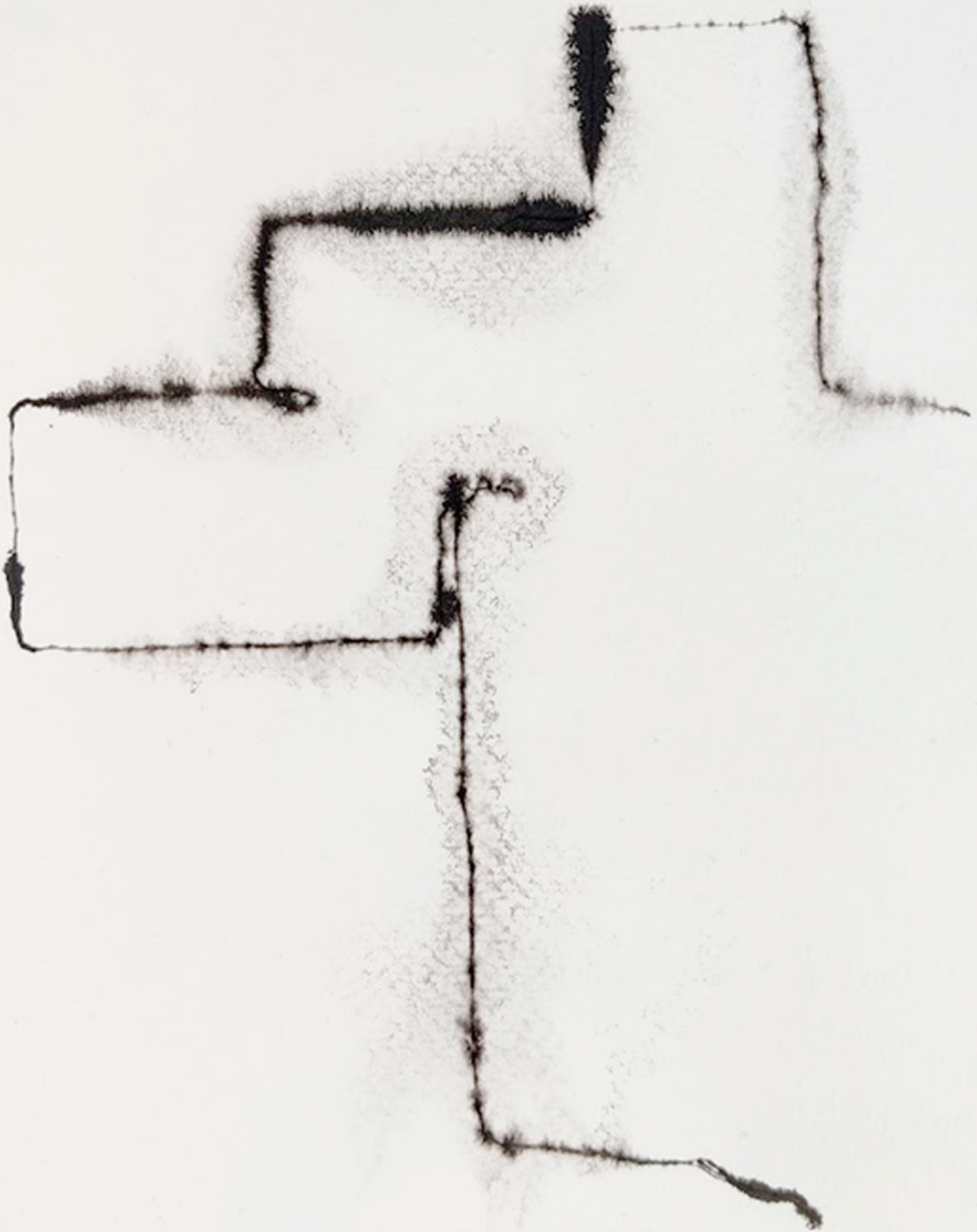


# URBAN EXPLORATION

Spring 2021



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# prefa





# ce.

**"URBAN PLANNING**, *also known as regional planning, town planning, city planning, or rural planning, is a technical and political process that is focused on the development and design of land use and the built environment, including air, water, and the infrastructure passing into and out of urban areas, such as transportation, communications, and distribution networks and their accessibility.*" This is the first sentence Wikipedia offers us when we look for an explanation for the term "urban planning". Sounds simple enough, right?

It might seem so, but to see the bigger picture the term "urban planning" holds so much more than that one sentence. At least my personal view has expanded dramatically, and I dare to say that on behalf of my classmates too. I think we all expected something more basic or history-based, but instead we learned to see further. Or in fact closer too, to be honest. We learned to explore our environment with more open eyes. In a way, we became Urban Explorers.

The tasks of the course gave us tools to explore our urban environment from different perspectives, as well as the opportunity to get to know our personal feelings towards this environment. By getting to know each other's personal views we saw a great variation and ways of interpreting spaces and

the emotions together with the thoughts associated with them. We also got to consider the future of urban planning, as well as our role and responsibility in it. How much of it is possible to plan in advance? How far ahead can we plan with our current know-how? Is it even possible to make a successful long-term plan at all? This is all part of our Urban Explorations, from which we are hopefully able to form a clear picture for ourselves over time.

During our course, we heard many talented professionals who shared their points of view, and every single one of these lectures added a piece to this puzzle called urban planning. Some pieces added lines, some color. Some pieces made sense from the beginning, and some made us wonder how we didn't notice they were missing until now. Maybe some pieces are still finding their proper places in the final image.

But all in all, now we are a couple more puzzle pieces richer than just a few weeks ago. An insanely huge thank you to every single top professional in our field who attended our course "Urban planning 2" and offered interesting pieces of their puzzles to make ours a little more interesting and our urban explorations a little more exciting!

Emma Peltonen

mind  
space.



intro



# roduction.

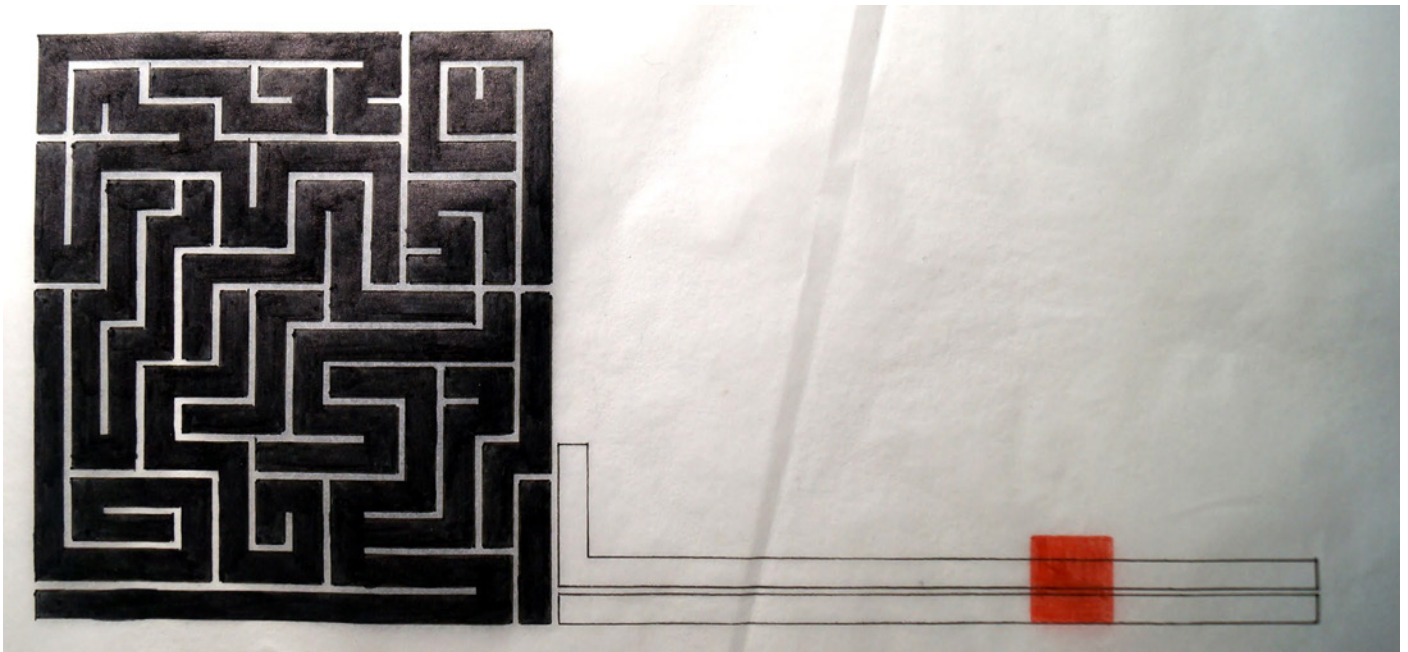
**WHAT DOES** it really mean to experience a space? The connection between many spaces? A simple answer that comes to mind is to just use one's eyes. Delving deeper into the Mindspace assignment, it quickly became evident that to fully immerse into a space one must broaden one's understanding of what a place feels like. Things such as smells, soundscapes, textures, and colors come together to form an atmosphere that is much more than what meets the eye.

