

# Finesse and Flexibility



In Turku, Finland, the flexible Logomo Hall can adapt to whatever size or shape most suitable for the event of the evening. On one night it can provide a compact 1,100-seat square space ideal for a chamber orchestra or jazz ensemble. Within a few hours, it can be transformed into an elongated rectangle accommodating 3,500 for a rock concert. While with the push of a button, its permanently installed Meyer Sound Constellation acoustic system instantly optimizes acoustical response for both the current room configuration and the event at hand, whether a concert, conference, play, film or opera.

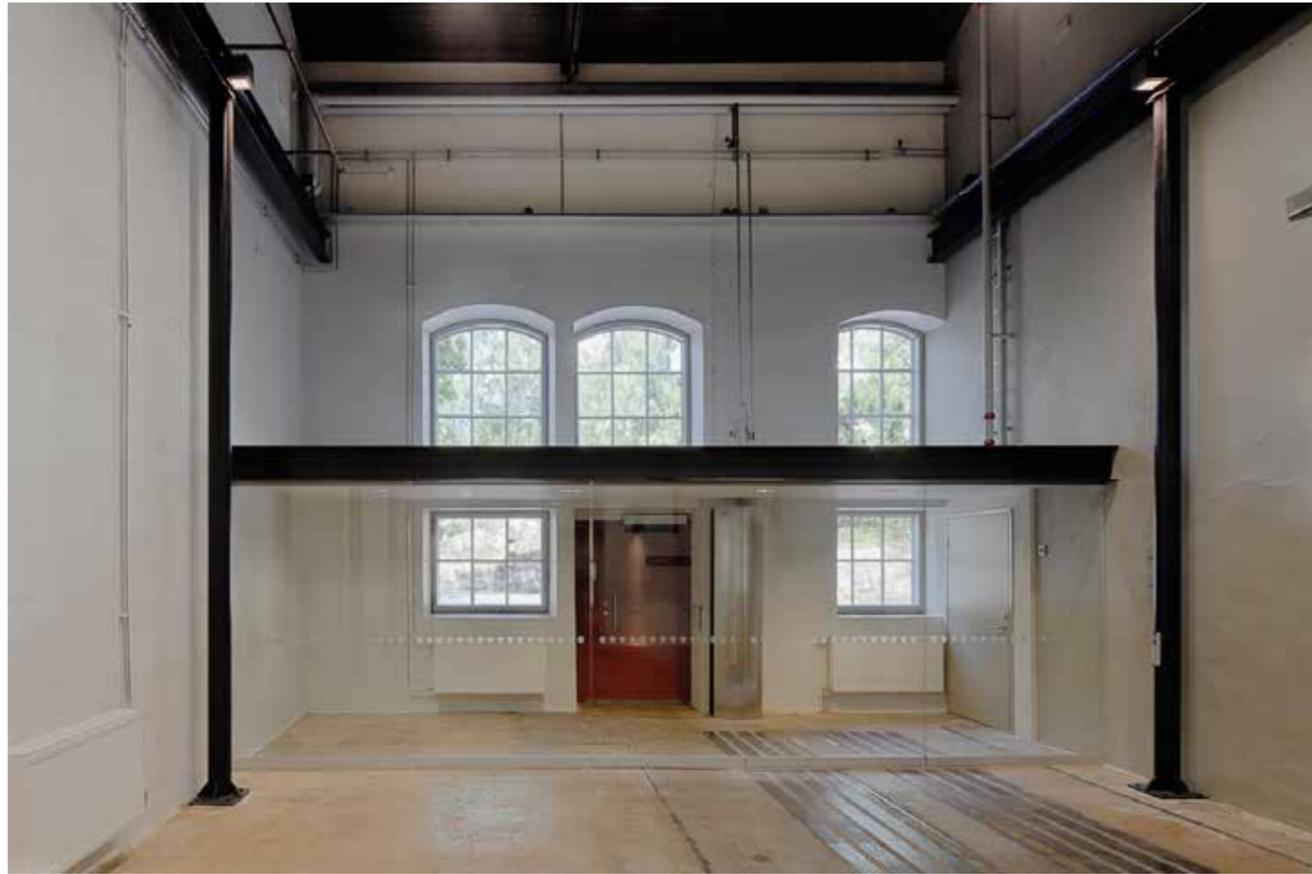
**STORY BY** Dewald Haynes **PHOTOS BY** Jussi Tiainen

