



A.AHLSTRÖM



Art and Design Center Brädgården Jury report

Architectural Competition
1 September 2020 – 19 May 2021

Jury report Art and Design Center Brädgården 1.9.2020 – 19.5.2021

Graphic design: WSP Finland Oy

Front page: Meanderings. Johan Celsing Arkitektkontor.

Art and Design Center Brädgården

Architectural Competition

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Jury report

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1. COMPETITION INVITATION

1.1 The organiser, nature and purpose of the competition

A. Ahlström Kiinteistöt Oy organised an architectural design competition for the design of an exhibition and meeting building called Brädgården at the Noormarkku Works.

The purpose of the competition was to find a design for an architecturally and functionally high-quality new building that represents the new temporal layer of the Noormarkku the Works area and complements visitors' services in the area and supports the area's attractiveness.

The competition was conducted in cooperation with the Finnish Association of Architects (SAFA).

1.2 Competition participants

The following participants were invited to participate in the competition:

- Aarti Ollila Ristola Arkkitekhdit
- Avanto Architects
- Johan Celsing Arkitektkontor
- Reiuulf Ramstad Arkitekter
- Wingårdh Arkitektkontor

1.3 Fees

Each working group that took part in the competition and submitted an approved design proposal was awarded EUR 25,000 (+ VAT 24%).

1.4 Jury

Appointed by the competition's organiser:
Peter Ahlström, A. Ahlström Kiinteistöt Oy,
Chairman of the jury

Niclas Ahlström, Co-founder, Made by
Choise

Antti-Matti Siikala, architect SAFA, Arkkitehtitoimisto SARC Oy

Appointed by the City of Pori:

Mikko Nurminen, Head of City Planning,
architect SAFA, City of Pori

Appointed by the Finnish Association of Architects:

Riina Palva, architect SAFA, Verstas Architects

The following experts advised the jury:

Carl-Gustaf Ehrnrooth, Board Member,
The Solomon R. Guggenheim Foundation
Tiina Rajala, Guest Relations Manager, A.
Ahlström Kiinteistöt Oy

Jonni Rahkonen, costs expert, WSP
Finland Oy

Mervi Savolainen from WSP Finland Oy
acted as the jury's secretary.

1.5 Competition rules

The competition followed the Finnish Association of Architects' Competition Rules.

1.6 Competition schedule

The competition started on 1 September 2020 and ended on 14 January 2021.

The competition seminar was held in Noormarkku on 8–9 September 2020.

During the seminar, the competitors also had the opportunity to take a guided tour of the competition area.

1.7 Questions about the competition and additional instructions

Competitors had the right to ask questions concerning the programme and request additional information in three phases during the competition. Competitors asked a total of 5 questions, which were answered by the jury. The organizer of the competition supplemented e.g. competition guidelines for technical facilities and layout regulations.



1.8 Submission of the design proposals

A total of 5 proposals in accordance with the competition programme were submitted by the deadline.

- 3x3x3
- A.A
- Brädgården Art-Works
- Meanderings
- SAMAN KATON ALLA

1.9 Jury meetings

The jury convened a total of five times. The meetings were held on 14 August 2020, 18 January 2021, 10 February 2021, 3 March 2021 and 19 May 2021.



2. COMPETITION TASK

2.1 Art and Design Center Brädgården

Brädgården will be a new meeting place and event venue of the Noormarkku Works as well as an attraction that will bring more visitors to the area. The new building will host art, design and architecture exhibitions. The purpose is to show collections such as Maire Gullichsen's extensive art collection and, at the same time, support young artists by offering them the opportunity to exhibit their own works as an artist in residence. The museum's operations will become part of the visitor programme of Noormarkku Works.

Brädgården will be a great venue for both large and small celebrations as well as meetings and concerts. The new building will also offer the Ahlström companies and family an excellent environment and modern facilities for gatherings and events. Third parties will also be able to rent the venue. Brädgården will also be the Works' visitor center, which acts as the reception for accommodation and the starting point for guided culture tours.

Brädgården's exhibitions are firmly based on Ahlström's 170-year tradition of supporting the arts, promoting architecture and engaging in industrial design. Brädgården's mission is to focus especially on the rise of Finnish Modernism in art and the international highlights and originality of Finnish architecture. It also seeks to present Finnish industrial design from the past century.

Brädgården's art collection is based on the core collection of the Maire Gullichsen Art Foundation, which has been deposited to the Pori Art Museum. Some of the best works from this collection will always be on display. Art exhibitions can also make use of the Ahlström companies' own collection of Finnish art as well as the Maire Foundation's art collection. Works by artists taking part in Noormarkku's artist-in-residence programme can also be exhibited in the art museum.

The basis of the design collection is A. Ahlström Kiinteistö Oy's collection by the Karhula glass factory, which has been deposited to the Kymi Region Museum in Kotka. The collection is based on the collection of the Karhula glass museum, which operated from 1964 to 1989. The design exhibitions will also present other works of Finnish industrial design.

The architecture exhibitions will present the results of the long cooperation between architect Alvar Aalto and Ahlström as well as works of other Finnish and international architects. The museum will also offer a virtual tour of Villa Mairea.

The exhibition space can be divided into adaptable and combinable spaces of different sizes, considering the requirements for displaying different forms of art, such as the ceiling height, size of wall surfaces, natural light and acoustics. The requirements of virtual art must also be taken into account.

The space for meetings, celebrations and concerts can be adapted by dividing or combining different spaces in accordance with the type and size of event. The venue can host an event for a maximum of 250 guests. The meeting spaces should be connected to the exhibition spaces and the cafe.

2.2 The competition area and its surroundings

The competition area is located on the south-eastern edge of the Noormarkku Works area along Makkarakoskentie road. The only building near the area is Sahala that is protected and nowadays used for accommodation. The competition area does not have any other buildings. The size of the plot is about 1.5 ha.

The Noormarkku Works area is a built cultural heritage site of national significance (RKY). The description of the Noormarkku Works RKY area states, among other things, that the Noormarkku Works area is one of the most presentable and well-maintained areas of historical iron industry in Finland. The area has buildings related to the operations of the Works as well as to Antti Ahlström and the company he founded.

Significant individual buildings include the Makkarakoski sawmill, the head office of A. Ahlström Osakeyhtiö (Emil Fabritius and Valter Jung, 1916); Isotalo, constructed by Antti Ahlström (Evert Lagerspetz, 1881); Havulinna, designed by architect G. A. Lindberg (1901) and, above all, Villa Mairea (1939), which is one of the most important works of Alvar Aalto and one of the most famous villas of the 20th century. Villa Mairea is part of the collection of the most important Finnish modern architectural works, approved by the international organisation DOCOMOMO.

2.3 Competition objectives

2.3.1 General

The goal is for the new exhibition building to become part of the story of the high-quality built heritage of the Noormarkku Works and A. Ahlström Oy.

At the same time, Brädgården will become one of the most well-known centres for architecture and art events in Finland.

2.3.2 Architectural objectives and cultural-historical objectives

The Noormarkku Works area forms a unique architectural whole that represents various eras. The most famous building in the area is Villa Mairea, which was designed by Alvar Aalto. Brädgården is intended to become a building of high architectural quality and significance that will be an attraction in itself while also forming its own chapter in the architectural heritage of the Noormarkku Works.

2.3.3 Image objectives

The Brädgården project aims to make the Noormarkku Works more well-known and boost the area's image as a diverse attraction and place to visit. The project also promotes the use of natural materials and sustainable construction methods. Wood as a construction material is closely connected to the history of A. Ahlström Oy, but the new building is not required to be built entirely of wood. A. Ahlström Oy's values include productivity, responsibility, development, traditions and cooperation. The new building – and the entire project – should embody these values.

2.3.4 Functional objectives

When designing the operational layout of Brädgården, it is important to take into account the needs of the activities in the surroundings. The use of space shall be efficient, the spaces flexible and adaptable and the connections and traffic between the functions should be arranged naturally and fluently.

3. ASSESSMENT CRITERIA FOR COMPETITION ENTRIES



A key assessment criterion for the competition entries was how well the proposal meets the objectives of the competition, which were described above.

During the evaluation, special attention was also paid to the following:

- overall architectural approach and functionality
- natural integration into the surrounding cultural environment, identifying and supporting the values of the environment
- the innovativeness and uniqueness of the design
- economic and technical feasibility and flexibility. The merits of the overall solution were considered more important than the flawlessness of the details.

4. OVERALL EVALUATION

4.1 General

The milieu of Noormarkku Works forms a unique setting, with buildings and gardens that have been carefully tended. The works, power plant, sawmill, headquarters and residential buildings exude the high quality enabled by the wealth of the industrial family, relating the stories of various eras. The high-quality architecture from several centuries and decades has been carefully maintained and repaired, honouring the original materials and construction methods. Now that a new building will be constructed in this delicate milieu, it must be carried out in a way that continues this tradition of high quality. Villa Maireia, constructed by the previous generation, sets the bar high.

