

A FEASIBILITY STUDY OF
SOUTH HARBOUR, HELSINKI

THE HARBOUR OF PROCESSES



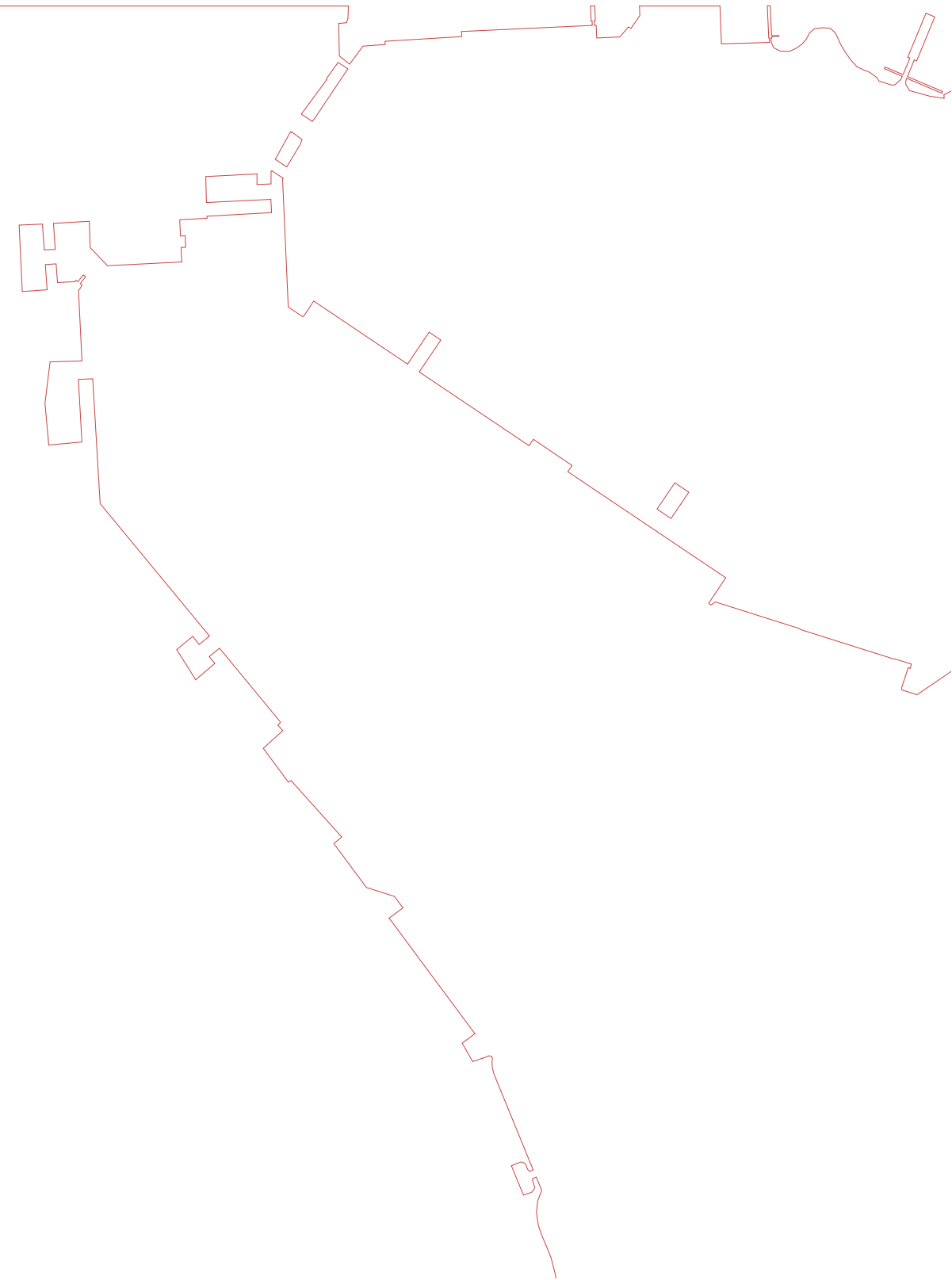
NORWEGIAN UNIVERSITY FOR SCIENCE AND TECHNOLOGY,
FACULTY FOR ARCHITECTURE AND FINE ART

A FEASIBILITY STUDY OF
SOUTH HARBOUR, HELSINKI

BY ATIR KHAN

TUTOR: ØLE MOYSTAD

THE HARBOUR OF PROCESSES



PREFACE

This book represent my work for the past 4 months, dealing with the South Harbour of Eteläsatama in Helsinki. The story the book convey is a direct reaction to the Guggenheim Foundation 's proposal for a new museum in Helsinki. The material from the first phase as an analytical and diagrammatic approach towards cost and investment is put as a condition for the next phase, focusing on formal strategies, and must be seen together.

Through times it has been difficult to grasp the complexity within the site, as the area I have been working with has been very broad - both in scale and themes. However I have put the question of what may be the future for Helsinki on the basis of discoveries been made throughout the process - ending up with a plan for Etelästäma that gives a picture of one scenario, but not as a sum of my whole study.

With this I will say it has been a bigger goal to raise questions and aim for an exploration towards the possibilities, rather than to find one definitive action on what should be done on the valuable site of South Harbour.

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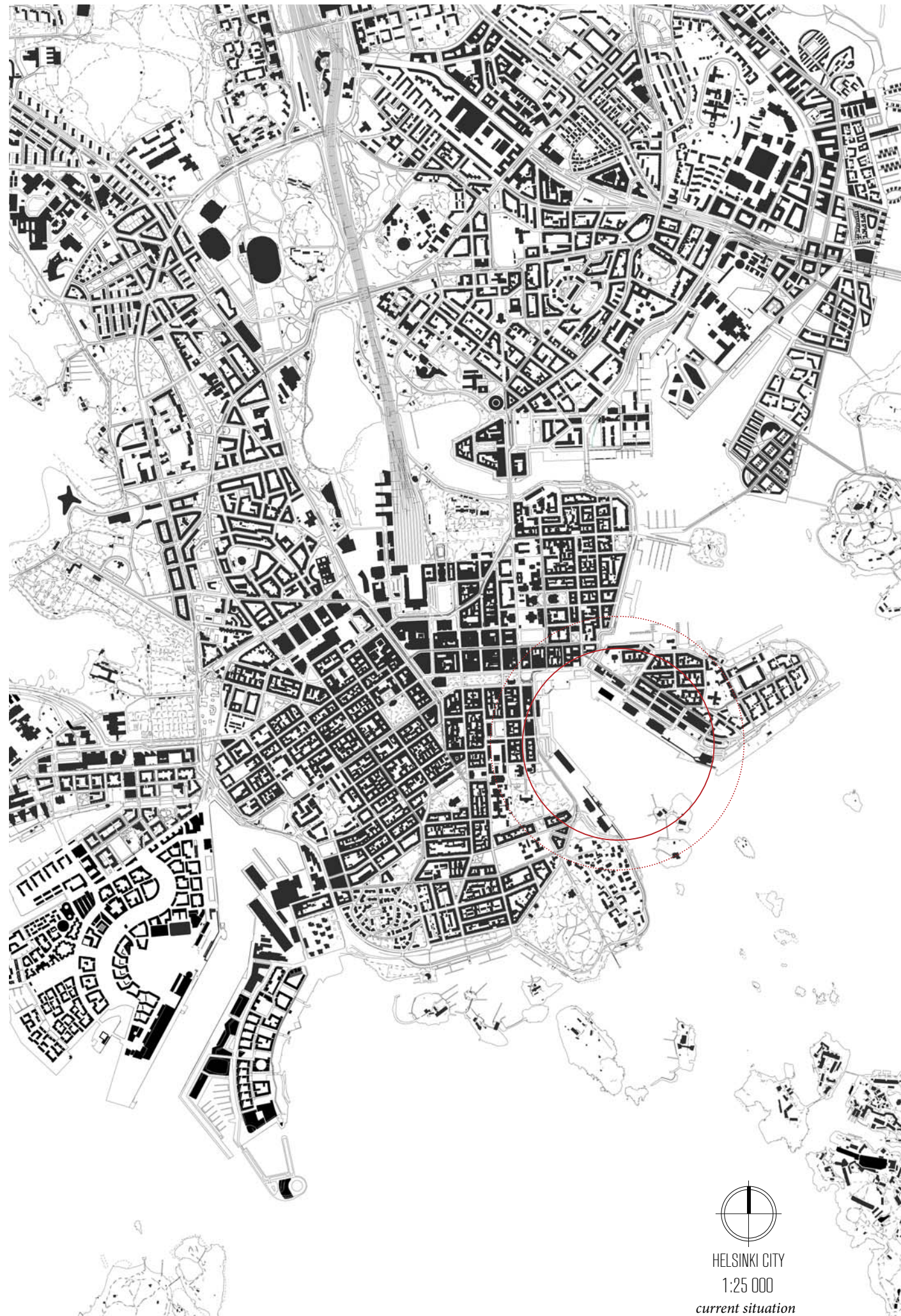


What is the character of the site, and how will my intervention fit or contradict?

The harbour as melting pot of different scales, functions, urban tissue and typologies. Can this trigger a diversity that can benefit the social and economical content of the city?

"I dream of a museum that is a TV-station, Google headquarter, a theatre, a ballet, concert hall, painting and sculpture gallery, all at the same time"

- Klaus Biesenbach, "Museum of the future"

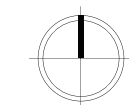


INTRODUCTION

The motivation behind my thesis is to participate in the relevant discussion about the placement of a museum proposed by the Solomon R. Guggenheim Foundation, on the waterfront of Eteläsatama in the heart of Helsinki city. There are mixed opinions concerning if this is the right way of regenerating the harbour. As an opposition to the design competition launched by Guggenheim, another party organises a “counter competition” by name Next Helsinki. The aim is to create a platform for discussion; alternative proposals for the South Harbour - which I as a part of my thesis participate and contribute to.

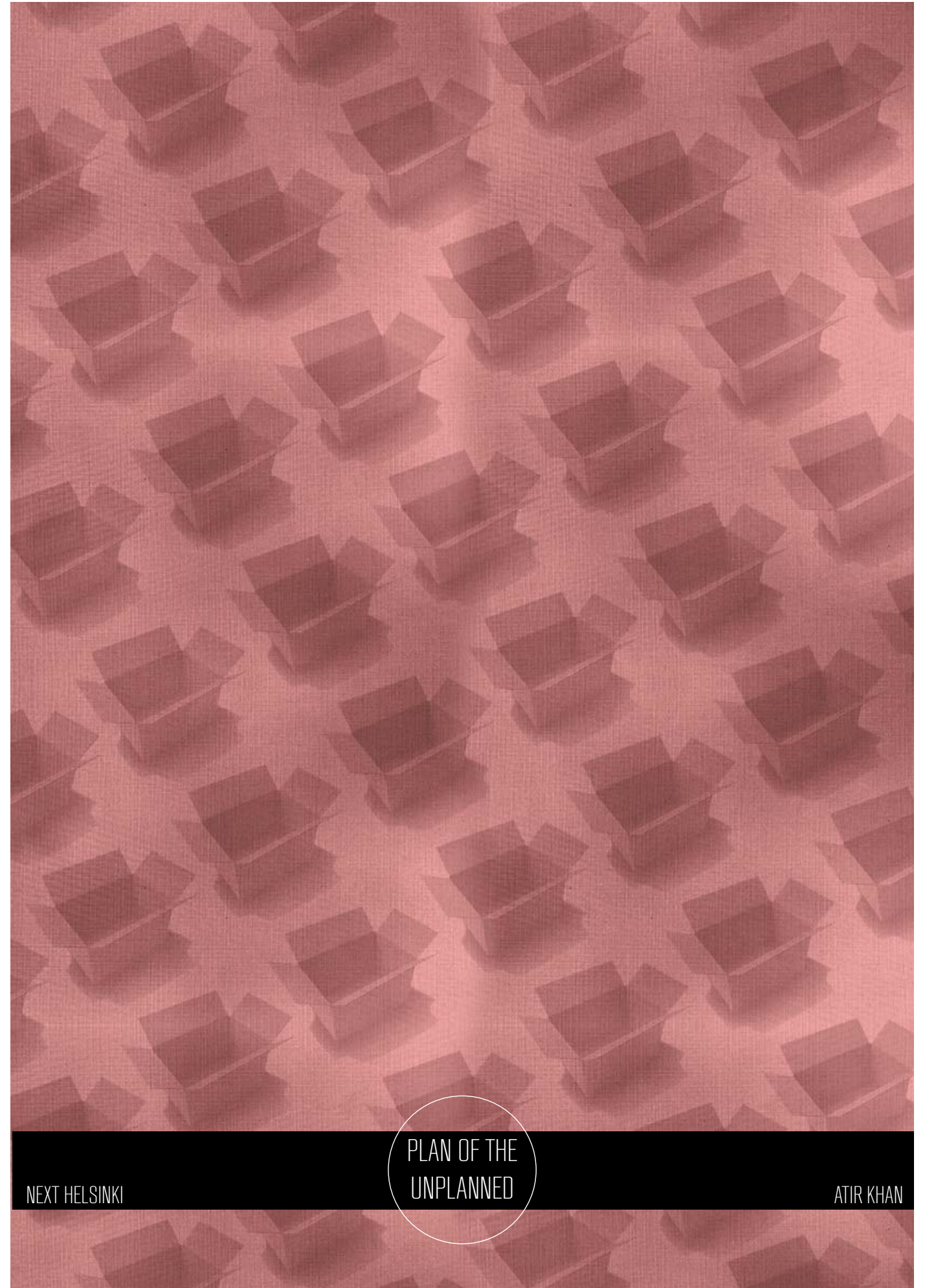
How to renew the South Harbour area of Eteläsatama for future benefit for the city of Helsinki? The scope of my thesis is connected to topics related to both the site, the South Harbour as a whole, and strategies connected to cost and investment. What else could there be? The possibilities given by the capital which the city is willing to invest in Guggenheim can be transformed into something completely different. My thesis is an exploration towards what this alternative could be, and how it could reintroduce lost value and create new means to the South Harbour.

The approach towards the topic is driven by examining the situation and considering and evaluating the investment into Guggenheim contra an alternative, through analytical and diagrammatic means - resulting into a strategy which is delivered as a competition entry, represented in the book as phase 1. Phase 2 focuses on concretising the strategy into built form, and creating a feasibility study for the future.



