BOOK OF RESEARCH AND PROCESS

BY ATIR KHAN TUTOR: ØLE MOYSTAD
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THE DIARY
MEETING HELSINKI

APPROACHING THE SITE OF
ETELASATAMA
Arriving late 5th of January, the first thing that hit me was the cold breeze in the weather of -15 C. Whilst sitting on the bus into the town, I observe the suburban parts within the regions that surrounds Helsinki. As we approach the central station, I begin to recognize places. During the summer of 2012 I participated in EASA (European Architecture Student Assembly). With the theme of ‘Wastelands’, that year’s EASA workshops was held in Helsinki, in the former industrial area of Suvilathi. This had an impact of me choosing my theme, as I already was familiar with the city, and been reflecting on the different aspect connected to the question of how to deal with such spaces that are left over; now without use and cause, with potential to bring qualities to the inhabitants.

My impression as I walk through the city center the first day is surprisingly positive, and three words come to mind: Ordered, proper and monumental. The clear structure and the classic architecture spiced with Finnish Art Nouveau style is inspiring, with a pleasing cohesion.

As I hit my friend’s place home, where I am staying at for the week, I got a pleasant surprise: Monday is “sauna day”. In older housings in Finland, each block has at least one sauna that the inhabitant’s share. And today was our apartment’s turn. The culture of the sauna have historically been an important aspect of their daily routine and not seen as luxury, but as a necessity. It is said to be over three million saunas overall in Finland with population of five millions in total. And I understand why: The relaxing and the almost ritual act of being in a sauna is very special. As we discuss while sharing a sauna, this is one of the few places where you can feel disconnected from the outer, hectic world. Places for neutering your thoughts and body, a place where you even have to leave your smart phone out. Perhaps my intervention at the site of Etälasatama should include one?
Today I woke up to the sun, lighting up the snow covered Helsinki. After a quick breakfast I had one thing in mind: To visit the harbour of Eteläsatama. On my way to the site, I walked by the Museum of Finnish Architecture, and looked especially into the section of Wooden Architecture. Surrounded by woods, Finland has an old culture for building in timber, which is reflected in both the traditional and the contemporary architecture. The Wood Program at Aalto University is quite well known, and their work of pavilions is also presented at the museum. The experimental use of wooden construction is fascinating, and the means of new technological innovations and manufacture is inspiring. Is this something I can investigate in my project?

Afterwards I approached the site for the first time. While going through the park of the Helsinki Observatory, I get to see the harbour from the height; viewing the huge cruise ships meeting the harbour, with the city in the backdrop. I notice the big difference in scale, as I climb down the small hill. I reach the Laivasillankatu and observe car passing by, interfering with the view to the Makasiini Terminal, where the express ships to Tallinn depart from during the open water season. The clear weather with open blue sky offers very low temperature, which is even more noticeable as I am standing on the open field within the terminal buildings. I reach the square of Kauppatori and gaze around: I register on one side the very classical rows of building - including the Presidential Palace and Swedish embassy – overlooking, on the other side, the market square which opens up towards the port of Helsinki.
Looking towards Makasiini Terminal, the site proposed for Guggenheim Museum

Overlooking the city from the Observatory Hill
On my way I walk by the Market Hall, which is built in the late 19th century. It is the oldest one in Helsinki and still in use.

As I walk further around the city, what I especially notice is the grand figures of the two churches which can be seen from various places; Helsingin Tuomiokirkko – the Helsinki Cathedral – and the Uspenski Orthodox Cathedral. Each designed so they are standing on a pedestal, watching over the city whilst also competing against each other. Their visual dominance is very interesting, and historically important to claim power and centralization of the role of the religion. But how do we read them today in the cityscape? They both functions as important landmarks and orientation points in the city center, with great scenic value.
The Uspenski Cathedral
Today I started off by paying a visit to the Helsinki Planning Department’s exhibition spaces, where they showcase different plans for future development. Especially is the major process of renewal of former industrial and harbour areas highlighted. The completion of the new harbour at Vuosaari has liberated the largest amount of space in a hundred years, and the ambitions is to transform and find new uses for these left over spaces; such as housing and workplaces. Here focused mainly on the areas of Kalasatama, Kruunuvuorenranta and Länsisatama.

