

# ARCH+DESIGN MUSEUM

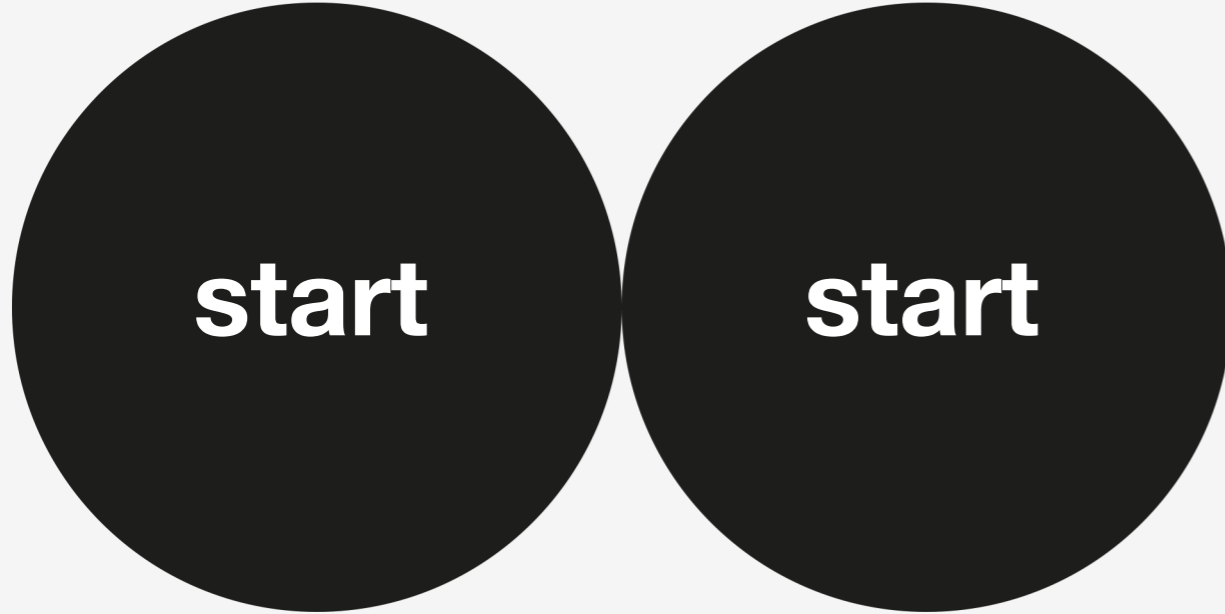
10 ECTS  
max 30 students  
8/1 to 9/4/2019  
**ARK-E2003**

## *BUILDING DESIGN STUDIO 2*

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#### A start.

this is not an academic text but **a provocation**, personal and written for the occasion

this is the result of **a conversation**, of many persons working together plus hundreds through our readings. but we would not always quote or say who is talking

this is **a call for questioning**. for the whys, hows, whats, wheres and whens. this is University, after all, a place of many questions

this is **not a standard course**, it would be unique and unrepeatable, you are the first and last who will read and work on this exact topic

this is **a master's and design course**. as you will see, we propose you four exercises. they do not start or end, but they are all related to the thinking of the architect. this course is about architecture, the architecture of a museum, of all museums

this is **about four exercises, movements**, that have to be trained as every physical ability. the first one is to understand a place as an architect understands places. the second is to draw, as an architect should draw. the third is to read time and history as an architect should dive in history. the fourth is to imagine a space as an architect imagines places. you would have to repeat them, train them, again and again, for your whole life. we will use them this time for the design of a museum

we hope you find these **exercises hard enough**. we hope you do not agree with what we say here, hope to discuss about that through these next months

so: a provocation that starts the transformation of a place, result of a conversation with different perspectives and interests; a whole load of questions responded with one specific holistic answer that comes from a learnt way of understanding, drawing, reading and imagining that is always hard enough (and most of the times "overly hard"). YES, that is exactly **what architecture is**.



#### A museum of architecture + design.

– A recent report recommends that a new Architecture+Design Museum should be established in Helsinki. The report, commissioned by the Ministry of Education and Culture, the City of Helsinki, the foundation for the Design Museum, the foundation for the Museum of Finnish Architecture and the Architecture Information Centre, was submitted to Sampo Terho, Minister for European Affairs, Culture and Sport, and Jan Vapaavuori, Mayor of Helsinki, on 21 August, 2018:

[http://julkaisut.valtioneuvosto.fi/bitstream/handle/10024/160986/OKM\\_29\\_2018.pdf?sequence=1&isAllowed=y](http://julkaisut.valtioneuvosto.fi/bitstream/handle/10024/160986/OKM_29_2018.pdf?sequence=1&isAllowed=y)

According to the report, Finnish architecture and design attract interest at both the national and the international level. The important collections of the Museum of Finnish Architecture and the Design Museum and the demand in the field lay a strong foundation for the development of a new complex.

The museum should speak widely to different groups of visitors. It would also play an important role as a data bank for architecture and design, a learning environment and a visitor attraction that inspires societal discussion.

More information: <https://www.uusimuseo.fi/en/>

Additional site information: <http://designguggenheimhelsinki.org/en/about>

**But**, what is a museum? What is a museum of Architecture? What is an Architecture and Design museum? What can be the relationship between a museum and its site?

Could Architecture be shown in a museum? Are the drawings and the models to be considered art pieces or just part of a never ending process of inhabiting? Is it possible to display architecture and design in the same way? Should we build just one flexible, homogeneous space, or a heterogeneous sum of different places? ...

It might be stated that a museum should just be an empty envelope which can display and support all sorts of approaches without a clearly defined strategy or selection. In any case, a museum should become an active agent in culture.

The following table is an attempt to explore two different perspectives in architecture and design for a museum, **two of the infinite possibilities**. The alternatives have been listed here without any selection or recommendation pointing to an optimal solution in this case. This type of comparison can support the creation of a strategically distinct profiles of the museums in different student works.

| New Museum CHOICES           | A museum for design (suunnittelu) and architectural design (arkkitehtuuri suunnitteluna ja muotoiluna), including industrial design, strategic design, service design; as reproduced objects and ideas | A museum for art and architecture (arkkitehtuuri taiteena); buildings and utility objects as art; as unique works |
|------------------------------|--|---|
| Approach                     | Integration, analysis, synthesis   | Experiments, future-orientation   |
| Geographic coverage          | Finnish  | Nordic  |
| Relationship to universities | Design + architectural design collaborations   | Collaborations in art, entailing architecture and craft as art  |
| Horizon                      | Everyday (arki)  | Celebration, exceptions (juhla)   |
| Nordic dimension             | Nordic welfare thinking  | Nordic lunacy   |
| Predictability               | Guardian of archives and a reliable specialist   | Unpredictable provocator  |
| Role towards culture         | Gardener   | Gamekeeper  |
| Relation to future           | Renewal agent, a forerunner  | Radical disruptor, an utopian and a dystopian   |
| Value proposition            | Utilitarian  | Exuberant, prestigious  |
| Exhibition policy            | Large Finnish exhibitions for international audiences and smaller local curiosities for local audiences  | Large international exhibitions for local audiences and smaller local curiosities for international audiences     |
| Nature of spaces             | Changeable, flexible wide spaces   | Fixed, stable configuration of exhibition spaces  |
| Renting policy               | Spaces rented to external event organizers   | No spaces for rent to external agents   |



"Museu" as an ephemeral intervention in landscape



Sir John Soane's Museum

**A1\_program.**

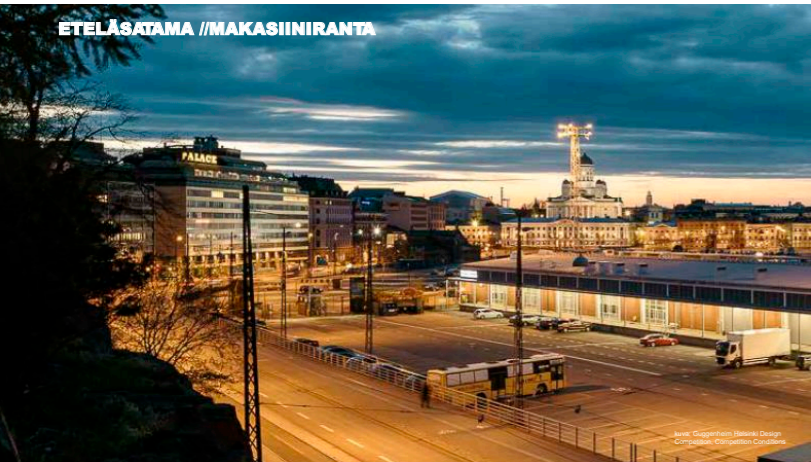
Reeta Aarnio, who is making her master thesis on this same topic, has prepared this spatial program for the New D&A Museum. (You should take it *with a grain of salt*, you can also start from here and develop your own idea)