MASTERPLAN
1: 4 000
scenario year 20

PHASE 1
COMPETITION ENTRY
"NEXT HELSINKI"

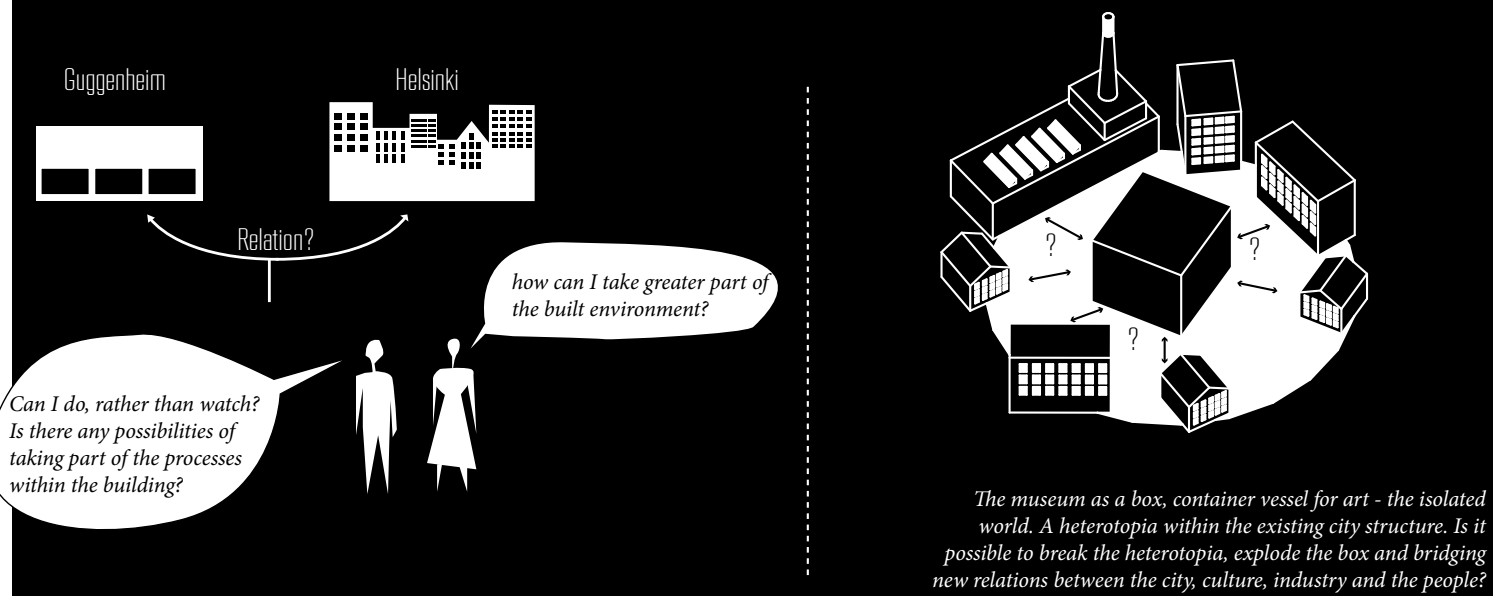


NEXT HELSINKI

PLAN OF THE
UNPLANNED

ATIR KHAN

THE FUTURE OF ETELASATAMA - THE FUTURE OF HELSINKI



SITUATION//CONTEXT

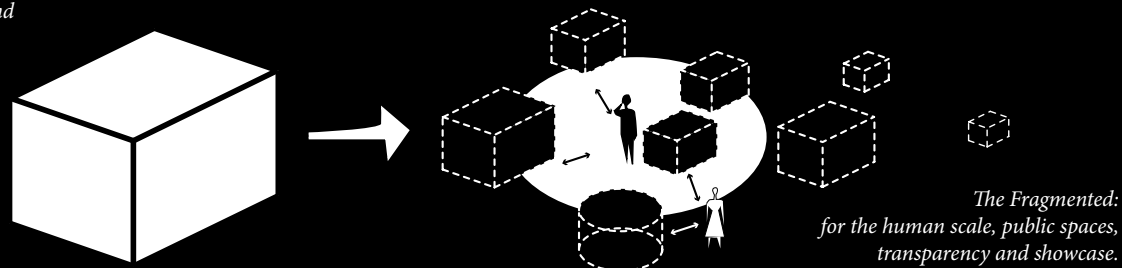
In January 2012, the Solomon R. Guggenheim Foundation proposed to expand its museum network by establishing a new Guggenheim museum in Helsinki. The conditions, guidelines and expected costs were presented in a report "Concept and Development study for a Guggenheim Helsinki". The release of the report caused a big debate on pros and cons regarding the project. The first proposal for the museum was rejected by the City Board of Helsinki. Although Guggenheim Foundation presented an altered proposal in 2013 that was given a green light to proceed for an international design competition located where the Makasiini terminal stands today.

Helsinki has for a long time tried to make new plans for Eteläsatama, as the main port and harbour lying in the heart of the city center. An outreach to Guggenheim in Helsinki's case seems to be a wish for the salvation of the Bilbao effect. The politicians aim toward regeneration and economic growth in the South Harbour through introducing a special building sponsored by a very special private museum.

But do Guggenheim need Helsinki more than Helsinki need Guggenheim? Helsinki stands today as a capital rich with both cultural institutions and big brand names. Can we say that in European context, Guggenheim Helsinki can be regarded as a prototype of a major cultural development based on franchising? Even Guggenheim Bilbao can be seen as an expression of national spirit and local development will of the City of Bilbao, not as an imported product as it tend to be in Helsinki's case. Instead of investing millions of euro into Guggenheim, why not showcase what the country already is known for, and rather strengthen it?

Processes within the city

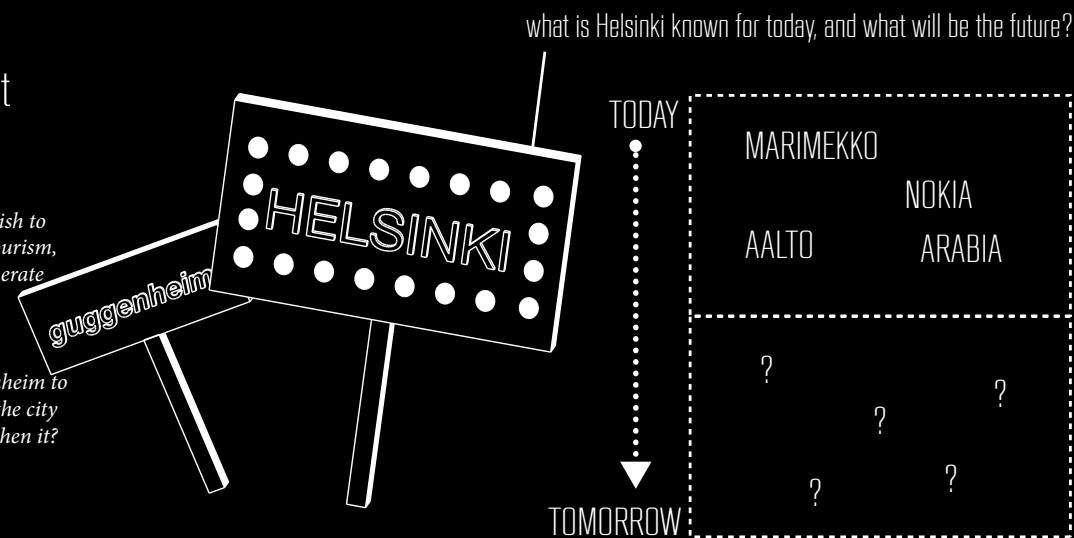
What kind of processes happens within the city and its inhabitants? How can the built environment create new ones, that respond and reacts to the city's and people's need?



investment

Is Guggenheim a good investment? A wish to brand the city of Helsinki, a hope for tourism, international outreach which might generate new activity in the port of Eteläsatama.

But is not Helsinki much bigger than Guggenheim? Do Helsinki need Guggenheim to shine? Or can we rather focus on what the city already have, and showcase and strengthen it?



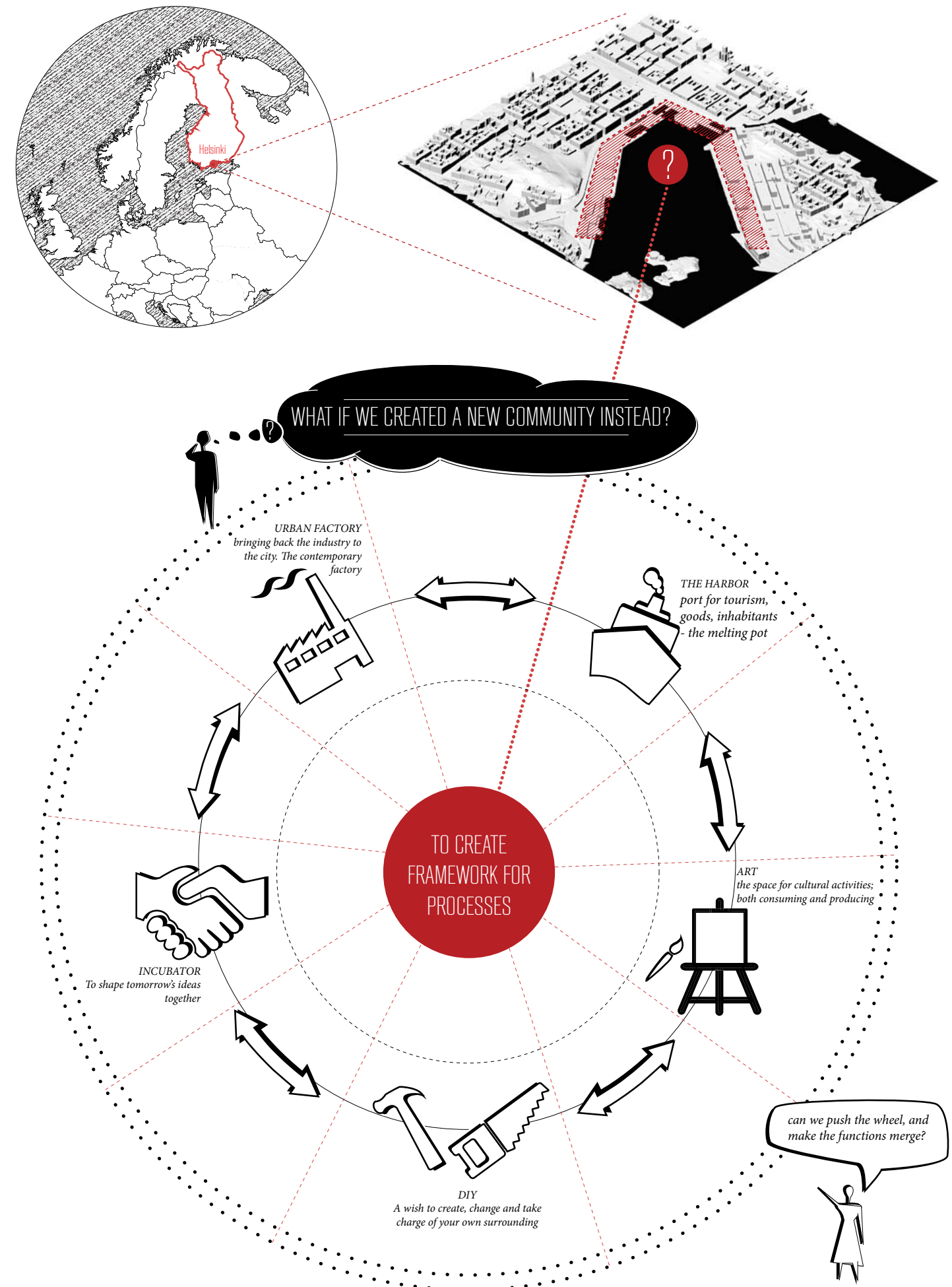
NEW COMMUNITY

The site which is historically the main port of Helsinki has big cultural and scenic values. Not only will the museum cost huge amount of money, but also take a piece of the most valuable site in the South Harbour. And to which purpose? To welcome a imported brand that will represent Helsinki?

What if there was a way to give another vision for the South Harbour, that includes the need of the people, the city and the development? How to create a framework for processes that could result into a regeneration of Etelesätama, reflecting on the values already at the site while building new meanings and relations?

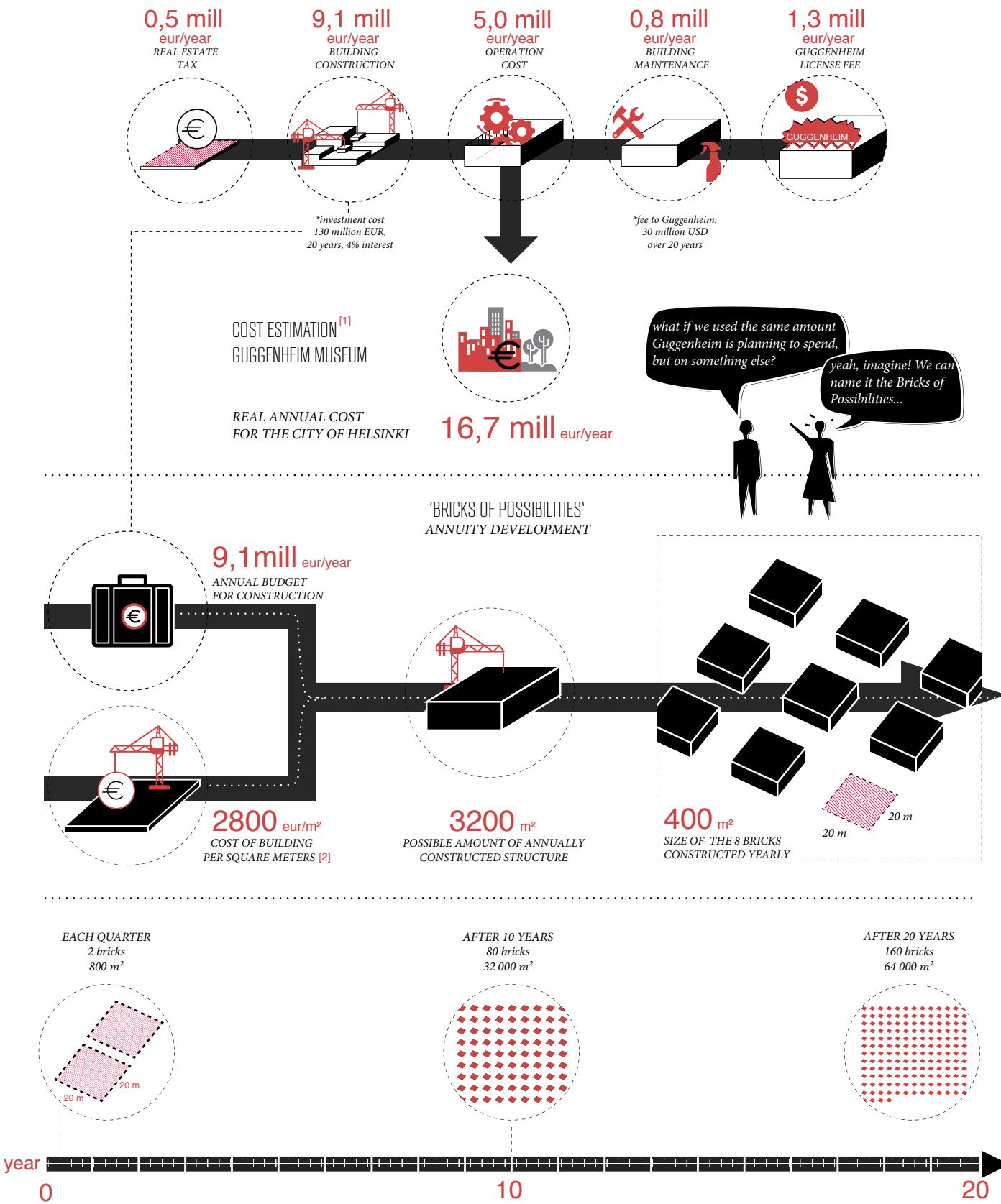
The harbour; a melting pot of distribution of goods, inhabitants, tourists and the water. The big cruise ships creates a visual identity to the site, and brings along interactions cross borders. *Art* and culture as a program for both consuming and producing, in combination with *Do it yourself*, with a growing wish to create, change and take charge of your own surrounding. What if this meets the Finish spirit of innovation, and the function of *incubators* can drive development and create tomorrow's ideas? And together with an *Urban Factory*; bringing back the industry that historically have strong relation to harbours, which is now pushed away from the urban tissue. We can reintroduce the contemporary factory, that showcases its processes and interacts with the city and its inhabitants?

Can this result to a harbour that make room for processes that yet are not discovered, where the people themselves create and give the means?



and imagine how much we could build with that money... true! enrich the city with new processes, for the inhabitants

THE THEORETICAL INVESTMENT COST OVER 20 YEARS



INVESTMENT & COST

From the report given by the Foundation introducing Guggenheim museum to Helsinki, there are mainly four selling points which points the beneficial aspects: a link to world-renowned artists and exhibitions; increasing cultural tourism to Helsinki; a way contextualize the Finnish perspective on aesthetics on the world stage; and fourthly it argues strongly for establishing social space in the city, as a "welcome center for tourists". But to which price?

In the realization of the museum, the Guggenheim Foundation's role would be to provide its content and the "brand" itself - while all the related costs would be a responsibility for the city of Helsinki. This includes museum's overall direction, operating policies and procedures of all the exhibitions and programs. In addition the city of Helsinki would also cover all the costs related to overseeing the development and construction of the museum, which is estimated to an amount of €130 million. In extra there is a license fee on \$30 millions annually for a period of 20 years, which goes to Guggenheim Foundation.