4.2 Integrating with the surrounding cultural milieu, architectural approach and uniqueness

The competition revealed that it was a difficult task to strike a balance between the architectural expressive force of new construction and an approach that is respectful with regard to the historical buildings. Some competitors proposed statuesque, strong and large-scale ideas that would take away from the energy of the current buildings rather than support the existing values of the milieu. Some proposals also felt too large in volume for the location. However, some proposals failed to achieve the impressiveness that was a stated goal of the competition and proposed buildings that felt too mundane to truly stand out. Solutions that created their impressiveness in an elegant way by means of utilising the visitor's perspective and the unique characteristics of the location were judged to be the best.

Most proposals managed to make good use of the unique characteristics of the location of the building, such as the river view. Opening the main space towards the river was a natural solution. However, locating the outdoor terrace connected to the café and restaurant operations only on the northern side of the building did not seem a successful solution, despite its proximity to the river. The best proposals located the terrace so that it opens out to the sun during the day as well as to the river.

In general, several proposals paid too little attention to the design of the outdoor areas. The gardens of various time periods, related to the buildings of the area of the Works, are an essential part of the location and it felt natural that the new building would also include built outdoor areas to integrate in this entirety. Although the arts and design center will operate and host guests all year round, the summer will be the high season, when outdoor spaces should have features that invite guests to spend more time in Brädgården. At best, the outdoor spaces form a natural continuum with the architecture of the building, allowing activities to be extended outdoors.

4.3 Functionality

The arts and design center will be the new heart of the Works, receiving guests and welcoming them to the area. The new building must have varied and flexible spaces that serve exhibitions and events now and in the future.

The functionality of design was judged from the perspective of exhibitions. The different uses and adaptability of the spaces, a stated goal of the competition programme, were taken into consideration well in many of the proposals. However, the ideas in some proposals remained fairly theoretical in nature. For example, solutions that were based on high, movable walls were not considered functionally feasible. Creating a natural exhibition circuit



Competition area

within the spaces was highlighted, and the best proposals presented a natural route through the exhibition spaces, filled with experiences. Using indirect natural light for lighting the halls was considered a successful and functional solution.

The functional solutions related to the café and restaurant operations were mostly successful. The contradiction between the points of the compass and the views presented challenges. The view of the river on the north side of the building does not naturally allow locating a terrace between the buildings and the river. Some proposals had shortcomings in the design of maintenance traffic. However, these were regarded as capable of amendment in further planning.

4.4 Feasibility and cost effectiveness

The feasibility of the proposals was assessed from the perspectives of

structural solutions, material choices and extent. Some proposals featured a carefully considered structural idea that, at best, served as a point of departure for the architectural expression. There were quite considerable differences between the level of detail of the various proposals, which did not affect the judgement. However, the proposals that were most like rough drafts did lack some practical perspective with regard to the implementation of challenging structural solutions, such as curved roof shapes.

Based on a review of the total area of the various proposals, they were all quite well aligned with the programme and fairly similar in size. The proposals selected for comparison of costs are A.A, Meanderings and Saman katon alla. The comparison of cost did not highlight any significant differences between the proposals that would impact the judgement.

5. EVALUATION OF EACH PROPOSAL

5.1 3x3x3

The idea of structuring the building around a three-metre-long beam to highlight the history of the Works as a sawmill was fun and unique. However, the cubes of the modular frame create a shape reminiscent of a ziggurat, which feels clumsy in its size and inflexibly symmetrical in comparison with the milieu of the Works.

When it comes to locating the operations and key functions, the proposal is designed with a steady hand. The main space of the building, the multi-functional hall, opens out splendidly to the vista of the river bank, and the lobby with its café is well located, facing the other attractions around the Works area. Entering the lobby offers an easy way to get oriented, and a single person is sufficient to operate the lobby and café.

A clear circuit can be established in the exhibition spaces. The spaces can be adapted for a variety of use purposes, although this feature is based on large movable walls, which are impractical and difficult to use. The maintenance of both the kitchen and the exhibition premises

are designed functionally, and the maintenance traffic would not cross paths with guests. The location of the terrace offers a view to the river, but causes it to remain in the shade for most of the day. The architectural impressiveness of the proposal is based on the repetition of the exact shape of the glass cubes. However, in practice, the thickness required for sufficient insulation would change the proportions of the cubes and some practical features, such as the removal of water, would add an everyday layer to the architecture, reducing the tectonic simplicity of the building.

The three-metre span of the indoor architecture creates a dense grid of beams and columns in the lobby and café space, which feels somewhat restless.

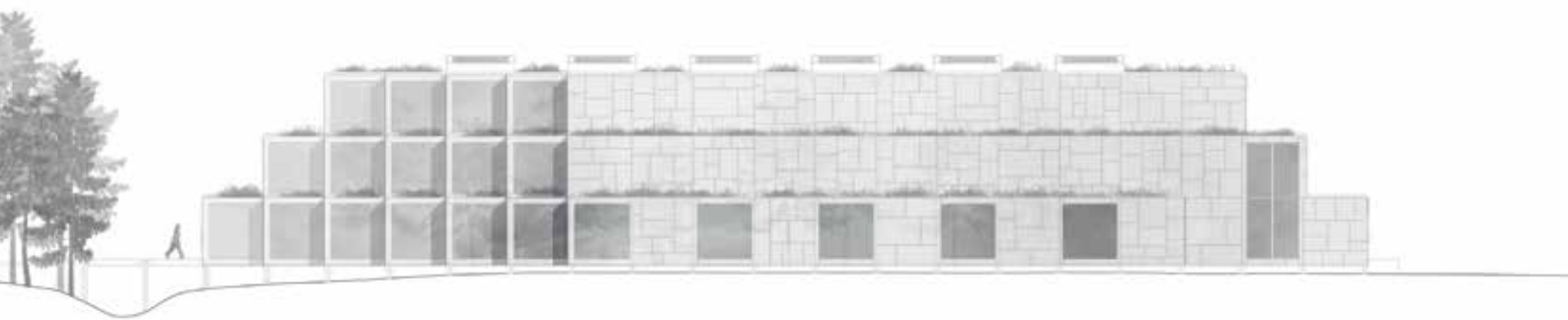
The extensive green roofs are a good fit with the architecture of the building, but pose challenges for maintenance in combination with the complex shape of the building. Outside of the summer season, the dominant element of the exterior will be decayed causing the general look of the building to become uncared for.



