

ORNAMENT IN ARCHITECTURE

RESEARCH BASED DESIGN STUDIO

AALTO UNIVERSITY
ARK 1 STUDIO
ORNAMENT IN ARCHITECTURE
PUBLICATION.

“The Aalto Ornament Studio,
Theory as a Design tool;
Ornament in Architecture,
a Research Based Design Studio”

Edited by Samuli Woolston

Publishing supported by
Graphic Concrete Ltd

Printed at Unigrafia Oy 2011
Yliopistopaino
Helsinki, Finland
www.yliopistopaino.fi
Cover Paper Munken Lynx 300g
Pages Paper Munken Lynx 120g

ISBN 978-952-60-4189-6 (pdf)
ISBN 978-952-60-4188-9
ISSN-L 1799-4896
ISSN 1799-490X (pdf)
ISSN 1799-4896
Aalto University
School of Engineering
Department of Architecture
www.aalto.fi

CONTENTS

ARCHITECTURE	4
DESIGN	5
THEORY	6
INTRODUCTION	7
COURSE TASKS	8
PROJECTS	12 -

AALTO UNIVERSITY
ARK 1 STUDIO
ORNAMENT IN ARCHITECTURE

Professor
Mikko Heikkinen

Professor
Pentti Kareoja

Responsible teacher in theory
Anni Vartola

Responsible teacher in design
Samuli Woolston

Period I (2010)

Content:

Links between architecture and the arts. Searching new methods of design by mapping mental, artistic and conceptual dimensions in architectural expression through studios seminars.

Format:

Discussions and seminars. Producing literary and graphic material.

Language:

English

Masters Studio:

Open to all Aalto university students with a background in design. Part of the International Architecture Programme.

ARCHITECTURE

Our chair, Basics and Theory of Architecture has traditionally organized design and theory studios biannually by turns. This arrangement has its historical reasons, but keeping architectural design detached from directed reading and discourse may create unnecessary polarization between thinking and doing.

The Fall 2010 studio was dedicated to Ornament in Architecture and subtitled Research Based Design Studio. The term was divided into eight theory, research and design sessions ending up with a final

critic seminar. For theory sessions students were given proper readings for discussions and design tasks were reviewed by teachers in the end of each design-oriented week. The viewpoint and scale to the concept of the ornament varied from task to task as well as the readings related to the design problems. The limited time available for each of the designs helped the students to keep their work on a fairly conceptual level.

The studio was directed not only for students of architecture but also to the University of Art and

Design with the purpose to refresh mutual practices between these two schools which are likely being united in the nearest future. No practical expertise in architecture was required and students had varied educational backgrounds. The intention of this book is to document students' as well as teachers' mutual effort for better understanding of ornament in architecture. Publication has been possible by funding from Aalto University and Graphic Concrete.

Mikko Heikkinen, professor



Architecture

Modern ornament: Stainless steel sheet coating representing the steel frame within.

DESIGN

It's time to bring ornamentation back to the architectural discourse.

The forgotten - or even forbidden subject - can offer new ways in creating new architecture. Ornamentation can be a useful tool in both methodological and practical aspects in architecture.

On a wider perception ornamentation can be related closely to fractal geometry. This comprehension enables us to see ornament at any scale from town planning to details. It helps in aiming towards a genetic architectural entity – in searching the lost environmental DNA.

It's not sure if the right answers were found in this workshop but certainly plenty of right questions were posed.

Let's hope that the great cooperation which took place during this course between the different schools and disciplines will continue also in the near future.

Graffiti

A cultural sign and a visual decoration on a building: Tags function through deliniating space.

Pentti Kareoja
Professor of Spatial studies, UIAH



THEORY

Think big. Think differently.

The basic philosophy behind theoretic teaching within the chair ARK1 at Aalto University Department of Architecture stems from the observation that architectural theory can at its best act as a catalyst for creative thinking. At its worse, theory cramps architectural discourse into a trivial exchange of shibboleths of the establishment.

Within the design research studio on ornament, one of the guiding principles was to move from hearsay, name dropping and catchphrases into a rendition of theory on architectural ornamentation that would be personal, carefully considered, and contribute to the student's artistic development. We aimed at this target by reading a diverse selection of texts, analysing them by writing, and discussing the students' findings in the group meetings. No direct application of theory into design was required; the only things that mattered this time, were a recordable change in the student's mindset, the awaken-

ing of intellectual curiosity, and the triggering of new ways of looking at architecture, the architect's conceptual toolbox, and our daily environment.

The chosen texts were divided into four sets: set 1 introduced some of the traditional standpoints towards ornament in architecture; set 2 focused on ornament as an element of architectural representation and artistic expression; set 3 discussed ornamentation as a form of sign language and architectural communication; and set 4 brought forward some of the more contemporary approaches to using image, patterns, and systems as a part of architectural design. The students wrote a short paper (max. 4.000 characters) of each set; the papers were then discussed in the four meetings that we had during the autumn term. The guidelines for writing placed great emphasis on the freedom of interpretation and an analytical, comparative method of reading. For example, the students were asked to study how the texts differed or tallied with both

one another and their own ideas; how the historical context showed in the texts, and what kind of architectural, societal or humanistic values they could find within them. As our students had a diverse cultural and educational background, the selection of texts was based on their accessibility, their centrality within the history of architectural theory, and their topicality or provocativeness. From a teacher's viewpoint, an academically good theory text takes the reader by the hand, but instead of leading her to the familiar, benign pathways, or confusing her with a strange language and an alien way of thinking about architecture, gently forces her to ascend a philosophical structure the wobbling on which makes everything that was mundane and infallible suddenly look intriguingly different. The course texts listed below worked beautifully in this sense. Thinking big leads to thinking differently. Thinking differently leads to making architecture differently.

Anni Vartola



INTRODUCTION

Whilst design is gaining more and more recognition it seems to be declining in relevance. Architectural design is becoming more of a craft, distancing itself from the arts.

In architecture, ornament has a paradoxical existence in often being the most direct conceptual signifier, yet defined as dysfunctional. Historically ornament has been used as representation of hierarchy and in reference to traditions. The modernists used ornament to create associations with building techniques, industrial milieu and a sense of democracy. Today architectural ornament often has a mystifying role, obscuring materiality, disguising scale and mutating the visual distance of subject and context.

This studio acted as a research project on ornament as a tool for creating architecture. Instead of first studying selected texts and later creating a single holistic design, the studio was structured into one week design tasks, each reflecting the thoughts brought out by the texts read the previous week. This structure was designed to allow the students concentrate on the most difficult step in a design process: Morphing abstract ideas into concrete designs. These tasks included using ornament to produce spatial formations, mimetic cultural signage and mutations of existing structures. Ornament was used to give form to inherent architectural structures, but also as externally applied symbolism at a variety of scales from furniture to town planning.

The tasks were presented both as drawn and written manifestations.

The studio used the Southern Harbour of Helsinki as its site. This site had current relevance as the Helsinki City Planning Office organizing a planning competition for the area in 2011, included in the Design Capital Project of 2012.

The studio group met weekly to present, analyze and discuss produced material, alternating as described above between written and graphic material.

There were students from a variety of backgrounds from fashion design to urban planning.

Samuli Woolston, tutor

Site for interventions

Helsinki South Harbour



COURSE TASKS

THEORY TASK 1

CLASSICAL APPROACHES

Read the given material and write a 4000 character essay on your thoughts.

Read the texts with an open mind, be critical and share your thoughts. When writing, concentrate on what the texts brought into your mind and what you have seen in your environment.

Please avoid direct quotations, a book review style of writing and extracting from the original texts. Instead, concentrate on personal ideas and your own interpretation of the text: let the text act as an catalyst for elaborating your mind-set from within the context of your own field of art.

READING SET 1

John Ruskin. "The Seven Lamps of Architecture" (1849). In *The Lamp of Beauty: Writings on Art* by John Ruskin, ed. Joan Evans, London: Century, 1988, p. 181–210.

Louis H. Sullivan. "Ornament in architecture" (1892). In *Kindergarten Chats and Other Writings*, New York: Wittenborn, Schultz, Inc, 1947, p. 187–90. Original source: *The Engineering Magazine*, August 1892.

Adolf Loos. "Ornament and crime" (1908). In *Programs and Manifestoes of Contemporary Architecture*, ed. Ulrich Conrads, Cambridge, MA: The MIT Press, 1971, p. 19–24. Original source: *Trotzdem 1900–1930*, Brenner Verlag, Innsbruck 1931.

ANALYSIS TASK 1

ORNAMENTAL SOURCE ANALYSIS

Locate a single unique aspect of the site. This element should be somehow special, either typical to the location or particularly relevant for the future of the area. This element should be akin to what Roland Barthes calls in relation to people the "air" of a person. His idea is related to what is often referred to as the aura of a person. The found element should be something which could be used as the image for the location, something which can be morphed into a strong expression of the location. This element will become an ornamental gestus of the place. Bertolt Brecht uses gestus as an acting technique. It combines the idea of a physical gesture to an attitude. It uncovers the motivations of characters in a play and helps carry the narration. This gestus reveals both subconscious and physical characteristics of the actor; it identifies him in a single gesture. This is an idea which can be carried into architecture, using architectural elements as narrative elements in a well designed play.

Etymogically ornament has been translated into anything that enhances the appearance of a person or a thing. This thought is similar to that of applying make up to emphasize your facial features, perhaps even aspects of your personality. As a word, ornament is also used in referring to a trill or mordent in baroque music. The word seems to derive from intense love or worship, from adoring someone to adorning something.

DESIGN TASK 1

SPATIAL ORNAMENT

Adorn the site to emphasize the gestus you found interesting. Try to bring out the full meaning of the gesture. Ornament should be used here both as a conceptual ideal (bringing forth desired aspects of the site) and a symbolic device (as a message). Feel free to use any architectural scale most appropriate to your gestus. Do not design buildings, but outdoor spaces and their elements.

Evaluation criteria:

Meaning brought out by the use of found ornament.

Fuctioning of conceptual idea as symbolic device.

THEORY TASK 2

REPRESENTATION AND EXPRESSION

Try to bridge the read with the experienced.

Continue discussing the various roles that ornament may have in architecture, but focus more on the pragmatic application of theory. In short, try to bridge the read with the experienced and give practical examples from architecture, design, fashion, advertising and urban life that in your view exemplify the authors thinking.

READING SET 2

Ad Reinhardt, *Twelve Rules for The New Academy* (1953). In *Theories and Documents of Contemporary Art: a Sourcebook of Artists' Writings*. Eds. Kristine Stile and Peter Howard Selz. University of California Press, 1996.

Robert Venturi, Denise Scott Brown and Steven Izenour. "Ugly and ordinary architecture, or the decorated shed" (1972). In *Learning from Las Vegas: the Forgotten Symbolism of Architectural Form*, Cambridge MA: The MIT Press, 1977, p. 87–103.

Marco Frascari. "The Tell-the-tail detail" (1984). In *Theorizing a New Agenda for Architecture – An Anthology of Architectural Theory 1965–1995*, ed. Kate Nesbitt, New York: Princeton Architectural Press, 1996, p. 500–14. Original source: VIA 7: The Building of Architecture.

DESIGN TASK 2

HERALDIC ORNAMENT

Design a new image for the K5 Kanavaterminaali building on Katajanokka. The image should clearly state the new use as the headquarters, main event centre and exhibition space for the Helsinki Design Capital 2012 project.

As learned from Las Vegas: "... Architecture depends in its perception and creation on past experience and emotional association and that these symbolic and representational elements may often be contradictory to the form, structure and program with which they combine in the same building." Please design a decorated shed: In this design task ornament should be used primarily as a sign, a symbolic device, as iconography for the Design Capital project.

Use the ornamental elements you found on site at site analysis phase as directly as possible and as a continuation of your designs at first phase.

Evaluation criteria:
Denotative and Connotative meaning of the ornament as a signifier.
Heraldry versus physiognomy.
Meaning versus expression.

THEORY TASK 3

SIGNS AND COMMUNICATION

Following the pragmatic approach focus on signs and communication in architecture and contemplate their various applications.

Include a few examples of architectural messaging. What do buildings and places say when we really look at them? What do they imply and is the message of architecture always the same as the architect's intention? Look at people's behaviour in architecture, pay attention to our affections towards buildings and places. What makes us love or hate our buildings, what makes us use them correctly or incorrectly and what is the role of the architect in all this? How does one's cultural background affect the reception of architectural messages? If there is a universal language of architecture, then what would be its syntax and vocabulary?

READING SET 3

Umberto Eco. "Function and Sign: The Semiotics of Architecture" (1986). In *Rethinking Architecture: A Reader in Cultural Theory*, ed. Neil Leach, London: Routledge, 1997, p. 182–202. Original source: *The City and The Sign*, M. Gottdiener and A. Lagopoulos (eds).

Jean Baudrillard. "The ecstasy of communication." In *The Anti-Aesthetic. Essays on Postmodern Culture*, ed. Hal Foster, New York: The New Press, 1983, p. 126–34.

Siegfried Kracauer. "The Mass Ornament" In *The Mass Ornament. Weimar Essays*, ed. Thomas Y. Levin, Cambridge, MA; London, England: 1996, p. 74–86. Original source: *Das Ornament der Masse: Essays* (1963).

DESIGN TASK 3

FUNCTIONAL ORNAMENT

Design an ornamental system of platforms which gives new direct access to the water.

The form and feel of the piers should clearly state a new open shoreline to be fully used by the public. The forms should stimulate spontaneous behavior and the ornamentation should verify the piers meaning as a new public platform. Referring to Eco, the pier should act as the sign vehicle through its ornamentation. Use rhythms, repetition and mass as discussed by Kracauer. Try to bring in Baudrillard's surreal ideas of public areas as staged networks.

Use the ornamental elements you found on site at site analysis phase as directly as possible and as a continuation of your designs at earlier phases.

Evaluation criteria:

Understanding spatial signs

Communication through ornament

Denotation vs Connotation

Ornament as a signifier

Signifying an obvious stage for public life

THEORY TASK 4

IMAGE, PATTERNS, AND SYSTEMS

Try to draw together the notions of patterns and systems, of experiencing images and of the role of ornament in contemporary architecture in general.

Focus on:

How do you see the role of images (or 'iconographic practices') in contemporary architecture?

How do, in your view, human behaviour, comprehended as the patterns of movement, and architecture, comprehended as patterns of spaces, come together in contemporary architecture?

What do you think about the texts' reference to sensations, emotions, beauty, nature, and memory?

READING SET 4:

IMAGE, PATTERNS, AND SYSTEMS

Nikos A. Salingaros. "The structure of pattern languages." *arq* 4, no. 2 (2000), p. 149–61. Ben van Berkel and Caroline Bos. "After-Image." *Hunch* 11 (2006), p. 40–45.

Jean-François Chevrier. "Ornament, Structure, Space [A Conversation With Jacques Herzog]." *El Croquis* 129/130 (2006), p. 22–40.

Irénée Scalbert. "Ornament." In *Crucial Words: Conditions for Contemporary Architecture*, eds. Gert Wingård and Rasmus Wærn, Birkhäuser, 2008, p. 138–45.

DESIGN TASK 4

SPATIAL GROWTH PATTERN ADDING 100 000 M2 ON SITE

The Helsinki South Harbour needs to grow into a truly public place. To achieve this one needs a wide variety of built programme.

One of the main problems of the area is its prohibitive qualities resulting in an aura of emptiness. To give new relevance to the area, we will propose 100 000 m2 of new built programme. The factual use of this programme is not relevant for this task, in any other sense than in presuming it is of a varied, primarily public nature.

The task is to design a new ornamental growth pattern for the area as a whole. In essence this is a town plan, although we will only concern ourselves with the buildings themselves, leaving out all else. This is a highly controversial way of designing and could well be considered irresponsible. However ornament should be used as a method for sketching, as a way of finding relevant forms on a more intuitive level, having already understood some of the main problems and possibilities for the area. This method could help find solutions for planning problems which are often far too complex to understand on a logical level. Perhaps this will result in a relevant answer which could not be found using purely problemsolving as a method.

Use the ornamental elements you found on site at site analysis phase as directly as possible and as a continuation of your designs at earlier phases. As this task is to create a strategy rather than a final answer, please consider using scaling patterns and fractality as elements of your design.

ORNAMENT STUDIO COURSE WORK

ORNA-MENTAL

Susanna Anttila

Though ornament and pattern are fashionable at the moment - just look at the works of Klaus Haapaniemi or Maija Louekari for example - there is no obvious way of using these patterns in architecture. I am still very fond of imagination and freedom of form-giving in this kind of graphics. But is ornament an expression of art? Is it more likely an architectural articulation? Or is it merely some sort of social dialogue?

Some writers have defined fully theoretical designing principles to this dilemma, such as Nikos A. Salingaros. Salingaros succeeds in writing inspiringly about rules and measuring in architecture, demonstrating carefully, that validating and evaluating a design is necessary. Without the real-life project examples, however, he leaves the designer confused, with no tool to evaluate whether the methods really work in practice.

Numerous writers have tried to determine the various skills architect need. Some of these are, for instance, the following:

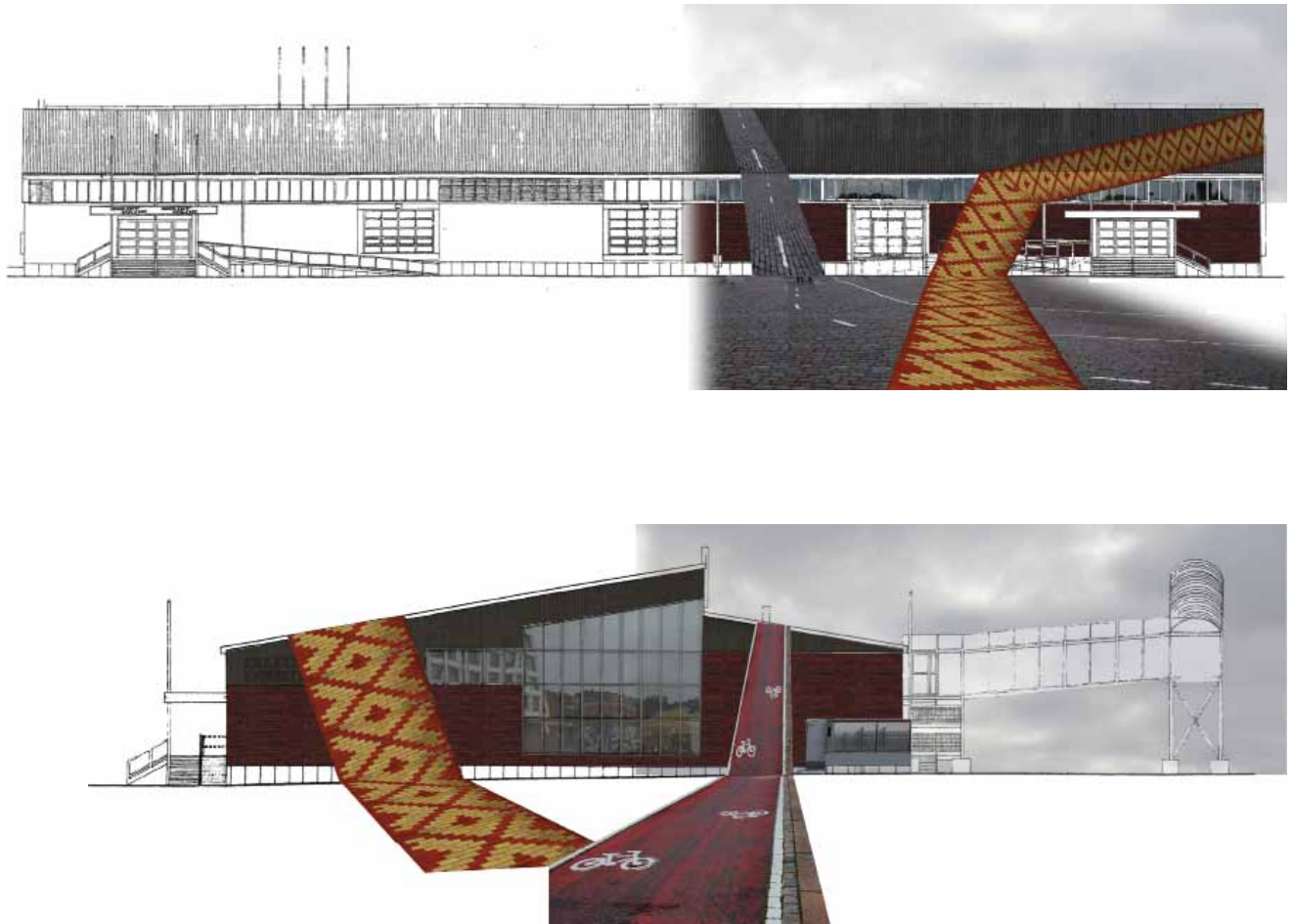
- the knowledge of social patterns (Salingaros)
- the ability to master detailing and materials (Frascari)
- the skills to decorate the commonplace, to create homely associations (Venturi, Scott Brown and Izenour)
- the ability to be an interpreter of the current knowledge of sociology, anthropology, psychology etc. and this way give visual form for the phenomena of the era (Eco)
- the ability to avoid unnatural mass ornaments that imitate nature and prevent us of controlling the entirety, forcing us to incomplete abstract thinking (Kracauer)

In other words, the architect is supposed to be all-round, sophisticated individual.

Carpets of Eteläsatama: general layout

The route textures of Eteläsatama meet each other in the K5 shed.





K5 terminal building, facades with ornamental routes

But when we as architects design our environment, it is a result of cultural background, education, perception of beauty and personal preferences. I expect many architects have a rather limited ability to take up a position of a woman with a totally different status. Is it clear to the designers themselves who they presume to be the default user? For whom do we basically design for: ourselves (educated experts), our neighbours (with probably quite similar preferences of environment), or maybe for a social class whose actual life we know very little of?

When I started to discover the Eteläsatama area, there were two characteristic features in the area that seemed meaningful. One was

the different users and their routes passing the area, the other was the landscape of the ferries when they are situated on the Eteläsatama shoreline. I found it pleasant, that these elements - routes and ferries - were not actually very decorative, but it was possible to see both of these as ornamental, repeating elements.