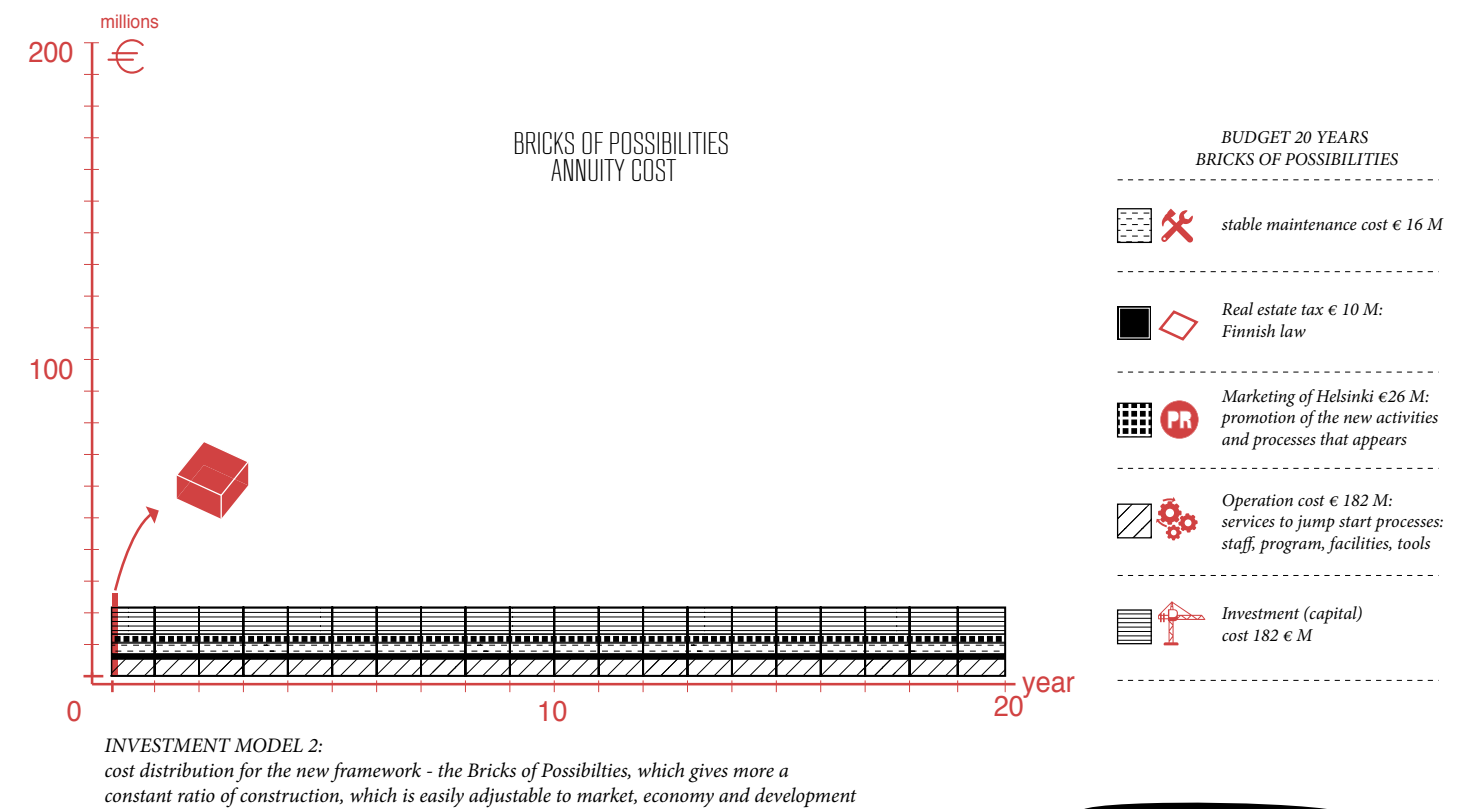
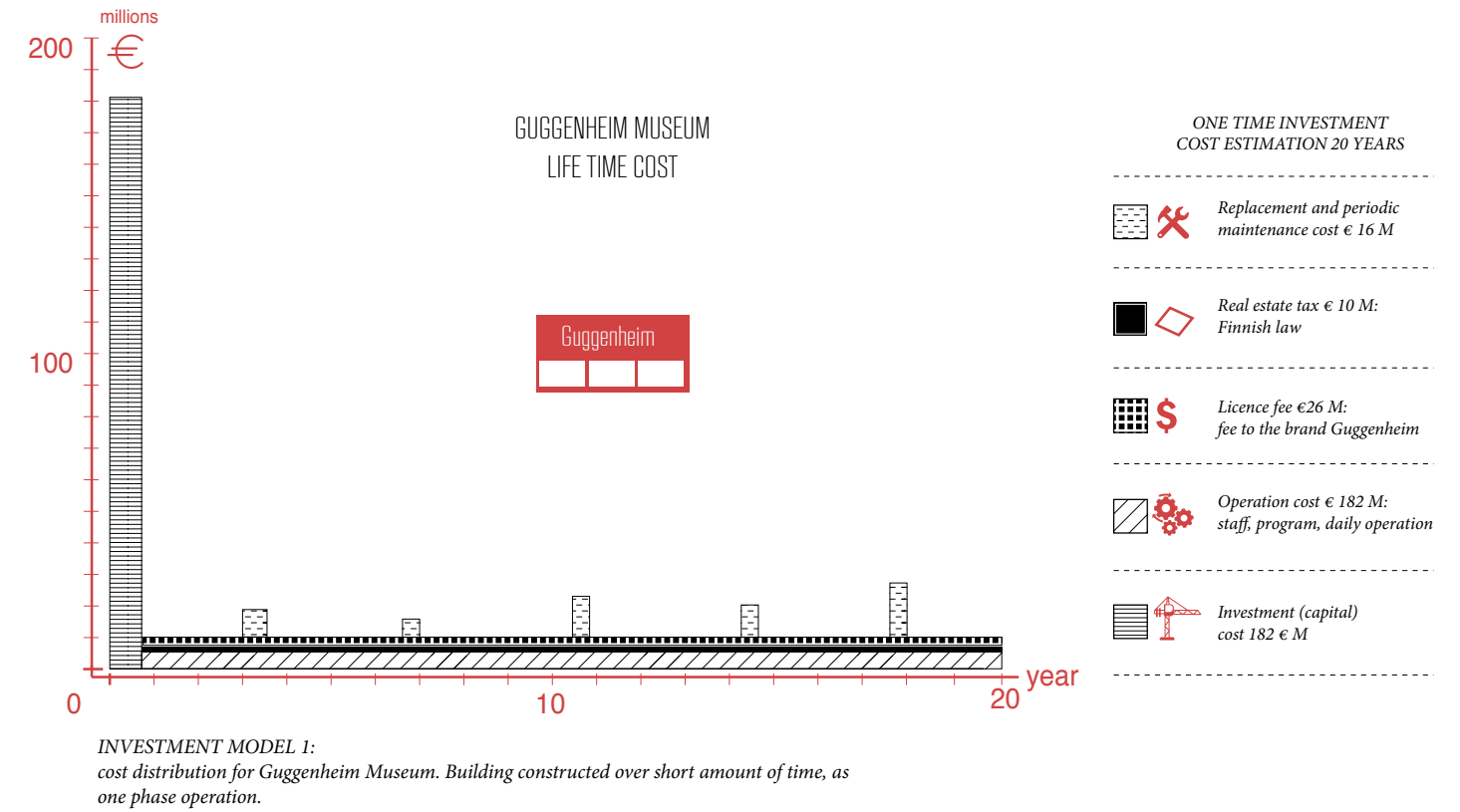
The report by Guggenheim Foundation declares a "sound business case", which can be doubted. The study shows costs and benefits in a confusing way. Very important annual costs related to the construction and maintenance of the 12 000 sq m landmark building are not included in the calculation. For instance the study lacks the actual cost of financing the €130 million by loan, which will add up to be €9,1 million per year in total. In addition there will be annual costs for building maintenance, estimated to €0,8 million, a real estate tax given to €0,5 million and the license fee which will be €1,2 million annually. The real cost for Helsinki city will sum to 16,7 million per year.

What if we could use this amount of money on something else? What could be? An alternative scenario, which introduces the bricks of possibilities. How many bricks could we build with the given budget?

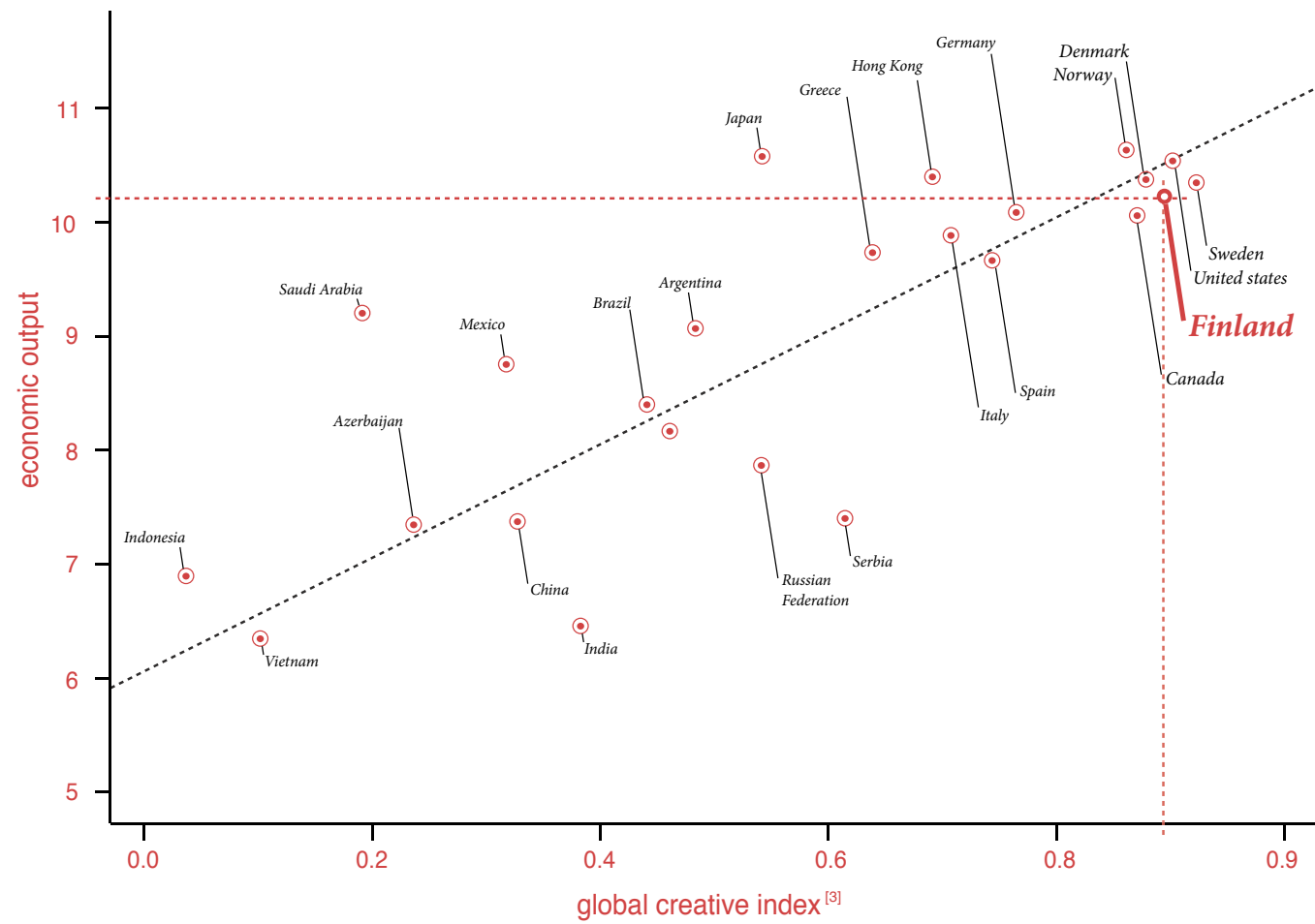
There have been critical points of view towards how the decision-making process behind the Helsinki Guggenheim have been handled. In the first phase there was a style of “take it or leave it” decision, in the lead of the mayor, leaving out civil society influences apart. A placement of Guggenheim museum can be seen as a top-down action, where perhaps the inhabitants themselves can not take part of the decision making. Could we turn it around? By envisioning a South Harbour filled with possibilities waiting for the wishes, goals, interests and knowledge of the people, who could actively create and take part of the processes within.

The investment cost of Guggenheim in a time perspective of 20 years gives a high risk of unexpected costs, as you invest most of the money in one single costly unit in one shot. Although, the Bricks of Possibility could be built over time after need, market and recourses. In the time span of 20 years, the smaller investments would be more adjustable and less sensible to unexpected costs such as maintenance. Would not this result in a more healthy way of developing a city?

The annual building budget of €9,1 will be spent differently. The Bricks of Possibilities will transform the license fee into PR account for Helsinki, making sure the new activities to be noted. The operation cost will be the basis for services connected to start up the processes, programs and facilities that will be needed to back up the development. The budget for construction will result in a possibility to build 3200 sq m a year (construction cost estimates by Holte), which equals into 160 bricks of 400 sq m each. How would that scenario look like?



we can spend the same amount of money, although differently; more secure and adjustable



“Not everything that is good for business is good for society, but everything that is good for society is good for business”

Michael Porter,
Professor at Harvard Business School

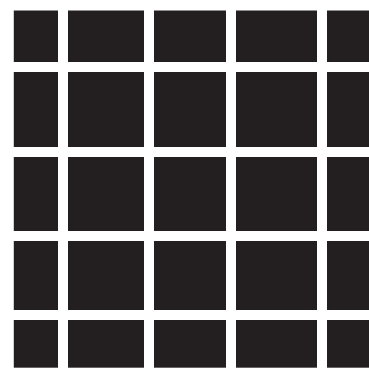
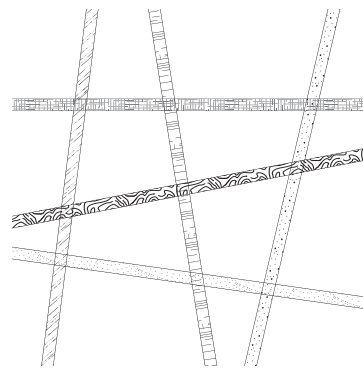
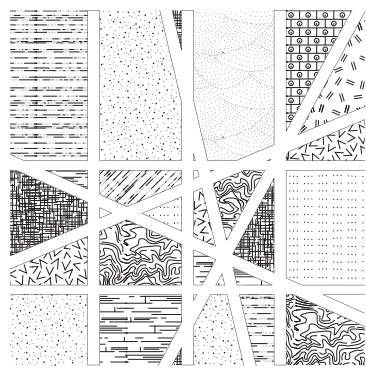
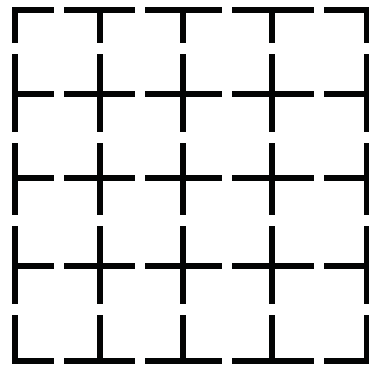
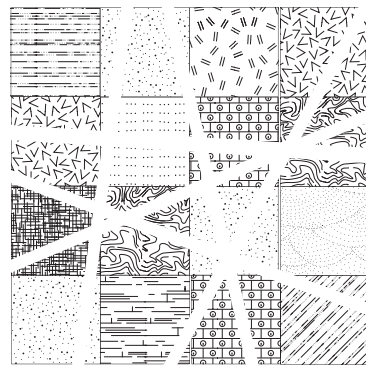
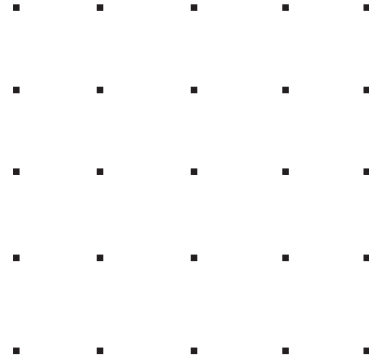
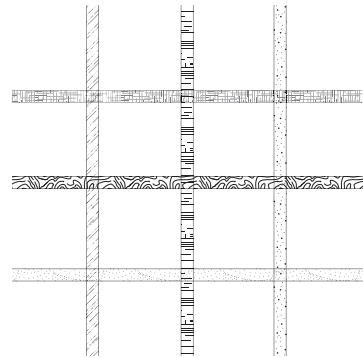
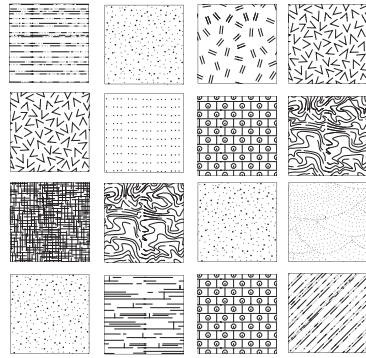


According to Richard Florida, Finland scores 3rd on Global Creative Index!

Wow! Why not showcase it, and let it be a bigger part of Helsinki?