The purpose of the assignment was to reflect on what kind of space Duo and its surroundings are. It aimed to develop our spatial awareness because we cannot create new urban spaces without understanding the spaces that we already live in. In the assignment, the result was to be an abstract piece of art that symbolized what the area felt like. During the lectures, we were presented with the idea of urban meditation, through which we were to see and experience a familiar space in a new way. Section of a City by Hüseyin

The assignment consisted of four parts. The first task was to visit the location with the previously mentioned points in mind. Following that, the second task was to make an imaginary map, on which we would mark places of interest and characteristics of the area. In addition, we would visualize our experiences with sketches, recordings, photographs, and videos, or anything we came up with. Combining these parts, we would end up with one or several artworks which would abstractly visualize unique experiences.

Initially, there was some confusion regarding the assignment, but urban meditation as a tool to revisit familiar spaces was a rather intriguing idea. With few restrictions regarding the execution of the assignment, we got to

Camilla Heiskanen  
Matias Stenman



Anxiety

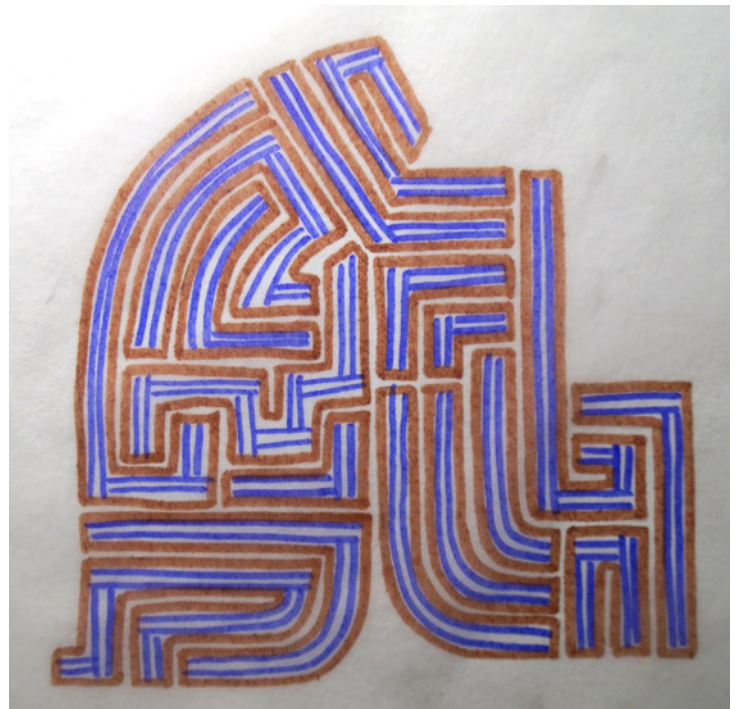
RIINA HAGREN

# L A B Y R I N T H

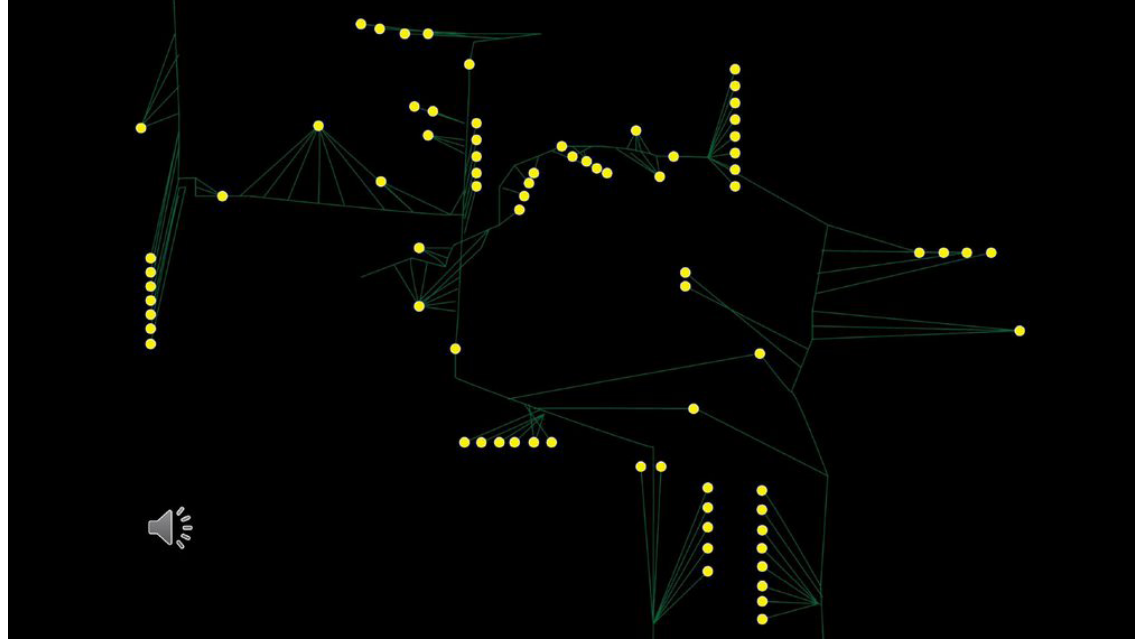
I did my Mindspace meditation at Duo. My journey starts with a straight path along Tekniikankatu. Duo itself felt almost unfamiliar to me. The seating areas and second floor were off limits. There's construction going on around the fountain causing there to be fences all around. The place feels like you can't stand around or sit down anywhere. There are no places to stop and appreciate the atmosphere anymore. I had never before visited the Lidl store in Duo so I decided to go see what it was like. I got slightly lost trying to get into the store and the whole layout felt illogical and like a labyrinth. My visit there made me feel slightly anxious and confused. In my artworks I decided to try to draw the feelings of unfamiliarity and anxiety I had experienced. The labyrinth represents the feeling of getting lost, and the thick black walls are the restrictions that the coronavirus has caused. I also tried to use colours and shapes to represent the beautiful architecture of Duo itself.



Store Visit



Labyrinth with Duo Colors



Aural map of the DUO area

# AURAL SPACE

LEO HIRVINIEMI

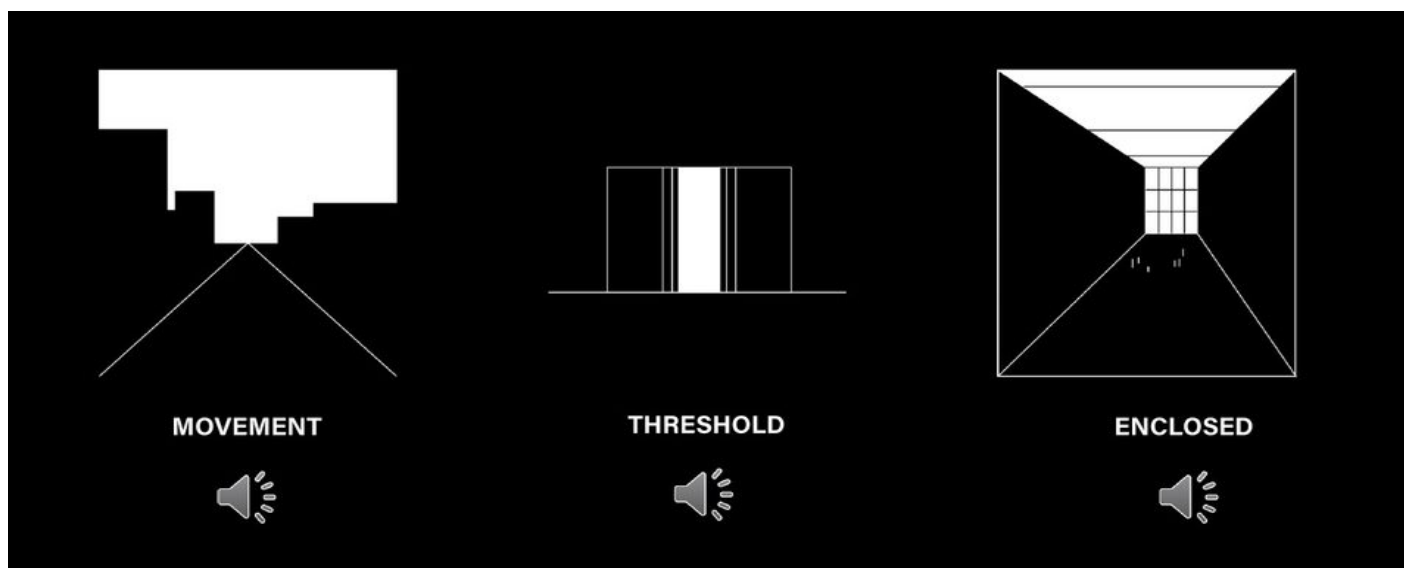
I walked around and inside DUO a few times, approaching from a couple of different directions, and focused on listening to my surroundings. Focusing on sounds was surprisingly easy because the place was so familiar that I did not have to think where to walk. I recorded parts of the journey on my phone and combined the parts which were the most descriptive.

