RHETORIC IN COMPETITION ARCHITECTURE

A case study of user centrality, organisation of space and context in open architectural contests

NADIA KIRILOVA, MRes

Thesis submitted to the University of Nottingham
for the Degree of Master of Research

Abstract & objectives

In this study I aim to unveil the changes in competition architecture by examining the new trends within the rhetoric of competition submissions to reveal how the user is represented in open competition architecture texts. I also aim to reveal that although symbolic appearances are still an important aspect in the manuscripts, there seem to be a number of relatively new priorities taken into consideration such as openness, flexibility and transparency. Last but not least, special attention is paid to the removal of power effects in design of visual appearances, form and through organisation of space.

In the past, design competition outcomes usually pleased architects and critics but did not work for every day occupants and passersby. The possible causes for this are rooted in the differences between what appeals to designers and to the public based on a conflict of meaning of the built environment to architects, critics and every day occupants. This study will look at the ways this has changed focusing on how end-users have moved up on the priority continuum when design choices are made. I will do this by examining the rhetoric in competition submissions for the Guggenheim Helsinki Design Competition held between June 2014 and June 2015.

Competition architecture has come a long way from when individual architectural expression prevailed over the opinion of end-users. I argue that user experience, internal space organisation and a sympathetic approach to the existing setting are now at the fore; that meaning of our designed environment and lived experiences are at the centre of competition briefs, concept narratives and competition submissions in general. I argue that although signature architecture and individual expression have not completely taken a back seat, my analysis reveals that a more democratic approach to competition architecture has emerged.

Technology's state-of-the-art also plays an important role in the transformation of architectural competitions. The online medium completely transforms the scale of

competitions and the way they are run. Media-rich design environments have enabled visual rhetoric to become more engaging whilst textual narratives have become more poetic and imaginative. Hence, exceptional architectural rhetoric aids the imagination in the interpretation of design ideas.

To illustrate the advancements of architecture competition I use competition narratives from the Guggenheim Helsinki Design Competition held between June 2014 and June 2015 focusing on visual and textual rhetoric submitted by the six finalists. These expose a shift from what used to be vague and convoluted descriptions, cluttered with professional jargon, to a much more user-oriented and inviting approach in the way users are addressed in the context of the proposed design. Architects in their communication of design ideas employ new kind of rhetoric – the kind that engages the reader's imagination. This becomes evident from the data used in this study, which reveals some really interesting rhetorical techniques. Technical language is masterfully woven with expressive and poetic descriptions enabling the creation of a powerful image of *what would be*.

In addition, the narratives reveal a shift towards and intention for non-hierarchical organisation of spaces and new ways in which users are processed within them. Theory around cultural and space production, spatial practices and power effects associated with space division and organisation provide firm grounds for exposing the shift towards more socially aware competition architecture.

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1. Introduction

1.1. Research questions

What does rhetoric in open architectural contests reveal and how does it expose the intentions of design professionals? Does it influence the audiences it's intended for? How has rhetoric in open architectural contests changed in recent years? Are users considered when making design choices? Do open architectural competitions differ from other forms of architectural practice, and if so, do they allow for more freedom in design choices? Have open design competitions been affected by the spatial turn in organisation studies? How has the use of rhetoric evolved and what is the role of competition narratives? How does rhetoric reveal *what would be* in the quest of winning design competitions? All these questions are valid and largely unaddressed in extant literature as research into architecture competition is notably scarce.

Nasar (1999) highlights the drawbacks of architecture competitions in the second half of the 20th century. His concerns are not so much to do with the potential of design competitions to yield new talent and enable young architects to signal to their professional community, as much as he questions competition process and the way the user is processed within the rhetoric in competition submissions. Competition architecture’s ability to perform, the way it is conducted and the centrality of the user to the design process are all important factors that affect the outcomes. After careful deliberation Nasar concludes that (a) not many world architectural masterpieces result from design competitions, (b) the process often lacks systematic approach and is defined by vague programs, and (c) there is evidence to support that juries and competition participants do not consider end-users and their potential experiences central to the design. I expose change in those attitudes with a rhetoric analysis of competition entries of the Guggenheim Helsinki Design Competition.

Recent competition architecture has come a long way from the time Nasar observed and measured the way design competition worked and performed. In my quest for unveiling that individual expression and iconic value of the designed environment are still important, however, the emphasis has shifted to the creation of non-hierarchical, user-centered spatial arrangements.

Competition architecture of the 21st century is all about user experience. Not only visitors' but also day-to-day occupants and passersby' lived experiences are at the center of competition briefs, entry narratives and the competition process itself. It is also about spatial practices that remove the set, the prescribed and the hidden.

Although the general structure of the competition process has remained relatively unchanged, also a more democratic and open approach to design competitions has emerged. I intend to illustrate this new take on competition architecture and point to the possible reasons for this shift.

1.2. Background and theories

Behind every large architectural project there is a large supply chain that brings together architects, facilities managers and the construction industry. I seek to distinguish between the Anglo-Saxon and the Northern democratic supply chain models by looking at Duffy's differentiation of those two approaches in the context of large scale design competition projects. Duffy (2008) identifies that in the democratic model the design and construction activities are driven by the end user:

> *…an Architect chosen by the user-client through open competition who is allowed to assemble his or her own handpicked team of Cost Consultants, Engineer, through a Planning System, tending to be deferential to the architect, onwards to the Construction Industry and sub-contractors and Suppliers again forming a more cohesive team than is usual in the Anglo Saxon world…*
>
> (Duffy, 2008, p.36)

Historically, competition architecture has played a major role in architecture's professional field and in public culture in general. It has undergone various stages of development and has evolved over time contributing to our understanding of architectural history. However, the accuracy with which unrealised competition projects have been documented in the past is somewhat unsystematic and the way non-winning material has been handled in past competitions varies largely. Many non-winning designs haven't been documented at all and don't appear in textbooks. Hence, numerous unrealised architectural works remain unknown to us, and many unrealised projects are indeed design competition entries. Those rhetorical *artifacts* constitute the knowledge that has been lost. As Tostrup points out in her book *Architecture and Rhetoric*, details of non-winning projects are normally omitted in major architectural texts and monographs, contributing to gaps in modern architectural history and 'fail[ing] to provide important keys to historical understanding' (Tostrup, 1999, p.7). Recent competition architecture benefits from digital technology as electronic archives can be kept and accessed at anytime from anywhere. The classification and organisation of information of non-winning designs is therefore cheap and easy, and can be used and referenced in future.

The character of competition architecture is such that the conceptualisation of a design idea is superior to its realisation. More than in any other architectural texts, the architects need to adopt the persuasive and pervasive nature of rhetoric in order to 'deliberately attempt to bring others round to their way of thinking' (ibid, p.9). The power of rhetoric, both textual and visual, has played a major role throughout the history of competition architecture and to this day the communication through rhetorical argument offered by architects is of primary importance. However, the interrelation of design and language in the execution of architectural projects has often constituted a significant challenge in that 'the architecture itself and the words that are written about it frequently appear surprisingly vague' and accompanied by a 'superficial level of verbal slogan' (ibid). As Nasar points out, jury reports from the Wexner Center competition 'echo some of the vague and metaphorical language found in the program' (Nasar, 1999, p.10). The present study demonstrates that more recent architecture competition's rhetoric primary use is to aid the imagination in the interpretation of design ideas and to act as 'advertisement' in favour of competition entries. Rhetorical devices are employed to communicate more freely and openly design ideas as opposed to obfuscate and mislead through deliberate vagueness.

I also look at competition architecture through Lipstadt's lens as a Bourdieuean *field of cultural production*. According to Lipstadt, architecture is a discipline that is considered to be a 'profession' and at the same time 'it believes itself to be an art' (Lipstadt, 2003, p.393). Although it is considered less autonomous among other art disciplines, in Lipstadt's understanding 'the margins of traditional disciplines [can] identify new modalities of intervention with culture' (ibid, p.394). In fact, to look at more technical professions as fields of cultural production is quite innovative in that it challenges social construction and the definition of margins among those fields. Lipstadt excitedly remarks that the analogy with 'field' in architecture's case is 'made for this' and could suddenly raise questions and encourage relational thinking among researchers. Elaboration on such thoughts could lead to a rupture of the 'intellectual bias' and encourages reflexivity. Such ruptures predisposition research to turn to the actual 'architecture in the making' and our 'comprehension of [the] practice' (ibid) or the manner of doing. One of Bourdieu's later career goals was to consciously defer the commodification of culture through practice and help artists and intellectuals alike to protect their autonomy. In the attempt to 'anticipate where the boundaries of [the] field might lie' (ibid, p.395) Lipstadt applies the Bourdieuean concepts to architecture through the notion of 'field effect' as an instrument to measure the limitations of architecture as a field of cultural production.

Field boundaries are in constant interplay, especially in the case of architecture, due to the 'heterogeneous [and] contingent nature of architectural production' (Jones, 2009, p.2520). Based on architecture's unique and salient traits, those practices set it apart from other comparable disciplines. Lipstadt identifies the architectural competition as one such practice, namely for its uniqueness to the architectural profession and its long-standing history and significance. It is the 'trait' that brings architecture closer to art and literature, where competition is standard practice, and sets it apart from other less autonomous disciplines where formal competitions aren't the norm. Using Lipstadt's insights I draw the analogy between today's architecture competition and the Bourdieuean *field of cultural production* to define architecture's boundaries and interplay with other such fields especially those of its broader social relations such as power, institution, economy and politics.

2. Research setting

The research setting in this study is the recent large-scale architectural contest for the new Guggenheim museum in the Finish capital Helsinki, to join the constellation of Guggenheim museums worldwide. The Guggenheim Helsinki was a two-stage, open, international design competition organised by the Solomon R. Guggenheim Foundation. As Nasar describes such contests - '[they] use an open competition to select designers who [then] submit more detailed designs on an invited second stage' (Nasar, 1999, p.22) (see 3.1. for further explanation of the types of competition architecture).

The Solomon R. Guggenheim Foundation is known with its rich international tradition and 'long history of engagement with architecture and design' (Competition Website/about). Its new initiative – the Guggenheim Helsinki Design Competition – was rooted in the local community's need for an exhibition space. The need for a multi-cultural urban environment where everyone can come together and enjoy art, encounter creativity and mingle with like-minded people. The call was for a design of a recreational space for the local and the tourist communities alike; a space in which one can be engaged in fruitful discourses and interactions in the presence of art, celebrating history and architecture.

The competition proposal was preceded by a thorough concept and development study conducted by the Foundation to establish the suitability of Helsinki's waterfront as a development opportunity for the next Guggenheim museum. The site, the South waterfront of the Finish city of Helsinki, offered the perfect canvas for the next Guggenheim museum – a longstanding tradition of great art in the city, signature architecture and mesmerising exhibition spaces. Its rich history and 'international constellation of museums' (ibid) placed the Solomon R. Guggenheim Foundation in the diving seat for choosing the prefect setting for their new initiative – in 'the intersection of East and West' (ibid), where urban culture, rich history and art meet with nature through Helsinki's prominent South waterfront.

The competition brief called for engaging and original design while preserving the site's identity. Becoming a landmark was also high up on the requirements list together with the ability to maintain good links with the historic city centre of Helsinki characterise with openness and accessibility in alignment with new design concepts informed by 'Nordic ideas' (Larson, 1994, p. 471). The key criteria against which the finalists were selected were 'cityscape, architecture, usability, sustainability and feasibility' (Competition website/about).

Over seventeen hundred (1,715) architectural firms from around the world took part in the Guggenheim Helsinki competition. All entries were submitted anonymously through the competition website and stored in the online archive on the competition website. The first stage of the competition was open for participation to all qualified architects, both teams and individuals, internationally. They were asked to submit their design proposals (a number of concept boards and a description), which were evaluated against key criteria. Six finalists were selected for the second stage and were invited to a three-day briefing in Helsinki to gain more understanding of the site in context and of the competition requirements. An eleven-member international jury panel selected the finalists, whose work was exhibited at Kunsthalle Helsinki from April 25 through May 16, 2015 during *Guggenheim Helsinki Now* (Competition Website/about), a public exhibition held prior to the announcement of the winning design. The six finalists were asked to expand their concept and ideas and provide a master plan model (detailed concept narrative) as part of their stage two submission.

The jury, 'selected by the Solomon R. Guggenheim Foundation, the State of Finland, the City of Helsinki and the Finish Association of Architects (SAFA)' (Competition Website/jury), met twice in the course of the competition and produced a jury statement after each meeting.

The rich rhetoric and the transparency with which the materials were exposed to the jury and the public (and still available online at the time of writing), is in itself an evidence of the evolution of architectural competitions. The competition website also features a video interview with the winning architectural firm revealing some of the key motivations for the decisions made by the architects (see Appendix 7 for full interview transcript).

Reasons for choosing Guggenheim Helsinki as a case study

Guggenheim Helsinki Design Competition received a very high media profile and was 'regarded as one of the most important of recent years' (Dezeen website) in the leading architecture and design magazine *Dezeen*, at the announcement of the competition winner. This particular design competition was chosen as a case study for this enquiry because of its postmodernist architecture and iconic style, its unprecedented ability to signal within its professional community and the public, as well as for its rich tradition and history. Guggenheim is a world renowned 'brand' in art and architecture and also Guggenheim Helsinki, a proud representative of a contest of its type, scale and structure, were the driving forces behind my decision. Its narratives including background, context, design brief, concept narratives and its public nature in general led me to this choice of case study. Guggenheim Helsinki is a legitimate choice for the scope of this study as it was large enough and all-encompassing in order to provide a breath of material for research without having to share the focus with another case, which would have made this too large for the scope and requirements for this study. It is possible, however, to apply the same theoretical framework to another set of competition narratives and a comparative element, which add another dimension to the current work and allow for much broader enquiry.

Anti-Guggenheim campaign

Although the competition brief was highly sympathetic of its setting, the Guggenheim Helsinki Design Competition triggered an opposition movement formed by a number of local activists, which resulted in an anti-Guggenheim campaign lead by the local architect Michael Sorkin. They launched another design competition - 'The Next Helsinki' - in protest against the city's decision to go ahead with the Guggenheim's proposal. They were seeking to find ways in which the culturally significant site can be 'transformed for the maximum benefits of residents and visitors' (Leisure Opportunities web site). The outcome of this 'theoretical' contest was a number of innovative ideas and a public debate on the topic of Guggenheim Helsinki. Some details about 'The Next Helsinki' contest are included below:

> *Call for submissions was opened on September 9, 2014. Deadline for submissions was on March 2, 2015. Over 200 international entries were submitted to the Next Helsinki competition from 37 different countries on five continents…*
>
> (The Next Helsinki competition website/about)

The lead of the initiative and chair of the jury Michael Sorkin explains the reasons for launching this anti-Guggenheim campaign with much affection:

> *We initiated this project out of a sense of both outrage and love. Outrage at the march of the homogenizing multi-national brand culture emblematized by the imperial Guggenheim franchise – the cultural equivalent of Starbucks – was what launched us. The feeling of love came from our mutual affection for Helsinki, from a sense that it is a singular place, unique in setting, form, and culture. Understanding the impetus to acquire a Guggenheim as a pursuit of the vaunted Bilbao effect, the idea that some gaudy global repository would put a tired place on the map, we wondered why a city so indelibly fixed in the urban firmament, so superb, would act to surrender such a fabulous site to some starchitect supermarket...*
>
> (ibid/results)

3. Literature review

I explore literature sources form several angles.

In order to understand the fabric of competition architecture it is important to distinguish between the different types of architectural contests. The work of Larson (1994) on architectural competitions as discursive evens discusses the two main types and includes a case study for each. I include a reference to Larson's study in order to place Guggenheim Helsinki Design Competition (see 2. Research setting).

I include an angle from the literature about the uses of rhetoric in architecture competitions and more specifically, the way rhetorical devices are employed in design competitions. Tostrup, in her study *Architecture and Rhetoric* (1999), looks at manifestation of original design ideas through rhetoric and seeks to establish the 'value orientations that are embodied in the designs' (Tostrup, 1999, p.9). Her approach entails the analysis of the 'threefold rhetorical set' that is offered through competition entries: the design concept, its visual representations, and the texts that accompany it as a way of reasoning design decisions (ibid, p.13). Tostrup's work informs my enquiry by offering an insight into the relationship between competition rhetoric and the way it encourages audiences to engage at a deeper level, influencing their perception and inviting them to participate.

Nasar, in his book *Design by Competition (1999),* displays a number of case studies that expose the flaws of design contests, focusing particularly on the competition for the Wexner Center. Moreover, Nasar observes that competition architecture creates a gap between users and architects, and in most cases users' needs are not considered in the context of their day-to-day activities. This angle is interesting because it challenges the general view that contests produce world masterpieces. Architecture contests' agential potential is challenged based on the lack of evidence to support that end-users are considered when design choices are made and therefore creates a further gap between users and architects. I take into account Nasar's angle as it exposes the flaws of open architecture contests in the second half of the 20th century, which I use to juxtapose with the characteristics of more recent design contests.

Another angle is the complex relationship between architecture and power referred to as 'silent complicity' by Dovey (2000) and cited by Jones (Jones, 2009, p.2521). This conflict lies at the heart of the somewhat conflicting agendas of architects and the politically and economically dominant. Jones uses the case of iconic architecture as a 'place marketing' strategy and a vehicle for instilling power through the symbolic meaning of architecture. This exposes the politico-economical angle that constitutes an interesting subject of investigation that can be represented as scale on which we look at architectural practice in its different modes.

In recent years economic globalisation has drawn a new dimension to the architectural profession, which has inherently had an impact on design competitions. As urban networks and systems are influenced by internationalisation of culture the dynamic of cultural production in the field of architecture has changed. The distribution of resources and opportunities has shifted from local to global and has enforced increased interaction with external economies and the internationalisation of urban landscapes. Gospodini (2002) looks at cities and how through innovative design, iconic architecture and the creation of place for public culture cities' identities are reinforced. As Gospodini (2001a) denotes, the Guggenheim franchise reinforces a 'new international paradigm' that concerns the relationship among 'urban design, urban space morphology and urban tourism' and creates the capacity for excelling in tourism, sightseeing and attraction of the city they belong to.

We turn to Ponzini's work (2011) who discusses the role of international cultural institutions such as Guggenheim and the Louvre to illustrate the importance of marketing and branding, and the involvement of famous architects to 'consolidate ...cultural and financial credibility' (Ponzini, 2011, p.257). Ponzini touches upon the use of franchise as a method of managing the socio-economic dynamic of large-scale development projects.

In the case of Guggenheim Helsinki Design Competition we can observe Gospodini's (2002) characteristics for smaller city developments in the finalists' proposals with special attention paid to openness, flexibility and non-hierarchical organisation of space. These characteristics are often associated with the utilitarian concepts of modernist symbolism and can be defined as 'pluralistic and multicultural' (Mankus, 2014, p.276). Mankus (2014), in his work on the manifestations of symbolism in architecture of postmodernism, analyses the expression of symbolism and more specifically the transformations of it meaning compared to modernism. Mankus illustrates the significance symbolism in postmodernist architecture and that special attention paid to openness, flexibility and non-hierarchical organisation of space, the symbolic aspect still plays an important role in contemporary architecture.

In his article *The Transnational Capitalist Class and Contemporary Architecture in Globalizing Cities* Sklair (2005) discusses the impact on globalisation on the production of culture, and more specifically the ways iconic architecture is received globally and locally. This is relevant to our study as the Guggenheim tradition is to create public icons with international significance while preserving the local and historical values of the setting. Local cultural values were fiercely protected in an anti-Guggenheim campaign consisting of a number of activists who were concerned with the preservation of local culture (see Anti-Guggenheim campaign in 2. Research setting).

Another interesting angle from the literature is looking at competition architecture as a Bourdieuean field of cultural production. In her article on art professions and cultural production Hélène Lipstadt studies architecture competition as another test case for the Bourdieuean concept of 'field'. In competition mode architects enjoy a higher degree of autonomy and through the act of competing architecture 'at least provisionally resembles an artistic field' (Lipstadt, 2003, p.396). This connection of architecture with art is also discussed by Larson (1994) in the context of the Western tradition of ideology of art after the Renaissance. As Larson denotes, the outcome of an architecture competition represents a lot more than just a building, it represents 'a period of study in a world art city, which reinforces the ideological vision of architecture as the expression of a timeless, continuous, and universal culture' (Larson, 1994, p.474). This angle helps us understand why architects come up with more futuristic and quirky ideas for their time, and also puts competitions in perspective in terms the of the architectural profession as whole, allowing us to appreciate where they are on the continuum between science and art.

The last but not least is the angle of space organisation, which is relevant to this enquiry in a number of ways. The effects that physical environment has on human behaviour has been informed by Duffy's (2000) work on facilities in contemporary office space and their impact on business. Articulating user requirements through facilities management practices is the basis for Duffy's work, who argues that although there has been a significant shift in business development in the second half of the 20th century, there is still a considerable gap between clients and architects when it comes to designing the office environment. Architects have also been put under enormous pressure during the last few decades when it comes to design of contemporary office spaces as they have been expected to come up with innovative office solutions while adhering to universal office design plans. This leads us to the next aspect of space organisation – the use of spatial practices for imbuing power. The creation of power effects through organisation of space is very much seen in office development as the open plan office serves as a feature to 'aid visibility and monitoring [and it is] embedded in the majority of organisational spaces' (Dale & Burrell, 2008, p.61). Duffy's concept of 'strict boundary maintenance' is further explained through the notions of *enchantment*, *emplacement* and *enactment* in space that Dale and Burrell pinpoint.

Finally, I return to the classics of the domain – Bachelard and Heidegger – who many decades ago in their philosophical enquiries have connected the importance of the dwelling for as a place where imaginative human activities takes place (Bachelard) and the need for humans to feel safe in order to create (Heidegger).

3.1. About competition architecture

Following the boom in the construction industry in America during the 70s and 80s, competitions architecture has become more popular as a method for commissioning projects for investors, career enhancement and 'onerous method of looking for work' for architects (Larson, 1994, p. 469). At the time, this reflected the increased popularity of the architectural occupation and the establishment of large number of professional practices. However, competition architecture is also found to attract submissions in times of economic recession and therefore 'partially depend on something other than the economy' (ibid).

There are two types of design competitions - *open* and *invited* or *closed* competitions - dependent on the rules of entry. The difference between the two would at first sight appear obvious. However, in both cases the process can be defined as an 'open selection of architects and designs [that] gives the public and the press a better chance to defend the built and unbuilt environment' (ibid, p.469). They are both associated with a contest between entrants who are competing to win the public vote and satisfy the design brief, overseen by a professional jury. As described by Gutman and cited by Larson, 'the basic intention of the design competition method ... is to bring architectural markets closer to the condition that economic theory calls *perfect competition*' (ibid, p.470), i.e. to a certain extent exclude financial constraints and allow architects to be more creative in their design choices. The desire for fresh ideas and a break-through from the ubiquitous 'glass-box' symbol of the corporate modernism in America at the time drove developers to sample styles and architects to come up with more avant-garde and eclectic ideas, describes most accurately the role of design competitions at the time.

Invited or *closed* competitions are of the limited type where a sponsor (investor) invites a number of professional firms/teams to take part. The idea behind closed competitions is that a sponsor can invite 'proven firms with a strong track record' (ibid and a high potential for artistic exploration. These contests are often associated with larger investments and apply to large-scale projects. An example of this type of contest is the Portland Building competition held in 1969 with winners Graves/Pavarini/Roth 'by four votes and one abstention' (ibid, p.492). In closed competitions 'the contestants know that they will be judged against one another and who the others are' (ibid, p.474).

Open design contests are anonymous, two-stage competitions, which generally attract 'young or untried' (ibid, p.470) architects who are willing to enhance their career and get recognition through signaling to the professional community. The entrants earn 'symbolic capital' (ibid, p.473) and add it as credit to their portfolio of work. The underlying idea is becoming visible ‘through the publicity and the display of works' (ibid, p.475). Larson gives a prominent example of such contest, namely, the Yale Mathematics Building competition held in 1970 with winners Venturi/Rauch 'by a unanimous first round vote' (ibid, p.481).

Larson makes another interesting point about open competitions - they carry a certain 'ritual' or 'mythical' aspect and therefore are thought to 'better illustrate the idiosyncrasies of architecture as a profession' (ibid, p.470). This leads us to the most commonly accepted characteristic of open contests, i.e. their effectiveness in yielding new talent and ability to challenge 'the established hierarchies of prestige on which professionals found their expertise' (ibid, p.471). The idea of finding talent 'among the humblest members of a profession as much as among its elites' (ibid, p.476) is rooted in Western ideology and somewhat 'anti-professional'. Hence the process follows strict guidelines and is tightly controlled by a jury of registered architects appointed to 'reaffirm professional control on the competition process' (ibid, p.471).

In summary, open contests behold greater ideological strength and are often led by 'non-market aspirations' (ibid). They are also better equipped than invited competitions in 'revealing emergent architectural trends' (ibid) due to the anonymity of submissions and their impartial judgment.

3.2. Rhetoric and competition architecture

In her book *Architecture and Rhetoric* Elisabeth Tostrup investigates the use of rhetoric in architectural competitions. To her mind, this type of material creates the perfect environment for finding out how the architectural professionals make use of rhetoric to (a) communicate design ideas, (b) convince the relevant audience of the best solution for the particular site, and (c) expose the strategic use of rhetoric over time in the context of design competitions. Tostrup's research encompasses design competitions material from Oslo between 1939 and 1990, and at a later stage she includes a number of competitions from the Norwegian capital held between 1990 and 1997. The motives for her work are based around her curiosity about the way architects described and presented their work, and the 'rapidity' with which these discourses changed in time. On the other hand, Tostrup was intrigued by the fact that despite the evolving use of rhetoric, the general pattern in the way professionals related to problems persisted without drastic variation over time (Tostrup, Preface).

The way rhetorical devices are employed in design competitions depends on what impression they are intend to make and how they would frame the observer in the perception of their ideas in the context of the design brief. For example, as pointed out by Lethonen and cited by Tostrup, deconstrucivist and postmodern[1] architects 'have tried not only to complicate relations between representation and contents, but also to emphasise the remoteness and artificiality of the presentation' (ibid, p.27).

Tostrup defines the concept of 'prefiguration', the interpretation of the unrealised design in the mind of the architect, which he/she will attempt to share through rhetoric. The prefiguration is a concept that hasn't crossed into materiality and relies solely on rhetorical argumentation in order to be understood and interpreted (ibid, p.12). Furthermore, the concept of 'figuration' is introduced by Tostrup here to differentiate the representation of the idea by the architect in contrast to other representations in architecture. The idea behind this concept is that the architect is the mediator or the 'scaling device' that is 'interposed' between full-scale building and the model of the building (ibid, p.12). With this the architect assumes the role of the agent (the carrier) that is responsible for transmitting the information to the particular audience.

[1] Here Tostrup refers to the postmodern movement in architecture in the early 1980s.

An important point that Tostrup makes is that of the limitations of architectural drawings and what they represent to their audience. It is obvious that in drawings architects can't depict the entirety of details in the prefigured designs. The choices they make as to what to include and what to omit is one based on their professional discretion. Hence, what is emphasised and what is omitted becomes a powerful rhetorical device for persuasion.

Omitting details or simplification is allowed, if not encouraged, in the pursuit of emphasising prominent design features. This is outlined by Lipstadt and cited by Tostrup in the popular example of Le Corbusier's design practice, who often erases particularities of building design and its surrounding topography:

> *Le Corbusier felt … that realisation was secondary to the conceptualisation of a building. Therefore, the specificity of a building-as-built could be simplified, amplified and denied in print, in the interest of the transmission of the idea.*
>
> ibid, p.24

The idea of simplification is central to visual representation in architecture and corresponds with the concept of rhetorical exaggeration. As architects aren't able to include all detail in a drawing they are left with the need to make a choice which features to include. At the expense of clarity they are able to place accent on certain features and draw the viewer's attention to those specific elements. This concept relies on the idea that based on the visual material offered the audience will try and imagine the prefigured design model. Simplifying the representation makes for a more realistic image of the proposed design, engaging the audience in a more effective way. According to the Roman philosopher Cicero and outlined by Tostrup, 'exaggeration is more effective than clarity in simulating visualisation' (ibid, p.30). In addition, the verbal element of rhetoric can serve the function of amplification making the message even clearer, magnifying the mental image perceived by the viewer.

Tostrup also discusses the contrasting idea of architectural drawings used as artistic objects within the institution of architectural competition. This refers to their role of abstract or autonomous object, i.e. separated from their creator and in the context of exhibits. This role of architectural visualisations has also been important throughout history and now, and it is normally used for elaboration and to showcase 'what can be said' through a drawing, depicting different styles of representations and what they can offer to the viewer. This perspective on design drawings is useful for educational and artistic purposes, revealing the use of the different types of architectural projections[2] and examples of enactment of their application.

Tostrup proposes that text and design go hand in hand as a way for architects to reason their design decisions. The so-called 'report' normally accompanies any visual material that represents design ideas in order to reveal the intention and motivations that underpin their concept. In Tostrup's understanding 'the task of giving words in the context of interpreting competition designs involves both reference to the visual representation, the idea, and to its imaginary realisation'. It is implied that the visual representation is a straightforward depiction of an imagined but vivid image of the prefigured building, whilst words are more ambiguous representation of the designer's idea in terms of their linear nature, i.e. their property of revealing concepts gradually. In this sense, text acts as a tool to denote the meanings connoted in the visual representation of architectural rhetoric.

Moreover, the personal input of individual architects with regard to commonly accepted value orientations in the given context contributes to the social co-creation of the material in question. There are some intrinsic beliefs and commonly accepted norms for our designed environment that may or may not culturally differ. Those help design to make sense and add value to it (also known as meta-narratives from philosophy and discussed in the theoretical part of this essay). For example, it goes

[2] In architecture there are three different projections one can chose to visually represent their idea – orthogonal, perspective and oblique. Each of these has its uses in the architectural profession, comes with its history of use, having been accepted or rejected in the past in different context. However, it is commonly accepted and normally a requirement for any professional architectural work to include the orthogonal projection as part of the essential design visuals.

unsaid but it is commonly accepted that the use of green spaces in urban environments is desirable, that modern architecture must promote sustainability, and that shape, form and function must be in synchrony when it comes to good design.

On the other hand, reports in architectural competitions reveal the symbolic intentions that architects attribute to their designs, i.e. their meaning. In her work Tostrup gives an account of Lipstadt's position in terms the 'preoccupation with meaning' in jury reports that she discovers in her investigation of 25 years of American architectural competition history. Lipstadt observes a frequent use of words such as 'monumentality', 'expression', 'image' etc., which suggests that symbolic qualities are of high value in relation to competition architecture (ibid, p.29).

Another notable example Tostrup gives is the Greek architect Constantin Spiridonidis. Spiridonidis[3] who regards discourses accompanying architectural work as 'integral part of the projected design' and refers to them as 'discourses of legitimation'. Generally, there is a consensus that architectural competition texts are kind of 'pointers' to the different features of the design relevant to the site and project in question. Thus, their function is multifaceted and a subject of rhetorical interpolation. Like exaggeration through simplification in visual representation, 'verbal amplification also serves to make the message clear and explicit; it magnifies and enriches the mental image that can be perceived from the visual representation' (ibid, p.30-31).

Tostrup also makes some remarks on the particularities of the writing style of architects in architectural competition texts. According to her findings, they always refer to the object, i.e. the prefigured building, in ways that are vastly diverse and they use rhetorical devices in different ways. One particular aspect that she observes those reports have in common is the 'compulsion of professionals to repeat their thoughts in the narrative', corresponding with the rhetorical device of repetition as reaffirmation and for securing emphasis.

[3] As. Prof. Constantin Spiridonidis is an Architect (Univ. of Thessaloniki) Urban Planner (Univ. Paris VIII), and holds a Doctorate in Architecture and Urban Design (Univ. of Thessaloniki).

In the context of the period of time and the competitions Tostrup includes in her work, she does so through the lens of three different parameters. One is concerned with 'newness', which refers to the relationship between the proposed design and what's already there. She looks at integration, preservation and reinvention from the point of view of the historic aspect of the site and the new design proposition. This is especially relevant for the present study in that it encompasses the existence of current sites that need revamping and brining back to live, and last but not least, rebuilding its symbolic value. Cited by Tostrup, Ellefsen[4] reminds us 'that most building projects must show consideration not only for nature and the landscape but also for what has already been built'.

The second aspect of her investigation is concerned with the organisation of space. This refers to the spatial structure of the design including 'the system of rooms and places or spaces for activities' (ibid, p.87). This is an important aspect of design since it's fundamental for the homogeneity of space and it manifests itself in the every day use of buildings. It is essential in architecture and fundamental aspect of competition design in which 'the hegemonic tectonic principles manifest the prevalent conceptions of architectural space' (ibid, p.). In order to understand the best distribution of space one needs to be aware of the social groups who will be performing the activities in these spaces and the distribution of power among them.

The last aspect of Tostrup's enquiry is to do with the appearance of buildings. This is investigated in order to determine the expressive aspect of building design and its manifestation in competition projects. She uses façades or the 'principal front of buildings' to determine the importance of visual appeal of building design.