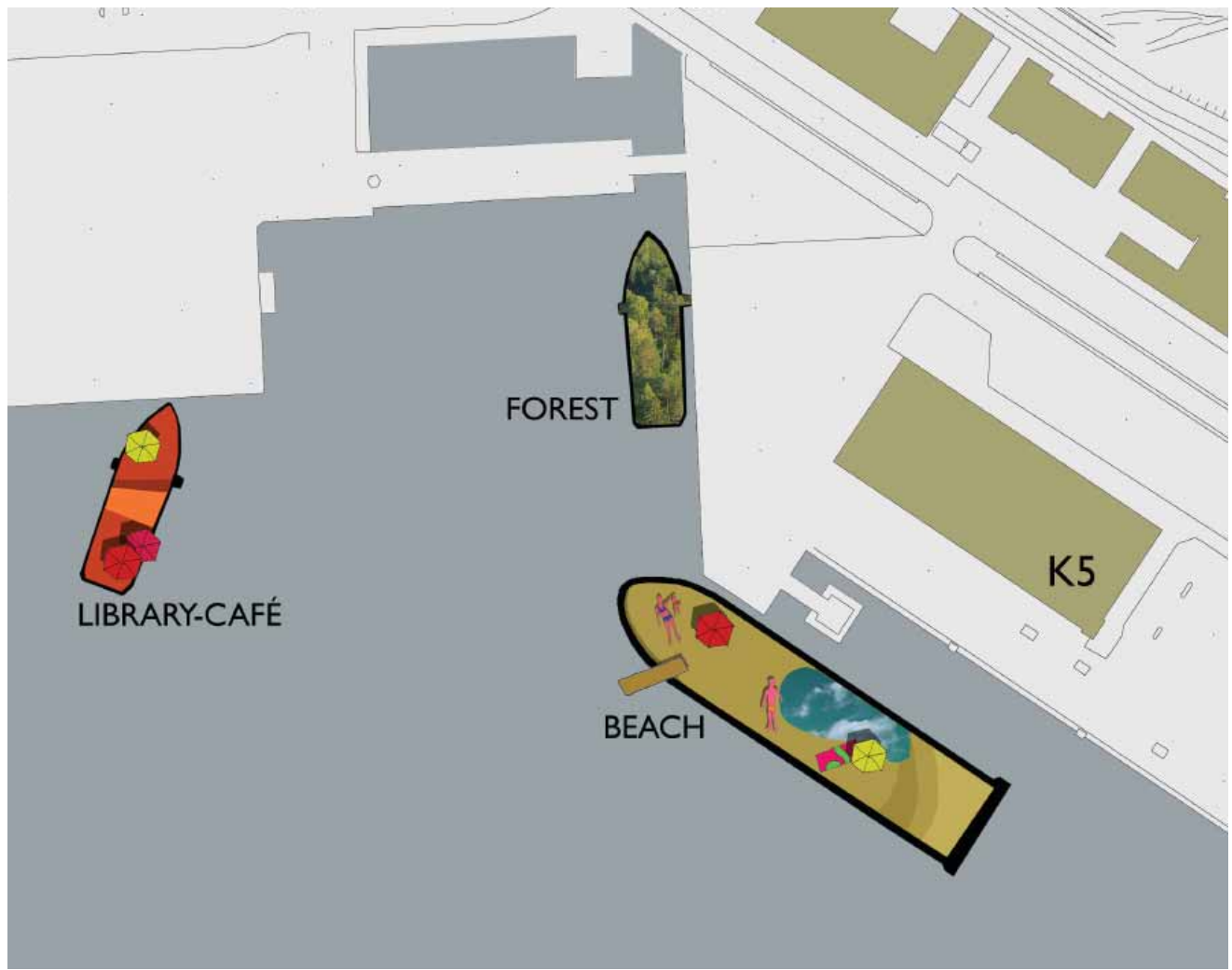
The role of an architect, in my opinion, is to generate strong enough general structure that can combine varying content: details, decorations by inhabitants, plants and marks of life.

This is why I picked the mega-scale of the ferries as a starting point of two of my studies. The basic element in the design is 31,5x203 m ferry plan (the size of

In this design I was questioning what can be used as a decoration. False road signs lead "the wrong way" and the wall texture forms a festive carpet guiding below the harbour basin. The wanderers are tricked to drop by.

The signs and guides of the Culture Capital can be added to the entrances, but the purpose of the building is not meant to be too obvious, rather bizarre.





Above: Closer look to the platform activities

An example of summer use. The platforms are built using old ferry bodies and filling them with new varying activities free-of-charge, such as skate/snowboard park, library, ferry with a forest in it, beach, sauna boat, playground for the children, art exhibition etc.

Left: Ferry-like platforms, general layout

The temporary, mobile platforms are anchored same way as the nearby ferries, from which platforms also adopt their form.

Silja Serenade). I tried to follow the principles of Marco Frascari, who defined that the way to good architecture is to form a structuring principle connecting fertile, that is to say proofed, multipurpose details. I tried to keep the offbeat scale and certain roughness of the ferries in mind when I started to study the use and purpose more closely.

I was attracted by the mega-scale of the giant ferries and their feather-light placing on the waterfront. The ferries that temporarily transformed the city scale seemed like independent, drifting and stranding miniature universes. I utilized this theme in two of my designs. In another, I was aiming at playful, coincidental ornamentality of the large-scale masses in the strictly enclosed urban harbor. In the other task I imagined the ferry-shape crushing into the shoreline, randomly shattering to the scale of the surrounding urban structure.

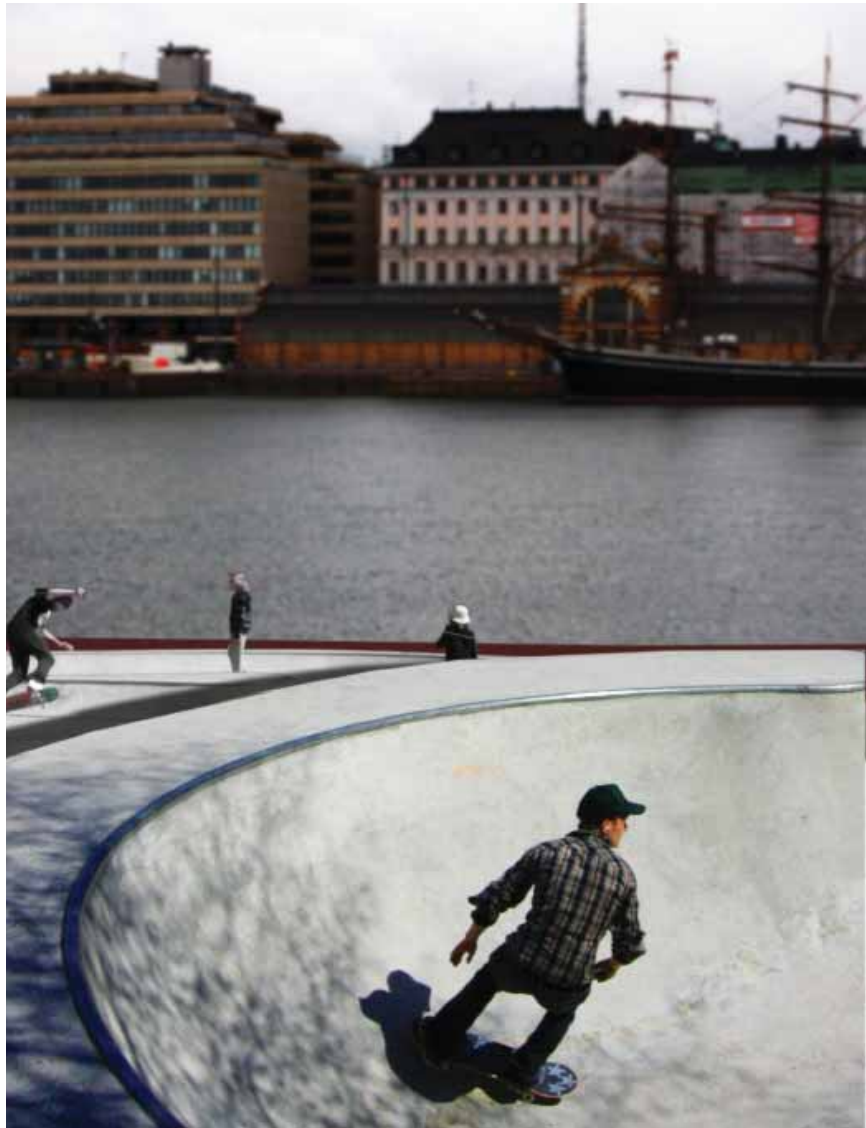
Ornament as a planning tool was liberating and truly intuitive, especially when adding the immense 100 000 m2 of new built programme to the site. When all to reckon with was measuring, the work turned into play. The new buildings near the Market Square adopted their scale from the harbor terminals. Katajanokka quarter consists of smaller scale blocks and the axial views were adopted from the existing housing blocks. The buildings gathered around small courtyards, following the same principle that has been used in the area earlier.

I would be delighted to see new methods and tools to work in different scales as well as new approaches to humane, pluralistic, beautiful environment. Ornamental planning is one, convincing method. As Irénée Scalbert suggests, even though architects are today interested in visual patterns, ornaments and tactile surfaces, they

Skate park platform

Photos: Susanna Anttila
and Suvi Korhonen

Skate park platform invites also
the young to Eteläsatama.



only use existing patterns instead
of creating new ones. I assume
this is caused by, except the lack of
money and time, the lack of artistic
ability.

Eco suggests that buildings must
work as expected, so that people
know how to enter, interact with and
associate with the building. We as
designers have to master this skill.
On the other hand, art is supposed
to be fully unexpected. Do we need
illustrators and artists to create the
unexpected in architecture projects
then? Probably yes. It is idealistic
to believe that a hero-architect is
capable of handling it all. Umberto
Eco is right to claim multi-talent
know-how, working groups and
collaboration. Taking the artist
to the building process in a very
early point might even alter the
architecture - to better, I presume.
This pattern has also proofed to
work: The Gesamtkunstwerk of Art
Nouveau were a result of success-
ful co-operation between architects
and artists. Even more recent
works convince: The Chapel of St.
Lawrence by Avanto Arkkitehdit,

being even boringly faithful to
Miesian tradition, gets much of
its attractiveness from the intense
works by sculptors Pertti Kukkonen
and Pekka Jylhä.

Having the artist sitting and de-
signing at the same table might
even be a zest for Finnish architec-
ture, which has settled for comfort
of modern Neo-Constructivism.
Architecture in Finland is discussed
almost only among architects,
whose background and educa-
tion usually leads the discussion
more or less into a risk-avoiding
consensus. In addition, most of
the discussion is done via images.
There is a great risk, that when we
concentrate on judging mostly the
visual appearances, the interpreta-
tion of the social matters becomes
very narrow. It is time to start
searching new means of expres-
sion and more varying ideals.

Has the modern minimalism
become the only style Finnish ar-
chitects can possess detailing and
this way maintain the professional
consensus? And has interior design
become so popular hobby because
of the meaningless architecture?
Doing a minimal effort and claiming
it to be the biggest effort that can
be done is a very convincing im-
age. Pure minimalism need not be
the only way to make an architec-
tural impression, though. There is
a point in Venturi's maxim "less is a
bore". Narrative details help people
to orientate in their environment.

Every generation creates its own
definition for beauty and suitability.
What is ours?



Boats do roam

31,5x203 m ferry plan has been used as a starting point for two-to-five-storey-high blocks, that are dashed against the coastline. The blocks are set to two new quarters - one in the Kanavaterminaali

harbour area, another little further to Katajanokka shore. These areas are currently not fairly utilised, they are serving as parking lots and empty places of harbour activities.

EPHEMERAL

Jaquelyn Gleisner

During my first visit to Helsinki's South Harbor, a bright white hot air balloon hovered over Senate Square beyond the Presidential Palace. It was a sunny day in late summer, my second day in Helsinki. Instinctively, I followed the crowds of people who led me to Eteläsatama. On this day in August, the Harbor abounded in bright orange tents for the markets. Tourists flooded the scene, streaming from the boats and mammoth cruise ships lining the outer areas of the Harbor. Seagulls vigilantly waited for neglected morsels of pulla and other foods. Chatting pedestrians were shopping and loitering. Overall, the harbor was animated and lively.

One week later, I visited the harbor again but this time in the evening. Completely drained of the energy that enlivened my first visit, I wandered if I had somehow landed in the wrong location. The harbor was vacuous and empty, sparsely populated. People seemed to arrive as if by accident and quietly depart. Even the gulls no longer inhabited the space. In the water, I watched a sailboat with dark sails drift into the harbor. Wearing the dark cloak of night, the harbor had been imbued with a completely foreign and eerie feeling, a drastic change from my previous experience. The space was somehow ominous and I felt alone.

This wide range of experiences in Helsinki's harbor illustrates Eteläsatama's needs to be reformed or reconstructed in some way. The hot air balloon and the sailboat exemplify my feelings of the ephemeral in this place. These unfixed, meandering structure encapsulate the feelings of detachment and the sense of instability in the place. The exact positions of the tents, the paths of the birds, and the traffic of the pedestrians all shift daily, even hourly. The harbor is in a constant state of flux. Sometimes it is an

activated space and yet other times, it becomes defunct. It can feel moribund, as if it is suffering from an unknown ailment.

I have tried to identify some of the main characters on the harbor in the images on the right. These are swatches from different photographs that I took on my visits to the Harbor. The different elements have been arranged in a spectrum of colors and textures that exemplify the ephemerality of the space. As if for a painting, this palette will serve as a resource for thinking about ways to reconstruct this space.

Additionally, these characters that comprise this palette point again to the transient nature of the harbor. The main characters that comprise the palette are derived from the marketplace. These markets yield a variety of Finnish goods mostly geared towards tourists, hence the commercial nature of much of goods. The Harbor is dressed daily as if it were an installation or a theater performance. Like the theater, after the performance when the markets are closed, all the actors exit the stage.

In this way, the performative elements of the harbor—the location and all that it embodies for the city of Helsinki—becomes the city's chief ornament. In thinking of the Harbor as an ornament, I have used texts about the use of ornament in architecture to provide the inspiration for re-envisioning this space. The following designs indebted to the ideas of architects Louis Sullivan and Jacques Herzog. By examining the use of ornament in architect, I have begun to think about ways that Helsinki's seminal ornament can be reincarnated.

Palette

Photos: J. Gleisner 2010

A spectrum of colors and textures from the Harbor.



CURTAIN OF FOG

Jaquelyn Gleisner

In my initial analysis of the site, I noticed a sense of tension in this area: the harbor seems defunct for full-time residents. Walking through the markets, I was inundated by images of reindeer, berries and bespoke handicrafts made out of wood. Overwhelmingly, these markets cater to the whims of tourists and visitors. Thus, the harbor can be overlooked or even avoided by Helsinki natives. In an effort to attract more of the city's fulltime residents, I want to create a temporary installation, drawing inspiration from my previous metaphor of the site as a stage and a text by the American architect, Louis Sullivan.

In his essay "Ornament in Architect," Sullivan urged for a temporary moratorium on the use of superficial decoration in architecture. He explained, "I should say that it would be greatly for our aesthetic good if we should refrain entirely from the use of ornament for a period of years, in order that our thought might concentrate acutely upon the production of buildings well formed and comely in the nude."¹ Only after we have mastered pure forms and structures can we then return to the use of ornament. To Sullivan, the addition of ornament to any façade or structure should not be approached trivially. Rather, ornament requires forethought and careful planning to avoid the arbitrariness of mere decoration.

If the site itself is an ornament, then by following Sullivan's pleas we should render it useless for a period of time. We will no longer take this site for granted after we have obfuscated the views and unique landscape this space affords. One way this can be achieved is by installing a curtain of mist along the edge of the harbor. By blocking the views of the

harbor and the historic buildings that face the water, Helsinki inhabitants and tourists will be forced to look at this space in new light. They will appreciate the distinct characteristics of the waterline.

Sullivan looked to nature as a source for ornament. In nature, there is serenity in its unending permutations. He urged architects to create an 'organic system of ornament'—one in which the ornamentation is not superficially applied like a frosting, but rather ornamentation that is integral to the very structure of that which it embellishes. In the harbor, there are many natural elements from which one may draw inspiration, such as the water and the natural fog that occurs especially in the winter months.

For the Curtain of Fog, I will use natural elements for the addition of the ornament to the site. Water may be drawn directly from the Gulf of Finland and used to create a screen on which images may be projected. The water vapor will provide the opportunity to project images onto this temporary screen, offering viewers a nightly show. This screen could be used to project images of the Harbor, mirroring the view that is blocked by the mist, for example. The controlled use of the mist recalls characteristics of the Harbor, but with restraint and specificity.

More importantly, people traveling by boat to the Harbor will have to transgress this threshold. In doing so, they become aware of the liminal space between land and water. The harbor is the place where the water meets the land and it is also the meeting place for people for very different walks of life. The curtain will heighten awareness of the exact shape where the water meets the land. It also brings into question what is the stage for this curtain—the water or the land?

1 Louis H. Sullivan. "Ornament in Architecture" (1892). Kindergarten Chats and Other Writings. New York: Wittenborn, Schultz, Inc., 1947, p. 187–90: 187. Original source: The Engineering Magazine, August 1892.

A Curtain of Fog

View of the Harbor at night after the installation of a Curtain of Fog.



CHOLERA BASIN

Jaquelyn Gleisner

"Cities are moving towards the specific. But not in a romantic sense, one in which every city would have its own character, existing autonomously in an unchanging world, different from other cities. The specific, the concrete world of a city or a picture, shows signs of sickness, a process of sclerotisation. Oddly, very comparable things are put in place of cities, but each city has its own qualities and its own form of sickness, and these produce landscapes."

--Jacques Herzog¹

For this iteration of the harbor, I want to contextualize historical details of this site with Jacques Herzog's belief that cities increasingly show evidence of sickness. The passage above illustrates Herzog's belief that cities are slowly becoming desiccated and turning into a hard, dead matter. Each city is mired by the weight and significance of its specific history. As places become more concretely tied to history, new views—not always desirable—of the land are created.

Historically, this area of the harbor that sits behind the market place is called the "Cholera Basin." In 1893, a seaman from Nauvo died onboard his ship from this disease. The entire area was put on quarantine and the name stuck. Though few call this area by its former nickname, I am using this information as the starting point for re-envisioning the edge of the water.

I used an image of the disease on a microscopic level to create a new system of small pools in the harbor. Abstracted images of this disease and overlaid into an organic pattern and a viral system of ornament on to the existing waterline. In this case, ornament has become viral, unrestrained. It threatens to take over the entire area.

This iteration of the harbor shows evidence of its illness and its history. This version of the harbor becomes an illustration of Herzog's thoughts. The disease is creating a new landscape that renders the Cholera Basin as a space that may only be used by pedestrians. This area may no longer be trespassed by boats or used for the sale of commercial products. This space has been reclaimed by Helsinki's inhabitants as a place for walking and wondering.

The porous area of the new harbor looks more natural than the rectilinear edges that existed before. It appears to be less man-made though it is highly synthetic and stylized. These organic shapes add intrigue to the area while channeling a historical anecdote. The harbor becomes a place where people can wander and explore like a public park, adding a much-needed sense of intimacy and escape. It fights against the feelings of isolation that I encountered as a pedestrian in this space. The shape of the new harbor now references a specific history, particular to this location. This new harbor simultaneously evinces the history of disease in this space and offers a wealth of peculiar vistas. Moreover, this view of the harbor details a potential danger of ornament—it can encroach on functionality, favoring visual experiences over usability.

¹ Jean-François Chevrier. "Ornament, Structure, Space [A Conversation With Jacques Herzog]." *El Croquis* 129/130 (2006), p. 22–40: 5.



Cholera

An image of the disease Cholera on the microscopic level.

Cholera Basin

The new harbor references its history as well as Jacques Herzog's belief that cities are becoming diseased.