In the report of Helsinki City Plan done in 2012, the population is expected to be growing by 265 000 in the next 30 years. This asks for a major realization and change of the way the city is expanding – a new way of planning, changes have to be made. In the new draft of master plan for Helsinki 2050 shows how the city can grow by 250 000 new residents, by exploiting both the former harbours/industrial areas, and also by densification and expanding of the inner city. But is the quality there? Perhaps there is need to look in a total new means of thinking housing and their relation to the city? This issue is urgent, and relating to many capitals around the world. Perhaps this issue should be reflected in my proposal for development of Eteläsatama?

I approach the South harbour Eteläsatama for the second time, this time through the Esplanadi, an esplanade consisting of the Esplanadinpuisto
Walking towards Market Square

The walk through the Esplanade
The Market Square
park and two parallel streets on each side which connect Erottaja Square to Kauppatori (Market Square). Going through the esplanade I was gradually feeling the transition of the denser city structure into the open square facing the South Harbour – connecting the city to the water. As there was a holiday in Finland yesterday, the market scene was closed – although today there were people selling souvenirs, Finish traditional clothing and small items, even in the cold, windy weather. From there I walked on the west part of the harbour, and was welcomed by a small food center by name Kultasuklaa Oy. Walking through the building, while being warmed up in my frozen fingers, I was smelling fish, freshly made bread and Finish traditional food courses. Exiting the South side of the building, I found myself in a big parking lot in front of the Makasiini Terminal. This part, including the site of terminal building, is the area where Guggenheim Foundation has proposed a museum. Continuing south, the bigger parts of the waterfront are closed off for both security reasons and storage facilities for the port. The next building I meet in this open space is the Olympia terminal. This is the regular passenger ship link to Stockholm, where Silja Line comes and goes almost daily.
Walking the street of Laivasillankatu towards the Olympia Terminal

Approaching the Olympia Terminal

The lower level of The terminal
Walking back to the market square I was reflecting on the whole harbour situation. As being one of the historical entrances to the capital, I could easily (despite the cold weather) imagine the life that once used to flourish alongside the water. Being the main entrance to the capital of Finland, there are scenic and cultural values that must be taken in count. Also there is already activity in the area, such as the food center and the Market Square proving the steady flow of people (even in the winter time). But how to add new qualities, making a greater connection to the water and using the spaces in a more efficient way?

Being frozen in every inch of my body, I headed for a cup of coffee and to write down some thoughts that had been circling around my head the last couple of days. My starting point of the thesis, as I wrote it in my thesis proposal, was a reaction towards Guggenheim Foundation´s proposal for a new museum, as an answer to how to create new purpose and activity at the site of Eteläsatama. As a very top-down approach, and seemingly a commercial way of forcing a renewal with the brand name of Guggenheim, I ask if there is other ways that would include the inhabitants in a greater way. Rather than just visiting and consuming art in the silence of a museum, could the people take part of the processes happening inside?

While focusing on the people’s processes within the city of Helsinki, I began to draft different ideas. Could the built environment be seen as a machine or an organism – that could act or change after the user’s needs and action – an interactive platform? Could this be linked to the existing cargo/transportation with ships and boats, with easy accessibility of materials etc.

The process of making – both with and without function: Call it a factory, industry, workshop or atelier; how to create a framework that enables different processes? With this a notion about the discussion about the industrialized vs. handcrafted arises. Today’s reality of modules, standard sizes and mass production has lead to an efficient system of building and manufacturing. However the issue of sustainability screams for a different relation; the Consumerism that perhaps is a result of our distance from the process of making, the value decreased to something you use and throw without a blink.

I also reflect upon the historical role of harbours and industry, and their relation to the city. Today they are all moved away from the central to the periphery, resulting in new isolated industrial areas. Should we rather find a symbiosis of both the city and the industry, a symbiosis that could of gain for both?
Looking back to the city
Brainstorm
Today I joined my friend, whom also studies architecture, to the Aalto University. Arriving the Faculty of Architecture I decided to join the course presentation for the coming semester, to get an idea of aspects they were focusing on. There were two courses that especially caught my interest, and felt relevant for my theme; the first one called “water city”, focusing on the rising water levels and how the waterfronts will be affected by the future changes. How to deal with it, and design to make use and quality out of it?

The second one by Toumas Toivonen and Nene Tsuboi, who wants the students to explore different kind of “factories”, and investigate the full spectrum of theoretical, historical, technical, environmental, economic and aesthetic issues that accompanies it. Their aim is to investigate the production and the related activities and equipment, the labor and life of the workers, and the architectural implications of a contemporary and future set of values – resulting into a project that synthesizes the building as a machine for working and also living. Although, as Toumas Toivonen points out, some of the types of production seem to have already disappeared from our economies and especially from the fabric of the city. Could these be reintroduced? Could we reconsider production and work as an integral part of both the city and the landscape?

