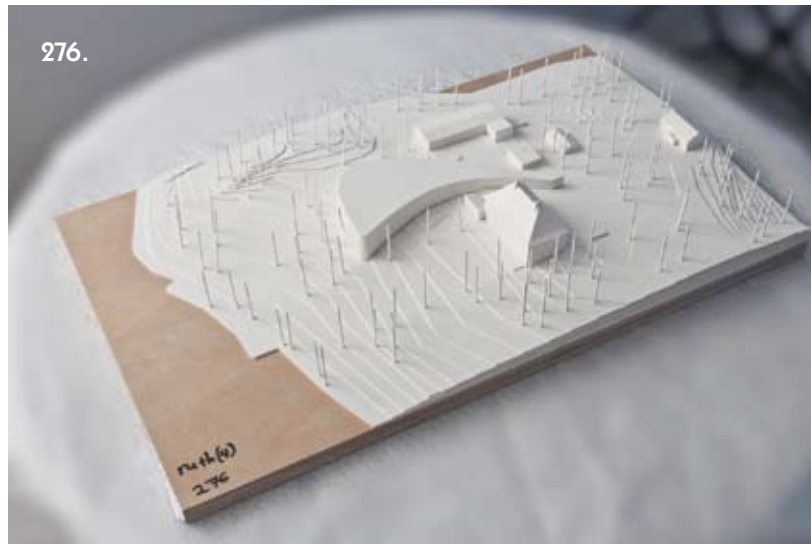
Its merits include a keen eye in terms of the whole of the Joenniemi grounds – also from the perspective of landscape architecture. The entry leaves the façades of the building unspecified.

249. PSEUDONYM 'SOLA'

The new building is positioned successfully on the grounds, leaving the lake and the approach views unobstructed. Locating all spaces and facilities within one above-ground volume is a functionally and financially sound solution but results in a building with a fairly massive outward appearance. The arched walls make the building a natural part of the scenery and create a distinctive feel to the gallery intended for rotating exhibitions. In the auxiliary facilities, however, the arched walls feel contrived. The external architecture hints at sacral buildings, although brick is a good choice of material in view of the manor settings.

Service access to the restaurant has not been presented.

Connection with the manor could be altered such that the connection is not blocked when the gallery is closed for the changing of exhibitions.



255. PSEUDONYM '1876'

This proposal offers a good location and orientation. The elongated new building in the north-east–south-west direction is natural with regard to approach and the southern-side park views. The new building follows the direction of the contour lines and frames the existing park from a considerate distance.

The proposal is advantageous from a bird's-eye view: the directions and zones shown in the scale model look promising. However, the lobby and exhibition rooms are not represented as special spatial experiences even though things are generally in order. When one enters the building, the path continues naturally down toward the main exhibition halls. The ticket office is located between the main building and the extension, which seems to be a hierarchically good arrangement with regard to the existing museum building. The public toilet facilities should be beside the cloakroom. The proposal is one of the few entries placed at this location wherein the problems of service access and the location of the kitchen have been successfully solved.

Some of the office rooms receive daylight only from the top, which is not a sufficient solution in Finnish conditions. The façades are beautiful, but the high concrete footing in the lower slope of the park looks like an above-ground cellar.

276. PSEUDONYM 'RUTH' (4)

This is a beautiful and sculptural entry wherein the new building is placed splendidly, west of the manor. The above-ground parts of the new building have been innovatively divided into two separate volumes that adapt well to the scale of the existing buildings. The glass part that houses the galleries and the restaurant forms an expressionless background to the manor when viewed from the direction of approach, but it nevertheless has a distinctive, modern identity. The entrance to the museum is an exciting spatial experience. Locating the main lobby underground is practical but feels unnatural in such a beautiful setting. The facilities of the festival hall and museum-paedagogy area are fairly dark in a cellar lit only by ceiling lamps. The exhibition path offers no remarkable experiences, because the beautiful lake and park views remain unseen between galleries.

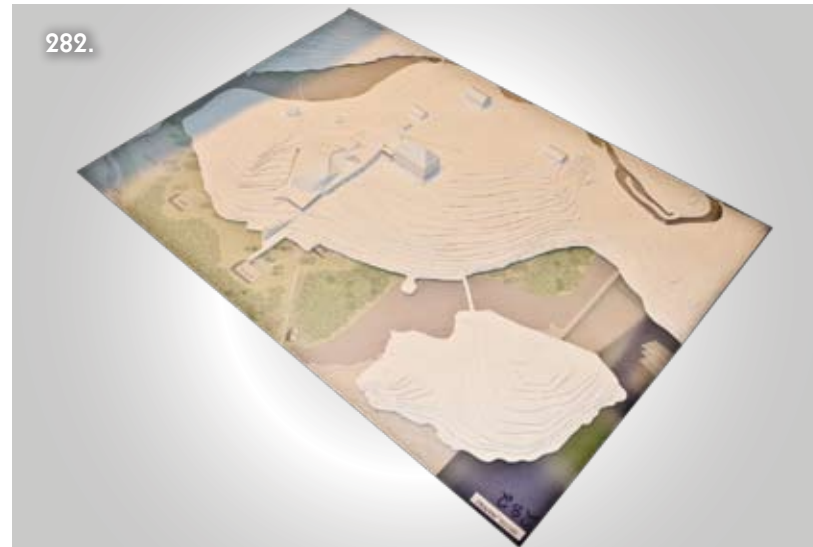
The restaurant, on the other hand, utilises the views magnificently. The restaurant has been positioned such that the manor's terrace can be used as part of the exterior restaurant space, but the restaurant can also function independently outside the museum's opening hours. Locating the kitchen on a different floor from the restaurant, however, is not a functional solution. Furthermore, service access to the kitchen cannot be implemented through visitor areas.

The materials used in the façade of the building support its sculptural style. The arched volume of the building forms a splendid exterior space between the manor and the new building but simultaneously interferes with the manor's park axis. This could, however, be addressed by turning all buildings slightly, which would also result in better orientation for the restaurant's terrace.

281. PSEUDONYM 'PIPARMINTTU'

A skillful and beautiful entry wherein the new building is positioned west of the manor in a natural way. The square-shaped building is a distinctly individual and modern art museum. Distributing the facilities over five floors makes the footprint of the building small, saving the handsome trees of the park and leaving the views between the manor and the new building unobstructed.

The functional concept of the building is brilliant: museum guests are (Continues on page 35.)



(Continues from page 33.)

able to enjoy the beautiful lake and garden views as they move along the outer circumference of the building while ascending to upper galleries via two separate stairways. The galleries are within the frame of the building, making it possible to build different exhibition paths in a flexible way. The main gallery is placed on the top floor, like a crown. The location of the restaurant is ideal: the restaurant and its terrace open onto views of the park and the lake. The terrace at the western end of the manor can be utilised as part of the restaurant, and the restaurant can operate outside the museum's opening hours. Service access is implemented from the north-west side of the building. In terms of functionality, the building of another lift might be advisable. The arrangement of underground facilities is draft-like; rearranging cellar spaces to utilise the slope would allow the conservation facilities access to natural light.

The architecture of the building is original and timeless. It plays with pleasingly simple forms: the basic element of the façade is a round window opening that changes size with the floor. The theme of round shapes delightfully echoes the round windows of the western end of the manor. The façade material is left unspecified.

The building rises clearly above the existing tree line. Because the lake scenery and Finnish terrain in general are fairly plain, the height of the building feels too dominant. The architecture of this entry was subject to considerable difference of opinion within the jury.

282. PSEUDONYM 'ORIGAMI'

The placement of the new building is good. The connection to the manor building feels heavy.

Uniquely beautiful shapes and forms are used in a skilful and logical way throughout the proposal.

Access to the green roof would require railings that are not presented for the façades. They would change the appearance in an undesired way. The style of shapes and forms has also resulted in constraint to the solutions: the sauna section, restaurant, and kitchen are quite inconveniently shaped.

284. PSEUDONYM 'ART LAND'

The surprising placement has been utilised efficiently, without hesitation and frankly.

The connection to the manor building is exemplary.

The mirror surfaces on the façades and the ceilings of the lobby and restaurant fit into the spirit of the overall design.