The final artwork includes this combined soundtrack that is not a precise documentation of one journey but is supposed to give the best idea of the atmosphere of the area. I also drew a map that is a more concrete description of the area. I marked the sources of sounds with yellow dots and connected them to the place where I heard them. The last part is three looping tracks which present the different strongest atmospheres.

When I was visiting DUO for the first time after the assignment, I tried to wander around a bit. I found it awkward to walk without a destination and started to think of other ways to experience space. I noticed that hearing roams freely when there is sound somewhere and is quite uncontrollable. I also felt that listening is a very natural way for me to observe things unprejudiced.

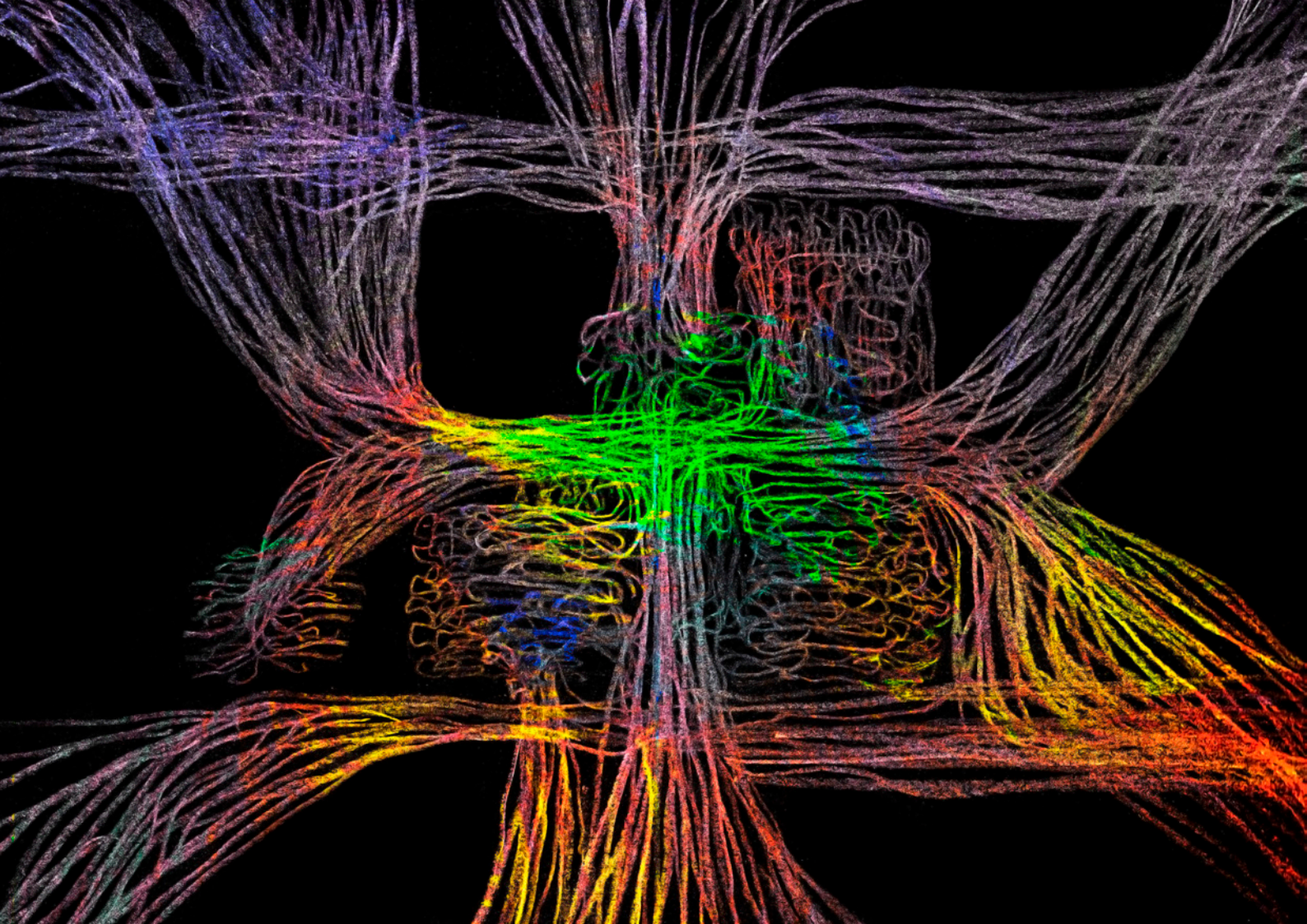
Tracks are also available here:

<https://soundcloud.com/leo-hirviniemi/sets/mindspace/s-D1oTKy0XSQp>



Three looping tracks





Movement in time

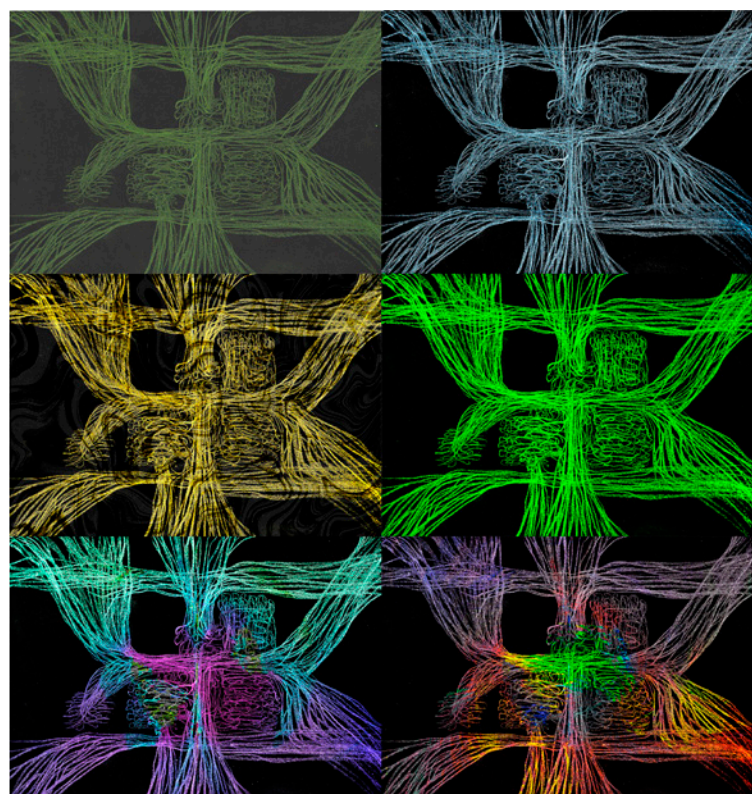
Harry Mansner

# M E M O R Y T R A C E S

I formed this image from my observations of Duo. My impression of the area has formed slowly over time, as I have walked past it in every day life. As such it is quite mundane, and I couldn't pinpoint a defining moment for this area of Hervanta. Instead, I decided to depict it as a set of different instances over time.

My contemplations resulted in a map of movement paths, as that's the most significant memory trace I've accumulated over the years. The lines are my impressions of movement and direction. Colours signify varied moods, times, and actions. Darker areas are without particular observations.

I made many versions with different colours, to portray different circumstances. It was suggested that I make a large tiled version of this, but I still prefer the top image for the purpose of symbolism.