Being spot on with my train of thoughts, listening to Toumas and Nene was very interesting and exciting. Rather than a nostalgic return to the past, is it possible to imagine a near future that combines contemporary knowledge, techniques and technologies with a critical understanding of economic, environmental and cultural conditions in relation to the urban context?

They also introduce the thought of working and living together: Something I realised while being on exchange in Amsterdam is the decline of the office typology, as the city was struggling with empty office blocks. Looking at major European cities today, vacant office spaces becomes increasingly visible and can perhaps be explained by the emergence of new forms of labor where the distinction between living and working is increasingly blurred. The traditional 9 to 5 schedule in a office cell is not keeping up with the contemporary forms of working, here especially for creative working environment. Work but also living is thus more mobile today, and perhaps not containable within rigid typologies anymore?
This morning I decided to explore the East part of the South Harbour, and find myself on the South part of the Uspenski Cathedral. I notice the vastness in the street of Katajanokanlaituri, which faces the water. Although you are never allowed to actually reach the edge. There are fences blocking both view and access, and there are no walkways for pedestrians.

Walking across the big parking lot, I meet the buildings named K5 and K6 which is used for storage and office purposes connected to the harbour traffic of cargo. These buildings have been discussed moved, and M4 that used to stand closest to the market square, is already demolished.

Due to ISPS (International Ship and Port Facility Security) that was introduced in 2002, the water edge in this area is completely covered by fences, making a very visual barriers to the waterfront. In the far end of the Eastern part of the harbour I meet the Katajanokan Terminal, which regularly receive ships from Stockholm and Tallinn. Also this area is unaccessible. Is there a way to change these conditions?
I decided this morning to look into parts of the city that were both new and old to me: I headed to Suvilathi. Being the hosting place for the workshops of EASA 2012 Wastelands, this site was my home for two weeks, where over 500 architecture students used as a place to experiment, learn and interact with both each other and the environment. Suvilahti power plant produced gas and electricity for the city’s residents throughout much of the 20th century, but after lost its purpose. Being a place without use or value, new type of energy started to erupt in the form of culture. Today several buildings on the site are renovated and hosts activities like music festivals and circus.

The parts around Suvilathi is also in change. Looking into Katalasatama, which used to be an industrial and harbour area, the construction of this 175-hectare waterfront district is clearly in transformation. New residential and commercial district is establishing, and is supposed to become home for approx. 20 000 residents and 7000 workplaces. Walking around in the area, it is very interesting to see something that is not yet. Especially is the area of Sompasaari intriguing, as being a bit cut off from the rest and representing the horizontal scale. Being in between the openness of the water and the bare man made sediment. Here traces of temporary activities can be found, including graffiti walls and the Bermuda Helsinki Container Square.

Afterwards I joined my friend to the Kuulturisauana, a public sauna placed not far from Suvilathi, alongside the waterfront. We approach a small and isolated building, which is designed by Toumas Toivonen and Nene Tsuboi – the lecturers at the Aalto University. As a couple, they themselves receive their guests. With special rules of how you are supposed to behave, you are brought into the experience of the sauna. Both the architecture and the atmosphere gives you a very calm and ritual-like feeling, with the primal acts and articulations. The public saunas in the city, which there used to be many more of in the past, is a place for democracy, where everybody is participating in plenary, being one community. This is a feeling I would like to strengthen in the city of Helsinki.
The power plant of Hanasauri
By a new Finish friend, I was recommended to take a walk around the Kaivopuisto Park along side of the water edge - supposed to be one of the most important pedestrian and cycling routes in Southern Helsinki.

I started from the west end of the pedestrian route, approaching the South Harbour walking North-East. On my way I register the calm feeling in the openness of the ocean, and watch people running or taking their Sunday walk with their children. You feel close to the water, and there are no fences or railings blocking your way.

Halfway I cross a café which is full of people, which witnesses the popularity of the place. Is it possible to create a similar relation to the water in the South Harbour?

As I turn a corner and start to reach the South Harbour, the first thing I see is the giant cruise ship which seem to be leaving the Olympia Terminal. Coming closer to the terminal, the pedestrian route is having a sudden end. At a sudden point I am standing in front of a fence, and told to walk around the terminal building. Is there a way to allow a continuous circulation of pedestrians and bicycles all around South Harbour? This could be of a new value, as a safe, functional and pleasant experience.
I walk again through Etelasatama, heading towards the Helsinki City Museum to connect with the history of port and harbour of Etäsatama. The exhibitions is brief but informative, and gives a picture of how the life used to look like in the past. I am in particular interested in the social aspects, in how the people and the inhabitants used the water. These values and meanings is lost in today’s picture. Can I through my project introduce new qualities that could bring some of the lost relations back - but with new meanings?

