TAMPERE ART MUSEUM
A BUILDING HISTORY SURVEY
Summary

Arkkitehtitoimisto Seija Hirvikallio 2016
Puutarhakatu, TAMPERE

Commissioned by
City of Tampere Property Department

Author
Arkkitehtitoimisto Seija Hirvikallio

Purpose of survey
Appendix to the Tampere Art Museum International Architectural Competition 2016
Tampere Art Museum
A BUILDING HISTORY SURVEY. Summary.

CONTENTS

| General information on Tampere Art Museum | 4 |
| Protection status | 4 |
| Local detailed plan 5944 | 4 |
| CROWN GRANARY IN TAMPERE’S AMURI DISTRICT | 6 |
| Architect Carl Ludvig Engel | 6 |
| FROM GRANARY TO ART GALLERY | 9 |
| The new museum design | 9 |
| RENOVATIONS AND ALTERATIONS | 13 |
| CURRENT STATUS OF TAMPERE ART MUSEUM AND ITS SIDE BUILDING | 16 |
| The surrounds and cityscape | 16 |
| Museum building plot | 17 |
| The museum building’s facades and roof | 17 |
| The museum building interior | 17 |
| Side building facades and roof | 18 |
| Side building interior | 19 |
| TAMPERE ART MUSEUM’S ARCHITECTURAL HISTORY VALUES | 24 |
| Cityscape value and richness | 24 |
| Architectural history values, style and tradition | 24 |
| Functional values and authenticity | 25 |
| Structure and mood | 25 |
| The side building’s architectural history values | 25 |
| APPENDICES | 27 |
| APPENDIX 1. CHRONOLOGICAL LAYERS | 27 |
| APPENDIX 2. SIGNIFICANT STRUCTURES, SPACES AND VIEWS | 29 |
General information on Tampere Art Museum

Plot number 837-105-78-1
Address Puutarhakatu 34, 33230 Tampere, Finland
Architect Carl Ludvig Engel / Anton Wilhelm Arppe 1838
Conversion to an art museum by Hilja Gestrin in 1930
Extension designed by Antti Ilveskoski in 1983
Owner City of Tampere

Scope of the property
Plot area 5,439 m²
Building rights 8,200 gross floor m² (underground space 2,800 gross floor m²)
Building rights currently used 1,627 gross floor m² (underground space 715 gross floor m²)

Protection status

The museum building and the old residential building are protected under the local detailed plan with an SR-3 marking for "Building of cityscape importance". The building may not be demolished without a compelling reason. Any repairs and alteration work in the building must be approached in such a way that preserves the building’s significant character from the point of view of the cityscape.

Local detailed plan 5944

The local detailed plan amendment 5944 was ratified on 25 Oct 1982. It concerns blocks 78 and 74, as well as the surrounding street and recreational area. The initiative for the plan amendment was taken by the Tampere Art Society, because they considered the museum extension outline defined in the previous plan amendment to be insufficient.

The plan designated an underground museum extension on the museum’s old plot and aboveground new construction on the neighbouring block, where there were some dilapidated wooden buildings at the time.

Plot 1/78 was designated as a block area of buildings for cultural activities, with a combined 8,200 gross floor m² of building rights (marked YY-1). The maximum gross floor area of below-grade facilities was set at 2,800 gross floor m². The old granary building and residence were protected under the local detailed plan.
The current local detailed plan 5944 was ratified in 1982.
CROWN GRANARY IN TAMPERE’S AMURI DISTRICT

Architect Carl Ludvig Engel
born 1778 in Berlin
died 1840 in Helsinki

Carl Ludvig Engel was born in Berlin in 1778 and graduated first as a land surveyor in 1800 and then as an architect in 1804 from the Berlin Bauakademi, whose curriculum offered education in “architectural history and good architectural taste”. At the beginning of his career, Engel worked for the Prussian building administration, assisting senior architects. His design work included mills, dams and water pumps.

In February 1816, Engel was appointed as an architect for the Helsinki Reconstruction Committee. While working in St. Petersburg, he had acquired the Empire and Palladian style, which was based on Architect Andrea Palladio’s ideas on imitating the architectural style of ancient Rome. Immediately after his appointment, Engel moved to Finland with his family, and designing the monumental Empire-style city centre of Helsinki, the new capital of the then Russian Grand Duchy of Finland, became his life’s work.