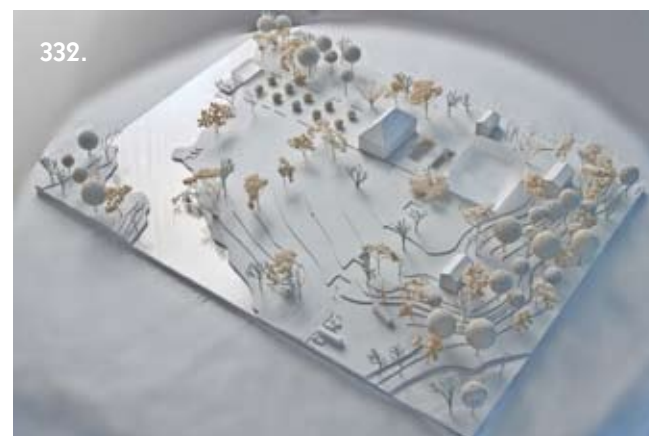
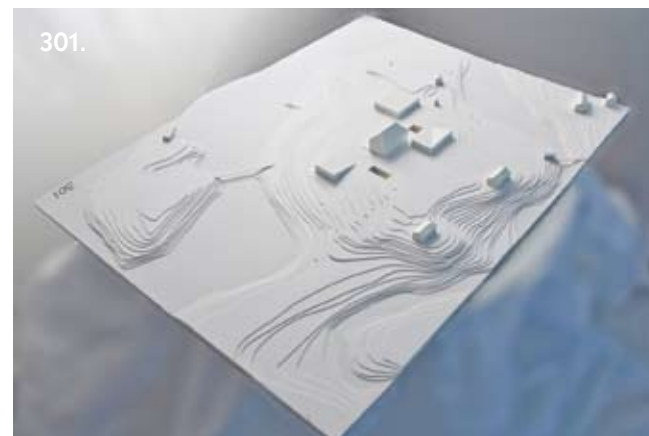
The overall idea, traffic, and spaces are harmoniously clear and secure. The entry is well finished.

294. PSEUDONYM 'PUUTARHASSA' (2)

The placement of the new building is rational. Bringing the main entrance close to the approaching person is practical in many ways. Together with the entrance, the restaurant and reception hall form a unit that can also be used separately. However, the above-ground passage leading to the exhibition halls on the south side of the manor building occasions quite a bit of doubt.

The connection to the manor building from the south-side passage is natural within the scope of the basic design.

The corridor interiors are beautiful, and the façades are created with skill and have a peaceful character.



301. PSEUDONYM 'EMBRACE'(1)

In this elegant and minimalist entry, the majority of the volume of the new building is underground and the above-ground parts are positioned around the manor. The sculpture-like, controlled volumes of the buildings match the park surroundings beautifully. The pavilion that houses the restaurant is east of the manor but does not become too dominant in the approach views. The main entrance stands out clearly, and it is positioned well in relation to the manor.

The underground facilities of the building are extensive, but their lighting is, at least in the case of the work facilities, insufficient. The galleries are functional but suffer from a slight lack of character. The surface area of the exhibition facilities deviates significantly from the competition assignment.

329. PSEUDONYM 'NELIÖPELI'

The placement is otherwise good, but the massive 'square' is too close to the manor building, creating a threat. Vuohijoki has been taken into consideration in a beautiful way.

The connection to the manor building is convenient but has a heavy character.

The entrance lobby opens beautifully in a sculpture garden that has been efficiently used as the close landscape of both public and staff spaces. When the reception hall is closed, the route from the entrance to the ticket office is much less clear than the route to the restaurant and sculpture garden is.

Service access to the restaurant cannot be implemented through the main entrance.

The façades are anaemic. Justifying the green carpet on the floor as an illusion of a mass rising from earth is applicable only for those viewing the site from the air.

332. PSEUDONYM '753421'

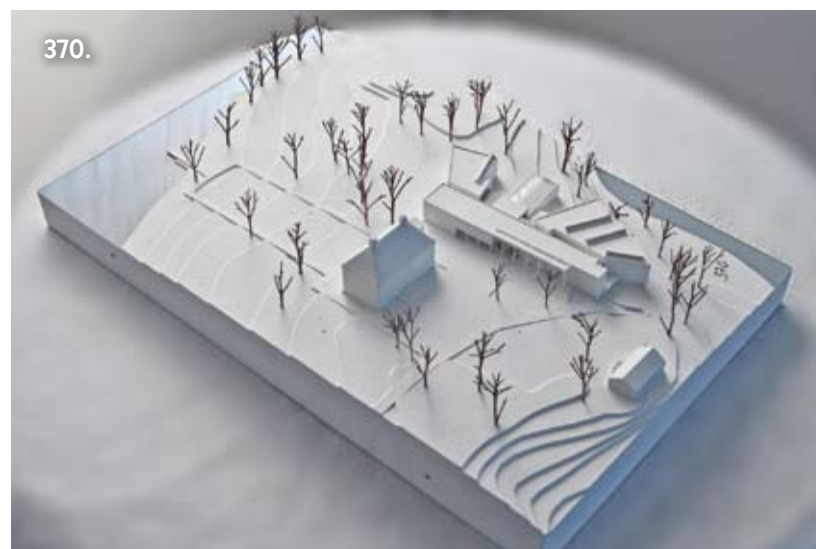
This is a clear and concise entry wherein the new building is positioned splendidly as a part of the axial composition formed by the manor and the park. The diminutive size of the above-ground portion is achieved by locating most of the facilities underground.

The building of delicate proportions forms a splendid, contemporary pairing with the manor. The manor is present in the main lobby of the extension and in the restaurant in a very pleasing way. In terms of its architecture, the entry is plain, even slightly dull. The unfortunate fact also is that, given the Finnish climate, the underground office spaces will not receive enough natural light through the light wells. It must also be noted that the collection gallery cannot be the only connection to the manor.

347. PSEUDONYM 'TRANSFORM BOUNDARY'

A beautiful location on the riverbank gives this entry a personal character. Commitment to a location that has received little attention in the manor milieu gives more justification for a large extension.

The long bridge connecting to the manor building allows one to go around the manor but could easily become a heavy structure. The central wall idea provides good guidance for the path. However, an access route is required at least from the lobby. The placement of the sauna is not functional.



352. PSEUDONYM 'ACROSS THE RIVER AND INTO THE TREES'

The entry is one of the most creditable ones placed on Taavetinsaari.

The location solves the entire problem concerning the Joenniemi main building as long as the building stays below treetop level. The scale model conveys the atmosphere of a peaceful wooden forest temple, thanks to the model's lack of roof that lets the structures show through. The broad bridge is a beautiful component of the new building.

Entrance to the building is a simple and beautiful ceremony: the bridge over the lake continues within the building, becoming embedded in it and creating a sky-ceiling space in the middle of the building. Upon entering, one gets a view of the water, and the path continues down to the main gallery. Now we are back to the waterfront.

Wood as a construction material is an essential part of this building's character. The proposed connection to the Joenniemi manor building is good, consisting of a glass greenhouse to replace one that was previously at the site. Connections within the existing museum have to be resolved. A natural location for the passageway is at the existing avenue of trees, but the lower level of the building lacks all of the ceremonial beauty that the broad bridge has to offer. Service traffic can be arranged across the broad bridge; there is probably some kind of hoist at the exhibition rooms?

The proposal is convincing and demonstrates ability to adapt to the spirit of the location and its development opportunities. It would be very important to implement the details of wooden construction, structural joints, and glass wall details delicately in order to preserve the poetic character of the simple building volume.

In wintertime, when the trees are leafless, the large building volume would dominate the views and make the existing Joenniemi main building look small at the other end of the open view. This would change the hierarchy of the location.

Construction of the bridge and the long connecting passageway would increase the costs of the proposal.

366. PSEUDONYM 'GEO'

This entry is badly incomplete, but the little it has to offer is fascinatingly beautiful. How it is embedded in the island and the associated covering is convincing. However, the entry's deficiencies are too great to allow any possibility of succeeding.

- The connection with the manor building is not presented at all.
- In the scale model and the drawings, the island lacks the two lowest contours; it seems as if it has descended two metres into the lake. The expression 'smaller half of the island' in the description is probably a misunderstanding created by this impression.
- The placement of the sauna is outright impossible. No windows, no way out.
- There are no CD media included at all.

370. PSEUDONYM 'ALABASTER'

The placement of the new building is rational. The connection from the manor house's cellar to the main lobby is a good idea.

The lobby and its connections are fresh, simple, and functional. The diversity of spaces is controlled well and has character. The terrace going across the second floor brings pleasant added value to the office rooms.

This entry has a lot of development potential.



372. PSEUDONYM 'LÄHDE'

'Lähde' brings the contemporary trend of curved lines to the new building at Joenniemi. The entry looks as if a huge exotic animal from ancient millennia were hiding in the park, only showing its hairy back. The tail of the lizard could have been cut short before it meets the Joenniemi main building.

The location is good: the entire park and the immediate surroundings of the main building are kept untouched. However, the existing museum makes a fine contribution to the new building's interior views, where wood is used beautifully.

The functional solution is good: at no point are exhibition halls used as thoroughfares.

Using bright finished metal to such an extent in a cultural environment is a question of values. On hot summer days, it may be unbearable to be in the proximity of such a building because the surface reflects the sun's heat multifold. Another open question is how the metal would change with age and form a patina that would look valuable enough for the location's requirements.

381. PSEUDONYM 'LANSSI'

The placement of the new building is rational. The daring sculpturality of the main façade functions well as a counterpoint to the manor building. Its size does not present a threat when the buildings are of elegantly different character.