HELSINKI EYE

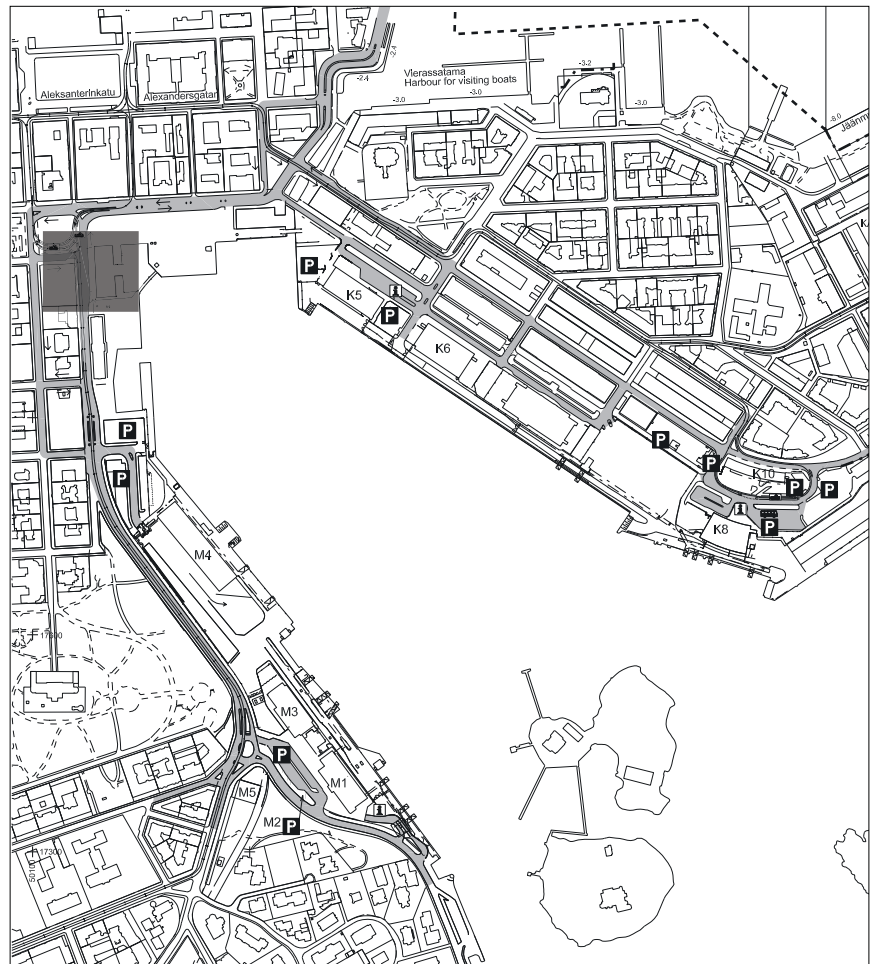
Sujeong Han

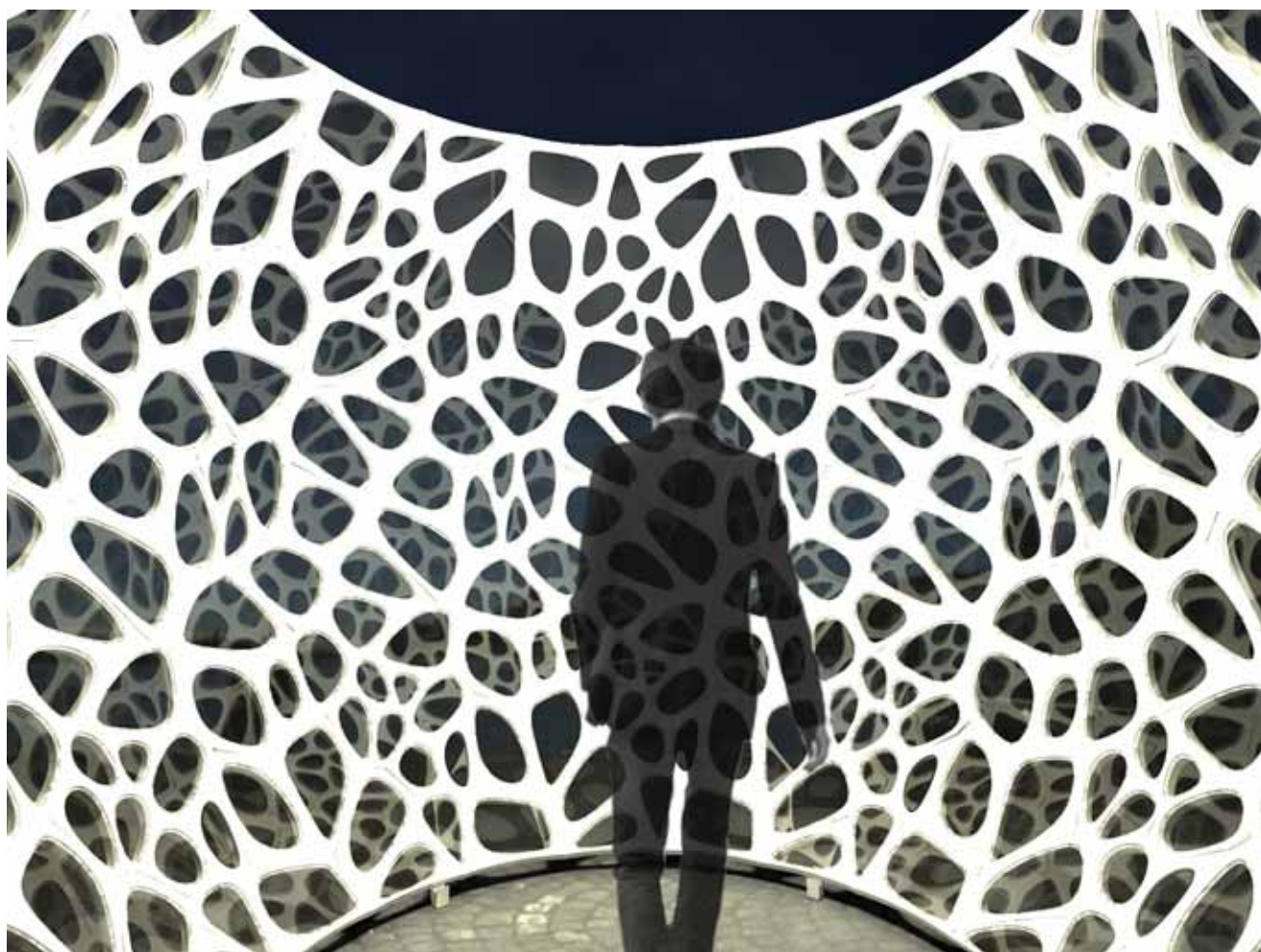
The 'Helsinki Eye' is a pavilion project in Helsinki offering a variety of experiences and atmospheres created by shadow and glass effects depending on the time of the day. The eye shape and shadows created attract people with unique patterns, the pavilion structure splits the scenery into separate scenes, the glass walls reflects the surroundings, and create collage effects with diverse images. Through 'Helsinki Eye', people can get new perspectives and memories in terms of place and time.

The purpose of the project is to seed a new way of thinking the city. The pavilion acts as a medium for building the identity of city dwellers: the proposed pavilion will renew both the city environment and people's mindset. With a new way of perceiving the surroundings, city dwellers would find unexpected aspects of Helsinki and use their imaginations of the city in more diverse ways. In the future, city dwellers could build up the next development through their enhanced perceptions of the city.



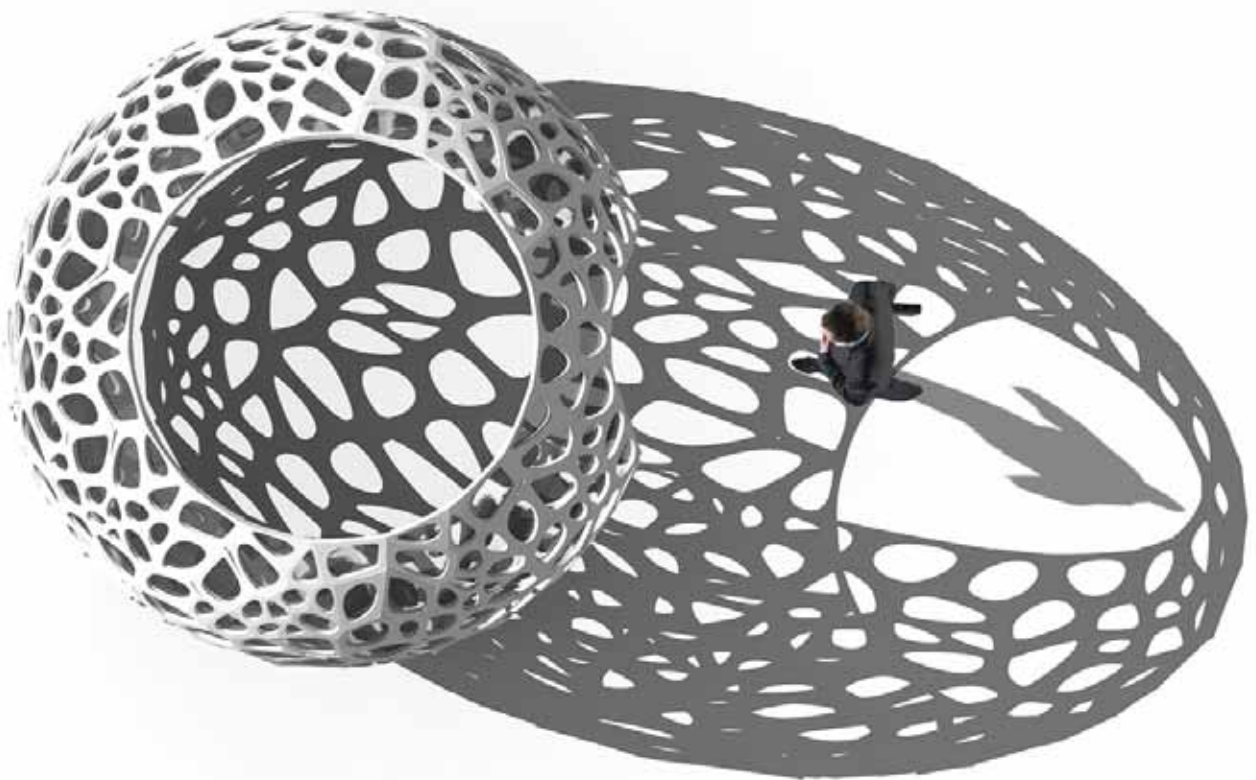
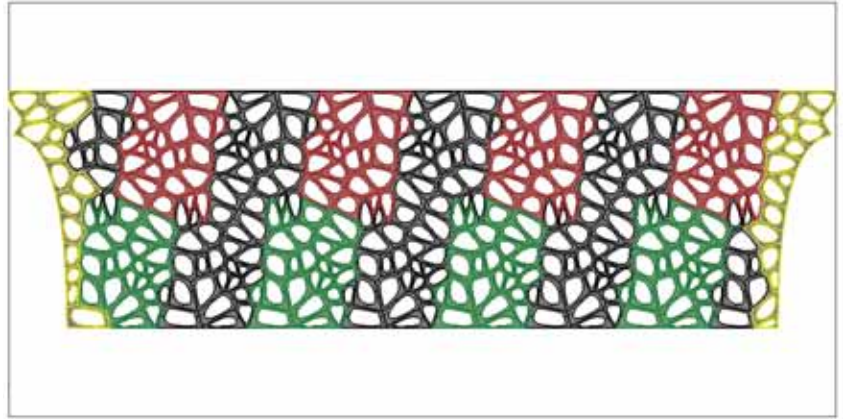
Helsinki South Harbor
The South harbor is the main gate
which have identical images of
Finland.



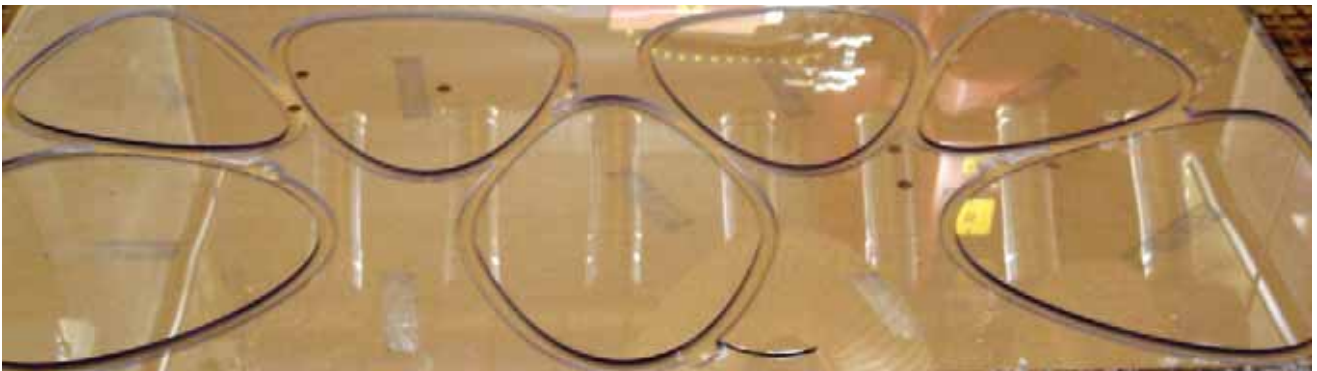
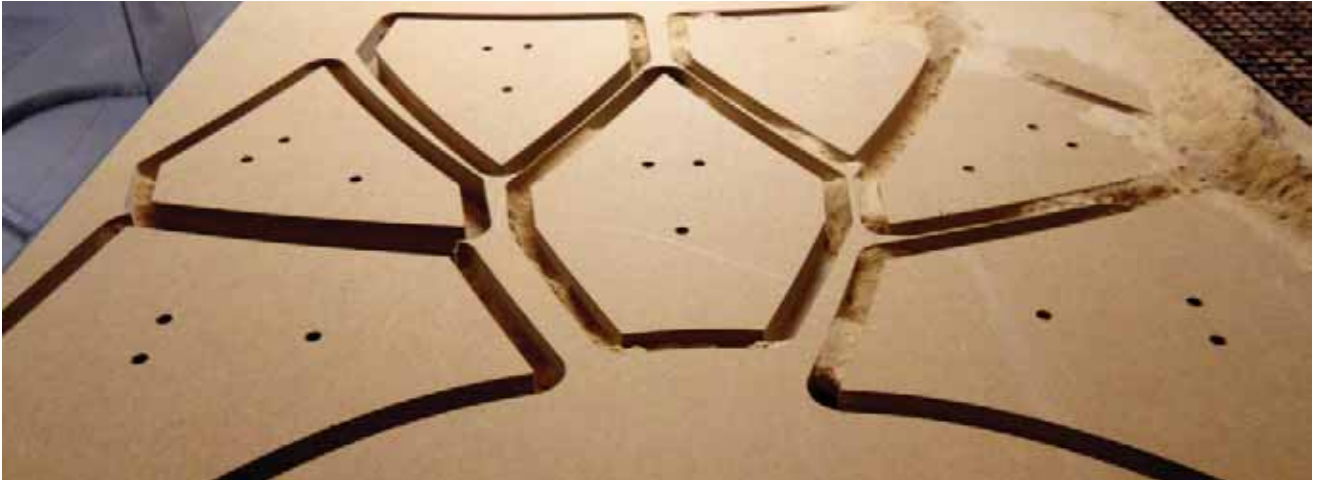


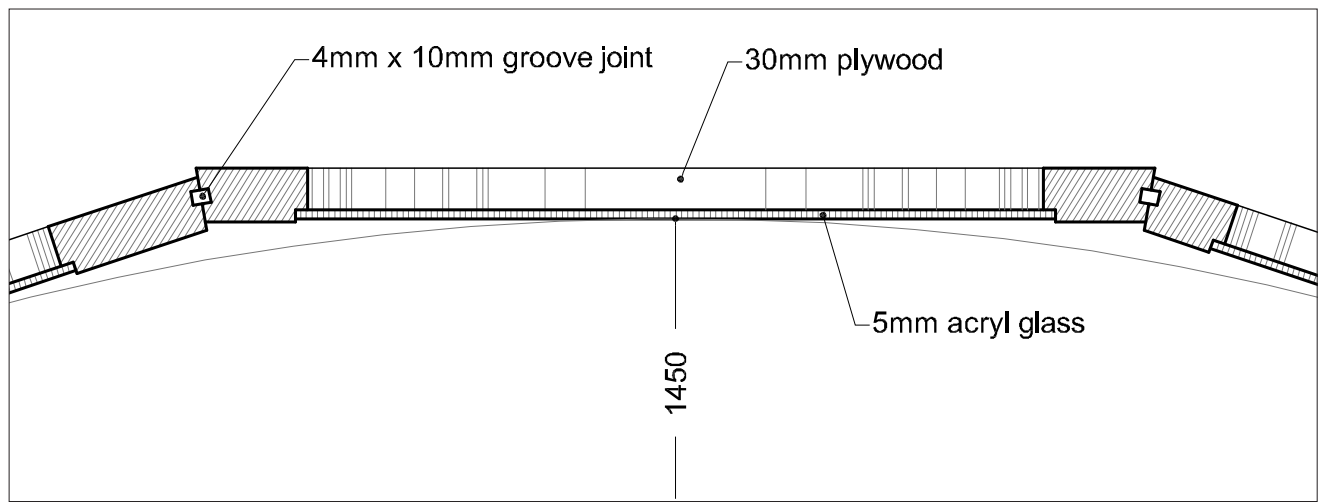
Technical description

The pavilion consists of 400 flat wooden pieces generated by the one sphere shape, radius 1500mm. The repeated 25 pieces compose the pattern with 400 pieces. The flat surfaces and repeated pattern could reduce materials and time for the fabrication.



Mock up 1:1 scale by CNC machine





ORNAMENTATION - AT THE EDGE

Annette Jonsson

During my studies in architecture it has seemed as if ornamentation isn't a part of contemporary architecture. The reason might be to find in the strong position the "modernist school" has in Otaniemi. So at the beginning of the course I had to consider what ornamentation actually is, is it bound to scale or place and is repetition a necessity for it? The theory and design tasks we were assigned all challenged the definition of ornamentation. I will here present some of the thoughts that evoke during the course.

Culture dependence

Ornamentation is primary a way for architecture to communicate values and ideologies. Therefore ornamentation is strongly dependent on its cultural surrounding. To understand the meaning of an ornament you need to have knowledge of the symbol language it represents and of the historical context it is found in. Banning ornamentation is rather a statement against the values attached to it than anything else. In the late 19th and early 20th centuries ornamentation was ethically questioned. With the mass migration to the cities it was more important to build quantity than quality and the handcrafted ornaments were considered to be too time and material consuming.

The culture dependence of ornamentation is also used to state belonging and status. Traditional Finnish architecture with its "carpenter's joy", the joy of ornamenting balcony fences and window and roof detailing, state belonging to a tradition. It is a way of guarding the tradition and passing it onwards to the next generation. The ornamentation has become something that defines the tradition, even if the original meanings of the ornaments have been lost. Many ornaments in traditional Finnish architecture have their origin in mimicking high status buildings but most people don't consider or aren't even aware of this matter today.

Style building is strongly questioned in the circle of Finnish architects today but many laymen adore it and abroad it is commonly accepted in many places. Style building means mimicking a certain historical style and bringing it usually without its context into a new site. The work methods don't necessary have to be brought from that historical period neither the building materials, the only thing that counts is that it looks as if it belongs to a certain historical period. This can also be made in a smaller scale, bringing ornaments from one cultural surrounding to another. In both cases the ornamentation is alien in its new environment because the message it is sending is only one half of the meaning of it. The

other half is created by the viewer's experience of it and this part is dependent on the cultural context. The ornamentation can in best cases get a new layer of meaning based on the new environment, still caring some remains of the old environment or actually the new viewer's associations of the old environment. In worst cases it loses all connections to its old environment and the new environment doesn't give it new readings. This leaves it with only the physical form without any social or cultural associations.

Ornaments role as communicators makes it possible to consciously use them to brand architecture. Both the architect and the client want to use architecture and affect the viewers through values and ideologies. One example of how well this works is the new boom of ecologically sustainable architecture. The buyer is ready to accept a new set of ornaments even if they contradict his view of what makes a good habitat, because they are signs of the ecological ideology. I'd like to agree with my colleague who commented this by saying that the new Finnish zero energy house architecture is nothing but the reinvention of the architecture of the 1970's with its small windows and sparing material use. By adding a new value, the ecological sustainability is accepted and even wanted again.

Alternative readings

It is interesting to consider different readings of ornaments and architecture in general. It's not only their forms that have an influence on the readings but also their positions, their scales and their relations to the whole. I'd like to share an experience I had last autumn that opened my eyes to alternative readings:

The architect has paid a lot of attention in the designing of the bus stop at Peijas hospital area. He has made it a light but sheltered place and foremost he has remembered short, long, young and old users and designed a row of benches in different heights. A mother comes to the bus stop with a baby carriage and two older sons, maybe 4 and 6 years old. The boys immediately start playing on the benches jumping from one "step" to the next. In their opinion the step-like shape of the row of benches indicates a stair, meant for jumping and playing on. In deed it is interesting to consider the difference ones age, maturity, cultural background and imagination make when reading architecture. But I must say I was taken aback by the way the mother reacted to her sons' behaviour. She told them quite harshly that the bench is made for sitting on and commended them to stop playing. But at the same time, she suggested that there is only one right way of reading architecture, the commonly accepted one.

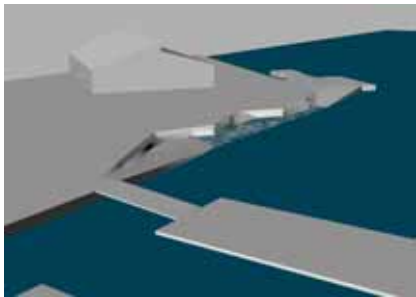
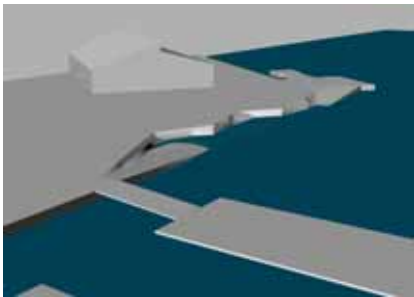
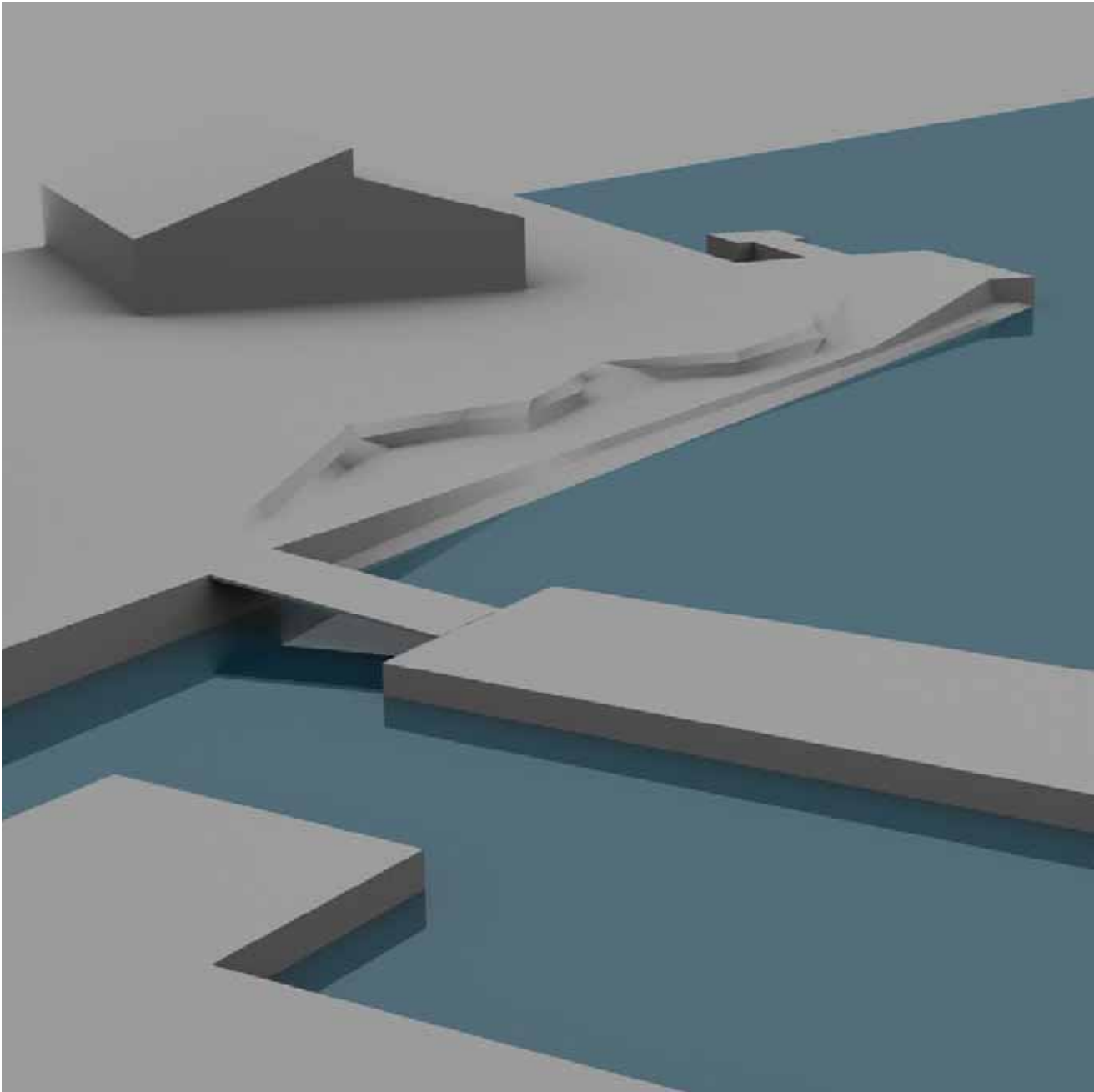
Isn't that what fostering is all about, teaching the commonly accepted way of interpreting our surroundings. But what would happen if no outer source told us what the right way of interpreting for example a piece of architecture is? The architect would loose the language he knows and architecture would become experimental. The only problem here is that the functions in many cases have to be clear, all in all architecture does descend from function. And as long as we have to be able to read the function, the sign language has to be quite demonstrative.