Engel worked as Reconstruction Committee Architect in 1816–1824 and was charged with the planning of public buildings. In 1824, he received a new appointment and succeeded Carlo Bassi as Chief of the State Intendent’s Office responsible for the building of the new capital. He held this post until his death in 1840.

As head of the State Intendent’s Office, Engel designed provincial administration buildings, town halls, manor houses, chapels, schools, hospitals, penitentiaries, customs houses, lighthouse and pilot stations, churches, and local detailed plans. Engel sought distinct architectural characters for the various categories of public buildings, in particular. Previously, public building layouts had been based on residential architecture solutions.

“The simple form is, in all matters and in architecture in particular, the best and most functional solution.” (C.L. Engel).
The original plans of the granary building were drawn in 1838 and signed, alongside C.L. Engel, by Architect Anton Wilhelm Arppe, who worked at the State Intendent’s Office during Engel’s tenure (1824–1840). It is possible that the Tampere granary was designed by Arppe and C.L. Engel co-signed the plans as the head of the State Intendent’s Office.

The granary layout plan lays out six storerooms or grain bins of identical size and shape, with a wide corridor running between them, on both floors. A wooden staircase leading to the upper floor was drawn opposite the entrance on the northern side of the building. Inside the thick masonry exterior wall, lightweight timber grain bins were drawn off the outer wall. The windows on the exterior walls were designed in a strict pattern on two levels. The inner window was a six-pane glass window, and the outer frame had wooden shutters.

The red-brick facade is paced with twin pilasters that support the simple framework placed under the cornice of the roof. The main entrance is accented with a rustic masonry frame. Above the windows are brick frameworks. The base floor was ventilated and the plinths were concrete. The granary had a pavilion roof with a lantern on top. The main entrance had steel doors.

The building’s simple design alludes to the theory created by Engel, according to which a building’s architectural design should express its intended use. The ideal was for the external character and the function to be in spiritual, as well as physical, agreement with each other.

A photograph of the Crown granary from the 1920s–30s, before its conversion into a museum. The windows have wooden shutters, and there is a ramp to the front entrance. Photograph courtesy of the Tampere-seura photographic archives / photographed by H. Rautakallio.
Original granary plan drawing from 1838. The drawing is signed by both C.L. Engel and Architect Anton Wilhelm Arppe.
FROM GRANARY TO ART GALLERY

The Tampere Art Society was established on 28 March 1898 and immediately began to build a collection. From 1906 onwards, exhibitions were held at Näsilinna Palace, which the City of Tampere had bought from the von Nottbeck family. The palace was turned into the Hämme Museum and served as the central museum of the City of Tampere.

On 10 April 1927, Oiva Talvitie, a reporter for the newspaper Aamulehti, raised the old granary, then owned by the Finnish Defence Forces, as an alternative museum building. On 14 April 1927, the Tampere Art Society submitted a petition to the Ministry of Defence for the conversion of the Crown granary into an art gallery, and an agreement on the matter was reached on 23 September 1927.

The granary conversion plans were commissioned from Architect Hilja Gestrin, member and treasurer of the Tampere Art Society. She was assisted by the artist Gabriel Engberg in the planning. The final plans were dated 7 May 1930, and Professor Carolus Lindberg from Helsinki added a suggestion for the enlargement of the roof lantern.

At the inauguration on 31 October 1931, the old Crown granary was turned into the first art museum in Inland Finland. The opening exhibition was the biggest ever seen in Tampere. The museum's first curator was artist Gabriel Engberg.

The new museum design

The light-weight timber grain bins built inside the Crown granary, as well as the staircase and the wooden intermediate floor, were taken down. The shapes of the old window openings were altered to fit double-glazed windows. The new stairway to the upper floor began straight from the foyer in front of the front entrance.