The City museum also have a an archive of maps and materials, showing the emergence of the South Harbour as a man made construction, ideal for shipping, terminals and cargo. Is there ways of transforming it again, making new means to fit today’s and tomorrow’s need? Can both economical needs and social aspects be connected, and generate activity suitable for both people and infrastructure? This is something I want to investigate in my thesis.
1 Katajanokka Terminal and its surroundings
The Katajanokka Terminal was built in the 1930s and is listed. It's surrounded by parking places and closed port areas, but the building itself is open to the public. A view to the east opens from the windows of Café Terminus on the 2nd floor.

2 Uspenski Cathedral
The Eastern Orthodox church is an important landmark and the view from the hill is worth checking out.

3 Senate Square
This was the heart of historical Helsinki during the Russian rule. The cathedral is the most important landmark in all of Helsinki and it is also visible from almost all parts of the South Harbour.

4 Esplanadi Park
The axial view through the park is important for the harbour area.

5 Market Square
The Market Square is one of the best known places in Helsinki and it's teeming with tourists and locals on warm summerdays.

6 The Old Market Hall
Built in the late 19th century this Market hall is the oldest in Finland and still in use.

7 Makasiini Terminal
This terminal serves the traffic going to Tallinn and St. Petersburg - this is where Guggenheim is proposing a museum.

8 Olympia Terminal and its surroundings
The terminal is best known for its passenger traffic to Stockholm.

9 Tour around Kaivopuisto Park
The route around the Kaivopuisto park area is one of the most important pedestrian and cycling routes in Southern Helsinki.

10 Tähtitornin vuori Hill
This vantage point at 25m above sea level offers panoramic views over the competition area.

11 Ferryboat to Suomenlinna
The waterfront of the South Harbour can be seen on the boat during the first part of the trip. Suomenlinna with its 18th century fortifications is a popular attraction.
PROCESS

PHASE 1

TOWARDS COMPETITION
“NEXT HELSINKI”
Ved første veiledning med Ole Møystad, har jeg allerede vært i Helsinki og gjort meg tanker om både sted og tematikk. Med Guggenheim Foundations ønske om nytt museum i Sør-havna Eteläsatama som utgangspunkt for diskusjon, resonerer vi oss frem til hvorfor Guggenheim mest sannsynlig ikke er det beste valget for Helsinki.

Hva/hvem er Guggenheim?


Tomten som historisk sett er hovedporten for havtransport, som bringer deg rett inn til hjertet av Helsinki, er av meget stor kulturell og visuell verdi. Ikke bare vil museunet koste byen store summer, men vil også kapre en av de mest verdifulle tomten i Sørhavna. Og for hva? For å gi plass til et impotert merkevare som skal reklamere Helsinki utad? Hvorfor ikke heller tilrettelegge og planlegge i større grad til nytte for Helsinkis beboere?
Ut ifra tanker jeg gjorde opp mens jeg var i Helsinki, gjør jeg opp mitt eget ståsted i diskusjonen: Helsinki kan fint klare seg uten et Guggenheim museum, og klare å skinne fint selv på egenhånd. For hva er det Helsinki er kjent for i dag? Blant de mange innsjøer, øyer og saunar, finner vi et hav med merkevarer som står som Finlands ansikt utad. Etter selvstendigheten fra Russland i 1917 har finnene vist stor arbeidskapasitet og en vilje til å se og gripe nye muligheter, og ved sammenslåing av både kreativitet og teknologi dukker merkevarer som Nokia, Marimekko, Aalto og Arabia opp og annonserer et nytt næringsgrunnlag for landet. Er ikke Helsinki et større merkevar i seg selv enn Guggenheim?

Ved å fokusere på prosessene som skjer mellom byen, beboere og besøkende, kan vi reintroduserere industri i havneområdet? Kan vi fokusere på å skape rammeverk for nye prosesser til å skje, og tilrettelegge for inkubatorer, co-working, og produksjon av gjenstander med både og uten funksjon? En sammensmelting av kulturell og kommersiell nærighet, som inviterer til nye ukjente relasjoner og prosesser til å blomstre.