Colour variants

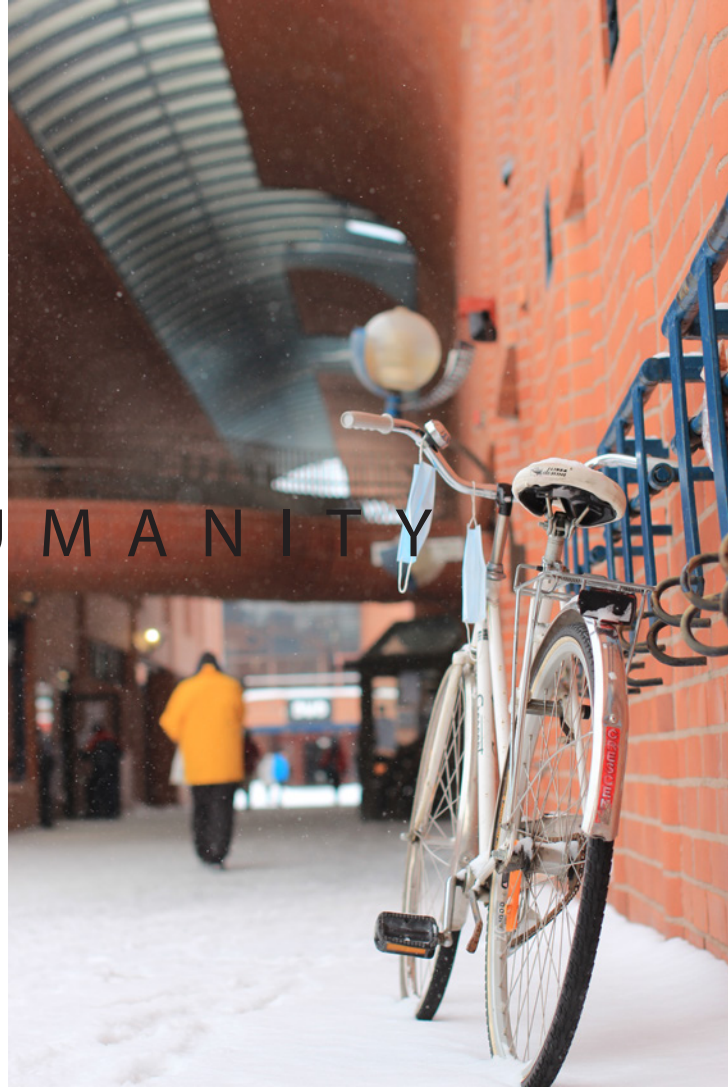


VEERA MANNINEN

# A SIGN OF HUMANITY



Life is full of ups and downs



Pandemic in the city



Chaos and harmony in the same environment

Urban meditation was hard to start, the mind and environment are in chaos. The lockdown has many effects on this space experience. Memories of loud people have been forgotten. The cityscape has changed, as has life. Thoughts were stuck in real maps and aerial pictures. Water splashed over the glass and memories of an elementary art class triggered liberation. All I needed was color. Because I did not have paint or watercolors in my home, glögi was my rescue. Duo provides food so why not make meditation with it which is the color provided by nature.

Urban space feels empty because of the pandemic but if we could track people's movement longer time, it would create a web. But still, it feels like I do not belong in this urban place or its system. I do not feel safe. But some people would not live without it, people's gazes tell of hope. In this urban area, you can get food and healthcare provided by society. There is a light in the future, even though almost everyone was wearing dark clothes. But what does the hand mean in this mindspace? A sign of humanity.



Darkness and hope

AMANDA IKONEN

# ATMOSPHERE IN COLOURS

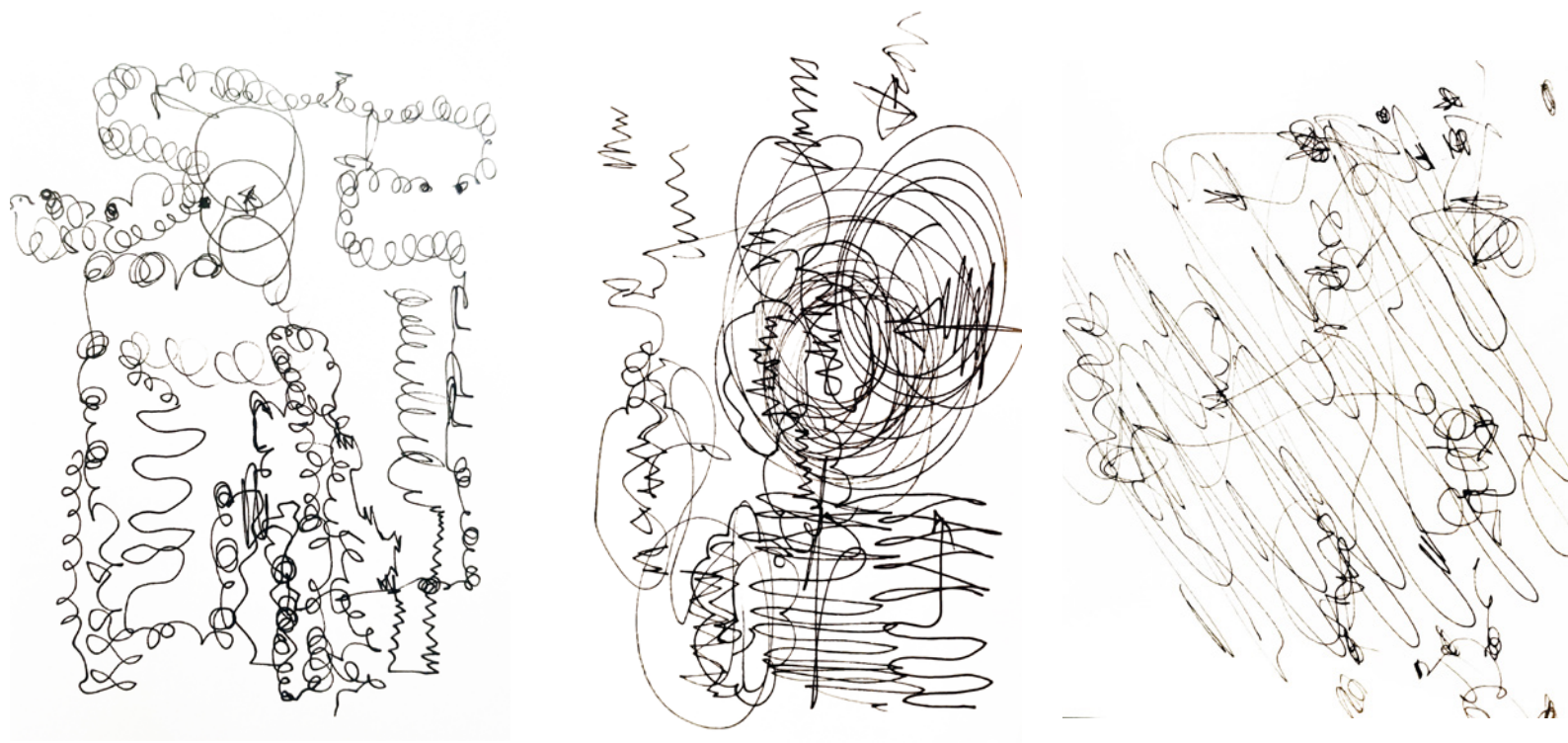


My artwork

It was cold and wet outside when I walked towards Duo. I had to go around puddles and slush to get to the entrance. I expressed my way to Duo with Blue colour because of the cold and used a lot of water for the puddles.

Inside Duo it was warm so I changed to warmer colours. First I saw the worksite that was fenced and paid attention to that. Then I walked randomly back and forth in Duo but I didn't really like to be in there because I wasn't going anywhere specific. Everyone else was walking somewhere fast and straightforwardly so I made some straight lines to the painting. It felt strange to be the one with no rush in the middle of those people.





VIIVI LARRI

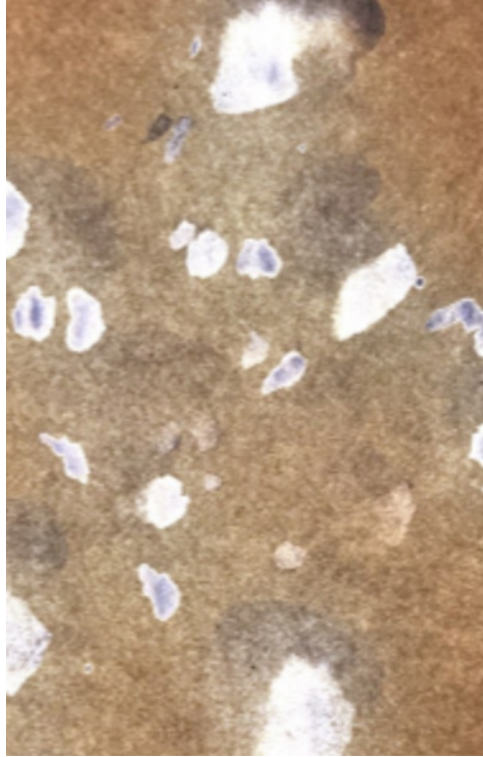
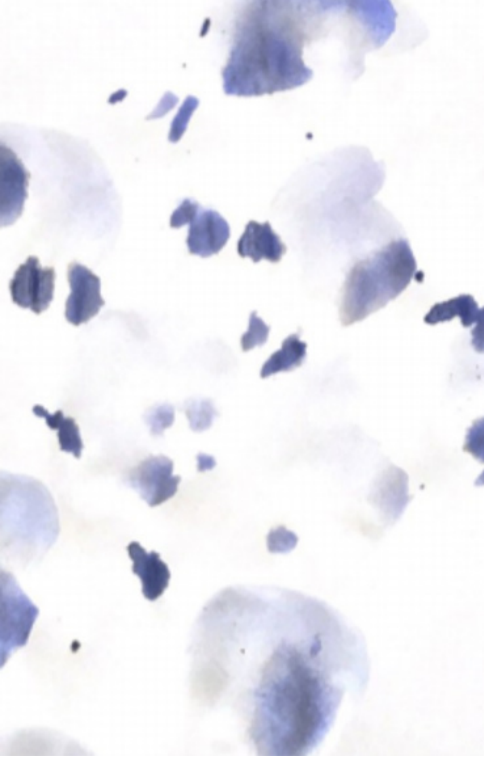
## SOUNDSCAPE AT DUO

I visited Duo and made three sketches about Duo's soundscape and acoustic environment. I drew drawings eyes closed and tried to catch the sound atmosphere of my three locations. Therefore, there are no colours only the black ink pen I used to visualize sounds I heard.