These three principals, in my opinion, can be associated with the profession's trinity of core values defined by the Roman architect Vitruvius, namely, durability, convenience, and beauty.

[4] Karl Otto Ellefsen is the European Association for Architectural Education President and a Professor at Oslo School of Architecture and Design.

In her quest for delivering insights into architectural practice or ‘making of architecture’ as Tostrup puts it (ibid, p.13), it is essential to assume that her purpose is to analyse competition architecture as an ideology, i.e. as allowing professionals to come up with their best work, experiment, shine and ultimately design something exceptional and innovative. She takes the outcomes of competition architecture for what they are and uses this opportunity to reflect on historical competitions as literary device. Her aim is to illuminate the values those materials provides us with, and their contribution to modern history of architecture.

The use of rhetoric in the architectural profession is also the subject of Jones and Livne-Tarandach work on rhetorical strategies applied by professional architect firms (Jones, C. & Livne-Tarandach, 2008). Their study highlights the importance of rhetoric as an instrument for such firms to frame themselves through rhetorical strategies in the attempt to gain access to opportunities and resources. The environment, in which professional firms operate, is highly competitive and fast-paced posing pressure on how those professionals reassure and persuade clients, other professionals and the general public. The difficulty those requirements towards rhetoric pose are that it needs to appeal to multiple diverse interests and different audiences, often simultaneously. Jones and Livne-Tarandach argue that ‘in architecture, rhetoric, particularly the written word, has shaped the practice of architects.’ (Jones, C. & Livne-Tarandach, 2008, p.1082). Furthermore, pointing to historical texts, they recognise that architectural historians have used the written word in the form of speech acts in that they initiated stylistic movements and marked beginnings and endings of architectural eras such as modernism and post-modernism. Teaching architecture is also done through rhetoric – cited by Jones and Livne-Tarandach ‘architectural texts such as the first century Roman architect Vitruvius *On Architecture* is still taught in architectural schools and lays out the profession’s trinity of core values: durability, convenience, and beauty’ (ibid). In terms of architectural practice, rhetoric is at the heart of all communication among professionals and the public. In order to legitimise themselves and the decisions they make, architects use the power of rhetoric.

The approach Jones and Livne-Tarandach take is to look at keywords, or terms, architects use in order to frame themselves as social actors in certain social situations. They incorporate the idea of ‘key terms’ from Kenneth Burke[5]’s work on ‘key terms’ or clusters of words, which establishes that words are the most suitable unit of analysis when identifying one’s motivations and intentions in and relations to others. Jones and Livne-Tarandach rely on words that appear systematically in the texts they investigate, and expose that architects combine words from different institutional logics in different social situations to persuade the relevant audience. Furthermore, as their research focuses on the smallest unit in architectural texts, i.e. individual words, they identify that that the same keyword appears in different social situation but among a different set of words or cluster, the combination of which can direct the viewer’s attention in a desired way. In their own words, ‘architect firms deploy multivalent keywords - keywords that bridge institutional logics with the same word having multiple meanings’ (ibid, p.72).

Jones and Livne-Tarandach’s research examines rhetorical strategies those firms through the relationships between frames analysis, institutional logics and rhetoric. These perspectives complement each other in that architects, dependent on the social situation act upon defined set of norms and social values and use language and words accordingly in order to obtain maximum engagement.

What is interesting and relevant in Jones and Livne-Tarandach’s work is their engagement with the actor-network approach in that they look at the architects as actors in the homogenous network of their professional field, and examine the uses of rhetoric (not only words but actions and visuals) in the architectural practice. The relevance to this study is threefold; (1) they successfully define social actors in the architectural profession, (2) they apply the principle of actor-network theory and material semiotics through framing, which could also be emulated in the context of online architectural competitions, and (3) their research is focused on rhetoric in the field of architecture.

[5] Kenneth Burke is a literary critic, communications and sociology scholar.

3.3. The problem with competition architecture

In his book *Design by Competition,* Jack Nasar approaches competition architecture from a slightly different angle to Tostrup. He draws on architects' and public opinion about competition architecture to summarise what we know about the process and its institution in view of improving it. Central concern in Nasar's book is a common phenomenon - competition buildings are flawed for the occupants and passersby who regularly experience them.

Nasar focuses on the capacity of architecture competitions to deliver (perform) as a social institution. In view of the public nature of architecture, Nasar argues that it differs from other types of art whereby the audience should be able to 'freely choose the experience' (Nasar, 1999, p.1). Architecture has to be experienced by occupiers and passersby every day; therefore it has to be created *for the public* and with the approval of the public. In this, he points out that architects, unlike other artists, require a license to practice hence they have a public responsibility. Architects need to balance the different perspectives ensuring that their designs retain visual appeal whilst creating usable and functional architecture that works for the public and the every day occupant.

Nasar uses the Wexner Centre[6] for Visual Arts at The Ohio State University, one of the world's postmodern architecture icons, as a vehicle to illustrate his views and highlight the gap between architects and clients in competition architecture. He reveals major culprits in the everyday use and maintenance of the award-winning building, highly praised by critics, fellow architects and the media. Through his analysis Nasar illustrates the split between the 'high-brow artistic statement intended for the appreciation of other artists and the every day meanings seen by the public and occupants'. He identifies a number of issues regarding the usability of the Wexner Centre, the high cost and inconvenience of its maintenance. Among many, an

[6] The Wexner Center, an experiment in deconstructivism, was designed by Peter Eisenman and Richard Trott. It is a result of a design competition with four more rival designs and has won prestigious awards including the Progressive Architecture magazine award, which devoted an issue to the building.

example is the spatial organisation of the building, in particular of its interior circulation. His findings show that visitors, who leave their overcoats in the cloakroom during a performance, lack direct access back to the cloakroom afterwards due to the late hour. This necessitates them to venture outside in order to get their overcoats.

Furthermore, he looks at the design competition process itself and of the associated exchanges, some of which point to culprits in the way the competition was conducted. Nasar decomposes the process identifying that the program for Wexner Centre was too vague. According to Richard Miller, a faculty member in the School of Architecture at Ohio State, 'neither the site not the program was proscriptive' (ibid, p.7). The way, in which the program presents its requirements for the building is more like a summary of symbolic characteristics then a list of concrete goals. Although the program consists of three parts, the general feel among those involved, is that the criteria and the terms with which it describes the requirements is too general and lack clarity. For example, the actual building site isn't defined but described as a 'territory of the east end of the campus and asked the competitors to choose between two large sites' (ibid, p.7). Some of the terms listed by Nasar and included in the building specification are too abstract. For example, it was stated the building should be: 'an inviting aesthetic statement', 'a meeting point for the public and art', and should 'anticipate the directions of the future' (ibid, p.7). All these appear as symbolic outlines as opposed to practical description of spaces.

In scrutinising the process and the result of the Wexner Center design competition, Nasar reveals the common phenomenon that competition-winning buildings share – winning designs don't work so well for the public as they do for its professional community. Moreover, he argues that there is a clash between elitist and democratic values in that although architects feel the need to signal and be valued within their professional community, they must honor a democratic approach towards the design process that 'heed[s] citizen reactions' (ibid, p.2).

Our built environment is responsible for our experiences of places. Those experiences are not always constructed with the help of our conscious thought; on the contrary, they often rely on the way we *feel* about a place. Since this is not always within our awareness, it is difficult to define what actually evokes those feelings. Thus, the notion of meaning is of central importance for unraveling those possible collective causes of our inner responses. Meaning constitutes the interplay between the symbolic meaning of our built environment given by its creator, and our interpretations of these meanings based on the way we experience them.

Although individual meaning relies on personal taste and is a result of the commutative effect of both – the architect's meaning intertwined with personal interpretation, Nasar maintains that there are 'strong and consistent commonalities in popular evaluations of building appearance' (ibid, p.62). He proposes a method for developing 'guidelines for appearance' based on empirical evidence of peoples' thoughts and experiences of a building or a place. The only way, to Nasar's mind, to measure how one felt about a place is ask them a series of questions after they've had a chance to experience and interact with the environment. At that point 'the user' would have created associations and preferences would have emerged, to allow for emotional responses. Inferences to one's past experiences would have become the enablers of those associations, and only then can those responses become traceable and ready to capture.

Those 'evaluative meanings', as Nasar points out, can be grounded in the popular studies of the German philosopher Gustave Fechner of the preference for visual form (ibid, p.65). Fechner's work reveals strong consistencies in preferences for visual appearances and proposes that these can be quantified through empirical search. Fellow psychologists have followed his footsteps in identifying further shared meanings of visual from, especially those embedded in our built environment. Those 'collective meanings' are key to understanding public meaning, making them particularly relevant and highly applicable to competition architecture (ibid, p.65).

It is evident from these works that people tend to experience places in a more cumulative manner – i.e. 'this town', 'this campus', 'this street' etc., hence it is useful to recognise that any built environment is an amalgamation of physical 'things' that act as a whole, as opposed to as separate entities.

Since we don't experience buildings in isolation we are safe to say that not any one designer is responsible for the way we feel about a place until we enter inside it. Only then, meaning can become another matter altogether and factors such as organisation of space, convenience and interior style can become more accessible and easier to measure. The differentiation between insider and outsider meaning is made by Nasar in order to evaluate meaning more accurately. Typically, building occupants would favour insider meaning as this affects the quality of their experience as 'users'. Passersby would evaluate meaning based on external appearance and the emotions the building's visual style evokes in them. Research shows that competition architecture tips the balance towards outsider meaning, stressing on external visual appearance and the statement that the building design makes as a whole. Among other studies, Sidney Bowner's study, cited by Nasar, reveals that juries, architects and the media place emphasis on appearance (i.e. outsider meaning), whilst residents have described highly praised works as 'depressing', 'claustrophobic' and 'prison[-like]', referring to insider meaning (ibid, p.68). These different perspectives on popular meaning place bias on expert judgment of popular meaning.

The contradiction of meaning is the clash between elitist and public values. Although public architecture should strive to be as democratic as possible, due to its highly specialised nature, 'many people believe that public art and architecture should be selected by an elite of qualified judges and then presented to the public for its enlightenment' (ibid, p.73). Architectural meaning is equally important to both, the professional community and the public, however, as Nasar puts it, 'architects like what the public dislikes' (ibid). In order to close this gap and open up the possibilities for dialog, Nasar attempts to understand meaning by measuring it scientifically and using the results to help predict what's right for the public.

Nasar's approach to understanding the meaning of built environment is rooted in science and based on empirical evidence. He argues that meaning can be measured and possibly predicted through shared social beliefs, proposing the method of prejury evaluation (PJE) as a way of eliminating bias. Furthermore, through visual quality programming (VQP) he investigates, gathers and organises the information about what matters to people in order to inform the competition process of meaning preferences in advance. He refers to this preliminary work on meaning as 'appearance guidelines', which will eventually allow one to accurately predict eventual public meanings (ibid, p.75). Nasar informs his model from the work done by psychologists on the dimensions of emotional meaning, suggesting that we all experience our environment based on our emotional responses. More specifically, he is informed by the work of psychologists Jim Russell and Larry Ward, who overcame prior problems in the area of measuring emotional responses to visual form. Their method uses verbal and non-verbal approaches to measuring the dimensions of emotional meaning (ibid, p.77).

In Nasar's view is design decisions shouldn't be relegated to the discretionary judgment of a jury. Instead, he proposes a method for understanding and measuring meaning in order to democratise the process of competition architecture.

Appropriateness

Shared view among professionals is that competition architecture, as Nasar reveals through interviews with architects, doesn't always assure that the best design is going to win. Cesar Pelli, a lead architect of one of the non-winning competitors in the Wexner competition, shares that there are no assurances the best design is going to win. Michael Graves, another Wexner competitor is also in doubt whether competition architecture is the right medium for selecting the best solution (ibid, p.20). Although Peter Eisenman, the lead architect of the winning design, thinks that 'competitions often produce very exciting buildings' (ibid, p.27), shared opinion among professionals is that the results may be of mixed quality and offer mediocre solutions. After all, his postmodernist approach to architecture is somewhat of a confirmation to his theories of rejecting the conventional, therefore quite openly placing emphasis of the abstract and vanguard at the expense of usability.

As architects agree that the 'rich dialogue among designer, clients and user' (ibid, p.145) is lost in design competitions, one would ask, what are competitions suitable for? Undoubtedly, competition winners become public symbols carrying a message expressed and embodied in the design, which is transferable to future generations. Therefore, the monumental aspect of those designs, that has become a signature for competition architecture, suggests that the best way to apply this medium is to allow for the realisation of symbolic goals and should be avoided for complex projects with functional purposes. As Nasar cites, Michael McKinnell[7]'s opinion is that a competition 'has to be for a building for which the brief can be stated very exactly' (ibid, p.145). Nasar comes to the conclusion that 'for a simple project with a dominating artistic or symbolic goal' (ibid, p.145) architecture competition may be most appropriate.

Do buildings, which withstand the test of time, result from design competitions?

Nasar looked at competition successes including the White House, New York Public Library and the Eiffel Tower among many others, which he claims, may not result strictly from a competition process. His selection process relied on sixty-four masterpieces and includes nineteen buildings from over 1,000 years ago, thirteen buildings from more than 500 years ago, eight from more than 200 years ago, six from more than 100 years ago and nine from more then 50 years ago. After an elaborate and lengthy process of quantitative analysis, which is not covered in this review, Nasar's findings reveal 'that most competitions do not produce masterpieces' (ibid, p.49).

The architectural competition – process and purpose

The competition process normally begins with the formation of Board of Trustees (or an equivalent structure) that authorises the competition. Then a selection committee is

[7] Michael McKinnell is an American architect and co-founder of the Kallmann McKinnell & Wood architectural design firm. Wikipedia.

grouped, whose function is to oversee the selection process, acting as a curator of the architectural landscape [8] and to determine the final entries presented to the professional jury. Then a program is drawn (a design brief) outlining the requirements for the particular site. In due course selected entrants are allowed to visit the site for assessment of technical criteria, and eventually are given a time limit for submitting the proposals. From this point the jury starts meeting and schedules a number of open and private deliberations. Normally, the jury is already informed of the historical and geographical characteristics of the site. After the jury has also become familiar with the designs, the finalists are invited to give a talk followed by a questions and answers session. Once the decision is made the finalist is revealed and a jury report in justification to the decision is produced. This report generally consists of a list of reasons why the particular design answers the requirements of the brief and enlightens the public and the client how it embodies lasting symbolic values.

Competitions of bigger scale where finances are at high stake are surrounded by a substantial dose of publicity. In the Wexner case an exhibition of entries was held at Harvard University Graduate School, and a number of articles appeared in architecture related magazines. In five years time when the Wexner Centre was built, an opening ceremony was held and a press kit produced ‘representing a generating geometry of the winning design’ (ibid, p.13).

Although competition formats differ largely, as we will see later in this study, the intent of design competitions is to bring the best out in people, like any other competition. Nasar draws an analogy with sport - athletes do their best when competing and achieve more in competition races, often bettering their performance up to date. As a method for achieving better results, design competitions are a brilliant way of yielding young talented designers and architects and expose their skills to the wider professional community, working creatively and relatively free of constraints. Economically, it is also a win-win scenario in that competitions are a cheap way of getting high quality proposals in a relatively short space of time, while

[8] With the term ‘architectural landscape’ I refer to the architectural services offered in close and further proximity to the geographical area of the competition.

architects get the publicity and peer attention. However, the downside is that the winner doesn't always represent the best solution to the problem as the jury, although highly expert and diverse, is responsible for the final choice. This makes the process somewhat subjective and reveals the paradox that Nasar highlights in his work, namely that of the lost dialog among clients, users and architects. Indeed, competitions are about public buildings and symbols of societies, inadvertently chosen in a highly risky and experimental way. In reality, 'the winning design may not be the design that is best for the users and public' (ibid, p.22).

In conclusion, Nasar's framework is developed to serve as a guide for public competition architecture, encountering numerous exemplars and featuring case studies to illuminate the importance of his concerns. His goal is to determine what can be improved in the process of design competition so that its focus is turned to public needs. He expresses concerns about the lack of public involvement in the course of design competitions, which ordinarily 'should agree and function for the public' but ultimately leaves the 'typical observer baffled and disappointed' (ibid, p.1). The paradoxes he identifies are primarily to do with the usability of buildings and the emotions they evoke in their every day users.

In addition to the underlying doubt that Nasar portrays in his work, namely that design competitions aren't the best ways of finding the best solution to a design brief, he reveals a widespread view among professionals that competition architecture exploits architects and is responsible for losing the dialog with the client. In support of his argument Nasar gathers opinions of a number of distinct architects to confirm his point of view. Some prominent (and opposing) views are listed below:

> *Competitions have great potential because they open up opportunities to talented architects that may be young and unrecognized…* (ibid, p.25)
>
> …
>
> *There is no assurance that the best design is going to be chosen…* (ibid, p.27)
>
> Cesar Pelli

They (competitions) helped enormously in my early practice… (ibid, p.25)

…

In the end (the interview) process is really superior to juries, simply because there isn't a chance for dialogue… (ibid, p.27)

Michael Graves

Nasar's work highlights the pros and cons in public competition architecture proposing a model for changing architectural practice. His elaborate framework allows for improvement by implementing a number of extra steps, and in this way forming an ever-evolving knowledge base for future design competitions.

3.4. Architecture and its social place

In his article on architecture and its social place, Paul Jones (2009) discusses the links between architecture and the dominant political and economic fields (Jones, 2009). Jones approaches the profession as a social practice, in which the relations between actors, i.e. architects, clients and the politically involved in commissioning economically large projects, at the forefront. This complex web of relations and the tacit influence of the state that architects are regulated by is Jones's focus in drawing the line between the artistic, meaningful and marginal. These regulations and norms and the way architects respond to them while maintaining a balance between the two agendas is fascinating. Jones uses the Bourdieuean concept of 'field' in the attempt to provide resolution for those contrasting agendas, highlighting the required presence of political and economic factors in the decisions architects take, while justifying the aesthetic, symbolic and artistic in their work. This reliance on the balance between the artistic and political in architectural practice is further explained by the concept of autonomy, which is an elaboration of Bourdieu's definitions of cultural production.

Jones uses two theoretical frameworks to inform research how 'durable relationship between high-profile architects and political-economic agendas' (Jones, 2009, p.2532) is maintained. One is cultural political economy (CPE) – an approach that draws attention to 'the centrality of cultural form to economic projects' (ibid, p.2525). Jones bases his second framework on Bourdieu's concept of autonomy that allows architects 'to legitimise symbolic relationships with capital and political power' (ibid, p.2532) through narratives.

Architecture and cultural production

At the heart of Bourdieu's work on cultural production lies the idea that creative practices reproduce social structures in that they create power relations that become intrinsically embedded and therefore legitimate due to their subtle nature. These are so fine-drawn they often go unnoticed in every day life and yet, they heavily influence social classification. Thus, the construction of reality among actors in the process of cultural production, he argues, is a result of those unnoticed power relations that '[are] taken for granted by members of society' (Bourdieu, 1993, p.2).

The concept of cultural production is rooted in Bourdieu's theory of cultural capital. Bourdieu extends Marx's definition of social capital, according which the amount of social reputation one holds will position them accordingly in the social hierarchy and grant them economic power. In Bourdieu's world, cultural capital is also a result of one's skills, tastes, the way they carry themselves, which are all credentials to increased cultural capital. His extended definition 'concerns forms of cultural knowledge, competences and dispositions' (ibid, p.7) and allows for the construction of social identity through which one can become part of a social class or group. For example, academic achievements such as degrees of honor, tastes in music, film or theater, can include or indeed, exclude one from a particular social class, creating a strong sense of belonging but also, potentially become a source of inequality.

These socially and economically distinct classes and the 'actors' in them define social arenas, which Bourdieu refers to as 'fields'. A field can be professional or artistic, and it is generally characterised with its own rules, hierarchies and discourses. In fact according to Bourdieu, each field comes with its own structure and available positions, which agents can occupy engaging 'in competition for control of the interests or resources which are specific to the field in question' (ibid, p.6). The concept of ‘field’ can be applied to art, education, religion etc., and while all of these may overlap and share certain common values and actors, they retain a certain degree of autonomy. Although architecture is highly governed by the state, it retains an element of autonomy in that as a practice is ‘concerned primarily with the design of socially meaningful form and meaning’ (Jones, 2009, p.2519). As architecture’s symbolic and meaning creation capacity is at its core, Jones develops the idea of architecture as a field of cultural production using ‘the case [of] iconic architecture to illustrate his argument’ (ibid).

In architecture’s terms, field of cultural production is a derivative of the professional arena’s shared beliefs, hierarchical structures and institutional logics. Power relations within the field are determined by both – the architects’ commitment to deliver functional and meaningful design while sustaining the balance between politico-economical factors and aesthetics. Jones uses iconic architecture as a test case for the exploration of this interplay with which he illustrates how architecture provides ‘a culturalised frame within which economic transformation is embedded’ (ibid). Other architectural ‘modes’ such as competition architecture is also being investigated in this sense where the symbolic and artistic are at the forefront.

Jones argues that one needs to look beyond the obvious and account for the specific technicalities of the profession and its relations with power and institution, decoding the unwritten or ‘non-codified’ (ibid, p.2520) regulations that have a fundamental influence on the practice. Due to the centrality of aesthetics and semiotics in architectural, the symbiotic relationship between those core values and the economic and political actors involved is essential. Hence, Jones aims to reveal more about such fundamental questions such as architecture’s broader social relations.

As an artistic field, architecture is considered ‘the least autonomous’ over other fields of cultural production due to the its social function, namely that of its high commitment to fulfilling clients’ expectations while at the same time being heavily regulated by the state. Hence, in the case that Jones uses to illustrate his ideas, iconic architecture, he sees ‘the emergence of a distinct aesthetic and language icons [which] reveal the resonance between the economic field and the architectural' (ibid, p.2521). Furthermore, he defines role of 'icons' in the newly emerging place-marketing strategies.

Some have argued that the wealthy and dominant classes use buildings to justify their domination and social status. This can be seen in the magnificence of religious and state buildings through time, which highlights the argument that Jones is making – in its nature architecture inherently relies on the economically powerful. For works of architects to become reality sponsorship is paramount, and the commissioning and funding by clients is essential to their realisation. What's more, those who commission large iconic buildings often have already internalised exactly what they want as a result including scale, visual appearance, form and even impact on others prior to architects' involvement. They externalise their own ideas through architect's expertise using the profession as an instrumental and means to an end. This in itself explains architecture's relationship with the economically dominant class. As Sudjic points out in his book *The Edifice Complex* architecture's role in politics is paramount, used by leaders to 'seduce, to impress and to intimidate' (Sudjic, 2005, p.2). Historically and institutionally, architecture has been 'mobilised as a resource by those in power' (Jones, 2009, p.2521). Jones suggests that those relations have a conditioning effect on architectural practice in that architects rationalise their reliance on the economically and politically dominant as a source of credibility and security.

Furthermore, there is a tacit element of obscuring the role of culture in architectural practice that can be explained through Bourdieu's theory that groups of professionals generally obfuscate cultural production while discussing their work with the economically powerful in order to 'maintain and reproduce those power relations' (ibid). Other scholars of the critical tradition, among whom Hélène Lipstadt, have suggested similar approaches for analysing architectural practices' different modes in order to allow it to be seen as a 'field' of cultural production in the attempt to scientifically measure concepts such as tacit conditioning and values of the architectural profession that are deeply ingrained and yet loosely defined in the literature. These different modes, scholars argue, allow architectural practice to become somewhat detached from the broad socio-economic context for the purposes of gaining greater autonomy and allow the actors in the field to interpret and import knowledge from other fields into 'its own distinct logics' (ibid, p.2522).

Architecture's reliance on project realisation and funding sets it aside from other purely artistic fields such as music and art. Its ability to symbiotically function within those somewhat different socio-economic parameters grants it a status distinct from other fields of cultural production. However, as often seen in other fields of cultural production, architecture is a highly reflexive in its self-conception, possessing distinct technical and specialised vocabularies, values and practices. The technical language used by architects, permits them to obscure or highlight certain aspects of their material representations, also discussed by Tostrup, allowing them to sway the balance between aesthetics and power. As a literary device, rhetoric is used within the architectural field in a highly versatile way to help architects emphasise certain features of their design while trivialising others through visual and textual narratives. As Jones notes, architects can 'emphasise the aesthetic and the semiotic at the expense of the political-economic' (ibid, p.2523).

Furthermore, Jones draws our attention to the dynamic of the architectural field itself and the hierarchies within it, i.e. the 'classes among architects' (ibid, p.2524). Jones cites Stevens (1998, p.88) when making the distinction between high-profile architects who are often recognised by their ability to 'aestheticise their practice [and] simultaneously distinguish themselves from those subordinate parts of the field characterised by competition primarily over material capital' (Jones, p.2524). In his turn to iconic architecture, Jones illustrates how through association of a place through its prominent form and location, the connections between the semiotic and political is made. As Jones puts it, iconic buildings are a 'contemporary manifestation of the resonance between politics, economy and architecture' (ibid, p.2526). Iconic architecture is a symbol of progressiveness, transition to the new and demarcation of the 'materialisation of forward-looking change' (ibid, p.2528). The direct association of iconic architecture with change, transformation and transition has been identified with the underlying aim of those designs to 'sell', and ultimately to transform the material position of the cities that they are built in. Architecture critics and theorists explain that those iconic buildings are designed and built to become brands of cities in order to 'foster distinctiveness' and become place-markers. Jones highlights the opinion of architectural critic Deyan Sudjic, who expresses his concerns about the sustainability of iconic buildings for the tendency of each new icon to try and 'eclipse' the old one, pinpointing the term 'icon inflation' (ibid). These and other concerns that create a contradiction between the 'rooted sense of place and the transnational' have become a source of tension in the field and can be characterised with their capacity to create a 'force field effect' (ibid).

Architecture is increasingly rooted in market demand hence the field's 'paradoxical autonomy' can be expressed through architects' ability to secure financially lucrative projects while maintaining the 'emphasis on the distinctive aesthetics of icons' allowing them to maintain their artistic potential. Sudjic encourages us to not ignore the psychological and emotional impact of building design. He emphasises that architecture isn't free of ideological connotations, as it constitutes both: 'a practical tool and an expressive language, capable of carrying specific messages' (Sudjic, p.7). The conditioning of architecture within its social context is fundamental, although often underestimated. Jones's quest is to draw attention to the ways architecture is produced, conceptualised and how buildings are shaped and mobilised in 'definite political contexts' (Jones, p.25121).

3.5. Participation of cities in interconnected urban design

The degree of participation of cities' to the global economy depends on 'the ability of individual countries to direct their internal economies' (Gospodini, 2002, p.59) and is also based on the size and proximity of cities' to larger metropolitan centres and the 'old core and the expended new core of Europe' (ibid, p.65). European cities don't tend to have strict urban hierarchies; rather, their hierarchies are 'overlapping and flexible … according to their particular performance in different sectors and activities' (ibid, p.60). According to this framework the competition between cities to ‘upgrade their status’ (ibid) is increasing while co-operation and exchange of best practices and joint ventures is promoted.

In Gospodini’s (2002) study European cities are classified into three categories: ‘metropolitan cities, larger cities and smaller cities – with respect to their population’ (ibid, p.62). In this study our interest is the city of Helsinki – the largest city and capital of Finland – but in terms of Gospodini’s scale – a small harbour city.

In the case of metropolitan cities the focus is predominantly on the development of corporate headquarters, finance houses and producer services and generally speaking ‘internationally dominant institutions’ (ibid, p.62). Metropolitan cities are a lot faster to adopt design innovations and produce ‘symbolic urban landscape’ (ibid) in comparison to its contenders. In larger cities the trend is more towards tackling issues such as congestion, lack of space and obsolescent infrastructures, generally making cities more attractive in areas of deterioration of the urban development’ (ibid, p.63).

In smaller cities, harbour cities and historic centers, the globalisation of culture is portrayed in the aspects of infrastructure improvement, links between historic quarters and revitalising under-developed areas of the city. Strong emphasis is placed on quality of urban space and the user experience, along with the ‘preservation of traditional architectural and urban forms, lower development costs … and closer interfaces between built and natural environment’ (ibid, p.65). These cities are located in the periphery and don't have many indigenous resources for development (ibid, p.68). As an example, Glasgow's transformation as a small city includes a redevelopment of the 'underused industrial area along the riverside in the centre regenerating the city's economy via 'image reconstruction' (ibid, p.67). Bilbao's transformation into 'international tourist place' is also indicative of what iconic architecture can achieve as a direct result of the opening of the Guggenheim Museum in 1997.

3.6. The role of signature architecture and branding of cities

A recent phenomenon that is observed as a result of globalisation of culture – the 'global economic competition among cities' (Ponzini, 2011, p.251), is discussed in Ponzini's work on large-scale development projects and star architecture in the absence on democratic politics. Ponzini (2011) turns to the case of Abu Dhabi to reveal some of the socio-political issues that surround large-scale developments. What is interesting in his work is that he turns our attention to the creation of 'democratic vacuum' as a result of branding architecture. This vacuum is associated with a number of key actors, including investors, developers and architects. Taking into account Abu Dhabi's economy, socio-economic infrastructure, and its industrial history, Ponzini argues that in such cases often 'the public debate over choices is irrelevant' (ibid, p.257) and decisions with regard to urban planning are 'almost entirely made by developers' (ibid). The driving motives behind large-scale developments in cities of democratic vacuum is 'the creation of a collection of iconic buildings in a short period of time' (ibid) to gain 'short-term economic effects' and achieve 'marginal increases in tourist attraction' (ibid, p.252). One of the positive knock-on effects of megaprojects is diversifying economies. In the case of Abu Dhabi's dominant mining and oil industry, the need for counterbalancing with the development of other 'high added-value sectors, with clear allusions to global competition rhetoric [such as tourism among others]' (ibid, p.254) has been recognised.

Ponzini remarks that now not only metropolitan cities use this approach but also smaller cities. The so-called 'Bilbao effect' refers to the Bilbao's branch of the Guggenheim franchise of museums opened in 1997 puts Bilbao on the cultural world map and raises over $110m in taxes for the regional government in the first three years of its opening (the Economist report) together with the significant increase in foreign travellers by 44.6% in the first two years (Gospodini, 2002, p.67). This flagship project by Frank Gehry has been interpreted by many as the 'trigger for a broader process of branding and revitalizing the city' (Ponzini, 2011, p.252).

3.7. Semantic understanding of postmodern architecture

Mankus (2014) cites Venturi's description of modernism: 'dry, empty and boring' (ibid). Seen through Venturi's lens, in order to enable association, architectural form needs to use symbols (semantic) and carry a message (communicative) to ensure a positive response from the public. This desire to get away from the abstract and impersonal can be summarised with postmodernism. Postmodern symbolism compares architecture with language as 'symbols, signs, metaphors and codes are treated in text as visual figures' capable of the portrayal of meaning (ibid, p.274). The symbolic component in architecture 'seeks to strengthen the artistic expression of [buildings] and increase their suggestibility [and is] affected by the postmodern phenomenon and its aesthetics' (ibid).

He highlights the importance symbols in the postmodern period in Lithuanian architecture. His analysis gives valuable insights into the use of symbols in postmodern architecture to aid the formation of cultural identity. Cultural identity is rooted in the theory of culture, art and architecture, and is formed by the power of physical to carry meaning through symbols. This contradicts the previously dominant neutral approach of modernism, swaying away from the 'conventional, accidental and the universal' (ibid, p.275). This trend is especially noticeable in postmodernist architecture as its symbolic features 'supplement the field of architectural expression with cognitive, phenomenological and communicational (narrative) features' (ibid, p.274).

The postmodernist symbolism’s pursuit is one of exclusivity and originality, ease of recognition through the creation of public icons that can be cross-cultural or limited to local contexts. Architectural form can carry symbols that enable internationalisation of culture and its symbolic manifestations can represent political views, goals and aspirations (ibid, p.275). In terms of open international architectural competitions, both - the global and the local contexts - are open for exploration. As much as openness, flexibility and transparency matter, symbolism is sought after to represent the intentions behind the design and its expressions. It becomes evident through the exploration of the competition narratives of the Guggenheim Helsinki Design Competition, shapes and meaning need to embrace the local social, economic and cultural values of the proposition, but also to support the values of the international postmodernist Guggenheim paradigm.

Mankus (2014) differentiates between the symbolism of form and function. Sometimes a building can be decorated in a way that 'its form gives sense to its function' and in others, the façade (form, surface) can be just ornamental and not associated with its function. In those cases the semantic relationship between form and function can have contradictory meaning. In contemporary architecture, especially in the postmodern period, most semantic coding is based on metaphor, i.e. form and function don't relate to one another. On the contrary - the façade is different from the internal structure, inviting variety of interpretations, and is often 'treated as a information screen broadcasting symbolical meaning' (ibid, p.281). This is very much the case with the iconic architectural style of Guggenheim.

To illustrate the significance of postmodernist architecture in Lithuania in the second half of the 20th century Mankus (2014) uses a number of examples, one of which is the international competition for the Guggenheim Museum in Vilnius in 2008. He describes the winning design by Zaha Hadid as 'one of the most prominent cases of recent postmodernist [architecture]' that would signify the cultural well being of the city (ibid), although never realised. Mankus denotes that the organisers of the competition only invited 'architects known for their individualised expression and recognisable signature' (ibid).