Jeg ønsker med en slik vinkling på oppgaven å ta økonomiaspektet på alvor, og ønsker å se dypere på ulike strategier og investeringer. Hvordan kan man skape rammeverk som generere både god byplanstrategi og økonomisk utbytte for byen?
"Not everything that is good for business is good for society, but everything that is good for society is good for business"

Michael Porter
The length of this walking route is 6km.
LESNING: Museum of the future

UNDERSØKELSE:
- Budsjett/regnskap og kostnader, inspirasjonsbibliotek
  - Skissert ideer og konsepter
  - Intuitiv undersøkelse gjennom collage
a collage for expressing my image of the site connected to my train of thoughts. 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 content of the city?
GRID SYSTEMS

create a grid that the inhabitants themselves can fill in, after wish and need. The vertical street. Public spaces in several floors, allowing denser cities, as well as a place for greater participation and bottom up approaches.
deconstructing landscape
VEILEDNING: Ole Møystad
- diskurs rundt problematikk og investeringsanalyse

UNDERSØKELSE:
- analysearbeid av tomt; undersøke infrastruktur
  - finne kartmateriale
  - Funnet rapporter, tall

PRODUKSJON
- Sammenstilt informasjon til enkle diagrammer
  - Kartbibliotek
real estate tax: 0.5 mill eur/year
annual operation cost: 5.0 mill eur/year
building construction investment cost: 9.1 mill eur/year
building maintenance: 0.8 mill eur/year
licence fee: 1.3 mill eur/year
real annual cost for city of Helsinki: 16.7 mill eur/year
GRID STUDIES

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.
How to create spaces for living, working, creating, meeting? A study of typologies related to the urban landscape: what does the city contain today? How to organize tomorrow?
UNDERSØKELSE:
- Organisering langs havna
- Utprøving av ulike strukturer;
  _grid
  _typologi

PRODUKSJON
- Sammenstilt informasjon
  - Laget piktogrammer for å visualisere tanker
  - laget 3D modell
To create a framework that can be filled.

The Grid

The towers → vertical com. → public → water (rain)

VERDANT STRATEGIES

Step 1:
- The transducer
- Hot guides / the grid

Systems:
- Grid of landscape
- By voting
- Grid of structure

THE GRID

Top down → set of rules applied by planners

What is the perfect situation for both planned & unplanned, creating com/space esp. for coincidence, participation and now processes to appear?

PLANNED + UNPLANNED

THE EMPTY GRID

Grid of functions
The two scales divided, connected by the ever changing grid structure that combines the both.

The city grid, how should the new urban grid fit into the existing one?
the framed harbour, a new community arises.
The bottom-up approach.

the new grid, as a new layer to the existing one.
The alternative, everchanging, interactive grid.
STACK IT

the framework that enables merg of layers through the vertical grid, that have streets not only horizontally, but also vertically.
VERTICAL GRID

framework for bridging, connecting, separating, densifying, working, living, playing, meeting, watching, making, walking, changing, creating
THE NEW LAYER

Could we introduce a new layer: Add a new grid to the existing one, allowing the inhabitants themselves to shape fill it, shape it, create it. A new community arises, asking to take responsibility for the this new structure that becomes their home, work and leisure.
VEILEDNING:
- Markus Schwai; Oprette bibliotek, undersøkelse av fleksibilitet

UNDERSØKELSE:
- Retoriske diagrammer
- Skissering av fleksibilitet

PRODUKSJON
- Volumer i 3D-modell
- Dypere inn i investeringsanalyse
FRAMEWORK FOR UNKNOWN PROCESSES.

*BOTTOM-UP: BY FLEXIBILITY*

**SCALE OF FLEXIBILITY:**

**SPEED OF DIFFERENCES**

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**MATERIALITY**

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**THE MILLING**

**THE MEDIUM**

**THE MILLING TOP**

**THE MILLING BOTTOM**

**THE MILLING FRAME**

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OPEN, EMPTY!
FLEXIBLE BOX:
HEAD IN LERN.
VERTICAL GRID

framework for bridging, connecting, separating, densifying, working, living, playing, meeting, watching, making, walking, changing, creating
UNDERSØKELSE:
- knytte alle tråder, lage historie
- prøve ulike visuelle metoder

PRODUKSJON:
- Ferdigstilling av materiale;
  _Visuell formidling
REAL ANNUAL COST FOR THE CITY OF HELSINKI