I noticed that when I didn't use my sense of sight other senses started to dominate the experience of space. Without seeing Duo, only hearing it, the space felt more unpleasant than usual. There weren't many really loud sounds, but the environment was full of tiny distractions.

Usually, I don't pay that much attention to the soundscape, and it made me wonder should I start to listen more to my environment. Nowadays It's so common to reduce environmental distractions with (noise-canceling) headphones and music that it doesn't really disturb that much if there's too much noise. At least I have felt that way. I don't really have any conclusion as to would it be necessary or helpful to listen more to the surroundings and pay attention to the soundscape. But certainly, it's interesting to stop and truly listen sometimes.

Pictures: DUO's soundscape.



EMMA SUIKKANEN

## M I X E D F E E L I N G S

I went to Duo early in the morning and it was snowing just a little bit. I had a very calm feeling outside, but all the cars tried to keep me distracted. Inside Duo, it felt like everyone was staring.

When I painted and draw how I felt at the place, I chose the tools accordingly to my feelings. Watercolors for the soft and calm feelings, markers for the sharp and anxious feelings. By changing the direction of the light when taking photos of the calm painting, I wanted to show how the calm could also be a bit disturbing, like the cars on the street.

Pictures: Calming, Disturbing, Anxious



Soundscape, Duo 2nd floor

EEVA PALMUJOKI

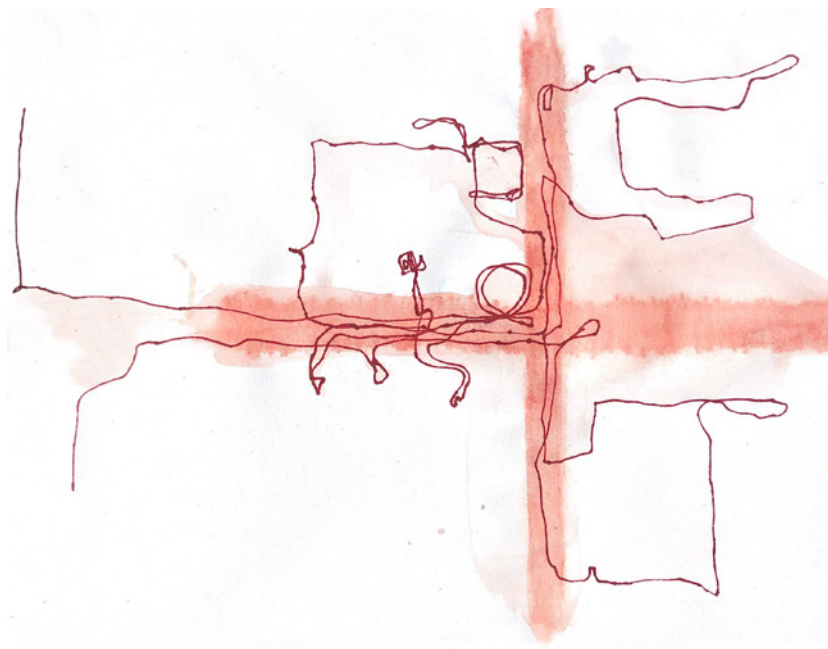
# D O T S      A N D      S T R I P E S

It was quiet Sunday afternoon when I went to Duo and drew what I experienced. Viivi came with me. We went upstairs at the very beginning. It was closed due to the pandemic, but we didn't see the sign-in time. I sat down and started to visualize the sounds I heard.

I drew sharp dots and stripes. They present sharp noises, that maybe came out from somebody moving shopping carts. I also drew softer shapes. For example, there is this round pale circle. There I tried to visualize the mild/soft sounds that echoed from the round ceiling.

I sketched my route. I see Duo's floor plan in the shape of a cross. The route goes on two different levels.

The drawings are pretty red-toned. Even though I didn't draw what I saw, I believe it affected my colour choices after all.



My route



ILONA JOUTILA

# A C C E P T I N G A N N O Y A N C E



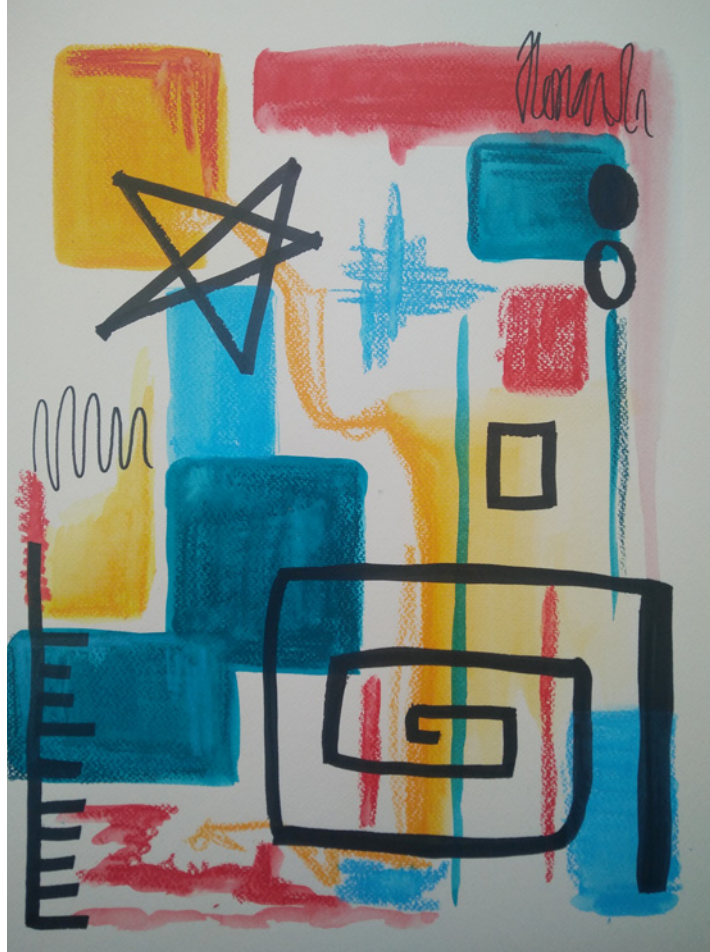
Trash



Slush



First sketch



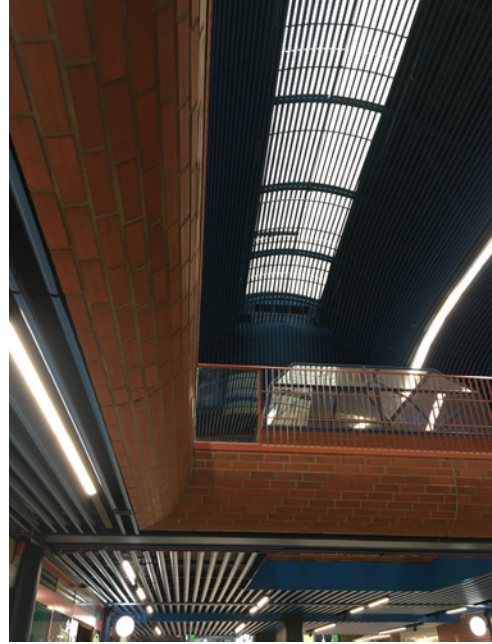
My artwork

I know this will be a good day, but my trip to Duo makes me feel negative for no good reason. I spot the broken parts, trash on the ground, bad smells, slush on my feet. It is windy. I have to dig for my mask and put it on my face with a hundred other things in my hands at the same time. As I'm stepping inside, I smell the new floor, that smell makes me happy. Everything else is annoying. I'm feeling uncomfortable and it's too hot and I have to go grocery shopping after this meditation.