## FINESSE AND FLEXIBILITY

The Logomo Hall in Finland

## OPPOSITE PAGE

Staircase of the moving tribute and cloak



S - CONCERT



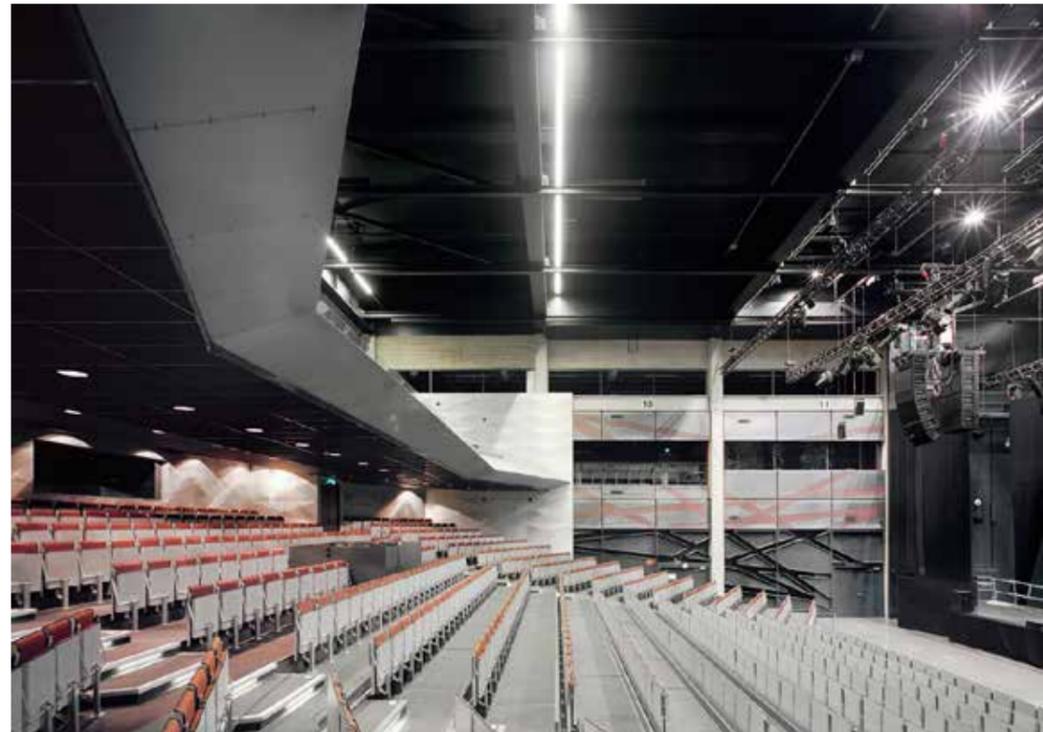
M - OPERA



L - ROCK

**The Principal architect for this versatile project** was Finnish born and Turku-based architect Pekka Vapaavuori. As part of a refurbished industrial complex, that was originally built for railway maintenance, the hall shares its particular space with a pre-function lobby and offices, the extraordinary physical internal versatility is made possible by a massive seating stand that glides back and forth on compressed air cushions. One space shrinks while the other enlarges to form three hall sizes, while the stage also offers three different configurations.

