



POLITECNICO  
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# Honors thesis

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COURSE OF

*Abstract*

**Title**

**GUGGENHEIM HELSINKI DESIGN COMPETITION**

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## CONCEPT AND STRATEGY

The basic idea of the project proposal for the Guggenheim Museum in Helsinki has been to build a architecture, bringing together into a single form all the peculiarities and the cultural, historical and natural in the Finnish context.

Nature, is the first guide element in the formal process, the natural forms present in the landscape and the natural environment of the Scandinavian, and especially in the Finnish, have had a substantial part in order to achieve the end result. Natural shapes represent perfection and produce in man an inner harmony; with this project was sought that result.

The ice is the element that characterizes the Finnish territory, its formation is due to the climatic and morphological specificity of the country, with a high relative humidity and an average annual temperature very low, as already described in the paragraph above. It can be said, therefore, that the forms created by ice as icebergs or wind patterns in the snow, have an instance of psychological those who live those places and cities becoming "family forms".

In addition, it tried to translate well to the formal aspect of the ice also its inherent flexibility, the aim was to simulate the effect of time on those items. This effect is accentuated negl'iceberg "striated", drawn and colored by the deposit of debris and other particles during the various stages of freezing and thawing in the various seasons. Then, each streak brings with it a history and a place where the iceberg is formed and transformed by becoming not only a form but also an element that we "say" something.

In philosophical perspective, this concept can also be seen in the foundation of the idea of the Guggenheim Foundation, that is, to show a story, with different shapes, colors and places of origin, but this story is not static, it changes into new works, new artists and new

ways of exposure, a bit 'like the iceberg that is transformed and change with the passage of time.

The idea of time, as well as in conceptual key, was also seen in a formal appearance. The iceberg form depends on external factors, such as the action of freeze / thaw, or the action of ocean currents. This concept is the foundation of the project form:

- As a first step dimmed the two ends of the building by promoting the disposal of water and the snow cover;
- As the second point was made a depression in the central part of the cover that has accelerated even more the flow of rainwater towards the two ends of architecture;
- As the third point they have created the two main entrances as if they were holes dug by the action of the sea on the building's facade.

The second guideline, in the formal process of the museum, was to have a strong focus on architecture and design that has marked the northern culture, highlighting the legacy of Finnish design in Scandinavia.

Wood, nature, light and color. These are the summary words describing the design and the contemporary Finnish architecture. Objects such as buildings have a strong natural connotation: they are made partially or completely natural wood, so as to show sinuous curves but at the same time with an economy of lines, where the concept of form is matched by the functionality .

The project proposal for the Guggenheim Museum in Helsinki seeks to translate these analyzes, making all the main supporting structure of laminated wood that follows is the curved building and both the load distribution as well contemplating the concept of form / function. In addition, the natural light, thanks to the glass skin, becomes the star of the project, entering creates new forms and colors that change according to time of day and the seasons making a "scene" constantly changing.

## **AREA OUTSIDE THE MUSEUM**

The outdoor area of the museum is designed with one goal, to give the city of Helsinki and the Guggenheim Museum to visitors the opportunity to experience the urban space in all seasons and all hours of the day. Also he wanted to bring the person living in Helsinki to a closer relationship with the sea. The "sea pool" present around the museum they do this, they create the social areas that favor the aggregation and use of space.

In summer, the pools become the "urban beaches" where people can use the water, in winter, while bodies of water are transformed into icy slopes that transform the area into a large skating rink on the ice.

The tanks on the sides of the two main inputs place while, a more artistic function. These areas will be used for art installations and water features that allow visitors to start, already eternal museum, a direct contact with art.

The two pools present at the ends of the building, in addition to the above function, also have the task of collecting the water and snow that is conveyed from the museum's coverage, thus creating a relationship between the building and outdoor area.

The entrances to the museum are varied and are divided into public and exclusive use of the museum.

## **AN EXPERIENCE AT THE GUGGENHEIM**

The museum has been designed with a dual purpose: the first is that of a central gathering place for residents of all ages in the city of Helsinki, the second function, while, will be to become a must-see for tourists Worldwide. Its seaside location also will act as a reception center for visitors and as a center of culture and entertainment for residents of the city itself throughout the year.

The spaces were divided and scattered by their daily accessibility, in order to guarantee a life and usability of the museum for the whole day.

The building is divided into two floors and a basement that houses the operating systems of the entire building. The division between the ground floor and first floor performs the diverse accessibility needs mentioned above, by dividing public spaces (bar, restaurant, museum shop and lobby) in the ground floor exhibition halls located on the first floor.