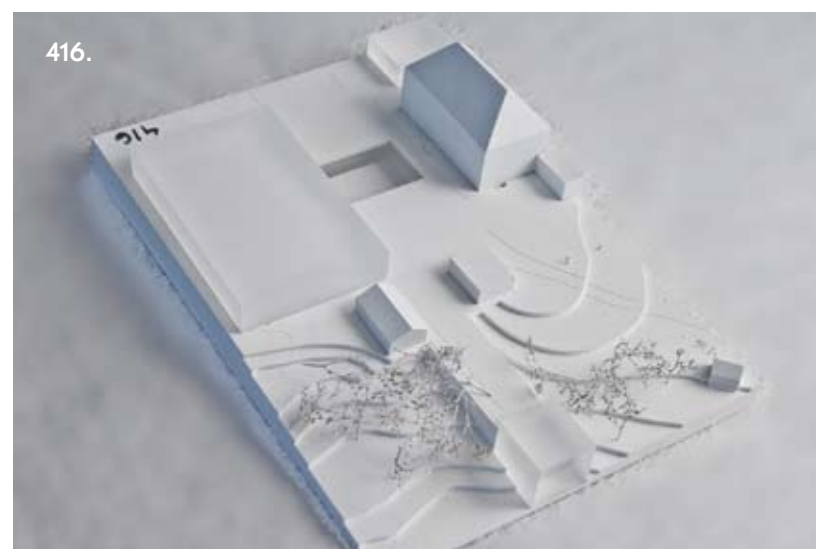
The author makes an almost believable implication that the above-ground connection with the manor building is a log that forces the façade to bend. Another underground passageway is unnecessary. The shapes of rooms and the traffic arrangements are flawless. However, that the windows of some office rooms only open to the loading yard seems harsh in a location such as this.

395. PSEUDONYM 'RUTH S.'

This is a delicately sculptural entry in which the manor is given a distinctive counterpoint that represents contemporary architecture. In the resulting dialogue between the manor and the new building, the new part represents 'today' in a pleasant way. It is as light and airy as Ruth's summer hat. The architecture that plays on the forms of the roof is distinctive, delicate, and delightful. The shapes of the hem, of course, have clear predecessors in Swiss architecture. The extension has been placed such that the views of the manor and the lake are unobstructed from the direction of approach. The main entrance of the building stands out clearly, and the lobby facilities utilise the views over the lake and the manor. The lobby and reception hall together form a functional whole.

The restaurant has been located successfully in conjunction with the lobby and the main entrance. The restaurant's terrace opens to afternoon sunshine, but its orientation is not ideal for presentation of views. The room arrangement allows the building of functional exhibition paths. If implemented well, the main gallery on the top floor would be fabulous. The succession of spaces formed by the main stairway, the underground galleries, and the new stairway connected to the manor is one of the rare examples among the entries that demonstrate how the buildings can be connected also spatially.

All work facilities have been located such that they receive natural light. Service access from the north side of the building is functional and does not disturb museum guests. The shapes and the choice of material support each other. The flame-cut shapes of the façade are an unnecessary detail.



397. PSEUDONYM 'STILLEBEN'

Under this compact and clear proposal, the new building forms a natural entrance square in combination with the manor building. The pavilion-like appearance of the building is well suited to the manor. The overground connection to the manor building is suitably subdued.

The building is solidly functional. The entity consisting of the restaurant and reception hall is located such that there is a good lake view and utilises the existing terrace of the manor. The division of the lobby into two parts makes it difficult to perceive the entrance floor and the route to the exhibitions. The canyon serving as the building's backbone is a spatially interesting motif but may be overly dramatic for a building of this size. The narrow river on the west side of the building is not the best direction in which to open a landscape view.

The spirit of the proposal is very quiet, and its overall appearance remains a bit faint.

406. PSEUDONYM 'AVAUKSIA'

The entry is one of the few proposals of creating new outdoor space intended for works of art. This entry preserves the park and the views, controlling the north-west side of the manor building. This way, what is worth preserving is preserved, but a new location is created in the direction of the 'river' with a sculpture garden. The river is at present just a ditch but, in principle, could be widened by dredging.

In the scale model, the entry is a laconic, almost industrial-hall-type solution, but it also reveals some fine characteristics from a closer view.

The idea presented in the description, of how the central exhibition space would open into the lobby area, does not seem to be realised; the view of the central exhibition space looks like a monotonous hall. How is the diverse and strong character of the exhibition spaces, as praised in the description, going to be realised? The feeling of connection with natural light can be a problem in winter even if the glass walls and reflective ceiling surfaces provide a lot of light in summer.

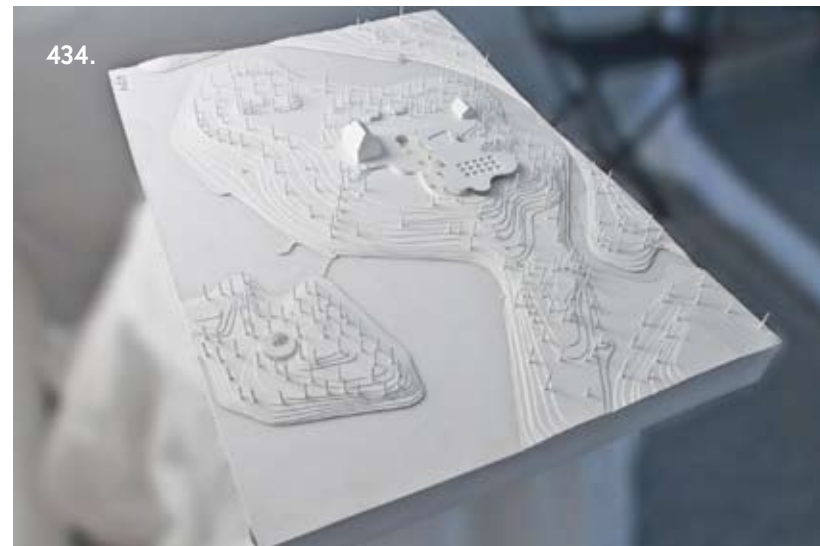
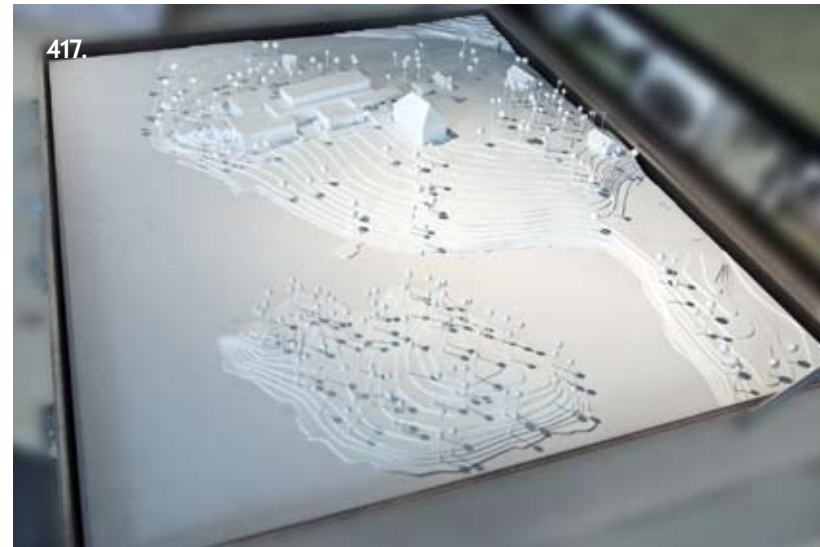
The exhibition path is functional, but functionality problems exist elsewhere: the public toilet facilities should be close to the cloakroom, the kitchen should be on the same level as the restaurant, and a service access route to the kitchen should exist. The poetic character of the sculpture garden will be dissolved by the presence of service vehicles.

The façades are peaceful, and the extension is like an expressionless pedestal for the main building.

416. PSEUDONYM '783812'

This entry represents those models wherein the above-ground parts of the new building have been positioned so as to complement the existing entrance square of the Joenniemi manor. The manor remains the dominant feature of the landscape from the direction of approach, and, although the restaurant is east of the manor building, it is low enough to allow the manor to dominate the approach view.

The light court placed below surface level works very well as the heart of the new building, but its maintenance will be challenging in the Finnish climate. The galleries are functional but rather summary-level, and their lighting design is not presented. The building features quite many wide hallways and lobbies.



417. PSEUDONYM '1000VIEWS'

The placement is rational and respects the environment. The above-ground connection to the manor building is gentle.

Use of two main entrances, to the south and north of the manor building, constitutes a neat solution. Perhaps the entrance could be one way and the exit the other way. The path from the lobby to the exhibition floor is long and hard to guess.

The author has made great effort when dividing the building into well-proportioned parts and making the façades represent an accompaniment to the manor. The target has been successfully accomplished, and the result is strong but peaceful. However, the target seems to be set quite low when one considers that the new building is several times larger than the manor building.

434. PSEUDONYM '040311'

The unique shapes give justification to the location. The connection with the manor building goes up in the wrong place. It will destroy the largest hall of the manor.

The author has excellent expertise in the shapes and forms chosen. The rooms are attractive, and the overall design is naturally smooth. However, some of the open appearance has been forced. The museum-paedagogical facilities cannot be just words in the lobby; they need peace for the work. Neither can offices function well if they are just tables in the lobby. However, these things are easy to fix.