On the other hand, the boys were old enough to know the commonly accepted use of the benches. I bet a part of their behaviour was disobedience. Could the culture or population gain something by introducing a bit more anarchy in the reading of the signs? There are cultural differences in how well disobedience is accepted and Finland is probably one of the strictest cultures in this question. Could we call these alternative interpretations secondary usages or should we stick to the Finnish way of seeing them as wrong interpretations? I think there is something noble in reading an unused office block as a housing area for the countless homeless, even though the architecture suggests something else. It isn't always the signs that rule the use; sometime the needs in the society come in first hand. A more commonly accepted example of alternative readings of architecture is the Loft-movement. Ornaments created for the industrial buildings get a new meaning when the buildings are converted to residential blocks. But even here a kind of style building has appeared, even if we're talking about contemporary style. The industrial ornaments belonging to the Loft-movement have lost their context in new lofts; where gross space reminding of the industrial gross spaces is new built.

Changing ornaments – design task

The design tasks encouraged to question the definition of ornamentation, which probably is commonly understood to mean ornamented detailing; a way of articulating structural intersections. It is easy to see that scale isn't a matter. As well as there are structural intersections in detailing they can also be found in the city plan. Ornamenting these intersections helps the city stroller to orientate and creates human scale environments. A key factor on our site at Etelä-satama is the plenty intersections between different uses and users. It would be important to improve the appearance of these interfaces and make them more usable.

In order to give the pedestrians access to the sea I ornamented the interface between the sea and the coastline by carving out organic contours reminding of the natural Finnish shoreline, where rock meets water in a billowy rhythm. The new promenade at the cliffs contributes with a lot of hangout and sitting places along the shore giving the pedestrians instant access to the water. The new artificial cliffs with their different heights from +0 to +150 cm make the variations in water height much more visible in the city. The gently sloping shoreline will make the citizens pay attention to the presence of the water and the variations from day to day. The water height varies normally in Helsinki from -30 to +20 cm in summertime, but it can vary from -150 to -150 cm. In other words; when the water height is negative the outline of the shoreline will be rectangular as we are used to see it but when the water is high the organic shapes of the cliffs will form the outline depending on the water height. Nature has been a source of inspiration in ornamentation during time, but I don't think nature has been made an ornamenting element too often. All in all having an ornament that changes over time gives a new layer to it.

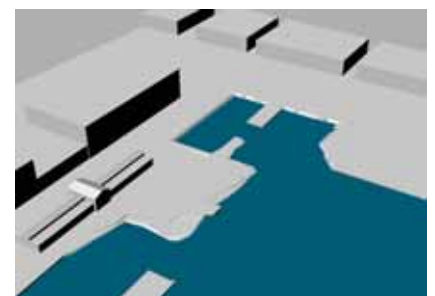
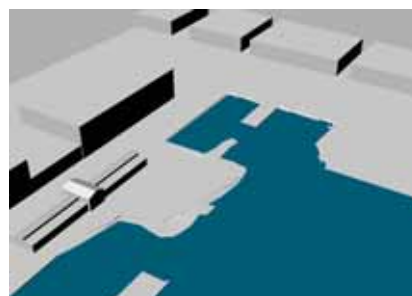
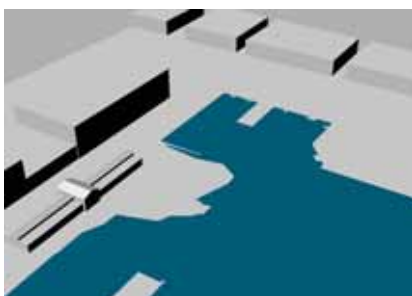
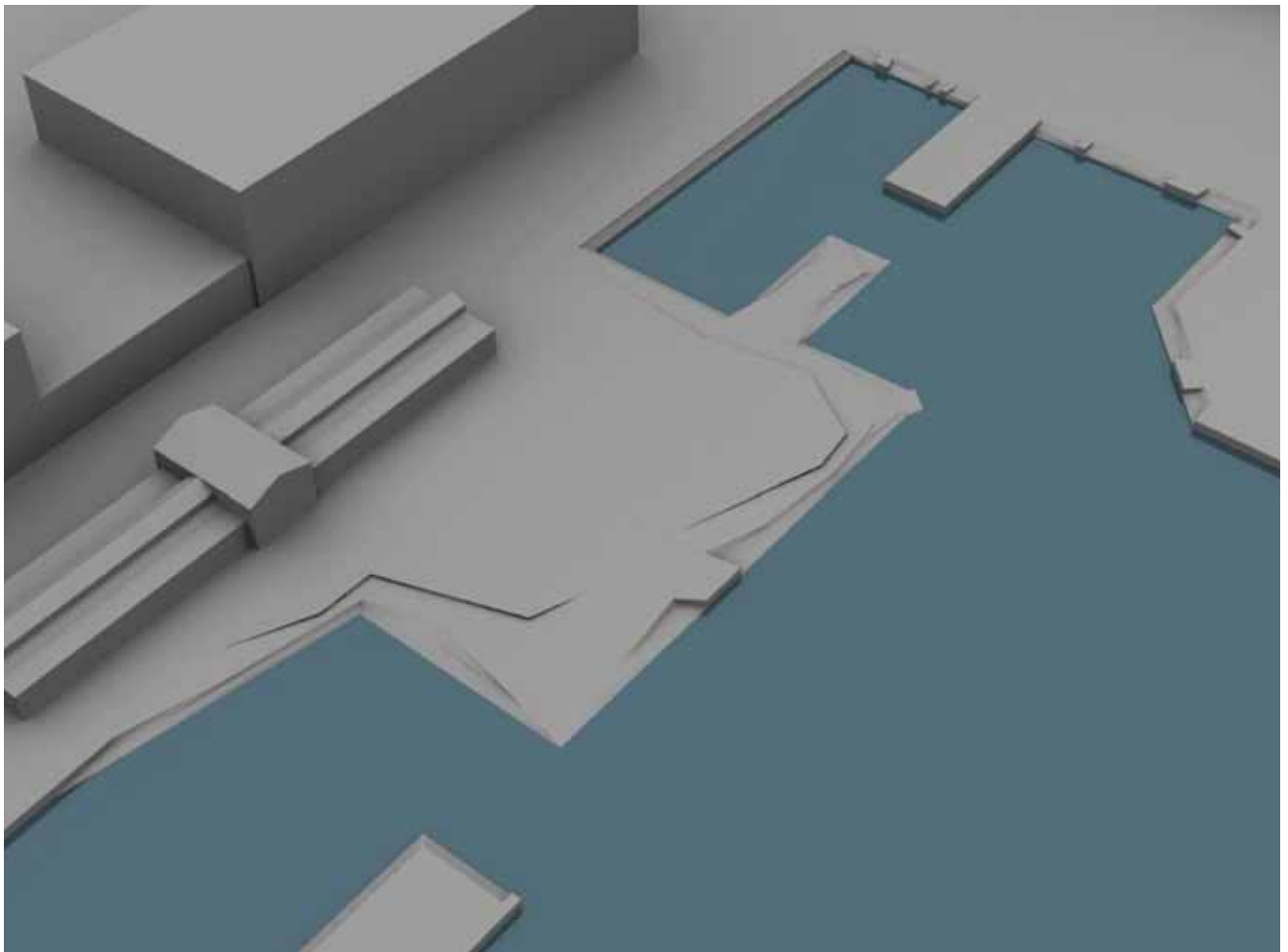


Hang-out place in front of K5

The area in front of the K5-building is today in little use. By creating a hangout place for pedestrians this area is made an active part of the kauppatori area.

Promenade at the cliffs

The carved "cliffs" serve as places to sit down and sense the sea on one hand and the urban market milieu on the other. The organic forms let the sealevel sculpture the coastline.



ORNAMENT AS A SIGN OF LIFE

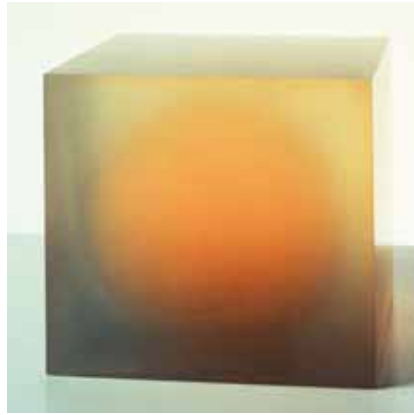
Helmi Kajaste

The thing that stuck to me was that ornament is like make up that emphasizes existing features of a building or a place. And maybe adds a little bit of extra into everyday things.

While designing I often attend to think that some ideas are too obvious to be interesting. On this course I tried the method of choosing the first obvious thing that came to my mind and going with that. Whenever I felt like everybody else in the class would probably have the same idea, I chose that one. I noticed that what I thought was obvious wasn't like that to others. To me, the market place café as a symbol of Eteläranta was an especially easy choice. Perhaps it didn't feel obvious, it just felt right.

The market place café summarizes the area. They are something relaxed and human in the middle of very prestigious and static administrative buildings. There is some effortless democracy about these cafés. Anyone can sit down for a moment without dress codes or expectations. This feature is definitely worth emphasizing. My design tasks on this course all aimed to create a socially relaxed atmosphere and to spread the life of the market place cafés to other parts of Eteläranta as well.





Inspirations

Photo: Roni Rekoma /hs.fi (detail) and Peter Alexander

The balloons above the audience at a Flaming Lips concert and a sculpture *Orange Sphere* by Peter Alexander (1967). The color, light and lightness of the orange balloons catch the eye.

Facade of the design capital h.q. 1:200

Drawing: Helmi Kajaste 2010

The orange balloon hanging in the lobby colors the natural light and invites people outside to come in.



In the shoreline task I got to include an ornament which already exists on the site which is Alvar Aalto's Enzo-Gutzeit building's facade. I had noticed the facade many times when walking in Eteläranta. The three-dimensional ornament of the facade morphs easily into a miniature landscape which makes it possible for people to sit and climb around on the pier. The *Avanto* pier combines the visual ornament found on the site with the idea of social relaxedness of the market place cafés.

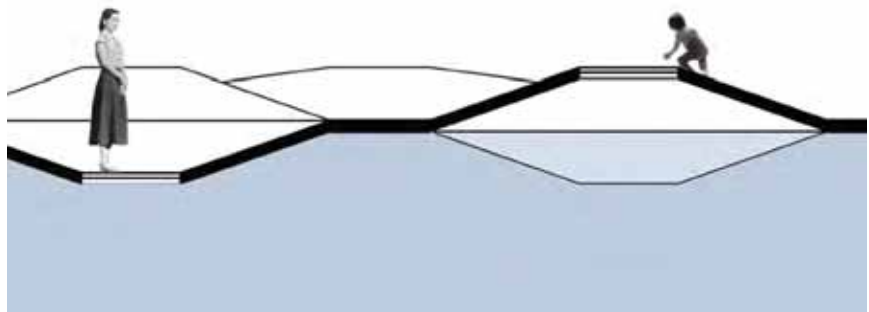
Ornament is a sign of life. It shows that someone has put some time and effort into something. It is a trace of thought and action. It can make people feel easier since we can see that someone has been here before and that this place is meant to be visited. Ornament communicates from one person to another. It invites you to come and have a look. This way it guides movement and tells you how to be in a place.



Section

Drawing: Helmi Kajaste 2010

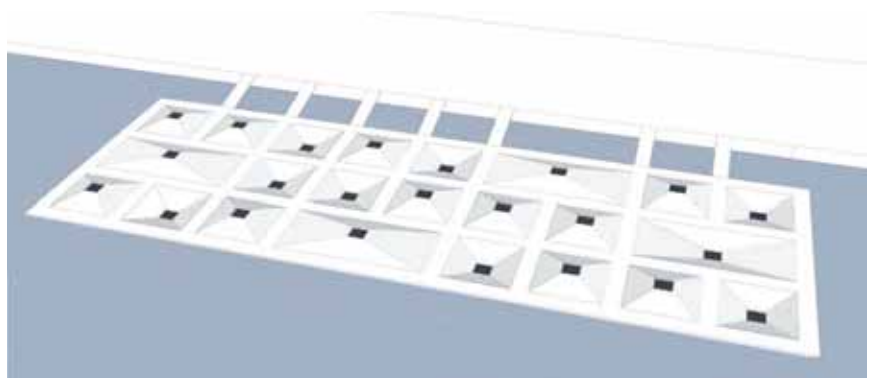
The surface of the pier forms a miniature landscape.



Perspective of the pier

Drawing: Helmi Kajaste 2010

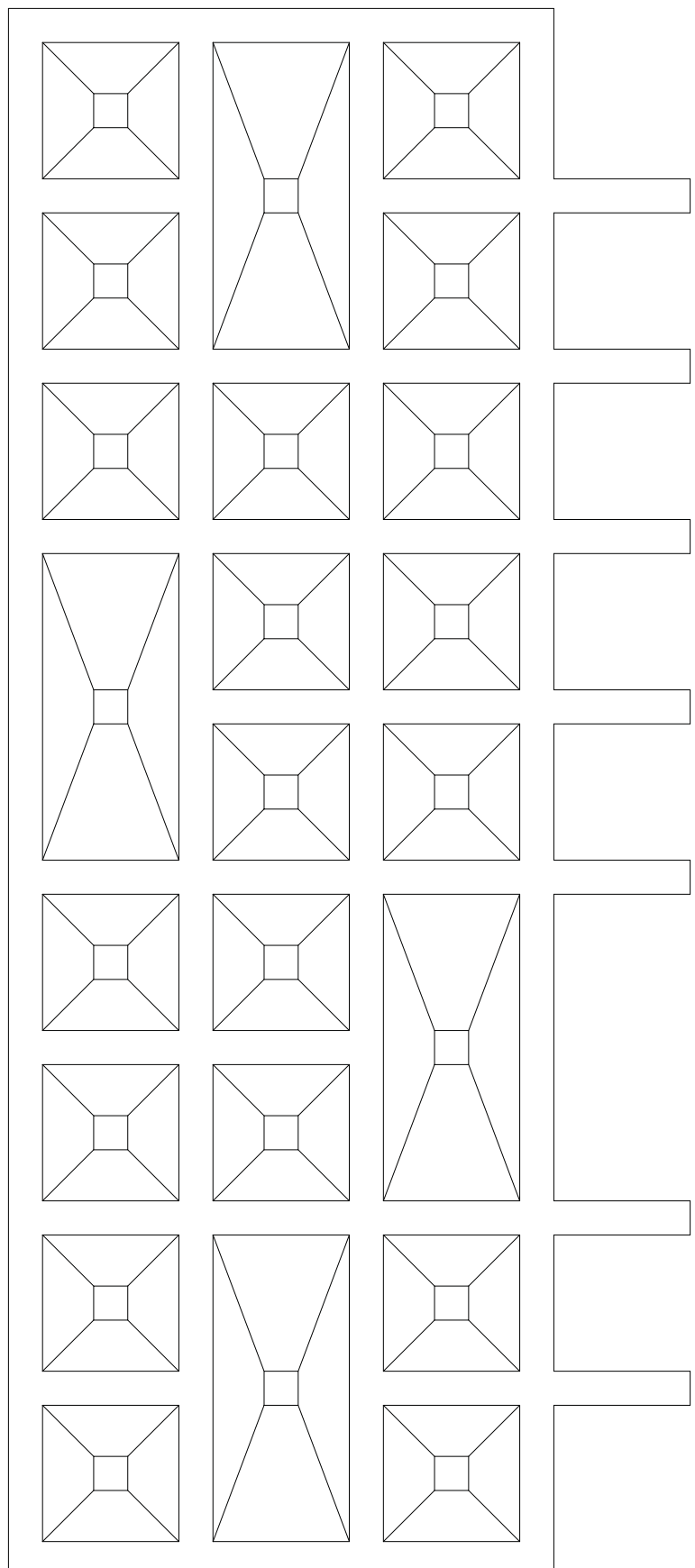
The pier is like an abstract reflection of Aalto's Enzo-Gutzeit building.



The pier from above 1:200

Drawing: Helmi Kajaste 2010

The ornament of the pier is static
and in motion at the same time.



A NATURAL PROCESS

Tuuli Kassi

Here, it all started with the seagulls. In Helsinki, one of the best things is a feeling of closeness to nature. Even from the Market Square a park stretches out and there, by the sea, the gulls' cries are part of the atmosphere. The birds are often seen hovering over the Market or sitting on top of statues, and the ornamental element of the birds transformed in my mind into nature in general.

Some of the birds have learned that snatching food from people's hands is an effective way of feeding the offspring, so we blame them for being arrogant for the sake of a lost snack. This little detail in our attitude towards natural elements, like animals, in the city reminded of a thought often recurring to me: are we humans not the most arrogant species?

Human beings have spread everywhere on this planet. Every year we spend more of the earth's resources than can be renewed in the same amount of time and yet we have the arrogance to blame another species of petty theft. And this happens even though we are capable of understanding our situation and responsibility over it, unlike perhaps the other species. Our relation to nature is disturbed and our interdependence has



A seagull in Helsinki

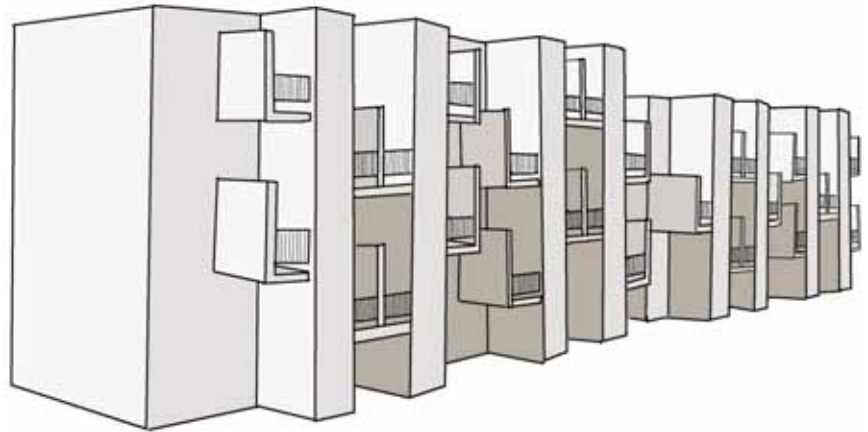
Tuuli Kassi 2010

become blurred. The roots of the problem are deep in modern man's history. The bible put us in the position to govern over all nature, then in the 17th century Descartes defines animals as just complex machines, as soulless beings. These details with many others account for the mindset that allowed humans to do with nature as we pleased, just as we used machines. Now we are just starting to pay the price.

In architecture the 19th century brought up ideas of evolving above the ornamental style, most of ornaments being originally derived from nature. Adolf Loos describes the ornament as primitive and degenerate and envisions the gleaming white cities and streets as an ultimate goal of modern man, as the sign of fulfilment. In the turn of the century the art nouveau movement tried to blow new life to the use of ornament, but modernism with its belief in progress and industrialism won the race.

Even though the head of modernist architects put their buildings in vast parks, the buildings themselves were stripped of ornaments and natural patterns. Building parts started to come from catalogs and factories, all looking the same, devoid of meaning other than function. The builders were downgraded from capable craftsmen to uneducated factory workers, the pride of their hand's work erased. A lot is made in a terrible hurry since automation and machines make it possible, but to what end? Are we just struggling towards an illusion of perfection, a fallacy of independence of nature?

But even into the purest form the chaos seeps in and adds layers of meaning. Life is change: what is built up glistening white doesn't



The White Building, Phnom Penh, original intention
illustration Tuuli Kassi 2011



stay that way unless carefully kept. After just some decades of neglect, weeds grow in the cracks of what once stood white and clean above nature. We can not control the image, the meanings, not even the future functions, and the least the natural elements. As I understand it, there is no goal in evolution, it's just adaptation to ever changing environments. Every generation has its own solutions; we can move on, evolve beyond the white box. So if the white functionalism in its purity did not bring fulfilment, what will? How to create meaning in today's design? Is there a way to address our problematic nature

The no-longer-white Building in 2010
photo Elina Tenho 2010

The Building, as locals in Phnom Penh call it nowadays, was a grandiose design by Vann Molyvann to house hundreds of people that were moving to the capital in the 60's. Illustration was drawn after a model of the original idea of the building. The photo presents the current state after 5 years of total neglect during Khmer Rouge regime and then 30 years of low maintenance and uncontrolled additions.

relation in buildings?

The roles of the architect have always been varied. Da Vinci designed urban spaces and buildings in addition to his multiple other roles as sculptor, painter and inventor. Until the 20th century the architect made the interior as well as exterior design of buildings and Umberto Eco in the 80's mentions that architect is forced to be at least a sociologist, a psychologist and an anthropologist. Nowadays, architecture is in most cases a collective effort, combining the skills of different professionals to get the desired result, and architect often serves as the connection between different actors. This role could be developed using ideas from community art, where the artist functions as a facilitator, director or conductor. Emphasizing process and communication might generate meaning into architectural sign

language, help the small pieces ending up forming a bigger whole. Design is a game, and when people are enjoying what they're doing, it shows in the end result. People have a deeper connection to their surroundings when they can contribute to them. In participatory planning the architect sets the rules and lets the people play, then draws the conclusions and perhaps makes the actual design based on them. Making things that are meaningful and beautiful to their users takes more time and thought than just making things that work.

Preserving the layers in the city structure tells a story – we've been here before. Style, and values behind it, have been different and they are always changing. The eggshell design is intended to produce a shelter under which the old building can collaboratively be

worked on to preserve it by making it adapt to new functions. The decoration of the geodesic dome is a sign of the right of the birds to exist in the central Market Square. The enlarged protected outdoor area can house workshops or offer a safe place to eat a fish sandwich. Even though we'd try to live in a symbiotic relation to nature, we do need a shelter from some of it's aspects.

Design centre cafe
Tuuli Kassi 2010





From the air
plane view base from bing.com

The shell creates a protected environment on a large area.