In summary, in postmodernist architecture symbols are primarily used for identity formation, and are mostly manifested in cities so that they can be 'recognised by their visual and meaningful symbols' (ibid). The postmodernist turn in the use of symbols starts with 'the esoteric and elite [and shifts] towards daily and neutral' (ibid, p.282). The new use and combination of symbols in postmodernism represents endless possibilities previously subdued in modernism.

3.8. Contemporary architecture in globalising cities

In his article *The Transnational Capitalist Class and Contemporary Architecture in Globalizing Cities* Sklair (2005) discusses the impact on globalisation on the production of culture, and more specifically the ways iconic architecture is received globally and locally. This is relevant to our study in that the Guggenheim tradition is to create public icons with international significance while preserving the local and historical values of the setting. Local cultural values were fiercely protected in an anti-Guggenheim campaign consisting of a number of activists who were concerned with the preservation of local culture (see Anti-Guggenheim campaign in 2. Research setting).

Sklair defines the term iconic architecture as buildings and spaces, which have been either designed by famous/recognised architects, and/or those which have 'special symbolic [or] aesthetic significance attached to them' (Sklair, 2005, p.485). Sklair also emphasises the reasons behind the creation of such architecture, which used to be associated with religion or the state but more commonly now is driven by what he defines as the 'Transnational Capitalist Class (TCC)' (ibid). In his work Sklair focuses on TCC and its fractions. What's interesting and relevant to the present discussion is that the TCC is a blend of people who 'typically have globalizing as well as (rather than in opposition to) localizing agendas' (ibid). This enables the receivers (end-users), and also the drivers (professionals), of iconic architecture who encourage traditional values and globalising vision. This interesting blend and the drive to combine both global with local values is very much the trend that is observed in the findings of the present study and the way competition rhetoric is constructed.

Sklair (2005) denotes that 'most contemporary professional icons ... have been produced by architects whose practices are relatively small' (ibid, p.488), most of who have won major competitions and prizes and despite that some projects have remain unrealised. The use of iconic architecture as 'advertisement' for cities and places is a fairly recent phenomena dating back to the late 20th and early 21st century, notably since 'Wright's Guggenheim Museum in New York' (ibid). As Sklair comments - new buildings are now on printed media, on ornaments and appear in the digital domain as means for recognition of destinations. He adds that 'buildings were not iconized in this way [in the past]' and that some of his research material shows that 'iconic architecture in the pre-global era (up to the 1950s) was driven by those who controlled the state or religion' (ibid, p.490).

The significance of the iconic character of new museums defines the 'relationship between iconic architecture and capitalist consumerism' (ibid). Sklair (2005) pinpoints the possible reasons for this and suggests that new museums are designed as piece of art themselves to attract visitor not only with what is on display inside but for the overall experience, i.e. much more of a product of with commercial nature. This also opens up another avenue for discussion - one related to what Mankus (2014) described as the relationship between form and function. Although external appearances or those postmodern buildings 'advertise' what content there is on offer inside they do it with the use of symbols and metaphors to express another form of art - architecture. This has definitely been brought along by the fact that architecture 'has a higher public profile than ever before and ... is connected to the culture-ideology of consumerism' (Sklair, 2005, p.498).

3.9. Competition architecture as a field of cultural production

In her article on art professions and cultural production Hélène Lipstadt studies architecture competition as another test case for the Bourdieuean concept of 'field'. Lipstadt analyses artistic practice suggesting that architecture can fit in with other artistic fields in terms of the schema Bourdieu proposes to describe them with. Although Lipstadt clearly makes the distinction between 'pure' fields of cultural production such as literature and painting, and despite the highly intellectual nature of architecture, she believes that it all comes down to the 'degree of autonomy' in which those universes operate (Lipstadt, 2003, p.393).

Lipstadt questions the very origin of the term 'profession' and argues that it had all began with the notion of a 'field'. According to Bourdieu and discussed by Lipstadt, the notion of profession originates in 'a folk concept [that] has been uncritically smuggled into scientific language' (ibid). The term has subsequently been given a scientific status through its historical construction and reconstruction by the very groups that are responsible for its representations through time. In the context of architectural practice, Lipstadt considers the matter to be further complicated partly due to the commonly accepted autonomy limitations characterising architecture in comparison with other fields of cultural production; that it still 'believes itself to be an art' with cultural capital at its core (ibid). In view of Bourdieu and Wacquant's definition of 'profession', cited by Lipstadt, namely that of 'a work of aggregation and symbolic imposition', and since the only way the concept of cultural capital can be manifested is through a 'field' of cultural production, she concludes that its very meaning is obliterated (ibid).

Lipstadt describes the characteristics of architectural competitions and provides a brief historical account. In order to demonstrate the true nature of competitions, namely that of high risk and uncertainty, she gives an example with the account of a son of a competition winner makes of his father's experience[9]. He notes that not many other professions would tolerate that sort of working practice, in which they have to go a long way to compete for a commission:

> *… no one would think of inviting the Attorney General with eleven other leaders of the bar, to work out a case . . . nor would anyone expect to obtain the opinions and advice of twelve eminent physicians, in order that he might choose one …*
>
> (ibid, p.396)

This said, competition doesn't necessarily mean that architects are in disadvantageous position. Architectural competition constitutes a temporal or abstract space, in which architects can operate more independently and creatively. Lipstadt pinpoints the fundamental reason why this happens, namely, in doing so architecture 'obeys a particular law that is unique to the artistic field, that of disinterest' (ibid). As architectural competitions are not as lucrative for architects as they are for their

[9] In the 19th century the son of the British Houses of Parliament competition winner, E. M. Barry gives an account of his father's experience.

clients as 'the winner takes it all', the risk of entering a competition is very high, therefore jettisons the economic and power aspects. In this way, architects are insentivised by different set of factors related primarily to experimentation, freedom of expression, and of course the possibility to win, which reintroduces the economic aspect. As Lipstadt puts it, 'disinterestedness exists whenever an action is taken in accordance with the field's definition of its highest purpose, and despite the sacrifice incurred in doing so' (ibid, p.399). However, it is not competition that makes architecture a field of cultural production. On the contrary, competition is used by Lipstadt to illustrate that architecture does have a degree of autonomy, and specifically so, in the form of architectural competition.

<u>Why apply Bourdieuean concepts to architecture?</u>

Lipstadt sees the concept of a field as highly applicable for analysing architectural competition for three main reasons: (1) the concept of 'field' allows architecture to expose its qualities of artistic practice and their centrality to the practice, (2) it brings order to a relatively random hierarchy architecture holds in the opinion of those outside the field through the 'objective relations between and among *positions* and *position-takings*' (ibid, p.409), and (3) it helps us understand what other social microcosms are associated with the field of architecture.

The concepts of *illusio* – the 'belief in the game', *doxa* – 'the cognitive presuppositions, whose acceptance come with the membership itself', and *collusion* – 'the readiness to be taken by the game' (ibid, p.398-399) are central to the concept of a field. Bourdieu himself compares the field to a game. It is an abstraction that enables us to study interactions and power relations among and within social arenas, which are relatively autonomous, and whose 'relationship to each other make up social space' (ibid, p.398). An important aspect of those social arenas is their structure, and more specifically the objective relations among the actors between and within them. There are certain positions and position-takings that are always at stake and are 'up for grabs'. Therefore, the actors are in constant competition to take those positions and to gain authority, making the 'game' very competitive. In Lipstadt's words: ‘a field is a contest for authority over the field itself; without this struggle, there can be no field’ (ibid). Interestingly, the objectivity of those power struggles and what’s at stake is only relevant to the field itself, therefore incomprehensible and non-existent to anyone outside the field.

Fields of cultural production are not like any other fields – they are unique in that they possess some characteristics of other more economically and power driven fields, alongside some unique characteristics. A field of cultural production has a slightly inverted logic often referred to ‘anti-economic’ due to its material outcomes not being products solely of the desire for economic gain. It is a field that produces ‘symbolic goods’ giving it its duality, where the values of commodity are more or less independent of the values of the symbolic objects it produces. Lipstadt’s argument confirms the basis for this bi-polar nature with one pole situated at the most, and the other at the least autonomous end of the continuum ‘closest to the economic and power fields and therefore sharing some of their beliefs’ (ibid, p.400).

After having examined the elements in Bourdieu’s matrix that are most relevant to architecture, Lipstadt gives a brief account of the history of architectural competition starting with the early Renaissance in Florence in the fourteenth century ‘as the place and time when the process of autonomization of artistic production began in the West’ (ibid, p.401). In Florence, the artistic class had formed the so-called artistic guilds, and artists and craftsmen had started enjoying a certain level of emancipation and legitimacy. A few centuries later, after a number of ‘radical social and political change[s]’, a whole universe of artistic beliefs and norms had emerged, including the dissociation of artistic practice in economic gain and explained with the idea of ‘disinterestedness’ (ibid). Architecture’s first movement toward autonomisation in the early Renaissance was followed by the slightly different views of the prominent French architect and theorist Viollet-le-Duc in the 19th century. Le-Duc believed that architects are connected to their works like painters are to their painting but unlike other artists architects could not take their work ‘out of circulation’ as they didn’t ‘own’ it. They depended heavily on clients for the realisation of projects and therefore the idea that the architectural profession was autonomous at all was under discussion. Later, contemporaries among whom 20th century architects Aldo Rossi and Rem Koolhaas, maintained that 'architecture (or at least their architecture) is autonomous' (ibid).

Architectural competitions date back to antiquity, with the first recorded competition for the Parthenon in Athens in mid-5th century BCE (Tostrup, 1999, p.13). In her article, Lipstadt gives an account of when architects first started to benefit from autonomy and artistic legitimacy in the middle ages, namely in central Italy in Trecento in the competition 'for the sculpted bronze doors of the cathedral baptistery' (Lipstadt, 2003, p.403). At that time of social change architects started to compete not only on the basis of cost but also on aesthetic qualities of the submitted work, which influenced their practices and attitudes. The emancipation from 'the guilds' had begun with the need for artistic expression that in turn transformed the procedures around judging. The materials presented, i.e. drawings, displays, and other stylised visuals that embodied a major transformation in the competition process became more central to the process. Also, new modes of representation started to emerge in artists' quest for distinction.

Later, in Florence in 1401, in the 'explicitly evoked [the] ancient literary *agon*' (ibid) by one of its jurors, something special happened that resembled exactly the first modern competition. The submissions of the two contenders in the competition in Trecento were publically exhibited due to their exceptional visual narratives and originality, which was a novelty for its time. The contenders had used 'both pictorial space and narration' that offered radically new solutions for their time while also vastly distinctive form one another. Thus, representation became not only a proposed plan for future project realisation but also a qualifier for competence that differentiated architects in their capacity of artists, from craftsmen building masons.

These events in Italy in the middle ages set out many of the features of the contemporary architectural competition, some of which include independent (external) jury of artistic and architectural competence, side-by-side comparisons of visual and textual representations of models, the judgment of presentation as part of the professional capacity of entrants, to name a few. Most importantly, it defined the 'role of the competition process in helping to initiate a dialectic distinction between communes and patrons as well as the model that it provided for artists and architects' (ibid).

During the French revolution, Lipstadt accounts that architectural competitions contributed to the autonomisation of the profession through the 'manifestation of the philosophy of democracy' (ibid, p.404) following the dissolution of royal academies. American democracy also benefited from architectural competitions for their main political and state buildings, which at the time mostly represented utilitarian solutions as they had little or no alternative at the time. However, Lipstadt points out that the greatest time and place for architectural competitions remains 19th century Victorian England. The use of competition as an institution throughout Europe and the USA has served as a platform for the rise of the architectural profession to autonomous and creative level, with a capacity to self-define and legitimise as an independent field of cultural production. This reform in architectural practice is linked with the establishment of 'a neutral referee, usually a professional architect; binding deadlines; and anonymous submissions' within architectural competition (ibid). Representations also became more sophisticated, featuring elevations in favour of perspective views among others changes in requirements, as ways of standardising and eliminating subjectivity. These changes constituted the movement to a more institutionalised and structured approach that architectural competitions started to assume.

Post World War II competition architecture has been the norm in many European countries for commissioning public buildings. Competitions in the USA are less common and are often a controversial subject in regard to their frequency of use and application. At the time of writing the presently reviewed article, Lipstadt points out that discussions about the use of competition for commissioning of the 'Ground Zero' monument in place of the World Trade Centre in New York are ongoing.

Competition architecture is seen and characterised by many as a source of new ideas and design innovation, for its powers to 'unveil unsuspected talents' and invite experimentation. Historically, the beliefs surrounding competitions have fluctuated largely, creating a trace that Lipstadt defines as a 'universe of belief' (ibid) accompanied with a kind of mysteriousness that comes with the unexpected. She puts this 'myth' of competition architecture partly down to its anonymous character and the mystique of the unknown and drama that surround it. One of the examples Lipstadt uses to demonstrate the capacity of competitions to act as a catalyst for unveiling new talent is the winner for St George's Hall competition in England in 1839 – 'the 24-year old Harvey Elmes in his hometown of Liverpool not only confirmed the myth of youth and opportunity, but also added that of the *local boy-makes good*' (ibid). The Jewish Museum in Berlin is also an excellent example of a prominent commission resulting from a competition. Daniel Libeskind designed the extension to the Berlin Museum in 1989, and although technically and politically very complex, the resulting design became a winner and is still regarded as highly successful and innovative. As Lipstadt points out, Libeskind's background as an artist-come-architect and lack of experience despite his age of 43, 'gave him the social age of a beginner' (ibid, p.405).

Going back to the Bourdieuean concepts after having briefly reviewed the history of architectural competition and the history of the 'universe of belief[s]' around it, Lipstadt draws our attention to *publication*. In the early 1990s Bourdieu considered the increased amount of published material, i.e. publically available books, magazines and newspapers in France at the time, as the 'development of a veritable culture industry' (ibid, p.407). The process of publishing was seen as the catalyst for the creation of public meaning. Therefore through publication the *object d'arte* 'become[s] a public object' (ibid, p.408). This is especially valid in what Bourdieu considers a closed circuit profession, or in his words 'field of restricted production', which can be also defined as a 'closed circuit of production and consumption' (ibid). In such fields the relations among other actors are introduced to the work of the original artist through their involvement in the publication process. These relations affect the original work of art to an extent that is determined 'by the agents' relative position in the field' (ibid). In addition, Lipstadt underlines the connection between a work of art being published in Bourdieuean terms, and the point in history when architectural competition drawings became publically available for the first time, namely in 1401 in the Baptistery Doors competition. Since then, Lipstadt recounts, ‘competitions have gone hand in hand with the display of the competitors’ drawings in gallery-like settings and with the publication of the results’ (ibid, p.408)

Applying the concept of *publication* in the context of architectural competition presents another dimension to its interpretation. Competition in architecture entails that the non-winning entries are not going to be realised, i.e. potentially only kept as a record in a book, and/or displayed at exhibitions. Thus, although architects strive to win with their proposed design, ‘is not uncommon for competitors to discount the possibility of winning and submit the drawings that will draw attention *qua* drawings in the final publication or exhibition’ (ibid). Lipstadt suggests that the very fact architects position themselves as potential ‘losers’ is inscribed in the visual representation of their proposed designs.

Intra-competition dynamics determine the positions and position-takings in the field, namely of jurors, critics, consultants, publishers etc. These objective intra-relations shape the field and facilitate its transformation through history to this day. There has been a ‘historical and functional association [of competition architecture] with exhibition and publication’ (ibid, 409). However, it doesn’t mean to say that architecture can be seen as a field of cultural production only in competition mode. It is a way of looking at this mode of architecture as an exaggeration or a window that helps us identify similar modes in other less autonomous fields for the purposes of applying the Bourdieuean concept and allowing us a glimpse at ‘[the] display [of] varying degrees of autonomy’ (ibid, p.397) among fields of cultural production. As Lipstadt denotes, ‘they enjoy a relative autonomy from the economic and power fields’ (ibid) and allow for a greater independence.

3.10. Design and space organisation

In his work on the impact of the physical environment in contemporary office space on business, Duffy (2000), also an architect and space planner, discusses the predominance of cost-cutting factors over user interests in the decision making and management of office space (Duffy, 2000). Although facilities management as a profession had already been evolving for over 20 years (at the time of writing), Duffy points out that there is still a considerable gap between clients and architects when it comes to designing the office environment; it remains largely a 'marginal and technical matter, best left to experts to sort out' (Duffy, 2000, p.371). This view is shared among managers, users and architects alike although there has been a significant shift in business development in the second half of the 20th century, with employees far removed from the Taylorist concept of workforce 'units of scientific analysis' from 100 years ago.

The need for motivating and rewarding gifted employees has become of utmost importance in modern organisations, especially due to the rapidly changing and competitive economic environment. There has also been a significant impact on organisation theory with a shift towards the investment in people, which Duffy refers to as a 'renaissance', as human capital and sensitivity to employees' needs has moved to the forefront in comparison to the Taylorist top-down approach. Duffy remarks that although the recognition of businesses of their need to be more attractive to 'ordinary people', the design of the office hasn't evolved at all, in fact it is 'more or less exactly where office design began' (ibid, p.372). This paradox is seen across most office design across the world with the exception of the democratic approach of some Northern European countries discussed later in this report.

Duffy differentiates between office space management and office design. The former is a job for facilities managers, and it has been evolving with the increased business demand. However, he points out that office environment hasn't changed very much due to the profession of facilities managers not evolving as expected and hadn't assumed its intended role of designing office space as business requirements evolve.

Duffy is interested in providing answers to some of the questions that surround the tolerance among professionals to the inadequacies of office space with its outdated conventions despite the new and emerging organisation principles and values. Indeed, there are many things that are taken for granted in organisational structure that go unquestioned such as open plan office design, allocation of individual offices to higher post holders, department sub-structures etc. Duffy puts these down to the aim for division in the enactment of power, and recognises that design is used as a spatial device for defining boundaries for the purposes of exclusion, implementation of hierarchy and exertion of control to the 'idle underclass' (ibid, p.372).

The open plan office serves as a feature to 'aid visibility and monitoring [and it is] embedded in the majority of organisational spaces' (Dale & Burrell, 2008, p.61). It can also be connected with the principle of the *Panoptikon,* based on the idea of a circular space with cells (such as prisons) and a central observation tower allowing for constant surveillance. As the tower is in total darkness those in the cells are never sure if they are being observed, which according to Bentham - its developer - achieves effective results due to the uninterrupted nature of the monitoring process. The constant knowledge that one is being observed eventually leads to self-surveillance, and as later commented by Foucault, to 'the automatic functioning of power' (ibid). The 'sharply differentiated space allocation', 'strict boundary maintenance' and the 'elaboration of grade and status' (Duffy, 2000, p.372) through space division are all contradictory to the nowadays knowledge society that we hope we are part of, and date back to the time when factories were focused on synchronising a large number of what was assumed a 'barely literate proletariat' (ibid).

In today's information society this model is hardly applicable and the elaborate emphasis on human resources management doesn't resonate with the office organisation and design state-of-the-art. Technological advancement of today's world and the almost constant connectivity to the Internet and work networks from any location, have provided the basis for a new style of working. We are a lot more in control of our time and the decision how to use it is much more personal then managerial. Working from home is steadily becoming a norm in many organisations and the balance is being gradually swayed from total 'presenteeism' to acceptable 'absenteeism' (ibid).

The built environment and cities' infrastructure is very much based on the assumption of commuting to and from work every day. Huge signature office buildings dominate the skyline of major cities such as London, New York and Paris, and many more are in the process of being erected. This outdated assumption is surrounded by the myth that everybody needs to be at work every morning, almost simultaneously. This is another example of how our designed environment is lagging behind the reality of working culture in organisations. According to Duffy, this is partly due to the supply chain of the office building and construction industry. The suppliers' working culture, together with real estate and the property construction practices, remain very much unchanged; as Duffy puts it: 'there has been a tendency to ignore, or even to deny, change perhaps because uncertainty is reckoned to be commercially inconvenient' (ibid, p.373). Duffy's argument is that although the traditional building and supply industries are set in their ways, there is little excuse for architects and facilities managers to not keep up-to-date with and 'anticipate emerging user demands' (ibid).

Since the early days, the profession facilities management, has had rationalisation of resources at heart but somehow its primary focus has turned to cost cutting. This emphasis on utilisation of resources to achieve maximum cost-effectiveness is seen as a simplification and a drawback of the profession by Duffy. He reminds us that in the last two decades the world economy has undergone significant pressure from governments for cost-cutting, and subsequently the economic recession has played its role in this transformation. Facilities managers do a very difficult job balancing the managerial and service aspects, whilst maintaining their strategic role in the boardroom. Although embedded in client organisations, 'facilities managers speak in the language of the supplier industries rather than in that of the users of their services' (ibid) putting them in not so favourable position in articulating user requirements.

Architects on the other hand, have also been put under enormous pressure during the last few decades. Their ability to design innovative solutions for office buildings has been dampened by an unprecedented competition. Except few internationally renowned 'star architects', most of architects' works have been reduced to routinised tasks and the use of a universal office design plan. That 'one fits all' approach has dampened creativity in the office design arena primarily due to the economic pressures impacting on architects' abilities to do what they do best, namely to design innovative solutions 'that respond to user stimulus' (ibid). The commoditisation of the architectural practice has also been characterised by its lack of research orientation. Had architecture been more research-driven, enriched innovation potential could be obtained through case studies informing of the evolving user and business requirements. Duffy also remarks on the lack of recognition of the abovementioned challenges, making them even more difficult to tackle.

The back seat that these two professions have taken in this time of change, Duffy argues, are affecting us all. At one level, this has contributed to the lack of recognition among business people that the environment is crucial to human resources actualisation. Although the famous cartoon by Scott Adams of Dilbert depicted in a 'labyrinth of endless carrels' (ibid, p.374) amuses everyone, it also exposes the irony of modern day enterprise. The sad fact that everybody tolerates what should be considered uninspiring and banal, and sometimes even dangerous environment, has been dampened by the joke and also by the lack of concern of the business community. In reality, when organisation's prime goal is to 'stimulate creativity', 'accelerate innovation' and 'encourage interaction', it's unthinkable to portray contrary values through building and office design. The messages that our environment holds are powerful instruments for the expression of workplace culture that promotes 'egalitarianism, transparency, stimulus, creativity, lateral thinking, [and] accelerated responsiveness' (ibid) in time of perpetual change. The sustainable nature of physical assets has the capacity not only to express business ideas and portray admirable work ethics, but also to maintain its ability to do so in the most long lasting of mediums.

Duffy tries to trace the reasons why architects take a back seat in a world of change, and do so almost willingly. His theory is that when confronted with marginal and economic challenges they 'retreat into their own private worlds' (ibid) similar to the bohemian artists from the 19th century Paris who were reassured of their selfrighteousness the more they were misunderstood. Duffy links this idea to the phenomena of the 'star system' in architectural practice in that it occurs similarly by only a few being recognised 'perhaps at the expense of the bulk of their fellow professionals' (ibid).

In view of these complex relationships and attitudes, Duffy proposes to tackle issues by demonstrating the importance of design to business through 'research conducted openly in the context of action' (ibid). This way the potential design holds for business can be unleashed and the relationship between client and architect can be revived. Duffy puts forward some practical considerations that can help professionals create this sought after, open-minded and productive interaction among the business and design professionals, which concern the demystification of architectural and design practice. He suggests that if design is taken more seriously, business people could be encouraged to use solid research findings and achieve the desired effects like they do in other areas of business life. Indeed, if all parties are equally committed and involve enthusiastically in this type of constructive relationships, the results will inevitably follow.

Duffy points out that not only architects should take active part in this process of change but also facilities managers. He emphasises the importance of facilities management's role in 'putting the users first' (ibid) despite the cost-cutting and resource utilisation goals that are currently at the core of what they do. In fact, Duffy believes that facilities managers should reconnect with the original values of their profession going back to when the movement first started in Northern America in the late 70s. Emphasis should be shifted from the supply side of the chain to the client side, as well as facilities managers should to re-learn key skills such as using research data to put physical environment's effects on people at the forefront, and reciprocally re-build their relationship with architects and designers alike.

Duffy concludes that although once the Taylorist top down principles might have been a great idea, they are no longer applicable in the information society era. The evident fracture between modern business practices and designed office environments that still carry the 'continuing legacy of nineteenth century modes of thought' (ibid, p.375), are, according to Duffy, due to the 'division of the architectural profession from the building process' and that of 'facilities management from design' (ibid).

It is therefore in the hands of business people to recognise the potential of using design to achieve central business goals, and which is proving one of the biggest challenges of all.

The supply chain of office design and organisation

As discussed in the review of Duffy's *Design and Facilities Management in a Time of Change (Duffy, 2000)*, to a certain degree he questions the office supply chain for the apparent gap between architects, facilities managers and the construction industry. The differences in working culture, levels of flexibility and the ability to adapt to change are among some of the factors that Duffy pin points as causes, together with the segregated and large-scale nature of office development projects.

In his book *Work and the City* Duffy dedicates a chapter to unraveling the above issues, specifically questioning this powerful supply chain behind large-scale office developments. He argues that there is an undeniable system effect that characterises developments of such office complexes, among which prominent examples are La Defense (Paris) and Canary Wharf (London). Ordinarily, they result from funding initiatives not designed with the user at heart but on the contrary, created from speculative investment. Moreover, he turns our attention to the imminent need for investigating the reasons behind those models of investment and opens them for critical enquiry.

Duffy juxtaposes the two main models of office design – the Anglo-American model rooted in Taylorist scientific management and the Northern European democratic model that emerged after the Second World War striving to reject Taylorist principles.

The Anglo-American model's supply chain, Duffy observes, consists of three stages or 'levels' – financing and development, designing and delivery and the acquisition and running of those offices, which are allegedly developed for the 'benefit for [their] users' (Duffy, 2008, p.27). He claims that the chain starts 'with money looking for a home' (ibid), which implies that the driving forces and motives behind this model are not centered on users. It is often seen as a moneymaking machine that has to succeed at all costs – 'environmental, social or business' (ibid). Duffy identifies that the main actors in the supply chain associated with the Anglo-American office model are mainly concerned with the practical feasibility of the projects and their acquisition after completion as opposed to anything related to their potential functionality or user experience.

Duffy comments on the differences between this and other supply chains that also correspond to high complexity businesses and industries such as retail. The office development supply chain clearly exposes weaknesses relating to its inflexibility for 'absorbing and responding to feedback' (ibid, p.28) and its unstoppable forward motion, which Duffy portrays as rigidity and 'complacent passivity' (ibid, p.29).

In Duffy's opinion some of the possible reasons behind this relate to the supply-side bias and partly explain these inadequacies and the inability of those involved to learn from past experience. In today's fast moving technological world this approach is a huge drawback and has a negative potential of 'increasing the probability of failure to respond to the challenges of environmental sustainability' (ibid).

Duffy suggests that in a time of change this set of conventions should be questioned and prompts design and business professionals alike to look at opening up to other ways of thinking. Nothing is set in stone and although the rigidity of systems and procedures like these may be taken for granted due to the lack of transparency, it doesn't mean that they can't be subjected to change. He remarks of the vulnerability of architects brought up in this tradition, and encourages us all to think about the long-term effects of those decisions and avoid complacency and fear in challenging them.

The alternative Northern European democratic office model is an antipode and a less known alternative of the Taylorist approach. It results from a very different supply chain and is based on the democratic values of the Nordic office ideology. Duffy points out that ‘different ideologies have led to different architecture’ (ibid, p.31), namely those of political, economic and cultural character. The urgency of addressing the problem Duffy identifies in the western model of the office supply chain is also grounded in the current climate of constant technological change that surpasses the Taylorist ideology and calls ‘for the invention of new models of supply chain better able to accommodate the emerging requirements of the twenty first century knowledge economy’ (ibid).

The main features of the Taylorist office can be summarised in short by the external expression of the buildings to convey commercial and political ideas, and interior that includes the “cube” workstation. This model was invented in order to ‘maximize efficiency [of] work [and each individual worker] had to be directed by supervisor knowledge from above’ (ibid, p.32). On the contrary and as an opposition to those ideas, Northern democratic office development was all about expressing the differences in managerial practices. They were designed ‘as means of protecting the rights of each individual office worker’ (ibid), ensuring that everybody had the same amount of light, fresh air and peace and quiet.

Duffy concludes that these two models have two completely different underlying processes that allow/disallow the definition of working culture by its employees. The Northern model is different in that the decision for the design of the office relies on insiders who determine what’s important in their organisation’s working culture. Generally the way architects’ firm is selected is by open competition, and the architects themselves select the subcontractors and building companies to be included in the chain. This way, the possibility for a better working dynamic is higher, as well as the quality of the end product. This democratic model includes the end user in the process and delivery of the office building that they will be experiencing, making it a lot more flexible, productive, and much more likely to meet the needs of its end-users.

Office design and organisation – background

In his earlier work on the office design and organisation, Duffy summarises research to date that deals with the relationship between buildings and people in organisational context (Duffy, 1974). He draws on Amos Rapoport (1969) definition of the term 'low criticality', which becomes central to Duffy's exploration of that relationship.

The term 'low criticality' is useful in trying to form understanding and describing the relationship between buildings and their occupants in that it allows one to appreciate and compare factors that are critical in the design of a building to the well being of its occupant, to others that are less critical. Basic requirements such as providing warm and dry environment, blocking noise and pollution to acceptable levels and providing occupiers with basic amenities such as easy access to lavatories and water are obvious to everybody. However, the factors that Duffy's turns our attention to are those of lower criticality such as layout, symbolic meaning and visual properties of internal spaces and the buildings themselves. It is hard to reveal a direct relationship of those less obvious properties although social scientists, anthropologists and organisation theorists to name a few, are aware of their impact and importance. Duffy points out that although awareness of those factors and their effect on occupants exists, they are a lot harder to research.

In the attempt to identify the most influential environmental factors, Duffy draws on Gutman's definition of the seven properties of Rapoport's 'low criticality' that could affect behavior. They include: *(1) spatial organization, (2) circulation and communication, (3) ambient properties, (4) visual properties, (5) amenities, (6) symbolic properties, and (7), architectonic properties.* As Duffy puts it, 'in their different ways all of these properties have the capacity to effect or change human life to some extent' (Duffy, 1974, p. 106). Individual perception of how those properties affect us differs and there are different views depending on the capacity in which one engages with the built environment. For example, every day occupants deem circulation and communication systems among the most important features contrary to estate agents, who value amenities, ambient properties and spatial organisation most. Except architects to whom architectonic properties are somewhat important, the general consensus among users is that architectonic and symbolic properties affect us the least.

The idea of ‘low criticality’ as a continuum for measuring the impact of physical environment to human behaviour is interesting because is exposes the consideration of many that anything beyond the most critical function of our environment, such as design, visual aspects and symbolic properties are somewhat arbitrary and have little or no importance in human life. As Duffy comments, ‘the physical environment seems to be not very high compared to other factors in peoples' working lives such as good pay and prospects’ (ibid). Duffy summarises this view and backs it by the research of others who have struggled to find a direct relationship between human behaviour and design.

Duffy gives a thorough account of the history of attempts to relate organisation and design, including the work of the early experimenters who were convinced that using traditional research methods could expect quick returns. Some of these include the Industrial Fatigue Research Board (1930) who ran a number of experiments manipulating physical variables such as heat, lighting, and atmospheric conditions to measure the effects those have on the performance of factory workers. These optimistic expectations were fueled by earlier work, ‘which [has] led so successfully to the elimination of cholera in the 19th century by manipulating physical variables’ (ibid). This research was very much based on perceiving individual workers as isolated units. As cited by Duffy, Mayo comments later that the ‘complex of mutually dependent factors, the human organism, shifted its equilibrium and unintentionally defeated the purpose of the experiment’ (ibid, p.107). This was the turning point at which environmental variables became less of an interest to researcher in favour of more tangible research agendas such as human relations.

The asymmetrical relation of environmental factors and organisational success has led many researchers to abandon their search for a direct relationship primarily based on the failure of studies on effect of buildings on human behaviour. It is thought that alone, the built environment also is not critical to us as many other variables intervene with human behaviour. However, a new line of enquiry can be open in the context of architectural competition where symbolism is regarded highly by everybody involved, including the end-user.

The apparent reciprocity between built form and the human subject was pinpointed long ago in 1924 by Churchill and cited in Duffy's work on the office design and organisation: 'We make our buildings, and afterwards our buildings make us.' (ibid, p.105).

<u>The power effects of architecture</u>

The distribution of power through spatial practices is the main subject of Dale & Burrell's book *The Spaces of Organisation and the Organisation of Space* (Dale & Burrell, 2008). Their work deals with the sophisticated power relations created by the organisation of space in our world and how it defines human identity though human activity and the other way around. Dale & Burrell's research accounts for spatial practices that communicate a message, secure or obscure power, and organise and physical structures to embody meaning and ultimately define social relations. I turn to their work in order to unpack the complex social relations involved in the conduct and outcomes of architecture competition and especially turn my attention to the concepts of *enchantment*, *emplacement* and *enactment* in space. These concepts are particularly useful when unravelling some of the reasons behind rhetorical strategies architects use in their submissions.