The restaurant and the reception hall represent good design. The spiral stairs down to the exhibition halls are magnificent and attractive. The description is disturbingly superficial and lacks content.

439. PSEUDONYM 'HP 1002'

The location and the freely designed shapes and forms are in harmony. The idea of a space that becomes interleaved with the forest and flows into it is poetically beautiful.

The connection to the manor building is reasonable.

The spaces are excellent from the exhibitor's and the visitor's viewpoint. The overall design stands out clearly when one walks in the sculpture garden, and there is no risk of getting lost. The targeted feeling of navigating the forest has been achieved very well in the design presented.

Successful implementation will require top-class structural engineering and technology. Replacing a curved glass wall with a broken line will easily destroy the illusion. The proposed lack of columns is not possible for the east wall of the reception hall and the south-east wall of the restaurant. The edges of the floor and roof tiling for the façades are difficult and demanding details that control the overall appearance quite substantially.

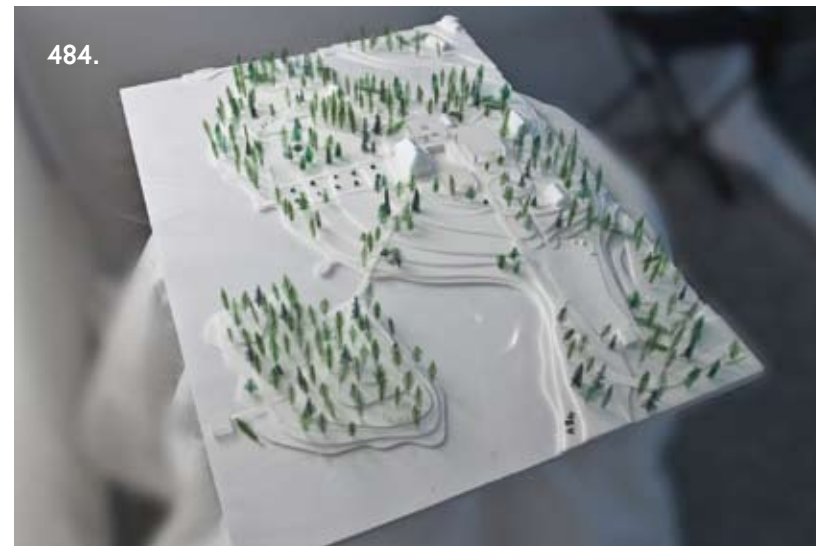
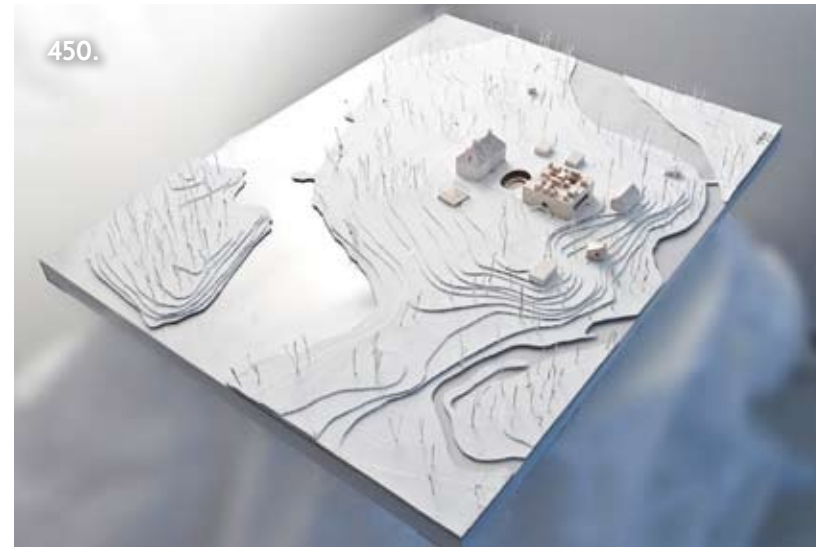
The birch walls on the inside are an unnecessary addition that is difficult to maintain and will lose in the competition against trees in the forest. However, the interior walls can easily be used as exhibition space in the most spacious locations.

The proposal is charming and has development potential, but it will require the best available engineering and technical implementation.

The proposal also needs a lot of development:

- Implementing the work facilities with the same shapes and forms that are excellent for the exhibition halls and other public spaces will lead to self-justified solutions that suffer from

(Continues on page 47.)



(Continues from page 45.)

these constraints. Designing the work facilities instead from the starting point of their requirements and characteristics will probably lead to a relieved overall result.

- The main route in the façade areas may not need to be raised from the ground surface at all. The low outdoor space remaining under the raised slab will be difficult to maintain.
 - The abundant passageway spaces increase the scope of the proposal.
- The architecture of this entry was subject to considerable difference of opinion within the jury. The estimated costs are substantially higher than budgeted.

450. PSEUDONYM 'BAROQUE'

The new building is positioned splendidly in the axial composition formed by the Joenniemi manor and the park, forming a complement to the manor. The abstract copper-plated cube suits the manor setting well. The oval light yard between the buildings with its spiralling ramps is a beautiful motif, but locating the main entrance below ground level is not a very natural solution. The labyrinth of galleries, light wells, and patios above the gallery for rotating exhibitions forms an interesting series of spaces.

The gazebo-style appearance of the restaurant pavilion is charming, but placing the kitchen below the restaurant is not a very functional solution.

484. PSEUDONYM 'MKS010'

Beautiful, elegant, and refined, this entry understands Joenniemi as a whole that forms a meeting place where art, architecture, and nature come together. The restaurant pavilion is positioned in front of the manor when viewed from the direction of approach, but it is sufficiently low to retain the manor as the dominant element of the view. Expressionless glass volumes accentuate the manor's entrance square splendidly and assume natural positions within the scale of the existing buildings. The sculpture garden located below ground level that forms the heart of the museum is a charming solution, but its maintenance will be challenging in the Finnish climate. All galleries have a distinctive character, and the exhibition path works well. The only access to the smaller gallery for periodic exhibitions, however, cannot be through the collection facilities. The small, pavilion-type buildings of Joenniemi and Taavetinsaari activate all of the manor grounds for the museum visitors in an elegant way.

The underground service tunnel, however, would be expensive to implement and would increase the large scope of the proposal even more.

506. PSEUDONYM '281128'

The placement of the new building is rational. However, placing office space on the lakefront is unnecessary and difficult for the employees due to long distances.

The connection with the manor building is presented both at ground level and underground. One connection is sufficient.

Arrival at the entrance by walking on the south side of the manor is an interesting route but cannot accommodate taxi transport of disabled people.

The spatial structure is clear and straight, but the other characteristics of the entry remain unclear because of the superficial façades.



516. PSEUDONYM 'MFRD1988'

A distinctive type of proposal for its location, this represents a cluster of dissimilar buildings with the office section exceptionally being the highest. The old Gösta retains its position in this composition in a surprisingly successful way in comparison to the 'disproportionate pair' that characterises most of the competition entries.

There are varying views out from the glass walls of the narrow and long, centrally located building.

The entrance is strangely positioned at an angle from the direction of approach.

The kitchen should not be on a different floor from the restaurant, and its service door cannot face the park.

The existing elegant west terrace is completely eliminated.

524. PSEUDONYM 'WRAPPING'

The new building is justifiably located to the west of the manor, but the entrance is difficult to find. The proposal laudably utilises the differences in level afforded by the slope. The architectural modelling and partial embeddedness in the ground target a scale of volume associated with the manor building. However, the overall shape of the building becomes somewhat large. Some of the underground spaces remain very dark.

The restaurant and terrace are positioned nicely beside the lake scenery. It should be possible to close the collection rooms for the construction of exhibitions without blocking the connection with the manor.

The façade architecture is controlled and beautiful even if gloomy.

541. PSEUDONYM 'SOUND OF SILENCE'

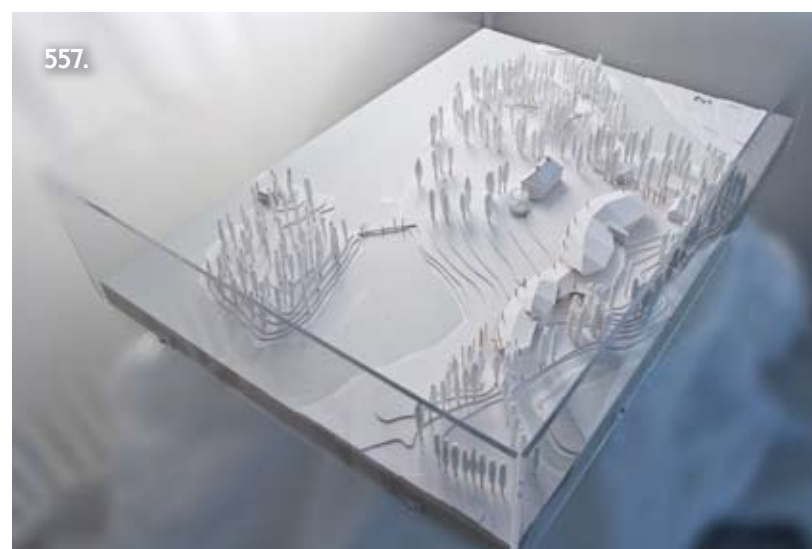
This proposal, differing from all other entries, places the building in a hollow on Taavetinsaari. Upon one's entry to the site, the view across the sound to Taavetinsaari is blocked, but the view will open again on approach to the manor building.

