‘Art is life, life is Art’ which sets the scene for the South Harbour site.
Energy plan for Architecture:

An essay into the philosophy of the artist Joseph Beuys, exploring how his approach may influence new rituals on the South Harbour of Helsinki.

Thus out of his complexity and highly subjective work lay the foundations for a new reinterpretation of Architecture. The south Harbour energy plan, offering new modes for thinking and perceiving an architectural context.

This territory will be inhabited by a built project/artist installation for a brief on the northern edge, a site in the Baltic waters of the northern hemisphere the city of Helsinki historic South Harbour which forms the context for the thinking of Beuys ideas of transformation.

The aim of developing the South Harbour energy plan is to start a dialogue exploring the Social Sculpture framework, questioning current architectural thinking.

Joseph Beuys: the Artist

Beuys; “I really don’t have anything to do with art—and that is the only way to really contribute anything to art. If indeed Art is about opening itself to live processes. Art in no way can be confined to the restrained boundaries of the Art world. Art has to open itself to it’s other quasi infinite non-art world”.

Beuys admired the architecture of the Guggenheim museum in New York, by Frank Lloyd Wright, as he likened the open, central atrium core of the space; An organic experience much like nature, he said of the building the experiences was a metaphor for an ecological environment, such as a tree:

“It is very difficult to find an ideal place for an apple tree. It’s almost impossible, but at last you put the Apple tree somewhere”.

Pekka Halonen. The short cut.
Tallow was an extreme example of Beuys's dislike of the concrete make-up of a city,

unlike the other artists, he choose the worst possible site intentionally, it was a concrete, dark, dingy underpass to the new auditorium of the university. Under the access ramp lay a perfect example of modern architecture, you could argue a socio-political metaphor, an expression of the crumbling façade of capitalism.

This dead corner, a deep wedge shaped angle in which nothing but dirt could reach, became the catalyst for his project. For Beuys the harsh, acute concrete space was a wound that needed to be healed through the fat within the instillation.

‘He attempts to heal the place by selecting it processing it and then making it disappear. In practical terms, the sculpture corresponds exactly to the volume of this desolate corner” (Tisdall, 1979)

As a sculptor, Beuys's ideas of architecture were rooted to the ground. He was not interested in abstract forms of a building, but in the concrete connections it has with its immediate surroundings and context.
‘Twilight is the border between day and night, and the shore is the border between sea and land. The border is longing, when both have fallen in love but still haven't said anything. The border is to be on the way, it is the most important thing.’ Tove Jansson

**Energy plan for Helsinki:**

Rituals on the south harbor

“I am not interested in the physical aspect of filling. I want the work to become an energy center, like an atomic station.” Beuys

The responsibility is the of the Finnish community to start digging metaphorically. The new city rituals will only come to onto light if the city embraces change to new forms of economic innovation not connected to capitalism. The border of the site will be disconnected from city so that this concrete landscape establishes it own life. It is the only way, forget about masterplanning, this will not work here, embrace complexity. The current trend is to fill space up with short term thinking, without any true understanding to collective ideas that already exist in that space, and its surroundings.
The three stages represent the application of the South harbor energy plan applied to the bay. This composition seeks to explore the potential of the site. Exploring the regions geology.

1
A retrospective of the past and its links to the future is the process of exploring and understanding the site in terms of its; physicality, materials, spaces, community, human scale and spiritual content. Finland has many great resources invisible and visible. The physical manifestations of granite quarries located at different points not far from the city Harbour could be a great invitation to forage, gather recycle the unwanted material.

2
Dialogue with the site and the community through architectural installation and experimentation. This stage does not just introduce and show people the work but also tells a story which implicitly involves them, creating an experience; a valid experience, building a greater significance to these people and builds an emotional connection with them that can be built upon.

3
This makes a transition of idea and instillation from the artist to the site and community through physical object. This transformative stage sees the site absorb and take on the new physical building, object, while also growing the spiritual significance of the site with it’s own energy course, generating a valuable energy centre to draw people to the space. As the works should be never presented as complete works but are works open to evolution and development, so the building would be an ever changing form, as is the site.
**Finland begins a dialogue with the south harbour**

**The unconscious Finnish.**

Like the characters depicted in James Joyce’s Ulysses, humanity needs the grounding of a site, a place in which an enterprise or expedition would be launched Beuys believed that these things, which change the universe, should be a part of our consciousness.

“This principle of self-transformation is an ingredient, a substance that has been crucial, one could also say a dynamic medicine to me. Beuys.

Fundamental to Helsinki’s transformation of the South Harbour area, whether it be a found object or taken directly from the site, firstly the south harbor site needs to go through a ritualistic based transformation of herself. Then we can start to engage the harbour site needs to Helsinki’s direct experiences.

**Site: Constructing Helsinki’s Socratic space**

“Site means a designation of place, where something happened, or could happen in the future. Joseph Beuys.

A prime example of social sculpture used as a democratic tool within communities in Germany, is the seven thousand Oaks Project, which Beuys implemented in the nineteen eighties. This community in action involved seven thousand Basalt stones placed alongside young Oak saplings. The project relied on and engaged an army of over a thousand people to find areas of land, which they thought could be a good site for Beuys’s trees. The seven thousand Oaks became both a project for the citizens, spread all across Europe.
Helsinki proposal

Philosophy
Text to explain building and link to the city. The city and the site. Links with history, the people and the activity of the site.

Helsinki, built upon the pre-Cambrian Granite of the Baltic Shield, a place where land meets sea and sky.

The proposal seeks to represent the spirit of Helsinki, with the people at the heart.

The materials used are those of Finland, a wooden structure supports pods made of double skin canvas, while the entire building is built within and on top of a natural earth mound. The mound is key in drawing the high ground to the East of the site back into the city, bringing the natural world back to the waters edge. The mound then adds structure and gravitas to the site, giving both height and authority to the building to rebalance the ships that dock close by.

The space serves the people, all the elements serve the people through their arrangement and materiality. Spaces for galleries, meeting, talking connecting with one another and viewing the sea, land, sky and city.

The building gives energy to the people by working for them, allowing people to explore their creativity, culture and the future of Helsinki together.
Material as a gateway to other forms of knowing.

HELSINKI AS DRUM!

This Northern indigenous map can be used again to revolutionize and awaken the social rituals of Helsinki.

New type of map, to revolutionize/awaken city rituals. As a farmer would burn his land in order to replenish the soil with vitamins in order for you growth to emerge. The site has the same analogy to another form of concrete agriculture that exists in many cities. This material does not allow for change and conflict but death of landscapes and the memory associated within it. Let history be the custodian of fire to reawaken its current fragmented geology. Ecology is waiting.
Approaching from the East

The building welcomes people to the western entrance with a glass façade, bringing natural light into the lower gallery and upper floors.

Ships may be seen in the background with the skyline of Helsinki beyond.

Helsinki beyond...

The building seeks to reconnect the people of Helsinki with the mountains and water by drawing inspiration from the high ground to the east of the harbor area. This natural outcrop is now drawn down to form the earth mound which the building sits upon and within.

The wooden structure supports canvas pods above, allowing natural light to flood the building, bringing a subtle connection between the inner and outer spaces.
Helsinki proposal

Helsinki beyond the obvious

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Footsteps matter! Immigrants risk their lives to cross Mexico borders many die in this pursuit of a new life, but this is all that is left of the physical memory. Helsinki has many visitors but no footprints, as texture does not exist pathways are predetermined.
Aerial view of building on site 1:200

Elevation 1:1000