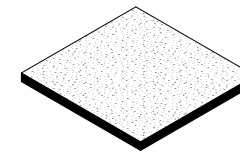
CREATIVE INDEX

Richard Florida's index over countries in relation to global creativity and the economic output.

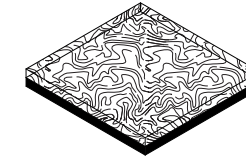


THE GRID

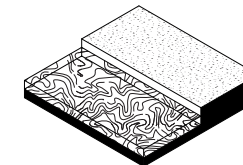
The grid as a tool, set of rules applied by planners. How to turn the top-down to bottom-up? What is the perfect situation for both the planned and unplanned; creating spaces for participation, coincidence and for new processes to appear?



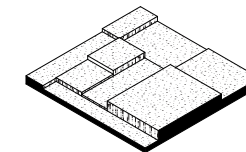
the park



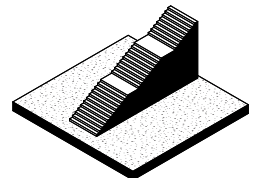
the water



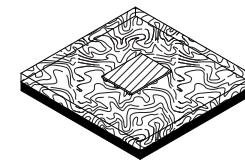
the edge



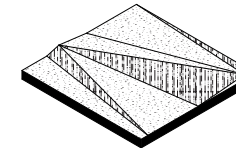
the constructed landscape



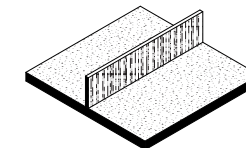
the stairs



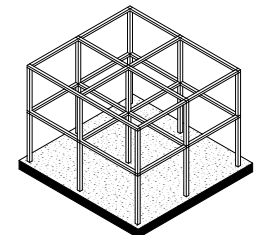
the floating



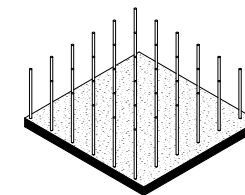
the landscape



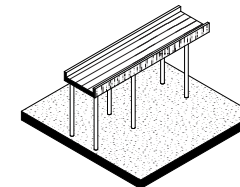
the wall



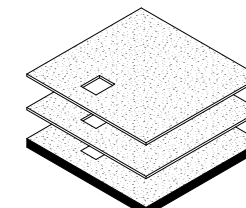
the grid



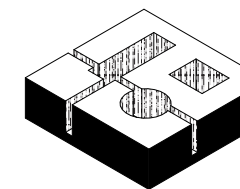
the columns



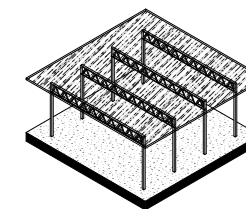
the bridge



the levels



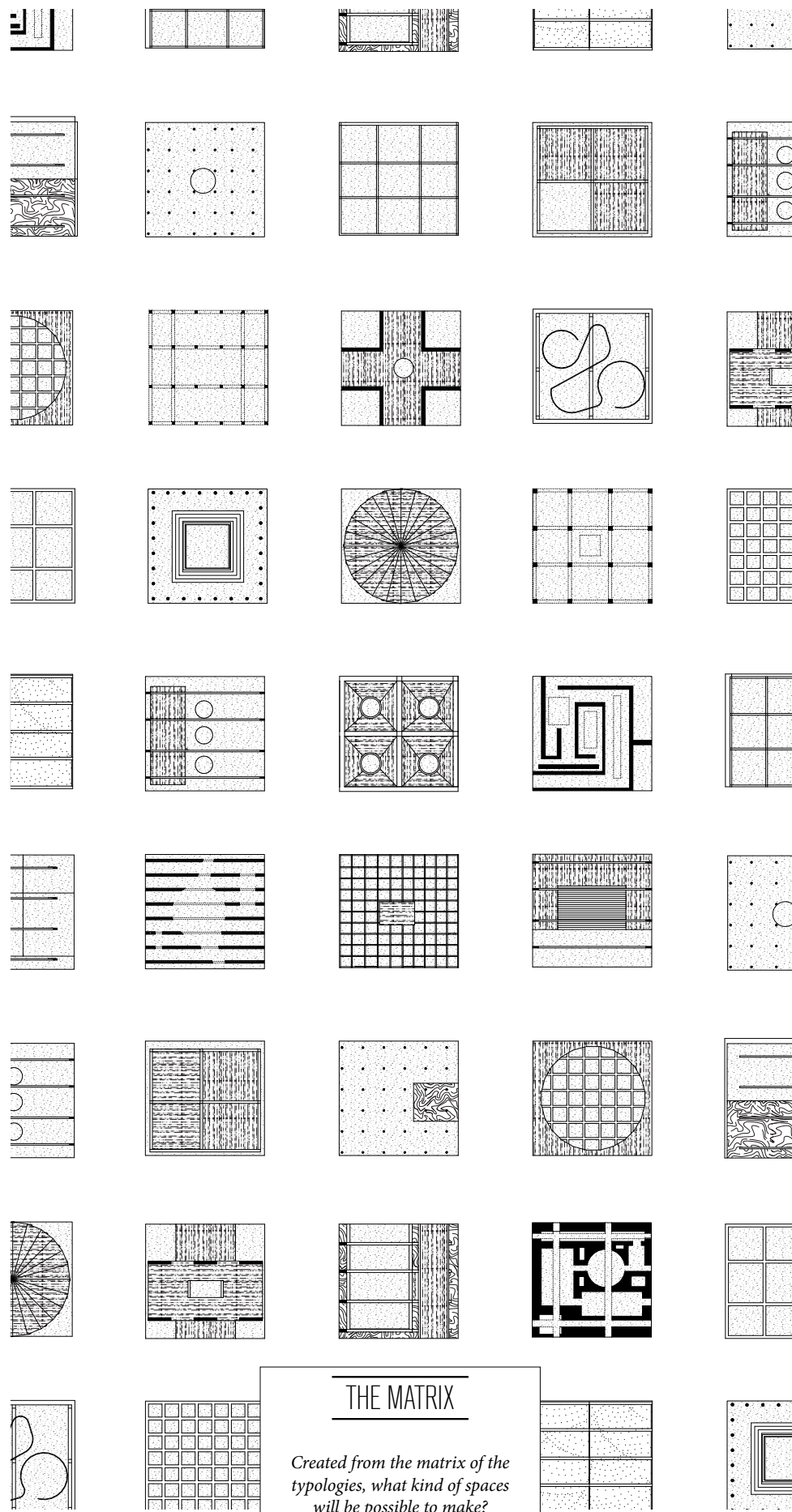
the void



the roof

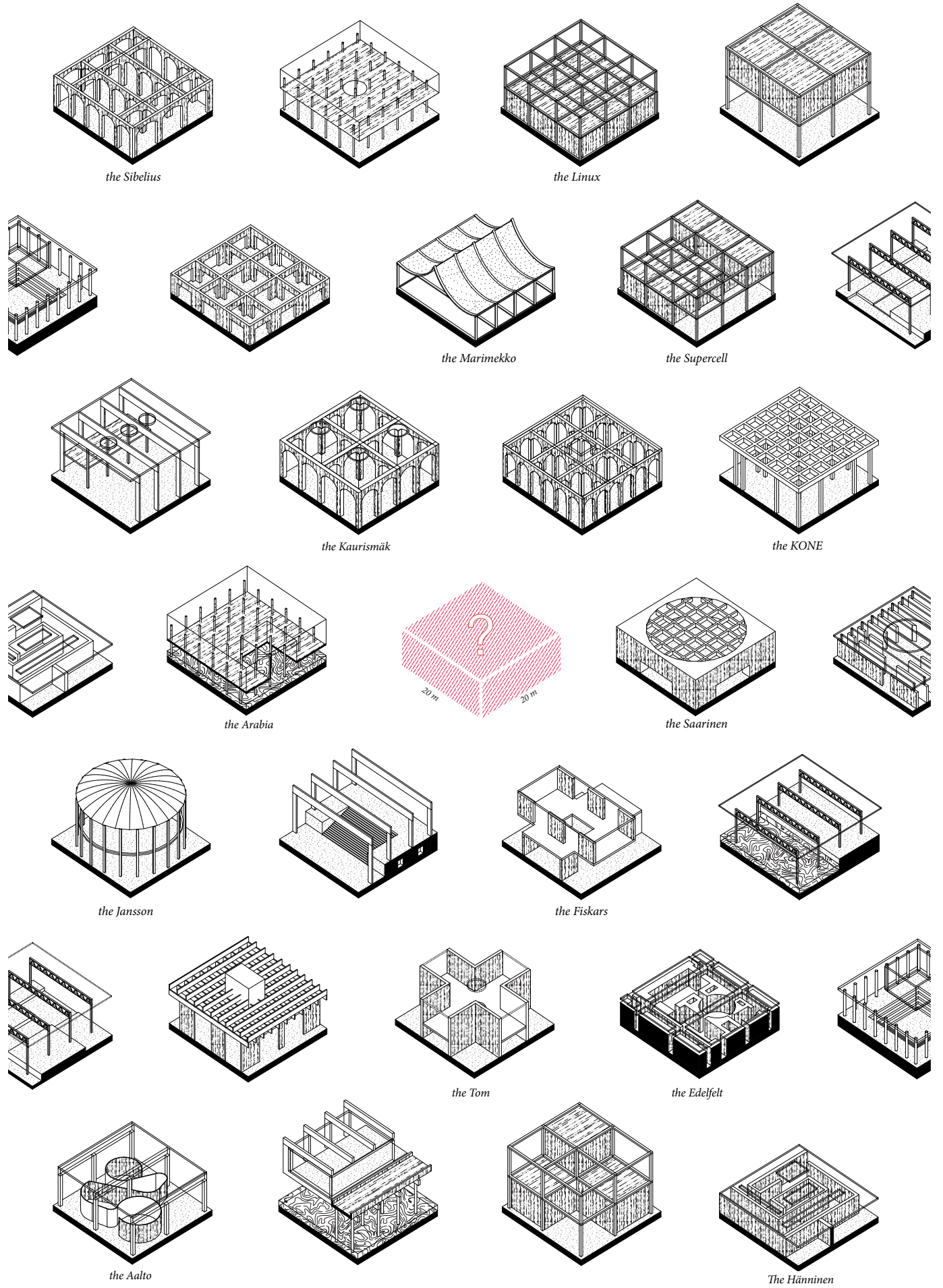
TPOLOGIES

How to create spaces for working, creating, meeting? A study of typologies related to the urban landscape; what does the city contain today? How to organize tomorrow?



THE MATRIX

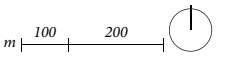
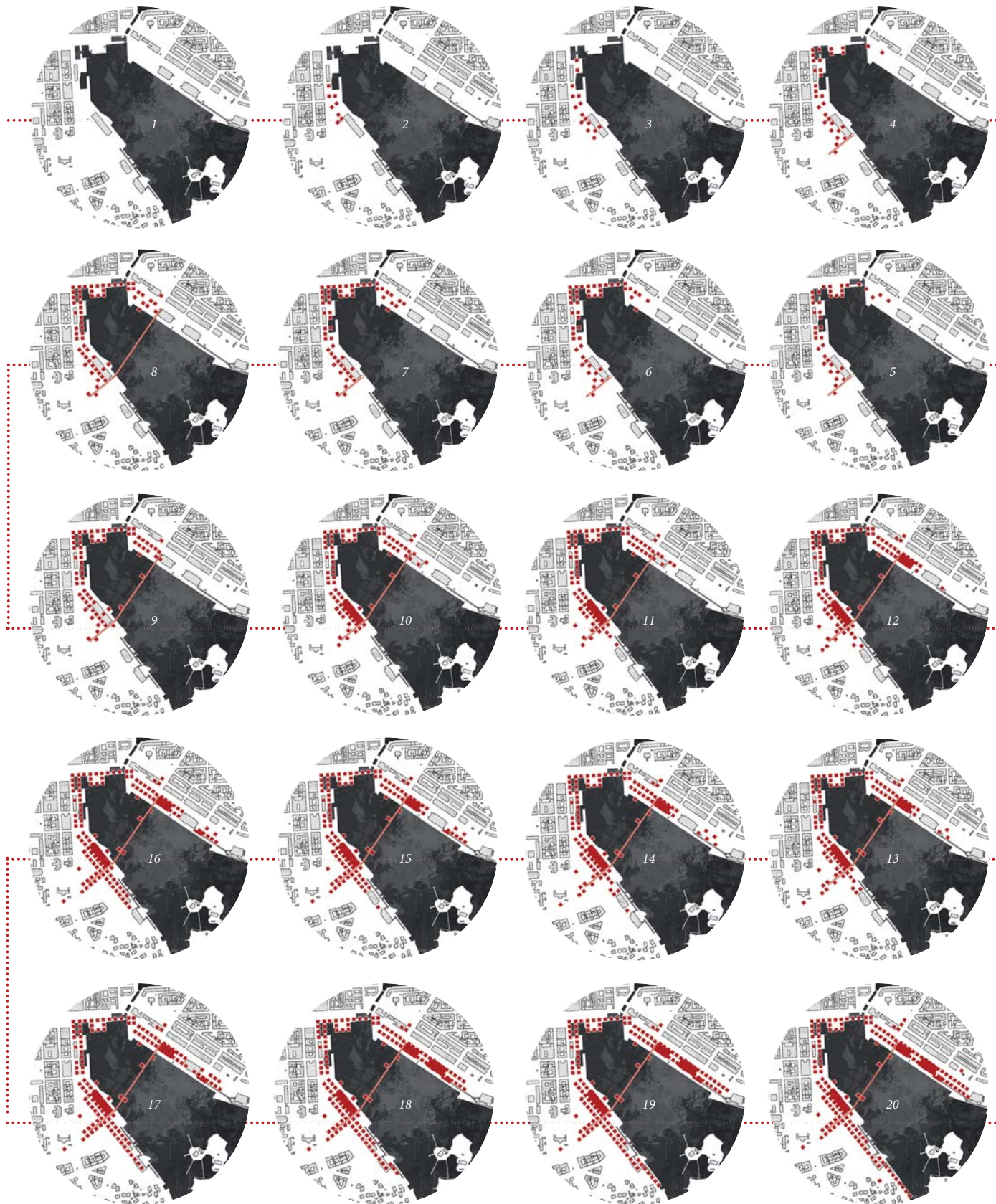
Created from the matrix of the typologies, what kind of spaces will be possible to make?





DELIRIOUS HELSINKI

*the many entities that offer and encourage diversity,
within the portals into the unknown possibilities of
different processes*



THE NEW LAYER

Within 20 years, could we introduce a new layer: Add a new grid to the existing one, allowing the inhabitants themselves to fill it, shape it, create it. A new community arises, asking to take responsibility for the this new structure that becomes their home for work and leisure.

YEAR 2035

SCENARIO 1



*hmm.. I wonder how
Eteläsatama will it look like in
20 years..*

GUGGENHEIM MUSEUM

20 years has passed. The investment cost is finally paid down. The museum used to be the most modern. But those days has passed. What now?

SCENARIO 1

In June 2015 the announcement of the winner of the international design competition for a new Guggenheim museum winner leads to excitement among the politicians. And it is decided to be built. Helsinki is struggling with coping with the costs, and there are rumors that there have been budget cuts in the local art and culture facilities. Although through external sponsorships the city manages to support and operate the museum. The years passed by, and now 20 years later the investment costs and the license fee is finally paid down. But what now?

It used to be the most modern building in Helsinki, but those days has passed. There has been some positive side effects of the museum, which lead to some regeneration of the harbour, and some extra tourism. But not accelerating in the speed the city was hoping for. The people wonders if this was the best choice.

If it was the side effects of the Guggenheim the city really needs, why not start on the other end?

YEAR 2035

SCENARIO 2



... just imagine the possibilities...



BRICKS OF POSSIBILITIES

growing freely inside a given grid, adding a new layer to Eteläsatama. With this, can we achieve both variety and order? A kind of organized complexity which will develop with time after need, wishes and demands of the inhabitants

SCENARIO 2

In June 2015 the announcement of the winner of the international design competition for a new Guggenheim museum winner leads to a sudden turn. Through criticism from the society and broader discussions about possible alternatives, the city board decided to turn down Guggenheim Foundation's plans. This results into a different development, as the city board turns to its inhabitants - the people - and ask for their wishes, ideas, creativity and knowledge.