I have always hated drawing with wax chucks, so it suits my mood to draw my map with those. I also use aquacolors and black marker. My work of art reflects my moods and temperature on my way to Duo and back home. conte public ressoludeo, cotil



Heavy lightweight; chaotic order



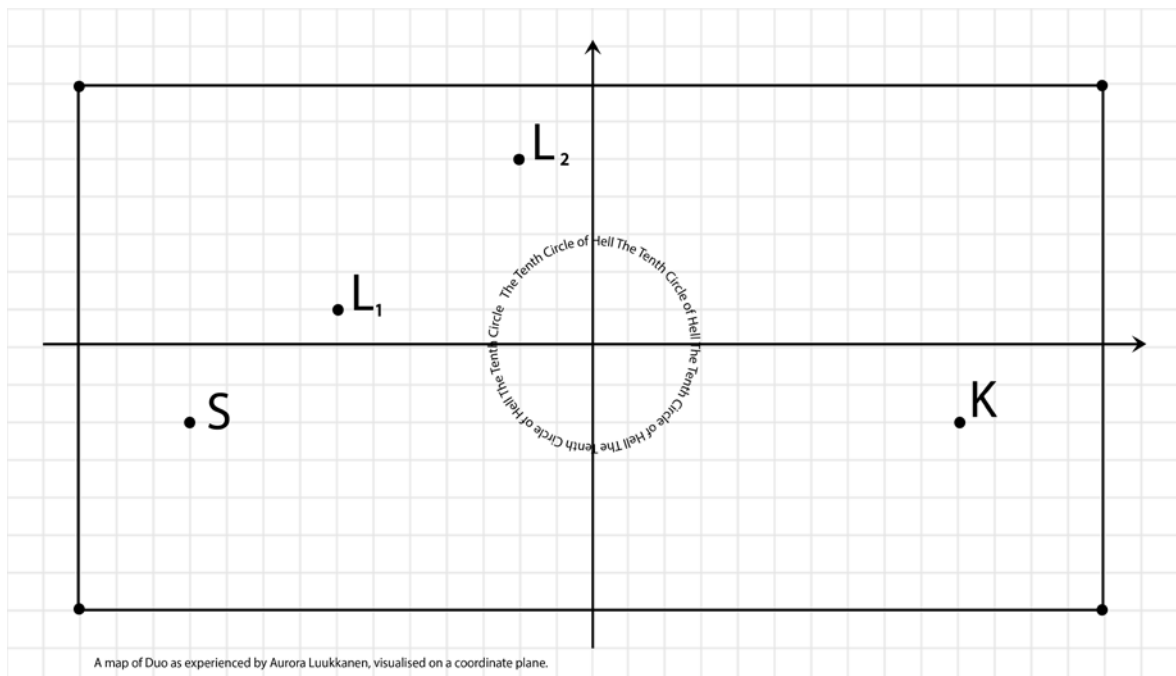
Straight curves; hard softness

AURORA LUUKKANEN

# DUO AS AN OXYMORON

I saw Duo as a space made up of oxymorons. The lightweight lights are contrasted against the heavy signature brick columns, and the lights' seemingly chaotic paths are in opposition to the order of columns and arches. The roundness of arches and columns also stand in contrast to the straight lines of the lights and ceiling beams. These physical contrasts work as metaphors to illustrate the confused feeling I have in Duo: I need to go there often, and the stores should want to attract me there, yet I don't like being there. I feel anxious, wanting to get in and out as quickly as possible.

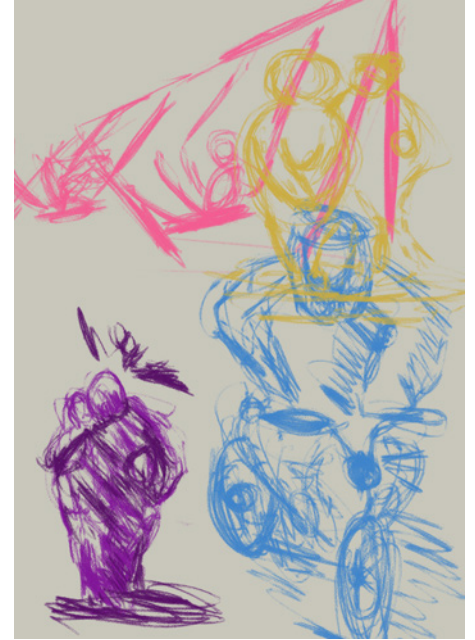
My map of Duo reflects this idea. I try to move in there as efficiently as possible, so I thought to represent Duo on a coordinate plane. The grocery stores to me are like points that I move between in as straight a line as possible. The middle point is where face-to-face marketers and fundraisers usually are and walking through them is one of the main sources of anxiety for me in Duo. I've never done an exercise like this before, but it has impacted how I look at spaces from now on.



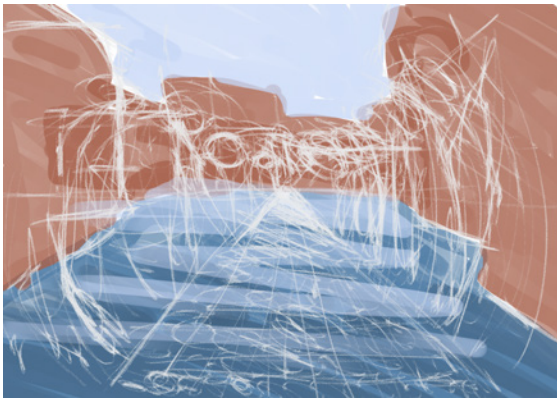


CAMILLA HEISKANEN

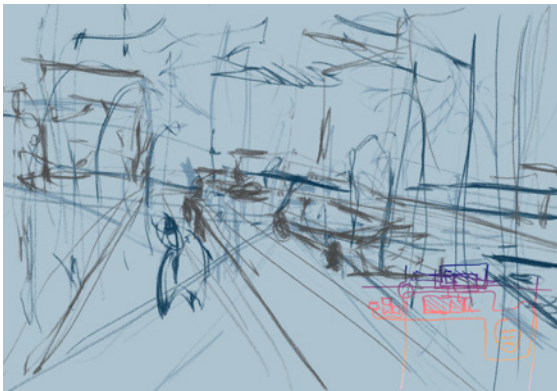
# URBAN MEDITATION FOR BEGINNERS



Sketch 1: Users



Sketch 2: Shapers



Sketch 3: Details

Urban meditating is not easy, because one should be able to see and experience urban space outside of their own already existing feelings and experiences. Hervanta and the Duo's area has a lot of meanings and memories for me, especially nowadays when we are supposed to stay at home.

I walked around and made several sketches about the different things around me. I tried to understand what makes Hervanta as it is and what kind of experiences one could have there.

None of the sketches felt finished. They were only parts of my true experience, and they were influenced by the weather and pandemic.

I tried to figure out the connections, the hidden meanings in my observations, but it all still felt difficult. I wasn't sure what I wanted to draw, because experiences have many details, points of view, and I have never been so good at minimalism anyways.

I figured that the best way to show what I think about Hervanta's urban space is to combine my sketches. And now this new sketch shows you, how I feel and see Hervanta: Similar shapes and colors, diversity in details, and all the colourful people that bring it to life.



Sketch 4: Result





Empty halls of the shopping center

Seats turned into hostile instalments



LAURA HÄNNIKKÄLÄ

# T H E   A T M O S P H E R E O F   A B A N D O N M E N T

The large shopping center is ready to engulf masses of people but only a few are coming. The warm and welcoming nature of its nooks and crannies has turned into hostile installments of forbiddance. The atmosphere is similar to the atmosphere of a school before the summer holidays but with darker undertones. The place feels abandoned but still somehow alive.

In my work, I tried to recreate the atmosphere on film. The corridors are quiet, there is no one to be seen, but one can still hear the echoes of normal life that were the reality even a little over a year ago. The video can be seen here:

<https://www.youtube.com/watch?v=Dy016cgszRA>



Midday atmosphere of Duo

M I N D S P A C E

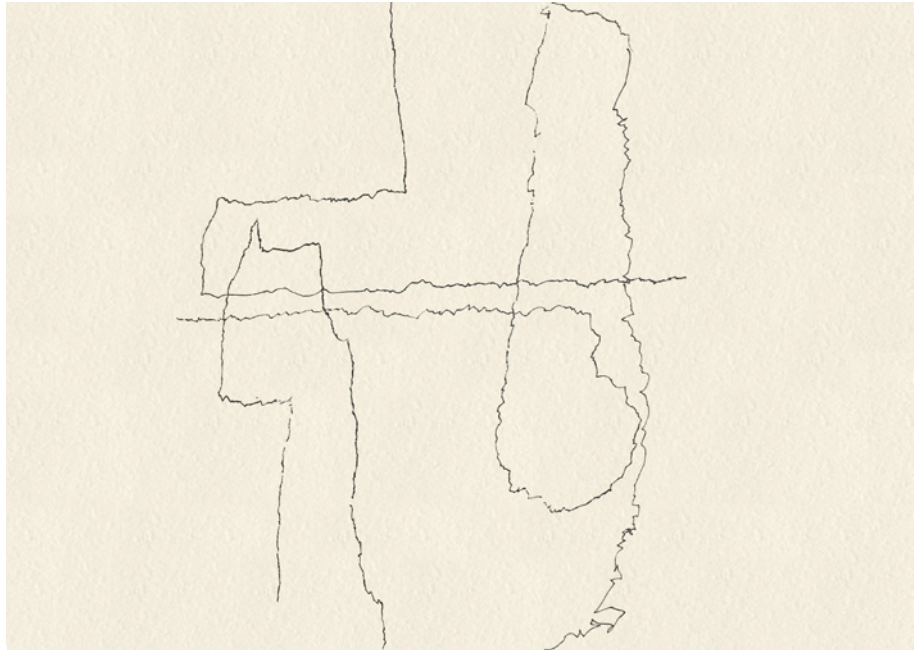
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18