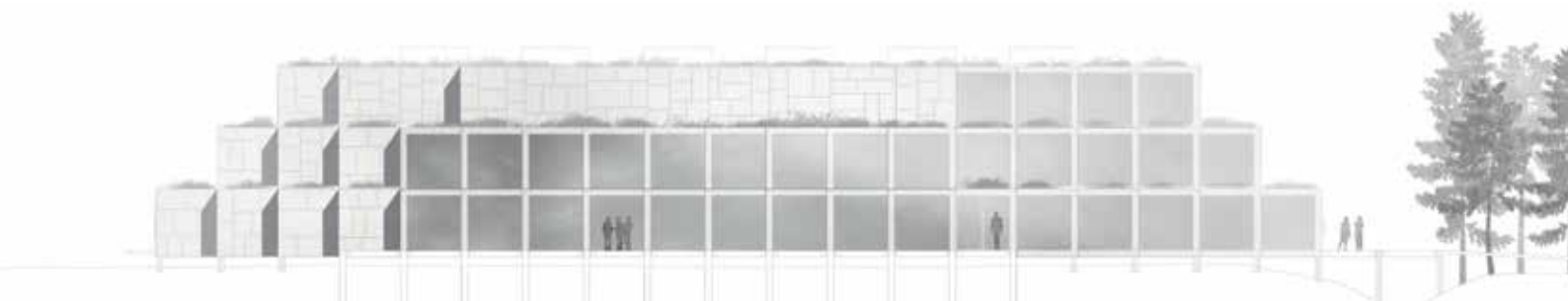
Site plan



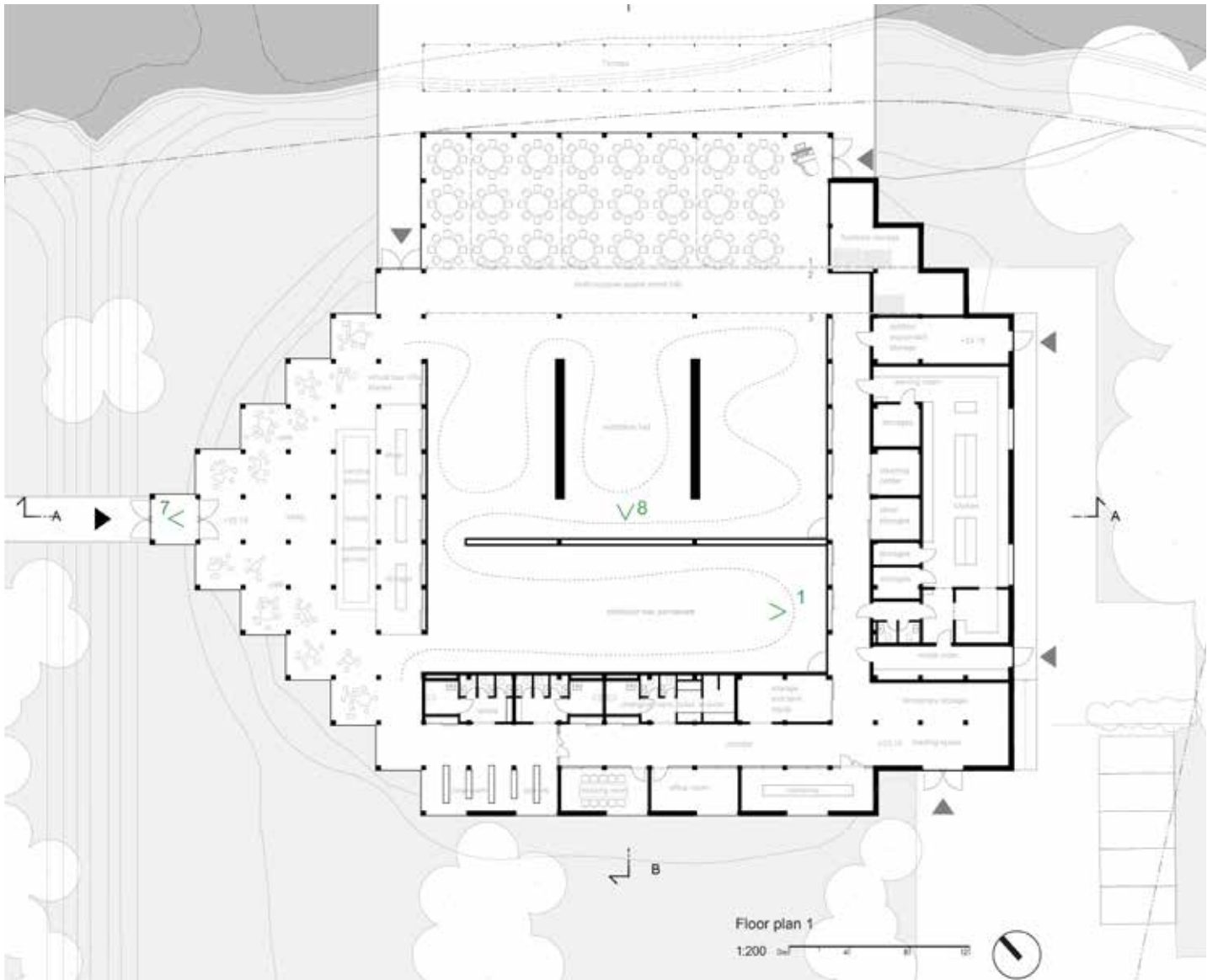
Exterior view, main entrance



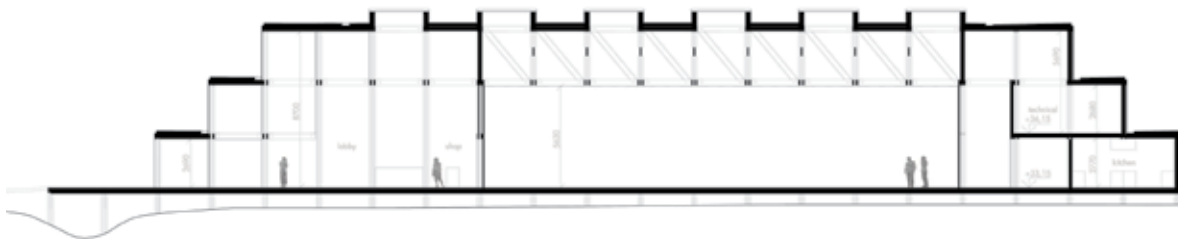
South West Elevation



North East Elevation



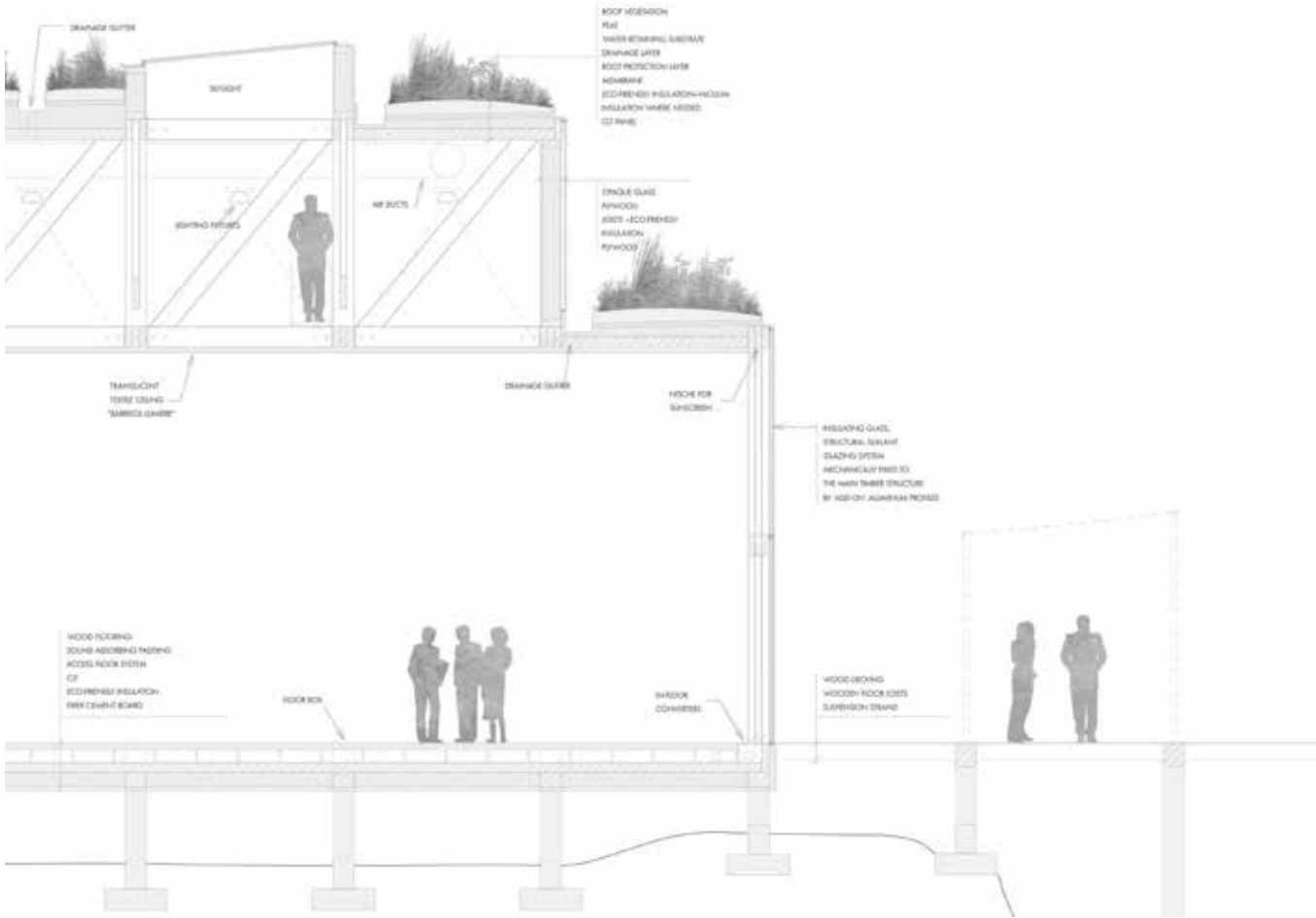
Floor plan 1



Section A



Interior view, main entrance



Wall detail

5.2 A.A.

The high building, shaped like the letter A, does not blend into the context of the Works area but stands out, thus succeeding to fulfil the competition goal of memorable architecture. Locating the building on the bank of the river and integrating the view of the river as a key element of the indoor spaces is a successful point of departure for the design. Nonetheless, the building feels too large in scale compared with the surroundings, and connection with the location remains superficial.

Entering the café-lobby via the sculpture yard feels natural. The location of the kitchen allows it to serve both the café and the restaurant. However, the large hall-like space that houses the exhibition and multi-purpose space, with its high curved ceilings, is not a successful solution. Having the movable dividing walls reach and be integrated with the curved ceiling is not feasible, and the low dividers do not make

it possible to use the various spaces simultaneously. Although the curved, wooden ceiling surfaces would no doubt look impressive, a single hall poses challenges for sound-proofing and the management of lighting conditions.

As the support functions for the main exhibition spaces and the multi-purpose hall are located in the low parts of the building, the spaces that require maintenance are divided into opposite parts of the building. This is problematic from the perspective of land use, and having maintenance traffic cross paths with guests is clearly a mistake. The kitchen maintenance is also located very visibly with regard to visitors moving around the area.