A grid layout is given to be filled and expand over time, where the Bricks of Possibilities pops up with a content of amusement, business, art, fashion, technological research laboratories, food production etc. - in a synergy which as a whole becomes a big linked machinery producing value in benefit for the whole country. The South Harbour becomes The Harbour of Processes.

Imagine the possibilities.

[1]

COST ESTIMATION
GUGGENHEIM MUSEUM:

Guggenheim Foundation Proposal of 2013:

http://www.guggenheimhki.fi/wp-content/uploads/2013/08/gHelsinki_web_ENG1.pdf

Article: 'Guggenheim Helsinki: Landing-site for Franchised Culture', 2012

By Sampo Ruoppila, Panu Lehtovuori

<http://www.domusweb.it/en/op-ed/2012/03/07/guggenheim-helsinki-landing-site-for-franchised-culture.html>

[2]

COST ESTIMATION
CONSTRUCTION COST:

*Based on Holte Consulting, key numbers for average estimation for building of cultural and commercial use.
Around 25 000 NOK/sqm ≈ 2800 €/sqm*

<http://holte.no/>

[3]

GLOBAL CREATIVE
INDEX

Based on Article 'Europe in the creative age, revisited' - 2014

By Richard Florida

<http://quarterly.demos.co.uk/article/issue-1/europe-in-the-creative-age-revisited-7/>

REFERENCES

PHASE 2

PROJECT DEVELOPMENT

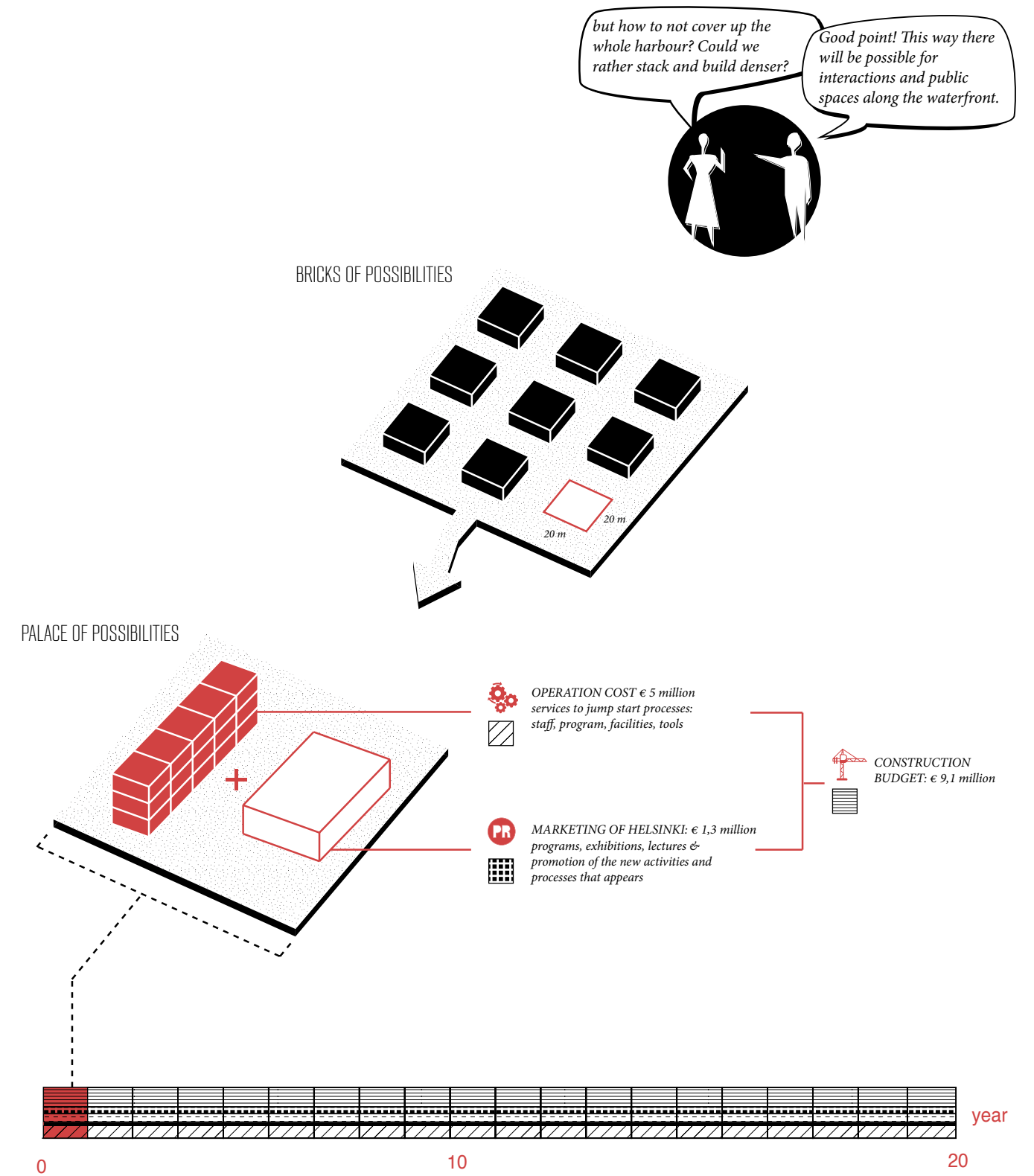
*FEASIBILITY STUDY
OF ETELASATAMA*

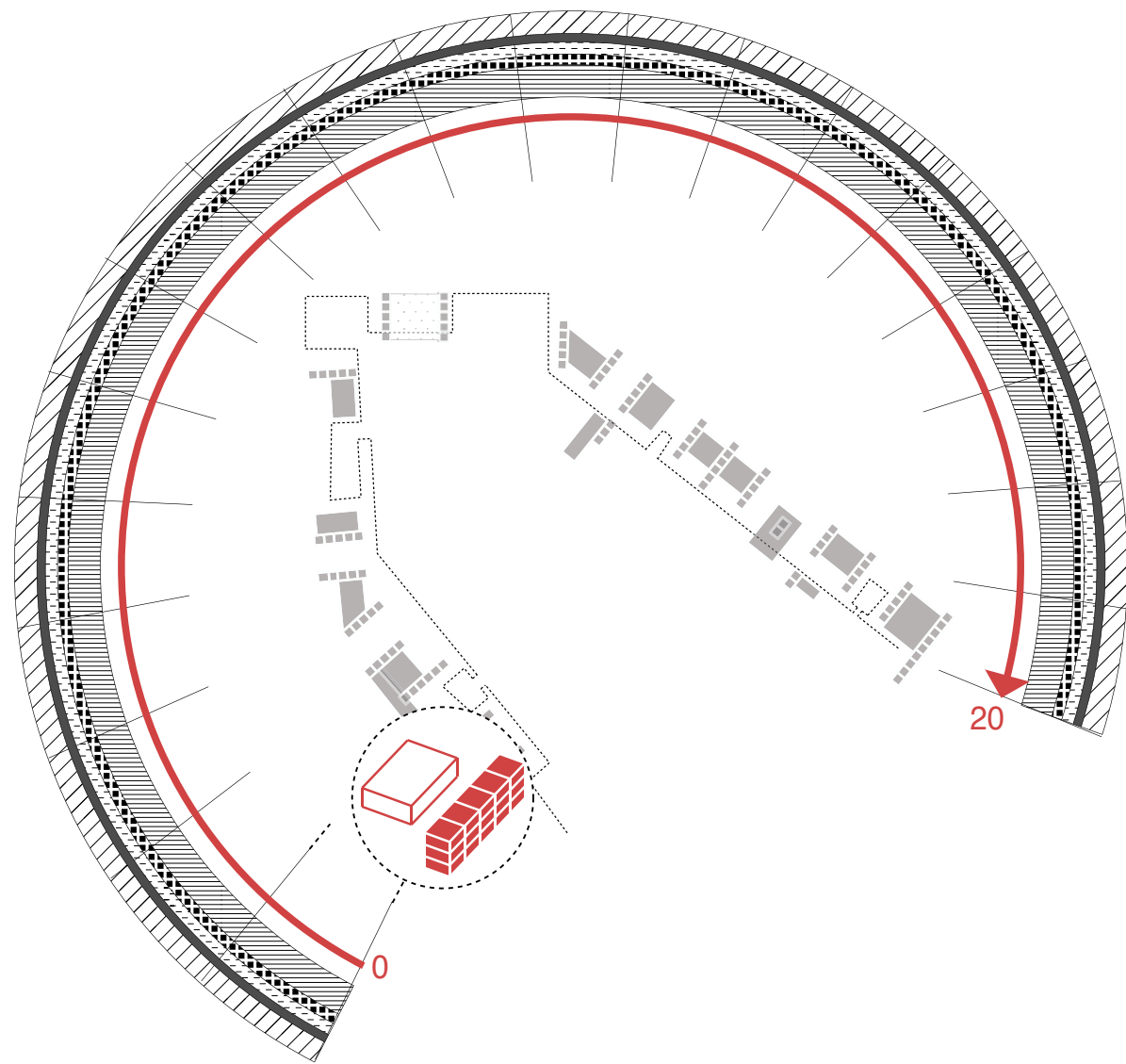
THE PALACE OF POSSIBILITIES

The point that was given in the first phase was related mainly to cost and investment - giving a picture of how much money the city is accepting to grant for placing a Guggenheim museum. The possibility of how the same amount of money could generate something far more was a base argument, visualizing the 160 bricks as an alternative to one major investment. However the bricks became a direct diagram of the new annuity investment model, where each brick was alike in size and spread out to cover the whole harbour.

While still keeping the clue of the annuity spread investment, the factor of different spatial attributes is asking for a different relation. How to give place for both the new processes and the harbour and accessibility to the waterfront?

By taking the given budget for a year, a new strategic plan for the built form is developed; giving *the Palace of Possibilities*. Now building bigger but denser, while fragmenting the one entity in a composition of several volumes for different purposes.





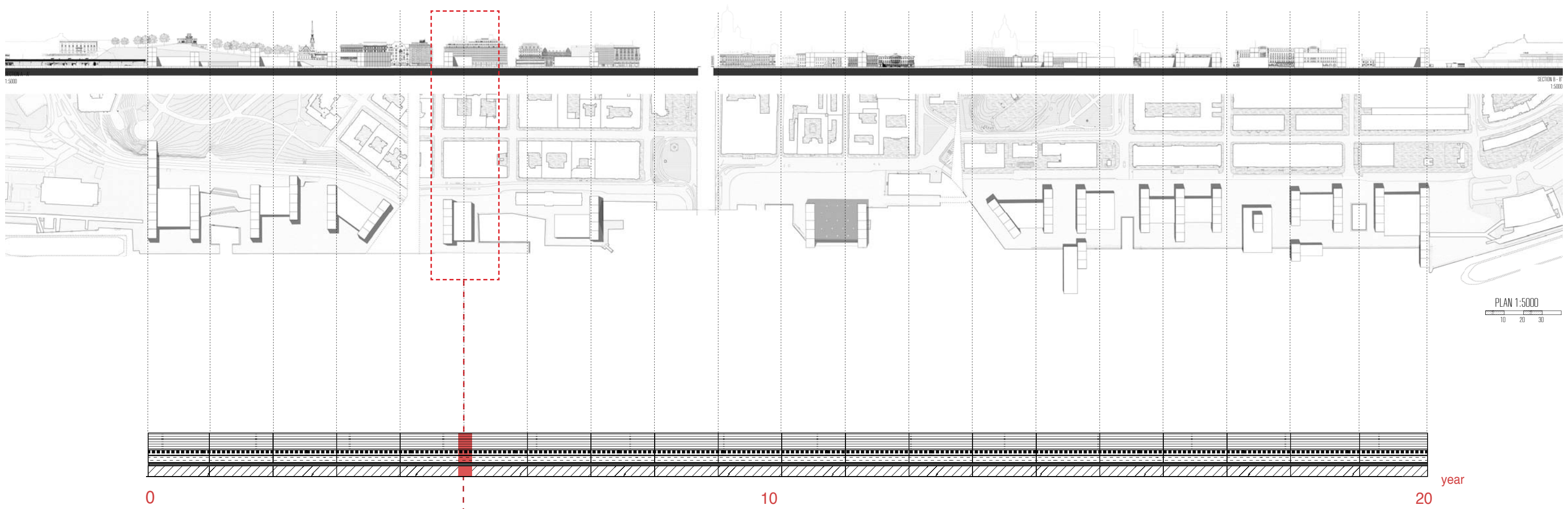
SURROUNDING THE HARBOUR

The Bricks of Possibilities is translated into the Palace of Possibilities. At the end of 20 years the whole harbour will be filled. How will it look like, and what kind of activities may take place?

PHASES

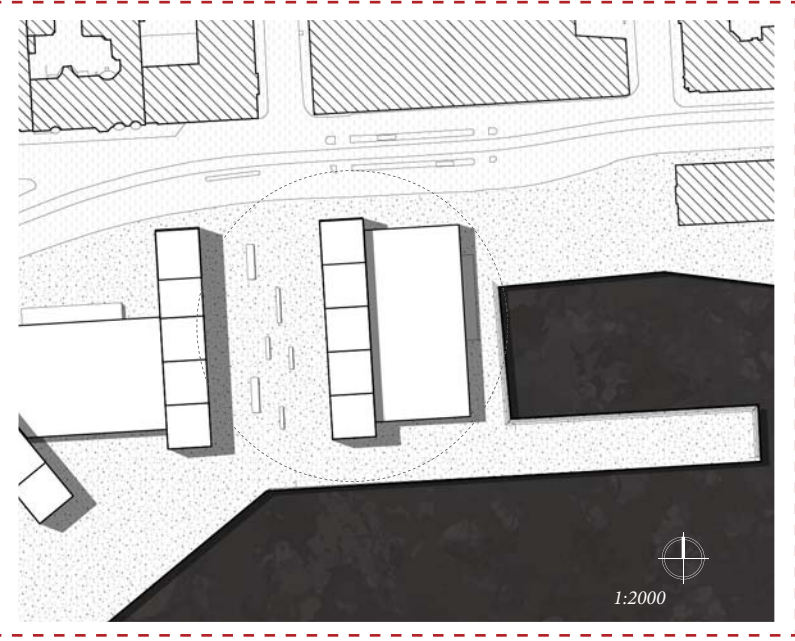
In the same manner, the Palaces of Possibilities will be built in the time frame of 20 years. The starting point of the development is put where the Makasiini Terminal stands today, next to the Olympia terminal. The site of Guggenheim is also planned here, as the Makasiini Terminal is planned to be demolished.

By placing the first building in one end, the development will continue as the annuity investment model allows 3600 new square meters to be built on a yearly basis. At the end of 20 years the whole harbour will be filled. How will it look like, and what kind of activities may take place?



Hmm... I wonder how one Palace of Possibilities look like

Years passes and new buildings are popping up with the guidelines given for system, heights and orientation.