Exhibition and office spaces were fitted onto both floors of the two-storey museum. A packing room and visitors' water closet were placed on the ground floor behind the main staircase. The main floor had five exhibition rooms. The second floor had five exhibition rooms, a large sculpture hall and an office. On both sides of the stairway opening, the main-floor and second-floor halls were fitted with concrete benches with removable paddings.

The walls between the halls and exhibition rooms had open doorways, and no doors were installed. The new oak main door and entrance vestibule door were quite ornate – the vestibule door had bevelled-glass panes and copper latticework.

Some of the old windows had to be covered to create unbroken wall surfaces for hanging artwork. The new oak-framed windows were made with no dividing glazing bars. In the middle of the stairway leading to the second floor, the ceiling opened into a large roof lantern that flooded the showrooms with light. The original lantern was enlarged, and Professor Carolus Lindberg from Helsinki was asked to sign off on the design for the new lantern. The new lantern was made from reinforced concrete with cork insulation. The old granary plinths were cleaned, loose stones grouted in and all the seams regrooted.
Janitor’s quarters with two rooms and a kitchen were built in a new plastered-brickwork addition on the north-western corner of the plot. The janitor’s quarters basement housed the museum’s boiler room from which heat ducts were run beneath the museum building.

The conversion plans for the new art museum and the building plans for the side building are from 1930. The drawings are signed by Architect Hilja Gestrin.
The museum’s south elevation, the side building’s elevations, and the basement layout plan from 1930.
The museum building in the early 1930s. Photograph courtesy of the Tampere-seura photographic archives / photograph by Valokuvaamo Laurent.

Main floor foyer in the 1930s. Photograph courtesy of the Tampere-seura photographic archives.

Second-floor exhibition hall. Photograph courtesy of the Tampere-seura photographic archives.
1979
The janitor’s house located on the museum plot was converted into an office space in 1979. The side building was fitted with three office rooms and a kitchen. The main building’s second-floor office was converted into a painting storage, and one of the second-floor exhibition rooms was also turned into storage.

1984
By the late 1970s, the need to expand the Tampere Art Museum had become evident. When the extension options were being considered, it became clear that the severely cubic and architecturally valuable old granary building could only be extended downwards, i.e. by adding a basement. A decision was made to extend the pillars and foundations downwards.

In addition to the basement, an underground connection between the side building and the museum was also built during phase I of the extension designed by Architect Antti Ilveskoski. The stairway to the new underground facilities was implemented below the museum’s old indoor stairway. A lift was also installed in the central area of the building. The main foyer was turned into an exhibition space, and a visitor coatroom was added to the side of the main stairway. The packing room and old water closets were taken down. The new restrooms were built to the left of the staircase. All the doorways between the exhibition rooms were taken down, and new dividing walls between the rooms were built in a box-section structure. Sliding pocket partitions were hidden inside the structure. False walls were built into the two exhibition rooms on the western side of the building. After the alterations, all the exhibition spaces were convertible.
The main-level floor was tiled in polished soapstone with 300 x 600 mm slabs. The basement exhibition room floors were fitted with a fine-finish-sanded, 20mm-thick travertine slab. The second-floor exhibition room floors were finished with oak parquet flooring.

A new stairwell was built onto the side building, and the basement was fitted with storage and utility facilities, a heat distribution centre, as well as shower and toilet facilities. A large ventilation utility room was placed between the main and side buildings along the passageway connecting the basements, and another in the corner of the extension. New exhibition rooms, artwork storage and packing rooms, as well as visitor restrooms and a kitchenette, were built into the basement. An open-air auditorium was built in the yard.

After the extension work, the museum’s total gross floor area was 1,600 gross floor m² (new extension 570 gross floor m²).

1999-2000
In 1999, an aboveground skylight was built for the basement, and an emergency exit stairway was added to the northern facade in 2000.

Site plan by Architect Antti Ilveskoski from 1983. The museum received an underground extension, and the idea at the time was to also acquire the wooden low-rise buildings on the neighbouring plot for use by the museum.
Underground extension and side building layout plans from 1983.