| <b>Public Spaces</b>         |                               | <b>6060</b>   |
|------------------------------|-------------------------------|---------------|
| <b>. Exhibition spaces</b>   | Permanent exhibitions         | 950           |
|                              | Temporary exhibitions         | 1300          |
|                              | Hangar / Temporary Exhibition | 1800          |
|                              | <b>Total</b>                  | <b>4050</b>   |
| <b>. Studio space</b>        | Studio space                  | 200           |
| <b>. Library, Workshops,</b> | Library                       | 500           |
| <b>. Multi-use space</b>     | Workshops                     | 80            |
|                              | Multifunctional space         | 150           |
|                              | <b>Total</b>                  | <b>730</b>    |
| <b>. Restaurant spaces</b>   | Dining areas                  | 250           |
|                              | Kitchen                       | 120           |
|                              | Social spaces                 | 30            |
|                              | Toilets                       | 30            |
|                              | Coat check                    | 10            |
|                              | Lobby                         | 10            |
|                              | Terrace                       | not specified |
|                              | <b>Total</b>                  | <b>630</b>    |
| <b>. Lobby spaces</b>        | Lobby and museum shop         | 280           |
|                              | Coat check                    | 30            |
|                              | Toilets                       | 50            |
|                              | Café                          | 250           |
|                              | Storage                       | 20            |
|                              | <b>Total</b>                  | <b>630</b>    |

| <b>Staff Spaces</b>                      |                            | <b>670</b>    |
|--|----------------------------|---------------|
| <b>. Main spaces</b>                     | Museum director's space    | 20            |
|  | Museum governance          | 120           |
|  | Offices and workspaces     | 320           |
|  | Meeting rooms (3 separate) | 80            |
|  | Break room                 | 30            |
|  | Storage / Printing room    | 30            |
|  | <b>Total</b>               | <b>600</b>    |
| <b>. Staff only support spaces</b>       | Lobby                      | 20            |
|  | Clothes storage            | 20            |
|  | Toilets and showers        | 30            |
|  | <b>Total</b>               | <b>70</b>     |
| <b>Support spaces</b>                    |                            | <b>1270</b>   |
| <b>. Storage and workshops</b>           | Exhibition storage         | 350           |
|  | Collection storage         | 450           |
|  | Exhibition building space  | 200           |
|  | <b>Total</b>               | <b>1000</b>   |
| <b>. Social spaces</b>                   | Social spaces              | 50            |
| <b>. Maintenance and delivery</b>        | Loading platform           | not specified |
|  | Loading area               | 60            |
|  | Storage                    | 100           |
|  | Trash collection centre    | 30            |
|  | Cleaning centre            | 30            |
|  | <b>Total</b>               | <b>220</b>    |
| <b>Total programmed area</b>             |                            | <b>8000</b>   |
| (+technical spaces, outdoor exhibitions) |                            |               |
| Total net area                           |                            | 9000 m2       |
| Total gross area                         |                            | < 11000 m2    |

**A2\_site/location.**

Helsinki is surrounded by sea and sea is an important part of the nature relationship of Finnish architecture and design. The New Museum will bring a unique aspect to that. The report ordered by the Ministry of Education and the City of Helsinki, together with the Foundation for Museum of Finnish Architecture and the Foundation for Design Museum, proposes that the location of the New Museum will be Eteläsatama or Hietalahdenranta. For this course, we have chosen **Eteläsatama** as our site.



**ETELÄSATAMA // MAKASIINIRANTA**

Alueen luonnehdinta ja soveltuvuus museolle

Kehittyvä aluekokonaisuus; kiinnostavuus, potentiaali.

Erittäin keskeinen sijainti Helsingin paratipaikalla matkailijavirtojen helposti saavutettavissa ja matkustajalavaterminaalien vieressä. Osa kehittyvästä kävelykeskustasta.

Näkymät Helsingin kansallismaisemaan ja merelle tuovat lisäarvoa museolle.

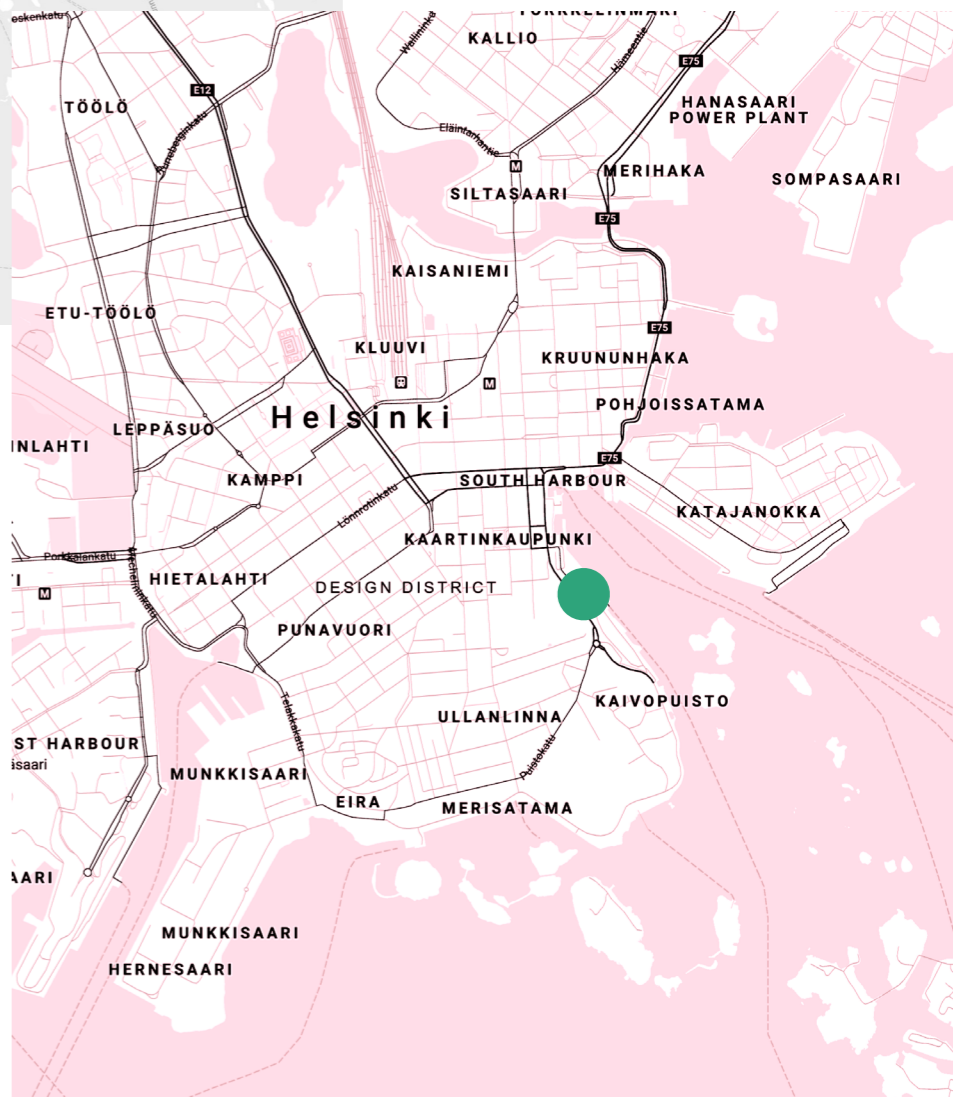
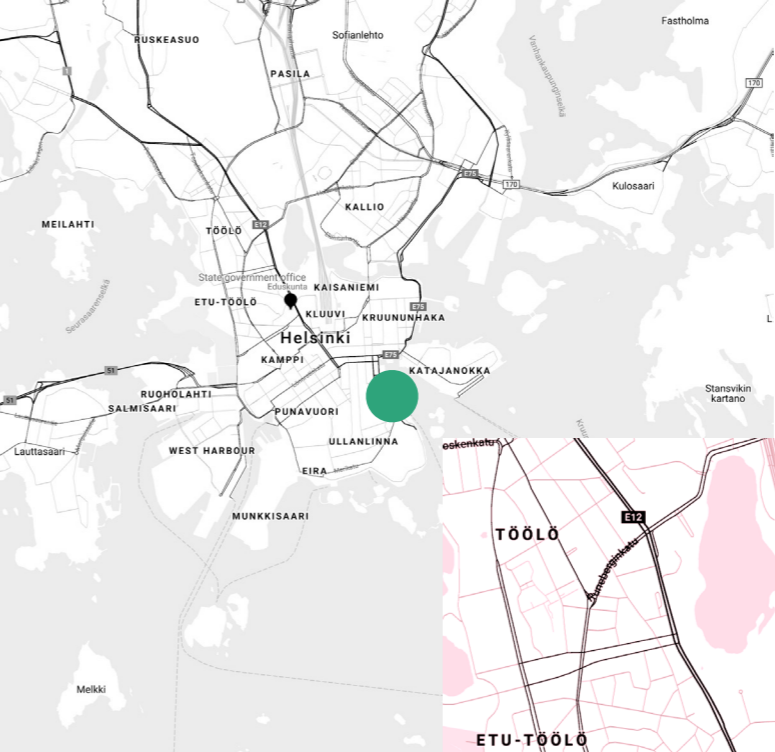
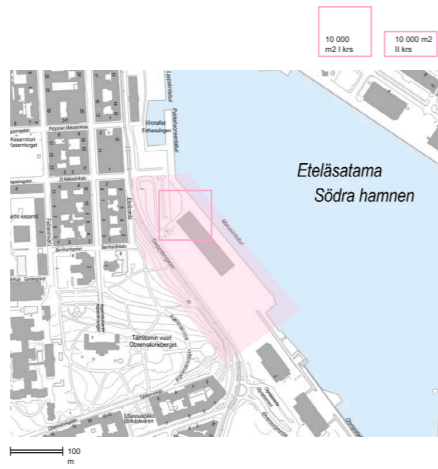
Raitiovaunuyssä vieressä.