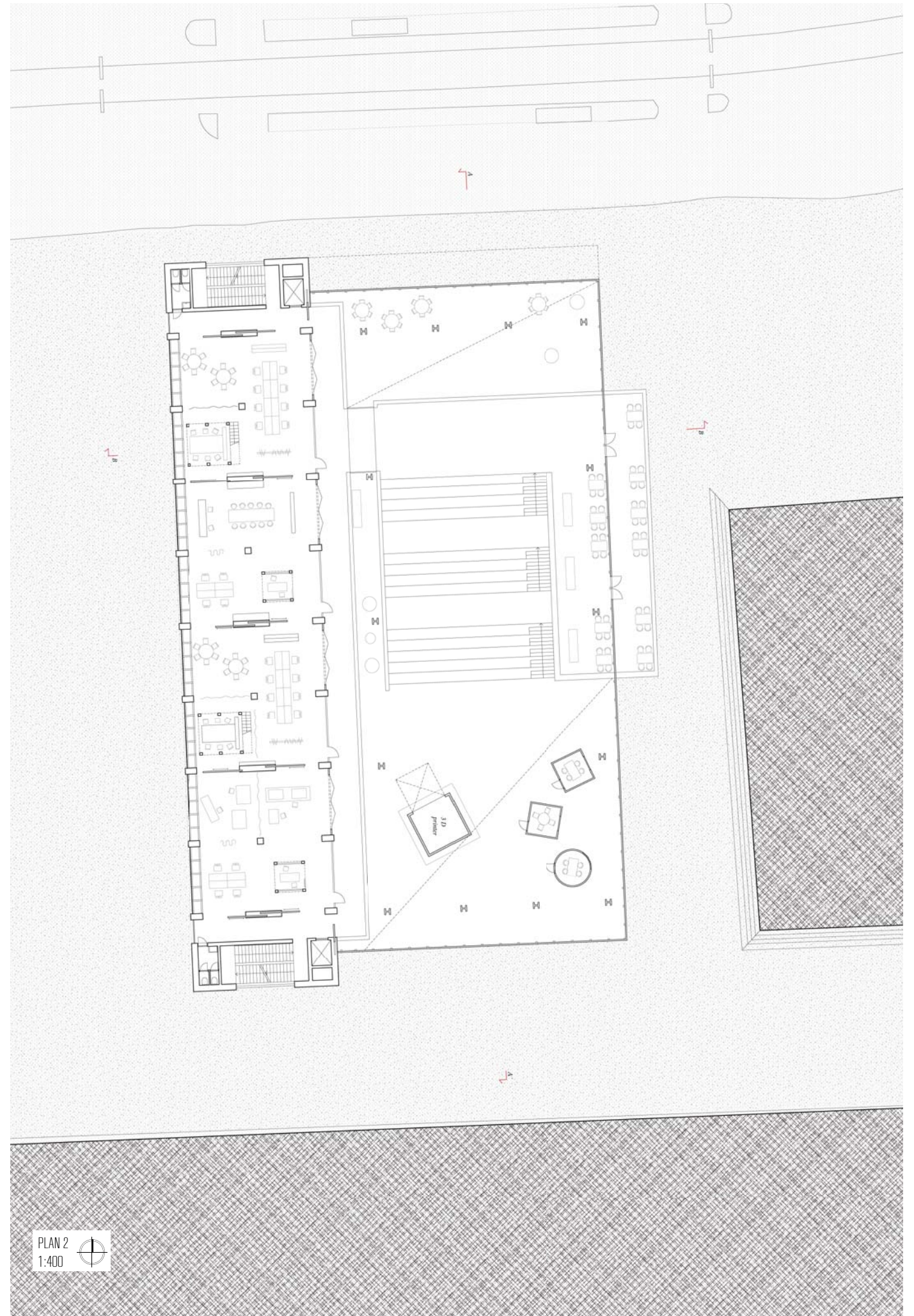
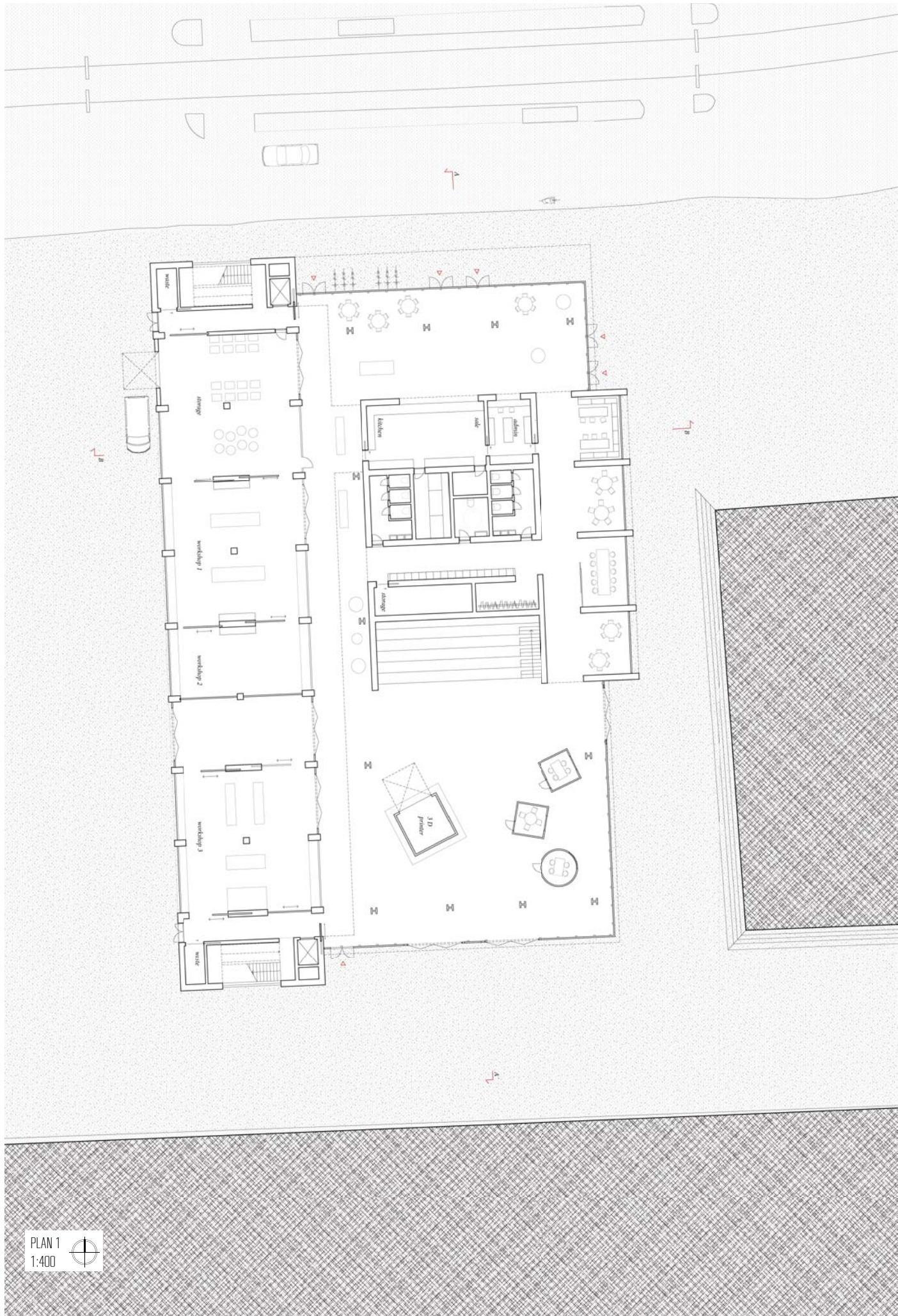


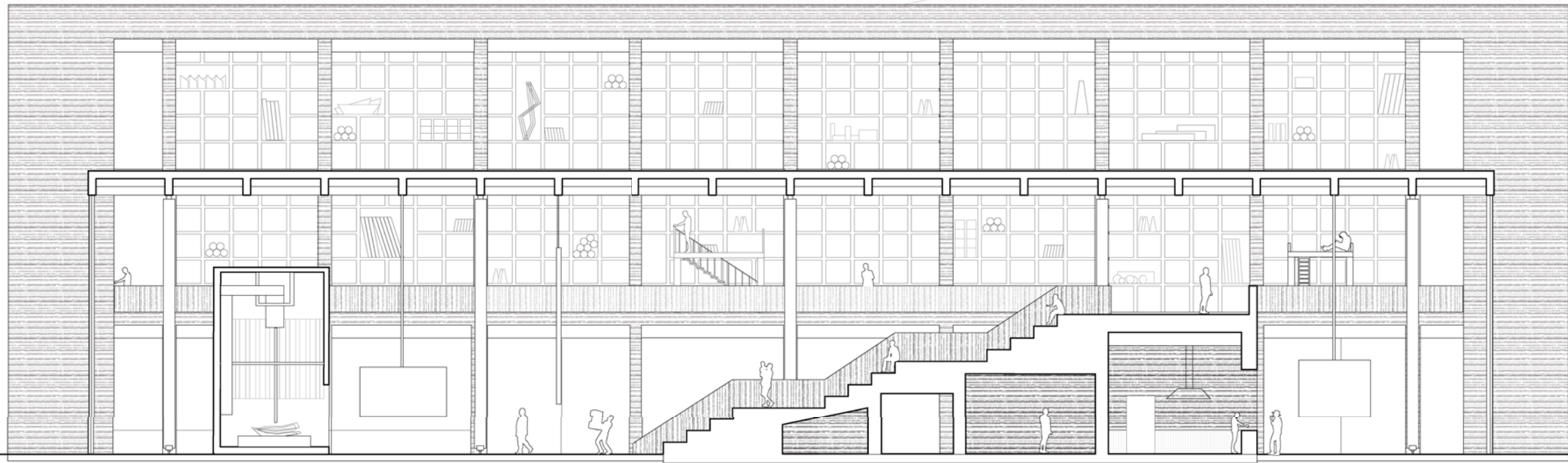
SCENARIO YEAR 5

The new vision of Eteläsatama is becoming a reality; The old terminal building of Makasiini Terminal is demolished, and new structures has been built to house the starting programs with a mix of activities functioning as incubators, coworking and studios.

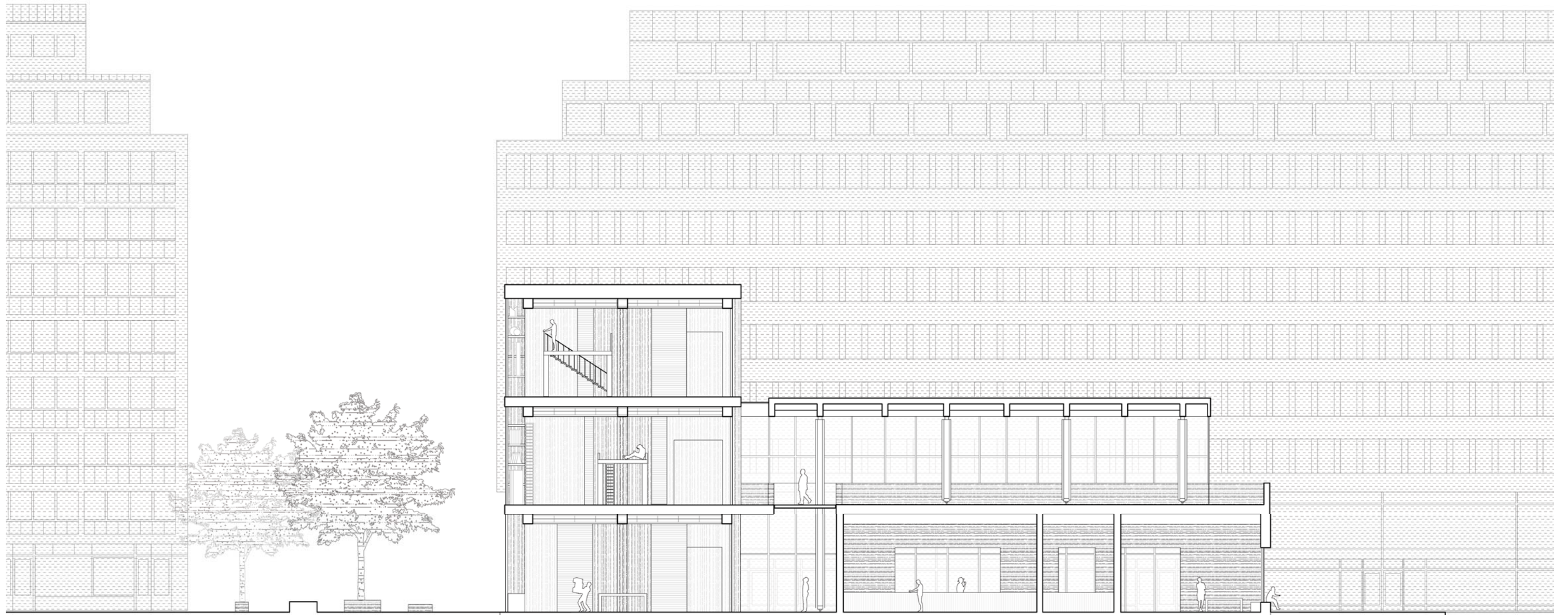
People of Helsinki is very curious of the new development, as they are invited to see the processes within - not only to consume but also with the possibility to part take in the development.

Lets dig deeper into one of the entities, what kind of spaces do it contain?

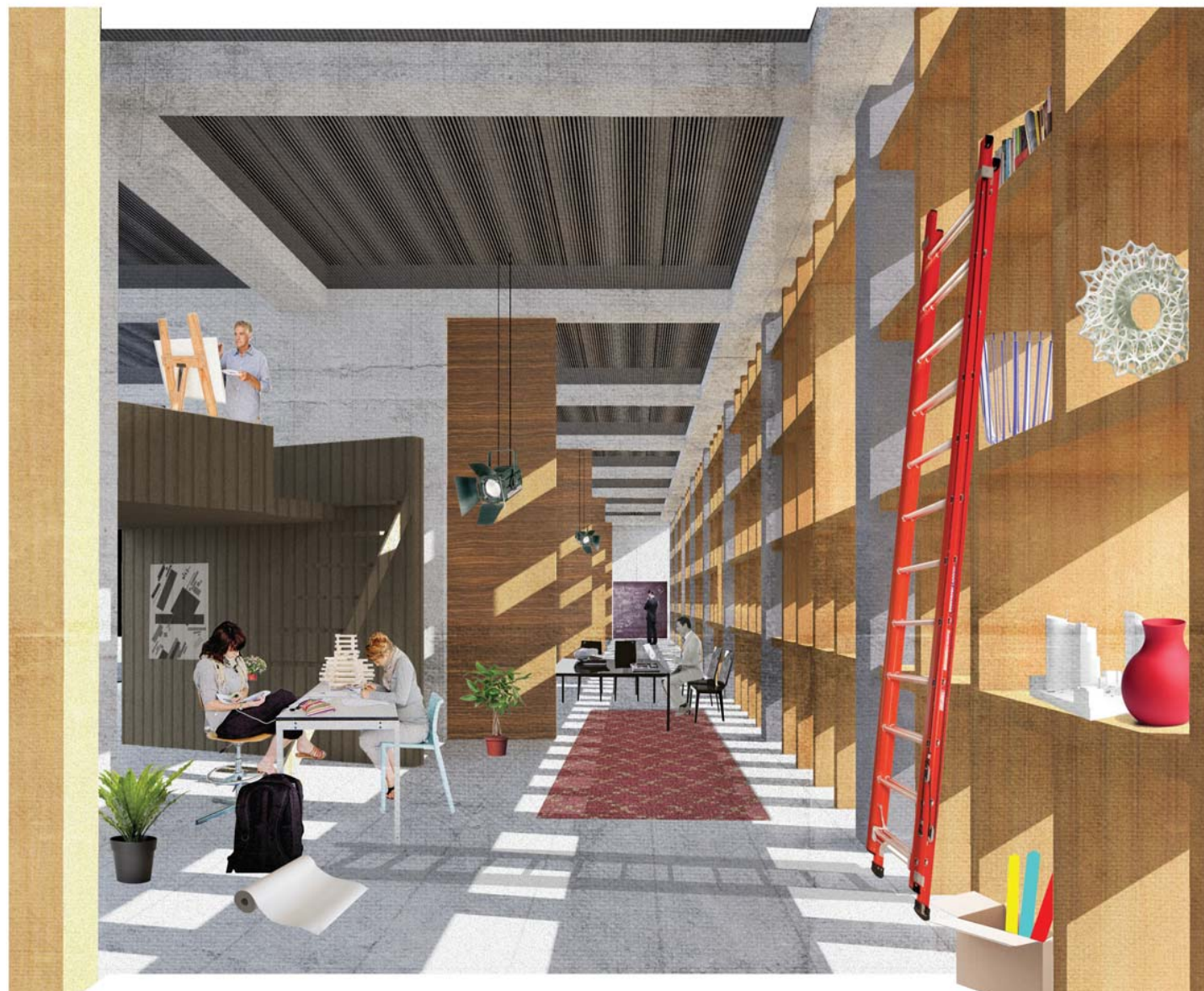




SECTION A - A'
1:200



SECTION B - B'
1:200

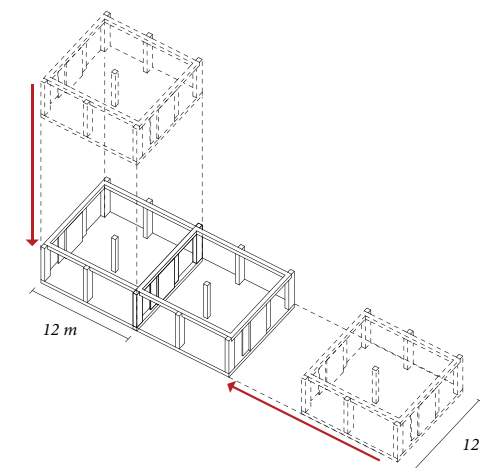


GRID OF PROCESSES

*a space for different activities to take place,
where the idea becomes reality*

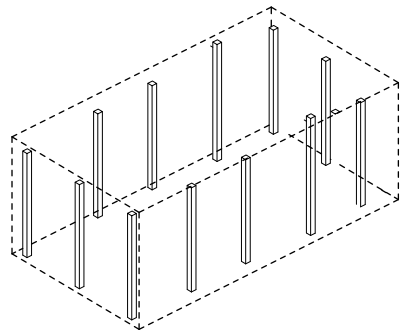
The slim block structure has an intention of being designed as a space for different activities. This block has a focus on creative industries, suitable for new practitioners and artists to find a place to carry out their design - together. The function of a business incubator is to help new and startup companies and entrepreneurs to develop by providing services such as management training and connections. This combined with research driven by new technology will perhaps trigger new design?