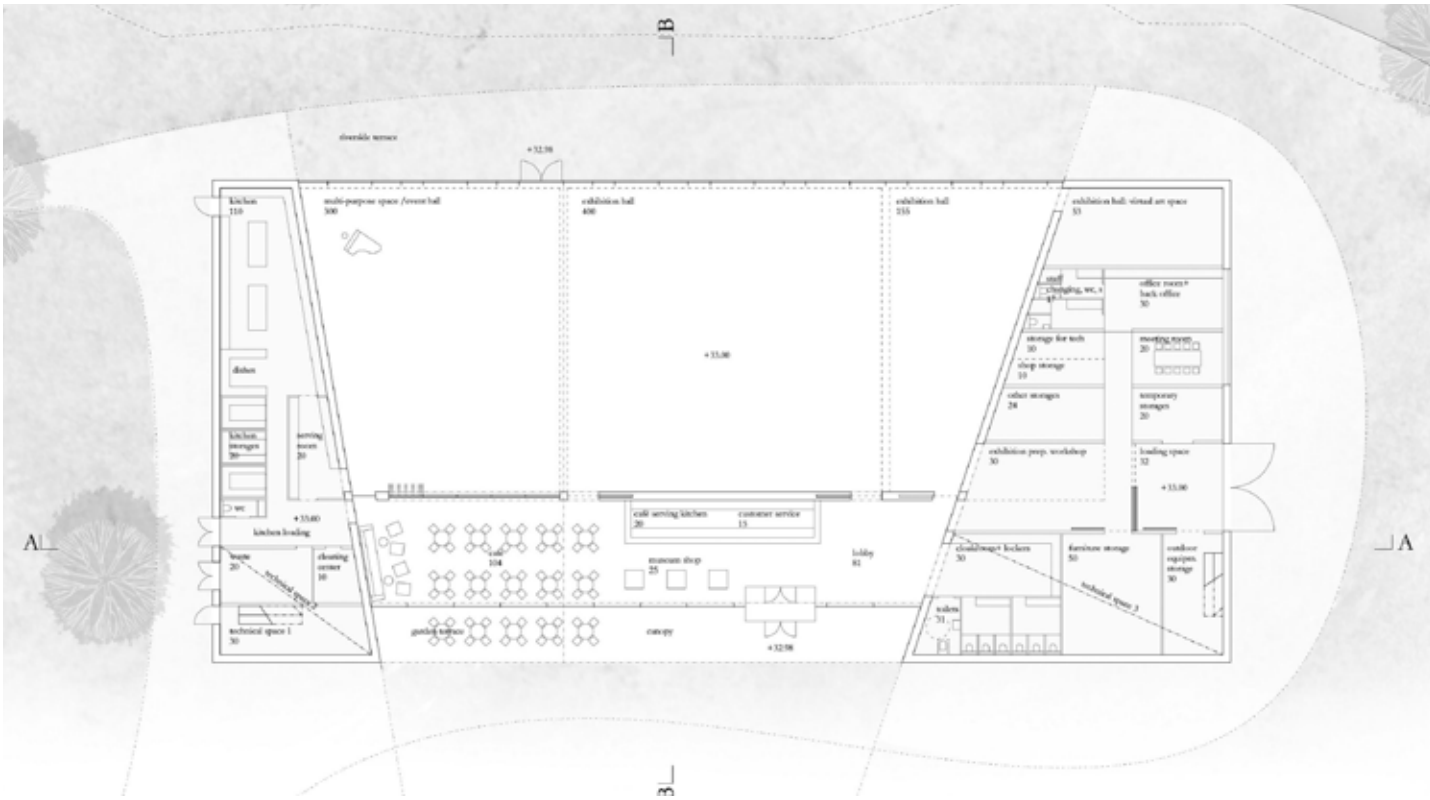


Site plan



Elevation to north-east





Floor plan

The shape of the roof is structurally demanding and especially the structures of the large glass walls are depicted only as unrealistic rough drafts. Making the design feasible for implementation would greatly deduct from its architectural expression.

The architecture of the building does not feel timeless, it has a rather temporary character. The proposal is reminiscent of the architecture seen at world fair pavilions.



Section A-A



View from lobby and cafe

5.3 Brädgården Art - Works

One of the best aspects of the proposal is its small footprint, enabled by the building having two floors and allowing it to integrate in scale with the old buildings of the Works' milieu.

The spaces on the entrance floor seem mostly well organised. The café-lobby offers good views of the river and the terrace opens out to the sun during the day. However, the restaurant operating in the multi-purpose hall does not allow opening up a view to the river and the space being closed this way feels like a mistake. Using various entrance doors to open the outside wall is not a technically sound solution. Locating the exhibition spaces on the second floor divides the functions unnecessarily and poses challenges for creating exhibitions. The exhibition premises enable a natural circuit, but their adaptability and lighting management is limited due to the high spaces that connect them with the lower floor.

The open staircase leading up to the exhibition floor has been given the role it deserves, much like in Villa Mairea. The spaces that span both floors in height provide variety to the building. However, the abundance of wooden cladding and battens creates a somewhat exhausting overall look; exhibitions would require a more neutral background. Leaving the wooden grate beams exposed in the interior spaces is an elegant solution. The outdoor architecture of the building is dominated by the curved roof shape, which could be fitting for a cultural building if the articulation and materials of the facade were simple and dignified. However, the playful round windows and red board cladding steer one's mind in a completely different direction. The atmosphere created feels too mundane. Locating the maintenance entrance on the east side of the building and separating it from visitor traffic is a good solution.