As expected with industrial buildings in Finland, the original complex was built in several stages, the oldest parts in the 1890s and the newest in the 1970s. The design conversion of this historical building into a public convention center started in 2009 and the construction, which is still ongoing, was completed in several stages. The site is an old industrial site by the railroad yard which is still in use and the city's plan for



the site has not yet been enforced. "The most challenging task of this whole process has been planning the complex in stages while not even completely knowing all the end users, as the brief changed slightly mid-flight," Vapaavuori explains.

There were also several systems that were introduced very late in the process. To name one: The Meyer Sound D-Mitri digital audio platform, which is a state of the art sound system to alter the acoustical properties of the room. This addition meant that 76 microphones and 223 self-powered loudspeakers and 12 compact subwoofers had to be accommodated inside the walls and ceiling and needed to be accounted for on the blueprints at the very last minute. The constellation allows for nine individualized hall/stage sound adjustments, each with a full array of acoustical environments as

**FINESSE AND FLEXIBILITY**  
CLOCKWISE FROM TOP

- Interior wall detail: perforated aluminium and steel plates for acoustics
- The view of the moving tribute that can be expanded or retracted to change the size of the hall
- Centralized ventilation room on top of the Logomo Hall and dressing rooms for the performers: made from under-all clad in corten steel panels
- A view from the moving tribute to the Logomo Hall
- Foyer for Logi Halls



## design overseas

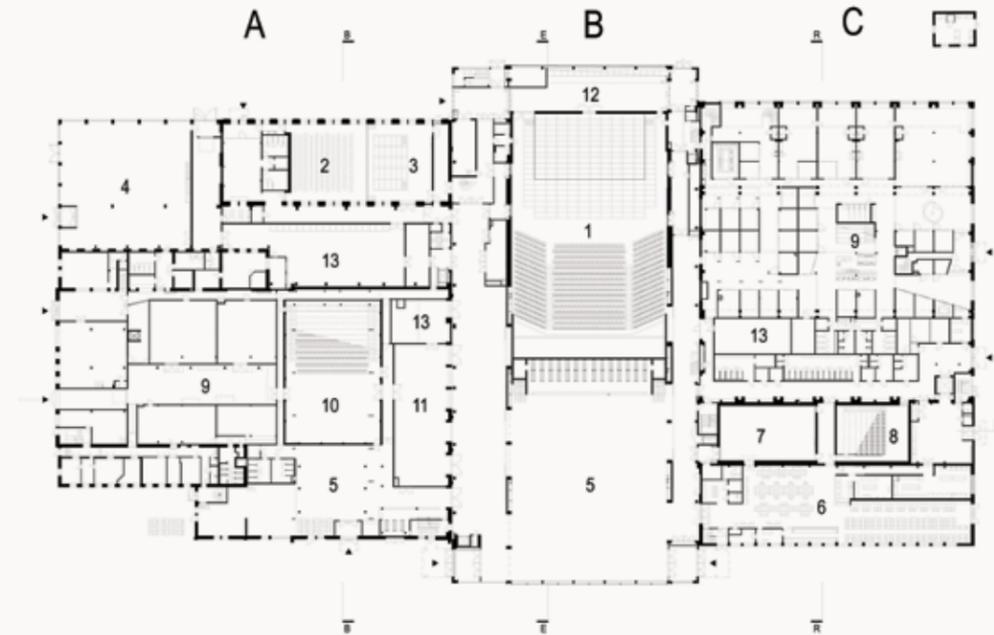
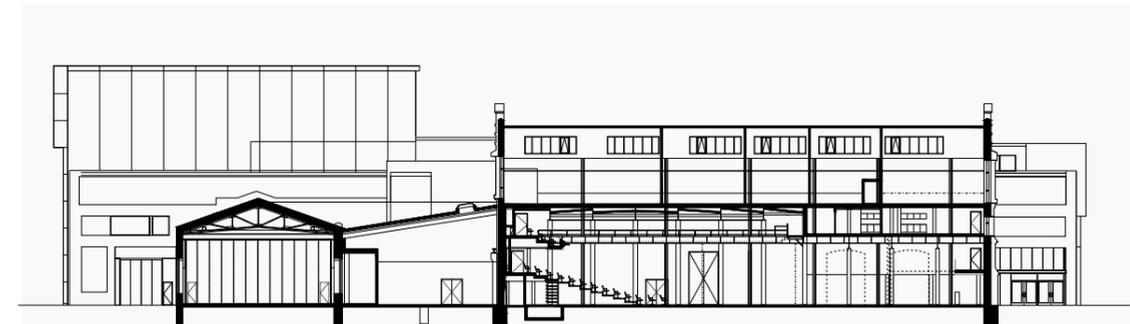
defined by reverberation time, early decay time, strength, clarity, and bass ratio.