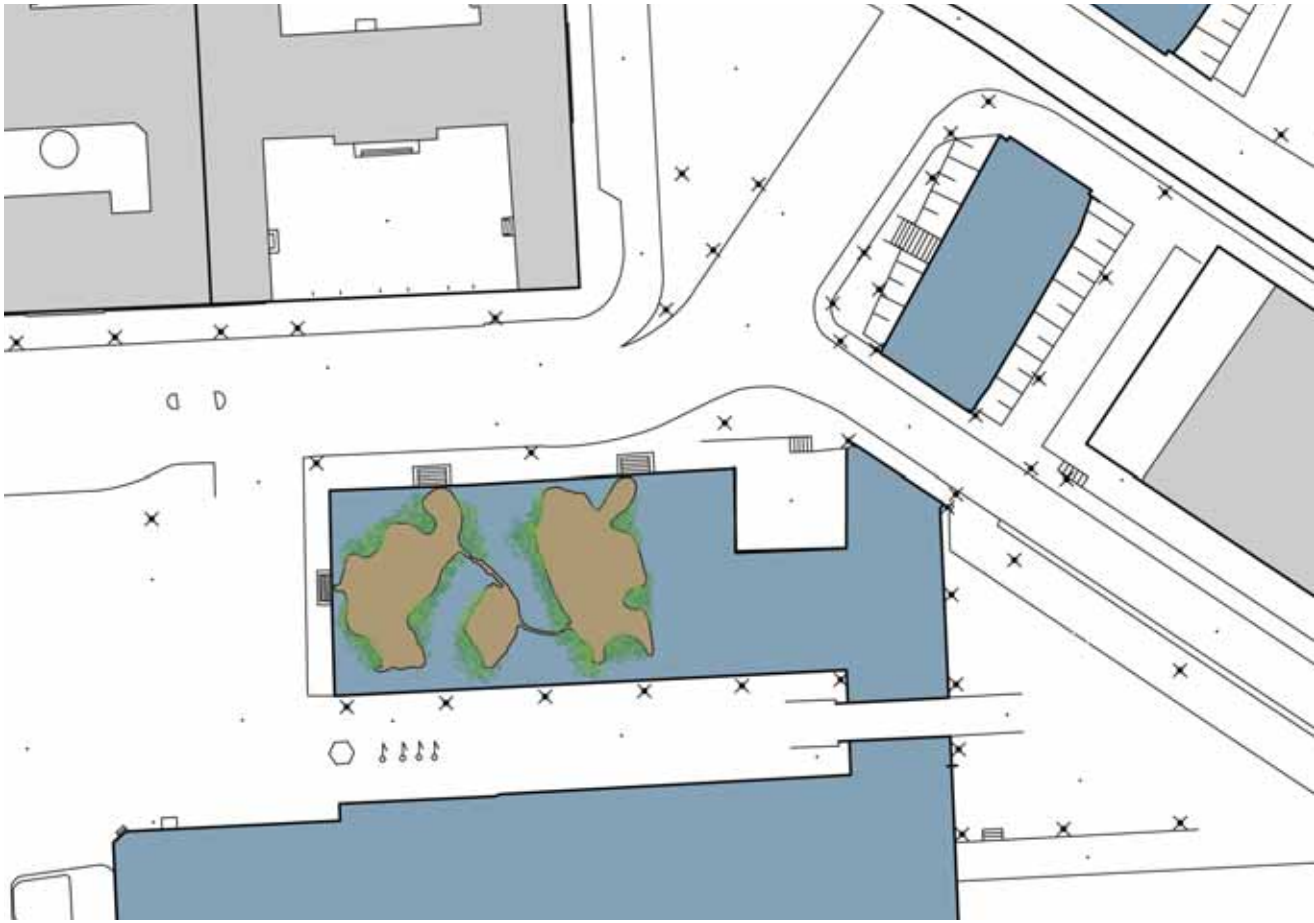
Textures
Tuuli Kassi 2010

Top left the egg texture, seen from afar.

Below left, bird silhouettes form the pixels of egg texture.

The bird silhouettes are printed with different shades of the plumage texture, seen on the right.





A site plan

Tuuli Kassi 2010

The forms of the islands come from real islands, Jätkäsaari and Koivusaari, that have been engulfed by the city of Helsinki and are both under heavy development.

A section of the island

Tuuli Kassi 2010



Everything is connected. Someone gets an idea, talks about it with their friends, someone else develops it further and makes a video about it on youtube, which then gets tweeted about and the idea spreads, and if it's found good enough, somebody makes the effort to realise it in their own way. Can anyone even claim an idea to oneself anymore? Sometimes same kind of ideas rise in different places unaware of each other. I ran into Jackie Brookner's the Magic of Water months after the design of the island-rafts was made.

The idea to my floating islands came from a discussion upon a previous design task in class, which then merged with my memory of the floating turf islands in Nuksio National Park in Espoo and the fact that some of the plastic that humans dispose of ends up in the oceans and there forms huge rafts that are almost impossible to get rid of. Also a story springs to mind, of a german artist who made a small hotel decorated with trash collected from the Mediterranean shores to remind people of how much tourism litters the earth. The

hotel was exhibited in a tourism fair in Madrid.

The fake islands could be made in a collective form-giving session on the market place. Maybe the outlines would be drawn with poles or a low fence, inside which is a large pile of plastic bottles covered with a tarpaulin. Then anyone could go and walk on the formation, pushing here and there to form the landscape of the island. In the end the pile could just be blown with hot air to fuse the bottles and stiffen the surface fabric. The inner structure of bottles might still be seen through in some places.

Part of the idea was that the edges of the rafts would be decorated with reeds or other plants. Can nature as such be an ornament? Finally Le Corbusier's idea of planting parks on the roofs to give back the surface taken by the buildings is becoming reality. Plants can also be planted on a life support system to cover the surface of a wall.

So many uncontrollable variables are in play with natural things: a fungus attacks the carefully chosen plants and kills the whole bunch

and some other life form takes up the free space; some unwanted seeds fly onto the growing substance and start to flourish there; a part of the system breaks and patches of the wall dry up and die. In nature all this is just part of the cycle. Often it is hard for the thinking humans to live with nature's rules of transience and uncertainty, in both competition and symbiosis at the same time.

**Jackie Brookner and
Tuula Nikulainen: The
Magic of Water**

photo Tuula Nikulainen 2010

The Magic of Water is a biosculpture containing a biological water purification system and a floating nesting island realized in Salo, Finland between 2007-2010.



ODE TO WALLS

Mikko Kilpeläinen

The first assignment of the course advised to observe the surroundings of the South Harbour and to look for interesting ornamental elements.

My notion of ornamental elements of special value were the buildings surrounding the harbour area. Buildings from different ages had different kinds of masonry - some of them were more decorative, some more modest. I wanted to emphasize the usually unnoticed way of laying bricks and stones.

I introduced a series of free-

standing walls the length of which complied with the existing buildings next to them, and the height of which stated how decorative the masonry next to them were, i. e. the more ornamental the existing facade, the higher the new wall next to it.

Eventually, I ended up using brickwork as basis for all of the following design tasks.

The idea of the walls was to reflect the existing masonry by making renderings of them, i. e. trying to find the very basic features of the

facades that give them their true characters, and simplifying this essence onto the new walls.

Ornamentation principle





Site plan

1:5000

Orange lines represent the

View of Kauppatori



K5 WRAPPED

Mikko Kilpeläinen

Kanavaterminaali K5 is a terminal building made of brick, congruent with the old Katajanokka. Due to severe weather conditions and lack of appropriate maintenance the brickwork is badly damaged.

As nature has battered the building, several interesting details have occurred on the facades. The closer to the walls one takes a look at the more fascinating shapes and varying colours he can find.

In this design, I added wrapping lines onto the terminal building. The forms of the lines are inspired

by the damaged brickwork and scaled up, thus, giving the building a new character, still, with respect to the old part.

The all white appearance of the wrapping emphasizes the collision of light tones and dark brick already existing between Katajanokka and Kruununhaka.

The new features of the building, the coming headquarters of Helsinki Design Capital 2012 project, refer to a modern trend to use irregular, usually computer calculated free-form shapes in

architecture and design, a procedure made possible by modern computer software and construction technologies. However, in this case, the new building parts do not have any structural function but purely a symbolic and aesthetic, ornamental function.



Ornamentation principle





View of K5 from Kauppatori



INNER COURTS

Mikko Kilpeläinen

One of the main elements of the Helsinki city plan is the closed block. The inner courts of the blocks have exceptionally pleasant micro-climates contrary to the windy conditions of the streets.

This city plan turned the traditionally private or semi-private inner courts into well-sheltered public spaces.

The design began from a fragment of brickwork, which was then multiplied, added to the city structure and close to the shoreline, and dimensioned according to its close

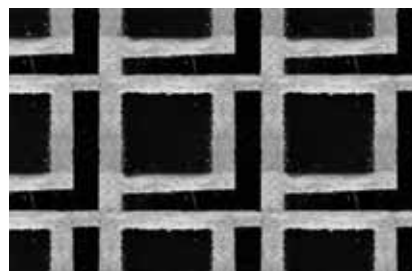
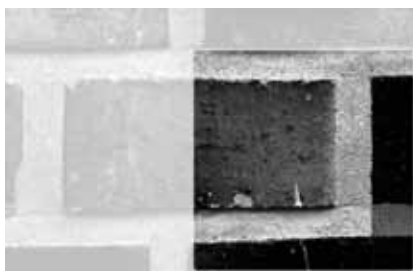
surroundings. As a result, a pattern of squares and L-shapes occurred.

The pattern made interesting shapes but the connection to the existing city structure was still loose. Eventually, the whole design was inverted so that the spaces between the blocks became blocks and vice versa, that is, the streets turned into buildings and the buildings turned into inner courts.

When it comes to feasibility, this brutal design method left many questions open. Still, it also introduced a new and totally potential

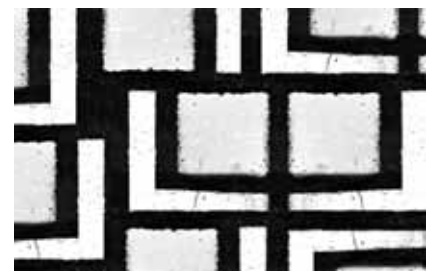
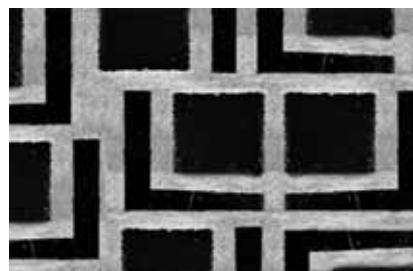
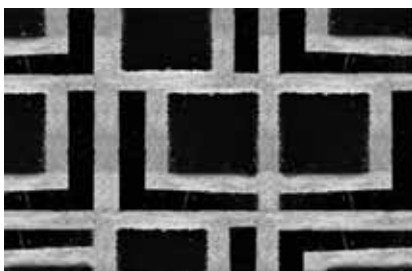
typology to the city structure of Helsinki. This I never even imagined when starting designing.

Ornamentation principle





Site plan



LOVE / HATE

Ioana Maftai



The struggle between <Love> and <Hate>

Photo source: www.bradsamuel-fulton.com/blog/category/film-noir

Robert Mitchum as Reverend Harry Powell in the movie "The Night of the Hunter" (directed by Charles Laughton in 1955) with the love/hate tattoo on his fingers.

Without any connection between the topic of the movie discussed here, the picture above seems to be depicting quite well the battle ongoing in my mind between loving and hating ornament in general and ornament in architecture in particular.

Throughout history, a certain pattern in the unrolling of new architectural styles can be noticed. All new styles, though some of them appears as natural continuation of the previous ones, end up being in strong contrast in matters like concept and aesthetics: The flamboyance of the Gothic was followed by the balance and clarity of the Renaissance, followed by the theatrical rhetoric and exuberance of the Baroque, toned down by the sobriety of the Neoclassical architecture and so on, up to the point of total repudiation of the ornament by the Modernist vanguard.

While space addresses kinetic and acoustical perception, the haptic and even scent, the ornament addresses what may be considered the most vivid of all senses: sight (according to various researchers, eighty percent of human information is acquired through vision and appropriated through visual memory).

This may be why visual elements (such as ornament) have been given a great importance and became the vehicles by which concepts were submitted to the public.

Given the technological achievements in the field of the communication, computer science during the 20th century, the spread of information and exchange of ideas accelerated the process of creation, and consequently led to the emersion, extinction and revisiting of an incredible account of theoretically supported styles, in the span of only 100 years. Time wise they were not necessarily consecutive, but often coexisted. The architects adopting and following these principles emphasized various nuances and added their own point of view and so, accentuating the differences even more. However, they were all under some large stylistic umbrella (such as Modernist or Postmodernist) but developed individual styles, aesthetically unique and produced works that would affirm a certain lineage (through a specific decoration or the lack of it) while some of them were, in the scale of the city, decorative objects themselves.

What would the ornament be today? An addition to the body of a building that is supposed to embellish it?

A structural or functional element that through its particularity becomes decorative as well? The display of architectural elements (such as windows) following a visually appealing pattern? A texture or skin that is the result of a particular technical solution? A screen on which various informations are projected? All of the above and some I haven't thought of yet? It seems that everything can be validated by the public as long as it has behind some story to support it.

And what could the ornament say today? It started by being the representation of the divine, the other world, the heavens, than it became the sign of those considered closest in grandeur to the gods, the expression of a social status, than slowly stepped among the ordinary people. Now since its presence is so popular and common, its effect seems to be not as powerful as before, so, to keep its appeal, the ornament needs to be renewed, replaced, reinvented constantly just as if it was a fashion element.

While reading the texts in preparation for the tasks, I noticed that, though depicting opposite opinions on the topic of ornamentation all authors had fairly convincing points, validating at all times their strong beliefs and eventually, I couldn't pick a side.

Of course, reason tells me that there are more important issues to focus on, and giving up on embellishments could be one way. But we're no monks. We might as well admit that we are affectionate about things, sometimes not even beautiful or precious things, but things that are somehow invested with emotion. For example, old buildings- in any city- that do not necessarily have some extraordinary architectural value themselves, but which together form a coherent urban tissue with a specific atmosphere that is the testimony of a previous time and way of life. Well, such parts of the

cities are so often torn down with no attempt to be evoked and totally replaced by new developments that claim to be modern and forward thinking. Some may succeed, some definitely do not. It feels as if we'd witness someone's grandparents being erased from the family picture- "who cares, they were no heroes and they're dead anyways"- by some pretentious ungrateful nephews. Little they know, but with the speed of change we witness today, their expiration date is closer than they imagine. Or maybe, when their time is up, they will just "Photoshop" on some

trendy outfits that will make them look as if they were born the day before and this way, successfully survive in reference to the multi-purpose spaces that could change only the skin they're covered in and adapt to the requests of the new function or user. At the same time, the nephews, unlike their grandparents don't claim to be the keepers of the absolute truth, they seize the moment, they live for their 15 minutes of glory, and unless they become addicted to that, they might not even be bothered if they are not in the picture anymore.

THE MAGNET

Ioana Maftei

Since the new function of the K5 Kanavaterminaali building is that of a main event centre, headquarters and exhibition space for the Helsinki Design Capital 2012 and should attract both professionals and curious/ interested locals, the first thought that came to mind was to depict it as a magnet.

In the attempt to design a new image for the building, the emphases fell on the discoveries following the analysis of the area.

With a range of multiple activities, the harbor is the host of an endless series of artifacts that seemingly don't have a special aesthetic value but which through their presence, outline the daily life, its paths and guide the behavior of the inhabitants or passengers.

They consist of touristy and circulation signs, bollards, fences, parapets, bridges, furniture, containers, cars, bicycles, flag posts, street lamps to mention just a few.



One possible choice would be to gather altogether these artifacts found around the harbor and expose them on the walls of the building, not like items in a glass box, but randomly and chaotically, as if they were swept ashore by a giant wave.

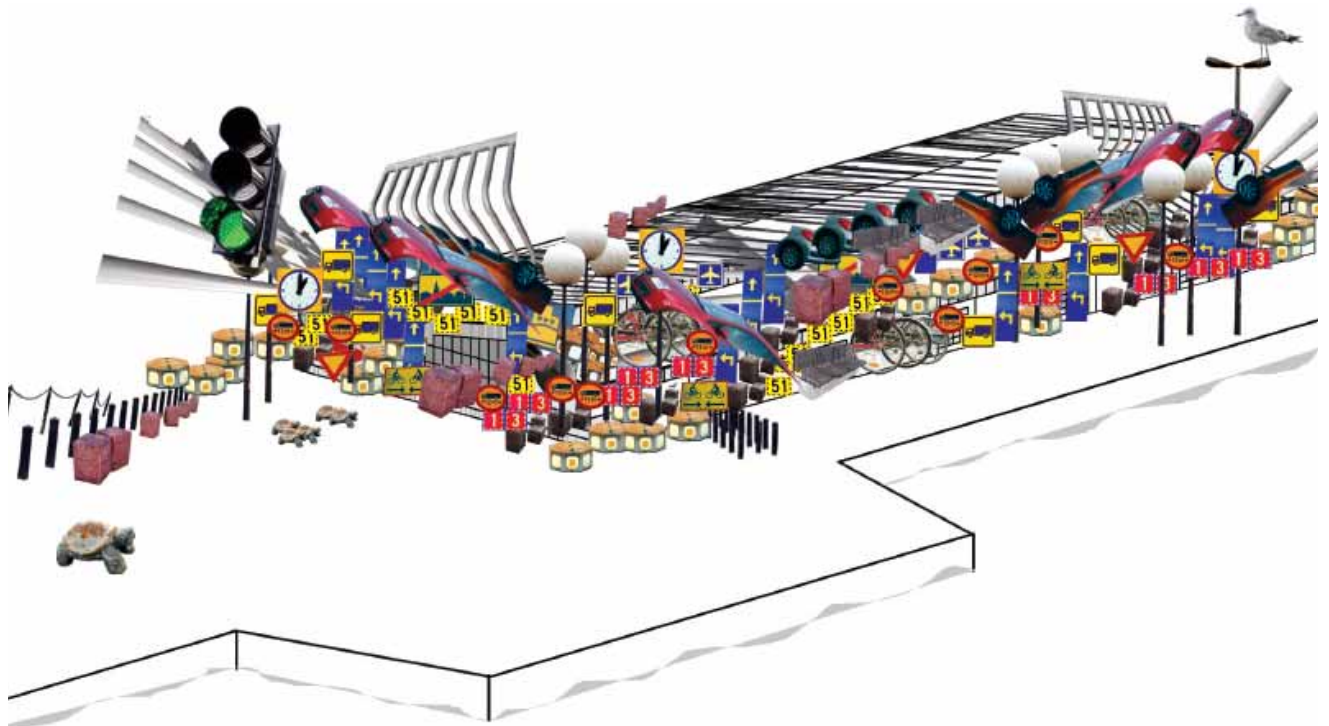
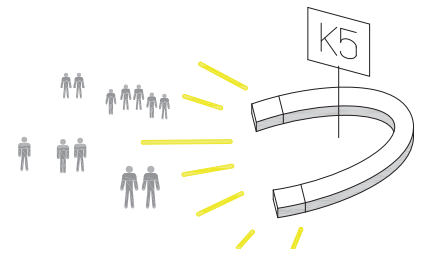
With such loud decoration, K5 would stand out from the conventional buildings in the area, and would concur to the daily frenzy of the marketplace, increasing hopefully the activities.

It would also depict with simple means but quite effectively, the fact that we produce far more

than we need, and many items get to be abandoned because they are obsolete before they are actually worn down.

The continuous manufacturing of new, more interesting, more efficient objects has taken us by storm and easily turned us into addicts that cannot live one more day without the latest version of some gadget.

This unelaborated, unpolished shell would also emphasize through contrast even more the character of the new groundbreaking futuristic designs exhibited there.

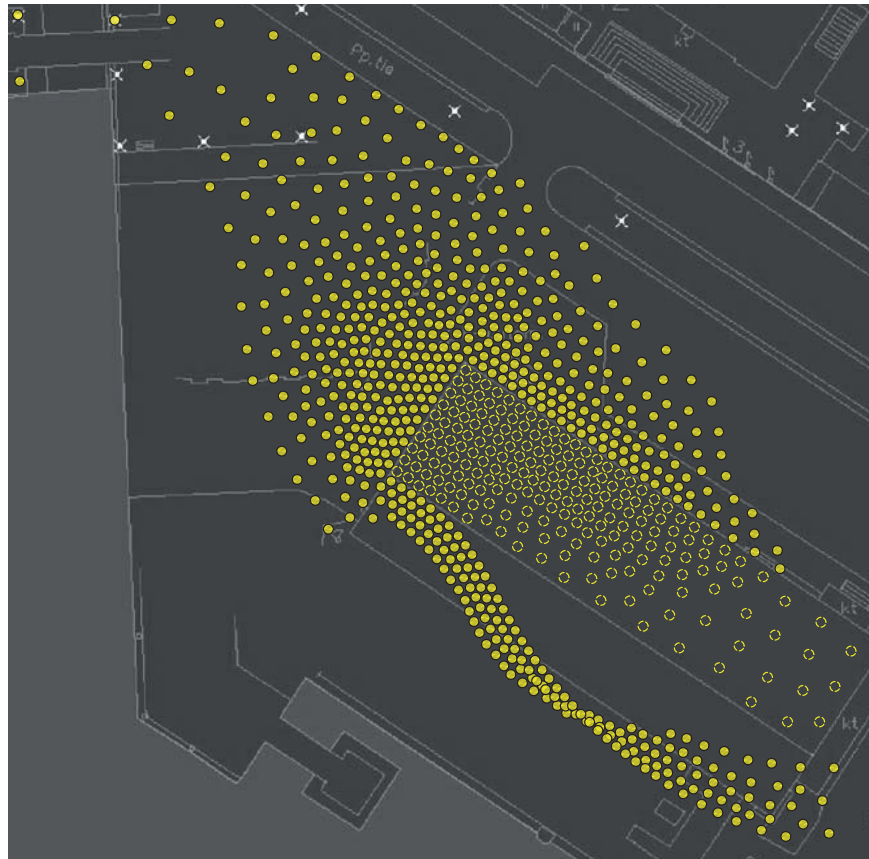


Kanevaterminaali as magnet for artifacts

The unconventional display of daily objects was meant to arouse people's curiosity and make them explore the insides of the building as well.

Schematic plan of the Kanevaterminaali at night

The luminaires would densify around K5 until they create a canopy that goes around, through and over the building. This would have the effect of a lighthouse in the city and would stand out in the context of the planned events, illuminating the path towards, as well as the exhibits inside.



The logo of the event and the spheric light (the module element of the ornament)

Another solution, for a more visible at night/winter and discrete, elegant by day/summer intervention, could be the choice of just one item from the multitude previously stated and its repetition.

And since the light bulb stands for 'a brilliant idea', a spherical street lamp such as those found on the bridge towards the K5 would be

especially easy to use as a module in creating this cloud/ cluster around the building hosting the latest, most interesting exhibits and ideas.

Though the impact during daytime would be diminished, it would create an interesting, inviting promenade destination in the evenings.