Situation plan



View from the bridge



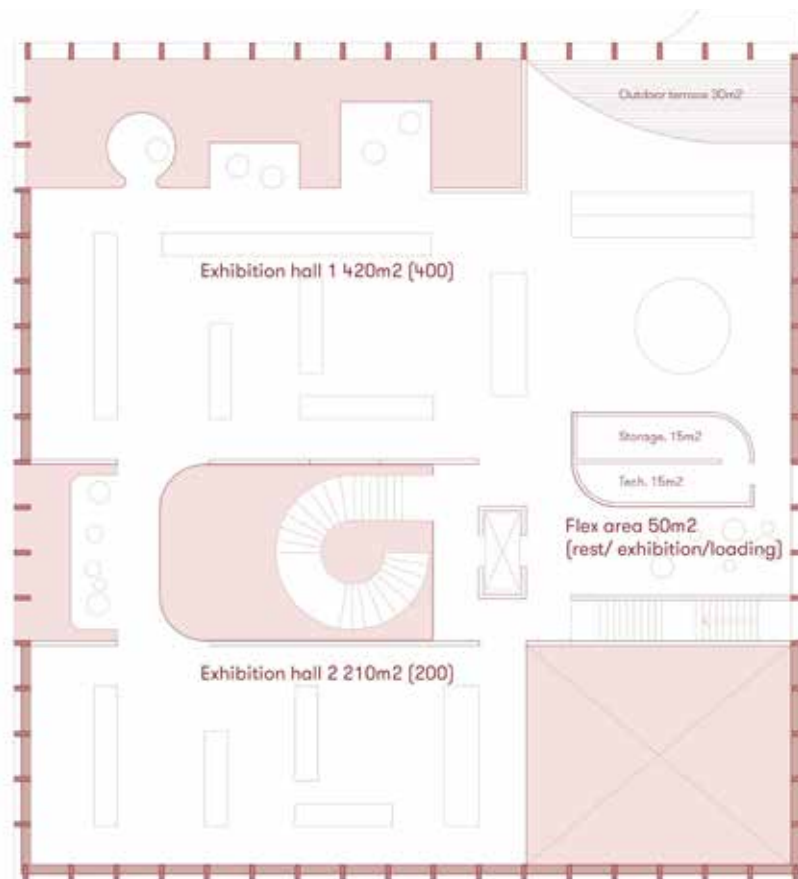
Elevation west



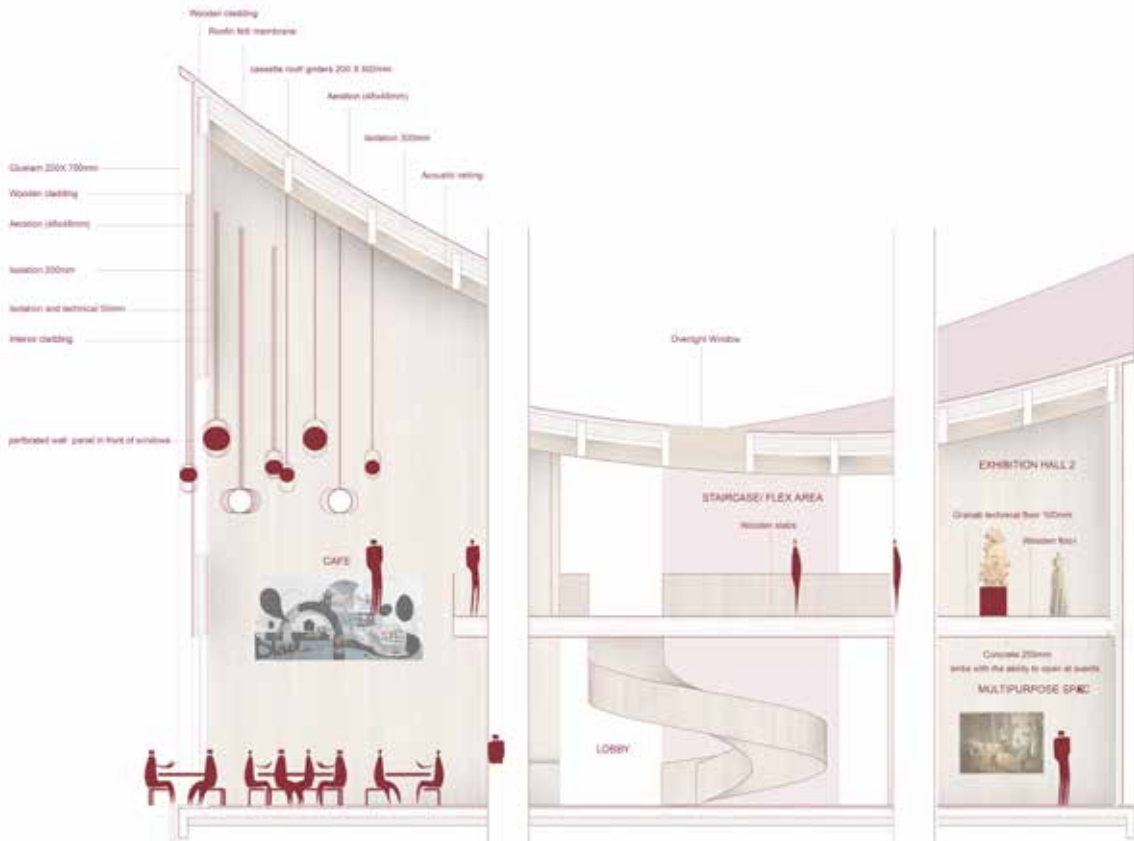
Elevation south



Ground floor plan



Upper floor plan



Detail section

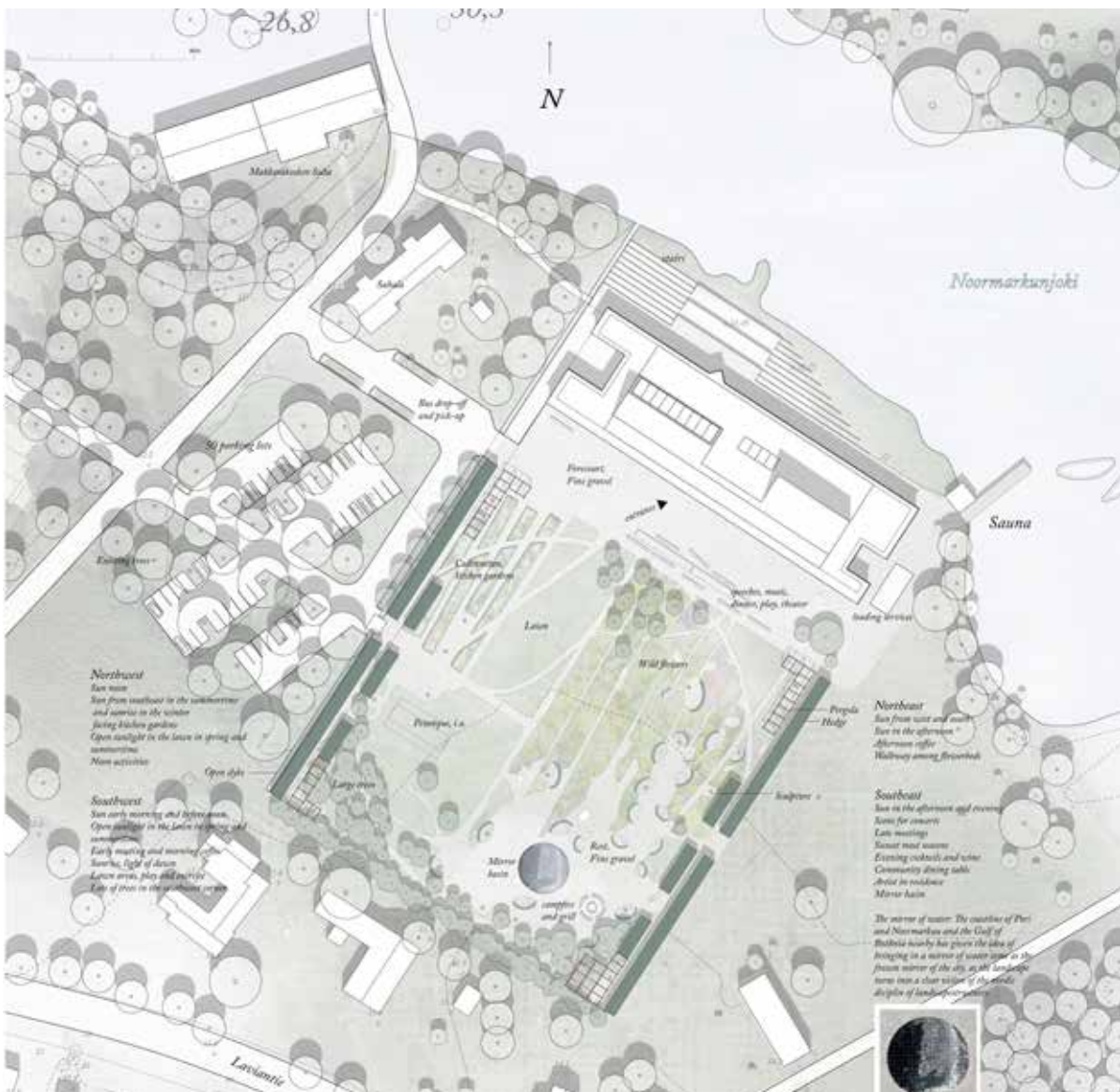
5.4 Meanderings

The building is well located and integrated with its surroundings, and the scale is in harmony with other buildings in the Works area. This is the only proposal that included a diverse garden as part of Brädgården, thus taking part in the dialogue of the various gardens of the Works area, each of which highlights the architecture of the different buildings.

The architecture of the interior spaces is very experiential and focused on functionality. The way the different spaces are located in relation to each other is well thought out and the rooms are human in scale. All spaces offer good views outside. The café's terraces open out to both

the sun and to the river. The café and lobby form a nice way of entering the building. However, the distance between the kitchen and the multi-purpose hall is somewhat long in normal summer restaurant use, and the two spaces are connected only via the exhibition spaces.

The shape and architecture of the exhibition spaces serves exhibitions well. Including indirect light in the spaces is a key theme of the exhibition spaces, which are shaped by various arrangements of allowing light through the roof. The spaces form a series of rooms of various sizes, creating a clear exhibition circuit. The proposed balconies offer variety, but their practicality is questionable and there are shortcomings with regard to exit arrangements.