The division of the areas became virtually effortless considering the structure of the old building. Construction in several stages also intuitively created areas, which were relatively easy to separate from each other, both physically and acoustically. The complicated part was finding the right routes to connect the areas and create the most effective foot-traffic flow through the building. The flow of spectators, staff and the backstage production crews was the key issues that guided the design of the complex. Another great challenge, due to the nature of the project, was that it was not exactly clear what the adjacent areas would eventually be used for. The concept was formulated to mimic a town festival, in other words, to create a complex where spectators would be guided in through the main hall into a lobby from which all the different venues could then be accessed. On the other hand, it needed to be certain that there would be a way to separate the



### FINESSE AND FLEXIBILITY FROM TOP TO BELOW

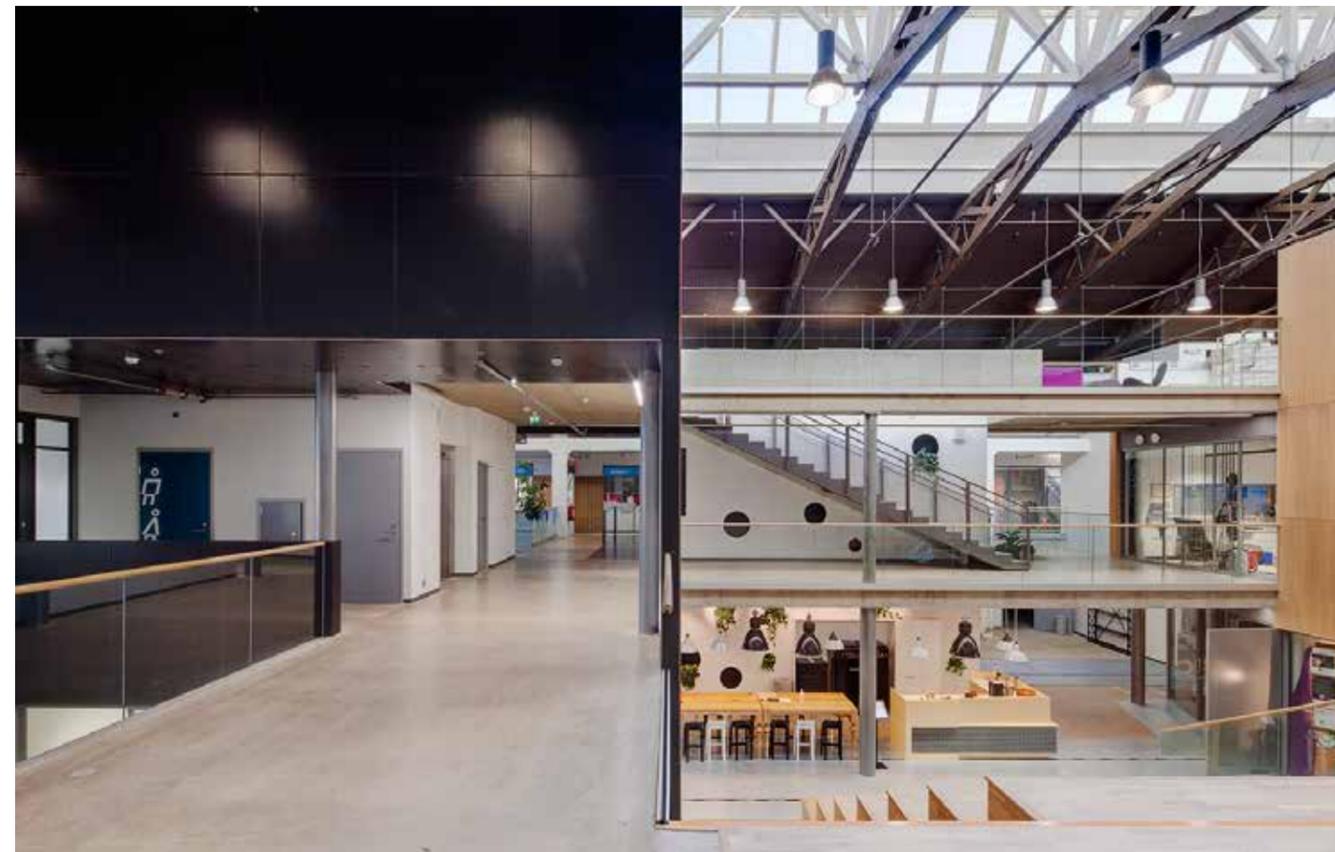
- The lobby of one of the larger offices
- The central lobby for the office area