As defined by Dale and Burrell, *enchantment* of space is 'linking together matter and meaning to produce various power effects' (Dale & Burrell, 2008, p.48). The effects of buildings on one's emotions is very powerful. Buildings hold narratives embodied through their materiality. The physical form, the materials used and the successions in which one experiences space creates a powerful story about the building and its creators. This is especially valid with buildings with historical significance and large scale. Dale and Burrell give an example with Albert Speers designed Reich Chancellery in Berlin. The building echoes with power through its 'ceremonial arches', 'massive bronze statues' and 'a series of long halls designed to impress and intimidate' (ibid). The embodied meaning through its material expression tells a strong narrative and has the ability to dominate. Its enchantment transcends to the non-material, and is transferred to human's mind through its materiality.

Emplacement refers to 'fixing' in space in order to 'imply control' (ibid, p.53). The separations and divisions of space are all control practices with which to 'put [people] in their rightful places' (ibid). Dale & Burrell give an example of emplacement in space with the Jewish Ghetto in Venice *Ghetto Nuovo*. After the Jews were sent there in 1516 they were isolated in blocks which were completely surrounded with water and balconies were not allowed. They were 'forced to rent the buildings at extraordinary prices, and buildings grew to six or seven stories high to capitalise on this' (ibid, 58). This example that illustrates the 'hierarchical emplacement of bodies in space' (ibid, p. 59).

Enactment in space refers to the way social spaced are 'lived', 'processed' and 'experienced through mobility' (ibid, p.48). While emplacement is fixing space to achieve hierarchical separation, enactment implies that bodies are directed through space in a particular way that creates the desired power effect and the creation of social conformity in movement. For example, from young age children are instructed of social conformity when taught to stand still or line up quietly. Also cultural pursuits of going to the theatre or attending concerts is a feature of middle-class lifestyle hence such activities are considered necessary to be part of that social class (ibid, p.68). Contemporary practices of enactment in space includes consumption of the 'right things in the right places' in relation to identity construction (ibid, p.73), and museum curation practices such as 'organised walking' (ibid, p.72) in the facilitation of 'narrative opportunities' (ibid, p.77).

All these spatial practices of imbuing power effects can be related to Lefebvre's concept of social space. Social spaces are 'products of an activity which involves the economic and technical realms but which extends well beyond them' (Lefebvre, 1974, p.84). Lefebvre compares social spaces with maps with 'beauty spots' in them that mystify. They are produced and consumed with their accompanying narratives and are products of 'nature, labour, technology [and] knowledge' (ibid, 85). Although social spaces are socially constructed, their material aspect is enclosed within physical boundaries; 'such as walls or enclosures in general, [that] give rise for their part to an appearance of separation between spaces where in fact what exists is an ambiguous continuity' (ibid, p.87).

The importance of space for cultural production

Cultural production in social spaces can be defined through the relationships between elements in the within the boundaries of space, and more specifically, through the exchange of human and material energy during cultural activity.

Karl Marx first outlined the difference between the human being and other species, namely that of pre-figuring in the imagination what will be in reality before commencing the labour process. Humans first need to imagine what would eventually be constructed in reality, which characterises the architectural profession along many others. Gibson Burrell unravels Marx's concept, connecting it with the human 'will to form', i.e. the necessity for men to use their imaginative consciousness in order to figure out a shelter (Burrell, 2013, p.7). This is one of the basic necessities triggered by our instincts for survival and is part of the innate human need to organise in order to survive. As Burrell denotes, 'to produce both earthily form and content is to organize' (ibid, p.4).

The importance of the dwelling, or where imaginative human activities take place, has been discussed by many and almost always is connected with the need of humans to feel safe. To house daydreaming (Bachelard), to have a roof over one's head in order to create (Heidegger), and to allow one to do what they do well (Sennett), are all different forms of the human being seeking for a safe place to be, to allow ‘homo sapiens to find shelter from the elements and from those predators that will take men, women and children’ (Burrell, 2013, p.8).

When one is clear where the willingness of humans to design and build shelter originates, then one can begin to understand the complexities of the communication between humans about what is in their imaginative consciousness. This communication is crucial in obtaining the agreement among different actors in Bourdieu‘s field of cultural production, in this case, the field concerned with the creation of built form and more particularly of those who design built form – architects. The architectural profession has a core responsibility to design the spaces that house our most basic needs – the need for shelter; to shelter our dreams, to shelter our creativity, and to shelter our excellence. This fundamental human need is fulfilled by the work of architects.

In the literature review I use a number of angles to asses the ecosystem, in which architecture competition operate. Below I summarise the various points of view I touch upon in my review:

- ✓ I include the angle of looking at architectural competitions as discursive events and discuss the main types of contests.
- ✓ I look at contest rhetoric and how is has been used and evolved over time.
- ✓ I look at the ability (flaws) of architecture contests to produce masterpieces, and more importantly, useful and usable building.
- ✓ I discuss architecture and its social place and more specifically, the architecture profession as a social practice and the relations between actors, i.e. architects, clients and the politically and economically involved.
- ✓ I look at economic globalisation and its influences on internationalisation of culture and the concerns raises in regard with large-scale interventions with urban morphology.
- ✓ I discuss the phenomenon of signature architecture also known as city branding, as a result of globalisation of culture.

- ✓ I touch upon the use of symbolism and the way it aids semantic understanding of postmodern architecture.
- ✓ I explore the use of iconic architecture as a strategic tool for promoting capitalist globalisation and 'a central urban manifestation of the culture-ideology of consumerism' (Sklair, 2005, p.498).
- ✓ I look at competition architecture as a Bourdieuean ‘field’ of cultural production – as an artistic field, in which architects operate with greater autonomy.
- ✓ And lastly, I turn to some of the classics in the domain to highlight how the role of the dwelling and spatial organisation affects human behaviour and emotions.

4. Research methodology

In this study I use grounded theory approach to discover trends in the data from the completion narratives, generating theory through ‘systematic discovery of the theory from the data’ (Glaser & Strauss, 1967, p.3). Grounded theory is a qualitative ‘method of comparative analysis’ (ibid, p.1) widely used in social research as it primarily studies peoples’ experiences with a process or a task. Its comparative character is rooted in the way codes emerge from the data and the constant need to compare data to the categories to determine consistency in the coding process. The main purpose of research through grounding theory is to gain deeper understanding of human behaviour and verify completely new ideas that are only an observation to start with. Although in social research generating theory goes hand in hand with verifying it, Glaser & Strauss (1967) argue that ‘grounding theory’ is primarily generating theory rather than just verifying it. There are various procedures designed for generating grounded theory, most of which involve theoretical sampling and coding it into themes and categories to allow for the conceptual formulation of a theory or a hypothesis for testing. In discovering theory, as Glaser & Strauss denote, ‘one generates conceptual categories or their properties from evidence; then the evidence from which the category emerged is used to illustrate the concept’ (ibid, p.24).

I felt grounded theory was most suited for my enquiry as currently there are no existing theories for analysing competition narratives in this context. The extensive literature review showcases some of the approaches taken in the past, specifically Nasar’s and Tostrup’s, in which narratives are examined. In neither cases detailed thematic analysis had been carried out to highlight the phenomenon in question.

In my quest to illustrate how architectural competition has evolved I use submission narratives from the six finalists of the Guggenheim architectural competition that run from June 4, 2014 to June 23, 2015. I employ a single case study of the six finalists in the competition based on the detailed concept narratives they submitted at stage two of the Guggenheim Helsinki Design Competition.

The finalists' proposals feature their design ideas, which are described in the visual and textual narratives offered with each submission. Initially, each competition entrant provided a number of *concept boards* illustrating their idea, and a short *concept description*. Subsequently, the jury selected six proposals to advance to stage two of the competition. At this stage the six finalists were asked to produce a *master plan model* consisting of additional *concept boards* and a detailed *concept booklet* (hereafter referred to as *concept narrative*). The winning design submission also includes a one-to-one *interview* with the architects, a *design concept summary* and a *jury statement*, all of which constitute the competition rhetoric and represent the architects' 'discourse of legitimation', as pinpointed by Spiridonidis and cited by Tostrup (Tostrup, p.29). The abovementioned narratives are published on the competition website[10] and form the main dataset of the present study.

My qualitative enquiry consisted of three stages. First, I selected a number of rhetorical fragments from the *concept narratives* of the finalists, breaking data apart in analytically relevant chunks. These fragments were more often sentences and sometimes parts of sentences when further based on contrasting meaning fragmentation was requited. All together I selected 744 fragments which represent project descriptions, and left out purely technical detail. The samples from each projects are comparable in size and constitute the descriptive material submitted to the competition panel (Fig 1.). The data reached saturation at the point when fragments were becoming repetitive and most of the design ideas were already exposed, especially when the narratives started to go into more technical detail about the construction methods and materials.

	Project	Number of Fragments
F1	Finalist 1 (winner): Moreau Kusunoki Architects – Art in the City	123
F2	Finalist 2: HaasCookZemmrich STUDIO2050 – Helsinki Five	102

[10] http://designguggenheimhelsinki.org/

F3	Finalist 3: SMAR Architecture Studio – Guggenheim Commons	89
F4	Finalist 4: Fake industries Architectural Agonism – 47 Rooms	130
F5	Finalist 5: Asif Khan – Quiet Animal	217
F6	Finalist 6: AGPS Architecture – Two-In-One-Museum	113

Fig 1. Number of fragments selected from each competition finalist's narrative

Second, I used open coding to define and capture themes in the data. The 'qualitative codes are essence-capturing and essential elements of the research story that, when clustered together according to similarity and regularity – a pattern, they actively facilitate the development of categories and thus analysis of their connections' (Saldana, 2012, p.8). I initially coded the fragments using codes that were derived based on my initial reading of the data (primarily based on observation). As coding continued, I observed that the original conceptual framework can be enriched and gaps in the codes that are relevant to the data fragments became apparent. In the final round of coding I added the extra codes applying the wider conceptual framework, which is illustrated in Figure 2 and fully displayed in Appendices 1 to 6. The coding of the data revealed that in contrast to competitions of the past where structure has been very dualistic, more recent competitions are a dialogue with their specific requirement and idiosyncrasies, quite hermetic in nature. As seen in Figure 2, political and economic factors and those which promoted the Taylorist principles are on the outside. They still belong to the external ecosystem but don't necessarily affect competition outcomes, and most importantly, are not discussed in competition narratives.

Third, I collected the themes in a summary in order to test the theory, and checked if there are any inconsistency or gaps in the data. I extracted the points in the data where evidence is present and connected it with existing theory where possible to support my argument.

My goal of generating theory is to help determine the construct's boundaries of applicability and more importantly, to help broaden existing theory so that it is more 'generally applicable and has greater explanatory and predictive power' (Glaser & Strauss, 1967, p.24). By using themes and categories we can compare where the findings are similar or different with existing theory, which increases the 'categories' generality and explanatory power' (ibid).

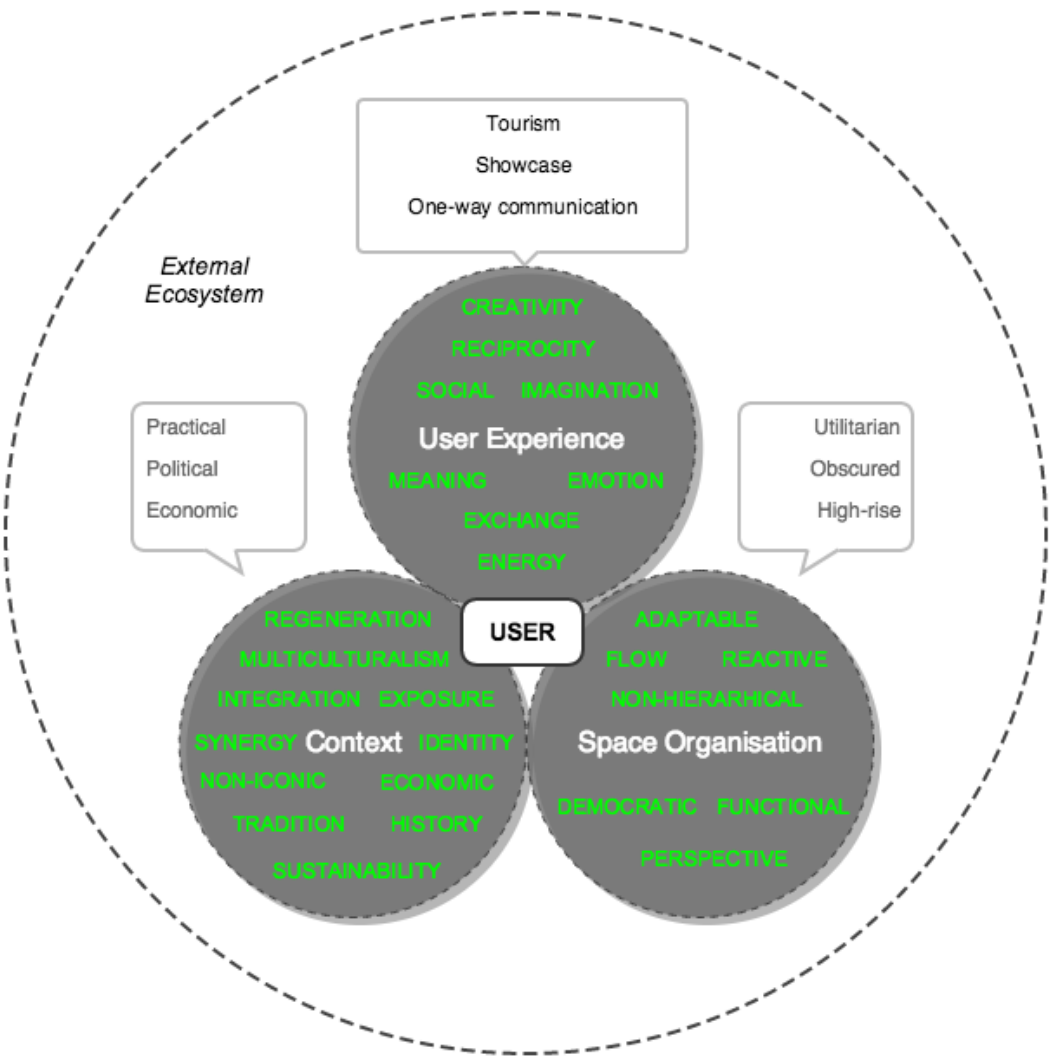

Figure 2. Conceptual Coding Framework

5. Themes and categories

In the quest for unveiling the main aspects of the rhetoric featured in the six finalist submissions a conceptual frameworks was developed that includes codes and categorise the data.

Analysis and interpretation of architects' statements are offered in the Discussions chapter of this dissertation, and a detailed breakdown of the unit of analysis – in most cases whole sentences – are included in Appendices 1 to 6.

All coding is a subject to variation and it may be relatively subjective based on my own judgment in assigning codes to each fragment of data. However, as this is an exploratory study, generating categories in the formulation of themes and grasping meaning are enlightening and reveal concepts that are useful additions to current research in the field. Where findings reflect existing concepts, are also included in the Discussion chapter.

26 categories (codes) that are clustered around three major themes were defined – User Experience, Organisation of Space and Context, are listed below:

Theme 1: USER EXPERIENCE

Code: ***Creativity***

Code: ***Emotion***

Code: ***Imagination***

Code: ***Social***

Code: ***Reciprocity***

Code: ***Exchange***

Code: ***Meaning***

Code: ***Energy***

Theme 2: ORGANISATION OF SPACE

Code: ***Flow***

Code: ***Adaptable***

Code: ***Reactive***

Code: ***Non-hierarchical***

Code: ***Democratic***

Code: ***Functional***

Code: ***Perspective***

Theme 3: CONTEXT

Code: ***Synergy***

Code: ***Sustainability***

Code: ***Regeneration***

Code: ***Integration***

Code: ***Exposure***

Code: ***Economic***

Code: ***Tradition***

Code: ***History***

Code: ***Identity***

Code: ***Non-iconic***

Code: ***Multiculturalism***

Codes explained

While rhetoric aims to inform the reader about the specificities of the spaces, textures, lighting, form, art etc., it simultaneously uses metaphors, analogies, descriptions and other rhetorical devices that aid the imagination in visualising and experiencing *what would be*. The codes defined break down the different aspects of what the architects aim to trigger in the reader's mind through each element in the narratives provided. In codifying the data we can observe the emergence of the main categories listed above that summarise those aspects divided into three main themes.

Below I explain and give examples of what I look for in a fragment of text that justifies its relation to the code assigned:

USER EXPERIENCE

Creativity: surprise, curiosity, challenge, inviting, attractive, artistic production: "*The woven landscape of the proposal encourages people to discover a new cultural core…*" (Appendix 1, Line 41). This example is given the 'creativity' code as it aims to trigger curiosity in the reader ('*discover*') and proposes artistic production through discovering a '*new cultural core*'.

Emotion: senses, feelings, emotions: "*At this point, the museum offers a spatial and artistic climax*" (Appendix 1, Line 116). This statement implies an intense emotional response ('*climax*') to the surrounding art and spaces ('*spatial and artistic*') that is aimed to move the reader deeply.

Imagination: memory, back home, cosy, intimate, protected, guessing, playful, illusion, unexpected: "*Inner squares and protected streets…*" (Appendix 1, Line 46). The use of '*inner*' and '*protected*' connect with the reader's memories of a cosy home-like environment that strongly affects one's imagination creating a vivid image of a safe and secure place. Another interesting use of rhetoric that plays with one's imagination is when the authors use metaphors to describe the symbiosis between two or more spaces: "*One instance of this spatial kiss, so to speak, occurs in a third space that belongs to both halls of the museum…*" (Appendix 6, Line 80).

Social: community, people, individuals, conversation, interaction, family: "*…where art and society could meet and inter-mingle.*" (Appendix 1, Line 6). This excerpt suggests that the designed environment on offer will allow for the social activities to 'meet' and 'inter-mingle' to occur. It also implies that people will interact with one another in the presence of art ('*art and society*').

Reciprocity: two-way communication between people-art and people-museum: "*Citizens are empowered to collect and contribute data, ideas and proposals to Museum decision makers.*" (Appendix 3, Line 61). From this statement it is evident that communication can no longer be one way, towards the viewer as a static entity but quite the opposite. The visitors get involved in the decision making process about their environment and what works best for them through state-of-the-art technologies for gathering users' responses to the environment.

Exchange: discourse and interaction with other artists, educational sessions, entertainment, cultural experience: "*Every week different artists, curators, thinkers and other cultural agents are invited to share their latest projects and ideas with Guggenheim Helsinki audience.*" (Appendix 3, Line 87). Exchange refers to educational activities and sessions that allow the more experienced to exchange knowledge with the audience on an expert subject ranging from different artistic abilities to scholarly expertise.

Meaning: philosophical, reflective, thoughtful, symbolic, trends: "*It has a special quality of isolation from the city like taking an ice walk on the sea.*" (Appendix 5, Line 48). This excerpt suggests that one can find a space for though and reflect on their experiences while at the museum. It can also refer to embodied meaning of spaces: "*We dedicate our project to our Helsinki collaborators, to Helsinki memories, and Helsinki futures.*" (Appendix 5, Line 20).

Energy: movement, dynamic, fast, ever-changing, in transit, hustle and bustle: "*A critical shift, from the idea of a building as a static object, to a building that can accommodate the flux of daily life.*" (Appendix 3, Line 43). There is energy embodied in this fragment, the energy of daily life, the constant movement from one place to another, from one task to another. The movement that the museum spaces are prepared to house makes a connection with one's feeling of belonging and the inclusion of everybody as part of their daily life.

ORGANISATION OF SPACE

Flow: circulation of internal space, the connections between levels and spaces within them: "*The western garden allows the whole block to be circumnavigated and another route to get to the sculpture garden.*" (Appendix 5, Line 52). The internal organisation of space is discussed from the point of view of flow and how easily one can navigate around. It is also discussed from the point of view of entrances and access of the building itself.

Adaptable: non-prescriptive, reconfigurable: "*This long and tall space is a reconfigurable expanse for art and people."* (Appendix 5, Line 65). The ability change configuration of internal space is almost as important as the space layout itself. In this fragment we observe that designed spaces are able to adapt to the people who use them and the requirements of art that they house.

Reactive: space referred to as dynamic as opposed to a static entity: "*The museum space must react to such developments, just as the art world reacts to revolutions.*" (Appendix 2, Line 81). This excerpt illustrates that in addition to the adaptability of spaces, the expectation of museum spaces is to have personalities of their own determined by the shape of the art they carry. To take shape of the unexpected and contemporary, leaving behind the confines of art presentation of the past: "*By leaving behind the cage of confines of the frame artworks are able to produce new and multiple realities.*" (Appendix 2, Line 80).

Non-hierarchical: explicitly avoiding obscuring of spaces, the promotion of the non-monolithic and non-iconic in the design of the internal spaces and the building itself: "*You are not in an isolated lab separated from the Exhibition Space.*" (Appendix 3, Line 70). This shows how emphasis is placed on the avoidance of isolated spaces in the internal design. Also, the non-hierarchical relates to the visual appearance of design elements of the building, especially those which limit individual's creative process, interfere with personal space and promote the iconic and monolithic that can 'reinforce any inherent superiority' (Sudjic, 2005, p.19): "*...yet not as top-down imposition.*" (Appendix 4, Line 106).

Democratic: horizontality, openness, flexibility, contemporary, of the future: "*..new spatial experiences, novel contexts, hitherto explored narratives, and a conceptual openness to the pace of the art world.*" (Appendix 2, Line 88). This fragment encompasses the conceptual and spatial openness that is required from the museum of the future, the '*new spatial experience*' that can lead one outside of the framed art of the past. Spaces are conceptually and physically open and democratically organised to give an egalitarian identity of the museum: "*...prioritizing the human scale of a space over its merely sculptural value.*" (Appendix 3, Line 7).

Functional: practical, usable, comfortable, technological, structural: "*The thermal onion also presupposes a system of opening & closing that both isolates the rooms & makes them penetrable.*" (Appendix 4, Line 87). There is a technological, structural and engineering aspect in any architectural project. The rhetoric that relates to those technical aspects is carefully selected and intertwined with colloquial phrases so that it is more accessible. In the above statement the term '*thermal onion*' immediately springs to mind the principle behind the insulation system proposed by this design.

Perspective: light, views, relation of one's position to the surrounding indoor and outdoor space, and to artwork: "*As a lookout for the visitors, it offers unique views of Eteläsatama.*" (Appendix 4, Line 60). When one is walked through the imaginary space, he/she is constantly offered the opportunity to *see* what's around them. The perspective aspect includes rhetorical fragments that describe what one would be able to see in relation to where they are standing, including views to the outdoors, and to other parts of the surrounding space and art: "*On the ramp there is a window with dramatic views of the basement gallery.*" (Appendix 5, Line 74).

<u>CONTEXT</u>

Synergy: relations and relationships between art-architecture, material-intangible, art-people, museum-surroundings, art-urban fabric, light-shadow, inside-outside: "*It needs a gesture, and the gesture needs both to rhyme with the existing, and to create something new.*" (Appendix 5, Line 202). Often the dualistic relationship between matter and meaning is not obvious, so architects highlight it in the rhetoric in the context of achieving a balance and crating meaningful forms that make sense to the human mind. Something needs to belong where it is, the art, the light, the physical form, and in order to make sense architects often give accounts as to why: "*The site* *acts a bridge between different parts of the city and as a continuation, balance and mirror for the facades of the Market Square, and the Katajanokka.*" (Appendix 5, Line 203).

Sustainability: using local materials and resources: "*By channelling exhaust air from the conditioned art spaces into the North and North East intramural zone will reduce heat loss through the internal membrane in the 84 metre long Makasiini space.*" (Appendix 5, Line 127). Sustainability is often discussed in the context of functional and structural characteristics of the design. It is an integral part of any design and although it is a technical topic, it is sometimes masterfully outlined within the rhetoric in order to instill confidence in the reader: "*Besides reducing the projects carbon footprint…*" (Appendix 4, Line 40).

Regeneration: reuse of recycled materials and resources, regeneration of area: "*It reuses the Makasiini terminal's laminated wood structure of to rebuild a shed that follows the geometry of the original building.*". Preservation of the old and reuse of existing material is a favourable subject among the professional community and the public. Architects often talk about regeneration in the context of the area, the materials, the local craft and the environment, with which they put their proposal higher up in the competition: "*The interior street of the museum reuses the stone materials (cobblestones, bricks…) of future demolition buildings in the city including the Makasiini Terminal to rebuild the Interior Street.*" (Appendix 3, Line 51).

Integration: connections with the city, integration with existing infrastructures and systems. "*One connects with the Market & the pedestrian area at the end of the Esplanadi, the other continues the logic of the park in the across Laivasillankatu.*" Beside the preservation of resources, the use of local crafts and material, an important aspect is the matter of integration. Not only the integration of new with the old, but also with existing infrastructures and systems. Helsinki is an already very modern and vibrant city with many cutting edge infrastructural features. The museum proposals take advantage of that and work hard at their integration strategy: "*47 Rooms* *appropriates to this ever-changing infrastructural landscape yet leaves its memory undisturbed.*" (Appendix 4, Line 21).

Exposure: of art, performances, shows, through light, flow, visibility, awareness etc.: "*The expanded glass façade, 120m long & 15m high, as much mirrors the city as it puts the museum on display."* (Appendix 4, Line 64). In museum design art is in the centre point of interaction, including that among staff members when deciding how to display works of art best. The statement above reassures the curators that art will be visible from everywhere including to the passers-by. It also instills confidence that art won't be hidden behind walls but will be open to everyone to see and enjoy.

Economic: accountability, costs, stakeholders, political: "*The buildings infrastructural scale facilitates the use of industrialized construction solutions which reduce cost between 10-12%, & construction schedules between 32-35%..."* (Appendix 4, Line 44). Rarely economic and political factors are discussed in competition rhetoric material, with some exceptions. In this case, the fragment shows that the context in which such factors are mentioned is to do with reduction of cost, and more often than not they relate to historical facts about museum maintenance in order to draw a comparison: "*The standard however still prevails, burdening museums located in cold climates with brutal acclimation costs."*

Tradition: local crafts & customs, ways of doing things in the climate, museum tradition etc.: "*Helsinki is an opportunity to continue this tradition of radical contextualism…*" (Appendix 4, Line 72). This excerpt shows that traditional values and ways of doing things are respected and a tendency to observe these going forward is present in the rhetoric. Tradition often refers to the climatic conditions, the habitual rituals of the people of the city, and has to do with designing in line with existing architectural principles and systems: "*…it is designed as a stage for the amphitheatre-like geometry of the park already identified in Knut Forsberg original design from 1868.*" (Appendix 4, Line 67).

History: Helsinki's industrial and architectural history: "*Fhrenström's grid plan has directed people through Helsinki for over two hundred years.*" (Appendix 5, Line 25). Historical account is often given in the rhetoric of competitions. It carries the wisdom of the past works and architects respect what has been while establishing the new. Historical facts are often used by architects to show recognition of the past of the setting, the people, either to reinforce continuity, or alleviate the underdeveloped with what they are proposing in the design: "*Yet, nothing really has come to replace this industrial landscape and the vacuum left for it.*" (Appendix 5, Line 185), and "*The architecture of the site never really was, or it has always been temporary and accidental.*" (Appendix 5, Line 191), implying that with the new design this would no longer be the case and there will be new beginning and purpose to the site.

Identity: city identity, museum identity, recognition of style, visual symbol, re-invent, re-define, shift balance: "*The Chameleonic Space implies an open identity…*" Identity often crops up in the competition narratives. Contemporary museums are often symbols of their cities, and the Guggenheim Helsinki is no exception. Although the iconic and monumental appearances are becoming increasingly outdated, to maintain identity is still paramount in museum architecture: "*Five timber towers huddle together at the edge of the Baltic Sea, forming a shimmering beacon on the shoreline.* " (Appendix 2, Line 1). Identity is also no longer concerned just with outside appearance but also include indoor spaces, and extends to the non-material realm: "*The museum's identity however, is formed by its public character…*" (Appendix 2, Line 41).

Non-iconic: accent shifted away from the pure aesthetic, iconic and monumental, while retaining its distinctiveness: "*Non-iconic architecture will strive to prioritize the human scale of a space over its merely sculptural value.*" (Appendix 3, Line 18). This fragment summarises the centrality of the user at the expense of the monumental and the iconic. As the link between architecture and the dominant political and economic fields weakens when architecture is in competition 'mode', it is evident from the focus on the non-sculptural, non-iconic and non-monumental in competition narratives: "…*one that need not rely on iconic expression of its internal organization*…" (Appendix 6, Line 73).

Multiculturalism: tourists and visitors mingle with locals, for people with diverse backgrounds culturally and knowledge wise: "*Rather, the museum should offer the key to the works on display for a broad spectrum of people, who may process varying levels of education, diverse cultural backgrounds, and disparate knowledge of the art world.*" (Appendix 2, Line 44). The nature of today's multicultural society is also acknowledged in the narratives. The presence of diverse community is undeniable and the differences their educational, cultural and artistic knowledge capital has made it a challenging task to artists and designers alike to appeal to a multitude of users. However, this challenge is embraced, and reassurance is evident from the concept narratives: "*The museum has to reach out to engage new visitors and new narratives.*" (Appendix 2, Line 47) and "*As such, the towers never stand for themselves but always for the artistic production that takes place inside and for the discourses that evolve when art is displayed for a diverse public.*" (Appendix 2, Lines 56, 57 & 58).

The fully coded data is available in Appendices 1-6. The third column in each table represents the category that each fragment belongs to, whilst the second column shows the specific code that has been assigned to the fragment. The results from the coding have been used for aligning each fragment with the major theme that it belongs to and used in the above counts. The following section discusses some of the most prominent fragments in the data and includes a descriptive analysis of the winning design.

In Appendix 7 I include and interview transcript of the winning design, in which architects give an account of their experience being part of the competition and provide further insight into the practicalities of the competition process.

6. Analysis and discussion

One of the advantages of recent design competitions in comparison with those of the past is that the online medium is always available for submitting, showcasing and archiving the visual and textual narratives that underpin each proposal. The transparency of the online submissions and the lack of restrictions to bandwidth have made it possible for extremely large, hi-resolution images, visual representations, and other computer-generated files to be uploaded and accessed at anytime from anywhere. Both, the richness of 3D visualisations and sophistication of architectural design software, together with the skills of the professionals to put those to good use allow for a spectacular expression of the design concepts. Beautifully crafted concept boards, narrative booklets etc. to name a few, have become all the more powerful facilitated by today's modern technology. The impact of architectural narratives with their well-known and undeniably important role in design competitions and within the architectural profession as a whole, has become increasingly significant with the use of rich media and modern technology.

The textual narratives go hand in hand with the visual representation of spaces in the concept narrative. All the visuals provided in both, the concept boards and concept narrative include the user. The user captivated in the exploration of art, the user engaged in the creation of discourses in the presence of art and architecture, the user interacting with nature all take various representations in the internal spaces. The creation of the visual representations is aided by digital technology, of course, and the architects' proficiency in using the digital tools is another strength that adds to the professionals' cultural capital and supports the imagination in the story they tell. Some of the visuals are hand-drawn suggesting that the architects don't solely rely on digital tools, which are merely an additional resource to help express their vision of what the building would be like.

Moreau Kusunoki Architects (Finalist Winner) – 'Art in the City'

The design concept, the concept narrative, and concept boards submitted by the competition winner - Moreau Kusunoki Architects – all reveal the fundamental driving forces behind their design. There is also the jury statement, which constitutes a response to and a critique of the proposed solution. The statement lists the reasons for selecting the winning proposal among the other competition finalists' proposals. The competition website also features an interview with the architects behind the winning design, which gives a further insight into some of the key decisions. Below, I attempt to interpret selected fragments from the narratives and align them to some of the philosophical constructs outlined in the literature review.

> *Fragmented Continuum aims at amplifying these idiosyncrasies through a sensitive and sympathetic approach of the site and its immediate surrounding: the park, the sea, the emblematic Palace Hotel and the impressive ferry boats.*
>
> (Appendix 1, Line 37)

> *The waterfront, park, and city each had a dialogue with the building yet the forms and materials were distinctive and contemporary, without being iconic.*
>
> (Appendix 1, Lines 8 & 9)

In the above fragments the architects expose their intention to integrate the proposed scheme with the surroundings without creating an iconic effect. The latter is often observed in architecture that deals with public projects, especially those symbolic and monumental significance such as museums. As discussed by Tostrup, monumentality has been a controversial subject in modern architecture, which is based around the contradiction between monumentality and modernism. Some argue that what's monumental cannot be modern as it represents the past, and what's modern cannot be a monument. This debate has essentially been driven by the realisation of the need for 'placing monumentality within the historical evolution of modernism itself' (Tostrup, 1999, p.73), in the reinvention of the 'new monumentality … the expression of man's highest cultural needs' (ibid). The jury of the Guggenheim Helsinki competition had clearly made a differentiation between the monumental-iconic, and the modern-distinctive, calling for a balanced approach for achieving beautiful design without disrupting the surrounding landscape.

