





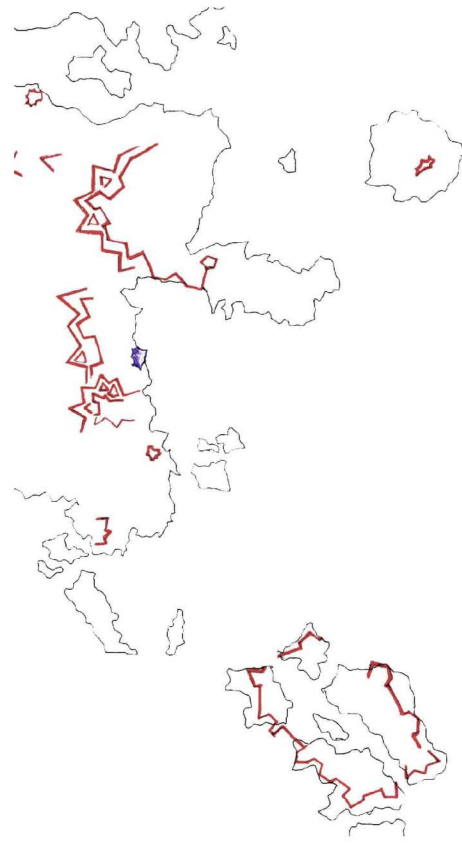
Between land and sea, in places constantly changing over time, history has left its mark on Helsinki with sediments of different eras and occupations.

The building is positioned in continuity with the fortifications of Suomenlinna and its form is shaped not only by the urban constraints and relationships but also by archetypal images that belong to our universal collective memory like shards of ice, Gothic pinnacles, or even the primitive image of caves as places of origin and protection, as well as places of rebirth, renewal, and imagination. The roof undulates like sails and its curves engage in a dialogue with the remarkable buildings of Helsinki, specially with the pinnacles that punctuate the city's skyline, creating a new landmark, despite its silent aspect in continuity with the city's monuments.

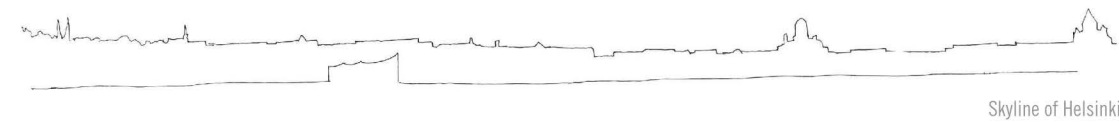
The lobby, the main space of the projet, is designed as an extension of the public space - a place of convergence and gathering that is opened not only to the city but also to the sky with its glass glazed ceiling that allows natural light in. The space is defined by an inhabited thickness where the more technical/functional spaces are condensed. This thickness mediates the relationship between the exterior curved shape of the building and the clear orthogonal shapes of the interior main spaces.

Through its sober and elegant material of recycled white concrete, as well as its rational internal morphology, the building offers great adaptability and versatility, providing ample open spaces for future adaptations a key factor of sustainability.

The building is intended to be silent, appearing like a body that mirrors and opens itself to its surroundings: the city, sky, and sea. Three elements intertwine, creating within the edifice an experience of what Helsinki is.

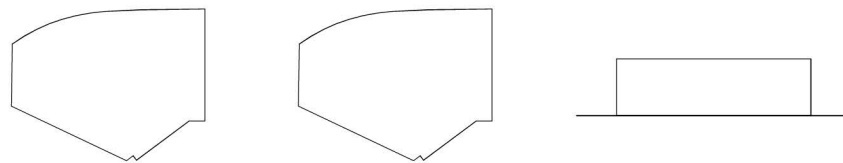


Plan for the Viapori Fortress. Augustin Ehrensvärd, 1747 with the location of the new museum