- |                |                    |                      |                    |
|----------------|--------------------|----------------------|--------------------|
| 1. Logomo hall | 6. Restaurant      | 11. Exhibition space | 16. Balcony        |
| 2. Logi 1      | 7. Move 1          | 12. Loading dock     | 17. Dressing rooms |
| 3. Logi 2      | 8. Move 2 (cinema) | 13. Storage          |                    |
| 4. Logi 3      | 9. Offices         | 14. Atelier          |                    |
| 5. Foyer       | 10. Theatre hall   | 15. Conference rooms |                    |

## Project Data

- **Project Name**  
Logomo Hall
- Location**  
Turku, Finland
- Site Area**  
21,500 sqm
- Gross Floor Area**  
27,000 sqm
- Client/Owner**  
Hartela / Logomo
- Architecture Consultant**  
Vapaavuori Architects
- Principal Designer**  
Pekka Vapaavuori
- Lighting and Electrical Consultant**  
Matti Leppä Oy
- Mechanical Consultant**  
Climaconsult Oy
- Structural Consultant**  
Narmaplan Oy
- Main Contractor**  
Hartela Oy
- Started**  
2009
- Completed**  
2014



crowds and guide them in through the many entrances around the building, in case of separate overlapping events. To accommodate this scenario several entrances around the complex, that are internally connected, was installed. The separate entrances and halls can also be effectively utilized when the Logomo Hall is filled to its maximum capacity to ease congestion.

The Logomo arts and entertainment complex comprises several former railway workshop buildings now joined under one roof. The facilities include a restaurant, art galleries, workshops, offices, studios and meeting spaces. Originally planned as offices

for the creative sector the users vary from entrepreneurs to large corporate companies. The main focus was to make the area as open and accessible as possible. The office areas are divided into three different categories. The larger units range from 70-220 square meters and are designed as more traditional office spaces. These spaces are situated in the three storeys on both sides of the main hall. Inside the main hall are four separate freestanding buildings which house small offices that are each below 50 square meters. These small offices open to the office street and have their own terraces in front. The idea is that you can either work in your small unit or take your

laptop and work anywhere in the common area. The third kind of office space manifested as an open area, which is located on the third floor of the main hall. This is a totally open space where you can rent a desk for just one week or for a longer period.

With the hall as the centerpiece of a refurbished industrial complex the entire internal space accommodates modern developments while preserving the architectural structural facade of an older building. Through the finesse of its flexibility Logomo Hall presents fine art, culture and architecture in harmonious unity for the greater good of a modern society. 