Access to the waterfront is pleasant, descending on a gently sloping path and stepping through the building. Water is a substantial part of the indoor atmosphere: the building gently embraces the lagoon it creates. It is as if one were on a pier all the time. Because the views are limited on both sides, the indoor space is extended somewhat to the outside, the water.

The new building is partially embedded in the terrain, and two higher sections of the building, at both ends, provide enough symmetry to create a feeling of an independent pavilion. It is slightly surprising that the higher end elements are made oblique: This spatially excellent proposal would do well without such a sculptural special effect.

The exhibition path is functional for the most part. The service access route is long, but, thanks to the double corridor, service will not cross any visitor route. Some office space is lacking. The conservation facility where people work is completely underground. Because of the location of the building, the underground connection with the Joenniemi main building is long and dark, and it resembles a service access route.

The range of materials is elegant. In the delicate scenery, 'Sound of Silence' fills the hollow on Taavetinsaari and changes the landscape dramatically.



543. PSEUDONYM 'INSETTED'

The location is excellent and provides the entrance with a self-explanatory appearance.

The connection with the manor building is both delicate and convenient.

The play with level differences and heights is fresh and justified. The main stairway is a good indoor landmark. The façades are quite draft-like.

552. PSEUDONYM '222705'

This sculptural entry tackles the challenges of positioning the extension in the manor grounds according to methods of land art. The volume of the extension resembles the forms of snowdrifts (in a good way). Positioning the extension as a background to the manor and the manor park from the direction of approach is a successful solution. The main entrance stands out clearly and leads to an elegant and spacious lobby that forms the heart of the building.

The connection with the manor appears heavy and destroys the original outdoor veranda. This detail might, however, be changed without impairment to the sculptural exterior or the solution's functionality, as also the underground storey features a connection to the manor.

All galleries are connected to the spacious lobby, which is a functional solution but increases the lobby's surface area significantly. The restaurant's kitchen and storage facilities obstruct the view of the lake, and the restaurant's service access is not presented.

The construction proposed for the building and its façade material remain mysteries. The partly transparent structure formed by vertical slats as shown in the visualisations appears optimistic for the Finnish climate.

557. PSEUDONYM '7D3A'

The overall design is very distinctive. The placement is justified for this type of shape and form.

The idea of the connection with the manor building is excellent: at the end of the exhibition path, visitors can exit through the main door of the manor. However, the stairway tower has to be made smaller.

When the reception hall is closed as hall space, this seems to block the exhibition guests' access to cloakroom and toilet facilities as well.

Festivity and ease of access have resulted in generous dimensioning in this proposal. No summary of the floor areas is presented.

The façades are designed with care and skill, emanating hazy mystique and exoticism.

5 RESULT OF THE COMPETITION

The jury decided to distribute the prize money for the first three prizes as described in the competition programme. However, for reasons such as the large number of entries, the jury decided to make three purchases instead of two, bringing the total prize amount to €120,000. The competition jury made all its decisions unanimously.

1ST PRIZE €40,000

The jury decided to grant first prize to the entry **'Parallels'**.

'Parallels' is a delicate wooden building that takes its place among the historical layers of Joenniemi, respecting the old but still constituting an independent new layer of architecture.

All of the design solutions demonstrate the authors' enthusiasm for their task, as well as their ability to hold on to an analytical approach to design work. The placement, rooms, materials, and façades of the building have been carefully considered. The design solutions demonstrate good knowledge of the existing building stock, the history of the location and the client, Finnish culture, and contemporary architecture.

When implemented, this proposal will bring a new attraction and a pearl of Finnish wood construction to Joenniemi.

2ND PRIZE €30,000

The jury decided to grant second prize to the entry **'Thyra'**.

This entry represents the classically definite type of modern architecture, quiet on the outside but rich on the inside. After feasting on all kinds of shapes, one returns to the basics. 'Thyra' is a fresh deviation from the mainstream of the competition.

3RD PRIZE €20,000

Third prize was granted to the entry **'Ruth S.'**, which made it to the prize-winning class by its delicate sculpturality. It supplements the manor building with a distinctive counterpoint representing modern architecture.

Three purchases, of €10,000 each

The jury decided to purchase the following entries: **'Piparminttu'**, **'HP1002'**, and **'MKS010'**. (These entries are not listed in any particular order.)

Furthermore, the jury decided to grant **eight honourable mentions**, to the following entries: **'Bento'**, **'Ruth' (4)**, **'Lanssi'**, **'Across the River and into the Trees'**, **'Sound of silence'**, **'Muserla 41644'**, **'Eivät liiku'** ja **'MFRD1988'**. (The entries are not listed in any particular order.)

6 RECOMMENDATION FOR ACTION AFTER THE COMPETITION

The jury gives the unanimous recommendation that the architectural design project be granted to the authors of the winning entry.

In accordance with the competition programme, if implementation of the work is commissioned from a foreign business, it must designate a partner who is approved by the competition arranger and qualified to work as a principal architectural designer in Finland.

The jury makes the following suggestions for further development of the winning entry:

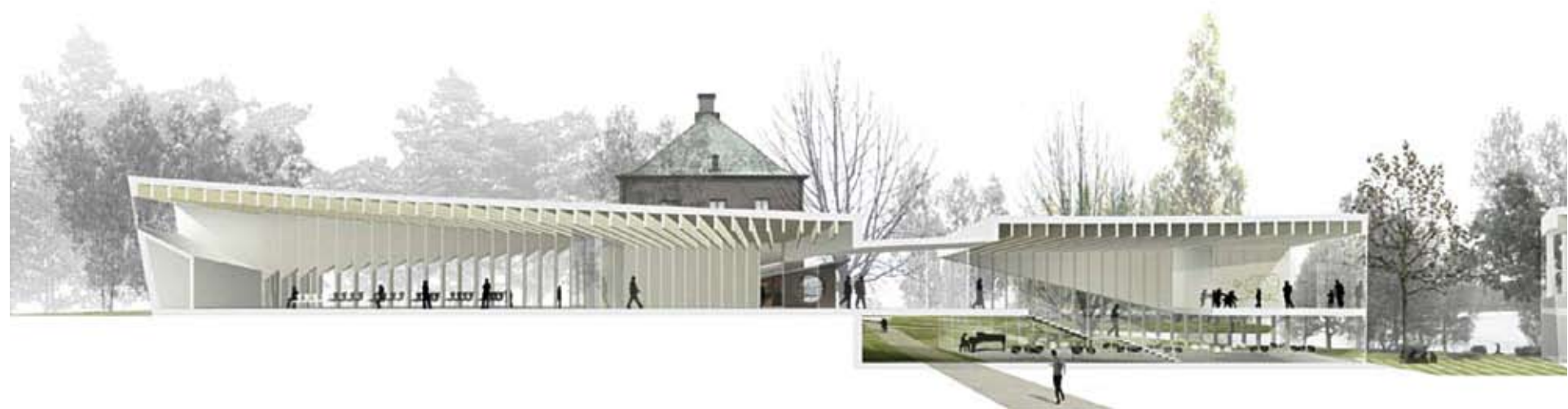
The location on the side of the Joenniemi main building needs further study. The level differences in the delicate Finnish lake scenery are small, and the placement of a new building in the landscape may need further review; in the jury's opinion, the new building could be moved farther from the manor building and also toward the north.

The grass roof is an expensive solution and impractical in Finnish conditions, and very few people would even see it.

Placing the sauna on the island has emerged as a very expensive option.

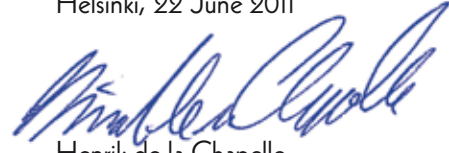
In addition to construction costs, special attention must be paid to the building's life-cycle costs.


The competition jury's more detailed instructions for further development have been recorded in separate minutes.