As observed in Jones's work on the cultural and political economy of architecture, the fine line between the artistic, meaningful and marginal needs to be drawn in order to achieve a level of autonomy required in any creative field. This is further explained through Bourdieu's definitions of cultural production that extends Marx's concept of social capital. Bourdieu's cultural capital allows for the construction of social identity based around the artists' competences and dispositions, in this case the emphasis on creating a sensitive and sympathetic design that works within the existing context, and yet making sure it maintains its distinctiveness.

Moreau Kusunoki Architects' approach is being 'sympathetic' to the environment by using local materials. The familiarity of the locally sourced materials – 'charred timber façade – comforts the viewers while at the same time surprises them with the novel shape of the building. This sensitivity to local and to nature is shown by the choice of sustainable material and the non-hierarchical pavilion style design, fitting the existing architectural surrounding that is also reflected in the jury statement:

> *The Jury found the design deeply respectful of the site and setting creating a fragmented, non-hierarchical, horizontal campus of linked pavilions where art and society could meet and inter-mingle.*
>
> (Appendix 1, Lines 4, 5 & 6)

Then the architects turn their focus to the people of Helsinki – locals and visitors:

> *The design encourages people to flow within a new cultural core that is linked to the rest of the city…*
>
> Design Concept (Competition Website/finalists/winner)

The fact that the architects don't wait too long to introduce the users shows that they are of prime importance to the design. It also frames users in a dynamic way: flow, i.e. in action. The idea of flowing within a new cultural core suggests that they are experiencing the building while moving, and in relation to the before and after being at the museum. This brings continuity to the fore and allows one to imagine a moment in time that doesn't begin and end with the visit to the museum, i.e. as part of ordinary life. This concept of movement is reinforced by the element of practicality once again, in line with user needs:

> *This flexible access welcomes not only the visitors but also serves as a key cultural destination for the community …*
>
> Design Concept (Competition Website/finalists/winner)

Next, the architects transcend one to bird's eye view in order to appreciate the museum composition in its entirety and understand the motives behind its shape:

> *The museum skyline is composed by independent volumes, highlighted by a landmark tower. These fragmented art exhibition spaces allow strong integration with outdoor display and events, while the lighthouse offers a new perspective over the city …*
>
> Design Concept (Competition Website/finalists/winner)

The choice of words: independent, fragmented etc., emphasises the proposition for democratic organisation of spaces that is so highly praised in Nordic countries. For example, the Northern European office supply chain is based on the democratic values of the Nordic office ideology. As Duffy recounts in his work on the office supply chain, 'different ideologies have led to different architecture' (Duffy, 2008, p.31) namely those of political, economic and cultural character. The horizontal spaces are juxtaposed by a 'landmark tower' that breaks the visual continuity and provides a feature of distinctiveness – a characteristic of symbolic buildings – while serving a key function of providing a 'new perspective over the city'. The iconic Lighthouse adds to the fragmented continuum by its vertical elements, allowing for a contrasting and reflective experience after a busy day. The accent is once again on the internal spaces that are contained within the Lighthouse – the restaurant and the High Gallery, both of which offer 'astonishing views over the city', emphasising the centrality of the user to the design.

The design concept also summarises the key proposition for sustainability that the architects make by bringing the emphasis to regeneration and to nature:

> *This new museum concept together with the charred timber façade echoes the process of regeneration that occurs when forests burn and then grow back stronger.*
>
> Design Concept (Competition Website/finalists/winner)

The above statement shows that the building design aims to communicate a story to its potential occupants and viewers, namely one of its ability to withstand the elements, respect natural resources and communicates a message of the sources and processes behind the chosen materials. The building tells the story of the forests; it enables new to meet with old by connecting its creation with the regeneration of earth's natural resources.

The overall structure of the concept narrative is very poetic and engaging. Whilst addressing the brief and engaging with its technical detail, the narrative leads one through space and time in an interactive way. The narrative starts with a statement that summarises the key motivations for the design all of which emphasise the centrality of the user. It then proceeds to present the spaces through the eyes of its users at different times of the day. This approach is multi-dimensional in that it presents museum users from various perspectives: the visitor of all ages, the members of staff involved in various daily tasks, and represents their experiences through their own senses, placing emphasis on the environment in retrospect. The narrative takes into consideration light, warmth, sound, and views that are all encompassing in order to construct the image of the lived spaces. This unique approach allows the reader to imagine himself or herself in the moment in time described in the narrative, offering a slice of one's own reality.

As a poetic image, the rhetoric style used by Moreau Kusunoki Architects offers a very powerful individual association with the lived spaces described. As poetic images are strongly interlaced with the imagination, the effect achieved here has the potential to reach beyond the rational or scientific. However, the architects have a firm grip on the technical detail and the practicalities of the day-to-day existence of the museum without discarding logistical and operational detail. In spite of the remarkable attention to detail, the poetic image is maintained through the description of the spaces as the users experience them; we can relate the overall effect of the poetic image to that described by Bachelard (1964) in his book *The Poetics of Space*. Bachelard regards poems as compositions, or grouping together a number of poetic images. What is more, he establishes that a poem is capable of 'evoking massive sentiment that weighs upon the entire psyche', elicit pride and solitude that can remain within us - 'secret and unobtrusive' (Bachelard, 1964, p.xxv). Bachelard's interpretation of the power of the poetic image is manifested through the citations below:

> *The poetic image is an emergence from language, it is always a little above the language of signification. By living the poems we read, we have then the salutary experience of emerging…*
>
> and
>
> *… poetry puts language in a state of emergence , in which life becomes manifest through its vivacity …*
>
> (ibid, p.xxvii)

This combination of the poetic and dynamic in the architectural rhetoric represents a unique user experience. It allows for creativity and for the perpetual interplay with one's memories and emotions.

The concept narrative is strongly grounded in the historical context of the city and the Guggenheim museum tradition. The architects reassure the reader the that their design will stay true to the Guggenheim tradition of creating a novel and unique exhibition space in the city:

> *The Guggenheim Helsinki must represent a new museum paradigm just like every other Guggenheim museum has done before.*

(Appendix 1, Line 14)

The proposed building is distinctive but also sustainable and respectful of natural resources, the history and people of Helsinki:

> *… [it] is an iconic lighthouse but also a sustainable architecture…*
>
> and
>
> *… [it is] a place which invites and draws together both, the visitors and the community of Helsinki to meet with art and architecture…*
>
> (Appendix 1, Lines 17 & 18)

The series of pavilions chosen by the architects represent a 'fragmented continuum', which promotes openness, horizontality and flexibility while respecting the surrounding landscape. The building's modern style firmly draws a contrast between old and new, without being too obtrusive and dominant. The Lighthouse is the only high-rise element of the design that introduces distinctiveness to the design, balancing with the lower pavilions. With its 35 meters above sea level, the Lighthouse allows one to enjoy the views of the city while reflecting on their experience of the museum.

The proposal frames vertical monolithic museum design as a thing of the past unable to reflect the spirit and freedom contemporary art aims to portray. As Tostrup denotes, in the past grand structures have been regarded as a symbol of 'newness, human inventiveness and engineering' (Tostrup, 1999, p.59). The concept of height and size was often associated with breaking limits and celebrating modern technology. However, high-rise buildings are also associated with internal spaces that are indistinctive and utilitarian. Recently, there has been a shift from this ambition to captivate from a distant perspective to a more user-centered approach that achieves better utilisation of internal spaces. The emphasis on internal spaces has resulted from the ambition to achieve better flow, improve access and avoid the construction of colossal structures that disrupt the landscape of the existing setting. As Tostrup reveals in her investigation of architectural competitions in Oslo in the 20th century, there has been a continuous debate on the subject of high-rise building design.

Attitudes towards high-rise buildings have mostly been negative with many of them rejected at contests. An example is the New Technical College in Oslo, whose jury's comments Tostrup cites:

> *… a mistake that would lead to the scale of the buildings around Eidsvolds plats [next to the Parliament Building] and Studenterlunden being disturbed.*
>
> (ibid, p.63)

In the opening paragraph of the concept narrative the architects discuss the historical aspect, putting the urban landscape of Helsinki into context and taking into consideration historical events and appreciation of the architectural style that has shaped its cityscape. The people behind Helsinki's city plan are J.A. Ehrenström – a Finish politician and official, and C.J.L. Engel – a German architect, whose portraits feature on a bronze plaque at Helsinki City Art Museum. An interesting fact about the city development and its history is that its entire organisation based on a grid canvas. This grid had been modified over time with the continuous redevelopment of the city but still, as the architects point out:

> *The spaces resulting from the deformation of the grid have produced complexities, richness, and characterize the identity of Helsinki.*
>
> (Appendix 1, Line 36)

The concept of grid goes back to the desire of human kind to create order in abstract spaces as part of basic survival instinct. Burrell (2013) in his book *Styles of Organizing* discusses the origins of grids among other devices used by humans in the attempt to bring 'predictability, regularity, and pattern into the lives of homo sapiens' (Burrell, 2013, p.14). Grids have a strong representational power. As recognised by Lefebvre and noted by Burrell, grids have been a 'key part of abstract space in the construction of capitalistic space' (ibid, p.15). Foucault (1966), in *The Order of Things*, also discusses grid's importance in society and its influence on the creation of knowledge. Burrell illustrates this by citing Gregory (1994:21) who quotes Foucault: 'An episteme is, very roughly, a conceptual grid that provides conception of order, sign and language that allow a set of discursive practices to qualify as “knowledge” ’ (ibid). Although using grids as means of organising space dates back to antiquity, their application has become more sophisticated in the 18th and 19th centuries when Western nations started using them as an easy and rational way to ‘allocate land disposed from others’ (ibid).

To summarise, collectively we can identify three main themes in the narratives that correspond to the main categories defined in the coding process. Each of the themes can be connected to Dale & Burrell’s concepts *enchantment*, *emplacement* and *enactment* in space:

- USER EXPERIENCE: Emphasis on the social aspect of the lived spaces and the idea of bringing people and communities together*: **enactment in space***
- ORGANISATION OF SPACE: Flexibility, openness and transparency, promoting non-hierarchical organisation of space: ***emplacement in space***
- CONTEXT: Awareness of the city’s history, integration of the new with the old, being respectful of the surroundings and local context, while maintaining the contemporary and distinctive feel (Guggenheim identity); recognition of the importance of regeneration and sustainability: ***enchantment of space***

Among all the different concepts that deal with the organisation of space, for the purposes of this analysis I turn to Dale & Burrell’s concepts of ***enchantment***, ***emplacement*** and ***enactment*** as they correspond most accurately with the removal of power effects from the way visual form, the organisation of internal spaces, and the way users are defined in design competition rhetoric. As Dale & Burrell note, although these concepts are merely heuristic devices and in reality they cannot be separated. For the purposes of this enquiry they help reveal the intertwined value relations and illustrate the intentional exclusion of power in the descriptions of spatial organisation in the competition narratives.

The concept of *enactment in space* can be connected to the fragments in the rhetoric where architects describe museum users experiencing the spaces in motion. Dale and

Burrell compare enactment with *Baroque's* characteristics in that 'it was to be experienced through movement' (Dale & Burrell, 2008, p.74). Baroque is associated with forms of spatial organisation that were 'fundamentally about securing power' (ibid). The ability to mesmerise through the theatrical and spectacle-like experience allowed space to obtain illusionistic properties while many of its characteristics modified through the moving subject (the human) including scale, perspective and distance. The data in this study reveals that those prerequisites of space are not tampered with to create illusion but on the contrary – they are as transparent as possible to invite the outside in and the inside out. They are also not manipulated to dazzle through art but quite the opposite – they are stripped back in order art to become a part of the human subject.

It is clear that the rhetoric in the manuscripts of the Guggenheim's architectural competition emphasis is placed on horizontality and openness, both brought about by the way spaces are defined and the intent with which they are designed to articulate heterogeneous activities. This can be connected to Dale and Burrell's notion of *emplacement in space*. The design of the internal spaces is non-hierarchical so it creates the conditions of inclusion and flow through the lack of fixity. The non-prescriptive aspect in the organisation of space is indicative of the removal of fixity so that conditions for free cultural and social exchanges can occur involving a diverse and multicultural crowd.

The notion of *enchantment of space* can be connected with the aim of architects to make one feel at home by enabling the creation of memories and as featured in the finalists' narrative: challenging minds and emotions – allows individuals to immerse in the spaces however large, maintaining a level of intimacy and developing a personal connection. It is the fusion of the material intertwined with our past experiences of spaces that allow us to feel safe, secure and that enables the disposition for creative action.

The textual narratives go hand in hand with the visual representation of spaces in the concept narrative. All the visuals provided in both, the concept boards and concept narrative include the user. The user captivated in the exploration of art, the user engaged in the creation of discourses in the presence of art and architecture, the user interacting with nature all take various representations in the internal spaces. The creation of the visual representations is aided by digital technology, and the architects' proficiency in using the digital tools is another strength that adds to the professionals' cultural capital and support the story they tell.

7. Findings

This qualitative inquiry confirms that in recent competition architecture the focus has moved from external appearance of buildings to internal spaces and a more user-centered approach has become the trend. Emphasis is placed on the lived experiences of every day occupants and passers-by. Although 'each competition has its idiosyncrasies' (Nasar, 1999, p.5) and postmodern contemporary architecture characterises the Guggenheim constellation of museums, the importance of openness, flexibility and transparency is prominent over the appearance of buildings. The finding of this study can be summarised in the following three groups:

✓ End-users are central to competition narratives

Although major conclusions cannot be made, the findings highlight the emphasis on the end-user in competition rhetoric, and expose that spatial practices and context are also important while the user retains a central position. The exposure of the main categories and the way they are defined in the competition rhetoric (see analysis in Appendix 1-6) clearly shows the diversion from what used to be the dominant language used in past competitions based on Nasar's work that describes competition rhetoric as vague and far removed from the end-user. This finding contrasts with Nasar's findings and confirms that competition narratives have become more user-oriented and less vague compared with those of design competitions in the second half of the 20th century.

✓ While retaining the postmodern tradition, emphasis is placed on openness, flexibility and transparency

In the manuscripts of the Guggenheim Helsinki Design Competition emphasis is placed on horizontality and openness, both brought about by the way spaces are defined and the intent with which they are designed to articulate heterogeneous activities. While it is clear that symbolism and adherence with the postmodern principles of current contemporary practices are not ignored, the focus has somewhat shifted those priorities as evident from the narrative analysis (see Appendix 1-6). This extends Tostrup's finding in regard with the question of height through the history of design competitions in Oslo during the 20th century. Following her investigation Tostrup denotes that there has been a continuous debate on the subject of high-rise building design and attitudes towards high-rise buildings have mostly been negative with many of them rejected at contests.

- ✓ Proposals are more sympathetic with the surrounding areas, non-intrusive appearances, work with the old

We observe that in urban areas building designs need to work with the old, in keeping with the existing architectural surrounding and this constitutes an important requirement in architectural competition briefs. As Tostrup remarks, for buildings designed for central areas of towns, 'closer to the important, old, monumental buildings, the question of height has been particularly sensitive' (Tostrup, 1999, p.59). Architectural contests take a more democratic approach to organisation of space and the ways users are processed within them. The line between users and the surrounding space is blurred as they interact with one another, art and the space around them (see Table: Fragment analysis).

Table: Fragment analysis (sample from Appendix 1 & 2)

They are all connected by this in between space, which works as an Ariadne's thread. Line 79	Physical maze – freedom of movement, implying that one has many choices.
Before crossing this filter of golden gems, Rachel Harrison's sculpture carries visitors along their way. Line 106	Referring to artwork in Line 105 rhetoric is intertwined with works of art aiding the imagination through space and time.
At this point, the museum offers a spatial and artistic climax. Line 116	Suggesting that all the senses are overwhelmed, i.e. the material and non-material become one.
…while an ethereal quality is expressed through its subtle oscillation, ruffling, as though brushed by the winds of the sea. Line 7	Out of this world, unexpected, unimaginatively beautiful. Use of metaphor to compare the visual and material with the non-material.
'Open up'…make available or more widely known… Line 27	Enriching rhetoric by using the literary definition of the idiom 'open up'.
Architecture is the basic condition from which to align these objectives and to	Highlighting the new social role of architecture – mainly social.

make the museum what it is in the first place: a public forum. Line 38	
However, it is Architecture that plays the most critical role in making art accessible – physically, socially, culturally and experientially. Line 49	Inviting everybody, regardless of one's background, cultural beliefs, intellectual abilities and social class to join in.
Leaving behind the grand horizontal spaces that many of the world's museum projects have featured over the last decade, the proposal serves to strengthen the vertical dimension, and with it… Line 53	Interesting feature of this finalist contrary to others is that they favour height over horizontality suggesting that it will create the desired effect. They also imply that horizontal buildings are a thing of the last decade, which is unusual and unexpected.
The classic painting with its frame and with its possibility of defining a space »within« and »outside« the artwork has long been overcome;… Line 78	Indication that the line between the viewer and art is no longer defined but on the contrary, it is blurred – art is one with the viewer, suggesting that art is in interaction with those who are open to interpret it for themselves.
Therefore the task of museum architecture is to be open and flexible enough to handle the contingencies of both art and visitor… Line 90	The emphasis is on the new ways of presenting art through the architectural surrounding – the need to be democratic and adaptable in organising space.
The interplay between buildings, seaside light and landscape… Line 94	Showcasing the building's ability to be one with its surrounding and inviting the viewer to take part in the experience.

There is a small quantitative element to the findings, which add to this qualitative enquiry in that they support the choice of categories and themes and verify the trends revealed in the coding process. There is a good balance between the three main categories identified in the coding process (see 8. Discussion) – User Experience, Organisation of Space and Context. The summaries of terms found in each of the coding analysis helps us juxtapose the 6 finalists in terms of similarities and differences based on number of terms used in their narratives. The competition winner (F1w) shows the most balanced distribution of fragments between the three categories, followed by Finalist 6 (F6), showing similar results (Fig 3).

	Space	Experience	Context	SUM
F1(w)	**48**	**40**	**34**	**122**

F2	22	53	27	102
F3	22	42	24	88
F4	53	18	60	131
F5	84	37	65	186
F6	36	42	37	115
SUM	265	232	247	

Fig 3. Original values assigned to each category in the data

The other four finalists are more biased towards one of the other categories as illustrated in Figure 4. Finalist 4 (F4) and finalist 5 (F5) spend less time describing User Experience and focus more on the Organisation of Space and Context. On the contrary, finalist 3 (F3) and finalist (F2) out lie in the opposite direction – with emphasis on User Experience. F3 and F2 talk about User Experience half of the time while they discuss Organisation of Space and Context in quarter of the fragments.

These findings verify that the categories and themes in the qualitative part of this study are well-defined and allow us to measure important thematic trends in the language used in architectural competition rhetoric. It also shows that the jury selection of the six finalists is unbiased and although the three main themes are present in each of the finalists' narratives as we would expect, there is also a good variety among them in terms of frequency of terms usage. All six finalists display homogenous sample of terms based on how they focus on each of the themes, while all three themes remain present throughout.

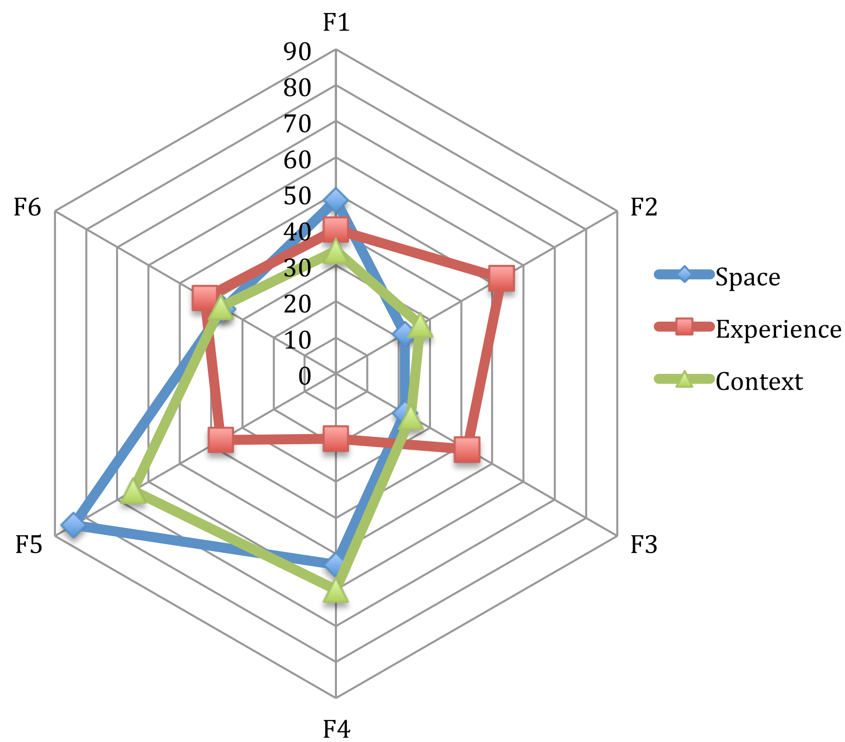

Fig 4. Original values plot

The table in Figure 5 shows the normalised values of the findings. All six point of the normalised data are on the same plane, so projecting them onto one plane means no information is lost when they are plotted (Fig 6.)

	Space	Experience	Context	SUM
F1(w)	**0.39**	**0.33**	**0.28**	**1.00**
F6	0.31	0.37	0.32	1.00
F2	0.22	0.52	0.26	1.00
F3	0.25	0.48	0.27	1.00
F4	0.40	0.14	0.46	1.00
F5	0.45	0.20	0.35	1.00

Fig 5. Normalised values (for all projects Space + Experience + Context = 1)

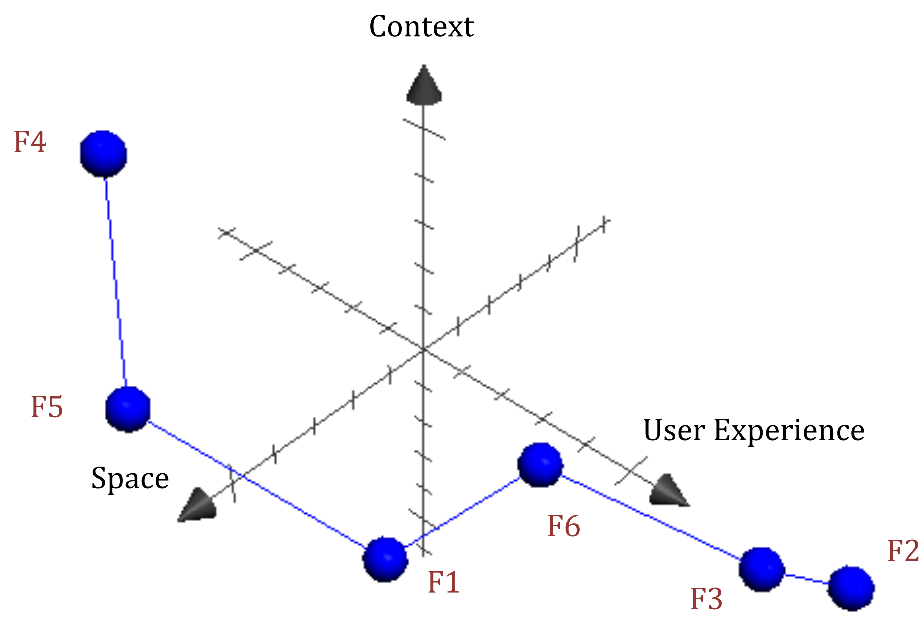

Fig 6. The normalised values are plotted projecting the points on the same plane

I used standard iMac software (*Grapher)* to produce the graphs and plot the points. The selected view is the one orthogonal to the plane.

In addition, using a number of standard UNIX commands, a search for unique words and unique neighbouring words (phrases) in each of the six finalist projects was conducted. The most significant result from this search was the number of words and phrases, which appear the most in the text (highest count) and indicate the importance of the three themes outlined in this study. A word sample table for Finalist 5 (F5) is included (see Word Sample Table below) just as an example of findings using this method. Further investigation is required in order for this method to add value and support the qualitative findings of this study.

Word Sample Table - Finalist 5

Words	Phrases	Trigrams
Museum	Sculpture garden	With deliberate positioning

Space	Ground floor	Towards the sea
Glass	Market hall	The tactile familiarity
Art	Glass membrane	Along the waterfront
Site	To create	To sit and
Waterfront	Through the	Were named after
Gallery	Space is	People through Helsinki
Public	Of Helsinki	With the city
Light	Part of	The centre of
History	Large Scale	The main street
Sea	Stacked over	Of the city
People	Three levels	Balance of the
Membrane	Seven timber	Was further continued
Grid	Timber clad	Spaces are formed
Garden	City block	Positioning of cultural
City	Our proposal	Spaces are formed
Building	Formed between	Moved inland already
Centre	Intelligent textured	Annexe for young

In the case of F5 the as we can see most used words in the left column are clearly related to one of the three themes in the qualitative framework, i.e. are a representative of either its categories (dimension): User Experience, Organisation of Space or Context. This proves that focus is aligned with the objectives and findings in this study. Further analysis is needed to specify the number of words and frequency of each of the most used words and phrases, and the exact category they belong to. This could become an additional quantitative framework that looks through the rest of the submissions (all of the 1,715 entries) and become the basis of automating the qualitative framework used in this study. This is a recommendation only and is currently beyond the scope of this project.

8. Conclusions

My contribution to theory and practitioner understanding is of how competition architecture in recent years has advanced in three ways. First, I show that end-users are central to design choices made by architects and approved by juries, as seen from their frequent inclusion in competition narratives. Second, competition narratives are in the heart of open architecture contests as means to 'promote' competition entries and genuinely interact with the readers' imagination. Hence, exceptional architectural rhetoric aids the imagination in the interpretation of design ideas. Finally, I illustrate that the creation of symbolic meaning is still an important feature in contemporary architecture, however, the organisation of interior spaces, flow and openness are the new priorities.

Additionally, this work has helped us to understand architecture competition more holistically through the past to now and through philosophy, organisation studies, linguistics and the global economy. More recent architectural competitions seem to have a tripartite structure with rhetorical exchanges taking place within a larger context – democratic spatial organisations, user needs and sympathetic approaches to the setting transcend and over-determine the interests of stakeholders.

In this study I focus on the Guggenheim Helsinki Design Competition as a case study to reveal the new trends in rhetoric used in recent architectural competitions. I conduct a thorough literature review of the field to inform my enquiry. I include old and new sources to grasp the changes in design contests throughout history. This gives me an overall view not only of the way competitions worked in the past and now but also the environment in which they operated in, which has also evolved. The impact of globalisation, starchitecture, the changes in architectural styles, the spatial turn in organisation studies, all of which relevant to the current enquiry constitute the body of literature in my review.

In the 'Research methodology' section of this thesis I explain the research methods that I use in this study and elaborate on the grounded theory approach as my chosen method. I explain why this method is suitable for this enquiry and give some background information about the ways I apply it.

In the 'Themes and categories' chapter I elaborate on the qualitative coding framework that I devise to use in this study. I go through each theme and each category beneath it. I give examples for each category in the data and justify why it is suitable as a choice (code) for the particular fragment of text. In short, I explain how I fragment the competition narratives in order to derive the units of analysis and show how I make the choice of the category (code) it belongs to.

In the ‘Analysis and discussion’ chapter a thorough interpretative analysis of the finalists’ (F1) concept narratives is conducted offering a detailed insight into the their design choices. During the discussion I go back to the original literature sources where necessary to back my interpretation of the fragments. At the end of the chapter I also align the three main themes used in the coding with the literature.

In the ‘Findings’ section of my work I expose the threefold set of findings from the fragment analysis and point to the Appendices where those are included. I also include further fragment analysis with an interpretative element to show how I have pursued the larger body of line-by-line coding which constitutes the main body of research in this work (Appendix 1-6). This aids the reader through the thought process that has taken place during coding. Additionally, a quantitative element to this study is introduced that backs the qualitative findings using triangulation as a method of verifying the findings.

The qualitative method used and this study has its advantages and limitations. The advantages the hands-on approach which allows for a thorough research judgment through direct interpretation. However, this aspect also makes it slightly subjective as different researchers may have different interpretation of the fragments. It is also very laborious in terms of going through the fragments line by line and taking notes for each one. The alternative is to partially automate this task to allow for a number of most used terms to be selected in each narrative, which can then be coded manually using the same themes and categories. This is a very good way forward, however, some of the more soft aspect of the interpretation will be lost especially in the cases where one fragment is very close call between two codes.

Further research is recommended in to other recent open design competition narratives to back this theoretical model. The same qualitative enquiry can be applied to those additional narratives directly together with a number of the quantitative techniques applied here to check the validity of the findings including words and phrase searches, thematic trends in the language used, frequency of terms usage etc. Another possible approach is to consider the non-winning proposals of the Guggenheim Helsinki Design Competition and apply the word search technique which will give the basis for doing a second round of coding using the most frequently used terms. This will juxtapose the differences in what made the six finalists stand out among rest of the competition submission.

The collective nature of our built environment shapes our visual reality. Hence, the continuous exploration of our built environment and its practices, and the way it shapes us is increasingly valuable to many social disciplines and contributes to our understanding of happiness and well-being.

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10. Appendices

Appendix 1

Finalist 1 (winner): Moreau Kusunoki Architects - Art in the City[1]

Text *(Jury Statement)*	Code	
1. *The scheme proposed a collection of linked pavilions, each orientated to respect the city grid, and anchored by a lookout tower.*	SYNERGY	C..
2. *The building would cohere around a covered street landscape that expanded and contracted according to its interaction with the discrete pavilions…*	ADAPTABLE	S..
3. *…and is animated by different activities.*	SOCIAL	U..
4. *The Jury found the design deeply respectful of the site and setting…*	SYNERGY	C..
5. *…creating a fragmented, non-hierarchical, horizontal campus of linked pavilions…*	NON-HIERARCHICAL	S..
6. *…where art and society could meet and inter-mingle.*	SOCIAL	U..
7. *The connections between the pavilions have been well considered to permit a continuous gallery experience, if required.*	FUNCTIONAL	S..
8. *The waterfront, park, and city each had a dialogue with the building…*	SYNERGY	C..
9. *…yet the forms and materials were distinctive and contemporary, without being iconic.*	NON-ICONIC	S..
10. *The drawings were imbued with a sense of community and animation that matched the ambitions of the brief…*	SOCIAL	U..
11. *…to honour both the people of Finland…*	IDENTITY	C..
12. *…and the creation of the museum of the future.*	DEMOCRATIC	S..
13. *It was recognized that further work would be needed to resolve vertical circulation, use of the main terrace, and the construction of the roof, but these issues were considered to be a normal part of design development, and the Jury had confidence in the strength of the design concept.*	FUNCTIONAL	S..
Text (Concept Narrative: Statement)	Code	
14. *The Guggenheim Helsinki must represent a new museum paradigm, just like every Guggenheim museum has been before.*	IDENTITY	C..
15. *Our proposal is an iconic lighthouse but also a sustainable architecture…*	SUSTAINABLE	C..

[1] http://designguggenheimhelsinki.org/en/finalists/winner

16. *… that is more than a landmark.*	IDENTITY	C..
17. *It is a place which invites and draws together both the visitors and the community of Helsinki…*	SOCIAL	U..
18. *…to meet with art and architecture.*	SYNERGY	C..
19. *Tomorrow's museum has to be thought of in terms of horizontality, openness, flexibility…*	DEMOCRATIC	S..
20. *…and public engagement…*	SOCIAL	U..
21. *…"solid, monolithic and vertical museums are probably buildings of the past".*	NON-HIERARCHICAL	S..
22. *Our museum is a shared ecosystem that enables a conversation between the visitor, the staff…*	SOCIAL	U..
23. *…the art and the urban fabric.*	SYNERGY	C..
24. *It is not only a place for display…*	SOCIAL	U..
25. *…artistic productions permeate the building and its activities by their presence.*	SYNERGY	C..
26. *The fragmented continuum articulating heterogeneous activities in variety of spaces reflects the inhomogeneity of modern and contemporary art.*	DEMOCRATIC	S..
27. *These activities do not take place in confined and hidden rooms…*	NON-HIERARCHICAL	S..
28. *…but in transparent and open areas…*	DEMOCRATIC	S..
29. *…allowing social…*	SOCIAL	U..
30. *…and surprising discourse to happen in a cultural context.*	CREATIVITY	U..
31. *The museum should establish the conditions of fruitful narratives.*	SOCIAL	U..
32. *It is a place that challenges minds and emotions…*	EMOTION	U..
Text (Concept Narrative: The Museum in the City)	Code	
33. *Helsinki has known different episodes of destruction and reconstruction, but one can argue that the structure of today's city has been shaped by the works of Ehrenström and Engel.*	HISTORY	C..
34. *They organized the city using a grid as a canvas for its development.*	HISTORY	C..
35. *The original grid was naturally altered to accommodate economic and political interests, cultural specificities and topographical needs.*	IDENTITY	C..
36. *The spaces resulting from the deformation of the grid have produced complexities, richness and characterize the identity of Helsinki.*	IDENTITY	C..
37. *Fragmented Continuum aims at amplifying these idiosyncrasies through a sensitive and sympathetic approach of the site and its immediate surrounding: the park, the sea, the emblematic Palace*	SYNERGY	C..