Side building and museum main floors in 1983.
CURRENT STATUS OF TAMPERE ART MUSEUM AND ITS SIDE BUILDING

The surrounds and cityscape

In the current local detailed plan, plot 78 is reserved for the museum, combining two separate plots. A pedestrian walkway is marked to run in the middle of the plot. In the south, the plot is bordered by Puutarhakatu Street, in the north by Makasiininkatu Street and the pedestrian walkway continuing at the end of the street, and in the west by Niemikuja Street and the pedestrian walkway continuing at the end of Niemikuja Street.

The museum is surrounded by 4–7-storey residential slab blocks that are positioned on the plots in the north–south direction. To the south-east of the museum is the public Pyynikki Indoor Swimming Pool built in the 1950s. At the south edge of the plot is the small Taidemuseonpuistikko Park. The northern neighbour is the Amuri Museum of Workers’ Housing.

In the close vicinity of the museum are also Pyynikintori Square, Alexander Church, Pyynikki Indoor Swimming Pool, and the Tampere City Library, Metso, which are valuable in terms of both cityscape and architectural history.
Museum building plot

On the museum plot, there is an old red-brick Crown granary building converted into an art museum in the 1930s and a small plastered stone house originally built as janitor’s quarters and converted into museum offices in the 1970s. The yard also includes a small auditorium and, on an unbuilt section of the plot, the Amurinpuisto Park with a narrow walkway running diagonally through it. A large maple grows on the front yard of the museum. Bushes and deciduous trees have been planted on the unbuilt sections of the plot. The front of the main entrance and the surrounds of the auditorium are paved.

The museum building’s facades and roof

The museum’s facades are red brick with light-grey grouting. The bricks are handmade burned red bricks with unevenly distributed cracks, nicks, dents and colour variations. The bricklaying style is fair-faced. The stepped frieze under the cornice is plastered in a light colour. The drainpipes are placed on the corners, and the facades are illuminated with upwards and downwards projecting spotlights placed between the facade pilasters. A steel emergency exit spiral staircase is mounted onto the building’s northern facade, and there is a fenced area for waste bins and the condenser.

The plinth protrudes from the wall face, and a concrete cover has been cast on its ledge. The plinth surfaces have large granite quarry stones. The sides of the plinth are paved with granite cobblestone.

The windows are single-paned and have no dividing glazing bars, and the lacquered oak frames are stained light brown on the western facade and dark brown on the other facades of the building. The window frames are built into the brick structure. The three-window series on the upper floor are connected with a brick window sill slat, which is not found on the main-floor windows. The windows have external flashing. The roof lantern windows are steel-framed.

The main entrance is framed by a rustic, plastered frame structure with a small cantilever slab. The double panel doors are dark-stained oak. The main entrance stairs and wheelchair ramp are bush-hammered finish granite. The roofing is brown-painted lock-formed sheet steel.

The museum building interior

Floors
The main foyer floor, main stairs and basement stairs are finished in dark-grey soapstone. The basement exhibition space flooring material is travertine slab. The second-floor exhibition space floors are finished in oak parquet.

The skirting used in the exhibition spaces varies – some of the rooms have a high, casing-type painted skirting board, while others have a low, simple timber skirting. The stone floors have stone or tile skirting.
The damp soil beneath the base floor is evident in the basement floor surfaces. The water collecting under the floor is monitored regularly via inspection wells. In the back rooms, the paint on the concrete floors is peeling off in places.

**Walls**
The interior walls are rendered, plastered and painted. The dividing walls in the exhibition rooms include box-section and board structures, which makes it possible to redo the surface structures and finishes of the exhibition spaces as the exhibitions change. There are air conditioning trellises on the interior walls – for example, in the vertical walls of the roof lantern.

**Interior doors**
There are no doors between the exhibition rooms. The doors of the back-room and toilet facilities are oak-veneer flush panel doors. The back-room facilities in the basement have hardboard flush panel doors and the utility rooms have steel doors.

**Windows**
The interior window frames are dark-stained and lacquered. The interior windows of the roof lantern are painted in a light colour.

**Ceilings**
The exhibition space ceilings have dropped sections, into which air conditioning anemostats and indirect light fixtures have been installed. The ceilings do not have uniform finishes; the dropped ceilings have acoustic boarding, wooden trellises, hanging rails, lighting rails, sound system equipment, and light fixtures, among other features. In addition, power skirting criss-crosses on the other parts of the ceiling. Sections of the old, original plastered ceilings can be seen close to the walls. The lantern has a white-painted, coffered ceiling with a chequered pattern.