Eteläsataman alueen tavoitteena tontin kehittäminen julkisten toimintojen alueena.

Ympäröivä alue hyöttyä museon sijainnista – Eteläsatama ja Kasarmitorin ympäristö elävöityy ja rantareitin tyhjä osuus aktivoituu.

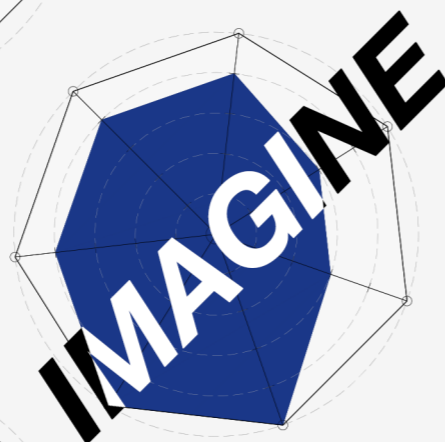
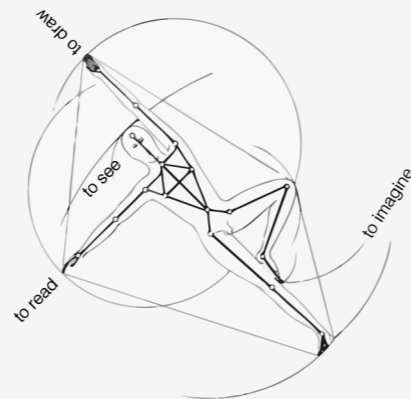
Paikan edellytyksiä selvitetty pitkälle Guggenheim-hankkeen yhteydessä 2014: tuolloin tutkittu kokonaisala 12 100 m<sup>2</sup>.

Edellyttää, että Guggenheimin lähtökohdat ovat voimassa: mm. huomiollava sataman toimintaedellytykset (laituri/rekallikerä).



# LEARNING ARCH

four movements



## Learning architecture: the four movements.

Lazslo Moholy-Nagy recommends to train the eye, the hands and the memory in order to build a proper set of tools. That would be the same as learning **to see**, **to draw** and **to read**. We would use his advice to build a methodology, a way of learning architecture.

We should take those three things as exercises, almost physical instruction. A set of movements, gestures. There are no objectives but a series of processes that you have already started and will repeat throughout the course.

To those three, we add a fourth that embraces all the others, as if it was the correct position of an archer's feet. That is, to put yourself in an inhabitant's foot, to see architecture as a service, not an object but an environment; not in front of you but all around you. An **Architecture of relationships**.

This last essential movement lays in the acknowledgement of Others. It is about the capacity to imagine yourself inside a *place* (not a space) in order to build, from within, an atmosphere and a way of living (what they call the *art of living*). To think also of the impact of your decision (urban, environmental or infrastructure wise), the immense effort of putting together a new museum and hence the immense responsibility of the designer (*by us, for us*).

Four movements, universal tools to build a **bottom-up design methodology**



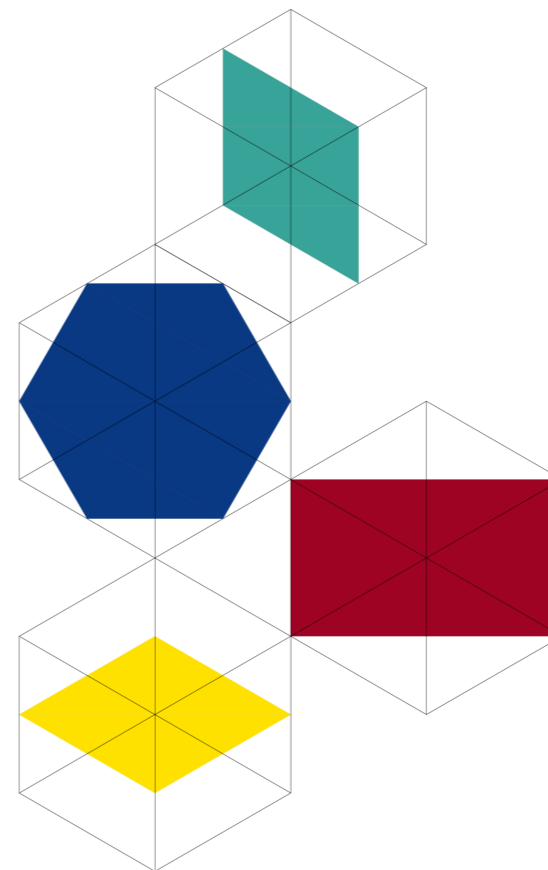
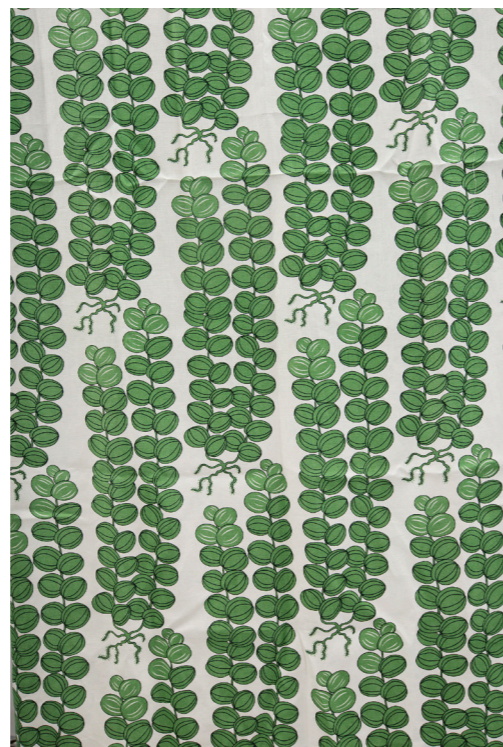
Current exhibition at **Designmuseo Helsinki**:

## **Josef Frank**





12 Oct 2018–17 March 2019

*"The living room in which one can live and think freely is neither beautiful nor harmonic nor photogenic. It is the product of coincidences, it is never finished and can accommodate everything that can fulfill the changing needs of its occupants."*

ARK-E2003



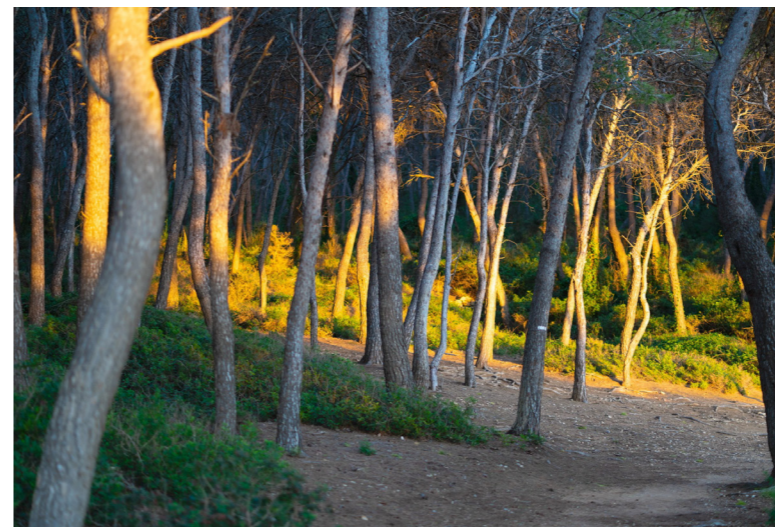
### **Table of movements / exercises**

|   |  |
|---|--|
|  | Training the eye, learning to see, to <b>understand a place</b>        |
|  | Training the hands, learning to interpret, to <b>draw architecture</b> |
|  | Training the memory, stimulating curiosity, <b>reading history</b>     |
|  | Acknowledging an <i>Other</i> , <b>imagining places</b>                |
| <i>Repeat every day</i>   |  |

ARK-E2003



- what are you talking about?
- here is an **example**:



...this is how a tourist "sees"

## L1 (training the eye) or understanding a place.

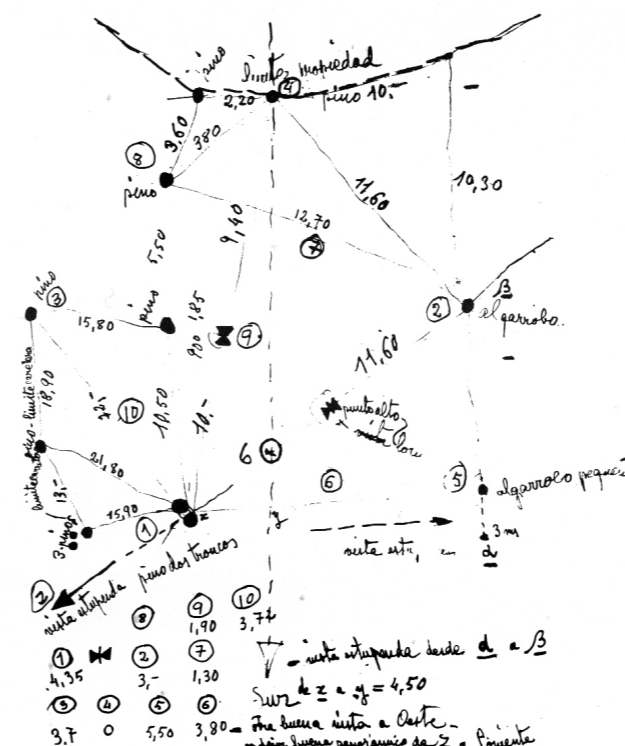
we do not look but see, for just some of the things in front of us are to be considered. we choose between them, decide and interpret. (ways of seeing, john berger).

an architect's way of seeing always requires training. when we approach a place (a site), we do not see mere forms or shapes, trees or buildings; but **what those shapes and trees and paths could become**.

we do not look but see potential, possible uses for future occasions. In the eye of the architect, space has the possibility of becoming *place* (whatever space and time mean, place and occasion mean more, aldo van eyck).