Hotel and the impressive ferry boats.		
38. *The project stands as a prolongation of the pre-exiting urban condition.*	SYNERGY	C..
39. *The extension of the city grid to the museum's proposal anchors it deeply in its context.*	IDENTITY	C..
40. *The museum intensifies the urban experience.*	EMOTION	U..
41. *The woven landscape of the proposal encourages people to discover a new cultural core…*	CREATIVITY	U..
42. *…which connects the Observatory Park to the free and open accessible terrace.*	DEMOCRATIC	S..
43. *The carefully arranged fragmental volumes…*	NON-HIERARCHICAL	S..
44. *…create passages to allow natural flow and flexible…*	FLOW	S..
45. *…access in-between both large and intimately scaled spaces.*	IMAGINATION	U..
46. *Inner squares and protected streets…*	IMAGINATION	U..
47. *…create new perspectives in its surroundings…*	PERSPECTIVE	S..
48. *…and generate a variety of promenades throughout the whole site.*	DEMOCRATIC	S..
49. *Fragmented Continuum merges naturally with the neighbourhood…*	SYNERGY	C..
50. *…thus becoming a key destination to the community.*	SOCIAL	U..
51. *It offers a public space suitable for new experiences…*	SOCIAL	U..
52. *…in continuity with the city.*	SYNERGY	C..
53. *Helsinki's identity comes also from its particular skyline, shaped by the presence of the ferry boats, factories' chimneys and the Assumption and Lutheran Cathedral's bell towers.*	IDENTITY	C..
54. *The iconic tower of the museum echoes with these strong vertical elements. It accommodates the High Gallery and the Lighthouse Restaurant at its top, which rises 35 meters above sea level.*	SYNERGY	C..
55. *From up here, people can enjoy astonishing views over the city and the unique roof scape of the Guggenheim Museum and reflect on the experience…*	MEANING	U..
56. *…and openness of contemporary Helsinki.*	DEMOCRATIC	S..
57. *Waking up the museum: 6am-9am: It is about six thirty in the morning and the museum is about to awaken.*	IMAGINATION	U..
58. *Security employees are those who will open the museum's doors for the staff. From 6 to 9 am, they browse through the empty corridors of the museum, moving from one pavilion to the next.*	FLOW	S..
59. *This walk allows them to check the condition of the spaces which make the museum and ends in the security station, located along*	FLOW	S..

the main entrance…		
60. …where one finds a large window overlooking the harbour and the North waterfront of Helsinki.	MEANING	U..
61. The tram drops off the first administrative employees around 8am, while those who cycle, park near the southern entrance accessible by bike paths leading directly to the museum.	INTEGRATION	C..
62. They join their offices located in the tower enjoying the views from large windows, some towards the East, others towards the West. Glancing in that direction, one can notice the director's car parked in her reserved parking space.	DEMOCRATIC	S..
63. Before the day starts the employees meet up in the break room to share a morning coffee, all the while enjoying the sunrise on Suomenlinna islands.	MEANING	U..
64. While maintenance crews are operating their daily rounds, they can see the arrival of the Viking Line ferries landing at the Katajanokka terminal. When they are done, they store their equipment in easily accessible premises from the inner street.	DEMOCRATIC	S..
65. Close by on the ground floor, technical and museum crews get ready for an important arrival of artworks for the next exhibition.	ENERGY	U..
66. Like every Friday around 8:45, the head chef of the Lighthouse restaurant reaches the South entrance. Responsible for supplying the kitchen, he comes straight from the old market to refill the cold rooms on the fifth floor of the tower, thirty five meters above the ground.	INTEGRATION	C..
67. After a brief inspection of the premises, he checks his menu and welcomes his team…	SOCIAL	U..
68. …all the while taking advantage of the views over the park, the harbour and the city.	MEANING	U..
69. Visiting the Guggenheim Collection: 9am till 12am It is 9am and the first visitors arrive from the city centre by the North square,	INTEGRATION	C..
70. …which remained animated all night long thanks to a lighting installation situated along the glass front of the first pavilion.	IDENTITY	C..
71. It is a welcoming art piece inviting visitors to enter and that highlights the building as a contemporary art place.	IDENTITY	C..
72. Beyond the entryway, once the security controls have been made, the visitor finds himself or herself in the central area. Within a few meters, the temperature has changed dramatically, to reach a comfortable atmosphere.	FUNCTIONAL	S..
73. Here clear perspectives guide the visitor towards the reception, the entrance of the first galleries, the restrooms, the shop and the cafe.	FLOW	S..
74. The public can walk in the main lobby around the bright garden square. This interior street is a completely free and open space that irrigates the museum.	DEMOCRATIC	S..

75. *It becomes a popular place, where everyone can enjoy his time, some relaxing on armchairs, others having an informal meeting.*	SOCIAL	U..
76. *Going to the South, along the inner street, visitors discover the large variety of animations and displays spread around.*	CREATIVITY	U..
77. *Here, a pop up store selling books about on-going exhibitions, there, some movable bleachers where people gather in front of a performer.*	EXCHANGE	U..
78. *Before reaching the event square, the major pavilions that make up the museum are discovered: exhibition galleries, the multipurpose hall, the auditorium, the terminal and the tower.*	CREATIVITY	U..
79. *They are all connected by this in between space, which works as an Ariadne's thread.*	FLOW	S..
80. *It is a unique place, where livelihood is constantly renewed.*	ENERGY	U..
81. *For those who would like to buy an admission ticket, the sale office is immediately accessible from the central garden square…*	FLOW	S..
82. *…complemented by the possibility of purchasing online.*	FUNCTIONAL	S..
83. *The introductory room is a long and generous space, with glazed windows open on the western historic facades of the waterfront.*	PERSPECTIVE	S..
84. *On the left entrance wall of the gallery, the information panel contrasts with the dark and bright colour of burnt wood.*	FUNCTIONAL	S..
85. *Before entering the exhibition, one can glimpse the current preparation in the northern pavilions through a large glass door of over four meters where the artists working on the latest adjustments.*	EXCHANGE	U..
86. *This space is dedicated to the promotion of Finnish artists. The opening of this exhibition will in fact be held later in the evening.*	IDENTITY	C..
87. *Beyond the large threshold of the gallery introducing the Guggenheim Collection, a huge canvas of Rauschenberg, over nine meter long, welcomes visitors.*	RECIPROCITY	U..
88. *In this twenty meter wide space, wooden beams and floor give the place a sober yet warm touch.*	EMOTION	U.
89. *The exhibition showcases pieces by major artists such as Serra, Oldenburg or Lichtenstein.*	EXPOSURE	C..
90. *Behind the moving partition, which balances the space, one finds the Triangle Room…*	FLOW	S..
91. *an installation by Bruce Nauman, symbol of the spirit of minimalism, which rounds up the first sequence.*	MEANING	U..
92. *Continuing the tour, the visitor is naturally led to a generous but unobtrusive staircase that will lead him or her to the second level of the gallery.*	DEMOCRATIC	S..
93. *Atop the stairs, the visitor reaches a place of abundant natural light.*	PERSPECTIVE	S..

94. *The roof is composed of Kerto V-beams that allow for the emergence of North facing sheds, ensuring a consistent overhead light, further diffused through a white acoustic filter.*	PERSPECTIVE	S..
95. *In addition to this system, rails built into the primary structure offer a multitude of hooking and suspension…*	FUNCTIONAL	S..
96. *…points as well as spotlights to emphasize the staging of works.*	EXPOSURE	C..
97. *The above systems are complemented by artificial lighting which is concealed behind tensioned layers that serve to regulate the variable daylight based on data collected by a network of sensors.*	FUNCTIONAL	S..
98. *The quartet of works presented in this gallery is the first climax of the visit.*	EMOTION	U..
99. *The small number of works given the generous dimensions of space gives Segal, Nauman, Gursky and Mapplethorp a radical setting.*	EXPOSURE	C..
100. *Leaving the gallery, the visitor experiences a change in continuum, by crossing a glass corridor overlooking the outdoor terrace.*	PERSPECTIVE	S..
101. *Looking South, one can see the bridge connecting the park.*	PERSPECTIVE	S..
102. *Looking North, the sculpture garden comes into view.*	PERSPECTIVE	S..
103. *This glassed passage is ideal for visitors' orientation and offers comfortable seating…*	FUNCTIONAL	S..
104. *for relaxation and in depth information about the exhibition.*	MEANING	U..
105. *The following gallery offers similar qualities to the previous space, while offering the new experience of an exceptional depth, noticeable behind Felix Gonzalez-Torres, "UnTITLEd" (Golden).*	EMOTION	U..
106. *Before crossing this filter of golden gems, Rachel Harrison's sculpture carries visitors along their way.*	EXPOSURE	C..
107. *There follows a succession of objects organized around a trio of installations by Mona Hatoum, Anne Hamilton, and John Bock.*	EXPOSURE	C..
108. *This third sequence is devoted to the period from the nineties to the present.*	HISTORY	C..
109. *The pavilion ends on the ground floor when one is lead through an equally long but narrower space.*	FLOW	S..
110. *Throughout the gallery, mixed media coexist and the visitor is progressively brought towards the last space of the collection: the vertical gallery.*	FLOW	S..
111. *After a quick transition the visitor enters the foot of the tower where the exceptional experience of a monumental gallery awaits him.*	CREATIVITY	U..
112. *Indeed, the nave of the tall gallery is an equivalent volume of exhibition space to the atrium of the Guggenheim in New York by*	TRADITION	C..

Frank Lloyd Wright.		
113. A balcony suspended over the massive void, and accessible from the hall…	DEMOCRATIC	S..
114. …gives opportunity for a new reading of the artworks.	RECIPROCITY	U..
115. Pink Twins' audio and video installations are projected on the large vertical surfaces, bathing in the audience.	IMAGINATION	U..
116. At this point, the museum offers a spatial and artistic climax.	EMOTION	U..
117. Large installations, lighting, sound and media concepts can fill this space as well as more unique special events.	ENERGY	U..
118. In the case of such an event, the space is opened to the public without ticketing.	FUNCTIONAL	S..
119. The morning ends with the manoeuvres of an almost twenty meter long delivery truck, that can be observed through large glass walls, from the south of the in between space.	PERSPECTIVE	S..
120. The impressive vehicle docks so that staff can receive, unpack, sort and store the many packages. In the background lays the park bathed in a beautiful natural light.	PERSPECTIVE	S..
121. This sequence of operations is carried out under optimal climatic and logistic conditions.	FUNCTIONAL	S..
122. The hoist connects the reception with the art preparation teams, located in a space that enjoys the same qualities as the galleries: top light, V-beams and possible suspensions, wood floor and optimal weather conditions.	FUNCTIONAL	S..
123. From the loading area all galleries but the sixth can be reached without crossing general public areas.	FLOW	S..

Appendix 2

Finalist 2: HaasCookZemmrich STUDIO2050 – Helsinki Five[1]

Text (Introduction: Webpage)	Code	
1. *Five timber towers huddle together at the edge of the Baltic Sea, forming a shimmering beacon on the shoreline.*	IDENTITY	C..
2. *Multiple forms produce an interplay of light and shadow…*	SYNERGY	C..
3. *…create an inspiring, enticing atmosphere…*	EMOTION	U..
4. *…while glimpses of in-between spaces beckon visitors from near and far.*	CREATIVITY	U..
5. *…creating a fragmented, non-hierarchical, horizontal campus of linked pavilions…*	NON-HIERARCHICAL	S..
6. *The warmth and familiarity of the wood shingle façade creates a sense of belonging with the landscape…*	IMAGINATION	U..
7. *…while an ethereal quality is expressed through its subtle oscillation, ruffling, as though brushed by the winds of the sea.*	SYNERGY	C..
8. *Helsinki Five seeks to engage a sense of discovery that is deeply informed by art…*	CREATIVITY	U..
9. *…instigating close encounters between artwork and viewer, between art-maker and art-making.*	SYNERGY	C..
10. *It is a play of hide and seek, light and dark, wide and close, in and out.*	IMAGINATION	U..
Text (Concept Narrative)	Code	
11. *The beauty of life lies in exploring its variety – with all our senses.*	EMOTION	U..
12. *And with every first touch, smell or taste we enrich our personality.*	EMOTION	U..
13. *The city can feel dull sometimes.*	EMOTION	U..
14. *I think there should be more public spaces that can surprise you.*	CREATIVITY	U..
15. *Life can be hectic, coming and going from home to work, to the shop and back again.*	ENERGY	U..
16. *I love the buzz of it, but sometimes, I just want time away from it all.*	EMOTION	U..
17. *I need time for myself, for inspiration, for day dreaming.*	CREATIVITY	U..

[1] http://designguggenheimhelsinki.org/finalists/GH-76091181

18. You know, a place to gain a new perspective on things.	IMAGINATION	U..
19. There should be more places like that in the city.	FUNCTIONAL	S..
20. A museum needs to be special, with unique rooms and environments.	IMAGINATION	U..
21. I think art in never a static thing…and neither should be the places that host it.	ENERGY	U..
22. Somehow, I feel the museum should inspire me, maybe it can be a piece of artwork itself!	CREATIVITY	U..
23. Sometimes on the weekends we go to the cabin, but during the week there is work, there is school, and then there is afterschool.	ENERGY	U..
24. As a young family with kids, we would love a place where we could have it all, a thing for each.	SOCIAL	U..
25. A place for us as a couple but also a place where we can take the kids to play, yoga in the park, some snacks, an outdoor show.	SOCIAL	U..
26. In this long summer day it will be great!	EMOTION	U..
27. 'Open up'…make available or more widely known…	EXPOSURE	C..
28. 'Open up'…communicative or confiding…	SOCIAL	U..
29. 'Open up'…make more receptive or sympathetic…	SYNERGY	C..
30. 'Open up'…accelerate	DEMOCRATIC	S..
31. Helsinki Five: In constant exchange with art and visitors (TITLE)	RECIPROCITY	U..
32. Innovations in artistic production often derive from the off-beat, the counter-sense, the underground and from, and from the non-yet-institutionalized spheres surrounding the established institutions.	TRADITION	C..
33. Museums and their buildings only rarely contribute to new trends, but rather give chaise to developments in the art world.	MEANING	U..
34. However, the quality of an art museum is often measured by its ability to quickly integrate new trends from outside…	INTEGRATION	C..
35. …without loosing its mission and its institutional identity.	IDENTITY	C..
36. In face of this contradictory prerequisite, museums for modern and contemporary art should build their identity…	IDENTITY	C..
37. …on a constant exchange with their immediate and more distant surroundings, with local artists, and the global art world, with local communities and global audiences.	SYNERGY	C..
38. Architecture is the basic condition from which to align these objectives and to make the museum what it is in the first place: a public forum.	SOCIAL	U..

39. *Making it accessible (TITLE)*	FUNCTIONAL	S..
40. *The core mission of a museum can be defined by its many activities: building a collection, acquiring and preparing new exhibits, conserving and restoring existing ones, and conducting research.*	ENERGY	U..
41. *The museum's identity however, is formed by its public character…*	IDENTITY	C..
42. *…by its very nature, it must be open and inviting to all kinds of audiences and become an immersing medium for both artworks and artists.*	CREATIVITY	U..
43. *The museum should be thought of as a space where anyone may go, overcoming the notion of the unreachable masterwork.*	DEMOCRATIC	S..
44. *Rather, the museum should offer the key to the works on display for a broad spectrum of people, who may process varying levels of education, diverse cultural backgrounds, and disparate knowledge of the art world.*	MULTICULTURALISM	C..
45. *The process of making and experiencing art is a personal quest for discovery and wonder;*	CREATIVITY	U..
46. *…a filtering exchange between the viewer, the place, the artifact and its maker subtly facilitated by the framework of the museum.*	EXCHANGE	U..
47. *The museum has to reach out to engage new visitors and new narratives.*	MULTICULTURALISM	C..
48. *An aim achieved through excellent exhibitions, effective marketing and vivid programming.*	EXPOSURE	C..
49. *However, it is Architecture that plays the most critical role in making art accessible – physically, socially, culturally and experientially.*	DEMOCRATIC	S..
50. *An urban beacon of discovery… (TITLE)*	CREATIVITY	U..
51. *…and delight (TITLE)*	EMOTION	U..
52. *Helsinki Five rethinks the conventional museum space; moving from a more-or-less linear succession of rooms toward a multi-dimensional and responsive approach.*	DEMOCRATIC	S..
53. *Leaving behind the grand horizontal spaces that many of the world's museum projects have featured over the last decade, the proposal serves to strengthen the vertical dimension, and with it…*	TRADITION	C..
54. *…generate multiple and unexpected connections between inside and outside, and between various program elements.*	SYNERGY	C..
55. *Never turning its back, the cluster of towers reach out to the harbour and to the urban context in multiple ways; offering multiple uses for museum visitors as well as the surrounding urban community.*	FUNCTIONAL	S..

56. *As such, the towers never stand for themselves…*	MEANING	U..
57. *…but always for the artistic production that takes place inside and for the discourses that evolve…*	CREATIVITY	U..
58. *…when art is displayed for a diverse public.*	MULTICULTURALISM	C..
59. *These five timber structures not only offer remarkable views to their inhabitants but also enhance the city landscape, whether arriving by sea or walking through the streets of Helsinki.*	IDENTITY	C..
60. *As land and sea converge, the wooden shingles of the façade embellish the waterfront and…*	SYNERGY	C..
61. *…bow to the ancient architecture tradition of Finland.*	TRADITION	C..
62. *A place for gathering inspiration.*	CREATIVITY	U..
63. *Helsinki Five is first and foremost a public place…*	SOCIAL	U..
64. *…challenges boundaries…*	CREATIVITY	U..
65. *…bringing closer visitor to art and building to visitor.*	SYNERGY	C..
66. *While the entrance is composed as a gesture of openness…*	DEMOCRATIC	S..
67. *…drawing people in…*	SOCIAL	U..
68. *…and offering views into gallery spaces…*	CREATIVITY	U..
69. *…each gallery provides a unique atmosphere, respecting both artwork and visitor, and never favouring one over the other.*	DEMOCRATIC	S..
70. *Between its surreal verticality, interconnections among gallery spaces…*	FUNCTIONAL	S..
71. *…and unique spaces of contemplation…*	CREATIVITY	U..
72. *…Helsinki Five becomes a place of gathering…*	SOCIAL	U..
73. *…and inspiration, of surprising encounters and the emergence of ever new and changing contexts.*	CREATIVITY	U..
74. *Keeping up with the pace and the contingencies of artistic production.*	DEMOCRATIC	S..
75. *Soft boundaries between interior and exterior…*	DEMOCRATIC	S..
76. *Today's artistic production calls for alternative solutions to what museum buildings offered in the 19th century and throughout the most of the 20th century…*	DEMOCRATIC	S..
77. *…with some solitary exceptions, such as the Guggenheim in New York and Bilbao.*	TRADITION	C..
78. *The classic painting with its frame and with its possibility of defining a space »within« and »outside« the artwork has long been overcome;…*	CREATIVITY	U..
79. *…illusion and reality merge, as the illusion of reality is no*	IMAGINATION	U..

longer the primary aim of artistic production.		
80. *By leaving behind the cage of confines of the frame artworks are able to produce new and multiple realities.*	IMAGINATION	U..
81. *The museum space must react to such developments, just as the art world reacts to revolutions…*	REACTIVE	S..
82. *…such as Fontana cutting the canvas and creating new dimensions for artistic production by questioning the conditions of the latter.*	CREATIVITY	U..
83. *In the second half of the 20th century and the beginning of the 21st century, artists have tended to criticize the gallery space.*	HISTORY	C..
84. *Works like those of Marcel Duchamp, Daniel Buren, Michael Asher, Chris Burden, Elmgreen and Dragset, Santiago Sierra, or Doris Salcedo…*	HISTORY	C..
85. *…intend reveal the limits and weaknesses of the gallery space by challenging it, destroying it, and by trying to defeat what until then was the ultimate nobilitation of any artist's oeuvre.*	CREATIVITY	U..
86. *Building an art museum with this in mind means to go beyond the classic idea of how gallery spaces and museum facilities should work.*	DEMOCRATIC	S..
87. *With its architecture Helsinki Five provides sources for friction for art…*	CREATIVITY	U..
88. *..new spatial experiences, novel contexts, hitherto explored narratives, and a conceptual openness to the pace of the art world.*	DEMOCRATIC	S..
89. *Like its predecessors in New York and Bilbao, Helsinki Five aims to trigger unparalleled artistic production, and the behaviour of the visitors' themselves, can never be predicted premeditated.*	CREATIVITY	U..
90. *Therefore the task of museum architecture is to be open and flexible enough to handle the contingencies of both art and visitor…*	DEMOCRATIC	S..
91. *…and to have capacity to integrate art genres and people that may be conceived of as outside the conventional museum realm.*	CREATIVITY	U..
92. *The interval: the building wants to be discovered.*	CREATIVITY	U..
93. *There is always a promise of a new experience ahead.*	CREATIVITY	U..
94. *The interplay between buildings, seaside light and landscape…*	SYNERGY	C..
95. *…create in-between spaces that invite…*	NON-HIERARCHICAL	S..
96. *…visitors and local communities to explore.*	SOCIAL	U..
97. *These voids also become critical art spaces where artists can react to the buildings, the sea, the city, and its diverse users*	RECIPROCITY	U..

with site-specific installations.		
98. At the heart of Helsinki Five is the agora-like[2] space that both surrounds the five towers and is enclosed by them;	DEMOCRATIC	S..
99. …here all paths converge and the separation of the inside and outside is blurred.	SYNERGY	C..
100. The café, museum shop and the foyer of the performance hall each open into Helsinki Five's vibrant heart.	FLOW	S..
101. The junction between the five towers is an interval, making the beginning and the end of one's journey.	SOCIAL	U..
102. It is at once a point of orientation and a changeable stage to open to the public.	ADAPTABLE	S..

[2] 'Agora' from Greek 'open place of assembly'

Appendix 3

Finalist 3: SMAR Architecture Studio – Guggenheim Commons[1]

Text (Introduction: Webpage)	Code	
1. *The use of Street Space forms the basis for basic social discourse…*	SOCIAL	U..
2. *…from political gatherings to Art creation or community expressions.*	CREATIVITY	U..
3. *While an increasing "unofficial" art was blooming in the streets from the second half of the XX century, museums have been historically focused in gallery art…*	HISTORY	C..
4. *…excluding street art and more importantly, excluding public space production.*	DEMOCRATIC	S..
5. *Future is "bottom up".*	NON-HIERARCHICAL	S..
6. *Museums have to change from institutions where information was directed in only one way: towards the viewer into institutions that are increasingly creating conversations with the citizen…*	RECIPROCITY	U..
7. *…prioritizing the human scale of a space over its merely sculptural value.*	DEMOCRATIC	S..
8. *Due to its particular climatic conditions there are 2 cities in Helsinki - summer Helsinki and winter Helsinki.*	SYNERGY	C..
9. *We propose a Strategy that could offer back to the City an Interior Street, Public Space at no additional cost to be used also the 6 cold months of the year.*	FUNCTIONAL	S..
10. *The combination of 2 programs -The Museum -Gallery Art- and The Extra Space -Street Art- in a single building allows us to explore the relationship between 2 complementary worlds.*	FUNCTIONAL	S..
11. *Using both factors, we had the chance to add, subtract, divide…*	FUNCTIONAL	S..
12. *We decided to multiply.*	DEMOCRATIC	S..
Text (Concept Narrative)	Code	
13. *Towards an inclusive museum (TITLE)*	DEMOCRATIC	S..
14. *The paranoid-critical museum (TITLE)*	DEMOCRATIC	S..
15. *The aura of monumentality (TITLE)*	IDENTITY	C..
16. *The history of museum has been a history of monumentality.*	HISTORY	C..
17. *The architectural expression of the monument as icon has been a representation of a top down philosophy.*	TRADITION	C..

[1] http://designguggenheimhelsinki.org/finalists/GH-5631681770

18. *Non-iconic architecture will strive to prioritize the human scale of a space over its merely sculptural value.*	NON-ICONIC	C..
19. *For students and young Londoners on their twenties or thirties, Tate Modern is one the cooler places to hangout on Friday and Saturday evenings, when the museum stays open until 10pm.*	MEANING	U..
20. *Throughout its time in New York, Berlin and Mumbai, the Lab was many things – a lecture hall, a classroom, a theatre, a playground - but above all, it was a platform for city dwellers to collectively explore the challenges of the coming urban century.*	TRADITION	C..
21. *The Interior Street, an additional up-programmed space, opens the building up…*	DEMOCRATIC	S..
22. *…to citizens appropriations structurally relevant through the present and into the future.*	CREATIVITY	U..
23. *The spectacle of transformation(TITLE)*	ENERGY	U..
24. *Like an unresolved conflict the desire of permanence of museums and the changing nature of the street art have been incompatible.*	HISTORY	C..
25. *But what if this paradox could be solved through a binary architecture that blends the aura of monumentality with the spectacle of transformation.*	TRADITION	C..
26. *A museum for 2 cities (TITLE)*	SYNERGY	C..
27. *A lot of open air activities could happen in public space but most of them are not possible during the 6 cold months.*	SOCIAL	U..
28. *We propose a strategy that could offer back to the City of Helsinki a Street a Public Space at no additional cost able to be used also the 6 cold months of the year.*	DEMOCRATIC	S..
29. *The Chameleonic Space implies an open identity…*	IDENTITY	C..
30. *…in which artists and citizens are free to take on different roles…*	IMAGINATION	U..
31. *…adapt to ever-changing needs…*	ENERGY	U..
32. *…and build communities and networks independent and facilitated through technology.*	SOCIAL	U..
33. *This transformable Space mitigates the inability of Museum infrastructure to respond rapidly to their needs.*	INTEGRATION	S..
34. *Crossing Guggenheim (TITLE)*	ENERGY	U..
35. *Who wants to break the World Record for running through the Guggenheim Helsinki? In one scene Bande á part, the characters attempt to break the world record for running through the Louvre Museum. And the narration informs that their time was nine minutes and 43 seconds which broke the record set by Jimmy Johnson of San Francisco.*	ENERGY	U..
36. *The Interior Street allows runners, bikers or even skates to go through an intense experience of Art at different speeds in their*	EMOTION	U..

way to the city.		
37. *The right to the City: A Museum for 2 Helsinkis (TITLE)*	INTEGRATION	C..
38. *Due to its particular extreme climatic conditions, there are 2 Helsinkis in Helsinki. 2 different cities in 1 city. Summer Helsinki and Winter Helsinki.*	INTEGRATION	C..
39. *That means that the City Streets can only be used 100% as a Public Space half of the year.*	FUNCTIONAL	S..
40. *A new Interior Street through the Museum could allow Public Activity in winter when the cold external conditions leave the city streets empty.*	SOCIAL	U..
41. *In summer the Interior Street is open…*	SOCIAL	U..
42. *…deploying its creative content into the public realm redefining public space.*	RECIPROCATE	U..
43. *A critical shift, from the idea of a building as a static object, to a building that can accommodate the flux of daily life.*	ENERGY	U..
44. *The life of Street Art.*	IDENTITY	C..
45. *Historically South Harbour of Helsinki has been full of obstacles.*	HISTORY	C..
46. *Ferry terminals, parking areas… the Pedestrian area of the South Harbour is narrow and the Guggenheim site occupies the whole width.*	FUNCTIONAL	S..
47. *Nobody wants the next Guggenheim Museum to be another obstacle.*	INTEGRATION	C..
48. *Public circulation crosses the Museum to create a physical Connection between the City and the Harbour.*	INTEGRATION	C..
49. *Cobblestones are the material with which the streets are build of. It is the material of Helsinki Public Spaces from Esplanade to cathedral Square.*	IDENTITY	C..
50. *Besides wood, Finnish Architecture has a strong tradition of stone construction from the Cathedral square to Alvar Aalto Muuratsalo.*	TRADITION	C..
51. *The interior street of the museum reuses the stone materials (cobblestones, bricks…) of future demolition buildings in the city including the Makasiini Terminal to rebuild the Interior Street.*	REGENERATION	
52. *The New Interior Street is made out of thousands of stones and bricks collected in local areas for demolition sites including the Makasiini Terminal.*	REGENERATION	C..
53. *The translation of the budget into a double space, a combination of 2 programs-The Museum -The Art Gallery- and the Extra Space -Street Art- in a single building allows us to explore the relationship between 2 structures.*	DEMOCRATIC	S..
54. *The un-programmed Extra Space and its structural flexibility, prompts citizens to engage with it as productive and creative users of space.*	CREATIVITY	U..

55. *The long, interior shape will contain the Interior Street while its outer surface defines Museum space, left between the form and the envelope.*	DEMOCRATIC	S..
56. *Lights and views reshape the building.*	PERSPECTIVE	S..
57. *Cut for sight lines connecting ground floor with the Park Harbour and City.*	PERSPECTIVE	S..
58. *Street art: production and exhibition (TITLE)*	CREATIVITY	U..
59. *Materiality: The external envelope works as a shell for both structural and natural lighting and performance.*	SYNERGY	C..
60. *Guggenheim Experience (TITLE)*	SOCIAL	U..
61. *Citizens are empowered to collect and contribute data, ideas and proposals to Museum decision makers.*	RECIPROCITY	U..
62. *The Street has been always an Experiential laboratory.*	TRADITION	C..
63. *The Street Lab isn't so much about best artists of today, as with possible best artists of the future, is a Lab whose main interest is in incubating new forms of art.*	CREATIVITY	U..
64. *It's a Lab and in any Lab by definition you can't be sure what could happen, you don't want to be sure.*	CREATIVITY	U..
65. *The street is the place where always is something happening.*	ENERGY	U..
66. *A Space of Action where inhabitants continuously reinvent themselves.*	CREATIVITY	U..
67. *Helsinki's Got Talent: Production (TITLE)*	CREATIVITY	U..
68. *Guggenheim outsiders face Guggenheim insiders (TITLE)*	SOCIAL	U..
69. *You are not happy with the state-of-the-art but you want to participate in future states-of-the-art.*	CREATIVITY	U..
70. *You are not in an isolated lab separated from the Exhibition Space.*	NON-HIERARCHICAL	S..
71. *You are in the Production Space face to face with the most prestigious art in the world.*	EXPOSURE	C..
72. *The newest unknown artists can look in the eye to the most renowned one.*	EXCHANGE	U..
73. *Helsinki's Got Talent: Performance (TITLE)*	CREATIVITY	U..
74. *A Space committed to offering emerging artists and designers the opportunity to design and present innovative projects…*	CREATIVITY	U..
75. *…challenging each year's winners to develop creative designs for a temporary outdoor installation at Guggenheim Courtyards…*	CREATIVITY	U..
76. *… that provide shade, seating, and water.*	FUNCTIONAL	S..
77. *Restaurant balcony creates visual connection between the*	DEMOCRATIC	S..

Museum, the City and the Harbour.		
78. *Guggenheim Education Experience Lab (TITLE)*	EXCHANGE	U..
79. *Guggenheim Education Experience Lab is an educational program through annual series of workshops, lectures, and discussions…*	EXCHANGE	U..
80. *…brings students together for a focused conversation on contemporary practice with artists, authors, musicians, curators, theorists, and scholars who have made significant contribution to their respective fields.*	SOCIAL	U..
81. *Modeled after European summer academies, Guggenheim Education Experience Lab turns the Courtyards of Guggenheim Helsinki into a seasonal campus.*	EXCHANGE	U..
82. *The courtyard: To reflect the museum's new programmatic variety we do not offer an aesthetic space that can accommodate different specialities, but different Experiences…*	MEANING	U..
83. *…a Set of Unique Spaces of different sizes that transcends traditional exhibition spaces challenging artists to create.*	CREATIVITY	U..
84. *Helsinki Sound Session (TITLE)*	SOCIAL	U..
85. *Guggenheim Sessions is a weekly presentation of performance, moving images, music, dance, and discursive programs.*	ENTERTAINMENT	U..
86. *It's mission is to embrace live arts an integral aspect of contemporary practice and ask how these different art forms produce specific ways of thinking and useful means to engage with the world.*	MEANING	U..
87. *Every week different artists, curators, thinkers and other cultural agents are invited to share their latest projects and ideas with Guggenheim Helsinki audience.*	EXCHANGE	U..
88. *Visitor experience and circulation (TITLE)*	FUNCTIONAL	S..
89. *Approach to Sustainability: Environmental Performance (TITLE)*	SUSTAINABILITY	C..