Site plan



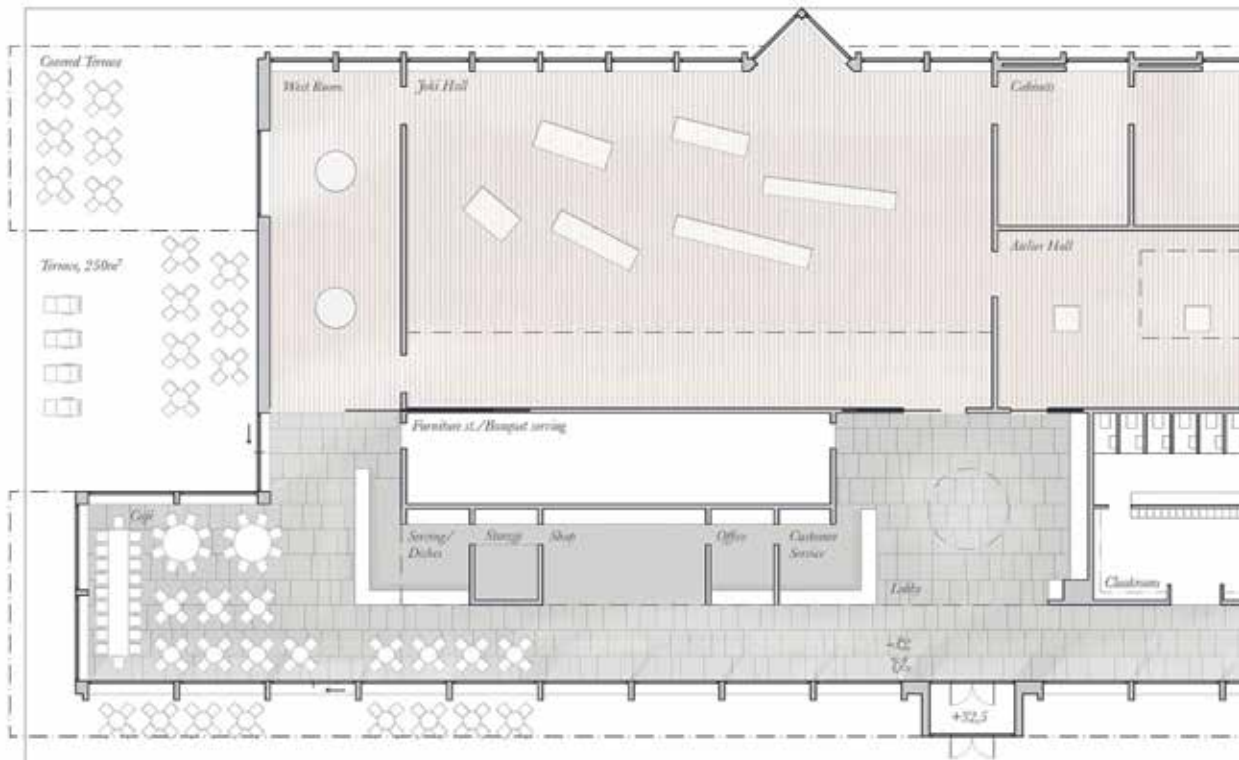
View from the bridge



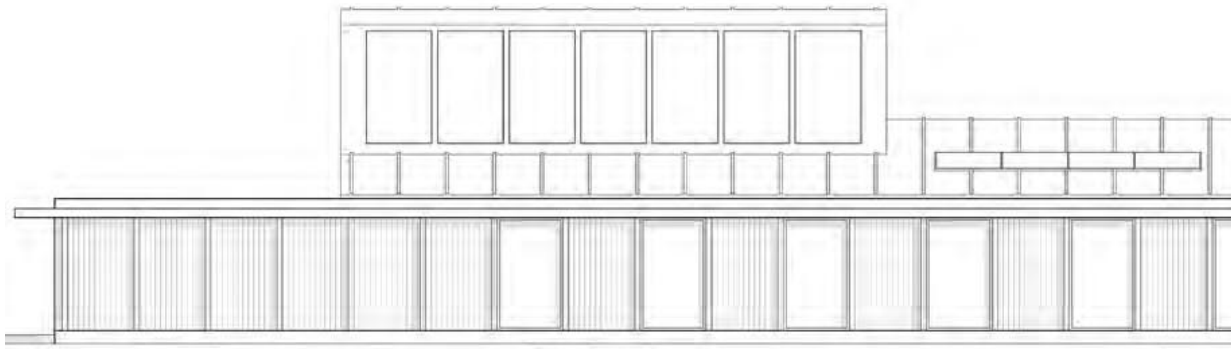
Approaching the Art and Design Center Brädgården

The architecture of the building is simple and timeless. It does not attempt to wow, but rather the experiential nature is based on the entirety formed by the indoor and outdoor spaces, with human-sized comfortable spaces. The lighting arrangements of the exhibition spaces create a roof view that could be more decisively statuesque in order to provide the overall design with the architectural edge that was one of the goals of the competition.

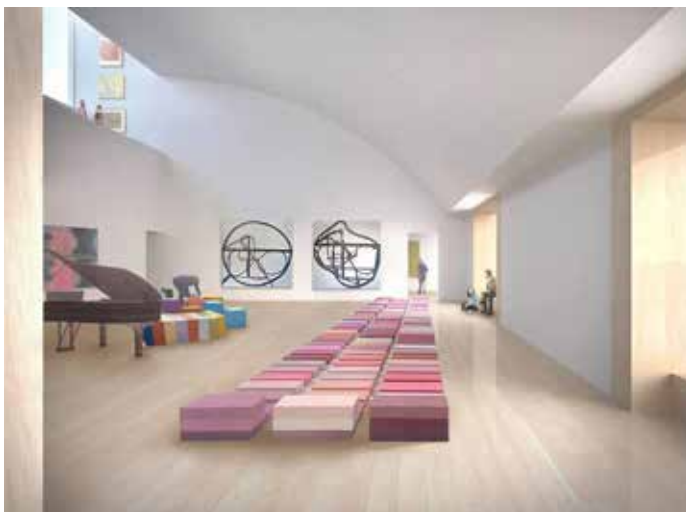
The proposed garden design would be a valuable addition for the visitors to Brädgården. Locating the maintenance traffic route near the main entrance is a mistake.



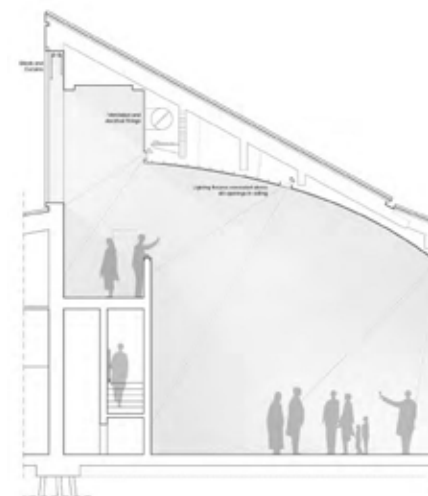
Floor plan



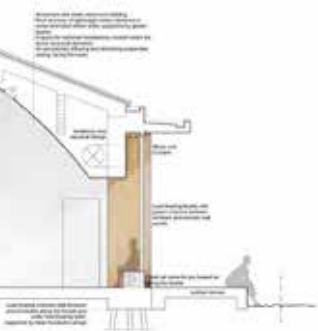
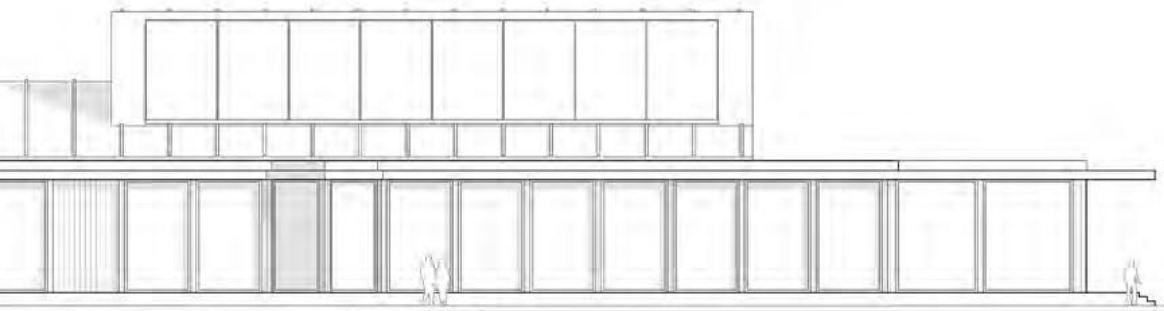
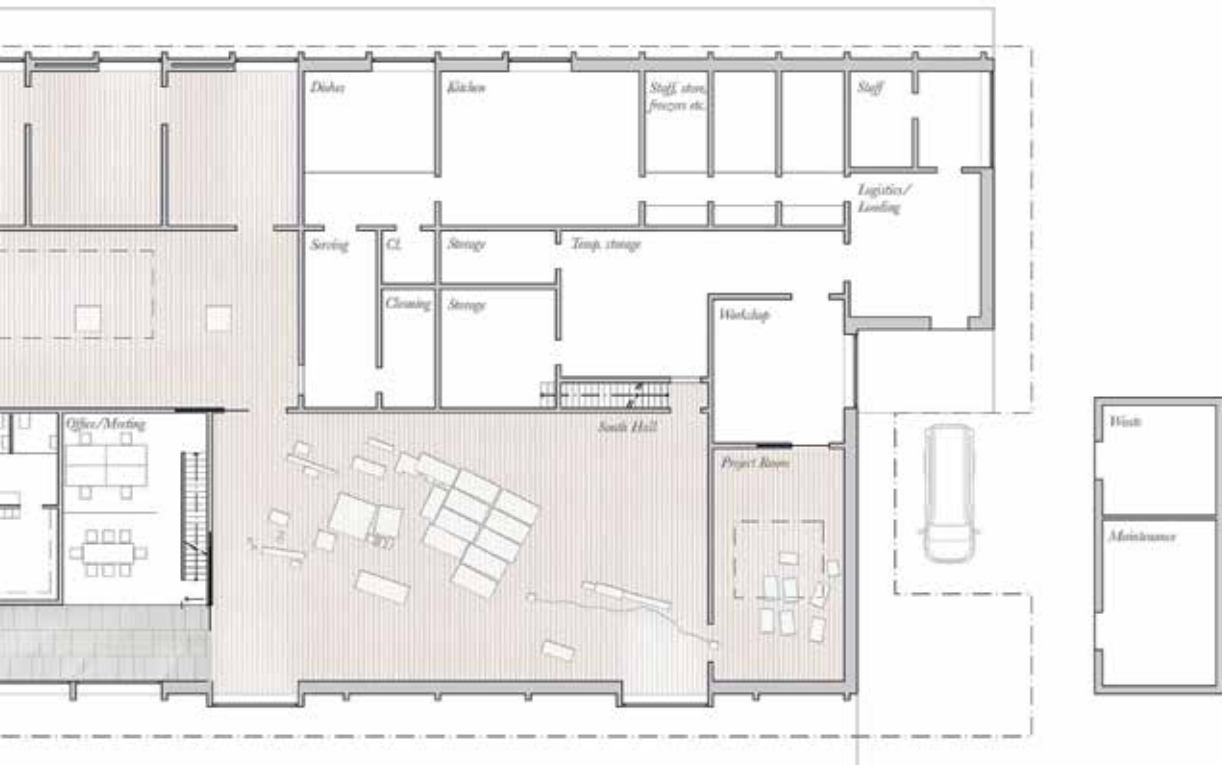
Fasade north



The South Hall with a selection of works by Silja Rantanen



Section



5.5 Saman katon alla

The clear lines, simplified shape and the architectural idea of the floating ceiling create a dream-like or mythical image that would be very fitting for an art exhibition building. The simplicity of the architecture of the indoor spaces would also work very well as a background for works of art. The overall combination of glass gallery structures and enclosed rooms would also serve exhibitions well.