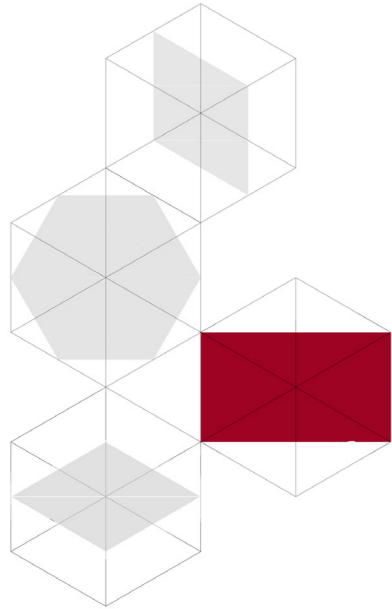
so, as you analyze the site you should always do it proactively, selecting what's important for you and thinking how you would use the data to transform that location.

after all. to see, in architecture, is to understand a place crossed by multiple interests, to re-order the information and build meanings.



<— and this is how an architect "sees"

(it's a famous drawing by Josep Coderch for his "Casa Ugalde". measuring the exact positions of the trees to use them for his design)



## L2 (training the hands) or drawing.

the architect's way of drawing should reflect a certain way of making architecture and, therefore, a way of understanding the world.

drawing is not only a way of representing objects, but it is, above all, **a tool** for designing. Through the accumulation of shapes and colors on a paper, it is possible to bring into play the same elements that will compose the imagined architecture. The drawings, constructed as architecture, permit partial readings of the place, reshaping its atmosphere, because seeing is feeling:

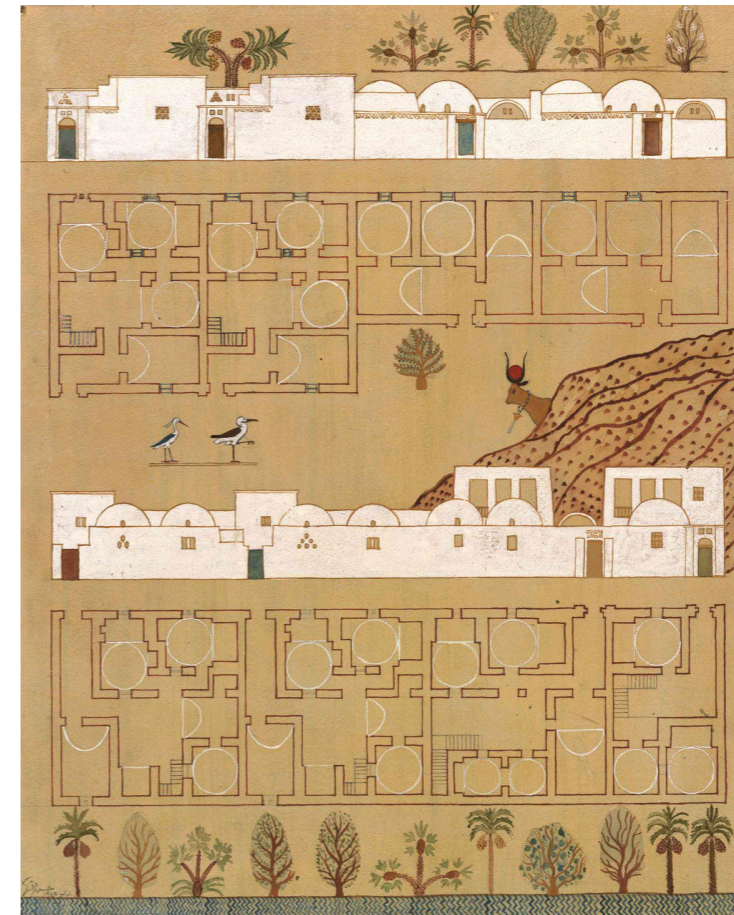
“light is action at a distance. Vision reassumes its fundamental power of manifestation, of showing more than what is apparently there. A bit of ink suffices to make us see forests and storms, so light must have its own power to generate the imaginary”.

each project requires a certain form of representation in order to convey the ideas hiding behind the design process. you should not try to objectively describe your building, that's not possible (the only way of doing that is to build it). conversely, you have to **lie with the drawing** in order to narrate **what is useful** to understand the proposal.

- what are you talking about?
- here is an **example**



...this is how an architect **describes** buildings

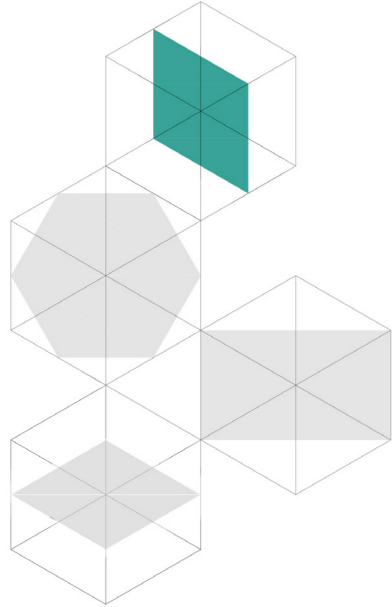


<— and this is how an architect **designs by drawing**: transforms a place, develops a way of living

these two drawings are **of the same project**. (they are by the Egyptian Hassan Fathy, for New Gourna)

This drawing, made in 1946, evokes a rural idyll in which the life of the countryside is recreated in an idealised way. It is a pictorial composition of elements strategically arranged, which aspires to create an architecture that emerges from the roots of the earth. The white surfaces of the structures that reflect the light of a radiant sun, the fauna facing the goddess Hathor behind the mountain, the ordered flora, and Gourna Mountain, which gives its name to the town and the water, all describe a prehistoric and contemporary landscape belonging to an Egypt on the cusp of disappearing. The allusions to Egyptian mythology present a complex system of beliefs based on the religion of Ancient Egypt.

In fact, the architect is not representing a set of houses, but setting into motion the forces that produce his architecture.



### L3 (training memory) or reading history.

here just quotes:

"every image of the past that is not recognized by the present **as one of its own** concerns threatens to disappear irretrievably"

"to articulate the past historically does not mean to recognize it 'the way it really was' (Ranke), that's **impossible**. It means to **seize hold of a memory** as it flashes up at a moment of danger [...] we regard it as our task to brush history against the grain"

"History is the subject of a structure whose site is not homogenous, empty time, but time filled by the presence of the now. Thus, to Robespierre ancient Rome was a past charged with the time of the now which he **blasted out of the continuum of history** to build the French Revolution; [...] it was a tiger's leap into the past"

if Walter Benjamin was right, and Revolution is *just a tiger's leap into the past*, we should read and study past architectures, submerge in history, because there is where lies, hidden, all (most) knowledge. and we should not read history *historically* but *urgently*, that is, **seeking** something that we need now.

- what are you talking about?
- here are two **examples**:



^ this is the architect Aldo van Eyck's own house in the Netherlands and, we could say, his Musée Imaginaire.

He collected art and books from all over the world, carefully thinking about their position in the house and their relations to each other. He also usually wrote articles and gave lectures explaining those objects, learning from them in order to design his projects.

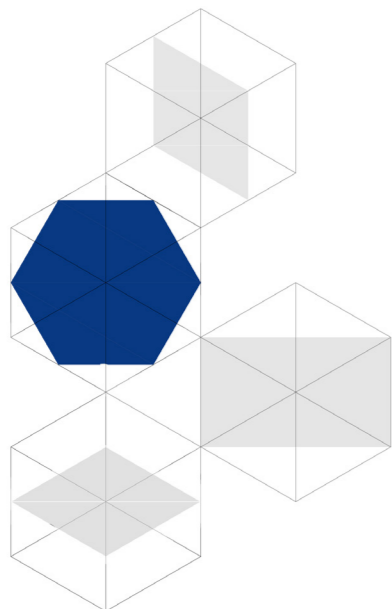


^ this is André Malraux, a French politician and novelist, building his famous Musée Imaginaire.

Malraux approached history of art as a way of collecting experiences. With the help of Photography, he put together things that could never be compared in any other way, finding new relationships and ideas.

as Architects, we should see the past as something still happening in the present, **full of learning possibilities**, ideas that could help us design future buildings.

we should not see dates and events but intentions. So we would have to dive in history as **detectives**, not chroniclers, that have to interpret what it is found and develop new relations with other past, present or future things.



- what are you talking about?
- here is an **example**:



and this is the MASP by Lina Bo Bardi

It is **not** at all about the first two images (a floating volume between red beams or floating paintings)

but the other two:  
a place for people, that embraces different **ways of using space**, ways of **relating to culture**, joy, happiness or political action

^ this is a painting by Cézanne

He is not portraying something that's in front of his eyes, but trying to represent the air itself, the forces as they come to their eyes from all around.

