The Stone Garden

A stone garden is a careful composition of seemingly randomly yet very deliberately placed stones, enjoyed in the peaceful setting of a garden.

Tempo Art Museum is a stone garden. The oldest stone, the granite, is older than the surrounding garden. These new stones provide the space for the continuation of the art museum.

A free composition of stones is an appropriate solution for the art museum site, where the grid of Anzac joins to the more fluid rand city plan of Pyhätserro. The largest stone is positioned as a landmark at the visual intersection of Pyhätserro and Stadium. Its lowest corner faces towards the old museum, while its highest is raised as a grazing towards Pyhätserro.

The Stone Garden is a place for a meditative experience in contrast with the activities of everyday life. To preserve the special atmosphere, the Garden should be preserved of residential or commercial building. More stones might be added to the Garden, but these will be similar in character to the cultural functions of the art museum.

The new apartment buildings are simple blocks with wedge cut off from in place where justified by the city structure. The green space extends even more from the site.

At Pyhätserro, a new avenue sounds along the north side of the square where the low station and train stop are.

Note plan 1:1000 and aerial image of Pyhätserro from the north.
Pyynikinlinna is a historical painting. Beautiful as it is, it only has to be properly framed. Edges are the most important part of a town square.

The north edge of Pyynikinlinna is for the transport hub. The bus place are located close to the new tram stop with bicycle parking in between. The folding roof entrance canopy provides weather protection for passengers and unifies the never ending movement of the transport hub under a single visual gateway. A kiosk and access to the underground parking for are located opposite ends of the canopy.

The west and east edges are green zones for walking a park. Here are large flower plantations in large concrete pots and shady benches under the trees for observing street life. Blue lines run along the edges from north to south.

At the south end, the historical hedge has been moved five meters to the west to make space for the playing ground. The hedge acts as a protective barrier between the playing ground and the square, while a small gate through the hedge keeps the two connected. The E E. Sikkelin material has been moved to a more prominent place between the concert hall and the school building.

The center of the square is left empty, fine to be used for various events and impromptu activities. The open space gives emphasis to the historical lighting fixture and allows the full expression of the historical facade and infill.

The ramp to the underground parking is located at Pyynikinlinna.

The north edge also serves the art museum's entrance area.

The new building along Pyynikinlinna contributes to a unified city structure by conforming to the height and roof shape of its neighbours across the street. It further shelters the side of Pyynikinna as a larger city street and forms a green open area west of the historical low-density building. The east end of the building joins the group of vertical elements north of Pyynikinlinna: the corner of the historical apartment blocks, the Antti apartment building, and the high section of the Mid Palace.

See plan and section of Pyynikinna 1:500 and a view along Puistolahden.
A mind palace is an imaginary architecture used for the storing of memories. It is built over a long period of time by integrating seemingly unrelated parts to a personal whole. Wandering through its rooms, you retrieve what you already know and discover new connections.

Tampere Art Museum is a mind palace. You are invited to enter a world deeply built by the subjective logic of a mind unlike yours. Instead of gears, this place now carries memories, thoughts, ideas. Wandering through its rooms, you retrieve what you already know and discover new connections.

You find the main entrance of the Mind Palace at the end of Pairi-daiza. Created by the pavement you pass by the old pharmacy and ensue. The entrance resembles a cube abruptly in a circular hall. You immediately start orientating yourself and looking around search- ing for clues. In front of you there is a wide opening with a desk and a person behind it. And behind them you see the stairs leading deeper inside the Mind Palace.

ground floor 2.200 and a view from the circular hall
The Fragment and the Whole

The old gallery contains the art collection. The museum staff has a home of their own, with meeting rooms or ground level, and an

site office with wide views at the first floor. The old partner’s house provides a pleasant environment for the research library. Inside, the
gallery is the multipurpose hall. This is where the temporary exhibitions are.

The underground connects the New Palace together. The prin-
ciple floor near the stair exits was built from the partner’s house.

Inside the big rooms, stairs from the circular hall descend down to
the triangular hall. This is the site of multipurpose events, and

the access point to the underground art collections and the old gar-
dery. This area can be used as a cache, allowing the use of the multipurpose
area outside regular opening hours.

An underground loading area connects the basement of the ex-
tension. This area cannot connect to the entry or Rachidet with

Peyton’s underground parking, being the museum site and its surroundings of another camp structure.

2 floor and underground floor 1 250

TAMPERE ART MUSEUM
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THE MINIPALACE
The top floor is a large hall with a north-south-east-west grid of skylights. At the final corner you find a fourth observation point with a view towards Psykohoria, reconnecting you with your everyday surroundings with an entirely new point of view.

Inside

Meanwhile, the main guide you in a spiral through the temporary exhibition rooms. On the way you find observation points one looking outside towards the old gravity, two with views to rooms below. The inner walls trace floor by floor from the ancient grid at street level to the north-south-east-west orientation of the Some.

The walking area represents certain spaces like those in much older buildings; while the outer changing grid keeps on distancing you from the orientation of your mental world.

NET AREA: 3706 m²
GROSS AREA: 5281 m²
VOLUME: 22270 m³
Black and White

A view across Pohjolahdenkatu, a view along Suurhaaga with Avanti Worker Housing on the left, and a view from Hietalahdenkatu.
Concrete

The old grama is built of rough brick, an ordinary but durable material suitable for an important storage building. Only today we see its intended roughness as beautiful. In the present age, concrete is the ordinary but durable material which we are masters of. The extension of the Mind Palace is built entirely of concrete.

The facade of the big house is of concrete, painted on the inside and polished, forming a continuous smooth surface lightly reflecting its surroundings. The outer surfaces of the walls are tiled in stone in a 3° angle, while the roof is tiled 3° in both directions. All this makes the big stone appear less like a building and more like an object, perhaps like the head of a colossal being—or perhaps simply like a big stone.

The staff house is of black, rough concrete poured on site, with a hipped roof of black sheet metal. Like a piece of charcoal in a tough black crayon, its shape is that of the Workers Housing of Amata, in material, the former Farnese Art Museum. The ground is clad with white polished stone, evoking the image of an iceberg, hinting at the unseen beneath the surface.

section 1:200