VEERA HURTIA

# B L I N D C O N T O U R



The first sketch of my itinerary

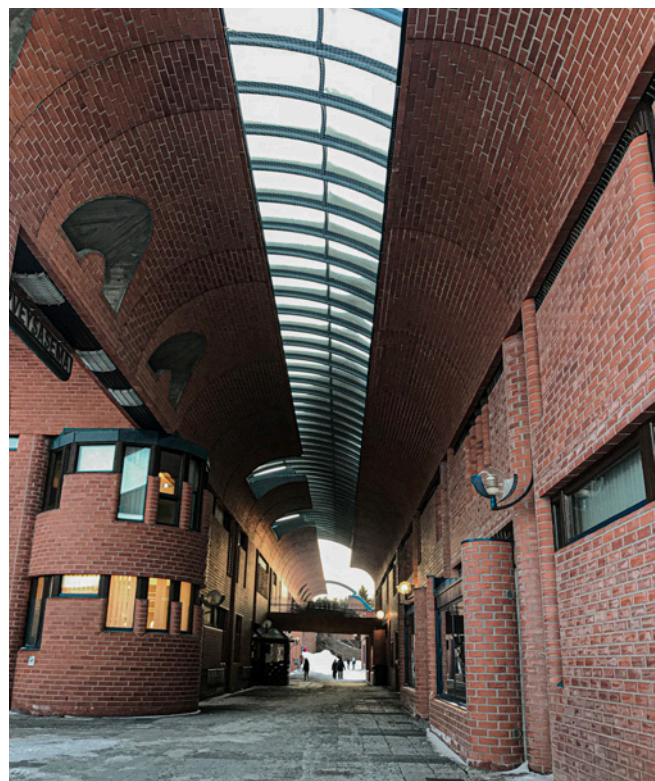


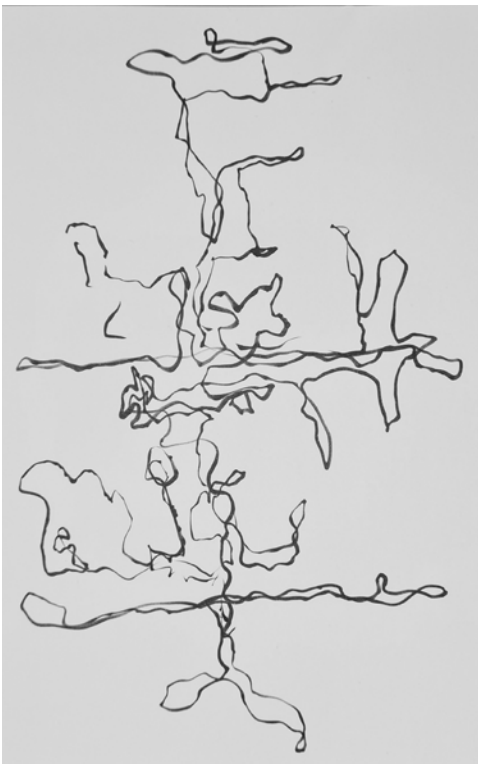
Map of the journey in color

It was a cold day when I went walking around in the surroundings of Duo. I was drawing my journey as I was moving forward. Each time I stopped to take a picture and took my glove off, my hand was immediately frozen. Also, the sun was setting so it didn't warm me anymore (I'm not sure if it had warmed before but still).

My journey ended at Hervantakeskus

I took some pictures along the journey. The endpoint of my journey was at Hervantakeskus. I took a picture from there and in that picture, there is a walking path surrounded by arches. That path used to be my passageway to the campus last year. Now I don't live in Hervanta anymore but seeing the familiar path made the memories pop up.





Where the gaze wanders, Views and Paths, The feeling of the space

VENLA SAARELA

## M I N D S P A C E

I started my trip to Duo at Kaleva but summarized it in three pictures drawn in Duo. The first picture shows the route of my gaze and where it wandered in the space. It wanted to go to different places than where I ended up walking, so it differs from my path. The place how I see it is a lot broader than what I actually cover. After walking through the space, I formed an overall map on the straight views and paths. I also draw the traces of the things that block the view and stop the motion. I combined those two different perspectives into the feeling of the space. It shows the path that I walked and the overall feeling I had while walking and experiencing the space. I have a feeling that the pandemic situation affected my journey to Duo. Almost everyone wore masks, the seating places were covered and made unable to sit on. People avoided each other and didn't stay there to hang out or spend time. The whole place felt almost kind of hostile and unwelcoming.



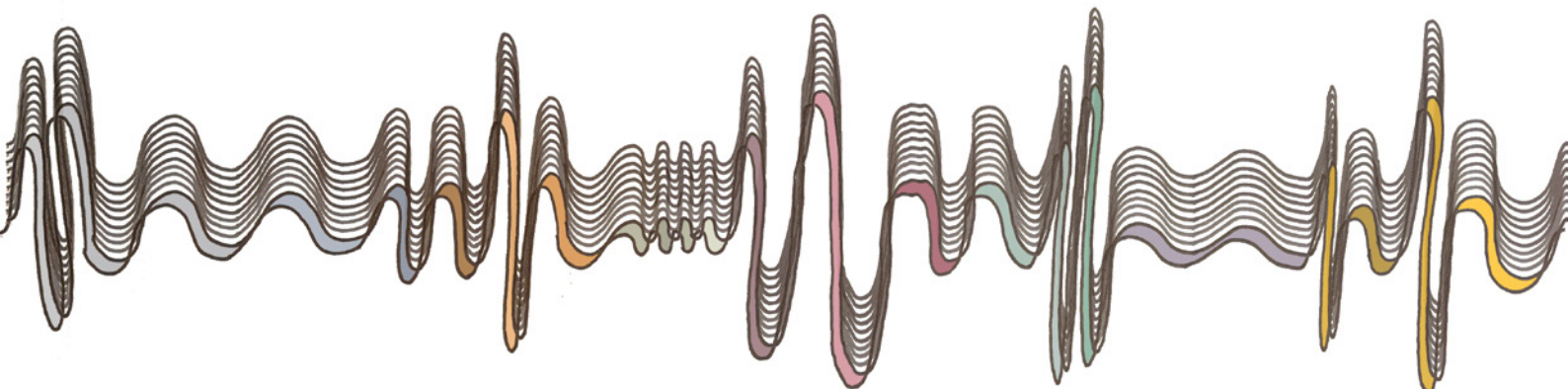
Map according to my experience

SELINA HÄMÄLÄINEN

W A V E S

I walked around Duo and its's surroundings on a cloudy afternoon. Afterward, I drew a map of my route according to my experience and added pictures that are color-coded based on what I felt at that moment. From here I started to analyze why I had the way I did and what contributed to my colour choices.

I categorized my observations into three sections that I further explored: light, people, and sound. The final picture below is a sum of those categories. I visualized my observations using waves that describe how strong or recurring the feeling and therefore the experience was. I also kept the same color-coding as I did on the map. The waves visualize my complex and awt times chaotic experience. The emotions I felt were intertwined and created a versatile and memorable experience.



Visualization of my experience





Materialistic environment.

SARA LITMANEN

# M Y M I N D S P A C E

The pandemic did not have an effect nor the lockdown, yet I had hurt my back before this task, so I was locked down in my own body unable to go explore the outdoors and do the task as it was supposed to. Fortunately, I have a great view from my window to Laukontori, Tampere, so my mindspace was sort of meditation from indoors to outdoors.

To me, the observation started from closing my eyes and listening. Then my attention goes to colors and materials, so actually into the details. Moreover, the city's nature details. How they dance in their own rhythm; even when touched by humans, still never fully controlled by them. Lastly, my attention is the shapes moreover the skyline I could see from my window.

The last day before turning my work in I was able to go outside but only to Laukontori and back and this is where I had a chance to work with the details, materials and sounds. I went back inside and made this combination of indoor to outdoor meditation mindspace.



Hazy Atmosphere.



Branches

ROZA PÖYSTI

# TRACES, PATTERNS AND TEXTURE

Roots



As I walked the path to my friend's place, my chosen route for the meditation, I couldn't stop myself from giving almost all my attention to the ground. I kept my head down since I had to watch where I was stepping because of the puddles that were created by the melting snow. While I was trying not to get my shoes wet, I noticed the captivating reflections on the puddles and the traces and footprints on the snow. These scenes were the core of my meditation experience. These and the singular moments that got my attention like spots of color on a stained canvas. In my drawings, I tried to capture the texture of the snow and the bareness of branches on a gloomy day by using ink and candle wax.



MOONA MÄKELÄ

# IN THE RAINBOW NATION



Collage process

The unity of various cultural, racial and ethnic groups. The rich and diverse culture. The vibrant and lush landscape and nature. All in chaotic harmony.

South Africa, most commonly referred to as the rainbow nation, has been my home base for the past six months, which has heavily influenced the creative perspective of my mindspace.