#### L4 (acknowledging an Other) or imagining a place.

we do not design objects (or exterior sculptures, as Bruno Zevi would say) but environments, interiors, atmospheres (Zumthor or Pallasmaa come to mind).

"nature is on the inside, I do not see it according to its exterior envelope; I live it from the inside; I am immersed in it. After all, " **ARCHITECTURE** "is all around me, not in front of me" (this is Merlau-Ponty writing about Cézanne)

our duty as architects, of service architecture, is to take care of the others. the Other has a particular context and personal aspirations, he or she is immersed in a network of relationships. that's why contemporary feminist philosophy talks about Architectures of Care. to architecturally imagine a place we need an acknowledgment of this feeling Other; (to think of ourselves using space, not taking pictures of the space).

we seek an architecture of relationships, where the importance lies not in things but in relations. we should decide where the pencil stops and the life of the user starts, a museum that would always be unfinished without its visitors, a piece in a complex world-system of production, consumption, pollution...



# three assignments

TO DO

## The three assignments.

### T0 three questions.

Because this is a master-level course, concept-based methods could be preferred, also experimental methods related to atmospheres and mental images. Critical thinking can be required. Design works should answer to well justified practical and theoretical (and interconnected) questions. This course, that lasts 14 weeks, will be divided into three main assignments. In order to understand these division of the design process, we may introduce three broad design questions (taken from **Miguel Fisac**) that every project should answer:

#### Where? (the place)

About the site, the place where the museum would be located. About the analysis of that place (its history, its evolution, its current conditions) but, above all, about **what that place could transform into, what that place needs**.

The project should not only create a new building for the proposed program, but improve the city, give something in return. It should take data from the place and use it during the design process.

#### What? (the program)

About the type of museum, the way in which relation between visitors and culture/media would take place. Is it also a research hub? An archive? how would public be engaged? Would supporting infrastructure be shown? Would it be part of the city? About **what a museum could or should be**.

The project should not only solve a given program with square meters, but propose and develop a holistic idea of museum, learning from history.

#### How? (the construction)

About the construction, the materials and textures, the process of putting one thing over the other. About orientation, temperature, structure, hence about **how that museum idea could be made reality in that specific place**.

The project should not only develop isolated details, but think in the process of construction, propose a *building system*.

## 1/ CONTEXT AND CONCEPT

The design process starts with the immersion in the CONTEXT (the **WHERE** and **WHEN**) getting acquainted with the site and the notion of a museum nowadays, and contrasting them with our own architectural ambitions or agenda. The context offers a possible first approach to the design project. It refers not only the physical environment, the site and its surroundings, but as well the historical, social, cultural, economic or political context.

At this initial stage of the design, every piece of information is valid for our purpose, produced by ourselves or taken from anywhere else. We should choose those parameters that interest us to develop our project. The more we know about the context, the better toolset we count on for next stages. Based on the information we gather, we test our first ideas in sketches and working models. We study different possibilities that can be translated into more than one project idea or CONCEPT (the **WHAT**).

We explore the first project ideas by focusing on the building as part of the urban environment, by analyzing the site and the spatial characteristics and atmospheres deriving from the course theme and sub-themes. On the one hand, how we can capture the site-specific qualities. On the other hand, what information can we draw from the course theme and the dialectics between content and container in architecture for exhibition. We should think about what kind of response we give to the city, how it involves the surrounding public space, or what type of public space (exterior or interior) are we offering.

Other topics to be addressed at this stage can be: site history, urban structure, system of public spaces, land use, climatic factors, green and water areas, topography, transport infrastructure/networks and circulation/flows, pedestrian/car accessibility, architectural typologies on the proximity, architectural and natural heritage, parking needs, site zoning regulations, building codes, life safety, social history, demography, public and private ownership, target users, building management.

In this first assignment, you should clarify the main idea and the unity of your design and present it **in a concise way**. You should focus on deriving the COMPREHENSIVE SOLUTION (and the concept) from the ideas and themes born during this first stage of the course. Very often just one strong or clear enough idea is sufficient. However, you can still work on more than just one concept at this point. The techniques for the work model can be chosen freely. The section drawings are helpful to sketch ideas, especially when studying the relation to the heights and the spatial qualities of the site.

### ASSIGNMENT 1:

## CONTEXT AND CONCEPT

TO BE PRESENTED ON 05.02

- **Sketches** or initial drawings / Collage of atmospheres / Analytical diagrams.
- **Site plan** (1 map/drawing/plan) with proposal: relation to city structure/urban fabric and connection to transport network.
- **Concept models**: main idea / character, response to site parameters, response to urban context, etc
- Preliminary floor plan, program proposal, relation of spaces section and elevations: **main functional and spatial ideas** in relation to the architecture proposed (taking into consideration also the topography).
- **Short text** (at least 1000 words) describing a *day in the museum*

## short exercise 1: ways of living (four movements example)

### 1.1/ WAYS OF LIVING

In this dossier, we have presented four movements (to see, to draw, to read and to imagine) as a toolset for building design. As a practical example, we would introduce the course with a short exercise inspired by a text by the architect Bernard Rudofsky.

The task is to read the text, titled *What's Needed is not a New Way of Building, What's Needed is a New Way of Life* (text in MyCourses), and to design, imagine the project described in it. That would mean that this exercise is:

25% TO READ: It will be a **reading of History** in that we would start from a 1938's text and project that we will approach from the present. The whole problem is an exercise of history, how we understand this project after so many years, what it means for our present. Later, we would discuss about how Rudofsky himself read and used history.

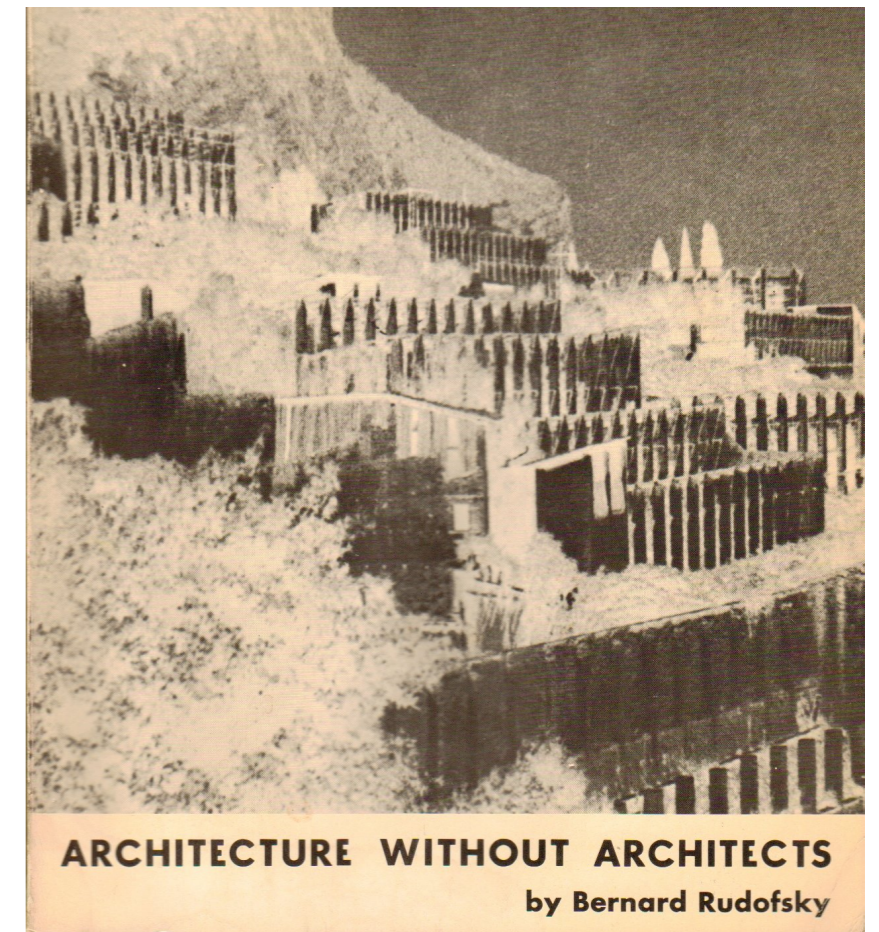
25% TO SEE: It will be an **understanding of a place** in that we would design the house knowing where it was to be in, and later learn how Rudofsky approached the site, how he understood it, drew and transformed it.

25% TO DRAW: it will be an **exercise of drawing** in that we should represent the house from Rudofsky's words, without actually seeing the project before. We should do it using any tools available (we can use colors, collages, photographs, etc). We would also later learn how he drew his project and discuss why he did it in that way.

25% TO IMAGINE: it will be an **exercise of imagination** in that we would have to imagine a place for the actions described in the text, for a certain and specific way of using space; and in the process understand how Rudofsky designed architecture, by building ways of life.

#### In-class exercise (08.01):

Floor-plan, cross-section and atmosphere drawing/collage of the imagined house.



some **clues** for your designs:

^ Rudofsky's famous book "Architecture without architects"

< A wall built for his own house in Malaga.

**short exercise 2: a day in the museum (what)**

**1.2/ A DAY IN THE MUSEUM**

In order to initiate the design process, you should revisit the table on page 8 and start thinking about what a museum should be. For doing so, it will be a good idea to research other examples, to visit the current museums in Helsinki, to immerse on the topic.