- **16.7 mill EUR/year**

**REAL ESTATE TAX**
- 0.5 mill EUR/year

**BUILDING CONSTRUCTION**
- 9.1 mill EUR/year

**OPERATION COST**
- 5.0 mill EUR/year

**BUILDING MAINTENANCE**
- 0.8 mill EUR/year

**GUGGENHEIM LICENSE FEE**
- 1.3 mill EUR/year

**INVESTMENT COST**
- 130 million EUR, 20 years, 4% interest

**FEE TO GUGGENHEIM**
- 30 million USD over 20 years

**ANNUITY DEVELOPMENT**

- WHAT IF WE USED THE SAME AMOUNT GUGGENHEIM IS PLANNING TO SPEND, BUT ON SOMETHING ELSE? YEAH, IMAGINE! WE CAN NAME IT THE BRICKS OF POSSIBILITIES...

**COST ESTIMATION**

- **GUGGENHEIM MUSEUM**

**REAL ESTATE TAX**
- 0.5 mill EUR/year

**BUILDING CONSTRUCTION**
- 9.1 mill EUR/year

**OPERATION COST**
- 5.0 mill EUR/year

**BUILDING MAINTENANCE**
- 0.8 mill EUR/year

**GUGGENHEIM LICENSE FEE**
- 1.3 mill EUR/year

**ANNUAL BUDGET FOR CONSTRUCTION**
- 9.1 mill EUR/year

**SIZE OF THE 8 BRICKS CONSTRUCTED YEARLY**
- 400 m²

**COST OF BUILDING PER SQUARE METER**
- 2800 EUR/m²

**POSSIBLE AMOUNT OF ANNUALLY CONSTRUCTED STRUCTURE**
- 3200 m²

**SIZE OF THE # BRICKS CONSTRUCTED YEARLY**
- 400 m²

Each quarter:
- 2 bricks
- 800 m²

AFTER 10 YEARS:
- 80 bricks
- 32 000 m²

AFTER 20 YEARS:
- 160 bricks
- 64 000 m²

and imagine how much we could build with that money...
The many entities that offer and encourage diversity, within the portals into the unknown possibilities of different processes.
THE MATRIX

Created from the matrix of the typologies, what kind of spaces will be possible to make?
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 arrises, asking to take responsibility for the this new structure that becomes their home for work and leisure.
20 years has passed. The licence money is finally paid down. The museum used to be the most modern. But those days has passed. What now?
BRICKS OF PROCESSES

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
PROCESS

PHASE 2

A FEASIBILITY STUDY
OF THE SOUTH HARBOR
ETELASATAMA
VOLUMSTUDIER

Hvordan plassere volumene? Strategien tok utgangspunkt i et utbyggingsgrid på 20 x 20 meter. Men i virkeligheten vil det ikke nødvendigvis bli bygd slik. Hva slags rom ønsker man, og hvordan foregår utviklingen?
Hva er stoppen i prosessen?

For å sikre rekkevidde...

- Relle
- Verksted
- Råd

Sams,

- Kom mer?
- Nå, utvikle den?
- Tegne ut 1/3?
- Use til systemer
- Bygg/kultur/collective
- Næring

Brak tenker: Tettetet, bolger, næringsgrunnlag...

Hvorfor

- Hvordan?
- Statens bygge
- "Menneskets klasser"
- Og ni sko
Stacked for density, for new locations, public space in 3D dimension.

What kind of rooms?

Public room.

Haven?