**Lighting**
Lighting in the exhibition spaces is implemented with spotlights. A shelf has been built along the edge of the roof lantern opening on the second floor, hiding indirect light fixtures. The main staircase has wall lights mounted under the railing. The stairway to the basement is illuminated with round wall light fixtures.

**Side building facades and roof**
The side building is a light-brown, rough-cast, single-storey stone house. The windows are six-paned with wood frames. The roofing on the pavilion roof is red lock-formed sheet steel. The drainpipes are brown. The original main entrance is surrounded by a rough-cast frame structure.

The staircase extension related to the connecting passageway has been built onto the building’s eastern facade. The extension is rough-cast in the same style as the old finish around it. In front of the entrance, there is a deck with rough-
cast masonry railings. The stairway door is a brown-painted matchboard door, with a lattice-covered window next to it. The extension roof is a flat roof with dark-brown edge plating and AC grills. The windows are six-paned with painted frames. The panes are divided by steel glazing bars.

**Side building interior**

The original layout has been altered in that the dividing walls between the entrance hall and two rooms have been taken down, and a workspace and the director’s office with a meeting room have been built to replace the old rooms. The walls are plastered and painted or papered. The plastered ceilings have dropped sections with embedded and hanging light fixtures. The doors are original, painted wooden panel doors.

The basement is connected to a passageway to the museum. In the interior, you can see both original, painted brick walls and new, fair-faced and painted brickwork.
The museum building, as seen from the pedestrian walkway running beside it.

Northern/north-eastern facade. The northern facade has a steel emergency staircase.

Side building.
The Moominvalley exhibition in the basement in the autumn of 2016.

Ticket sales counter.  
Main entrance.  
Main-floor exhibition room.
Second-floor exhibition room.

Second-floor exhibition rooms.

The roof lantern on the second floor.
The basement passageway from the underground extension to the side building basement.

Museum Director’s office in the side building.
TAMPERE ART MUSEUM’S ARCHITECTURAL HISTORY VALUES

Cityscape value and richness

In regard to the cityscape, the Tampere Art Museum holds a significant position in the historical city structure.

There are only a handful of buildings from the early 19th century left in Tampere’s city centre area. The most important 19th-century industrial areas are the Finlayson and Frenckell complexes located in the city centre. The oldest building in the Finlayson factory complex, the TR 1 building traditionally dubbed the Kuusvooninkinen (“six-storey”), was built in 1838. Some Finlayson factory directors’ and managers’ residences were built before 1850. These include, among other properties, the Barkerintalo residence in the factory complex and the old wooden houses on Puuvillatehtaankatu Street. The Frenckell factory complex was built starting from the 1840s and the Tampella complex from the 1850s.

The Old Church by Keskustori Central Square was built in 1823, according to Carlo Bassi’s designs, and the bell tower designed by C.L. Engel was added in 1827.

In the 19th century, the buildings in the city centre were still mainly wooden buildings. The city structure began to change substantially in the 1880s, when the first three-storey residential stone buildings, the Selin Building (by F.L. Calonius 1885) and the Sandberg Building (F.L. Calonius 1880) rose by Keskustori Central Square. The Alexander Church, designed by Theodor Decker, was built in 1881 in the Pyynikki Church Park.

The Crown granary designed by architects Carl Ludvig Engel and Anton Wilhelm Arppe is among the buildings built in the 1820s and 1830s that are the most significant for the Tampere cityscape. The granary building has maintained its valuable position in regard to the landscape and cityscape in the Amuri district, which has changed substantially since the late 1960s.

Architectural history values, style, and tradition

The original exterior architecture of the former granary has primarily been preserved to this day. The original windows that were covered with wooden shutters were replaced with single-pane windows, and the roof lantern was enlarged in the 1930s conversion. The subtle change of replacing the old windows with single-pane windows with no dividing glazing bars was well-considered and justified. As the new museum opened, the windows were covered with dark blinds, and their aspect from the outside was thus similar to the shutter-covered granary windows from the 1830s.