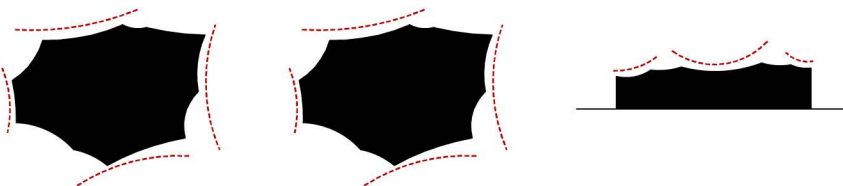


Skyline of Helsinki

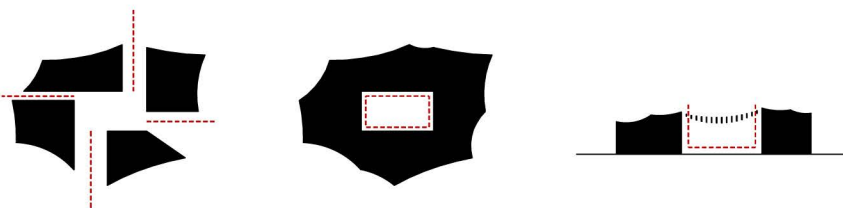
building plot



1st degree of excavation: relation to the context



2nd degree of excavation: opening the main interior spaces to the exterior



3rd degree of excavation: building main fonctions



Area of the Building:  
Net Floor area  
NFA: 6556 m<sup>2</sup>  
Gross Floor Area  
GFA: 9985 m<sup>2</sup>

ground floor

second floor

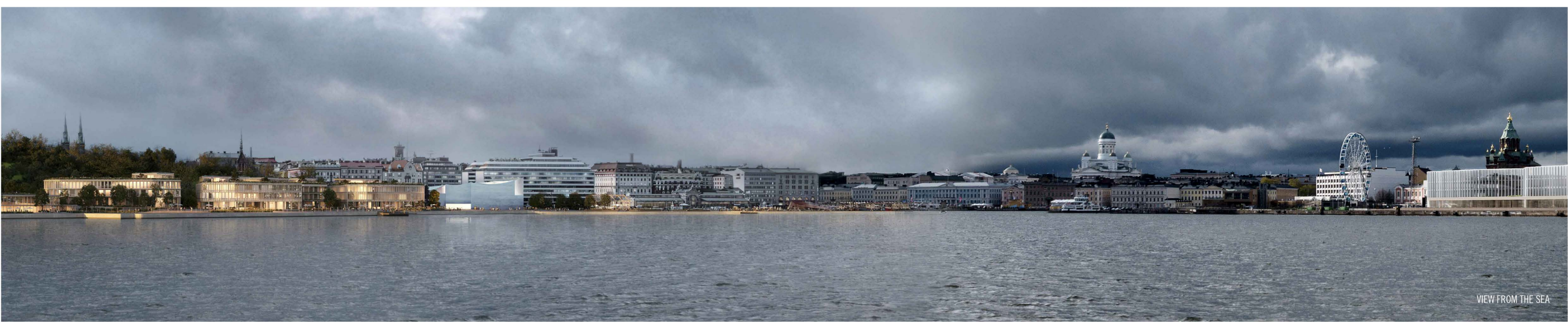
section







GROUND LEVEL VIEW FROM THE DIRECTION OF MARKET SQUARE



VIEW FROM THE SEA

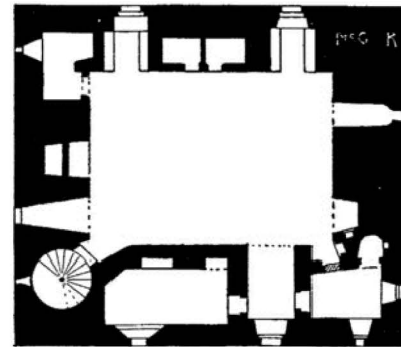








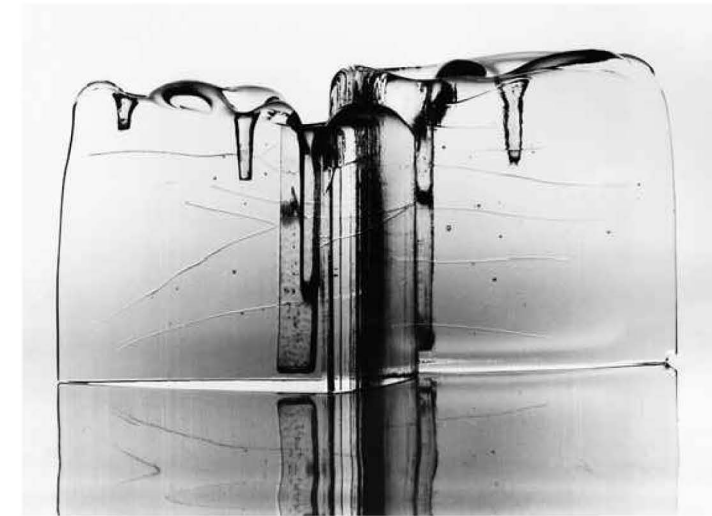
Gerhard Richter, *Iceberg Mist*, 1982  
 A mass that turns into water; a mass that turns into air.  
 A body that mirrors the two primary elements of it's surroundings:  
 sky and sea.