# Pekka Vapaavuori One of Finland's Finest

During his recent visit to Jakarta **Dewald Haynes** of Indonesia Design was able to have an impromptu interview with awarded architect **Pekka Vapaavuori**. While discussing a few of his projects, including the Logomo Hall, the conversation steered towards a seemingly more philosophical direction about a modernist's quest to preserve and protect humanity through architecture. As a graduate from the Tampere University of Technology in 1993 he opened his own architect office in Turku in 1994 after winning a design competition and being contracted to realize the Kumu Art Museum, in Tallinn, Estonia.



**The remodeling of the existing building requires different priorities from which the project should be approached. What were your main instructions to accommodate within the Logomo project?**

The old workshop building for the national railways is a historical building looked after by the museum authorities. One of the main themes was to keep the old construction as intact as possible and not to lose the industrial feel. As for the main function, we wanted to create a new kind of a venue, especially for amplified music. Most of the music venues in Finland are designed for acoustical music despite the fact that 80 % of all productions use amplified music. We wanted to create a modern multifunctional space which respects the old industrial

heritage of the building. We wanted to create an easy to use venue where everything is designed for the user and the performer. We believed that by keeping the performers and the crews satisfied, Logomo would also be able to create an excellent user experiences and increase customer satisfaction.

**The most interesting part of this building is the hall that can be arranged to accommodate from an opera to a congress meetings. How did you do it?**

I have not yet found a similar solution as I have used in Logomo to create venues of different sizes in a building. There are of course several examples of adjacent halls which can be connected to create a larger venue. We wanted to take maximum use of the area of the old factory hall and needed

to be able to create a hall that holds max 3,500 spectators. Moving individual chairs around the hall is time-consuming and the whole idea of Logomo was to create a venue that is easy to use. Many shows or concerts in Logomo are only performed once or twice, which means the hall has to be flexible and all the changes required for the next show have to be made very quickly. My idea of moving the whole tribune instead of individual chairs must have sounded a bit crazy at first but looking into the technical possibilities of doing so we soon found out that it was not as difficult as we first thought. The moving of the tribune (170,000 kg) on air cushions is relatively easy. The difficult bit was finding ways of connecting the moving tribune to the surrounding technical networks; electrical, ventilation and sprinkler - at every three



**FINESSE AND FLEXIBILITY**  
CLOCKWISE FROM TOP  
— The interior of Villa Alfredo in Finland  
— The exterior for Villa Alfredo features a modern design  
— The foyer of Kumu, Pekka's very first project

positions. It did take quite a while for the team to find the right solutions for the sound isolation between the moving tribune and the entrance hall.

**One year after graduation you were able to open your own practice, is architecture a profitable field in Finland?**

I was indeed very lucky. After graduation I entered the competition for the "Kunstimuseum" for having a lack of actual paying projects. I was actually planning to move to Germany and pursue greener pastures there.

With all my plans already in motion I heard that I won and this longterm project made it profitable enough for me to open my own firm, and also gave me enough exposure and respect at the early stages of my career within the field of architecture to continue with this chosen career path.

**Designing museums is that your specialized field and does this mean you only value historical buildings?**

Actually I see myself as a bit of a modernist and I like to design modern concepts. Architecture creates the world around us, and this world needs to protect us. Therefore keeping up with eco friendly developments is very important. Energy saving is important and although many old buildings does not comply they still have to be protected and preserved in our modern world. Adjusting to modern

times is important but this can be accomplished through preservation. I certainly do not just design museums, I do like to take on long term projects such as Logomo or my first project the Kumu Museum kept me busy from 1994 until its completion in 2006. Besides these commercial projects I have also designed a few private villas in Finland. While we have beautiful summers, Finland also has cold winters with snowfall. Accommodating for these extremes I like to use natural materials in harmony with a modern design. Not only does the natural finishings, like copper, provide lasting and economical solutions it also adds character to a building with the changing of the seasons over time. I have been lucky also to have done many projects up to date. My career and success still comes to me as a bit unexpected, but every day I still learn and I am thankful to have a modernistic outlook while designing museums and other buildings. 📍