Industry company

Mike Systemer Air Mike Concrete Mulightbox

Open
THE GENERAL / THE SPECIFIC.
<table>
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<th>ROM</th>
<th>PREMISSE/MULIGHETER</th>
<th>STØRRELSER</th>
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<tr>
<td>Showcase/butikk</td>
<td>(U+I) Åpen fasade, gaterelasjon</td>
<td></td>
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<tr>
<td>Sal/aula</td>
<td>(U+I) Åpent rom, landskap, retning</td>
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<tr>
<td>Kjøkken/kantine</td>
<td>(U+I) Et større, delt?</td>
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<tr>
<td>Verksted/Laboratorium</td>
<td>(U+I) stål, tre tekstil, 3d, audio/visuell</td>
<td></td>
</tr>
<tr>
<td>Sauna</td>
<td>(U+I) Mot vannkant, skjermet</td>
<td></td>
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<tr>
<td>Toalett</td>
<td>(I) Skjermet, privat + offentlig</td>
<td></td>
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<tr>
<td>Café</td>
<td>(U+I) Gaterelasjon, åpen fasade</td>
<td></td>
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<tr>
<td>Arbeidsrom</td>
<td>Uleie, kjøpt av bedrifter, åpne plasser</td>
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<tr>
<td>Arbeidscelle</td>
<td>(I) Skjermet, intimt</td>
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</tr>
<tr>
<td>Atlier</td>
<td>(I) Stor høyde, bredde, åpent</td>
<td></td>
</tr>
<tr>
<td>Møterom</td>
<td>(U+I) Variert størrelse, åpent/lukket</td>
<td></td>
</tr>
<tr>
<td>Kontorlandskap</td>
<td>(I) Akkustikk, åpent</td>
<td></td>
</tr>
<tr>
<td>Gangareal/vrimleareal</td>
<td>Utstilling, pauseareal, venteareal</td>
<td></td>
</tr>
<tr>
<td>Utstillingslokale</td>
<td>(U+I) Åpne, fleksible, lys</td>
<td></td>
</tr>
<tr>
<td>Administrasjon</td>
<td>(I) Nær inngang</td>
<td></td>
</tr>
<tr>
<td>Lager/Service</td>
<td>(I) Base, kjerne, rygg?</td>
<td></td>
</tr>
<tr>
<td>Bibliotek (materialer/bøker etc)</td>
<td>(I)</td>
<td></td>
</tr>
<tr>
<td>Teknisk rom</td>
<td>(I) ventilasjon?</td>
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</tr>
<tr>
<td>Trapperom</td>
<td>(I+U) Kjerne, slange, rett?</td>
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<tr>
<td>Trenings-/vannrom</td>
<td>(I+U)</td>
<td></td>
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<tr>
<td>Pause/hvile/søverom</td>
<td>(I+U)</td>
<td></td>
</tr>
<tr>
<td>Garderobe/oppbevaring</td>
<td>(I) Låsbare</td>
<td></td>
</tr>
</tbody>
</table>
Hva slags rom er nødvendig i byggene? Hvilke premisser har de, og hvilke type rom kan knyttes sammen?
### Rooms by categories

<table>
<thead>
<tr>
<th>Zone categories</th>
<th>Story</th>
<th>Room</th>
<th>Floor Type</th>
<th>Room height</th>
<th>Perimeter</th>
<th>Wall surf.</th>
<th>Measured Area</th>
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</thead>
<tbody>
<tr>
<td>Kontor/foretn.</td>
<td>2. Etasje</td>
<td>Snakkerverksted</td>
<td>2 400,00 mm</td>
<td>23 849,09 mm</td>
<td>57,20 m²</td>
<td>35,45 m²</td>
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<tr>
<td></td>
<td>2. Etasje</td>
<td>Keramikkverksted</td>
<td>2 400,00 mm</td>
<td>13 787,22 mm</td>
<td>33,07 m²</td>
<td>11,72 m²</td>
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<tr>
<td></td>
<td>2. Etasje</td>
<td>Malerverksted</td>
<td>2 400,00 mm</td>
<td>13 837,26 mm</td>
<td>32,71 m²</td>
<td>11,43 m²</td>
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<tr>
<td></td>
<td>2. Etasje</td>
<td>Gipsverksted</td>
<td>2 400,00 mm</td>
<td>12 315,20 mm</td>
<td>29,54 m²</td>
<td>6,88 m²</td>
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<tr>
<td></td>
<td>2. Etasje</td>
<td>Fotolokal</td>
<td>2 400,00 mm</td>
<td>33 330,94 mm</td>
<td>44,37 m²</td>
<td>64,23 m²</td>
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</tr>
<tr>
<td></td>
<td>2. Etasje</td>
<td>96 919,70 mm</td>
<td>196,89 m²</td>
<td>131,71 m²</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>2. Etasje</td>
<td>96 919,70 mm</td>
<td>196,89 m²</td>
<td>131,71 m²</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>2. Etasje</td>
<td>43 344,06 mm</td>
<td>6,48 m²</td>
<td>94,66 m²</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>2. Etasje</td>
<td>43 344,06 mm</td>
<td>6,48 m²</td>
<td>94,66 m²</td>
<td></td>
<td></td>
<td></td>
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<td>43 344,06 mm</td>
<td>6,48 m²</td>
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<td>43 344,06 mm</td>
<td>6,48 m²</td>
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<td></td>
<td>2. Etasje</td>
<td>43 344,06 mm</td>
<td>6,48 m²</td>
<td>94,66 m²</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Kontor/foretn.</td>
<td>2. Etasje</td>
<td>Fellesareal</td>
<td>2 400,00 mm</td>
<td>31 193,83 mm</td>
<td>64,73 m²</td>
<td>24,92 m²</td>
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<tr>
<td></td>
<td>2. Etasje</td>
<td>Møtelounge m/te...</td>
<td>2 400,00 mm</td>
<td>28 996,22 mm</td>
<td>41,86 m²</td>
<td>49,65 m²</td>
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<tr>
<td></td>
<td>2. Etasje</td>
<td>Fellesareal</td>
<td>2 400,00 mm</td>
<td>112 821,6 mm</td>
<td>38,26 m²</td>
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<td>2. Etasje</td>
<td>Fellesareal</td>
<td>2 400,00 mm</td>
<td>91 546,21 mm</td>
<td>5,27 m²</td>
<td>89,03 m²</td>
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<td>2. Etasje</td>
<td>Fellesareal</td>
<td>2 400,00 mm</td>
<td>13 443,99 mm</td>
<td>7,16 m²</td>
<td>9,47 m²</td>
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<td></td>
<td>2. Etasje</td>
<td>Fellesareal</td>
<td>2 400,00 mm</td>
<td>12 661,19 mm</td>
<td>0,00 m²</td>
<td>8,84 m²</td>
<td></td>
</tr>
</tbody>
</table>