Engel's ideas of creating a building whose external architecture reflected its intended use is easily detectable in the character of the simple building mass. Embellishments are scarce, and they were implemented by means of construc-
tion engineering solutions in the form of pilasters and a simple frieze. The conversion to a museum gave the roof an enlarged lantern, which was, however, built in the same style as the original roof lantern.

The interior has changed from the 1930s, due to extending exhibition activities and evolving exhibition technology. Hilja Gestrin’s museum plan from 1930 was skilfully implemented – the art museum settled naturally into the former granary in terms of both operations and architecture. The interior architecture reflected a critical change in architectural style that took hold in Finland in the 1930s – signs of a gradually emerging new style, functionalism, can be seen in the museum interior. In her design, Hilja Gestrin carried on Engel and Arppe’s original idea from a hundred years before concerning the character of architectural style.

Functional values and authenticity

The original granary building was skilfully converted into an art museum in the 1930s. Functionally, the museum has since maintained its original intended use and character, even though the building was extended in the 1980s by adding a new basement. The extension brought about many changes, but they were implemented in a controlled fashion.

The most challenging task was to bring technological systems, ventilation and modern lighting into an old, valuable building. This brought dropped ceilings in the 1980s into the elegant galleries designed in the 1930s. However, exhibitions are the building’s main purpose, which is why the alterations necessitated by technological systems and advances have been justified. The planning of such details requires particularly detailed designs and, in places, the implementation of technical details has not been controlled.

The operative changes within the Tampere Art Museum have not substantially affected the original functional values of the building. Placing the extension in the basement has been a good and sound solution.

Structure and mood

The bearing external walls of the former crown granary were built from hand-made bricks, using an unrefined bricklaying technique, which was in line with the views of Architect C.L. Engel, who was in charge of the State Intendant’s Office in the 19th century, regarding the character of warehouse building architecture. The same technique is also well-suited for the architecture of an art museum, for it leaves room for personal interpretations, which is among the cornerstones of an artistic experience.

The museum is built on a sturdy stone footing from which it rises steadily to imposing heights, topped off by a high lantern on the roof. The museum’s external architecture speaks of early-19th-century engineering, and the fact that the brickwork was never given a plaster finish has been an insightful and good solution.
An airy and convertible museum interior has been created with the aid of interior structures, facilitating alternative layouts for varied exhibitions. The structural mood of the interior has not suffered from the alterations.

The side building’s architectural history value

Architect Hilja Gestrin originally designed the side building as a janitor’s residence, giving it a similar architectural modelling as that of the main building, with a square layout and a pavilion roof. The staircase extension was built onto the side building’s east end in the 1980s renovation and reconciled, with a modern take, with the architecture of the old building.

The side building is an essential part of the museum’s history and operations, and its position as a supportive building has been important to the museum. The external architecture has not suffered from the extension work.

Changes have been made in the interior layout when the museum operations have so necessitated, but the alterations do not conflict with the original architecture. The atmosphere of the side building still has a residential feel.

The original bricklaying style used in the museum building is fair-faced, which gives the appearance of a live surface.
APPENDICES.

APPENDIX 1. CHRONOLOGICAL LAYERS

CHRONOLOGICAL LAYERS / BASEMENT
CHRONOLOGICAL LAYERS / SECOND FLOOR

CHRONOLOGICAL LAYERS / MAIN FLOOR
APPENDIX 2. SIGNIFICANT STRUCTURES, SPACES AND VIEWS

SIGNIFICANT STRUCTURE FROM 1838
SIGNIFICANT STRUCTURE FROM 1930
SIGNIFICANT SERIES OF SPACES
SIGNIFICANT SURFACE STRUCTURE
MAPLE TREE TO BE PRESERVED
STONE FENCE TO BE PRESERVED
SIGNIFICANT VIEW

SIGNIFICANT STRUCTURE FROM 1883
SIGNIFICANT STRUCTURE FROM 1930
SIGNIFICANT SERIES OF SPACES

SIGNIFICANT SECOND FLOOR

Translation by Translatinki Oy