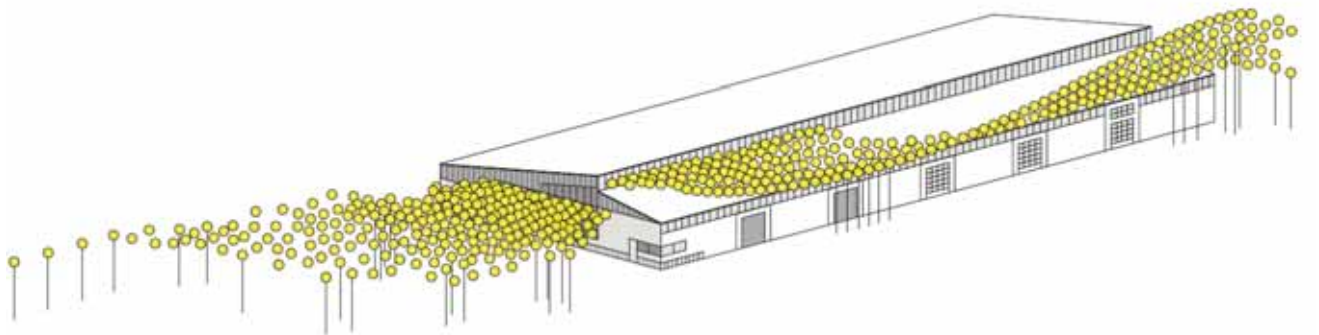
Therefore, to conclude, I might say I have no particular preference when it comes to ornament or the lack of it.

Or I strongly prefer... both.

Minimalism could be a depiction of bliss and serenity, but it might just as well be plain, boring, stiff emptiness.

Just as some may find the overexposure to lush exuberance to be exhilarating, inspiring and empowered to submerge one in a different world, while others, dizzy, sickening and suffocating the senses instead of challenging them.

Since one can only be subjective in such a matter, in the end, it comes to personal taste, or the example in question, or mood...



CLASSICAL APPROACH TO ORNAMENT

Matúš Pajor

There are only two approaches to ornament in architecture, despite the tremendous number of architectural styles. You either love it or hate it. I believe that 98 percent of the population of Europe in the 21st century would go with „love it“. I would like to define my opinion about this in this essay - as a participant in the studio, after reading some theoretical texts by Sullivan, Loos and Ruskin.

Using ornaments in the European architecture was a necessity until at least the end of the 19th century. If we look at it chronologically; from the Classical architecture to Romanesque to Gothic architecture to Renaissance to Baroque to Neo styles and Art Nouveau, all of them were strongly connected with ornament. Thus, one would say, pleasing eyes of mankind for centuries. With such a strong tradition of over-decorating, that reached its peak in Rococo, it must have been almost impossible to change the approach towards simplicity in Europe. Without doubt America, not wearing the burden of tradition, was the only place to come up with the idea of refraining the use of ornament in architecture.

It is for the good of all of us that Louis Sullivan in his "Ornament in Architecture (1892)" started pointing out the matter of decoration. He has a very specific relationship towards ornaments. Sullivan does not wish to strip buildings of them, because they have their own individuality, but he is unwilling to use ornamentation in his works. That is because designing a bare building is more truly than to cover it in ornament. In other words, the spirit of the building should be in the structure itself and it should not be conceived by ornamentations.

Adolf Loos in his "Ornament and crime (1908)", however, hates ornamentation. Actually, it seems like he hates almost everything around himself except the new shoes he was about to wear. Maybe if he

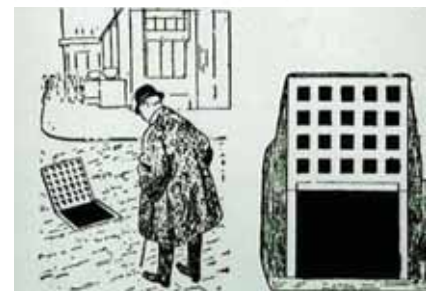
could, he would destroy most of the traditionally conceived buildings. I think I understand his frustration though. Austro-Hungarian empire in the 19th century was one of the poorest countries in Europe. The conservatism of the „unmodern“ society and general refusal to adopt anything new did not give him a faith for better future. Now we know that he succeeded, but it had been very difficult and I admire him for that. After all, the mocking of his work in the daily newspapers is an evidence. In his texts, the depiction of money and time saving architecture if it is without ornament and the fact that a modern man can concentrate on other things if he is not interrupted by ornamentation was definitely something I can agree with.

The English art critic John Ruskin uses rather literal expressions. His "The Seven Lamps of Architecture (1849)" is quite hard to grasp. As if he read too much Shakespeare. If I look at the context of when and where Ruskin lived, he surely had some progressive ideas. I like how he wants to use the material not because it is a building material but to depict its beauty as a true material and that the ornament should not cover but perfect the building. He is an idealistic ornamentalist which is in the sharp contradiction with modernists, but he states that all men have sense of what is right in that matter.

To conclude, after reading these interesting texts written more than 100 years ago, I began to understand the clashes within architectural styles which took place in the end the 19th century. The functionalist movement in Europe had probably the hardest beginnings of all architectural styles ever as it was the only style that stripped down the „dress“ of a building and revealed it naked. It must have been a major contrary. I am thankful to Mr. Sullivan and Mr. Loos as without them there would not be a Modern architecture as

we know it today. They were the pioneers of clear-form architecture. Without Sullivan, there would be no LeCorbusier. Without LeCorbusier...

The texts of Sullivan and Loos were overwhelmingly courageous.



SIGNS AND COMMUNICATION

Matúš Pajor

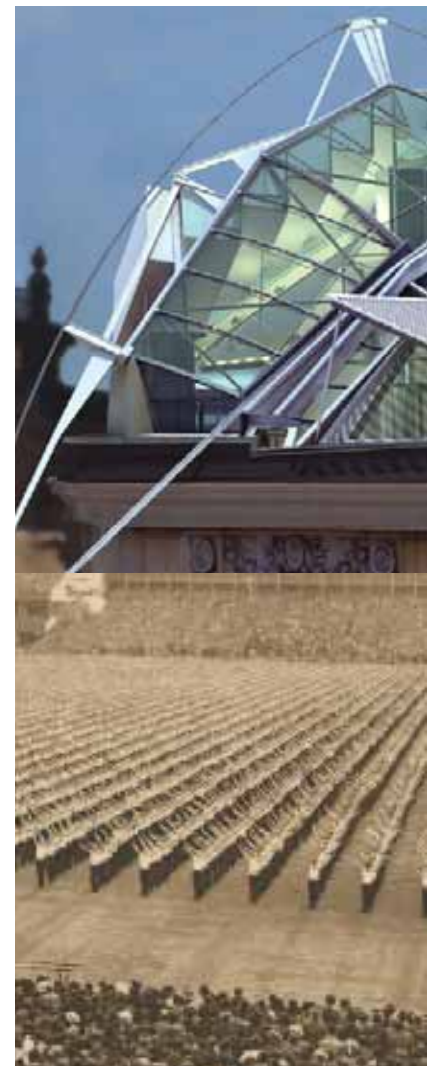
Communication is one of the most important factors of humanity. We have to communicate in our everyday life to ensure the elementary functions of society and technological progress. It does not matter if we communicate via architecture, text, language, design or performance; it is always the most sophisticated way to understand each other and things around us. Without understanding we are presumably bound to live animal lives. This essay evaluates different views of communication in the 20th century via different media - from architecture to mass media.

Architecture should always communicate its function. There are always certain elements that should be seen in the typology of the building that make the building serve its purpose. For example, a library contains vast public spaces, school lockers, opera stage, stadium seats, etc. The same applies to product design. What Umberto Eco in his "Function and Sign: The Semiotics of Architecture (1986)" meant by saying that architecture mostly does not communicate but functions is a mystery to me. If that is so, why would architects use different shapes of roofs rather than one type that functions well. Is not shaping a roof a communication to the audience rather than functioning itself? He argues that the meaning of sign or ornament is not always determined by the purpose it serves. I am saying that it is. I believe that an architectural element communicates with the surroundings without the need of any system he suggests. The development of deconstructivism at the end of century is an example. Eco probably thinks that by establishing something like a code we can unify the communication or perception of architecture by all of us. That is impossible. I find his texts rather confusing. I respect him as a semiotician but he should stick to novels. „The Name of the Rose“ was much better reading.

After reading the texts of Siegfried Kracauer, "The Mass Ornament (1963)", I started to wonder what message did totalitarian regimes intend to send by organizing mass events. One of them, Spartakiada, was a gymnastic event that involved around seven hundred and fifty thousand young people performing simultaneous creations in front of two million observers. It took place at the Strahov stadium in Prague approximately every five years in the communist era of Czechoslovakia. I have to admit that even though my mother was a part of it once, I have never tried to understand what it was for. Now I am getting it. Kracauer, as a descent from Nazi Germany, helped me to understand that the single element means nothing for totalitarians. Communication with audience is more efficient only when it becomes massive. That is what communists thought as well. I think they wanted to say: Look what we can do when we unite. You as an individual mean nothing. Together we are stronger. That is, unfortunately, how they behaved. Towards people, architecture and mass production. Quantity was more important than quality. It never worked out.

The post-modern era of communication brings its sacrifice. According to Jean Baudrillard in his "The ecstasy of communication (1983)" and according to me. We are influenced by media more than ever. Mass communication is stronger than we ever thought. The lobby behind mass media is strong enough to start a war. People are like empty envelopes that receive information from media and blindly believe it. Even though the intervention of the US troops in Iraq in 2003 has never been proven as legitimate, more than two thirds of Americans were in favor of it when it began. Even the redistribution of sources of information cannot guarantee that the information we receive is objective. That is a pure fact that we should be aware of.

Communication is the way to human success. Lack of communication has over the history proven that it has fatal consequences. Architecture is a symbiosis of many streams - from history, sociology, philosophy, psychology to art and technology. That is why I think talking about communication of totalitarian regimes or war in Iraq is somehow interconnected with the study of architecture. It will, for example, shape my thinking about museums of communism that raise in the post-communist countries or a war memorial if I ever get a chance to built any of those.



NEW EXPERIENCE

Matúš Pajor

In the first design task, I chose and emphasised the marginal site that currently serves as a parking lot. By creating four splitting paths that rise above the ground level I intend to create an interacting point in the bank of Helsinki Eteläsatama.

By designing the crossroads of bridges under different angles I wish to create the possibility of passer-bys to interact between each other under random circumstances.

The bridges are made of prefabricated concrete - the top part has a top anti-slip layer and the bottom part is underlit. The ailing of the bridges are glass tubes containing strips of L.E.D. lights that also pose as a light source in the night.

The possibility of people not using any of the bridges is taking into consideration. In that case a user either passes along the edge of the bank, or uses the path that crosses

under the bridges. There are also two grass slopes that give the possibility of lying and relaxing in the summer time or sliding with the kids in the winter time.

The place still serves to people who wish to jog around the place or use it for walks. The character, however, changes dramatically.



Location of the site.
(top picture)

Drawing by Matúš Pajor in 2010.

The site is located near the Kaivopuisto park in the villa housing area.

Closer look. (left picture)

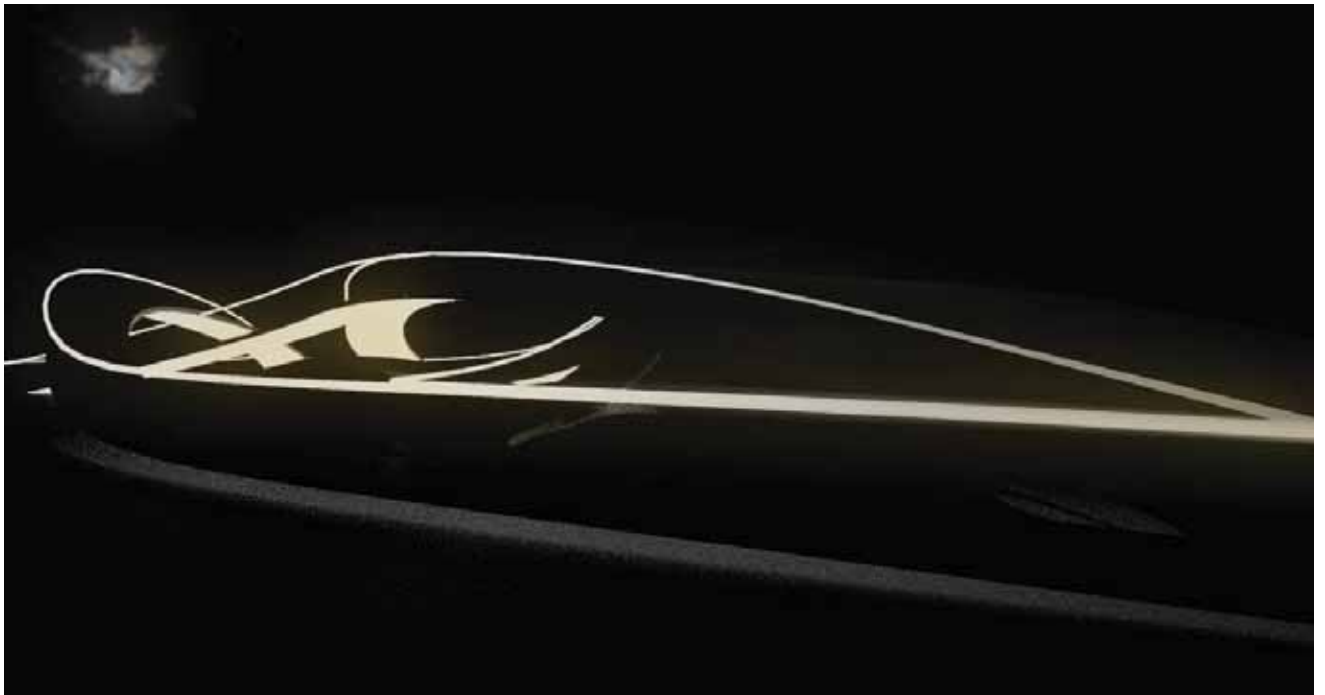
Drawing by M.P. in 2010.

The design approach. Path splits in four pieces which intersect each other.

Ornament. (left picture)

Drawing by M.P. in 2010.

The ornamentation behind the intervention celebrates the curves.



Night scene. (top picture)

By M.P. in 2010

The play of light.

Perspective. (bottom picture)

Photo by M.P. in 2010.

Enjoying the walk.



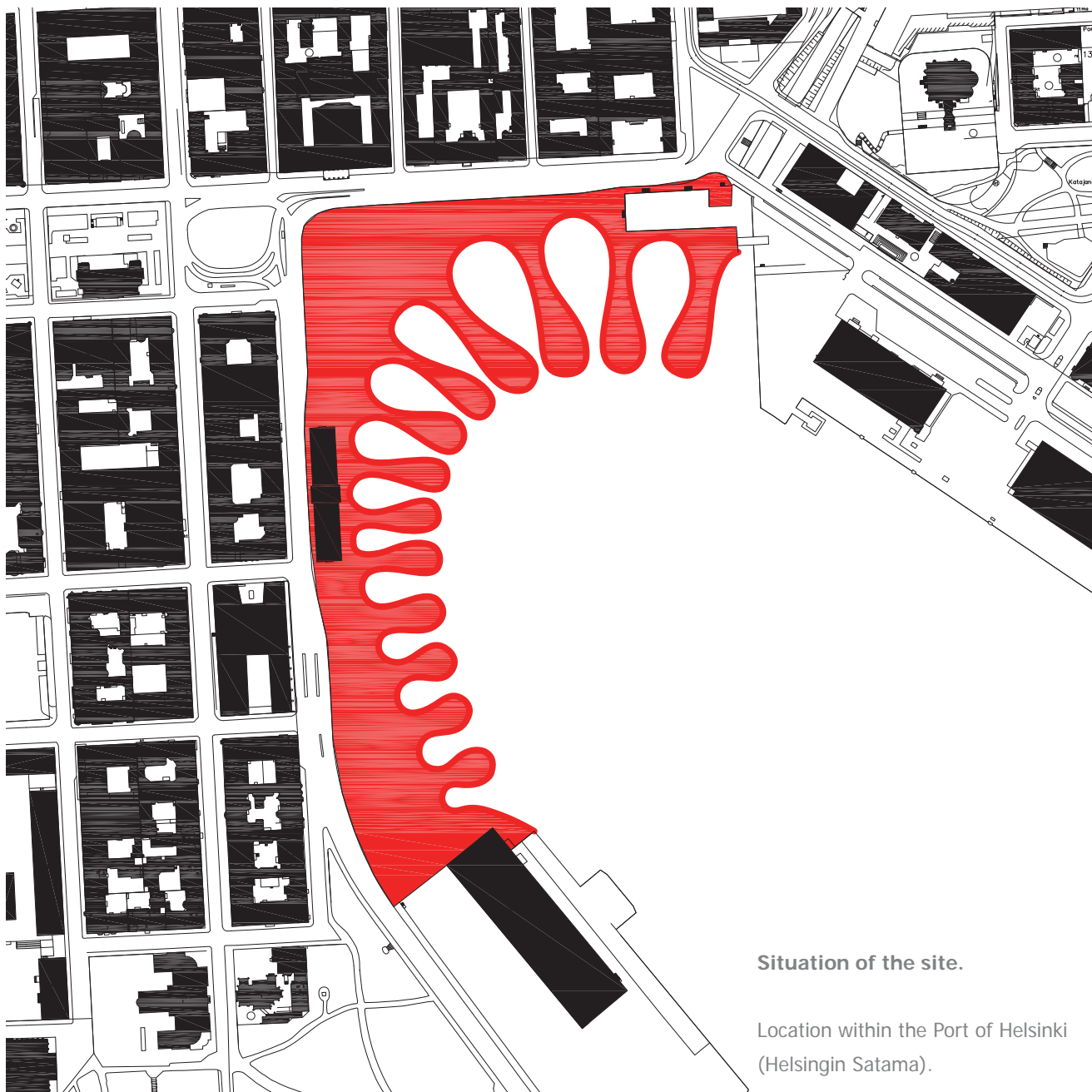
PORT TONGUES

Matúš Pajor

The design approach I proposed for the third task works with piers as an insulation between the cold Gulf of Finland and the inner city of Helsinki. The port tongues, as I call them, bring new functions and new significant look to the gateway of the city. Using piers as tongues prolongs the shoreline from 1215m to 2202m meaning longer walks

can be taken and more can be experienced alongside. I suggest using the piers for temporary exhibitions promoting Helsinki and as a prolonging of the market square. I can imagine Christmass market taking place on the tangues or individual persons renting one or several tongues for special occasions - school events, celebrations

and so on. They allow boats coming inside the courts. And therefore supplying the city. The piers will create a new and remarkable face of Helsinki Eteläsatama as it is the entrance portal for thousands of travellers coming to Helsinki each year.



Situation of the site.

Location within the Port of Helsinki
(Helsingin Satama).



Aerial view. (top picture)

The scale of the intervention in Eteläsatama.

Perspective. (bottom picture)

Photo by M.P. in 2010.

Everyday use.



SHIFTING PLAN & NATIONAL LAND(E)SCAPE

Tuomas Raikamo

Eteläsatama harbour is in constant shift. Ferries, the size of large buildings, and Kauppatori market makes the day-time plan of the site seem a lot different from the night time one. The shift does not affect situation plan only, but it also affects the protected seaside facades of the buildings. These facades are often referred to as priceless and as one the most precious jewels of Helsinki. The sad thing is, that seldom people

get to see them as they are.

This makes the task fascinating - should there be a device to make the facades more visible or should the shifting be the new facade, as exaggerated?

To offer the people of Helsinki and the tourists an opportunity to choose their own view of Kauppatori, a new set of optical devices are introduced. They offer

views of Kauppatori both with and without the market stalls, that interrupt or enhance, depending on the viewer, the landscape.

Therefore, the national landscape is visible again.



Monday, 2 AM



Wednesday, 8 AM



Friday, 2 PM

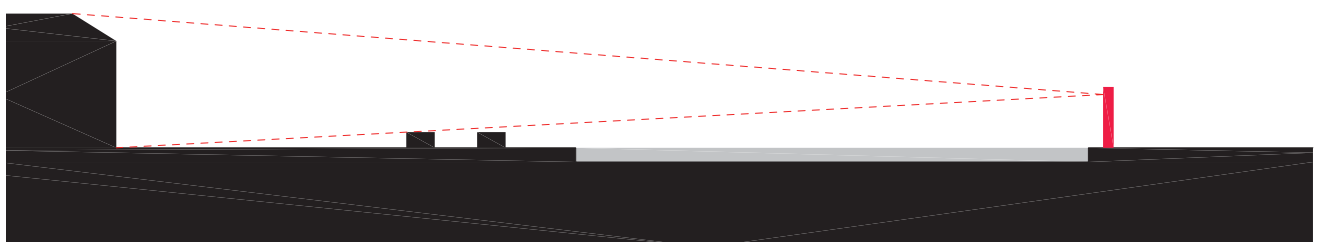


Sunday, 8 PM



Periscope and optical stalls

The periscope is high enough for the viewpoint to reach an uninterrupted view above the stalls on the market. If the viewer intends so. Reaching from a distance, a set of 'stalls' are visible, covering the periscope, but once getting closer, the periscope opens up a clear view to the market and the facades.

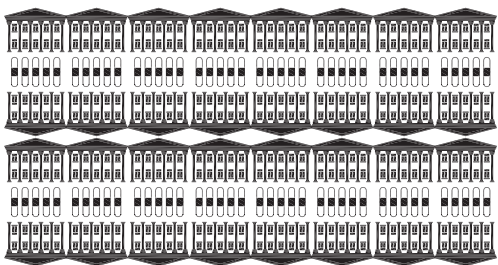
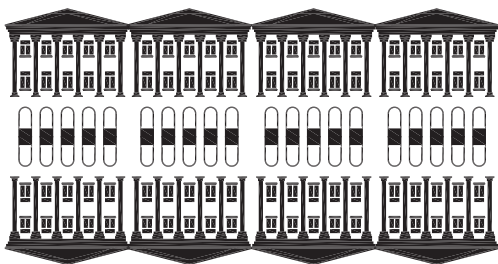
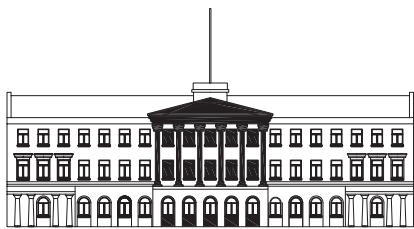
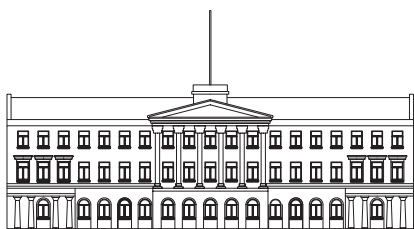


EMPIRE REVISITED

Tuomas Raikamo

I wanted to play around with the Neo-Classical facades. I had various attempts before selecting the middle part of the Presidential Palace as my ornament. It is slightly simplified, but the harmony is preserved.