The development of the idea has to start figuring how the actual experience of space would happen, what do you encounter when you approach to the building, what can you do inside, what type of exhibitions would you find, what memories would you carry home.

For doing so, trying to avoid the design of the museum as an "object to be seen", we propose you to narrate a day in your imagined museum. It can be a concise description but also a poem, a comic, storyboard, imaginary script, etc.

The first step would be to think who is the narrator, who is visiting the museum: is it a citizen? a worker? cleaner? curator? researcher? child? woman or man? old or young? animal or human? etc

Then to think about the when: is the building still under construction? finished? is it raining? freezing cold? etc

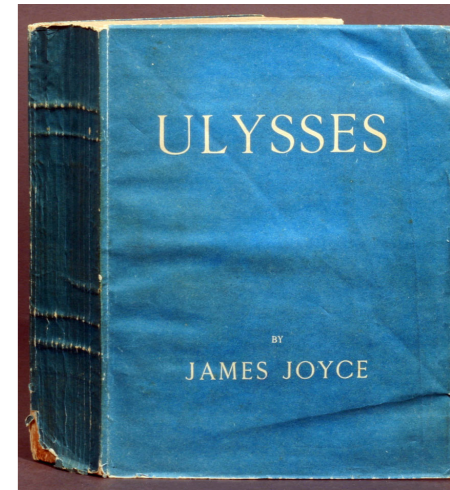
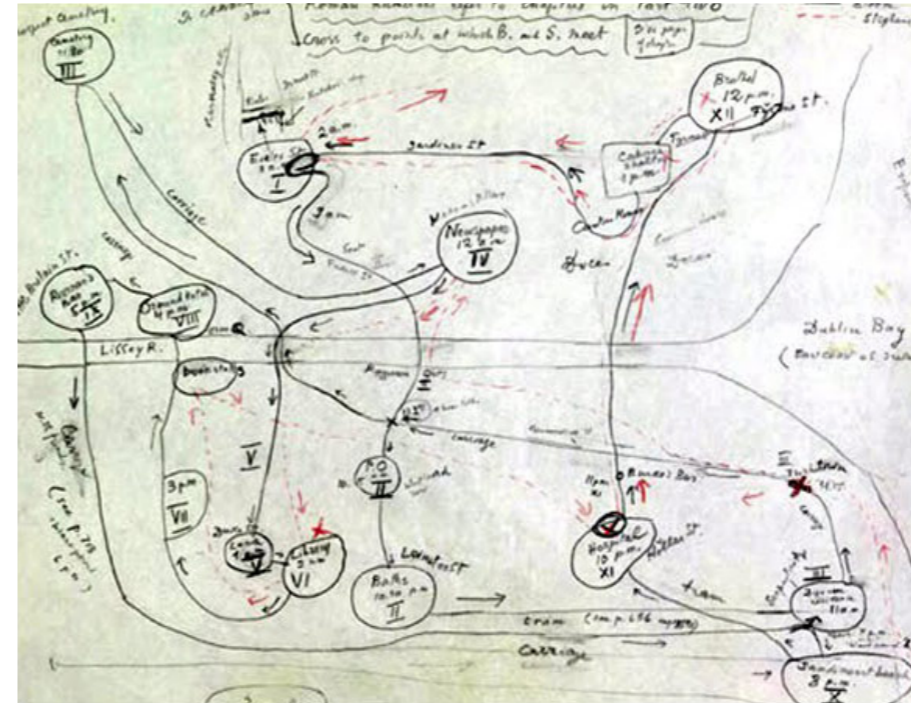
Finally the voyage inside the building, the experience of the exhibitions, debates, conferences...

This short exercise would help you imagine new perspectives, start your design process in a creative manner but already thinking about the program and the relation of the different uses.

**Optional exercise to be presented 15.01:**

Narration of a day in the museum (at least 1000 words)

You can use diagrams, ideas of how that museum would work (uses, relation between uses, type of visitors...)



^ one should never underestimate "a day in..." exercises. After all, the *Ulysses* by James Joyce is a day in Leopold Bloom's life, a short detour around Dublin (drawn here by Nabokov)

< And there is also *The Naked City*, Guy Debord's psychogeographic guide to one-day walks around Paris

or

*La Casa della Vita* by Mario Praz and *Voyage autour de ma chambre* by Xavier de Maistre, phenomenologic journeys inside their homes or rooms.

**How do you use a place**, how do you experience it **from within**. (I assure you that fancy elevations volumetric games would not matter that much after this exercise)



short exercise 3: so many places (where)

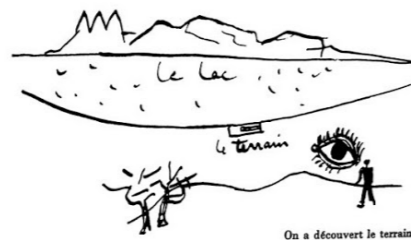
1.3/ SO MANY PLACES

To analyze the form of the city is "like scrutinizing the beloved's face". When we study its strata we do it with the desire to unveil the city's secrets, we discover in each corner the reflection of an event or the trace of a memory. The analysis, based in techniques and objective procedures, is always colored with desire, imagination and remembering; and that's what makes analysis part of the design process. To analyze is to re-describe. *To observe, imagine and design* (text by Carlos Martí).

The task at hand is to analyze a site, to decide what's important and what's not (for each of us, for our design). You should develop a first representation of the context, a first impression after a first visit (virtual and physical). How the site relates (or should) to its surroundings, to the natural elements, topography, network of roads...; how the people traverse the site, how it is used or should be used, how did you see it, with visitor or architect's eyes...

Optional exercise to be presented 22.01:

Conceptual drawing, sketch, collage, proactive representation of the site. (For doing so, you could learn from these examples (next page), ways in which other architects have represented a place, already selecting its main elements, those that will be later used in their designs)



^ this is how Le Corbusier drew Le Petite Maison's site: "91 years Marie Charlotte Amélie Jeanneret Perret (his mother), queen of the sun, the moon, the mountains, the lake and a home surrounded by the loving admiration of her children". A place crossed by memories. "The lake, the terrain".

THREE ARCHITECTS ANALYZING THE SAME PLACE  
three ways of "seeing"



Quotes from Luis M. Mansilla's PhD:

There is no architecture without people, Asplund is a concrete man.

Asplund portrays everyday life in Italy. His architecture is fascinating because it relates with nature by itself.

< Piazza de Campo, Siena.  
1914 photo by Gunnar Asplund



Italy. >  
Photos by Gunnar Asplund

WHAT'S IMPORTANT FOR EACH OF THEM?

Luis M. Mansilla's PhD, "Apuntes del viaje al interior del tiempo" follows six architect's trips to Italy to learn from their drawings and photographs

Quotes from Luis M. Mansilla's PhD:

Light and masses, volumes, colors, interstices, without details nor persons.

Architecture as an intellectual activity, perception follows intellect. A tension towards objectivity.

The drawing as a creative process, not a representation.

Architecture as a hole through which to see the world.

Piazza de Campo, Siena. > 1951 drawing by **Louis Kahn**



< Cathedral's baptistery, Siena. 1951 drawing by **Louis Kahn**

He wrote that analyzing other architect's drawings of existing places, looking through them, can help understand their way of thinking architecture.

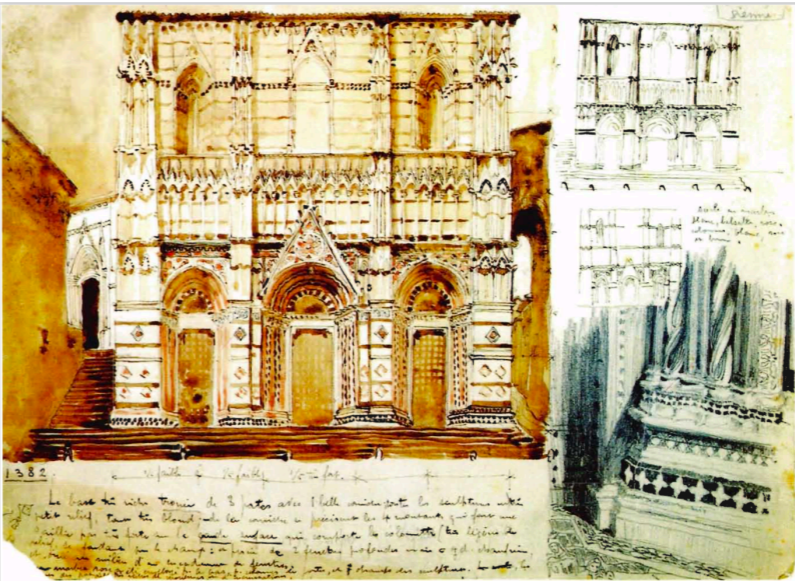
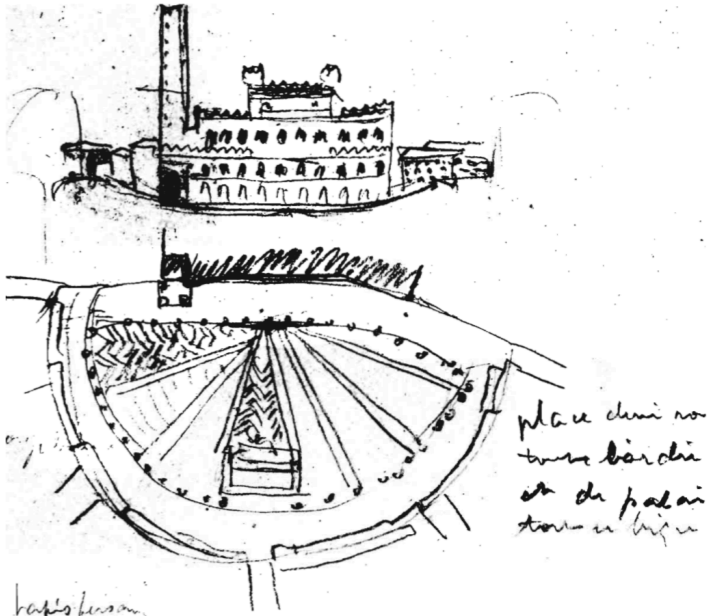
**YOUR WAY OF DRAWING THE SITE** should also explain your thinking

Quotes from Luis M. Mansilla's PhD:

The elevations drawn again and again; regulating lines, surface and reticle. An attempt to discover the structure of things to reach the truth.