Comlongon Castle, Scotland  
 The wall as a living boundary.

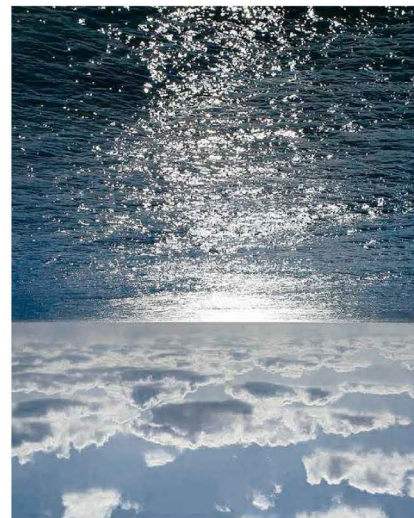


Michael Biberstein, *T-Attractor*, 2000  
 About landscape, beauty and the sublime, and what relevance  
 it may still have in contemporary art, design and architecture

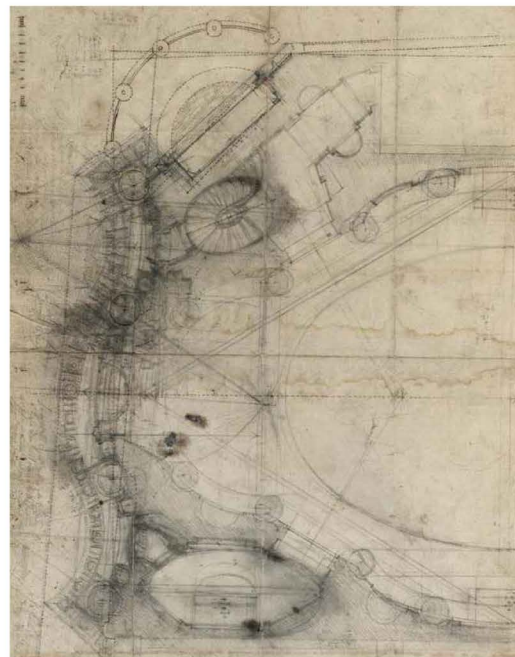


Tapio Wirkkala, *Paadar's Ice*, 1960  
 The dichotomy between mass and transparency.  
 Excavation as a natural process.

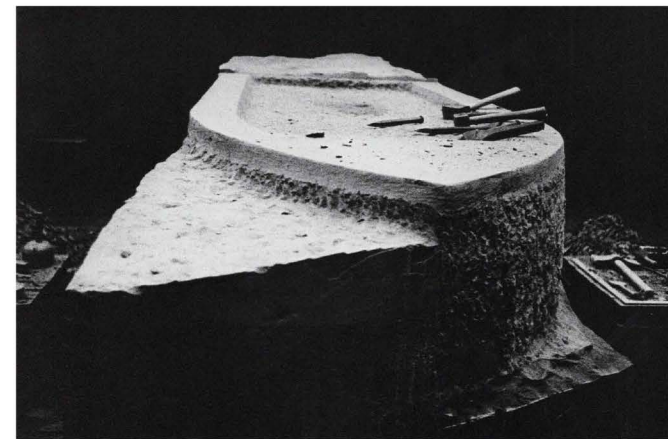
A mirrored sea as a ceiling of light.  
 A sense of gazing upon a stretch of water.  
 Mirrored photo of the sea



The wall as the mediator between the urban  
 context and interior space - a mediated tension.  
 Francesco Borromini, *San Carlo alle Quattro Fontane*



The dichotomy between form and function.  
 Excavation as a sculptural process.  
 Hannsjorg Voth, photograph from *Boot aus Stein*, 1983



Suomenlinna: a building shaped by the landscape,  
 a landscape shaped by the building.  
 Augustin Ehrensvard (1710-1772), *View of Suomenlinna, Finland*