The orange coloured podium is given to the building at parts of the day, to adapt to the appearance of the neighbouring buildings, made of orange coloured smoke appearing from the nozzles.



Heraldic ornament

The Presidential Palace in Kauppatori, is of Empiric (Neo-Classical) style, that took it roots from the Classical Era and was driven by harmony, symmetry and balance. It is a very western style, and the surprising thing is that when you create a repetition of the highlight of the style - the great middle part, it gives it an oriental cadence and feeling.

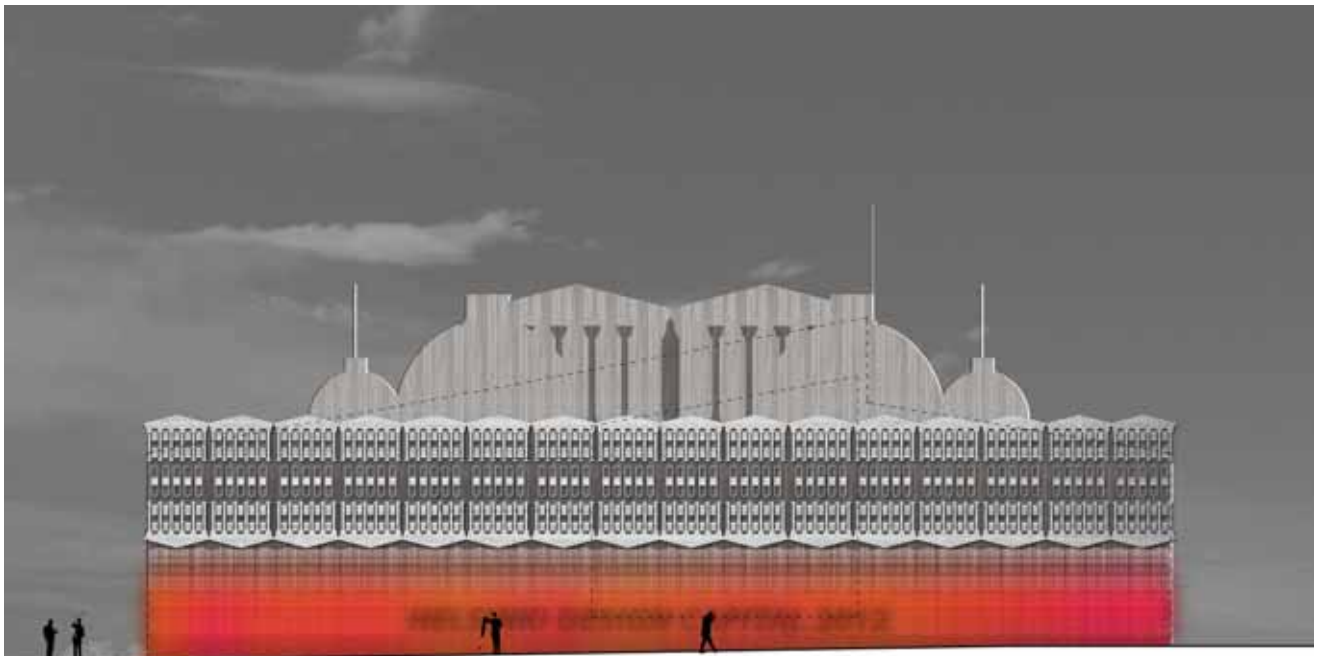
Facade towards the market

The facade comprises of the main heraldic ornament, that is ascended 0.5m from the main body. The lower part of the main body is of the same pattern but smaller, and the upper part is a collage of the skyline of other empiric buildings around Kauppatori.

The text indicating the buildings purpose is semi-hidden behind the orange smoke at parts of the day.

Facade towards the sea

The long facade towards the sea is formed of the same symmetry, order and elements as are the empiric buildings of Kauppatori. Could this fit in better with the national landscape than the previous attempt of Herzog & DeMeuron? Who's to decide?

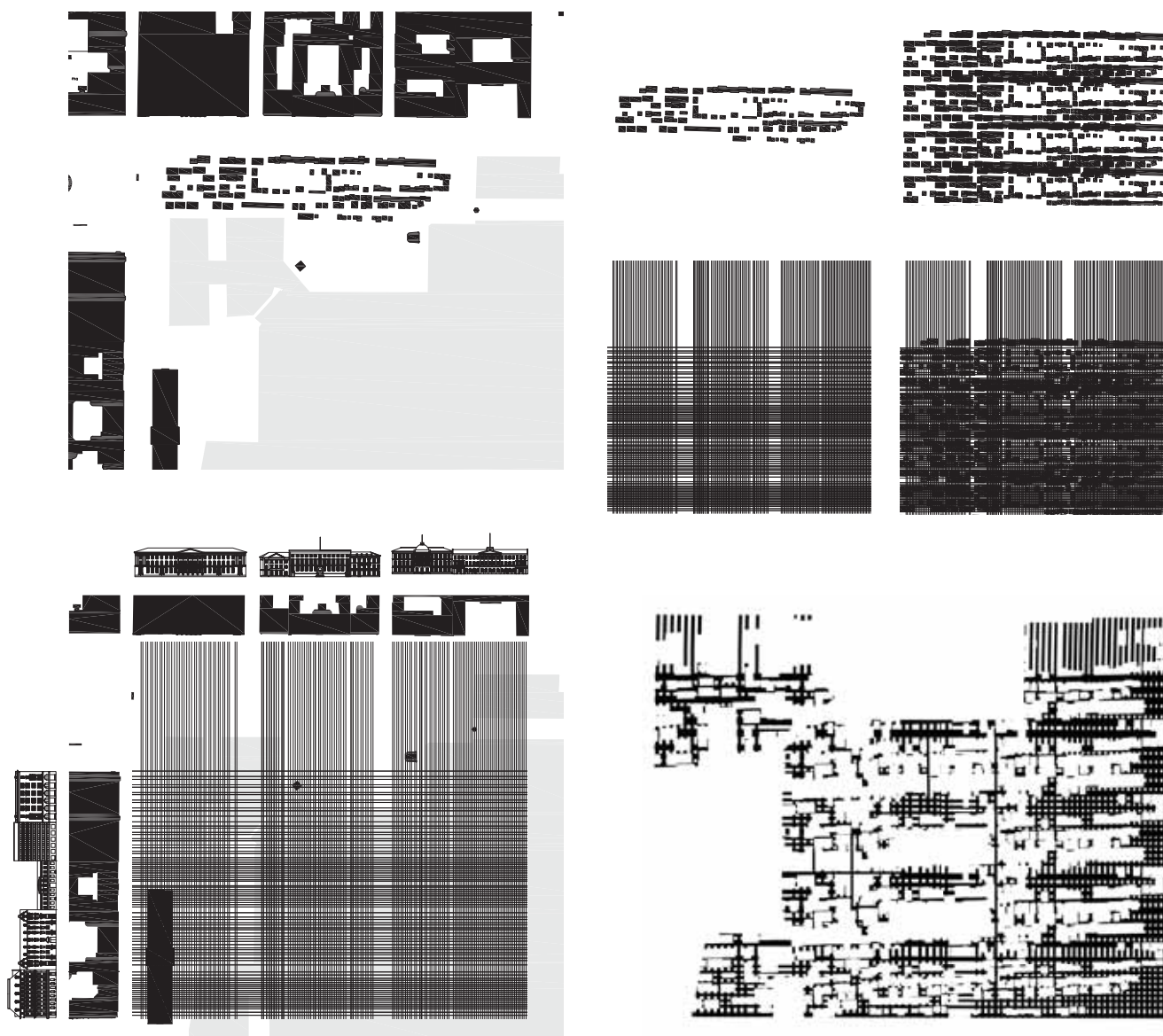


NEO - NEO - CLASSICISM

Tuomas Raikamo

By projecting the windows and the rhythm of the surrounding, mostly neo-classical buildings of the Market Square and incorporating it with the wonderful routes of the actual market, multiplying them and projecting them together, I ended up with a pixel-like pier system.

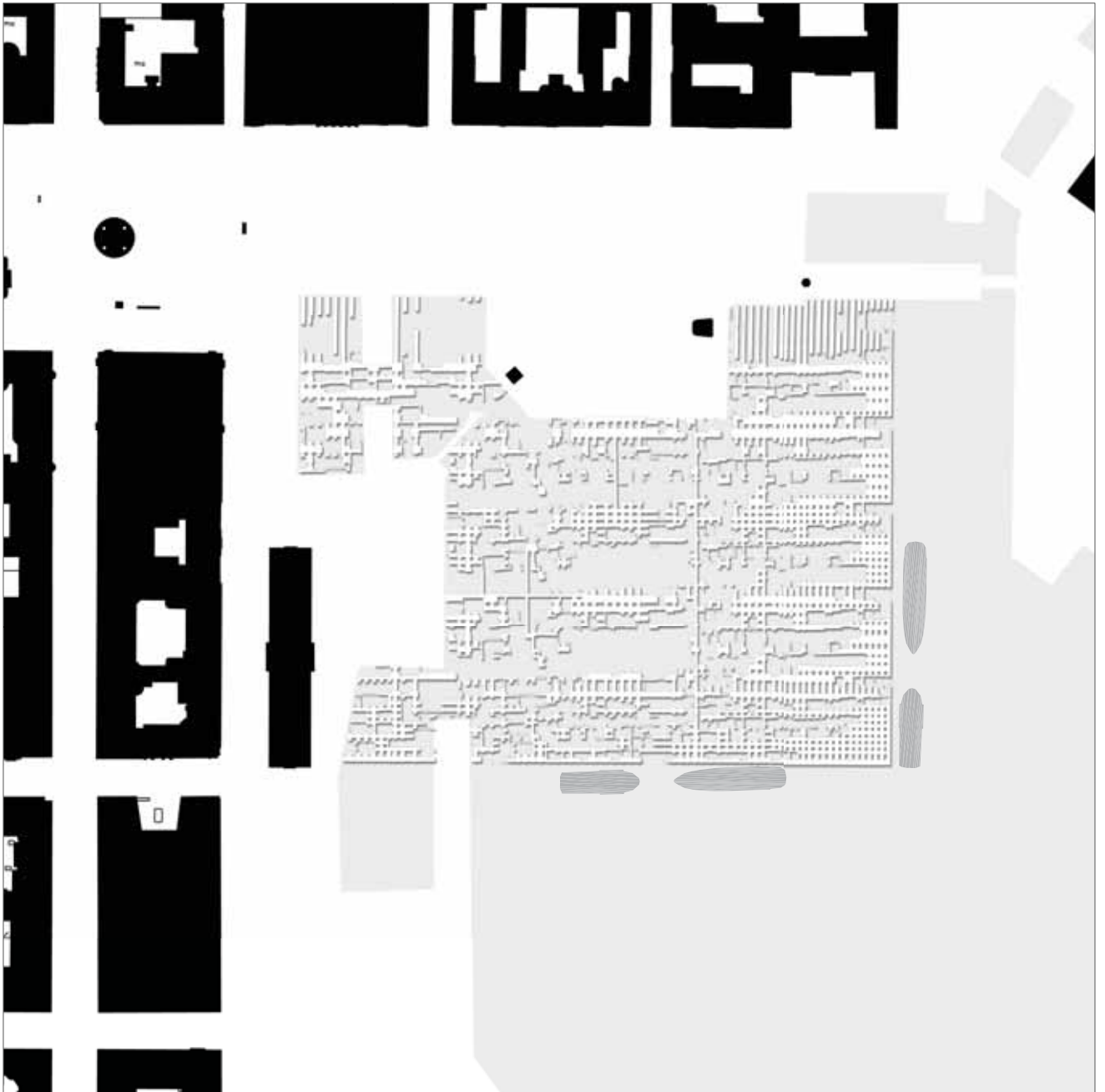
It provides good axial views towards the buildings and a maze-like composition of routes, spaces and pools, that can be used for fishing, swimming, sun-bathing and wandering around.





Pier

In the new pier there are access points both on the market's side and on the market hall's side. It is a pier of leisure and enjoyment. It also provides access for bigger boats on the outlines of it and a lot of potential mooring places for boats.



RESPONSIVE PATTERN

Tuomas Raikamo

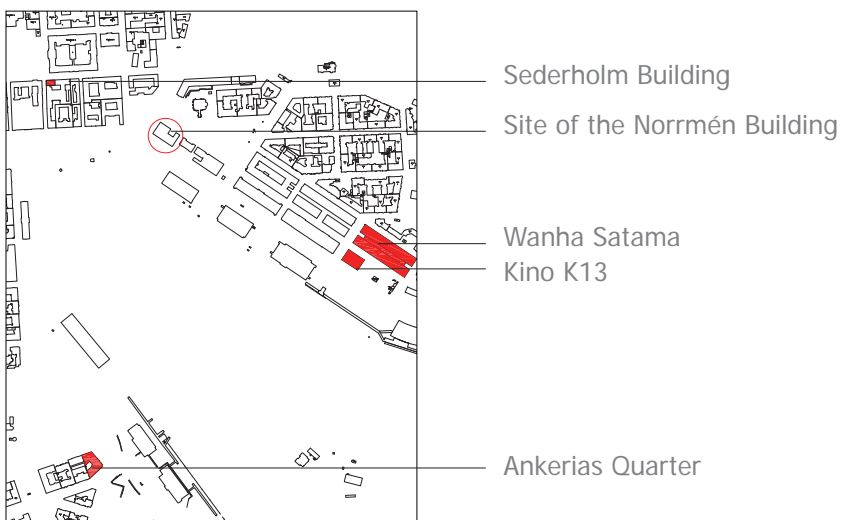
Kauppatori Square is a morphosis of three different axial systems. The oldest is a roughly NS-EW orientated pattern that is the oldest, planned pattern system of the city. This grid plan is followed in Kruununhaka, Kaartinkaupunki and Senate Square area. The first building of this grid and the named 'oldest building is Helsinki' is the Sederholm building on the side of Senate Square, built in the mid 18th Century (Neoclassical centre was built a few decades later in 1820-1850).

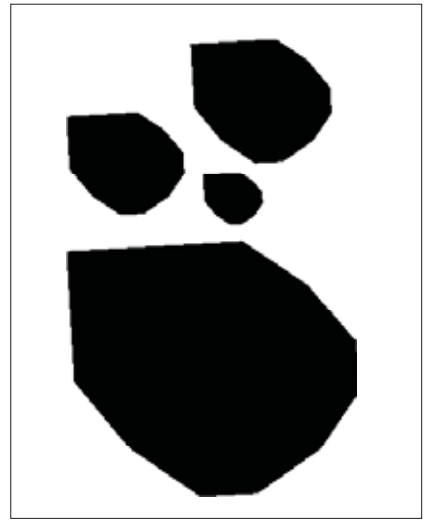
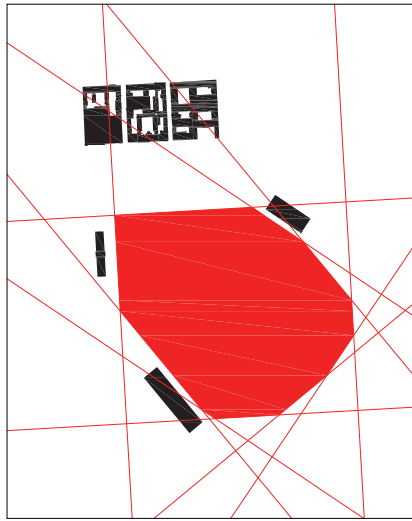
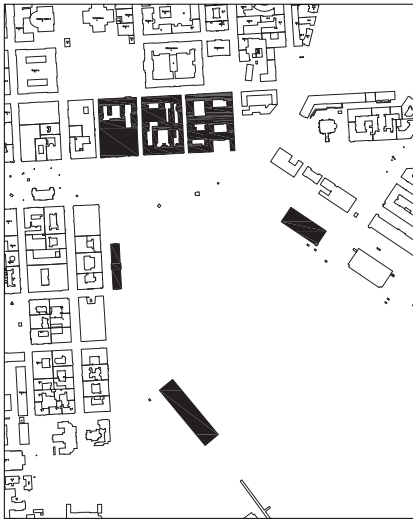
The second axis on the Katajanokka side is given axis by the warrant magazine-building from 1890 (nowadays Wanha Satama and Kino K13). Also the demolished Norrmén Building (Built 1896) on the site of Aalto's Enso Gutzeit Building was in the same grid system.

The signs of the third grid on the Southern side of Kauppatori are first seen in the Ankerias-Quarter on Vuorimiehenkatu 1. The building was built in 1897. The building and the whole block is otherwise in their own axial system, but the

narrow side facing East is clearly in the same axial system, that was later highlighted by the Olympic Terminal buildings, that were built for the Helsinki Olympic Games 1952.

To undermine the three, strong axial system, a pattern was created to respond to all of them. Almost no matter how the element is placed and repeated, it takes into account the current delicate situation.





Process of understanding

Noriuki Sawaya

Ornament, as a visual surface, is known to be an obverse expression of meanings. It has a diversity of lines which are connected to meaning. Ornamental visualization can be analysed in four different types of aspects: Climate, Technology, History and Society. The aspects individually define the positions of the ornamental surface in each area which are related. They are covered with a filter role leading people from surface to meaning.

Several meanings exist behind the surface. Their size relates to the strength of the meaning, while depth creates difficulty in communication. Also meanings are seen differently by individuals who see the ornamental surface. Depending on the individuals, the meanings can be bigger or smaller and deeper or shallower. For some people who do not understand the meanings, invisible meanings may not be recognized.

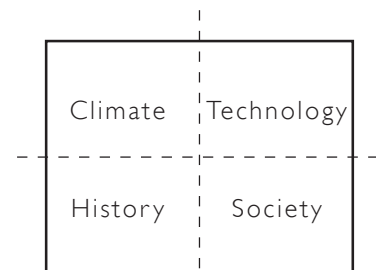
When we see the ornamentation as a visualized surface, we cannot avoid to find out the relationships of meaning when using our own knowledge at that moment. Ornament contains

processes of accessing meanings. To design ornaments, designers can understand the instinctive brain behaviour of humans. The process of understanding meaning starts from the surface to the covered meaning. As methodology, designing the process could be seen the same as to create a visual obverse ornament. Ornamenting leads people's conscious to the meaning itself.

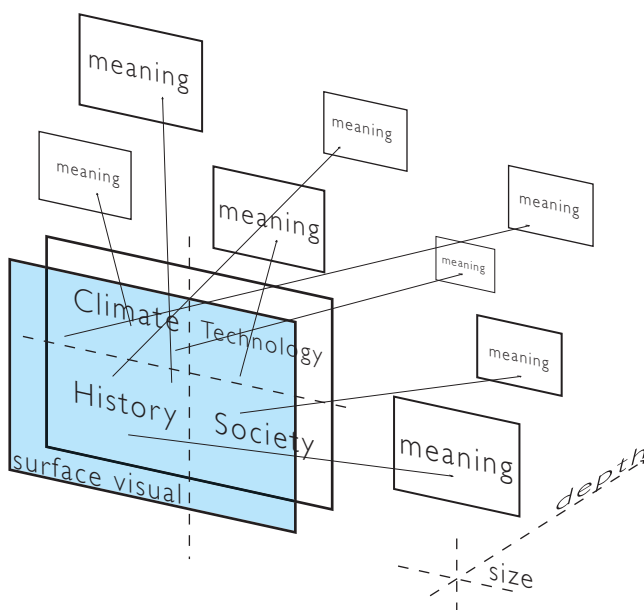
In the period of Modernism, a shift happened towards reducing ornament from surface. Modernism meant that anyone can arrive to an idea by easily from any perspective. Modernism has also excluded the differences of meaning people receive from the surface of an ornament. Meanings inherited from the past were cut off from place and period. A diagram below shows the situation in the Modernism era.



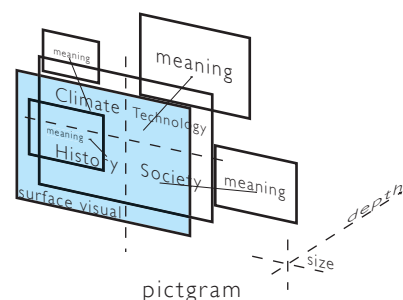
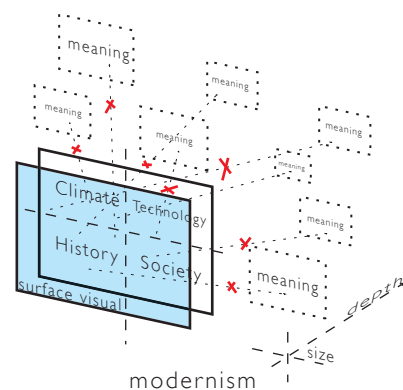
interior ornament in old brick building in Katajanokka
N. Sawaya/2010



conceptual diagram of ornament



process of understand



conceptual diagram of process of understanding

Pictogram

Pictogram is a universal sign, designed for all people to understand the meaning of the sign itself without difficulty. It must be simple, understandable, recognisable, and memorable for all people. Pictograph as an ornament has remarkable features, compared with the diagram about understanding the processes. Pictograms are recognised by almost anyone since the meanings behind the surface are clear and simple (big and shallow in the diagram). If all types of designs are done like pictograms, people understand the meaning of the object immediately. Therefore it is unnecessary to stop in front of the object to think about the deep reason behind it. I give some examples of the differences of recognition of meaning.

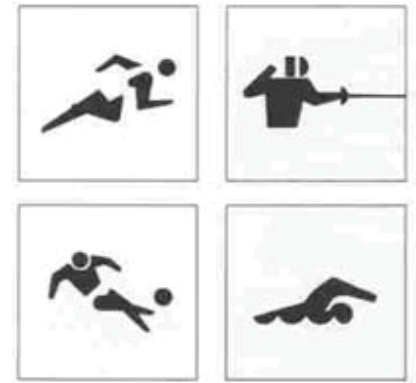
Chinese letter, alphabet letter

According to research, in word recognition process, people use the brain differently to recognise English letters to Chinese letters. English words are mainly recognised with the left side of the brain, which administer linguistic abilities. Instead, Chinese Letters are done with both sides of the brain. It means a Chinese letter is recognised as a image of one or some parts, which connote to the meaning separately. Those parts are more 2-dimentional and are recognised as an image. People recognise an English word from left to right.