The emptiness as something with material attributes.

Piazza de Campo, Siena. > 1907 drawing by **Le Corbusier**



< Cathedral's baptistery, Siena. 1907 drawing by **Le Corbusier**

## 2/ SPACE AND TEXTURE

The second phase of the design process starts with the immersion in the proposed **SPACE**, getting acquainted with the spatial relations of the different parts of the building and developing its floor-plans and cross-sections to adequately respond to our design intentions. The conclusions from the analysis of the context should not be abandoned if the design pretends to be successful, but at this second stage of the design we should select carefully the information we use, the lines of research we follow to help our work.

We should already make a compromise with a certain program, try to meet a specific number of rooms, uses, deciding what could happen in each space. We should define exactly what kind of museum are we trying to design, its relation to the city and the Arts, its understanding of the act of exhibiting design and architecture.

But instead of perfecting our design iteration by iteration, we will also have to incorporate new parameters to the building. We would start to think about its **TEXTURES**, thus its construction system, the way in which materials should be put together in time. The construction system is not only a building technique, but a direct conclusion of our design concept. Just like in the cruciform pillar by Mies van der Rohe, the main ideas of the building, its spatial hierarchy, abstract aspirations, should be represented in every detail.

We explore the first material ideas by focusing on the building as a complex system of pieces put together deriving from the concept and context. On the one hand, **how** we can create the desired atmospheres. On the other hand, what information can we draw from other examples. We are not looking for 1/50 details or construction axonometrics, but aim to think more precisely about our building, its structure, its orientation, the size and position of its rooms and the thickness of its partitions, the way in which it touches the ground, water or sky, the way it reflects in the sea, how the footsteps sound, where is the main access, how the light enters the building, etc.

### ASSIGNMENT 2:

## SPACE AND TEXTURE

TO BE PRESENTED ON 05.03

- **Sketches** or drawings / Collage of atmospheres / Program diagrams
- **Site plan** with urban proposal (1:2000 or 1:1000)
- Floor-plans, sections and elevations of the building (1:300): **main functional and spatial ideas.**
- **1:50 cross-section conceptual model:** interior spatial hierarchy, light, materials, scale of spaces, etc.
- **Short text** (at least 600 words) describing your idea, relation to site, atmosphere, program proposal, materials...

### short exercise 4: *inspiration model (how)*

#### 1.4/ **INSPIRATION MODEL**

We force a sudden jump in the design process. After the Initial Review, we should not continue iterating our design immediately. Instead, in order to let ideas grow, we would pause and start to think in materials and textures, spatial hierarchies or building techniques.

For doing so, we propose you to build a 1:50 conceptual scale model of your building, an extruded cross-section where you would approach the interior spatial qualities, scale in relation to the human body, thickness of the façades... that is, qualities that could always be used even if you still change your specific design proposal but that have to be related with your **CONCEPT** proposal. We have found this to be very helpful in past design courses.

**Optional exercise to be presented 12.02, one week after INITIAL REVIEW**

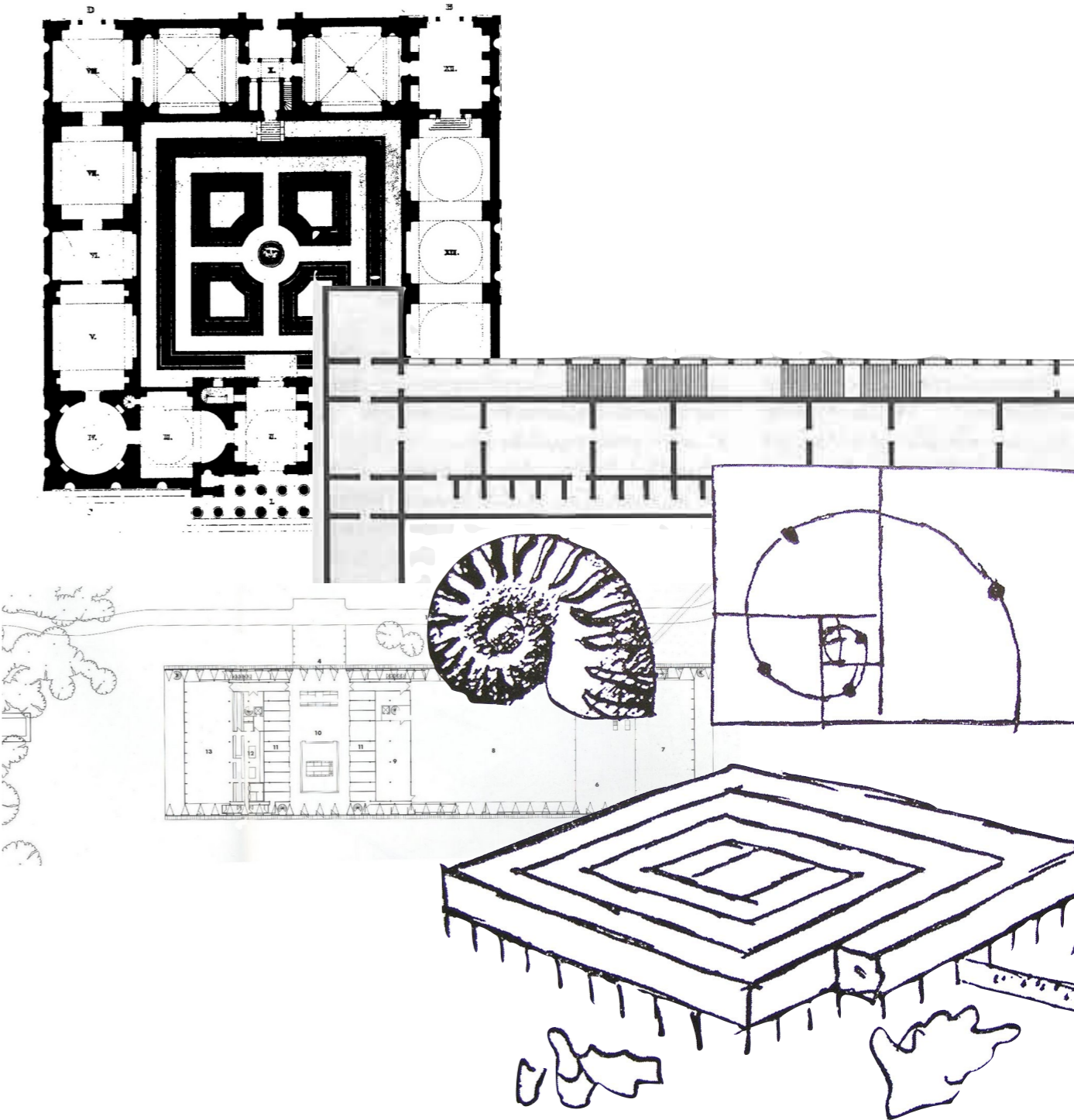
T3\_final assignment: what?, where? and how?