Appendix 4

Finalist 4: Fake industries Architectural Agonism – 47 Rooms[1]

Text (Introduction: Webpage)	Code	
1. *Helsinki is a city of interiors.*	IDENTITY	C..
2. *Due to its extreme climatic conditions, Helsinki's civic society blossoms indoors.*	SOCIAL	U..
3. *Our proposal for the Guggenheim Helsinki, 47 Rooms, extends this network using the architectural technologies that construct Helsinki's interior citizenry: i.e. walls, doors, windows, and the machinery that defines atmospheric conditions.*	TRADITION	C..
4. *7 Rooms contains nine rooms of 20x20m, twenty-seven of 6.5x6.5m six of 10x10m, two of 120x4m and one of 32x120m and three outdoor rooms.*	FUNCTIONAL	S..
5. *A multiplicity of chambers and climatic conditions will allow various museums to live together in the same building.*	FLOW	S..
6. *The museum is ready to welcome individual visitors, families, local art scene, high school visits, young audiences, international tourists, groups of friends…*	SOCIAL	U..
7. *…47 Rooms is a machine to provide singular and ever-changing experiences by opening and closing doors to different climates.*	ENERGY	U..
8. *47 Rooms extends the logic through which Helsinki's population already tempers their more intimate public spaces.*	IDENTITY	C..
9. *Imitating the logic of the Sauna, each room's final climatic conditions include certain degree of negotiation between the institution and its visitors.*	RECIPROCITY	U..
10. *47 Rooms means a strategic shift on Guggenheim's identity…*	IDENTITY	C..
11. *…it embraces Helsinki focusing on interior climate rather than external appearance.*	NON-ICONIC	C..
Text (Concept Narrative)	Code	
12. *…INNER…(TITLE)*	SOCIAL	U..
13. *47 Rooms links its interiors to Helsinki's extended network of indoor public spaces. There are multiple connection points.*	INTEGRATION	C..
14. *The Museum's front door opens to a new public square that extends south of the Old Market Hall Plaza in the intersection of Eteläranta & Laivasillankatu.*	INTEGRATION	C..
15. *The new square connects to the bike line & is few meters away from the Eteläranta tram stop & the rationalist lobby of the Palace Hotel.*	INTEGRATION	C..

[1] http://designguggenheimhelsinki.org/finalists/GH-5059206475

16. *A second entrance opens to the pedestrian promenade along Laivasillankatu, which leads to modernist interiors the Olympia Terminal, but also connects to the historic hilltop Tähtitorninvuoren park & the neoclassical rooms of its observatory, & from there to the exhibition galleries of Design Museum & the Museum of Finnish Architecture.*	INTEGRATION	C..
17. *More important, 47 Rooms reserves 30% of its unassigned areas (1.500m*) to open a series of micro galleries through the city: we call them Guggenheim Pop-Ups.*	DEMOCRATIC	S..
18. *Located in available spaces through Helsinki, the Guggenheim Pop-Ups not only intensify the symbiosis between museum & city…*	SYNERGY	C..
19. *…they are the forums that host the discussions surrounding the Guggenheim Helsinki's controversy; i.e. they invite the citizenry into the actual museum & demonstrate its value before it is even built.*	SOCIAL	U..
20. *Ever since the first reclaim-areas were built in 1847, the site has illustrated the evolution of harbour-related activities: It expanded again in 1892 to accommodate larger ships, after a second enlargement in 1950s the Makasiini Terminals replaced an historical warehouse while in the early 1970s trucks substituted cargo trains connecting the Olympia Terminal & the South Port.*	HISTORY	C..
21. *47 Rooms appropriates to this ever-changing infrastructural landscape yet leaves its memory undisturbed.*	INTEGRATION	C..
22. *It reuses the Makasiini terminal's laminated wood structure of to rebuild a shed that follows the geometry of the original building.*	REGENERATION	C..
23. *The rest of the massing mimics the profile of the old terminal…*	INTEGRATION	C..
24. *…ensuring that the current views from the park & the adjacent buildings are preserved.*	NON-ICONIC	C..
25. *The museum also absorbs the passengers' elevated walkway…*	FLOW	S..
26. *…transforming it in the largest exhibition wall of the museum (to be seen from the other side of Eteläsatama)…*	PERSPECTIVE	S..
27. *..& it repurposes the towers that illuminate the site as the Guggenheim's iconic neon signs.*	IDENTITY	C..
28. *Besides preserving the light tower, the elevated walkway & the Makasiini Terminal original laminated timber structure..*	REGENERATION	C..
29. *…the Museum spans the sites entire width, from the waterfront to the Laivasilankatu promenade.*	DEMOCRATIC	S..
30. *This singular condition makes the bridge to Tăhtitorninvuoren Park unnecessary. 47 Rooms opens to the park directly. It extends the Laivasilankatu promenade with a square designed as a stage for the amphitheatre-like geometry of the park.*	INTEGRATION	C..
31. *Thus, the museum has two main doors that open to two new squares.*	FLOW	S..

32. *One connects with the Market & the pedestrian area at the end of the Esplanadi, the other continues the logic of the park in the across Laivasillankatu.*	INTEGRATION	C..
33. *If the later invites the parks bucolic landscape into the building…*	SYNERGY	C..
34. *…the former preserves the infrastructural logic of the harbour's tarmac.*	INTEGRATION	C..
35. *Equipped with services equivalent to those of the museum interiors, the latter is an open-air exhibition room…*	DEMOCRATIC	S..
36. *…scaled to host large works of art, old architecture pieces, concerts, screenings & events.*	EXPOSURE	C..
37. *The East façade appropriates the passengers elevated walkway transforming it in the largest exhibition wall of the museum & the South repurposes parking technologies to announce & display the museum exhibitions.*	EXPOSURE	C..
38. *Perfect site for a hotel, the space over the new Makasiini Terminal is reserved for future developments.*	INTEGRATION	C..
39. *We propose an elevated pedestrian connection from the Olympia to the new Makasiini Terminal providing a direct path to the waterfront alternative to Laivasillankatu (22).*	INTEGRATION	C..
40. *Besides reducing the projects carbon footprint…*	SUSTAINABILITY	C..
41. *…reusing the existing structures allows for easy relocation of the Makasiini terminal in the section of the existing building outside of the competition site, keeping the Tallinn Ferries functional during construction…*	REGENERATION	C..
42. *…& providing a feasible site for future developments.*	INTEGRATION	C..
43. *The terminals shed will also house an Interpretation Centre to make the construction process, that uses BIM technology, more transparent to the citizens of Helsinki.*	DEMOCRATIC	S..
44. *The buildings infrastructural scale facilitates the use of industrialized construction solutions which reduce cost between 10-12%, & construction schedules between 32-35%,*	ECONOMIC	C..
45. *…while ensuring that the vehicular traffic to the Olympia Terminal will be neither disturbed during its construction nor once it opens.*	SYNERGY	C..
46. *Cultural Production (TITLE)*	CREATIVITY	U..
47. *The North façade is a piece of cultural infrastructure.*	EXCHANGE	U..
48. *Combined with the square, it functions as machine to display large scale works, whether coming from visual arts, architecture or design.*	EXPOSURE	C..
49. *The façade does not work as a backdrop but rather as a theatre fly tower.*	FUNCTIONAL	S..
50. *Its blank industrial frontage hides technologies required to*	FUNCTIONAL	S..

physically manipulate the 'mise en scène[2]'.		
51. Weather permitting, two 20m square rooftop modules move out & hover over the square, the main wall of the entry room folds up to open the lobby to the street.	FUNCTIONAL	S..
52. The pavement, equipped with the same museum technologies as the rest of the galleries, is ready to host open-air exhibitions, performances, screenings, & events.	EXCHANGE	U..
53. It redefines public space with museum-quality infrastructure.	DEMOCRATIC	S..
54. The South façade takes advantage of its paradoxical nature.	IMAGINATION	U..
55. It fluctuates between two seemingly incompatible realities; it is both the first impression of the Guggenheim Helsinki for the visitors coming from Stockholm through the Olympia Terminal, & a background to an international open-air cargo parking lot.	IMAGINATION	U..
56. Its content, therefore, responds to the vehicles that obfuscate it, as much as to the pedestrian traffic Laivasillankatu.	SYNERGY	C..
57. It borrows a variety of signs to both announce the museum contents & display actual content.	EXPOSURE	C..
58. Double Exposure (TITLE)	EXPOSURE	C..
59. The East façade of the building appropriates the elevated pedestrian walkway as scopic technology, a mechanism of vision.	PERSPECTIVE	S..
60. As a lookout for the visitors, it offers unique views of Eteläsatama.	PERSPECTIVE	S..
61. As an exhibition wall—extended upwards to make it visible—it encloses the largest exhibition space…	EXPOSURE	C..
62. … a room the size of the bay, to be seen from the other side of the South Port.	PERSPECTIVE	S..
63. The extreme dimensions of the walkway, 120 m long & 4 m wide, & its radical exposure to the city made it a perfect site for site-specific interventions.	EXPOSURE	C..
64. The expanded glass façade, 120m long & 15m high, as much mirrors the city as it puts the museum on display.	EXPOSURE	C..
65. Picturesque Bucolism (TITLE)	IMAGINATION	U..
66. The West façade of the building completes the Tăhtitorninvuoren Park.	SYNERGY	C..
67. It is designed as a stage for the amphitheatre-like geometry of the park already identified in Knut Forsberg original design from 1868.	TRADITION	C..
68. Thus, the façade, that provides an urban elevation to	ADAPTABLE	S..

[2] 'mise en scène' - French for 'stage setting'

Laivasillankatu, also includes a public square that doubles as a second entrance to the museum, sculpture garden & stage for the park.		
69. *Well-tempered Identity: Institutional Weather (TITLE)*	IDENTITY	C..
70. *Historically, Guggenheim museums-with the exception of the Peggy Guggenheim Collection palazzo in Venice…*	TRADITION	C..
71. *…have leant on strong iconic features to define their identity.*	IDENTITY	C..
72. *New York's vertical urbanity, Bilbao's post-industrial landscape & Abu Dhabi's eclectic skyline required it.*	TRADITION	C..
73. *Strong formal features were the strategy to both fit in, & differentiate from the museum.*	NON-ICONIC	C..
74. *Helsinki is an opportunity to continue this tradition of radical contextualism…*	TRADITION	C..
75. *…while shifting away from objecthood in favour of atmospheric conditions.*	DEMOCRATIC	S..
76. *47 Rooms proposes a strategic shift, already successfully tested in the BMW Guggenheim Lab…*	TRADITION	C..
77. *…to embrace the urban conditions of Helsinki…*	SYNERGY	C..
78. *…by focusing on its interior climates rather than its external morphology.*	DEMOCRATIC	S..
79. *The goal is to create different kind of Guggenheim identity, one defined by its internal weather.*	IDENTITY	C..
80. *All art museums around the world share identical interior weather conditions, 22°C +2.5°C, with relative humidity of 51% +5%.*	FUNCTIONAL	S..
81. *The benchmark dates back to the late 1970s & has been severely questioned in recent scholarship due to conditioning costs, energy concerns & scientific evidence that preservation is connected with stability rather than a specific combination of temperature & humidity.*	SUSTAINABILITY	C..
82. *The standard however still prevails, burdening museums located in cold climates with brutal acclimation costs.*	ECONOMIC	C..
83. *The transition between multiple climatic conditions rather than a first step to enter the building, becomes the museum identity.*	IDENTITY	C..
84. *Rooms follow a pragmatic enfilade sequence: Entry, gift shop, main lobby, exhibition spaces, education areas & auditorium, also accessible from Laivasillankatu, which allows a reversal of sequence.*	FLOW	S..
85. *The restaurant is accessible from the lobby & the street, & has independent access to the exhibition galleries.*	DEMOCRATIC	S..
86. *The offices, located in a second level overlook Laivasillankatu.*	SYNERGY	C..
87. *The thermal onion also presupposes a system of opening &*	FUNCTIONAL	S..

closing that both isolates the rooms & makes them penetrable.		
88. *They seem to be pure & simple openings, but operate like a system of levies & floodgates that control the transfer of humidity & temperature.*	FUNCTIONAL	S..
89. *47 Rooms' 89 doors, appropriated from industrial architecture specialized in atmospheric control & high levels of circulation (refrigerated logistic canters, wholesale food markets, industrial laboratories, chemical production, etc.) keep the different climates in place.*	FUNCTIONAL	S..
90. *A thermal onion presupposes a system of stable spatial conditions that keep the climate independent & constant.*	SYNERGY	C..
91. *The public square north of the site is room 46, Eteläsataman"47. The 32x120m room hosts the exhibition spaces that can be combined or divided as needed.*	ADAPTABLE	S..
92. *The rest offer an alternative notion of flexibility based on a rigid set of spatial conditions rather than temporal partitions.*	DEMOCRATIC	S..
93. *Over time, the rooms' dimensions won't change, though the way they are used will, opening to new functions not prescribed in the design.*	ADAPTABLE	S..
94. *The Dry Wall Conundrum: Dry wall is probably the most ubiquitous material in the art museum, especially in the absence of a permanent collection.*	FUNCTIONAL	S..
95. *The persuasive uncertainty about what contemporary art is, & what spaces might be suited to it produces vast containers for huge artwork.*	DEMOCRATIC	S..
96. *Yet, a medium size museum like Guggenheim Helsinki, with 4.000m' of exhibition galleries, needs to negotiate the success of spaces such as Park Avenue Armory or the Tate Turbine Hall against the need for small scale shows.*	ADAPTABLE	S..
97. *47 Rooms unifies all the required gallery spaces in an elongated shed, 120m long, 32m wide & 12m high.*	DEMOCRATIC	S..
98. *Prepared to host massive site-specific interventions & wall-less exhibitions, the gallery it is also equipped with all the systems that reinforce the flexibility of drywall partitions…*	ADAPTABLE	S..
99. *A combination of indirect natural & a grid of artificial lighting suspended from the ceiling, a solid ground in which to fix the partitions, a homogenous network of power supply through the floor plate & an acclimatization system that works independently from the floor plan subdivision.*	FUNCTIONAL	S..
100. *Finnish saunas are one of the most advanced models of public interior spaces.*	TRADITION	C..
101. *Conceived as meeting places for naked bodies, their users assume extraordinary levels of intimacy that question accepted notions of public sociability.*	HISTORY	C..
102. *But more importantly, saunas use participation to define*	SOCIAL	U..

weather conditions.		
103. Pouring water over the rocks in the stove, a group of people, not necessarily familiar to each other, negotiate collective levels of comfort that range from 70°C to 90°C & from 5% to 20% humidity.	EXCHANGE	U..
104. 47 Rooms appropriates this logic to define the climatic conditions of its interiors.	FUNCTIONAL	S..
105. The HVAC[3] defines the Guggenheim Helsinki identity…	IDENTITY	C..
106. …yet not as top-down imposition.	NON-HIERARCHICAL	S..
107. Rather, the interior climate is negotiated by a civil society trained & habituated to define its public arenas this way.	TRADITION	C..
108. Thus, according to its function, each room accepts different degrees of climatic negotiation.	FUNCTIONAL	S..
109. They range from the lobby, which allows for constellation of microclimates in constant flux while, to the larger exhibition space, that maintains a temperature of 22°C +2.5°C, with relative humidity of 51% +5% & leaves no space for interaction.	FUNCTIONAL	S..
110. The museum includes atmospheric conditions that are non-negotiable; they define 47 Rooms material decisions.	FUNCTIONAL	S..
111. It also admits different degrees of participation in the management of the interior weather which require technologies that invite users to take atmospheric responsibility.	RECIPROCITY	U..
112. Politics of the Sauna: Micro-participatory Climates (TITLE)	TRADITION	C..
113. Using ordinary off-the-shelf architectural technologies, 47 Rooms extends the logic through which Helsinki's population already tempers their more intimate public spaces, & by extension construct their interior citizenry.	FUNCTIONAL	S..
114. The mechanisms to invite the visitor to engage with the interior weather include…	FUNCTIONAL	S..
115. …gathers information of the visitors environmental preferences & adjusts the weather conditions accordingly.	ADAPTABLE	S..
116. Collection of Atmospheres: Layered, Superimposed, Stratified Museums (TITLE)	FUNCTIONAL	S..
117. Expanding the range of Guggenheim's climatic interior conditions has a twofold goal: First, it includes the hygrometric chart in the list of curatorial strategies, acknowledging its mediatory role in art spaces.	FUNCTIONAL	S..
118. Temperature & humidity have successfully avoided institutional criticism for years, maintaining its status of objective conditions.	HISTORY	C..
119. Second, it opens up the list of acceptable climatic conditions in	FUNCTIONAL	S..

[3] HVAC stands for Heating, Ventilation and Air Conditioning

the museum.		
120. This is not a purely transgressive move; different institutional atmospheres will eventually engender different art practices & perhaps, new aesthetic paradigms.	MEANING	U..
121. But more importantly, a multiplicity of climatic conditions within the same museum will allow various museums to live together the same building.	DEMOCRATIC	S..
122. Thanks to individualized climatic conditions, combined with direct access to the exterior & autonomous management…	DEMOCRATIC	S..
123. …each room can operate separately or in countless combinations.	ADAPTABLE	S..
124. Individual visitors, families, local art scene, high school visits, young audiences, international tourists, groups of friends...	SOCIAL	U..
125. If the fragmentation of contemporary audiences requires new museums to endlessly customize of its contents 47 Rooms is a machine to provide singular & ever-changing experiences…	ADAPTABLE	S..
126. … simply by opening & closing doors to different climates.	ADAPTABLE	S..
127. Beyond its active inclusion of design & architecture in its program…	FUNCTIONAL	S..
128. ...the museum will represent a new model within the global Guggenheim constellation…	IDENTITY	C..
129. offering an opportunity for the foundation to develop a museum of the future with radical, multidisciplinary approaches to engaging new audiences with culture at large.	DEMOCRATIC	S..
130. The Guggenheim Helsinki will become a curatorial innovation reference centre for the other Guggenheim museums.	MEANING	U..

Appendix 5

Finalist 5: Asif Khan – Quiet Animal[1]

Text (Introduction: Webpage)	Code	
1. *Our proposal takes the form of a Helsinki city block rotated to the harbour front.*	SYNERGY	C..
2. *Seven timber-clad galleries are stacked over a basement and three levels flanked by administration and open-format halls.*	FUNCTIONAL	S..
3. *Public spaces are formed between these…*	SOCIAL	U..
4. *…and an intelligent textured glass skin wrapping the entirety to precisely diffuse light, translucent below, and transparent above.*	IMAGINATION	U..
5. *The lower galleries join as needed, while the third floor is one super-space.*	DEMOCRATIC	S..
6. *The variety enables a wide range of curatorial approaches.*	CREATIVITY	U..
7. *The museum's three entrances are arrived at by new cobble and gravel walking routes.*	INTEGRATION	C..
8. *Centrally a wide, convivial staircase helps visitors way-find intuitively.*	FLOW	S..
9. *"Art Kioski" annex for young Nordic art twins the historic Kauppahalli while a sculpture garden is enclosed to the south.*	EXPOSURE	C..
10. *In 1800s Helsinki city blocks were named after wild animals.*	TRADITION	C..
11. *The proposed new block will have the tactile familiarity of a pet's fur. So we call this proposal "quiet animal".*	EMOTION	U..
Text (Concept Narrative)	Code	
12. *This competition entry has involved a group of people from a lot of different places.*	MULTICULTURALISM	C..
13. *Some of us take our holidays in Helsinki, some of us grew up here, and for others on the team it was their first time to visit.*	MULTICULTURALISM	C..
14. *All of us have been united by our fascination and focus on Helsinki, with both fresh eyes and seasoned ones.*	CREATIVITY	U..
15. *We enjoyed thinking about what the city is, was and will be.*	EMOTION	U..
16. *We combined the best technical expertise we could find…*	FUNCTIONAL	S..
17. *…with long walks around Helsinki, mingled local historians into our design process, Helsinki designers, dinners, saunas, late night drinking, Helsinki architects and brought a Helsinki chef to input into our drawings and model making.*	SYNERGY	C..

[1] http://designguggenheimhelsinki.org/finalists/GH-121371443

18. *This project has brought us together and feels like the start of something.*	SOCIAL	U..
19. *This new public space is the result of nine months of design, twelve years of research.*	SOCIAL	U..
20. *We dedicate our project to our Helsinki collaborators, to Helsinki memories, and Helsinki futures.*	MEANING	U..
21. *The Finnish language has eight words for the compass directions. Each is unique. North, east, south, west are named pohjoinen, itä, eteläand länsi, while north-east, south-east, south-west and north-west are named koillinen, kaakko, lounas and luode.*	IDENTITY	C..
22. *HELSINK CITY GRID: The city plan of modern Helsinki was developed under the plan of Johan Albrecht Fhrenström and Carl Ludwig Engel from the year 1810 along four main alignments - Unioninkatu (north-south, pohjoinen-etali), Esplanadi (west-east, länsi-itä), Läntinen Viertotie, later Mannerheimintie (towards north-west, luode), and Bulevardi (touard South-west, lounas).*	HISTORY	C..
23. *The combination of water, hills, and multi-directional grid gives the city a highly memorable urban form.*	IDENTITY	C..
24. *EXISTING AND NEW*	SYNERGY	C..
25. *Fhrenström's grid plan has directed people through Helsinki for over two hundred years.*	HISTORY	C..
26. *This flow has become the character of the city.*	IDENTITY	C..
27. *The Guggenheim Helsinki is located on the turning point of this grid, at Helsinki's Eteläsarama, the south harbour.*	PERSPECTIVE	S..
28. *While at the centre of the city, the site is a "non-place" because it has always been for transit or trade. It is where the character of the city dissipates as does its accessibility.*	IDENTITY	C..
29. *Our aim is to create a museum and landscape which functions as a city extension.*	INTEGRATION	C..
30. *It will naturally follow the flow of people through Helsinki…*	FLOW	S..
31. *…and bring them along the waterfront to familiar yet new experiences of art, light and space.*	CREATIVITY	U..
32. *Our proposal takes the urban form of a Helsinki city block rotated to the harbour edge to respect both the familiar scale of the historic city grid and the very specific surrounding waterfront condition.*	SYNERGY	C..
33. *360° Neighbourhood (TITLE)*	SYNERGY	C..
34. *The new Guggenheim museum at Eteläsarama will be joining an existing group of neighbours who have been there for many years.*	TRADITION	C..
35. *The building is designed with multiple entrances, and no back*	FLOW	S..

or front.		
36. *The idea is that it is able to connect with its neighbours and create new public space.*	SOCIAL	U..
37. *North: The Art Kioski is the "loose end" of the museum.*	DEMOCRATIC	S..
38. *It is where the museum meets its neighbours.*	SYNERGY	C..
39. *It is a flexible exhibition annex for young Nordic art, which can be reconfigured by the commissioned artist to be a traditional gallery, a pop-up restaurant, a cinema, a workshop, a debating chamber, a classroom.*	ADAPTABLE	S..
40. *This street-scale structure is aligned with the city grid and twinned with the historic market hall, which it sits parallel to.*	INTEGRATION	C..
41. *Its north entrance is visible to shoppers and invites them to continue their day with art as they leave the market hall.*	CREATIVITY	U..
42. *We have created a public square at the northern side of the museum, between the old market hall and the museum's northern entrance.*	SOCIAL	U..
43. *This is on the site of a historic market adjacent to the old market hall.*	FLOW	S..
44. *In the summer the space is inhabited by outdoor installations and events, which use the Art Kioski as their base.*	EXPOSURE	C..
45. *East: The waterfront strip to the east is designated as an area reclaimed for open public usage…*	DEMOCRATIC	S..
46. *…and as a route to the gravel sculpture garden to the south of the site.*	FLOW	S..
47. *It's historic name "Makasiiniranta" is being reinstated.*	HISTORY	C..
48. *It has a special quality of isolation from the city like taking an ice walk on the sea.*	MEANING	U..
49. *The pattern of sea steps around the basins will be continued on the eastern waterfront. This provides a space to sit and for boat mooring.*	FUNCTIONAL	S..
50. *South: The sculpture gardens its at southern most edge of the site, enclosed by the boundary with the ferry terminal.*	INTEGRATION	C..
51. *Its hard boundary can be the starting point for a future ferry terminal.*	INTEGRATION	C..
52. *West: The western garden allows the whole block to be circumnavigated and another route to get to the sculpture garden.*	FLOW	S..
53. *TACTILE LANDSCAPE: In Helsinki public spaces are strongly identifiable by their texture.*	IDENTITY	C..
54. *This is a language for demarcating one type of public space from another.*	FUNCTIONAL	S..

55. *Learning from Helsinki we extend two found textures to become our landscape.*	TRADITION	C..
56. *Our proposal in return brings one new texture. It is a delicately undulating glass membrane.*	IMAGINATION	U..
57. *Helsinki city blocks in the 1800s were named after wild animals.*	TRADITION	C..
58. *Through the use of texture the proposed new block will have the tactile familiarity of a pet's fur.*	IMAGINATION	U..
59. *Our proposal lists the landscape to 1 metre above the level of the cobbled waterfront, creating a plinth for flood protection.*	FUNCTIONAL	S..
60. *Three entrances - north, west and south are cut into the lifted plinth, extending the public realm freely into our landscape, in both interior and exterior.*	SYNERGY	C..
61. *Gallery spaces are formed as cells within the outer perimeter.*	NON-HIERARCHICAL	S..
62. *SCULPTURE GARDEN: The flow of people through Helsinki and along the waterfront arrives here and stays effortlessly.*	FLOW	S..
63. *The ground floor café spills onto a deck, which overlooks the sunken gravel garden.*	PERSPECTIVE	S..
64. *Sculpture shows are open to the public all day and all night.*	EXCHANGE	U..
65. *MAKASIINI MAGAZINE: This long and tall space is a reconfigurable expanse for art and people.*	ADAPTABLE	S..
66. *You can walk through here, see art here, or just use the quiet to sit and plan your day.*	MEANING	U..
67. *It is not ticketed. It has something in common with the Esplanadi in that it's both formal and relaxed at the same time.*	DEMOCRATIC	S..
68. *The Makasiini is the largest single volume in the museum and can accommodate large-scale art works…*	EXPOSURE	C..
69. *…which benefit from three dimensional or multiple viewpoint experience.*	PERSPECTIVE	S..
70. *The gallery spans the 84m interior length of the main building.*	DEMOCRATIC	S..
71. *While it is a place to show art…*	EXPOSURE	C..
72. *…it is also the main circulation space for the ground floor.*	FLOW	S..
73. *At one end there is ramp which climbs up from the north entrance to the museum with Sofia Square, the Art Kioski and old market hall beyond.*	INTEGRATION	C..
74. *On the ramp there is a window with dramatic views of the basement gallery.*	PERSPECTIVE	S..
75. *At the other end of the space is the museum café, which spills out in to the southern sculpture garden.*	FLOW	S..

76. *Public Space: Horizontal and Vertical (TITLE)*	SOCIAL	U..
77. *The ground level porosity of the museum extends vertically over four floors.*	FUNCTIONAL	S..
78. *We want to allow the city into the building at all times of day, in all seasons to bring it to life.*	SYNERGY	C..
79. *The lower levels of the building are envisaged as largely public…*	SOCIAL	U..
80. *…while the upper floors are more easily controlled for ticketed events.*	EXCHANGE	U..
81. *Art, Light and Space (TITLE)*	SYNERGY	C..
82. *The museum filters the ambient daylight to create a variety of environments suited to different art forms.*	PERSPECTIVE	S..
83. *These simple spaces have varying possibilities for side and top lighting via the glass membrane and roof lights, or completely artificial lighting.*	ADAPTABLE	S..
84. *Layers of Light: Walking through the museum is a journey through delicate and different light environments which harness the very particular Helsinki light quality.*	SYNERGY	C..
85. *The third floor gallery has the possibility for full diffuse sky lighting or OLED source artificial light.*	FUNCTIONAL	S..
86. *Natural light, which falls on gallery surfaces, can be controlled to 250 lux.*	FUNCTIONAL	S..
87. *Carefully positioned picture windows to the cityscape beyond enable a wide variety of curatorial approaches.*	PERSPECTIVE	S..
88. *Black box environments can be created using a concealed blackout system.*	FUNCTIONAL	S..
89. *The second floor and lower galleries have a mixture of controlled side lighting and artificial light.*	FUNCTIONAL	S..
90. *The 84m long ground floor Makasiini space is lit by diffused side and top light through nanogel.*	FUNCTIONAL	S..
91. *Translucent at ground level, the glass membrane is transparent towards its top, allowing light transmission and views through the skylight beyond.*	PERSPECTIVE	S..
92. *The glass has two scales of refractive texture so is experienced differently from near and far.*	EMOTION	U..
93. *CIRCULATING: The central staircase is the convivial heart to the museum.*	FLOW	S..
94. *It is the place where design mixes with art, visitors with staff, and tourist with locals.*	SOCIAL	U..
95. *The view at the top of the staircase is west toward the spire of the Saksalainen Kirkko…*	PERSPECTIVE	S..

96. …a German church built in 1864.	HISTORY	C..
97. SURFACE AND DEPTH: The majority of our galleries are contained in lime-washed timber clad volumes, which are stacked over several levels.	FUNCTIONAL	S..
98. Public spaces including education and events are formed between these and a membrane of textured glass, which wraps the entirety, like a collection of cells within a living organism.	EXCHANGE	U..
99. This glass membrane is an intelligent skin which precisely disuses the Helsinki daylight creating a visually calm interior…	EMOTION	U..
100. …whilst transmitting to the city an intriguing sense of what is happening inside.	IMAGINATION	U..
101. Our proposal is to use industrialised Finnish craft techniques in the glass manufacturing.	TRADITION	C..
102. During the past nine months we have undertaken a process of design development to understand efficient manufacturing techniques for the curved glass panels which make up our textured glass facade.	FUNCTIONAL	S..
103. Working closely with a highly innovative glass façade engineering team, we have been able to methodically test progressive iterations of glass panel geometry and structural support systems to develop an arrangement which utilises standard manufacturing processes but achieves a handcrafted finish.	FUNCTIONAL	S..
104. We have reviewed techniques, which we will employ to control the opacity, translucency and reflectivity of the glass system.	FUNCTIONAL	S..
105. BETWEEN THE MUSEUM AND THE SKY	IMAGINATION	U..
106. Along the Makasiini gallery's length are doorways into the Intramuro.	FLOW	S..
107. This is the functional climatic and solar control envelope of the building.	FUNCTIONAL	S..
108. It is also a secondary circulation system, where visitors slip in and out…	FLOW	S..
109. to catch a quiet moment, or watch a Helsinki sunrise attenuated into complete diffusion.	MEANING	U..
110. In this space the city is experienced as an atmosphere.	EMOTION	U..
111. We worked with a Finnish leading craft glass manufacturer to begin developing a language of tactility and form.	TRADITION	C..
112. INTRAMURO: The glass facade operates as a double walled system.	FUNCTIONAL	S..
113. The inner space itself is navigable as a secondary circulation	FLOW	S..

system for the museum.		
114. It creates a 17m high, 250metre long sheltered route which visitors can use to circumambulate the site.	FLOW	S..
115. We propose this space is open 12h a day during the summer and can be a site for art.	DEMOCRATIC	S..
116. STRUCTURAL GLAZING SYSTEM	FUNCTIONAL	S..
117. The glass membranes are supported by vertical glazing bars held off the principle structural columns by horizontal cantilevered gerberettes to support the secondary structural glazing system.	FUNCTIONAL	S..
118. SOLID AND VOID (TITLE)	PERSPECTIVE	S..
119. The inner membrane defines the conditioned area of the building.	FUNCTIONAL	S..
120. The ratio of solid insulated panels to aerogel filled glazed panels relates to the exposure of direct sunlight into the gallery paces and areas of close thermal control.	FUNCTIONAL	S..
121. FRAME AND SKIN (TITLE)	FUNCTIONAL	S..
122. The steel structural system has been devised to utilise standard sections with a view to easily integrating the mechanical conditioning systems required for an international art museum.	FUNCTIONAL	S..
123. The relative efficiency of section size to long spans that steel offers made it the perfect choice for the clear spans required for the exhibition spaces.	DEMOCRATIC	S..
124. A steel frame also offers highly efficient integration with the glazing systems.	FUNCTIONAL	S..
125. SUMMER BREEZE / WINTER COAT (TITLE)	IMAGINATION	U..
126. The environmental control offered by dual membrane glass facade system allows for a responsive buffer zone which can react to both excessive summer heat and extreme winter cold.	FUNCTIONAL	S..
127. By channelling exhaust air from the conditioned art spaces into the North and North East intramural zone will reduce heat loss through the internal membrane in the 84 metre long Makasiini space.	SUSTAINABILITY	C..
128. During the summer months purging the intramural space using 'stack effect' will offset excessive solar gain.	FUNCTIONAL	S..
129. Direct solar glare and thermal build up is also offset with the automated deployment of solar blinds within the East and South facades.	FUNCTIONAL	S..
130. Performance and Participation (TITLE)	EXCHANGE	U..
131. The Rotunda is a circular space offering flexible performance, conference and black box facilities to the north wing of the museum.	DEMOCRATIC	S..