### **Ground floor**

It 'a great public space, a "covered square" usable at all hours of the day and in all seasons of the year, with different inputs with respect to the use and times of opening and closing of each environment. It has been divided into four functional parts:

- Environments can be visited: the bar, the restaurant, the museum shop, the lobby and the laboratory have been deployed along the eastern façade, that is facing the sea, towards the most spectacular view of the entire site.
- Offices: all spaces for the administrative and functional management have been created on the west elevation, along the way, then separated from the public parts.
- The conference hall has been shaped in the south of the ground floor, directly connected to the entrance hall.
- The museum's stock: it was placed on the south end of the building with direct access to the driveway for loading / unloading goods and separated completely from other parts of the museum.

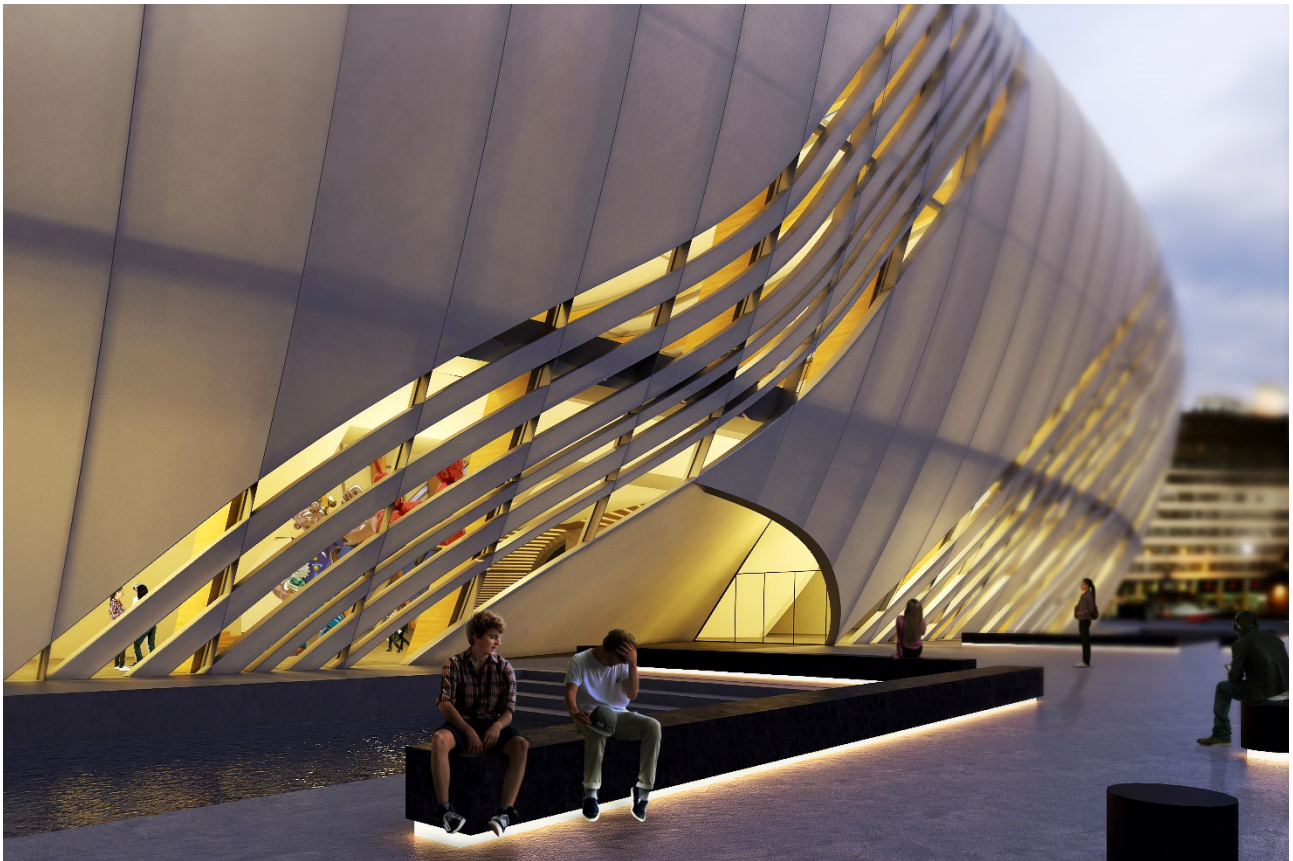
### **First floor**

And 'the space dedicated to the exhibition of works of art, separated from the public function of the ground floor is set up as a formal and delicate environment.

The plane with a height of 8 meters above the ground floor and divided into two parts from the lobby to ceiling; these parts are connected by footbridges that in addition to connect, create a relationship with the underlying lobby.

Natural light, thanks to the outer skin becomes the element protagonists of the exhibition spaces, it is modulated and converted to have homogenous characteristics and diffusion corrected for the display of works of art.





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