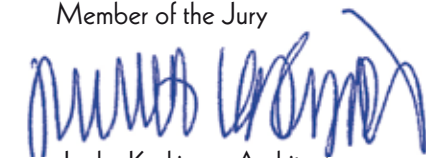


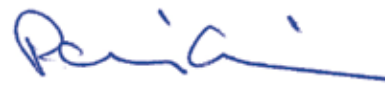
7 SIGNATURES TO THE EVALUATION MINUTES

Helsinki, 22 June 2011



Henrik de la Chapelle,
Chairman of the Competition Jury


Susanna Serlachius,
Member of the Jury


Jouko Koskinen, Architect
Member of the Jury


Museum Director Pauli Sivonen
Member of the Jury


Sirkka Sortti, City Architect
Member of the Jury


Sari Nieminen, Architect
Member of the Jury


Riina Palva, Architect
Member of the Jury

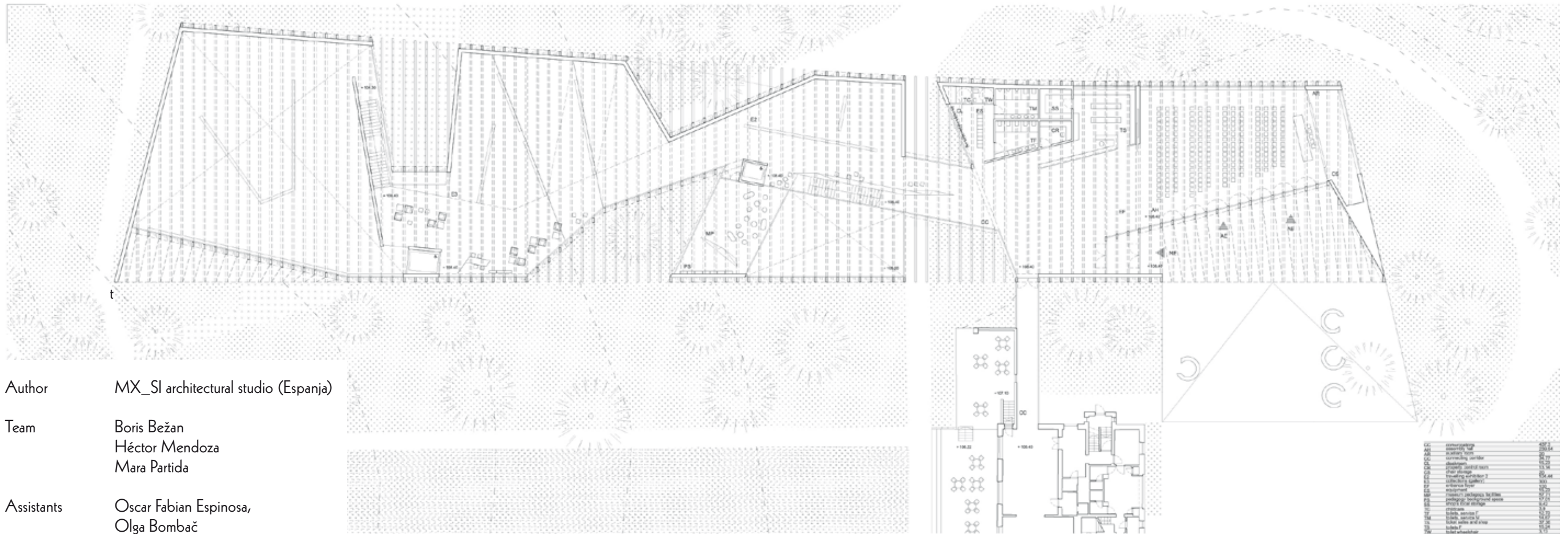

Eija Larkas-Ipatti
Secretary of the Jury



8 OPENING OF THE NAME ENVELOPES

PRIZES:

1st prize, pseudonym 'Parallels'



Author MX_SI architectural studio (Espanja)

Team	Boris Bežan Héctor Mendoza Mara Partida
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Assistants Oscar Fabian Espinosa,
Olga Bombač

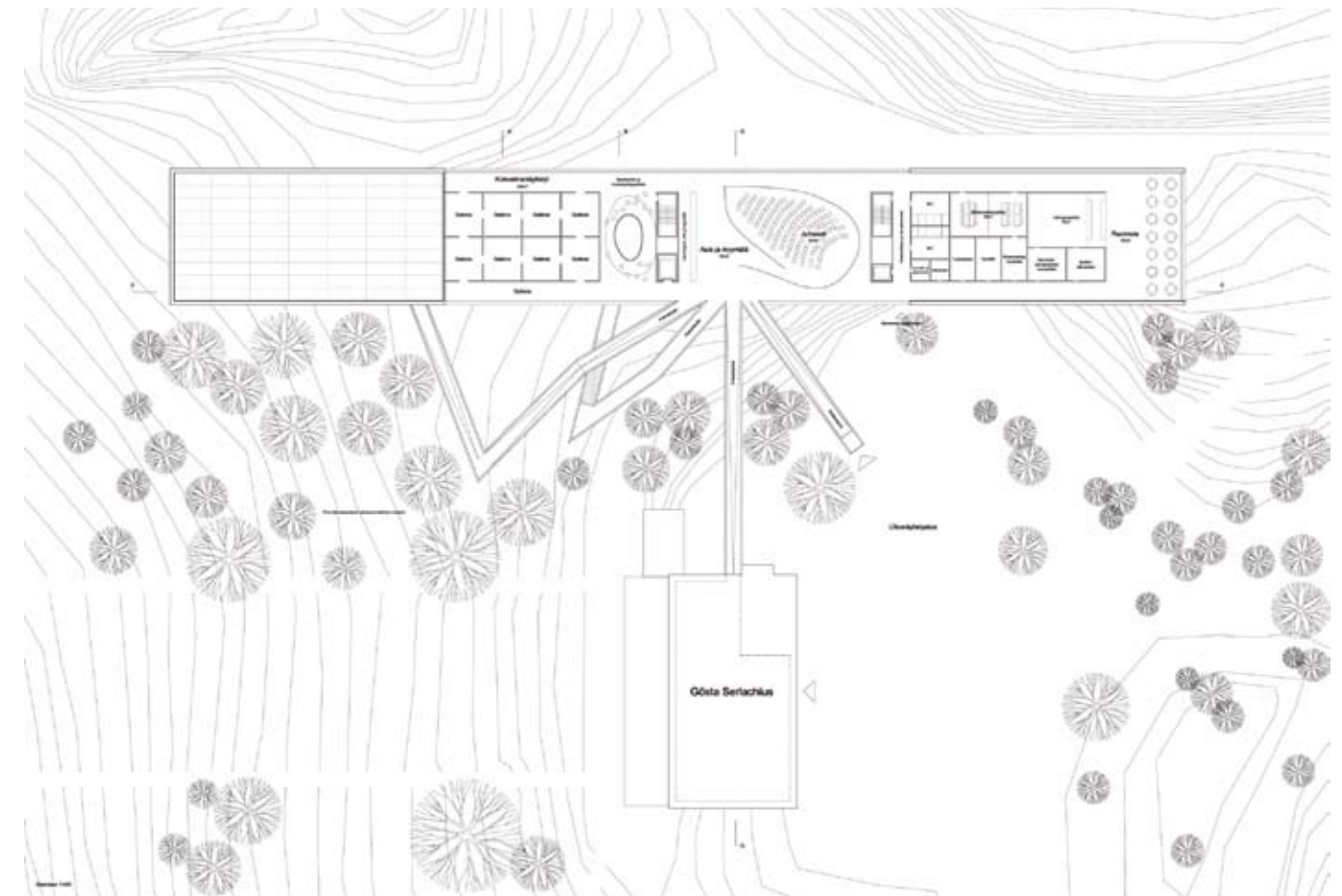
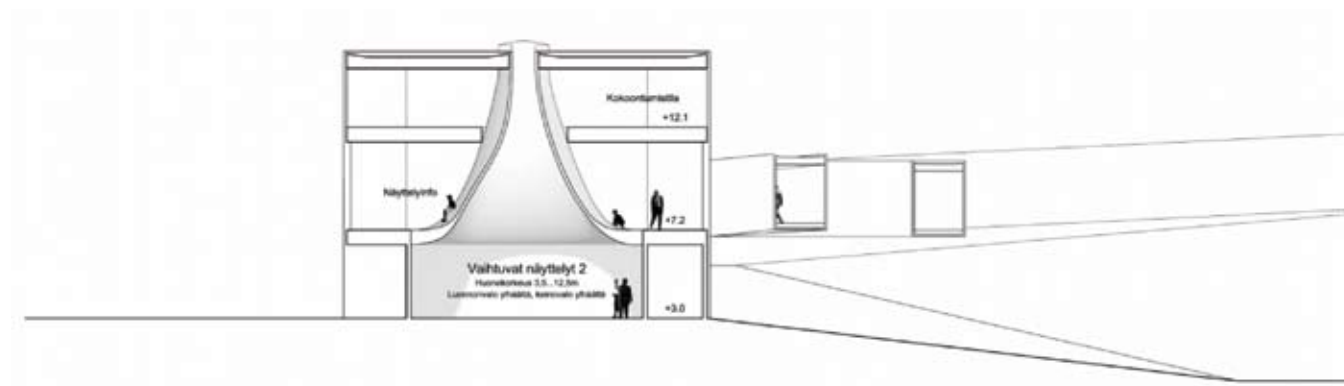
2nd prize, pseudonym 'Thyra'