132. Basement Gallery: The Makasiini Terminali was built on land reclaimed from the sea.	HISTORY	C..
133. Like a number of the deep access yards dug adjacent to the Olympiaterminaali, this space shows the visitor, the curator and the artist the underneath of Helsinki, full of diffused light and large installations.	PERSPECTIVE	S..
134. It's a place which they never expected to find in the centre of the city.	PERSPECTIVE	S..
135. The basement gallery is directly accessed off the art loading bay to aid the building up of large scale site specific art installations. This is indicated in the above image of Olafur Eliasson's Riverbed'.	FUNCTIONAL	S..
136. The Basement Gallery has a unique relationship with the wider public realm in the museum.	SYNERGY	C..
137. At both ground and first floors there are opportunities to observe the current installations. It is a way of seeing art through adjacency, even if only visiting the museum bookshop.	PERSPECTIVE	S..
138. Texture: The Makasiini houses a 18m high 84m long timber façade which moderates between the public realm and gallery spaces.	FUNCTIONAL	S..
139. The upper two thirds of the wall is clad with lime-washed native Finnish larch deployed in a textural hatching, which varies from straight to herringbone, from fully planked to 50% slatted and from 90° to 45° louvre depending on the acoustic, luminous and viewing criteria of the spaces behind.	SUSTAINABLE	C..
140. This secondary texture combines to produce a natural, soft, textural counterpoint to the traditional white box'.	EMOTION	U..
141. This secondary texture is used as a subtle way finding device in the museum.	FLOW	S..
142. Light: Through an intelligent, multi-layered glazing system and a top lighting refractive and diffusing grillage the Helsinki daylight…	FUNCTIONAL	S..
143. …effectively channelled and utilised internally to create optimum conditions for the viewing of art on vertical and horizontal surfaces.	EXPOSURE	C..
144. Large sculpture show, winter (TITLE)	EXCHANGE	U..
145. Western garden forms the entrance to a sculpture show.	FLOW	S..
146. Works are displayed in the western garden in linear form, arranged to capitalise on the low light and long shadows visible in Finland in winter.	EXPOSURE	C..
147. The visitor makes their way to the southern sculpture garden which has been closed off temporarily from the waterfront Makasiininranta.	ADAPTABILITY	S..
148. They complete a circle by entering the Intramuro and heading	FLOW	S..

back to the western entrance.		
149. Group show - 20 young artists, mixed art forms (TITLE)	EXCHANGE	U..
150. The 84 metre long Makasiini gallery is temporarily partitioned into two, leaving the staircase and lifts accessible from the northern and western entrances.	ADAPTABLE	S..
151. The ground floor southern cluster of galleries, each varying in height and illumination are first visited in a chain like fashion…	FLOW	S..
152. …before the visitor enters laterally into the Makasiini, now 42 metres long and 17 metres high.	DEMOCRATIC	S..
153. A large scale installation is hung here which is brightly coloured and occupies the full height of the space.	EXPOSURE	C..
154. The bright colour is visible through the glass membrane when visitors are approaching on ferries from Stockholm.	PERSPECTIVE	S..
155. Solo show (TITLE)	EXCHANGE	U..
156. The southern gallery cluster is explored by the visitor in a looping form.	FLOW	S..
157. They discover a door at the end of the ground floor part of the show with a staircase directly down to the basement gallery.	FLOW	S..
158. This space contains a large scale environmental installation built in-situ by the artist.	EXPOSURE	C..
159. The visitor returns via the stairs or lift to the western entrance lobby.	FLOW	S..
160. Artist project, summer night (TITLE)	IMAGINATION	U..
161. This live project is a crayfish dinner for 400 people in the 3rd floor gallery.	SOCIAL	U..
162. The restaurant on the floor below services the meal.	FUNCTIONAL	S..
163. Visitor make their way down to the floor below through the rotunda…	FLOW	S..
164. …in which a ramp has been built and a temporary night club has been set up.	ADAPTABLE	S..
165. Inventing the Place – Connecting the City (TITLE)	INTEGRATION	C..
166. The contours and alignments of the old Centre of Helsinki still follow the ones set by J.A Ehrenström's town plan affirmed by the Emperor Alexander I in 1817.	HISTORY	C..
167. It proposed ascension of avenues from the Northwest – today's Mannerheimintie — and Southwest from Bulevardi to Esplanadi finally to the heart of the town, to the Market Place and the Senate Square.	HISTORY	C..
168. The green promenades give the alignments to the grids, which grow from them leaving parks in between in the best fashion of the time…	PERSPECTIVE	S..

169. *and conclude to the open spaces for both power and politics as well as leisure and commerce, surrounded by monumental architecture, and by a monumentalised waterfront with its peers quays, wharfs, ships and dockyards.*	ECONOMIC	C..
170. *The squares for power and commerce were interconnected with an urban street, which, from the hills in the South, continued towards the North and beyond the City: the main street, Unioninkatu.*	ECONOMIC	C..
171. *The south piers were continued along the coastline once more shifting the grid and forming an ending to the view when seen from the Market Square.*	HISTORY	C..
172. *This was to be known as the Makasiiniranta, a wharf and a dockyard, then a terminal – a place for few and no-one and a place of passing and frustration, and now as the site for the Guggenheim Helsinki Museum.*	REGENERATION	C..
173. *The balance of the centre of Helsinki moved inland already in the 1860s when the railway-connections, first to Hämeenlinna and then to St. Petersburg, were opened.*	HISTORY	C..
174. *The commerce adjusted to the change and Aleksanterikatu became a competitor for Unioninkatu as the main street.*	ECONOMIC	C..
175. *This shift was further continued with the city growing, and with deliberate positioning of cultural institutions at Töölönlahti and beyond.*	ECONOMIC	C..
176. *The balance of the centre of Helsinki moved inland already in the 1860s when the railway-connections, first to Hämeenlinna and then to St. Petersburg, were opened.*	HISTORY	C..
177. *The commerce adjusted to the change and Aleksanterikatu became a competitor for Unioninkatu as the main street.*	HISTORY	C..
178. *This shift was further continued with the city growing, and with deliberate positioning of cultural institutions at Töölönlahti and beyond.*	HISTORY	C..
179. *At the south end of Unioninkatu, a sequence of recreational parks developed, the Tähtitorninmäki and further towards the sea Kaivopuisto.*	HISTORY	C..
180. *Kaivopuisto acted for a long time in the 19th Century as a centre for spas and other recreation, and has ever since been a favourite for walks, pleasure and celebrations among the people of Helsinki.*	HISTORY	C..
181. *Tähtitorninmäki too is an important site, the park with the view over Helsinki, the place for both celebratory toasts and intimate whispers.*	TRADITION	C..
182. *More recently, the views have been covered by trees and the view spots deserted, but the park still remains a favourite among children in the winter and lovers in the summer.*	PERSPECTIVE	S..
183. *The waterfronts were left to develop with the shipping*	HISTORY	C..

industry—from the long lines of masts, to the long lines of cranes, and from horse carriages to the railway line, which encircled all of the Southern Helsinki finding its path along the waterfront from the Railway station to the harbours creating an industrial landscape in the heart of the city.		
184. Almost none of this exists anymore, and only sudden marks remain on the ground.	HISTORY	C..
185. Yet, nothing really has come to replace this industrial landscape and the vacuum left for it.	HISTORY	C..
186. Except the half-industrial, half-witted and permanently temporary structures through which the people roam to the gigantic cruise-ships, which when at the harbour well surpass the architecture on ground, and when at the sea, leave the skeletons of plastic tunnels haunt the waterfronts.	HISTORY	C..
187. Unioninkatu still remains a street with a strong character, connecting the Southern parts of the town Centre to the Northern ones with a strong monumental statement in each end of the street the Kallio Church and the observatory…	IDENTITY	C.
188. …both exemplary monuments of their kind and well admired and copied in Finland and beyond — and many others in between.	HISTORY	C.
189. The waterfront for its part has still not become part of the city, and the existing promenades – even though popular – never have become what they could, follow second class routes and are ruined by the heavy traffic along them, and thus have, together with their surroundings always remained in the marginalia, as spaces of passing rather than staying and pacing up, rather than slowing down.	HISTORY	C
190. The Guggenheim Helsinki site is in the centre of a lot of this marginalia and the museum has the possibility to make this site part of the city in a new way both through re-activating and re-iterating the past, as well as reimagining the future.	IDENTITY	C.
191. The architecture of the site never really was, or it has always been temporary and accidental.	HISTORY	C.
192. The Eastern side of the Southern Dock Basin was first connected to the city monumentally with the Orthodox Cathedral…	HISTORY	C.
193. …then with the beautiful storage buildings by the waterfront and later by the cranes, whose memories have already been forgotten, and Alvar Aalto's masterly gesture to continue the neo-classical façade of the Esplanadi.	IMAGINATION	U.
194. The western side grew with its own pace from Engel's subtle classicism and the delicately revivalist Market Hall to Revell's celebration of Internationalism with the Palace hotel for the Olympics.	MULTICULTURALISM	C.
195. Further south it always remained a place with only an odd passage unwillingly and unwittingly monumentalised with fake	HISTORY	C.

facades…		
196. …first wooden ones in front of the Makasiinit, and later by iron and steel ones of the Cruise ships.	HISTORY	C.
197. How to make this place so close yet always so far part of the city?	INTEGRATION	C.
198. It could become simply a promenade, but it could be much more too…	IMAGINATION	U.
199. The Museum can make it what it truly ought to be, a place for recreation, and a place for both meditation and encounter.	TRADITION	C.
200. In order to do this, it needs to both continue the city, its pathways and alignments…	INTEGRATION	C.
201. but also to create new, and in order to connect, it first needs to invent the site, which previously never has been.	IDENTITY	C.
202. It needs a gesture, and the gesture needs both to rhyme with the existing, and to create something new.	SYNERGY	C.
203. The site acts a bridge between different parts of the city and as a continuation, balance and mirror for the facades of the Market Square, and the Katajanokka.	SYNERGY	C.
204. Additionally, It has the capability of creating a waterfront, which would, for the first time be a waterfront for the people.	SOCIAL	U.
205. It also has the capability of creating a new cultural focal point within the city, perhaps shifting the balance of the city the old squares for power and commerce, and towards the sea.	IDENTITY	C.
206. Besides the waterfront, the site picks the shifts and the tilts in the historic grid and is at the end of a street…	HISTORY	C.
207. …which never was, but perhaps could be.	IMAGINATION	U.
208. This street parallel to Unioninkatu is an oddity within the grid.	FUNCTIONAL	S.
209. It begins from arguably the most beautiful street in Helsinki, Sofiankatu…	IMAGINATION	U.
210. …which in its alignment predates Ehrenström's plan…	HISTORY	C.
211. …and gives a view of the Senate Square and the Cathedral slightly off the centre…	PERSPECTIVE	S.
212. ...as if accidentally echoing the tilts and shifts that give the character to the whole centre.	IDENTITY	C.
213. Now it ends in the other symbol of Helsinki, the spirit of the city and the sea, the beautiful Havis Amanda emerging from the sea as the City itself does, or rather, could do.	IDENTITY	C.
214. The Guggenheim might re-activate this alignment and continue Sofiankatu, shifting the grid and taking it all the way to the Southern parts of Helsinki following the seaside…	SYNERGY	C.
215. …as it might re-establish and re determine the connection to	INTEGRATION	C.

the sea, something natural to, yet underappreciated by the urbanism of Helsinki.		
216. Again, in order to do that, a gesture strong enough to charge and re-invent the site around it…	IDENTITY	C.
217. …yet quiet and subtle enough in its ways to revive and create connections with the city, its grids, its streets and above all its citizens, is needed.	SYNERGY	C.

Appendix 6

Finalist 6: AGPS Architecture– Two-In-One-Museum[1]

Text (Introduction: Webpage)	Code	
1. *The museum is composed of two spaces - one for exhibitions, the other a public forum - that come together in a dance involving art and the city, gradually engaging in multiple movements…*	ENERGY	U..
2. *…from a 'pas de deux', to a 'pas de trois', etcetera.*	FLOW	S..
1. *One space of the museum is on the dock level of the port facility, acknowledging the site's industrial function as a vital memory for the new ensemble.*	SYNERGY	C..
2. *Part gathering place, part community center, part incubator for innovation, it is conceived as a social commons within the city.*	SOCIAL	U..
3. *The other space of the museum houses art exhibitions.*	EXPOSURE	C..
4. *Hovering in the air, it offers a place for contemplation, with large open galleries, complementing its companion space below.*	IMAGINATION	U..
5. *Greater than the sum of its parts, the museum generates multiple relations among people, architecture, and the arts.*	EXCHANGE	U..
6. *With this, the Guggenheim Helsinki can engage a broad constituency of stakeholders, benefiting not only the arts, but the public at large.*	ECONOMIC	C..
Text (Concept Narrative)	Code	
7. *What would it mean for a museum not to be a museum? Can a museum become something other than what it is typically considered to be?*	IDENTITY	C..
8. *Hardly rhetorical, such issues are just as relevant today as they were for André Malraux when, in his inaugural address for the opening of the Fondation Maeght in the early 1960s, he claimed "ceci n'est pas un musée[2]", suggesting that the architectural ensemble there redefined the very understanding of a building dedicated to the arts.*	IDENTITY	C..
9. *His assertion "this is not a museum was indicative of his search for other ways in which this type-form could perform beyond traditional conceptions of art institutions as closed archives that insulate art from the world.*	IDENTITY	C..
10. *Questioning this notion allowed him to consider seemingly improbable architectures such as 'the imaginary museum' or 'the museum without walls".*	IMAGINATION	U..
11. *So, what would such a museum really entail? It would be a*	MEANING	U..

[1] http://designguggenheimhelsinki.org/finalists/GH-1128435973
[2] 'ceci n'est pas un musée' - from French 'this is not a museum'

setting open to all, one not limited to select works of art, but robust enough to embrace other disciplines, as well as the everyday and its unpredictability, a place exposed, essentially without walls, whether physical or symbolic.		
12. *With this, art would be re-contextualized back into the world – an open museum.*	IDENTITY	C..
13. *Ceci n'est pas une pipe[3]: Malraux was alluding to René Magritte's painting The Treachery of Images that pairs a representation of a pipe with the statement 'this is not a pipe'.*	IMAGINATION	U..
14. *A tension is established between the two components of the work, with each supplementing and calling the other into question.*	MEANING	U..
15. *This doubling captivated Michel Foucault, inspiring him to write the exposé 'Ceci n'est pas une pipe', opening up the painting to more readings than Magritte ever anticipated.*	MEANING	U..
16. *"There are two pipes," writes Foucault, "or rather must we not say, two drawings of the same pipe? Or two drawings, one representing a pipe and the other not, or two more drawings yet, of which neither the one nor the other are pipes?"*	MEANING	U..
17. *Foucault's re-reading multiplies the dialectical relationship in Magritte's painting, teasing out of the original pair a tangle of the many.*	MEANING	U..
18. *Could this process of opening up an apparently closed circuit of meaning be brought to bear on the museum?*	MEANING	U..
19. *American writer Walter Lippmann did just this when contemplating what he called 'the museum of the future' – his version of the 'musée imaginaire'.*	IMAGINATION	U..
20. *His reflections also began with a binary logic, stating that "one can imagine that the museum of the future will have two departments – one the sanctuary of unique objects and the other in effect a library for the student, the scholar, and the amateur."*	MEANING	U..
21. *When these two realms are brought into dialogue their multiplying effect is increased through the potential for unforeseeable chain reactions, not unlike processes set off in laboratory experiments – the museum as lab.*	REACTIVE	S..
22. *Musée Précaire[4]: Experimenting with alternative forms of the museum was at the core of Thomas Hirschhorn's Musée Précaire Albinet."*	HISTORY	C..
23. *As if to connect the idea of a wall-less institution with the prospect of a living laboratory, he inserted a makeshift museum in a Parisian banlieue, involving resident youth as impromptu*	DEMOCRATIC	S..

[3] The Treachery of Images - a painting by the Belgian surrealist painter René Magritte, painted when Magritte was 30 years old. (Source: Wikipedia)

[4] In May 2004 Thomas Hirschhorn set up a makeshift museum – the Musée Précaire Albinet – in a Paris suburb

construction crews, curators, security guards, and so forth.		
24. *A dialogue was established that brought the Centre Pompidou into direct contact with daily life in an outlying neighbourhood.*	HISTORY	C..
25. *The sheer implausibility of this venture came with rallying locals to participate in building a facility virtually unknown to them and at the same time convincing the national museum to lend works by such artists as Duchamp, Malevich, Mondrian, Dalí, Beuys, and Warhol for temporary exhibitions.*	HISTORY	C..
26. *Key to Hirschhorn's art intervention was the integration of practices of everyday life within the project, including cooking, day-care, communal chat rooms, and writing classes, thus transcending connotations of high culture associated with a museum and overcoming, at least momentarily, the stigma of the city's edge as a precarious place.*	DEMOCRATIC	S..
27. *Although the works on loan eventually returned to their home in the heart of Paris, the Musée Précaire remained as a lively public forum on the periphery.*	SOCIAL	U..
28. *Hirschhorn's work was considered an art installation rather than the founding of a new institution, yet it nevertheless offers a vision of how the museum's remit might be expanded, reframing the notion of what it can do and spawning curatorial practices that engage directly with local stakeholders – the museum as participatory platform.*	IDENTITY	C..
29. *Pas de deux*[5] *(TITLE)*	SYNERGY	C..
30. *Alluding to these precedents in rethinking the museum, the project for the Guggenheim Helsinki pursues the idea of another kind of venue for the arts.*	IDENTITY	C..
31. *With the announcement of the venture being ambiguously received in Finland, some residents being in favour and others against it, this proposal recognizes the validity of political debate concerning the project's financing and appropriateness for the context.*	ECONOMIC	C..
32. *If Malraux's statement 'ceci n'est pas un musée' is taken to heart, the question arises of how to make a museum that is both a museum and also not a museum. Can such a thing exist?*	IDENTITY	C..
33. *Could an alternative be considered, benefiting not just the art enthusiast, but the public at large – a museum both formal and informal?*	DEMOCRATIC	S..
34. *Such queries form the working basis of the proposed museum that incorporates a doubling-effect as its organizing principle.*	DEMOCRATIC	S..
35. *Two spaces are set into dialogue, in which one addresses the limitations of the other while strengthening their respective qualities – a 'pas de deux' played out in multiple episodes of encounter.*	DEMOCRATIC	S..

[5] In ballet, a pas de deux [pɑ d(ə) dø] (French, literally "step of two") is a dance duet in which two dancers typically a male and a female, perform ballet steps together.

36. *One space is for art exhibitions and the other functions as an incubator of ideas, of culture, and of discovery.*	CREATIVITY	U..
37. *Together, they are more than the sum of their parts, with each opening up a range of relations among people, architecture, and the arts.*	SYNERGY	C..
38. *With this, the Guggenheim Helsinki can engage a larger constituency of stakeholders in the co-creation of value, taking cues from such pilot projects as the Museum as Hub and NEW INC in New York, furthering innovative practices that aim to expand what art institutions can do.*	ECONOMIC	C..
39. *Promoting an interface between the city and art production, the project explores the concept of a "two-in-one museum' that fosters connections between the everyday and art.*	SYNERGY	C..
40. *This is meant to foreground the performative potential of the building as a tool to be used in daily life.*	CREATIVITY	U..
41. *One part of the museum is on the dock level of the port facility, acknowledging the site's former industrial function as a vital memory for the new ensemble.*	SYNERGY	C..
42. *The existing terminal is re-used where possible for diverse, unexpected activities.*	SOCIAL	U..
43. *While maintaining its role as a hub for passengers at one end of the structure, the extension at the other end acts as the museum's entry.*	INTEGRATION	C..
44. *…it is conceived as public commons that extends the pedestrian boardwalk into the building…*	SOCIAL	U..
45. *…a social infrastructure for education, outreach, and events within the city.*	EXCHANGE	U..
46. *The other part of the museum is the 'museum' as such, in so far as it houses exhibitions.*	EXPOSURE	C..
47. *The structure is in the air and hovers - not unlike Magritte's pipe in the painting above the other.*	NON-ICONIC	C..
48. *Whereas this place is more formal than the dockside facility, it nonetheless displays characteristics of a warehouse, with large open spaces, generous skylights, industrial finishes, and straightforward installations.*	DEMOCRATIC	S..
49. *As a hall on stilts, partly removed from street level, the building offers a place of refuge, a "slow space of contemplation adhering to the notion of the museum as an other space, one complementing its companion spaces below."*	MEANING	U..
50. *Life is rarely singular, pristine, and clear, but rather multiple, messy, and ambiguous – characteristics the project aims to encapsulate by means of its loose assemblage of parts that, while being connected and disconnected, are as circumstantial as the peculiar collection of sheds, trucks, asphalt, gangways, and ships found on site.*	SYNERGY	C..

51. *As quasi ‘objets trouvés’ determined by necessity rather than aesthetic choice, retained artifacts are of historical significance, for they are part and parcel of the city’s cultural and economic base.*	TRADITION	C..
52. *The ‘common space’ at dock level avoids the anachronism of formal and monumental gestures for the display of art and offers instead a participatory venue not unlike the BMW Guggenheim Lab, which has mobilized citizen assemblies in cities such as New York, Berlin, and Mumbai…*	DEMOCRATIC	S..
53. *…through the introduction of causal structures that provide spaces for community interaction." Keeping with this spirit, the voices of many resound in the lower hall of the proposed museum.*	SOCIAL	U..
54. *Here, the activities that take place are considered just as important as the building itself, for it must be accountable to all stakeholders involved.*	ECONOMIC	C..
55. *Conceptually meant to break down walls both spatially and socially, this lower structure is conceived as an ‘open work’…*	DEMOCRATIC	S..
56. *…that can be used and changed according to future needs – a building that is multiple, messy, and ambiguous.*	ADAPTABLE	S..
57. *The common space aspires above all to function as a facilitator of civic empowerment…*	DEMOCRATIC	S..
58. *…aiming to invigorate citizenry by providing the grounds for building the “participatory city”.*	NON-HIERARCHICAL	S..
59. *Museum in the air (TITLE)*	IMAGINATION	U..
60. *Whereas the lower spaces are curated in principle by the public…*	DEMOCRATIC	S..
61. *…the upper level of the museum is the domain of the curator as steward of collective content.*	EXPOSURE	C..
62. *Art is housed above in this naturally-lit magic box that floats over the harbour.*	IMAGINATION	U..
63. *Its interior is unspecific by design, receding into the background as a neutral framework for staging exhibitions.*	ADAPTABLE	S..
64. *Flexibility is the rule.*	DEMOCRATIC	S..
65. *This minimal, column-free container can house multiple shows simultaneously as easily as it can accommodate one large exhibition.*	ADAPTABLE	S..
66. *Access and circulation are straightforward.*	FLOW	S..
67. *Visitors leave the ground and are pulled up into this hovering volume by large escalators that allow a seamless connection between lower and upper realms.*	FLOW	S..
68. *Once inside, the curation of movement is open to different scenarios…*	FLOW	S..

69. *…choreographing interaction with the work on display.*	RECIPROCITY	U..
70. *Exhibition spaces can be formatted according a range of schemes, whether along a meandering promenade, a sequential enfilade, a zigzagging en suite arrangement, or a dégagement layout with a corridor that opens onto separate galleries – or any combination thereof.*	ADAPTABLE	S..
71. *With this built-in flexibility, the family of Guggenheim galleries is extended with a chameleon-like space that can change as necessary.*	ADAPTABLE	S..
72. *Imagine Frank Lloyd Wright's vertical spiral unfolded into a long horizontal band…*	IMAGINATION	U..
73. *…one that need not rely on iconic expression of its internal organization…*	NON-ICONIC	C..
74. *…but rather settles for a discreet form to house changing exhibitions.*	ADAPTABLE	S..
75. *In this space, art determines the way it is experienced rather than the building determining how it is shown.*	RECIPROCITY	U..
76. *When dancers come together in a 'pas de deux', they are at times close enough to kiss in a charged scene…*	ENERGY	U..
77. *…that plays out in the intimate space between the two.*	IMAGINATION	U..
78. *Analogously, the volumes of the museum hover closely together, so much so that they are seen touching at moments…*	PERSPECTIVE	S..
79. *…as if to soften their identities and allow their distinct functions to meet.*	IDENTITY	C..
80. *One instance of this spatial kiss, so to speak, occurs in a third space that belongs to both halls of the museum…*	IMAGINATION	U..
81. *…forming an in-between gallery that offers visitors unexpected lateral views between the structures as well as sliced vistas of the surrounding city and harbour.*	CREATIVITY	U..
82. *A similar threshold is encountered along the escalator connecting the ground level with the gallery overhead.*	FLOW	S..
83. *On this route, several spaces are traversed as visitors make their way through the building: they move from inside the lobby to the outside zone beneath the entry canopy overlooking the public square and back inside as they arrive to the exhibition spaces above.*	FLOW	S..
84. *The load-bearing structures of the volumes interweave to create mingled lattices of varying rhythms that give definition to the common hall on the dock level.*	SYNERGY	C..
85. *Visitors experience this structural syncopation upon entering the museum and are offered a clue as to how the museum in the air meets the ground.*	IMAGINATION	U..
86. *Views to the city and the water are choreographed at both ends*	DEMOCRATIC	S..

of the exhibition space.		
87. *At one moment, people look through a glass floor to the entry space below, realizing that they themselves are up in the air.*	IMAGINATION	S..
88. *Back of House: The back of house constitutes a world in its own right woven into the building fabric.*	SYNERGY	C..
89. *Back and front of house are separated to guarantee the smooth flow of operations involved with moving art in and out of the museum.*	FUNCTIONAL	S..
90. *An isolated zone extends vertically through the entire building, with a premium placed on security and functional efficiency of movement across relevant departments of the museum.*	FUNCTIONAL	S..
91. *Between city and harbour (TITLE)*	PERSPECTIVE	S..
92. *The museum sits as a slender, horizontal line between the city and the harbour.*	PERSPECTIVE	S..
93. *Its height is intentionally low, allowing the building to blend in with the urban fabric along the waterfront and the neighbouring park on the hill.*	SYNERGY	C..
94. *It is as if the museum has been slipped into its surrounding context or has just docked alongside other ships.*	NON-ICONIC	C..
95. *The closer one gets, however, the more it is thrown into relief as a free-standing Structure.*	IMAGINATION	U..
96. *Conceptually, the existing terminal is doubled by the twin structure above that slides over the end of the lower building.*	FUNCTIONAL	S..
97. *A large, covered outdoor entry space is created welcoming the city into the museum…*	CREATIVITY	U..
98. *…cityscape and boardwalk literally extend inside to form the urban commons at dock level.*	INTEGRATION	C..
99. *Views out across the bay make Helsinki itself the primary exhibit of the lower hall, an exhibit made even more dramatic as one ascends to the elevated exhibition space.*	IMAGINATION	U..
100. *In essence, the project is the threshold of two realms that cohabit the edge: the city and the harbour. Though mutually reliant, the two are to some degree at odds with each other.*	SYNERGY	C..
101. *On the one hand, the city is intent on gentrifying this border zone with beautified boardwalks, car-free plazas, and small scale commercial offerings.*	REGENERATION	C..
102. *On the other hand, industries associated with the port want to maintain their operational efficiency, requiring the movement of heavy trucks, large scale equipment, and industrial night lighting.*	FUNCTIONAL	S..
103. *Given this conflict of interests, the museum is poised as a potential urban arbiter capable of bridging this divide.*	ECONOMIC	C..
104. *Just as the city moves into the museum, its activities in turn spill out into adjacent spaces, giving the surrounding cityscape new*	ENERGY	U..

license as a generator of civic life.		
105. *On the long side facing the water, the common hall engages the boardwalk, with a café opening directly onto it.*	FLOW	S..
106. *The interior can be opened to the outside in warmer weather, making it accessible to those passing by, while sculptures could conceivably occupy the paved boardwalk.*	ADAPTABLE	S..
107. *In this way, the project makes a concerted nod to the city's desire to upgrade public space with new commercial and cultural activities.*	SOCIAL	U..
108. *Along the retaining wall on the southwest edge of the site that marks the former coastline, informal project spaces are created at the juncture of park, harbour yard, and museum.*	CREATIVITY	U..
109. *These spaces link the broadened pedestrian walkway and bike lane to the museum's port ground as well as to the park.*	INTEGRATION	C..
110. *With this activity-landscape, a venue is offered for spontaneous or organized public events, art workshops, rallies, and the like.*	EXCHANGE	U..
111. *By design, such activities share space with the museum's backside – its loading dock, visitor parking lot, as well as the traffic moving to and from the port.*	ENERGY	U..
112. *Such a juxtaposition is meant not only to celebrate the impromptu spirit of this new public forum, but also to emphasize the hustle and bustle of the everyday to which the institution is necessarily connected.*	ENERGY	U..
113. *What appears as a think line on the horizon comes to thicken when it opens to the pulse of urban life.*	IMAGINATION	U..

Appendix 7

Interview transcript

Moreau Kusunoki Architects

(1) This competition is real a challenge.

(2) We like challenge. It was impossible for us not to participate.

(3) It was a rich exercise anyway for a young practice like ours.

(4) We had a personal feeling with the city. For us is a real occasion to challenge our own architecture and to discover what would be tomorrow's architecture

(5) It is a rich subject in any sense, because of the fight, because of Guggenheim…

(6) Architecture doesn't have to be a slogan for saving people or saving the planet, or to be totally integrated. It has to offer passage because architecture's aim is not to save energy. Architecture has to give some emotion; it has to bring poetry to the society. Like people gatherers, we are trying to formalise all the needs of the society with not much more but going back to the nature. We add so much to the digital world, which is totally immaterial, so may be architecture's aim is to bring us back to some basic roots.

(7) Institutional buildings always bring identity in a strong way. Each building is binuclear[1]; there is a real potential to enrich the institution from the bottom.

(8) I can see in the specific context in the democratic Finish society that we can bring to new kind of architecture that could learn from the bottom and that could play a new role in the city.

[1] Binuclear - a figurative or symbolic substitute for another

Admin 10/9/15 10:04
Comment [1]: Openly admit that it was difficult and challenging for their team.

Admin 10/9/15 10:14
Comment [2]: The team see the challenge as a good thing, and moreover, impossible to miss! Turning the threat into a strength.

Admin 10/9/15 10:13
Comment [3]: Shows competition's potential to unveil young talent.

Admin 10/9/15 10:07
Comment [4]: Reveal personal interest in being involved, emotional attachment. Don't reveal exactly what.

Admin 10/9/15 10:09
Comment [5]: The team wishes to push themselves to the limit, and the competition provides that opportunity for them.

Admin 10/9/15 10:11
Comment [6]: They are willing to discover what they are competing against, what other teams will produce, and use this opportunity to compare their practice as a way of assurance of their ideas, approaches and quality of work, overall creativity and find out if their architecture is current, ethical, observant, and sensitive to the city context and the surroundings. History, community, etc.

Admin 10/9/15 10:16
Comment [7]: Shows awareness of the history and the intensity of the need to apply symbolic meaning and express that awareness through the design they offer.

Admin 10/9/15 10:20
Comment [8]: They distinguish their responsibilities as architects, their role in society, and set the boundaries of their work. Although they, as architects assume the responsibility to deliver according to the basic principles of architecture, i.e. as sustainable and green as possible, the ... [1]

Admin 10/9/15 10:21
Comment [9]: They define what they personally take responsibility for, pacing their focus on the feelings and the user experience.

Admin 10/9/15 10:27
Comment [10]: They use metaphor in order to illustrate what they mean by bringing emotion and the intensity with which they'd like to apply. It's like 'po ... [2]

Admin 10/9/15 10:35
Comment [11]: Although they accept the responsibility to look after the collective needs of the public, they also show th ... [3]

Page 1: [1] Comment [8] **Admin** **10/09/15 10:20**

They distinguish their responsibilities as architects, their role in society, and set the boundaries of their work. Although they, as architects assume the responsibility to deliver according to the basic principles of architecture, i.e. as sustainable and green as possible, they make sure that they show to the world where the boundaries are for them.

Page 1: [2] Comment [10] **Admin** **10/09/15 10:27**

They use metaphor in order to illustrate what they mean by bringing emotion and the intensity with which they'd like to apply. It's like 'poetry' affecting people deep within, is how they would like their creation to touch people.

Page 1: [3] Comment [11] **Admin** **10/09/15 10:35**

Although they accept the responsibility to look after the collective needs of the public, they also show that the result they would like to achieve is to bring one closer to nature and to our basic roots.

Appendix 8

Glossary of terms

Democratic: The use of democratic in this context refers to (a) a process, i.e. is used when the process of competition architecture is conducted in a more open and transparent manner with exposing and taking into account all stakeholders points of view and (b) design decision taken by architects in design contests – the design choices architects make are much more inclusive and takes user experience into consideration. It also is a way to say that the design decision made is going to offer all users equal and fare share of the way they can users can share the space as opposed to creating social exclusions and inclusions through space division.

Monumental: In this context I use the term monumental to indicate monument-like properties of a form or design of a building, and often in the sense it is monolith and intimidating.

Symbolic: This term is used in two separate contexts within this study – one is the symbolic aspect in terms of the appearance if buildings, especially in relation to postmodern architecture. The second context in which the term is used in when I refer to language – symbolic: vague, not well-defined, which is a more of a negative characteristic when it comes to competition narratives. For example, on p.28 I say: 'All these appear as symbolic outlines as opposed to practical description of spaces.', which implies that the use of language is not open and transparent but vague and not clear.

Data triangulation: Triangulation is a powerful technique that facilitates validation of data through cross verification from two or more sources. In particular, it refers to the application and combination of several research methods in the study of the same phenomenon. (Google/Wikipedia)