### REFERANSE:

ATELIER ILSVIKA
butikk
adm
forelesning/konferanse
ustilling/workshop etc.
gjennomgang?
verkstedservice/lager
garderobe/skap
toa
toa
toa
toa
møte m/klient/celle
forelesning/konferanse
ustilling/workshop etc.
STRÅT Modul & Struktur

1) Modul for prosesser.

2) Måte utvikle på vanntet.
   - Sikkert siktlinjer (erhverv element).
   - Retning mot vanntet.

L) Mulighet for rom mellom elementer.

- Struktur glasslok.

- Det åpne rommet.

- Flesibelt,
  - arbeid + show case
  - utstilling.

- Det åpne "haukelaget" — uter innhvit
  - by invitator.

Today's factories

- Isolated, out of city.

- Tomorrow's factory.

"Exploding the boundaries of the museum"

→ The melting pot/Intervening of different aspects of creating, meeting & making & interacting.

1) Åpne rommer
2) Bet. solid & service
3) Acidhet & funksjonelle
REFERENCES

USED AS INSPIRATION AND FOR REFERENCE DATA
BERNARD TSCHUMI

Park La Villette
Rem Koolhaas, Delirious New York

Rem Koolhaas

ville-spatiale

INSPIRATION
TEMPORÆRE PRØG

SKUR 13, Tjuvholmen Oslo
TEMPORÆRE PRØG

FROSKEN, Tullinløkka Oslo
SUKKERBITEN, Bjørvika Oslo
JOHN HEDJUK

Visual communication and representation
4. Grande Deck com espelho de água e cachoeira
5. Áreas e fachadas de manutenção
6. Ateliê de escultura, pintura, cerâmica, traça e gravação
7. Laboratório fotográfico, estúdio musical, sala de dança e vestiários (3 pavimentos)
8. Tênis com 1200 lugares
9. Vestíbulo coberto de teto para espelhamento
10. Restaurante e salas de refeições para 2.000 pessoas e espaços destinados (2 pavimentos)
11. Cozinha industrial
12. Vestiários refletores das funções (2 pavimentos)
13. Grande espaço de estar, jardins de serral, jardins e jardins expostas
14. Biblioteca de turismo, banheiros de turismo e vestiários
15. Pátios dos departamentos expostos em terraços
16. Acessórios geral do centro (2 pavimentos)

4. Large deck with water slide and waterfall
5. Workshop and workshops
6. Ceramic, painting, cabinet-making, tapestry, engraving and typography areas
7. Photographic laboratory, music studio, dance rooms and cloakrooms (3 floors)
8. Tennis with 1200 seats
9. Covered hall for shows
10. Self-service restaurant with room for 2,000 people and bar (evening)
11. Industrial kitchen
12. Staff cloakrooms and refectories (2 floors)
13. Large lounge, bar and board games, bar and exhibition area with large fireplace and water table
14. Library, reading area and video library
15. Pavilion for large temporary exhibitions
16. Administration of the centre (2 floors)

LINA BO BARDI

SESC Pompeia
Tower and Plinth. Proposal for affordable working and housing in the Merihaka district
Nagatino

Coworking, Russland
PLAN OF TIMGAD

Roman colony, Algeria
STRUCTURES

Heino Engel (1997)