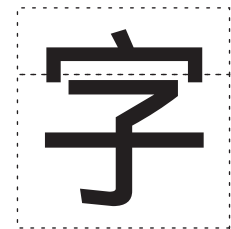
Translation of "I love you"

There is a good example to explain the universality and diversity of human sense in reference to the word "love". The word "love" is widely recognised as a universal and common word to express ones intense emotion to someone or something. There are few people who have not had experience of the emotion of "love". However, there is a different way of informing the emotion from one to another. An example is given here. There is a famous Japanese writer Soseki Natsume. When he translated the English sentence "I love you" into Japanese, he didn't use direct the translation of "I love you". He used: "moon is very beautiful" as a translation of "I love you". He understood that there was not an obvious emotional expression in Japanese to translate the phrase, since it did not exist in the culture. Of course, there is a word for love in Japanese, yet, as Japanese culture, people tend not to use such a direct word in the presence of another person. The story tells there is an invisible gap of understanding a situation between cultures. It is better to pay attention to the gaps when we design international objects. This could be said to the design of an ornament.

How ornament should be designed
Gradual understanding, lets people find out what kind of meanings are hidden in ornamental architecture. With using universality and locality, complexity and simplicity, controlling balances is designing architecture. Pictogram architecture is the icon of a city.



first olympic pictogram,
Tokyo, 1964



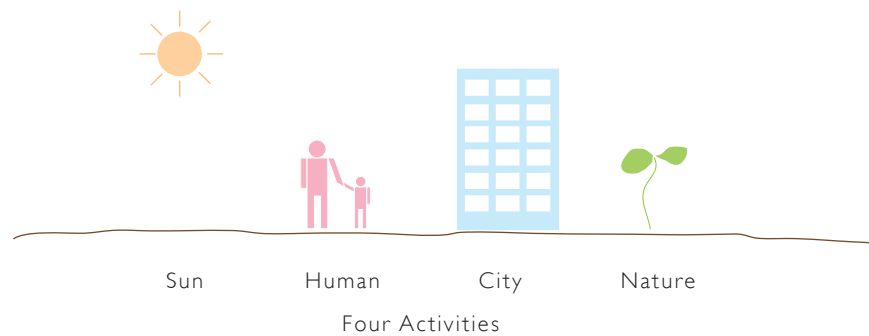
word

alphabet

difference of recognition

Conflict of activities

Noriuki Sawaya



During the course, I was thinking of the visual phenomenon in space. How things around us are seen by people. What is the information we read from our surroundings. It was a challenge for me to observe the site and try to find relevant information. In the industrial area, I found a plant that grows between the asphalt, I perceived it as not usual.

We can see the spaces we live in are the result of interactive activities of four elements: sun, people, city and nature. Each activity are continuing individually to grow and cause degradation. There are edges where those elements meet and are recognised as spatial characters in space. This fact is not known by many, yet it is an interesting phenomenon point of view to see the space we live in.

Moss as a result of confliction
In the Kauppatori square area, I noticed moss in between the stone blocks. I found out gradual differences of moss growths between the stones. A space with grown moss appeared like a green field, where people hardly walked on. On the other hand, there was a space without moss, people walked and there was activity happening. It is a clear example of a conflict amongst activities of the four elements: sun, human, city, and nature.



**weed between asphalt in
Katajanokka industrial area**
N. Sawaya/2010



moss between stones
N. Sawaya/2010

Stairs in Tulli- ja Pakkahuone

An old brick building with the Moscow Trading House, located on Katajanokka, had unusual stone stairs. With the passage of time, only one side of the stairs was worn out. It showed that traffic usually stepped on that side (fig2). It can be seen as a result of conflict. If we see objects carefully, we can find the reasons of conflict.

Railroad and fence

In the industrial area of Katajanokka I found an abandoned railroad. It was covered with weed and a fence crossed over it. Showing the changes of spatial usage with passage of time. Being an example of how the city has been changing according to human activities in the process of time.

Notifying of existence of conflict.

The three examples show the conflict of space through time. I settle down this fact of conflict as a meaning which people should notice from surface ornamental design. The Next phase is how to ornament surface of space to lead

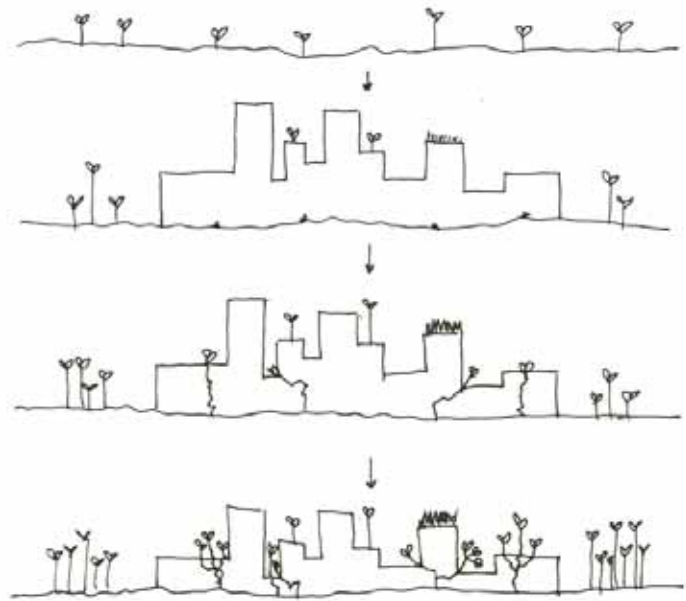


diagram of conflict
between nature and city

stairs in old building
N. Sawaya/2010



railroad and fence
N. Sawaya/2010



Ornamental emphasis

Noriuki Sawaya

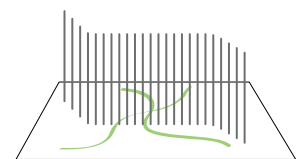


Emphasising the activities

On the design phase, I started thinking of how to lead people towards the meaning which I found at the site. I decided to emphasise this visual fact by re-organising the objects and adding artificial ones on top of natural phenomenon. I suggest three proposals. Each one uses the material found in the space. I affected them by doing small changes. Not being visually strong ideas but the purpose is to stop some people and lead them to the meaning. The first idea is rearranging stone blocks to make spatial differences and effect human behaviour in the space. The stones on the ground are aligned. I suggest that the stones are placed with varying gaps in between. Wider gaps tend to have more moss and plant growths, because of the looseness of the stone's pressure, creating difficulty to walk. On the other hand, tighter gaps give no space for nature to grow. The second proposal is to plant between the cracks. In the harbour area, ground is divided in the usage. Fences forbid the



image and concept diagram
brick design (top)
asphalt square (middle)
linear extension (below)

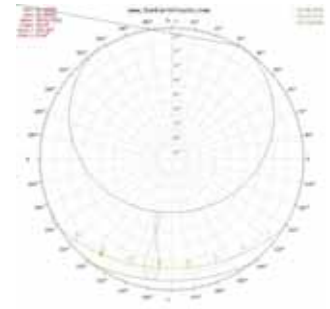


public to enter the area. I found out cracks running under the fences. The spaces are physically divided by the fence. I suggest to emphasise the differences between the physical and visual connection of the space. The third proposal is similar to the second proposal. Spots in the industrial area are covered with newer asphalt. The spots are different colour and gaps are found between the old and new. I suggest to plant between the gaps. New asphalt is surrounded by plants giving the idea of renewal.

Holes of sunbeam

In the second task, I proposed a methodological ornament design. The task was to design a facade of an old brick warehouse. Impressed by the Finnish sunlight

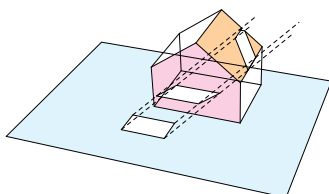
I observed the strength and low angle of the sunbeams which for me was incomparable with other places. Sunbeam with a low angle makes big shadows behind buildings. Focusing on this fact, I tried to emphasise it with using the effect of the sunbeam. I proposed to make penetrating holes on the walls and roof of the warehouse to erode the shadows which the sun makes behind buildings. Lighting spots appear in the shadow according to days and time of a year. People walking near the shadow would notice the changes of shadow formation. It can lead people to discover the greatness of nature in Finland. With acquired techniques of awareness people become aware of the facades intention in reference to the ornamentation. This could be in-



The annual sun trajectory



image and concept diagram
holes of sun beams



LAYERS OF IMAGINATION

Iiris Sumu

A broad and even somewhat unorthodox approach to architectural ornamentation was a vital part of the ornament studio survival pack. An ornament is not just an additional decoration stuck to a wall, as one might assume at first. Ornamentation can also be studied with a more open view: what is it that makes an ornament and could all kinds of things also be considered to be ornamental?

My theme for the course was movement and change. I see the South Harbour of Helsinki as a space that changes all the time. For me, it is the weather, the time of day and year, the temporary market tents, the ships and the boats, the people, the seagulls, the waves of the sea; in short, the content instead of the context, that make the place for what it is. In my concept designs for the course I tried to emphasize this characteristic feature of the place. My ideas play with light, temporary messages and meanings, interaction between people and layering of everything.

I addressed the theme mainly by using lights. A slight adjustment to the lighting conditions can change the atmosphere of a place instantaneously. The light can easily be switched on or off, but the real difference of these two is to see or not to see. By using light I can also keep the designs quite light. They can be temporary exhibitions, just short phases in the ever-changing mood of the harbour.

In this essay I will try to share some of the ideas and thoughts I reflected on during and after the studio course on architectural ornament. Along with these reflections, I will also present a couple of my designs for the course. These designs are just concept ideas, quick exercises on brainstorming, and they should be seen as such. They are not project designs that are just about ready to be built.

Time to move

An ornament doesn't have to be immobile or even inorganic. The moving, living thing known as a human being can also become an ornament or a part of one. The activity and the movement in a space becomes a temporary ornament. This, in my opinion, is especially well represented in the design site, the South Harbour, as it is full of movement and changes. The hustle and bustle of people during the market hours, the flying kaleidoscope of the seagulls, the precise manoeuvrings of the vessels coming and going: all these make the place alive. By observing the ways people use the place one can see the importance of the activity. It is, in fact, the activity, that makes the place. The surrounding space, the buildings and the streets, is the canvas on which the painting of life is painted. Without the movement the context becomes a lifeless shell. But when it is ornamented by even just a little bit of movement, it becomes alive. The patterns people make and use can be thought of as ornamental. I see something quite interesting in the contrast between the predictability of the masses and the irrationality of the individual. This idea can be seen in my design for the first task. The mass can be observed to crowd together: for example during the market hours most people use the paths created between the brightly coloured tents. Yet there are always some individuals who take the short route diagonally, who squeeze through narrow gaps.

In my designs I tried to see the ornamental value of people. The moving ornamentations that are inspired by the patterns of movement in a space or the memories of past activity there can attract people's attention and help them to realize the value in the momentary, everyday life. The memory of the movement is like an echo from the past, a moment that will never come back, just like this one.

Communicating through Signs

An ornament is not everlasting. The meanings may change even if the actual form doesn't. A sign means what it means only because of our mutual understanding. The meaning of a Chinese character may be lost to us, yet we can still appreciate the beauty of it. The same goes for the signs of ancient cultures. We can guess at the meanings but we can't truly understand. We can interpret the messages but in the context of the contemporary society and western culture the meaning is never the same as in its original context.

The signs may change but not the need for communication. Ornamentation can also be seen as another form of communication: its beauty speaks to us, so to say. Yet it also has other means of communication besides the aesthetics. With an architectural ornament one can subtly indicate things like the hierarchy of the façade, for example the place of the main entrance, or the use of the building: if it is a church or a residential building; or even manifest the message very clearly, maybe even with letters, the sign language our culture has agreed upon.

The realm of ornamental signs is quite diverse, from implying and connotation to denotation. Traffic signs, logos and advertisements in the urban space clearly say, sometimes scream, what they mean. This is not always needed or even wanted. Some messages are better delivered subtly, so that the receiver doesn't even consciously realize that there ever was any communication. Like in a dialogue between people, not everything needs to be said aloud: the expressions and gestures are all part of the communication, even if they are not heard with one's ears. Sometimes they are even more important than the actual words.



Above:

Night in the South Harbour

Photo by the author in 2010

The design site is quite different depending on the time of the visit. By day one finds the merry market tents and sees all the boats coming and going, but by night one encounters an altogether different landscape.

Below:

Seagulls

Photo by the author in 2010

The flying birds form a moving, ever-changing ornament with their background of people, vessels, sea and sky; a kaleidoscope. This is the meaning of living in the moment: everything changes all the time.



In the two designs showed here the ways of communication are quite different. One shouts loudly, with bright colours, signs, ads, texts and images, yet it all becomes a graphic patchwork, a whole where the different is the norm. The individual messages are not seen in the totality. The other is somewhat more poetic, leaving the communication to the hands – or feet – of the people themselves. In the light paths from twelve hours ago one can follow in another person's footsteps, be in dialogue with the past.

Layers on Layers

There are different kinds of layers in architecture: layers of meaning, layers of structure, layers of scale or layers of material, to mention a few. In every kind of architecture there is also an ornamental layer. Even if one considers ornament to be a crime, as Adolf Loos does, the ornamental layer is not something that can easily be lifted away. An ornament is not just a relief sculpted on a wall; it is the texture of the whole wall. It is not something that can be put on or taken off. How the bricks are organized, which colours one chooses, what type of timber was used: these kinds of choices also have an ornamental aspect. Even if one chooses to use white plaster to hide the structure and textures, the meaning of this is purely aesthetic. The invisibility of detailing becomes a detail itself.

The ornamental layer is like a skin. If the structure is the skeleton, if it is hardware, then the aesthetics is software. The skin the building is clad in is not at all less important than the bones. Marco Frascari uses the metaphor of tales and plots in "The Tell-the-tale Detail" (1984): if the structure and composition is the plot, it is the details that turn it into a tale. Only by careful detailing can we make the tale interesting and worth listening to, without that it is just an empty string of events to which we can find no emotional attachment. We can hate the ornamentation in question or we can love it, but the important thing is that it doesn't leave us cold and indifferent.

The ornamentation itself also has many layers. Layers of structure: the ornament can be just an extra, or it can be the thing that keeps the walls standing. Layers of material: the joints of different materials are ornamental by nature as they are the places of fine detailing. Layers of time: the ornamental style can show when the building was built, it can show the changes in time. Layers of meaning: besides being aesthetic, the ornament can also be, for example, informational or guiding. Layers of aesthetics: maybe it is beautiful in itself or maybe it just becomes so in the context. Layers of scale: the ornament is a detail next to the building, but, in an urban scale, the whole building becomes just another detail itself, just another ornament. Layers of ornamentation: the detail itself is composed of even smaller details, when studied from close enough. This spiralling composition of parts of a whole consisting of smaller and even smaller parts is the structure of the whole universe, from macrocosm to microcosm, and it is only just that architecture should follow the same laws of nature as everything else.

It is in the context that an ornament becomes an ornament. Ornamentation is not an object itself but an attribute of an object. Ornament can be found in the details, but the scale of the detailing depends on the scale of the whole. Just as flowery wallpaper is an ornament of a room, the solar system is an ornament of the galaxy. But when the ornament itself is examined as an object, it is no longer an ornament. The context is not seen. Yet now it can have ornamental values itself: now the sun becomes an ornament of the solar system, and if the sun itself is studied carefully, one notices the spots.

My works for the studio course can be considered as layers on top of the existing structure. They are like an extra skin for the urban space; they don't destroy, only add some new meaning. The metaphor of skin also applies to the form of the designs: they shape themselves

according to the structure like a cloth shapes itself on a chair. The designs are not three-dimensional themselves; they receive their form from the surroundings.

Beauty and the Beast

It is not the object itself that creates the aesthetics. An object is an object, with no awareness, no consciousness. This applies even if the ornament is something alive. The individual does not see the whole, as Siegfried Kracauer argues. The detail is a vital part, but it can't comprehend the complete unity of the entire mass.

The ornament only becomes an ornament when seen as such and, vice versa, if something is seen as ornamental, it becomes an ornament. Beauty is in the eye of the beholder, as the famous saying goes. If one looks with the right kind of attitude, one can see beauty in almost anything.

The same can be said of ornamentation. Just because in a structure there is no intended meaning of ornamentation, it doesn't mean that it can't be viewed as ornamental. Ornament doesn't have to be planned. Colours, textures, forms, shapes: all these have their aesthetic values, and it would indeed be hard to build anything without these aspects.

But just the fact that there is something that can be considered to be ornamentation doesn't automatically make the object beautiful. It is the quality of ornamentation that matters, but this aspect, this quality, escapes our definition. Some have tried to confine it to prisons made from the worth of workmanship or the value of thinking. To me, those kinds of definitions feel restrictive. Quality is indefinable and subjective.

Yet who am I to say what is beautiful and what is not? Beauty is an idea in our minds, it is not something that can be defined with logic and rationality or measured scientifically, and it escapes definitions. This idea is a beast; we thrive towards it but are never

completely satisfied. Yet this beast of an idea is constantly thirsty and hungry: it wants more. New representations of the idea are brought to it every day, and they might keep it silent for a while, but when the new becomes a style, it is time for conflicting views, new kind of new. This idea of beauty has many heads, and we each look and try to replicate a different one.

Design task 01: Afterimages



Afterimages is an idea that plays with memories, movement and patterns. The traces of the movement and the memories of the place are sources for this ornament. Afterimages consists of two parts, both of which use light. It is an installation that is not necessarily permanent: the themes of transience and change could even be emphasized by a set duration in time.

First part is the traces of people's movement on the pavement. Frequently placed ground-embedded LEDs are motion-activated but with a twelve hour delay. The idea could also be realized with projectors instead of LEDs. Twelve hours after someone has moved atop the light it will flash on and then fade away within a few seconds. It means that at midnight one can trace the movements of a person who was there at noon. The people moving about during the day will illuminate the night. Because only a few people are there during the night, not too much excess light will be used the next day. By day, the lights of the night-time movement would be coloured.

During the darker hours, the places of all the different ships and boats that are often docked in the harbour are marked with coloured

spotlights, but only if the vessels are absent. The light is directed so that it will illuminate an area of water roughly the size and shape of the vessel using that dock. The light reflected in the surface of the water is like an afterimage or a trace of what once was there and perhaps will be there again sometime, maybe tomorrow, maybe next year. The illuminated water surface lights a home for the ship and can help it find its place in the harbour once more.

These traces of activity in the place are like memories the place has of its past. By observing the lights one can see how people flock to the harbour just when a ship is leaving even though it has already left long time ago. By noticing the places where the moving light threads don't reach one can envision the market tents even though they are not there at the moment. By seeing a solitary trace of light crossing the square, not caring about the stalls in its way, one can realize the temporary nature of the market tents. These recollections are temporary images of what was, like the afterimages left on the retina. The afterimage could also affect the here and now: maybe, during the night, one chooses the illuminated path between the then non-existent market stalls instead

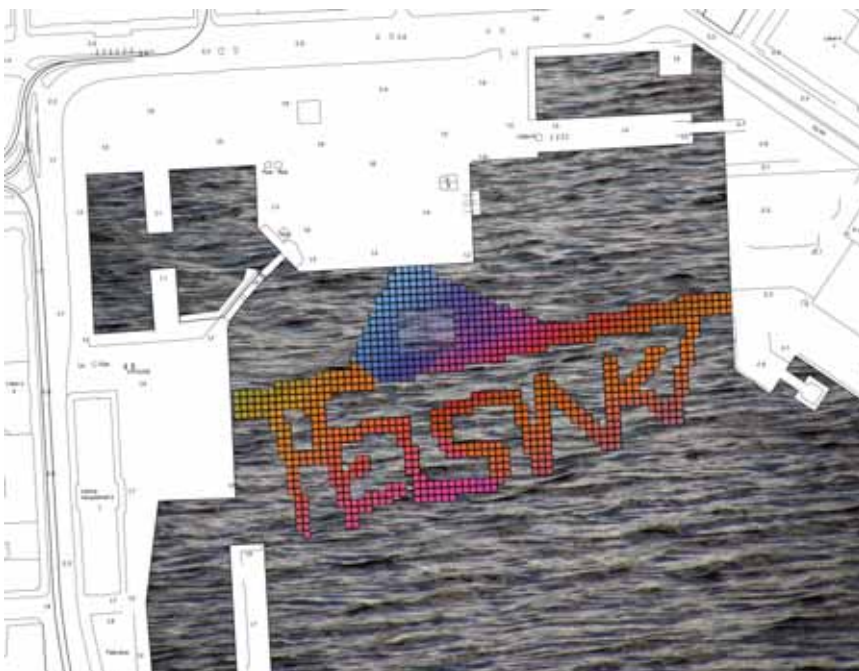
The Idea of Ornament

One can flip through the dictionaries and thesauruses to find several meanings for ornament: yet the words don't make one comprehend. After all, words are just types of signs that mean something only because of our mutual agreement. The word is not the thing itself.

One can look through history books to see all the different ornamental styles. One can get to know different cultures and their means of ornamentation. One can look around in the city and examine the ornaments one sees. Yet all this ef-

fort doesn't give a definition of the thing itself: what is an ornament?

The idea of ornamentation is old, from cave paintings and even before. But still, even today, the idea is very contemporary. It is a matter of wanting to make one's surroundings more beautiful, better to live in. That, to me, makes an ornament. It doesn't have to be something concrete, it doesn't have to be permanent, and it doesn't need to be built, painted or crafted. It just tries to make life a little bit better, bring a little more quality to the everyday existence, in whichever way it sees fit.



Design task 03: Moving mosaic

Moving mosaic is a platform system with several layers of meaning. Even the inspiration for the design is complex: it involves garden stepping stones, Japanese game show "Takeshi's Castle" and its challenge "Skipping stones", platform games, the game Tetris, mosaics and photographic mosaics.

The platform system is composed of square units mounted on telescopic poles that rise from the bottom of the sea. The height of the poles and platforms can be controlled so that when a vessel is arriving to the harbour, they can be in the bottom. The blocks can be raised to form benches or steps down to the water level, or lowered to form paddling or even swimming pools. Even when the ships and boats are not using the harbour, not all of the platforms have to be above the surface: they can be programmed to form stepping stone paths or even signs and messages.

Each individual block has its own message: the top surface of a platform could be a canvas for an artist, a place for legal graffiti, a showcase for Finnish art and design, a board for information or advertisements, a free space for citizens to express themselves. But, even if the platforms are unique, they would also form a bigger picture together, an image compiled from smaller ones by examining their general colour schemes like in photo mosaics. This big picture could be just abstract colour areas, as it is seen from all around, it shouldn't be descriptive.

During the night, each platform that remains on the surface is lighted from the sides. This light is directed horizontally so that the tops of the platforms remain dark. This leaves the images on the platforms invisible emphasizing the sea instead of the graphic jumble of the daytime exhibition and making the contrast between the daytime mishmash of images and the night-time elegance quite striking. The lights could also have different, slowly changing colours, like waves calmly splashing to the harbour. The soft light reflecting from the water creates a beautiful path of light on the sea while the actual platforms become unsubstantial.