Author Arkkitehtuutoimisto
Heikkinen-Komonen Oy

Team Mikko Heikkinen
Markku Komonen
Esa Ruskeepää

Assistant Erkki Aarti

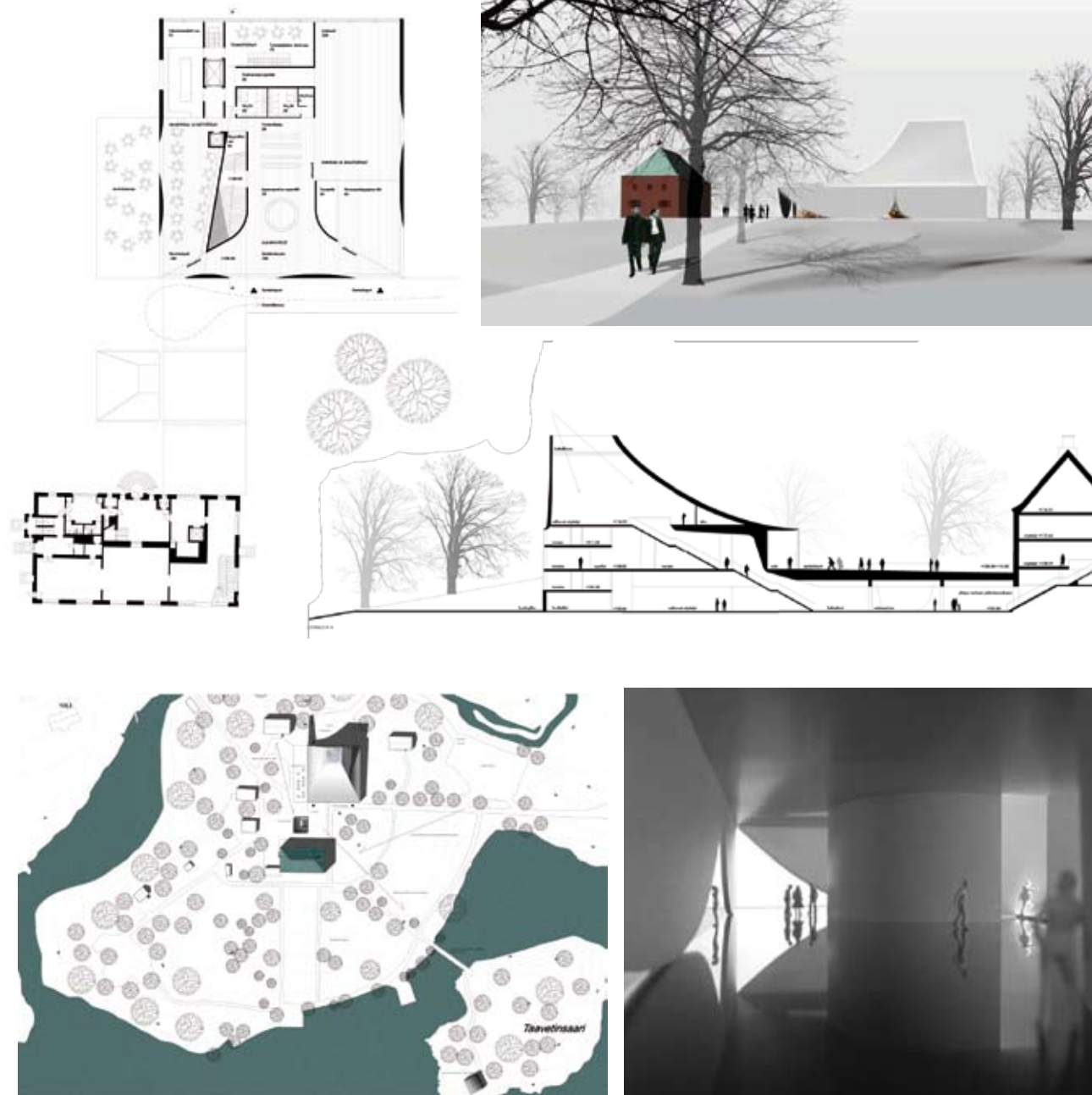
Scale model Seppo Rajakoski



3rd prize, pseudonym 'Ruth S.'

Authors Riku Rönkä
Katri Rönkä

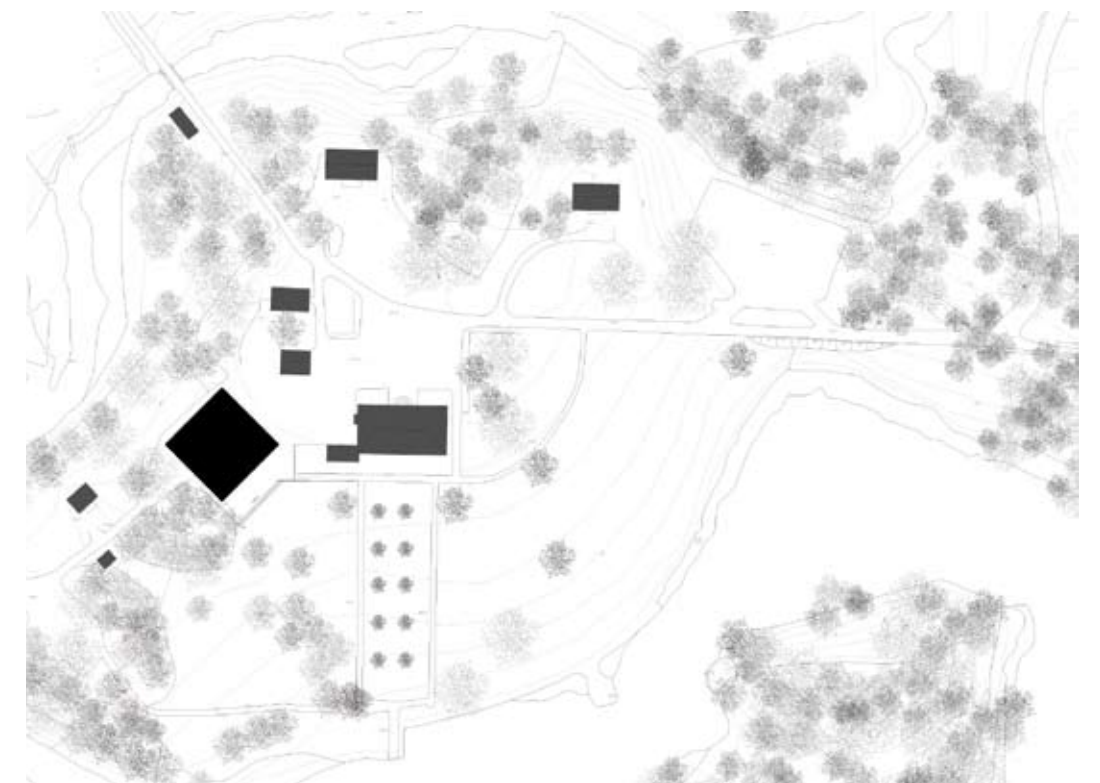
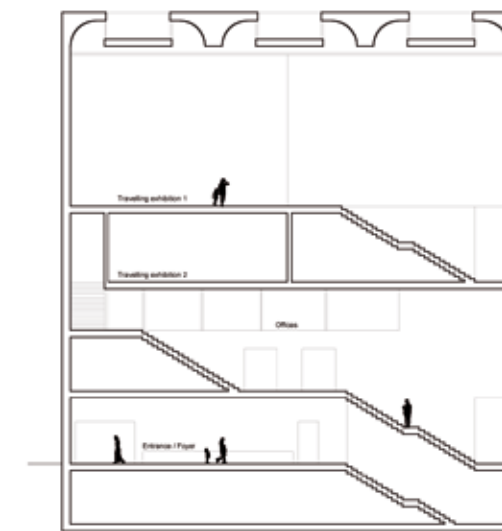
Assistants Philippe Gélinas
Roosa Rönkä
Tatu Pärssinen



PURCHASES:

Purchase, pseudonym 'Piparminttu'

Author Thomas Gebert (Switzerland)



Purchase, pseudonym 'HP1002'

Author Martin Ostermann / magma architecture
 Ostermann & Kleinheinz (Saksa)

Assistants Lena Kleinheinz, Henrik Ulsfort, Peter Fabirkeiwicz, Hendrik Bohle,
 Veljko Markovic, Pablo Carballal, Rubib Dabo



Purchase, pseudonym 'MKS010'

Author MAKS I Architecture & Urbanism / director Marieke Kums
 (Hollanti)



HONOURABLE MENTIONS:

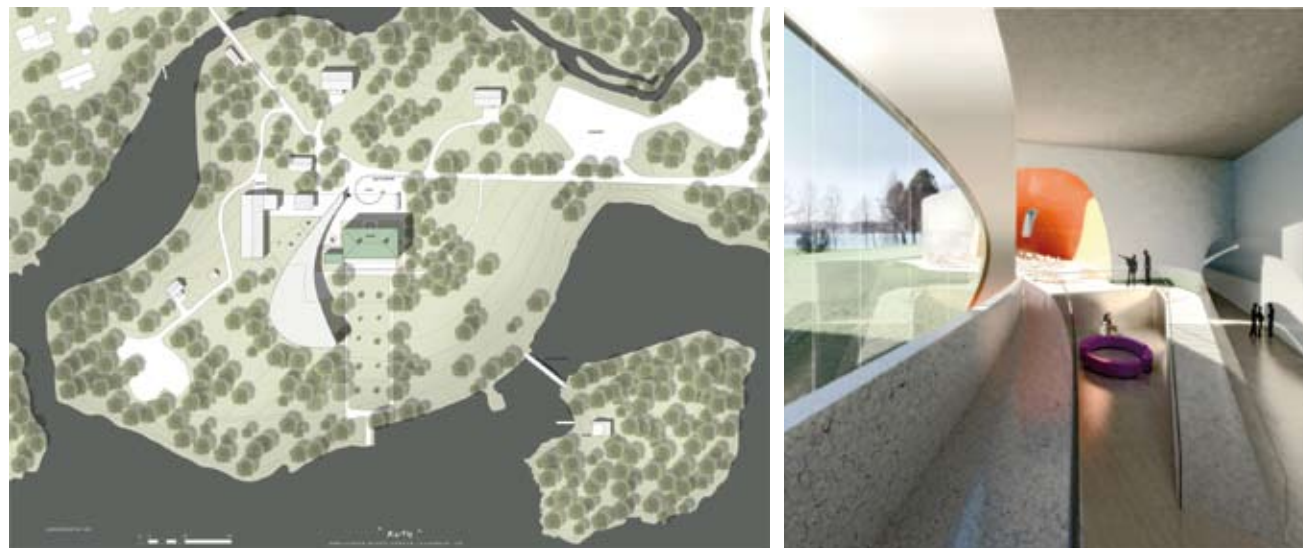
Honourable mention, pseudonym 'Bento'

Authors Kaisa Sormunen
Anu Tahvanainen
Eeva Turunen



Honourable mention, pseudonym 'Ruth' (4)

Authors Teemu Halme
Jukka Savolainen



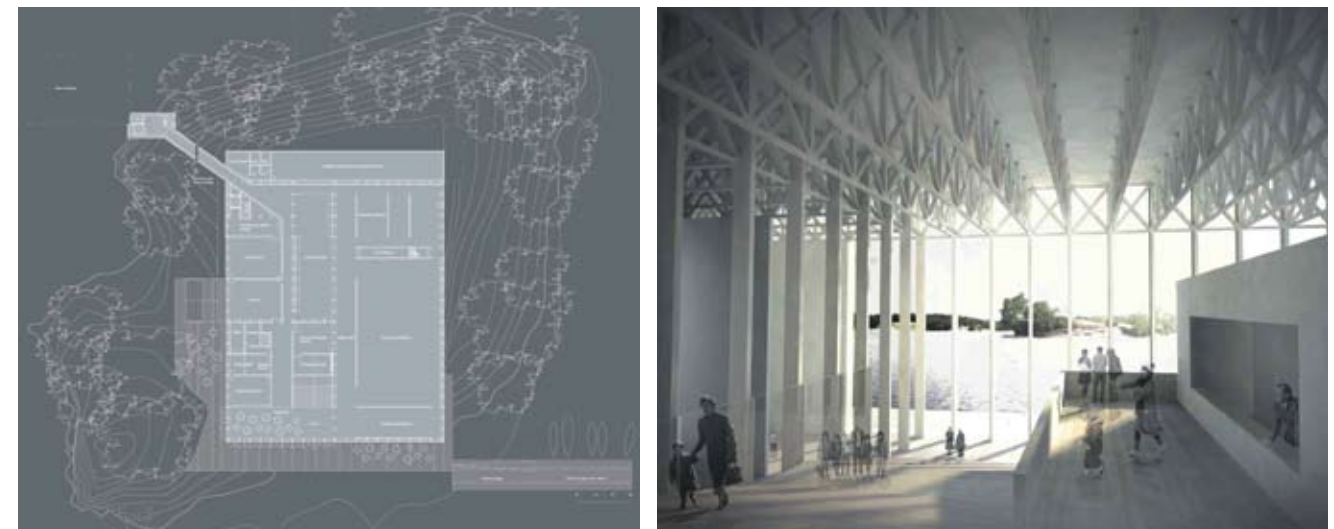
Honourable mention, pseudonym 'Lanssi'

Author Mikko Liski
Assistant Kai Korhonen



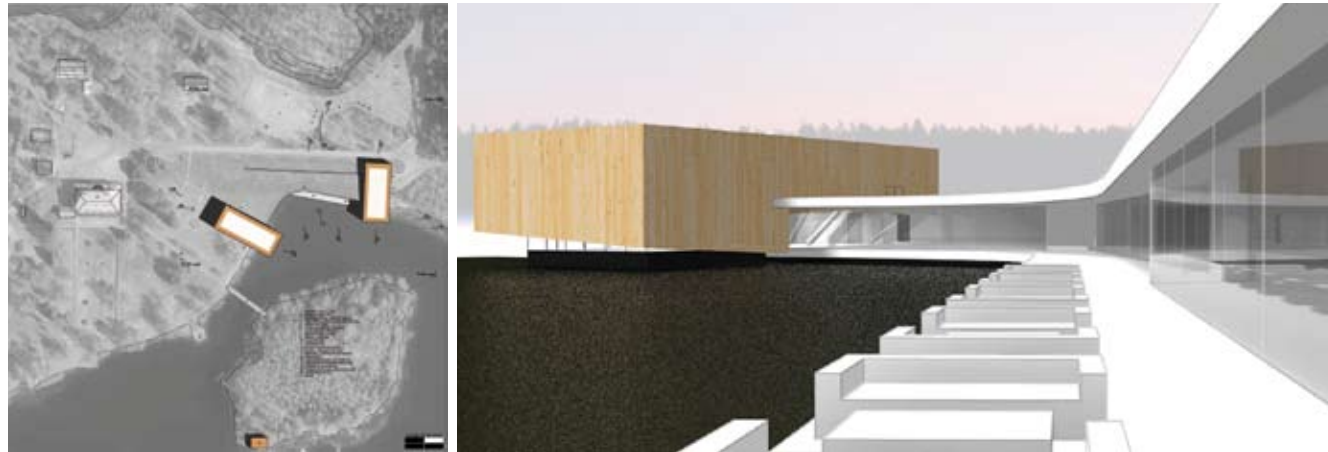
Honourable mention, pseudonym 'Across the River and into the Trees'

Author Per Henrik Söderberg (Ruotsi)



Honourable mention, pseudonym 'Sound of Silence'

Author Eirik Ronning Andersen (Norja)



Honourable mention, pseudonym 'Muserla 41644'

Author Alex Poulsen Arkitekter A/S (Denmark)

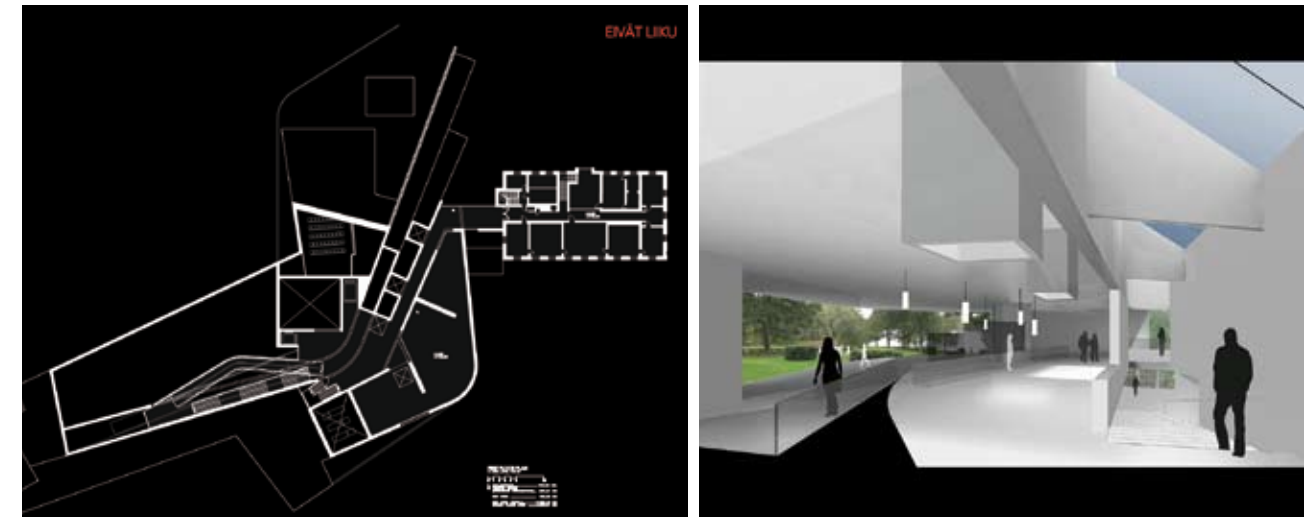
Team Helene Bekker
Karin Oinonen
Christian Holm

Structural, HPAC, and environmental engineering:
Niras / Petr Noyé, Erling Kettelsen



Honourable mention, pseudonym 'Eivät liiku'

Authors Marco Antonio Tapia López (Espanja)
Carmen Figueiras Lorenzo (Espanja)



Honourable mention, pseudonym 'MFRD1988'

Author Cannatà & Fernandes Arquitectos Lda (Portugali)

Authors Fátima Fernandes
Michele Cannatà