However, locating the building perpendicular to the river wastes the opportunity to open the café and restaurant spaces towards the river. Nonetheless, the café and multi-purpose hall are correctly located in relation to the kitchen, but lack a view towards the river. A viewing terrace was proposed on the river bank, but it is separate from the building.

The alternation between light glass gallery spaces and enclosed rooms make it possible to create an interesting circuit in the exhibition spaces. However, the circuit does not continue logically from one space to another, forcing visitors to always return to the glass gallery. The

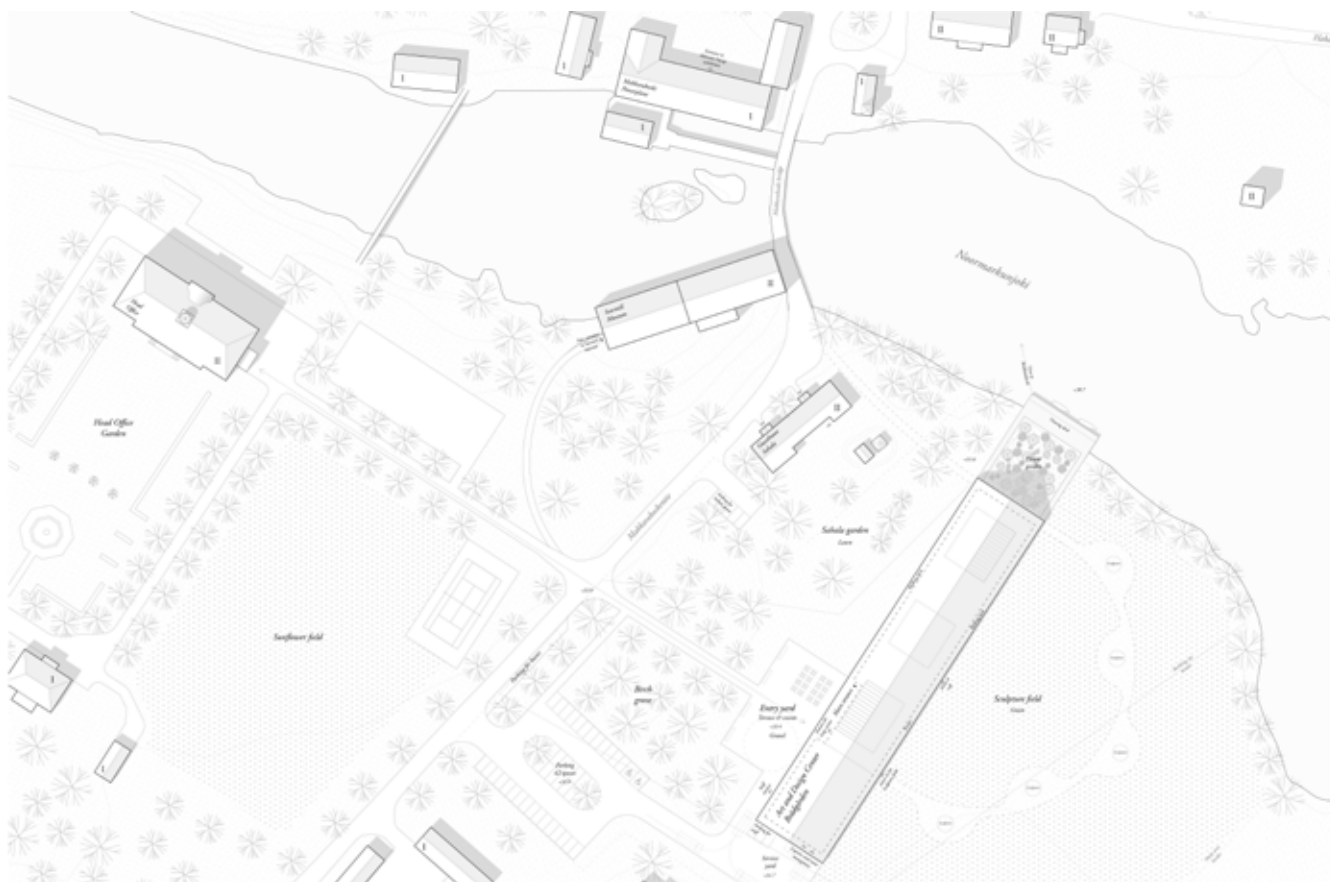
proposed roof light arrangements provide indirect natural light to the exhibition spaces located at the centre of the frame. The building's entrance arrangements are somewhat crowded and the location of the cloakroom, for example, is not entirely functional.

The structural concept of the building is insightful. Pulling the load-bearing structures inwards from the outer walls makes it possible to simplify the glass walls and keep them almost intangible. The long eaves provide shade.

The long ridged roof can cause associations with agrarian constructions and it is questionable whether this is a good fit for the cultural landscape. The chosen roof material is nice, but feels foreign to the Finnish context of the Works' milieu.

The maintenance connection is functionally located correctly in relation to the spaces, but the maintenance yard is too close to the neighbouring property to the south.

The proposal represents high-quality architecture that fully completes its own point of departure in an entirely coherent manner.