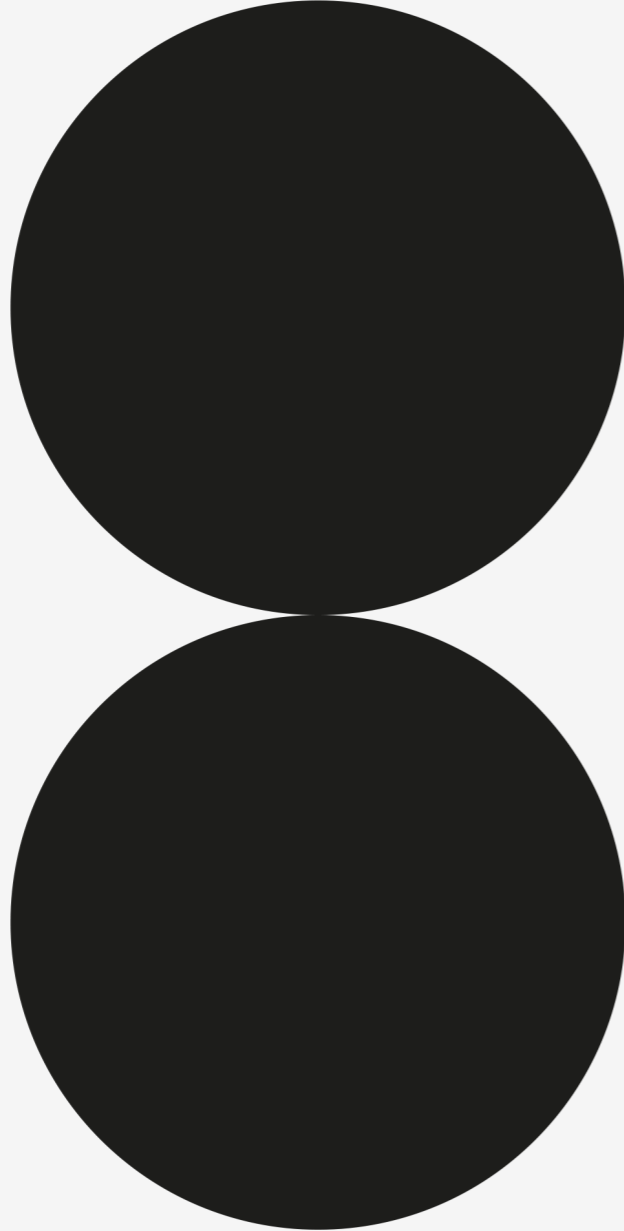
3/ BUILDING DESIGN

Third assignment will be provided when second assignment finishes, but:  
"We should not accept any line that does not have good reasons".  
And that each line is a material, an orientation (a temperature), an event...  
So this assignment will be about good reasons, plenty of answers for the  
whats, wheres and hows.

ASSIGNMENT 3:  
**BUILDING DESIGN**  
TO BE PRESENTED ON 08.04

- ...
- ...
- ...
- ...





## Other things.

### O1\_invited lecturers.

#### Asmo Jaaksi - JKMM Architects



Asmo Jaaksi (born in 1966) studied architecture at Tampere University of Technology graduating 1997. He is a founding partner of JKMM Architects and has specialized in designing public buildings. His works reflect the values of inclusiveness and humanity combined with practicality and focus on materiality and details. Asmo Jaaksi's major works as the principal architect are: Amos Rex art museum; Academy of Fine Arts building in Helsinki; Think Corner in University of Helsinki; OP Financial Group headquarters; Seinäjoki City Library; Turku Main Library; and Joensuu University Aurora building.

From the beginning, architectural innovation has been the driving force behind JKMM work. Innovation is best tested in architectural competitions. The office has won prizes in over 90 architectural competitions, including 44 First Prizes. Currently, JKMM has won the most architectural competitions in Finland.

## Sammir Bhowmik - Artist / Architect / Research



Samir Bhowmik is an artist, architect and researcher. He is currently engaged in artistic works in Helsinki and Berlin along with post-doctoral research at the Institute for Musicology and Media Studies, Humboldt University-Berlin. His research is funded by the Finnish Cultural Foundation since 2017. He has a Doctor of Arts degree (2016) from the Media Lab of the Aalto University, with his thesis *Deep time of the Museum: the materiality of media infrastructures*. His artistic practice is focused on the past and the future materialities of media, digital memory and media infrastructure. His work is concerned with how these materialities affect and shape material resources and environmental responsibility. He is interested in disruptive strategies, media archaeology and participative projects related to energy, natural resources and cultural heritage. Since 2015, his research in Media Lab was funded by the Kone Foundation of Finland. He has also taught Digital Strategies for museums and media for Master of Arts students and have mentored and provided guidance for master's theses. He has published in international journals regarding media and museums and delivered talks and presentations in international forums and museum conferences. As a continuing member of Pixelache, an experimental arts organization based in Helsinki, he engages with colleagues in experiments with community, emerging media and the environment. He has been recently awarded by Kone Foundation a researcher grant for post-doctoral research proposal: "Imaginary Natures: On Extractive Media and the Cultural Memory of Environmental Change".

## O2 teachers.

responsible teacher:

### Antti Ahlava

Antti Ahlava's task is to develop architectural design and planning methods, including interdisciplinary activities. He is the director of Group X. Ahlava has been teaching urban design at Aalto University and has been a Visiting Professor in Architectural Design at Århus School of Architecture, Royal Art Academy in Copenhagen and TU Vienna, and collaborated with the architecture schools of UCLA, MIT, Columbia, Yale, Keio and Tokyo. He was recently a Visiting Fellow at Harvard Graduate School of Design. His work has been featured in several architectural exhibitions. He has been a jury member in several international architectural competitions in Estonia and Finland and has been a member of specialist boards in Tallinn, Estonia and Eskilstuna, Sweden. He is also an architect and partner at the prizewinning Helsinki Zürich Office Ltd (helsinki-zurich), located in Helsinki, Finland and Zürich, Switzerland.

[antti.ahlava@aalto.fi](mailto:antti.ahlava@aalto.fi)

main instructor:

### Alejandro Campos

Alejandro Campos is an architect (ETSA Valencia, 2013 + TU Eindhoven, 2010), and International Doctor in Architecture, Building, Urban Planning and Landscape (ETSA Valencia, 2018). He is an awarded architect and researcher. His research focus is on the intersection between architecture and everyday life, and his PhD is an exercise of Architectural Anthropology through the analysis of Aldo van Eyck's own house in Loenen aan de Vecht. Since 2018 he is a Postdoctoral Researcher at Group X at Aalto University.

[alejandro.camposuribe@aalto.fi](mailto:alejandro.camposuribe@aalto.fi)

course instructors:

### Pauliina Kujala

### Meri Wiikinkoski

### Ossi Konttinen

### Selina Anttinen

### Matias Kotilainen

### O3\_schedule.

|         |        |                |  |
|---------|--------|----------------|--|
| Week 2  | 08.01  | 13:15          | Course introduction, Timetable and assignments<br><u>Lecture 1: Antti Ahlava</u>                       |
|         |        | 14:45          | <u>Assignment 1 starts: Context &amp; concept</u><br>Short exercise 1: <i>WAYS OF LIVING</i>           |
| Week 3  | 14.01  | 09:30<br>17:00 | <b>Excursion to Helsinki</b> with Tampere University (see schedule)                                    |
|         | 15.01. | 13:15          | <u>Lecture 2: Alejandro Campos</u>   |
|         |        | 14:15          | Short exercise 2 review + tutoring: <i>A DAY IN THE MUSEUM</i>   |
| Week 4  | 22.01. | 13:15          | <u>Lecture 3: Asmo Jaaksi / JKMM Architects</u>  |
|         |        | 14:15          | Short exercise 3 review + tutoring: <i>SO MANY PLACES</i>  |
| Week 5  | 29.01. | 13:15          | <u>Lecture 4: Samir Bhowmik (PhD Museums)</u>  |
|         |        | 14:15          | Tutoring   |
| Week 6  | 05.02. | 13:15          | <b>Initial review (Task 1): CONTEXT &amp; CONCEPT</b><br><u>Assignment 2 starts: Space and texture</u> |
| Week 7  | 12.02. | 13:15          | <u>Lecture 4: Selina Anttinen</u>  |
|         |        | 14:15          | Short exercise 4 review + tutoring : <i>INSPIRATION MODEL</i>  |
| Week 8  | 19.02. | 13:15          | <u>Lecture 5: Matias Kotilainen</u>  |
|         |        | 14:15          | Tutoring   |
| Week 9  | 26.02. | 13:15          | <u>Lecture 6: Pauliina Kujala</u>  |
|         |        | 14:15          | Tutoring   |
| Week 10 | 05.03. | 13:15          | <b>Interim review (Task 2): SPACE AND TEXTURE</b><br><u>Assignment 3 starts: Final design</u>          |
| Week 11 | 12.03. | 13:15          | <u>Lecture 7: Ossi Konttinen</u>   |
|         |        | 14:15          | Tutoring   |
| Week 12 | 19.03. | 13:15          | <u>Lecture 8: Meri Wiikinkoski</u>   |
|         |        | 14:15          | Tutoring   |
| Week 13 | 26.03  | 13:15          | Tutoring   |
| Week 14 | 02.04  | 13:15          | Tutoring   |
| Week 15 | 08.04  | 12:00          | Submission to MyCourses  |
|         | 09.04  | 13:15          | <b>FINAL REVIEW (Task 3)</b>   |

### O5\_excursion with Tampere University

#### Monday January 14th (optional)

|       |  |
|-------|--|
| 10:00 | Oodi Helsinki Central Library<br>[Töölönlahdenkatu 4] <i>Individual visit</i><br>City centre   |
| 11:00 | Lunch <i>Individually</i>  |
| 12:00 | Museum of Finnish Architecture<br>[Kasarmikatu 24] <i>Group visit</i><br>Design Museum<br>[Korkeavuorenkatu 23] <i>Group visit</i>   |
| 13:30 | Walk from MFA to project site  |
| 13:45 | Visit to project site<br>[Eteläsatama] <i>Group visit</i>  |
| 14:30 | Public transport from project site to Otaniemi   |
| 15:15 | Presentation by Marjaana Yläjääski<br><i>City of Helsinki Planning Office</i><br>Presentation by Pirjo Sanaksenaho<br><i>Chair of Board of Museum of Finnish Architecture</i><br>[Undergraduate Center, Otakaari 1X] |
| 16:30 | Visit to Aalto University School of Arts, Design and Architecture, Väre building<br>[Otaniementie 14] <i>Individual visit</i>  |