The block is given by a grid of 12 by 12 meters, with sliding doors in-between allowing expansion if needed by the companies/studios etc.



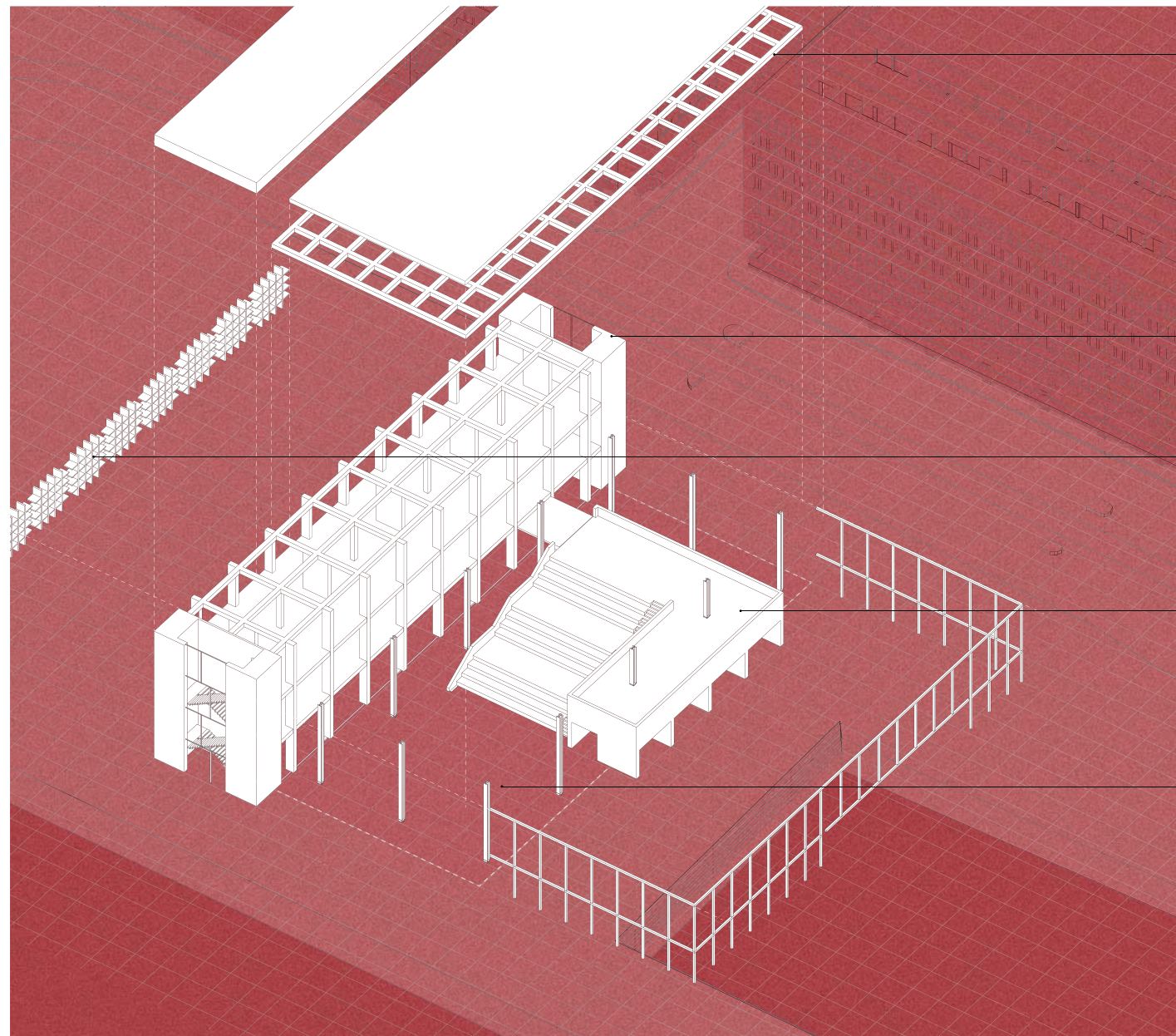
The hall of interaction allows a bigger space for events, workshop, lectures and connects to the block. The room functions as a working place, a showcase of the activity that happens within, as well as a meeting place for the public, the investor, the collector and the worker.

The space is surrounded with glass facade, lifted by steel columns with the roof hovering on top. The solid element within the room is placed as an object in a bigger hall, formed as a landscape giving a big staircase functioning as a tribune facing the bigger space and the waterside.



HALL OF INTERACTION

a space where the worker meets the visitor, the investor, the collector and the tourist



Roof with a glass buffer where meeting the block

vertical systems placed on each end of the block

Shelf system for marketing the activity inside. Also block direct sun light

The solid for service functions which grows up from the ground

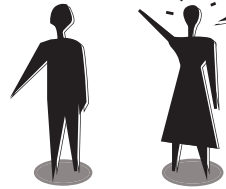
The floor is continuous inside and out, on the same level

THE ELEMENTS

*three different elements meet on the floor of the harbour,
each with different structural system*

Lets inhabit these structures, and generate new value of the harbour.

yeah, imagine what we could create with these resources!

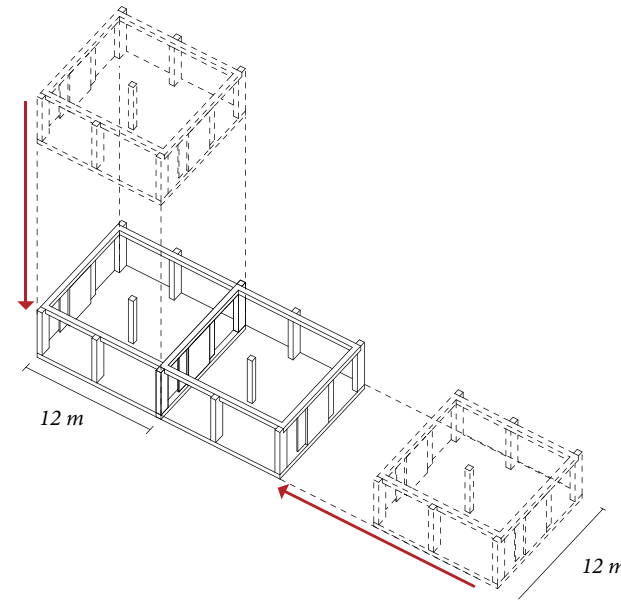


SCENARIO YEAR 10

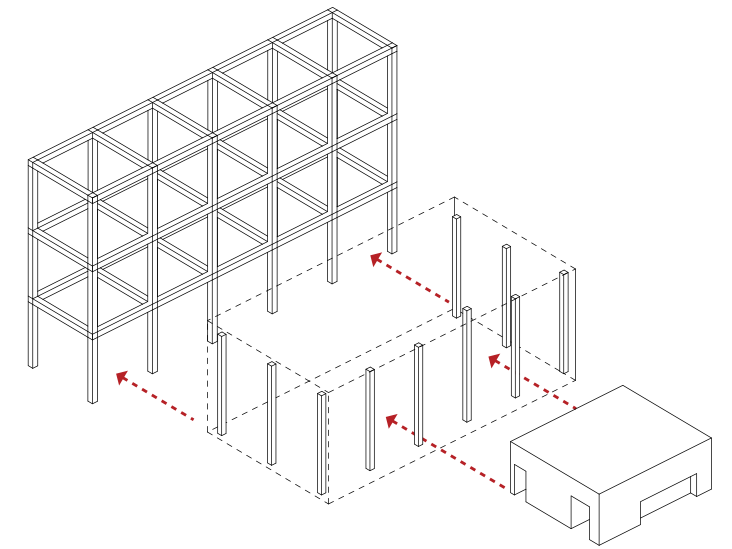
10 years has passed since the money was decided to be invested in a new plan for the harbour. It was given some guidelines for how it would be organized. These rules applied by planners had an intention of giving flexibility for the yet unknown processes, whilst also design a framework that would secure a holistic plan of the whole South Harbour.

The guidelines gives a system that will ensure certain heights and volume limitations.

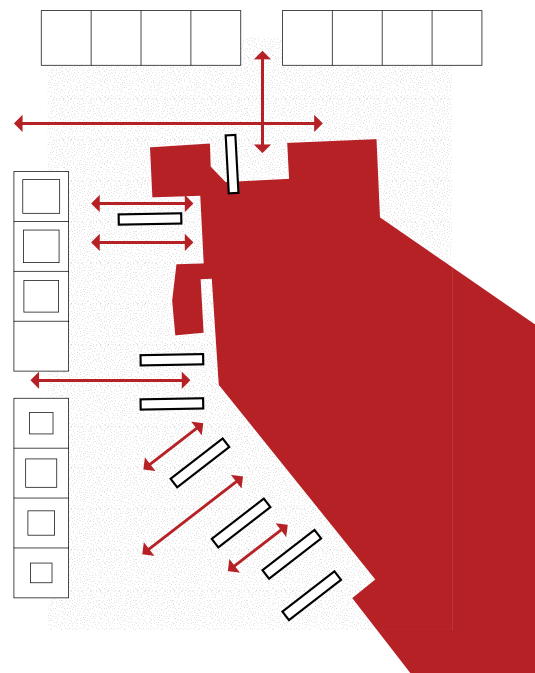
How will tomorrow's Eteläsatama look like?



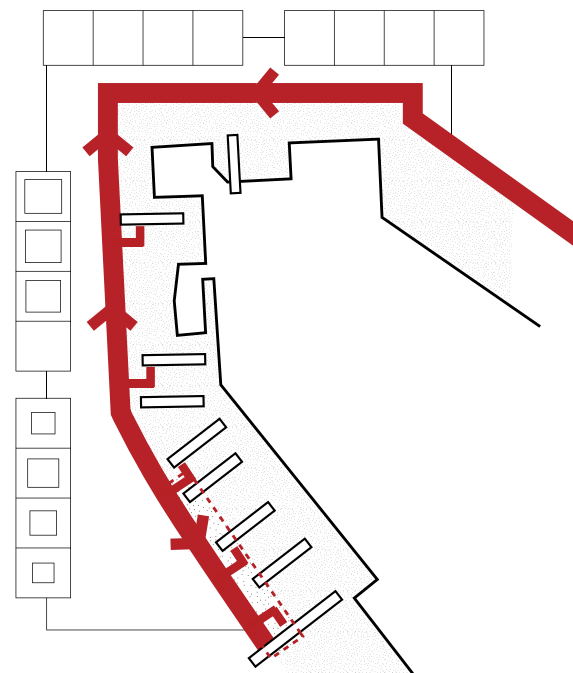
The ADDATIVE systems of the blocks allowing variation of stories and lengths, and offering flexibility within



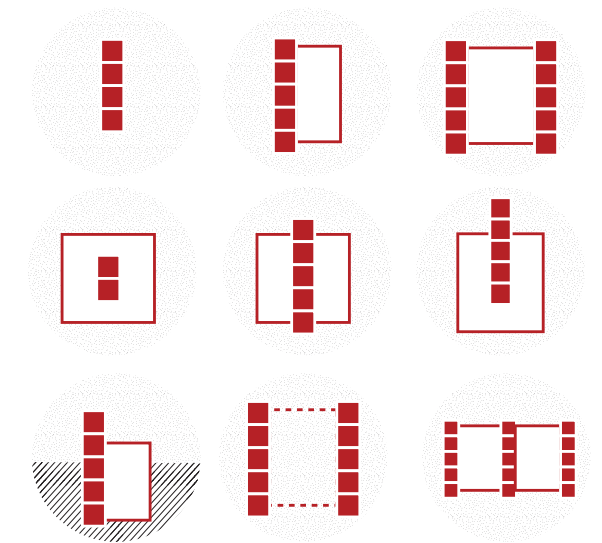
THREE ELEMENTS; the grid of processes, the hall of interaction and the solid for services



LINES OF SIGHT gives the orientation of the blocks, the higher and more closed volumes



INFRASTRUCTURAL transportation is mainly based on the backside of the entities, allowing free space along the water edge



different COMPOSITION of the elements shows flexibility in arrangement of spaces



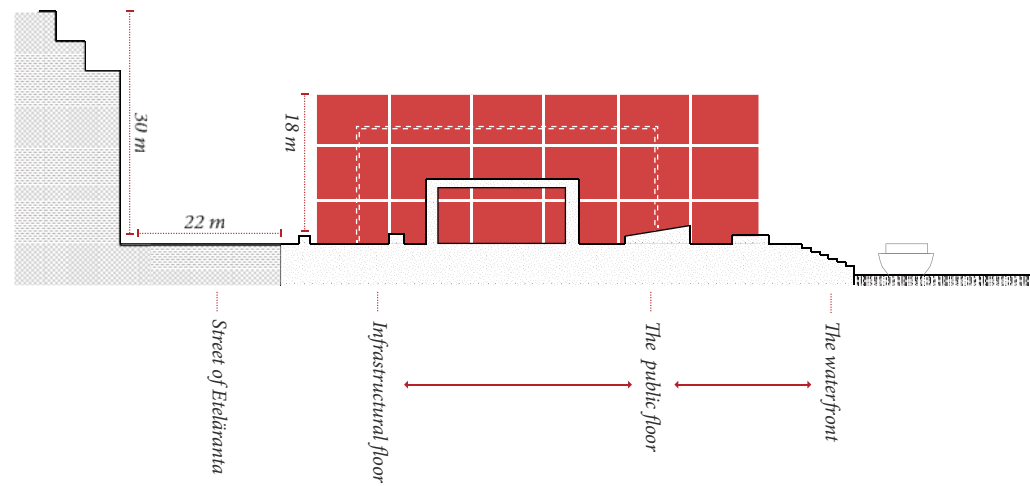
the view on a misty, rainy day at the South Harbour

THE NEW LAYER

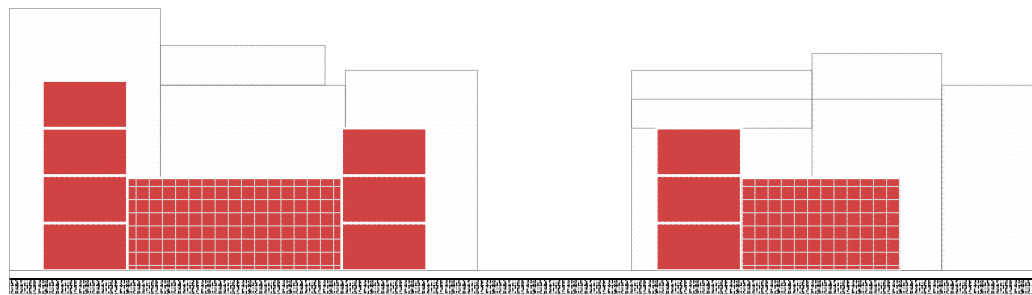
The plan for renewal of Eteläsatama wants to secure a holistic plan, by giving certain rules for volumes and heights. One key strategy is to not letting the city grid expand to the water edge. Instead it will still remain as a buffer between the city and the water; a meeting point where a layer of the new typology will find place.

As the former terminal and storage buildings, the new structures will also not be taller than the buildings in the backdrop, keeping the existing visual skyline but adding another layer on top.

By not letting the city grid continue, the common ground of the old harbour still got the same identity while offering the same qualities for the new generated activity. By shaping the ground, different zones appear giving possibilities to divide usage without use of barriers.



The city grid is not allowed to expand to the water edge. Instead the in-between space is kept as a character and functions now as a buffer between the city and the water. The place in-between offer diversity within activity zones, defined by the formed ground.



The new buildings is placed in a layer on its own between the water and the city, and keeping today's cityscape by not exceeding the heights of the nearby buildings. The new structures define a new typology within the urban tissue.

THE NEW OLD FLOOR

The new activity that takes place in Eteläsatama is building further on the purposes of the already existing qualities at the site. As a port and a harbour, South Harbour has a huge ground surface today which is man made construction - out of infrastructural reasons to endure heavy loads, vehicles and transportation.