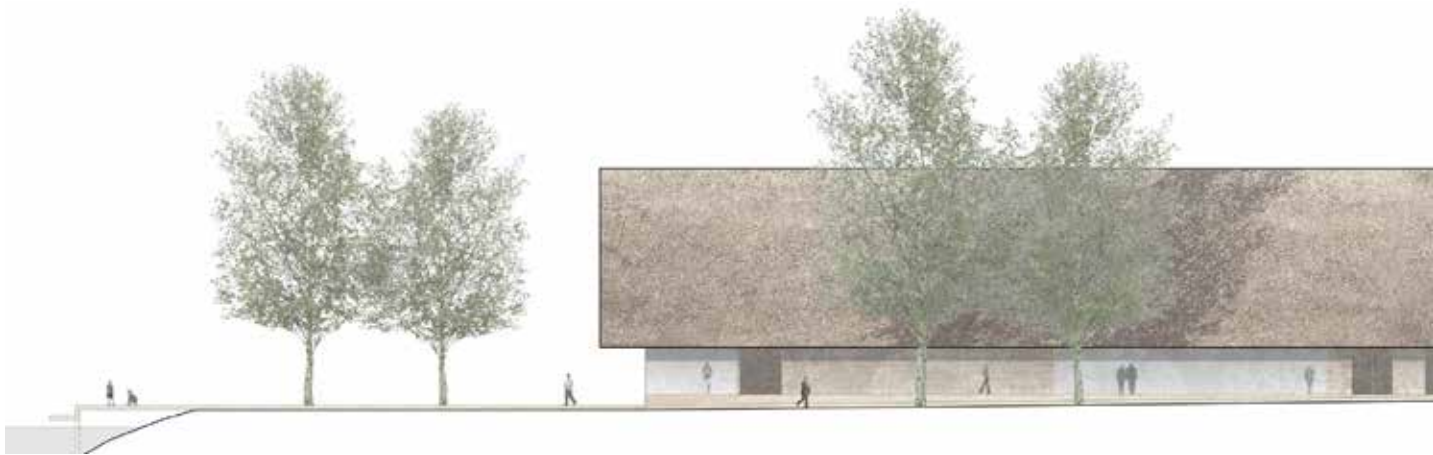
Site plan



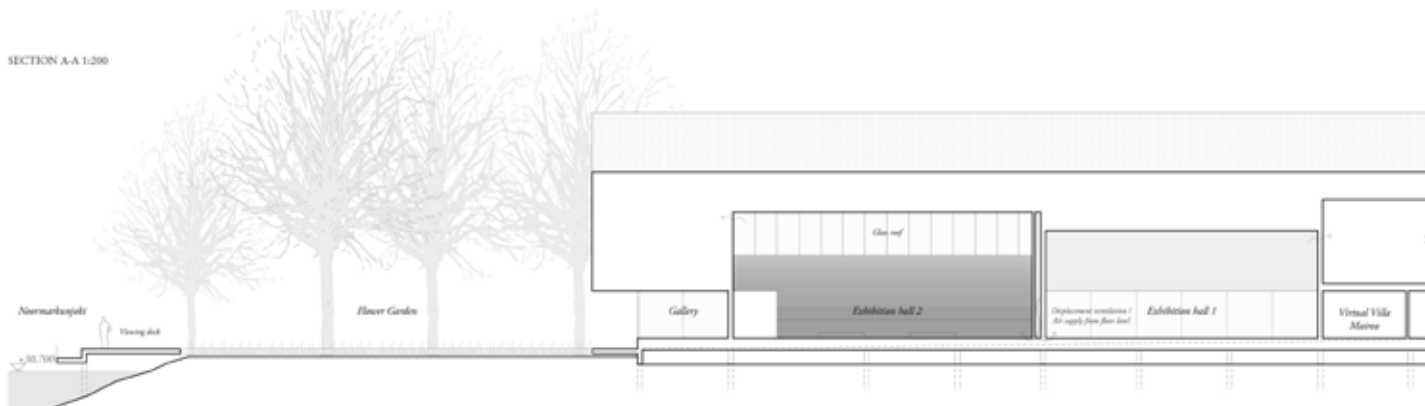
View from Makkarakoskentie



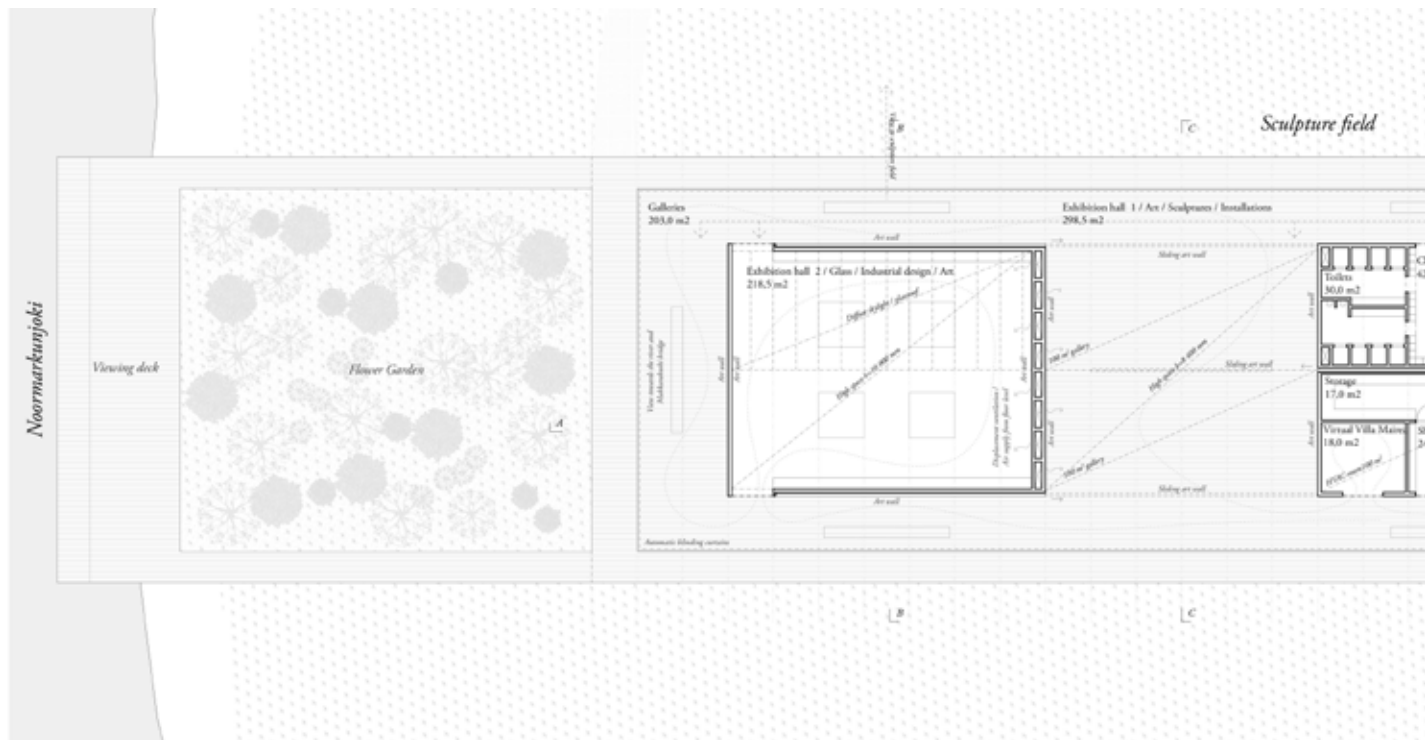
View from the gallery to wards Makkarakoski bridge



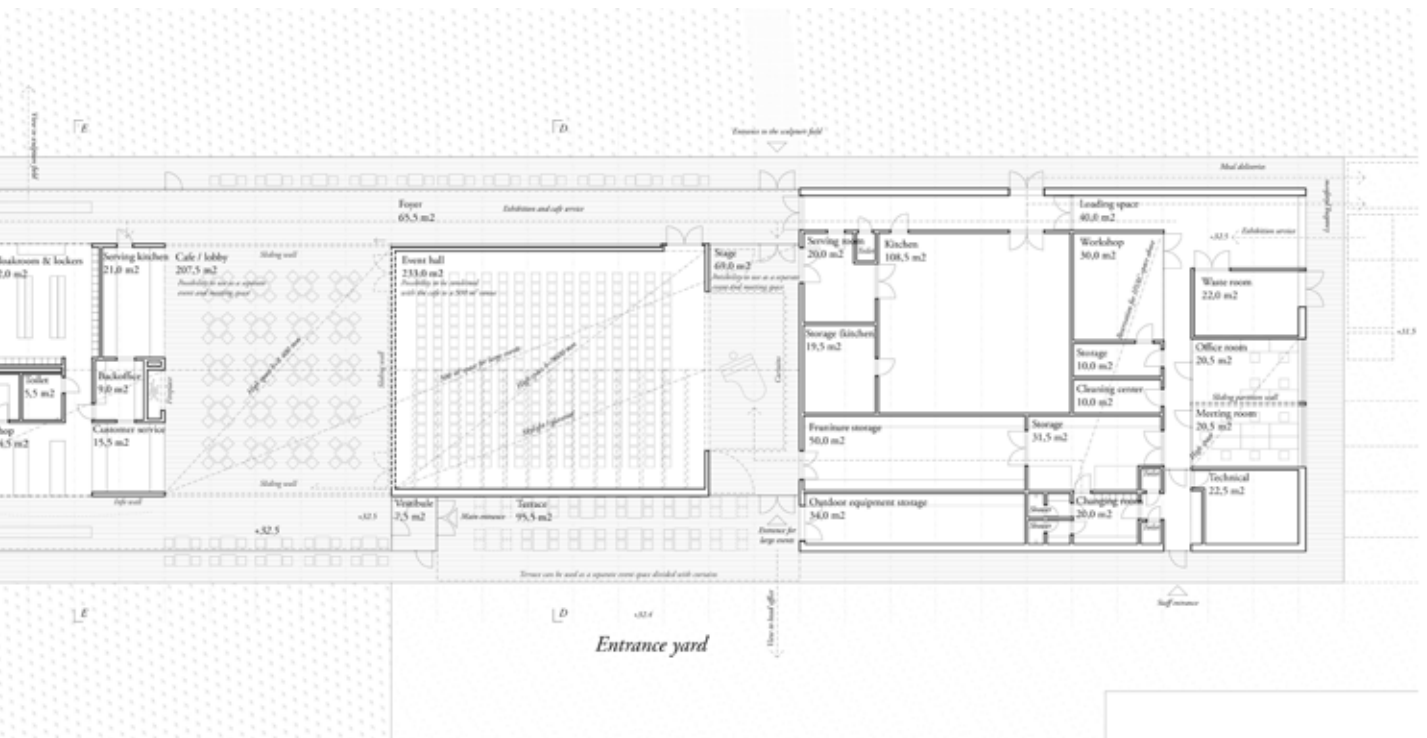
Fasade north-east



Section A-A



Ground floor plan



6. COMPETITION RESULT

6.1 Competition result

The jury unanimously decided that the winner of this competition is the entry “Meanderings”.

In addition, the jury awards an honourable mention to the proposal “Saman katon alla”.

6.2 Recommendations of the jury

The jury unanimously recommends that the entry “Meanderings” is selected as a basis for further design and that the design task is given to the group that submitted the winning proposal, assuming that the design will be further refined in cooperation with the Ahlström company.

The following matters must be taken into consideration in further design, among others. The shape of the roof must be reviewed in order to further clarify the architectural character of the building and strike a better balance with the surrounding buildings in terms of height. The connection between the kitchen and restaurant operations must be improved. Maintenance vehicle access must be solved in a way that avoids crossing it with pedestrian traffic. The extent of the garden must be reduced so that the area intended for audience presence does not encroach on the neighbouring property to the south.



Aerial view from southwest; the car park, the garden

6.3 Evaluation report signature

The competition jury approved the jury report.

Noormarkku 19 May 2021

Peter Ahlström, chairman

Niclas Ahlström

Mikko Nurminen

Riina Palva

Antti-Matti Siikala

Mervi Savolainen, secretary

6.4 Opening of the identification envelopes

The jury opened the identification envelopes and the following persons or workgroups were revealed as the authors:



proposal "3x3x3"

authors

Wingårdh Arkitektkontor AB
Gert Wingårdh

Anders Olausson
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