The character of this ground is very present today - how to give it new means when today's program disappears? The Harbour of Processes wants to use and built further on the qualities and materiality that lies in the existing harbour, but translate it into new use by shaping and adding elements - giving different zones and use. The new floor will still contain the old qualities, and be suitable for manufacture, production and transportation.



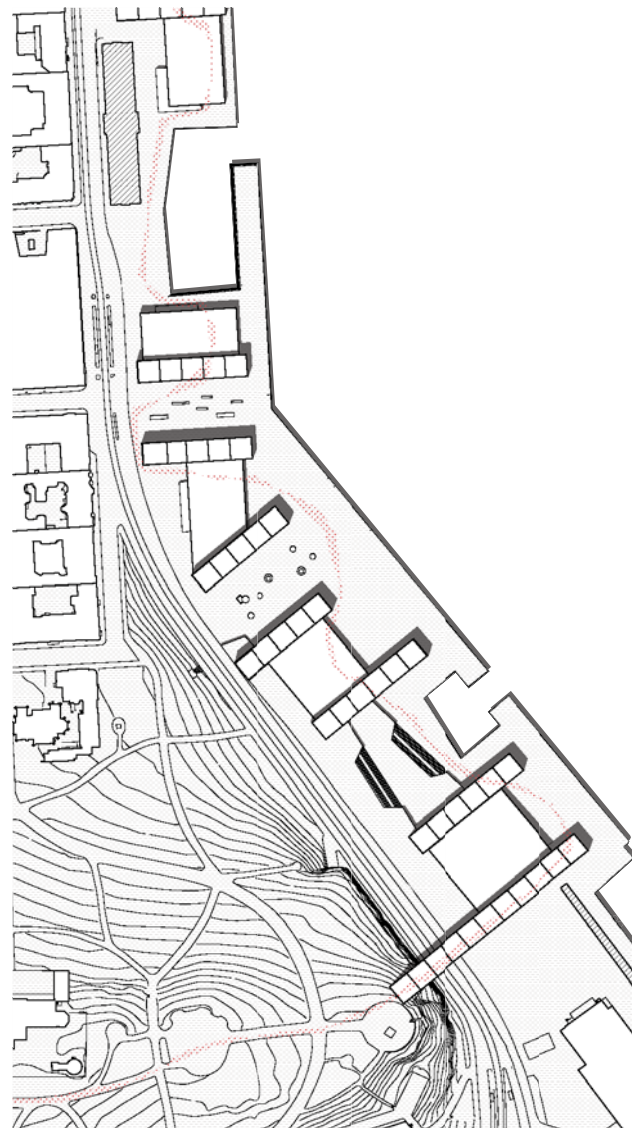
Ground materials at the old Harbour



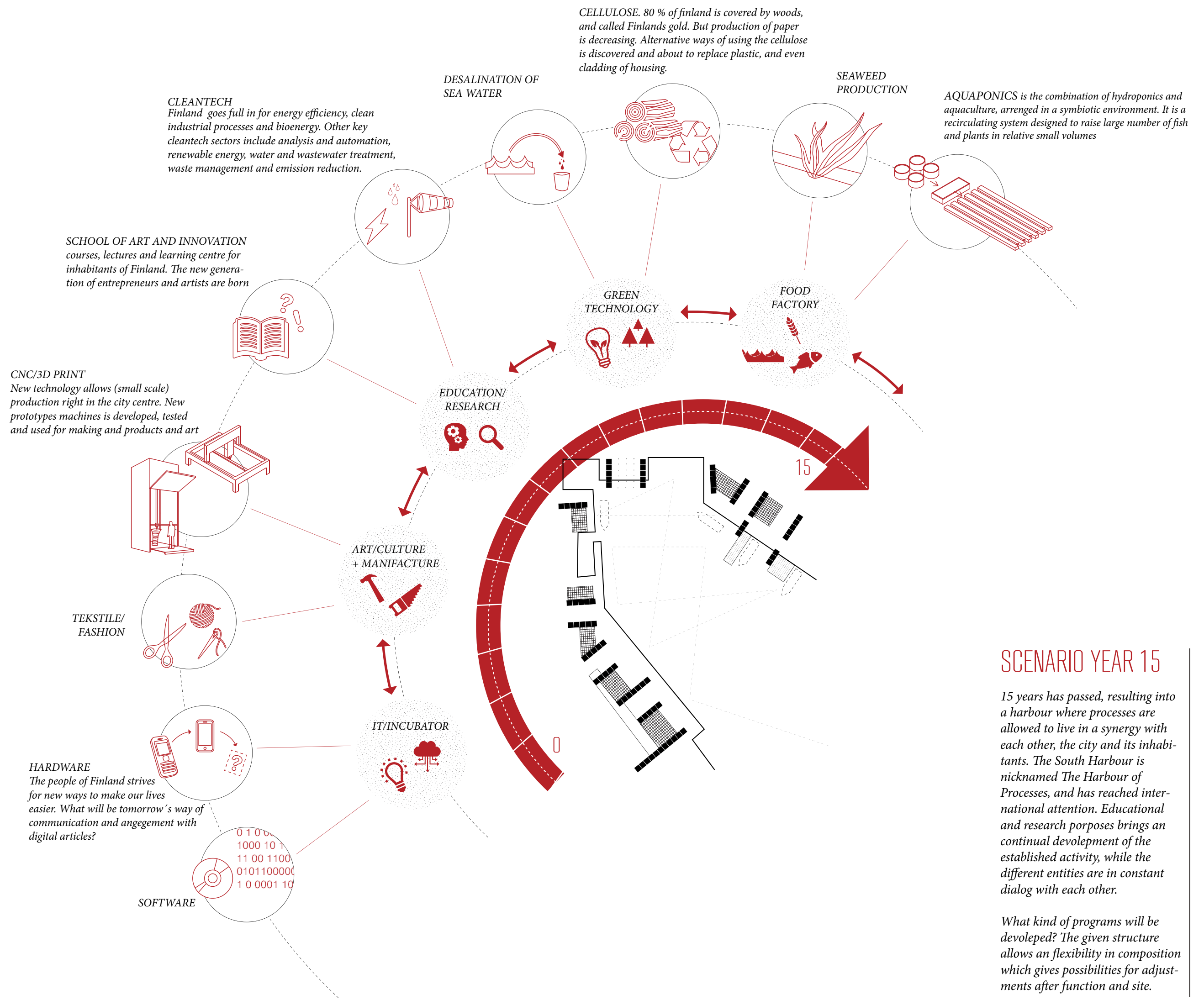
The new ground still carry the same massive and rough character, while being shaped to create different zones and usability

THE PUBLIC ROUTE

The public route is a way for the inhabitants of Helsinki to explore, seek and get in touch with the activities along the harbour. By making a bridge form the Observatory hill to the harbour makes a new connection and easier access, creating a continues route between recreational areas.



*The viewpoint on top of the Observatory hill, next to the sculpture
by name Haaksirikkoiset*

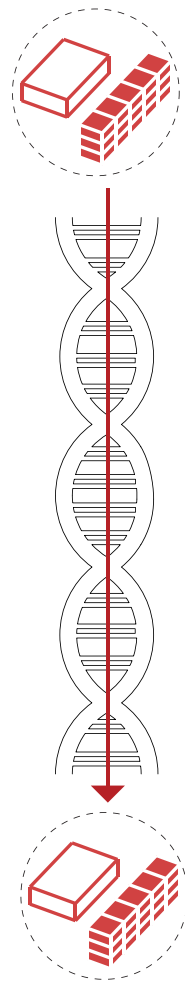


SCENARIO YEAR 15

15 years has passed, resulting into a harbour where processes are allowed to live in a synergy with each other, the city and its inhabitants. The South Harbour is nicknamed The Harbour of Processes, and has reached international attention. Educational and research purposes brings an continual devolepment of the established activity, while the different entities are in constant dialog with each other.

What kind of programs will be devoleped? The given structure allows an flexibility in composition which gives possibilities for adjustments after function and site.

THE EVOLUTION



The strategy of building by an annuity cost model along the harbour gives possibility for a smart building development; by taking knowledge from the built entity, the next is being developed to function optimally. The built structures are in other words evolving with time, and reacting to changes in functionality, market, technology and need.

While on other hand an investment in Guggenheim would mean a risky one time investment with one main program, striving to stay the icon of Helsinki. Could rather an investment in creative, cultural and technological industries generate far greater value, not only economically but also towards a sustainable future which rely on a reality where producing is as big part of the city, as consuming?

Regeneration of harbours is a current topic. Perhaps Helsinki could set a new example - the Helsinki effect.

Her er designen som skal få Finland opp av dumpen

Marimekkos sjefdesigner hoppet av og startet eget motehus. Regjeringen belønner initiativet med inntil 1 million Euro.

Skog er den nye oljen

Skog dekker over 80 prosent av landet og kalles Finlands gull. Men papir er ikke i skuddet, mange har mistet jobben. Det gjelder å finne nye bruksmåter, konstaterer professor Esa Vakkilainen ved det tekniske universitetet i søkarelske Villmanstrand.

Article, Aftenposten



Land meeting water, Oslo Opera, Snøhetta

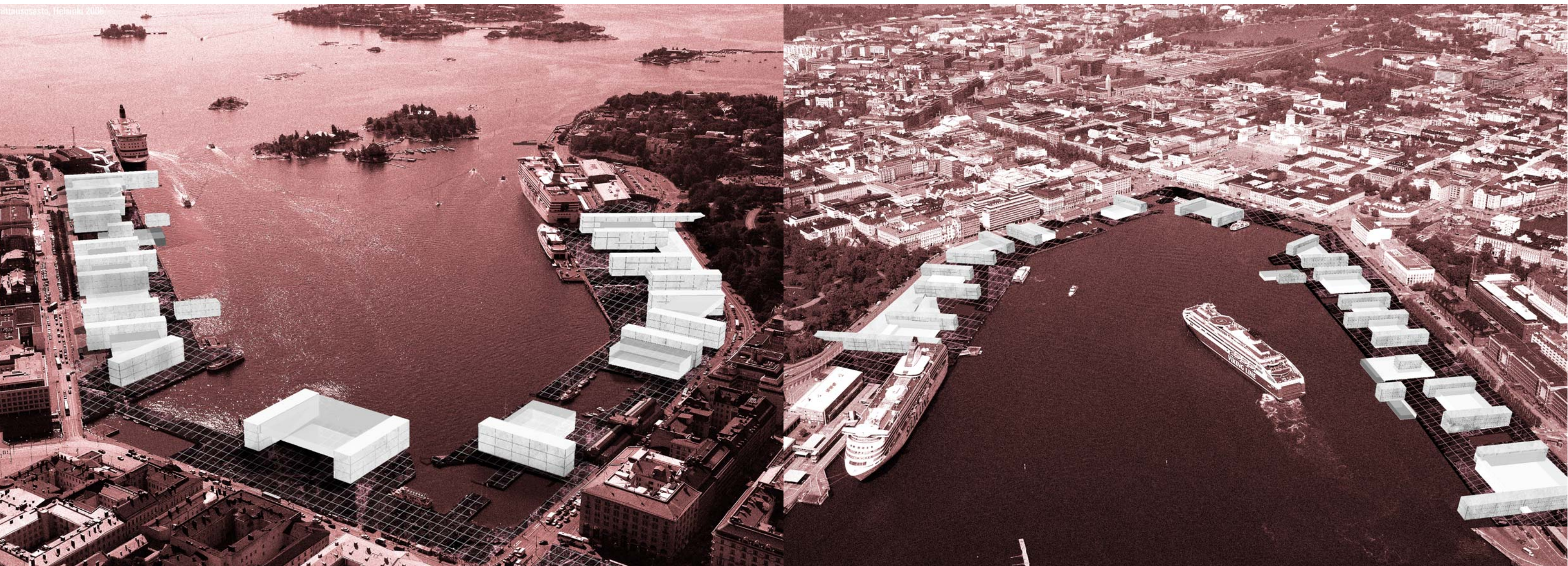


Creative Industries
NDSM warf, Amsterdam



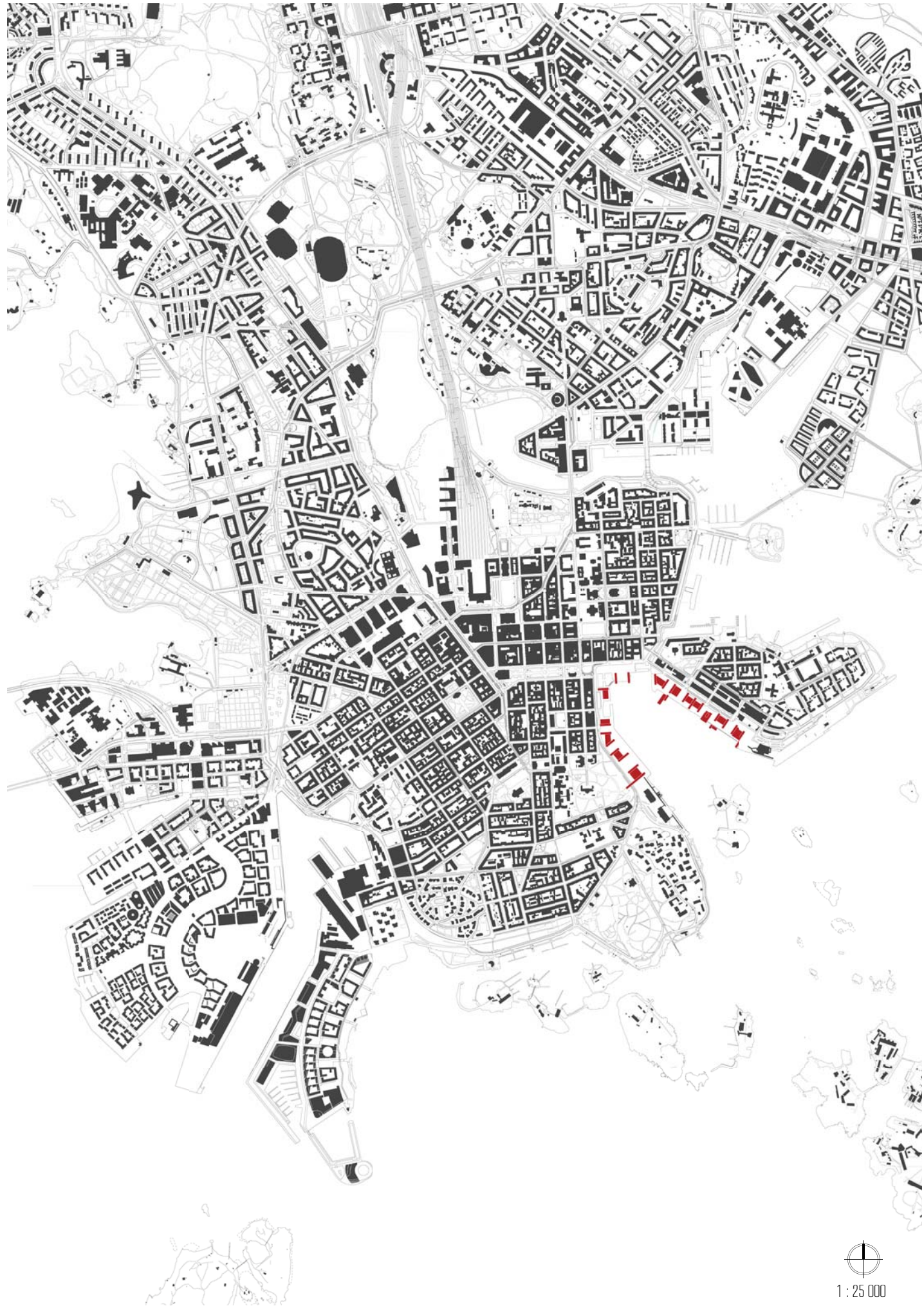
Aquaponics; The science and art of fish, bacteria and plants.

REFERENCES



SCENARIO YEAR 20

The money is spent, and the harbour regenerated and reprogrammed. Although the activity is still developing, living in a synergy which pushes constant evolution.



THE BIGGER PICTURE

The given strategies are meant as a study towards how Finland could pursue something bigger of their valuable harbour, than to to ask a brand name such as Guggenheim to realize it for them.

By establishing an alternative, the scenarios given in the projects shows a specter of how Helsinki and Finland could rather work towards solving problems while making a better financial investment for themselves. If the goal by placing a Guggenheim in the South Harbour is to generate activity, why not start at the other end?