The mundane shopping mall that I chose to craft my mindspace around reflects the characteristics and urban significance of Duo.

Visiting the mall is part of my weekly routines. I find it rather distressing due to the crowds of people and the strict regulations of the covid-19 pandemic. The atmosphere there breeds anxiety and claustrophobia, therefore the environments in which I find peace and calm have been expressed through colourful and groovy visuals and audio.

The techniques used in creating these visuals and collage pay homage to the many dynamic layers of South African life.

The chaos may be overwhelming but somewhere in it there is extreme beauty and harmony.



Final collage

Image sources: [skalgubbar.se](http://skalgubbar.se), [3docean.net](http://3docean.net), [webdesignledger.com](http://webdesignledger.com)



KOBZHASSAROVA DIANA

# H A P P Y T O B E H E R E



The gallery appreciation.



How I see this place .



The house of colours.

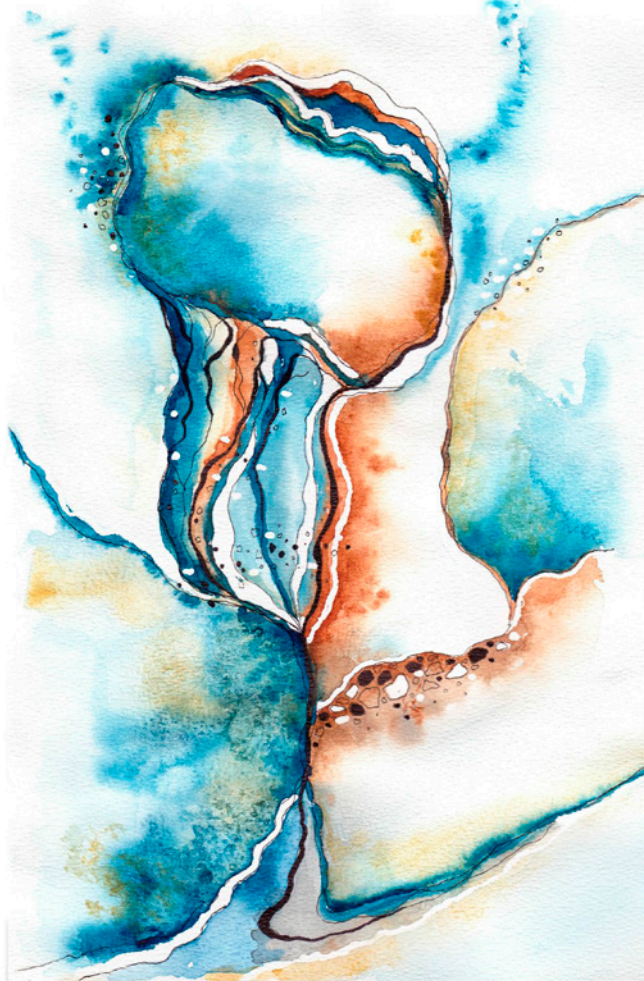


Atmosphere of the street.

I have been to this place many times. However, I've never noticed how lucky and happy it makes me feel to picture moments of peace and the atmosphere there. My journey for this project was an incredible experience. It was a sunny day, and a lot of people went outside with their families and friends to enjoy the surroundings. I saw many smiles and heard children laugh. I walked through the main street and listened to the music of street musicians. The smell was sweet and the green environment created a feeling of security. I was lucky to see a small gallery of pictures. There were others also enjoying the gallery and I understood how incredible it is to share the feeling of appreciating art with other people. In the evening, young musicians created a nostalgic atmosphere with music and made people very happy.

In my project, I tried to share my experience of a quiet and peaceful day. How everything around me increased my motivation and my mood. My project is based on sharing how we can see a familiar place in a new way.





Map of the atmosphere, watercolors



Map of the surroundings, digitally made collage

VENLA LEPPÄLÄ

# T H E C O N T R A S T

## THE ATMOSPHERE

The overall atmosphere at the Seminaarinmäki campus area in Jyväskylä University was quite different from what I have gotten used to. There were not many students walking around as most of them were studying from home. The ambiance was very peaceful. The weather was beautiful, the air was crispy, and the wind was cold, but the sun shone in the clear blue sky. The contrast between the blue sky and the red brick buildings created a playful atmosphere. The children's voices filled the air. Near the forest, birds were singing, and sunrays fell through the branches.

## THE SURROUNDINGS

Walking through the campus felt like walking in a theater set. All the buildings felt like fake facades because you were not allowed to walk in. They almost felt like barriers with the notes on doors reminding you not to go inside. All the life was happening outside. A few students were walking by, and the children were skiing down a hill. The strong lights and long shadows made it interesting to walk past all the tall buildings and big trees. Dog owners seemed to be enjoying the sunny day on the campus.



EMMA PELTONEN

# M I N D S P A C E

This piece was born from my anxiety to go and carry out this first task we had. It felt so hard and heavy to make sense of what we were expected to do. But after I got rid of all the things that gave me anxiety, I started to get something done. I used tools that felt good and natural for me, in this case my camera and ink. I focused on the movement I felt around me and bringing that to my version of the mindspace- task. I wanted it to be kind of simple, one whole picture but still expressing the way I felt and experienced my way to the grocery store and back home. And the outcome actually looks something like what I felt inside my head during the process!





EMILIA UTTI

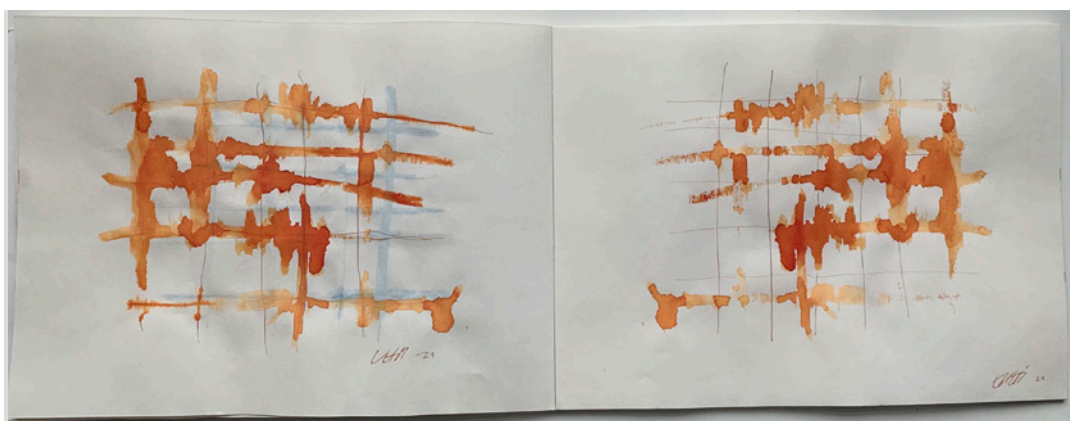
# T I C - T A C - T O E

I went to observe the atmosphere in the Kamppi shopping centre in Helsinki. I saw people heading their ways and crossing between each other. They walked so close to one another and rushed the same routes, but at the same time they were consciously evading each other.

The soundscape was chaotic. I got so many mixed signals. The voice of the shopping centre and all the advertisements commanded me to go and buy things. But the people, the staff and the visitors sent a whole other signal. They wanted me to go as far as possible. It felt like a game where I needed to know exactly what my plan was. If I stood too long in one place, I felt very uncomfortable. If I moved too fast without a plan, I felt lost.

I started to sketch and also took some videos at Kamppi. The result of my thinking/working process is this unsymmetrical grid where tic-tac-toe is played. It reflects the movements of people and all of the mixed signals I got from my observation place.

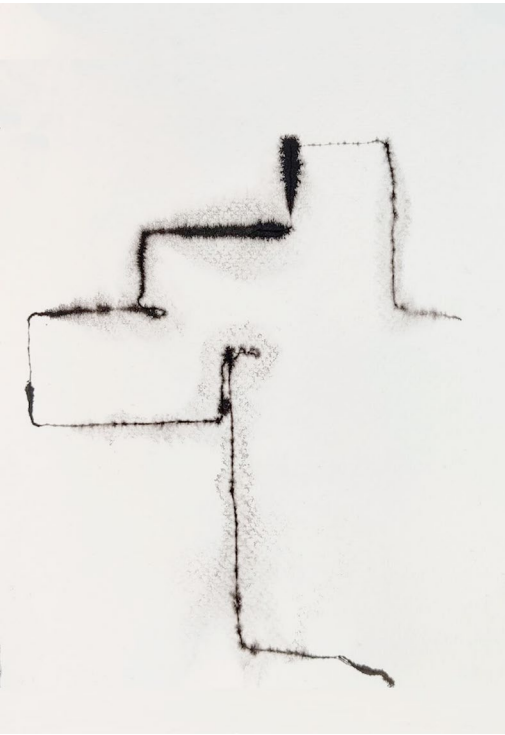
What is really happening?



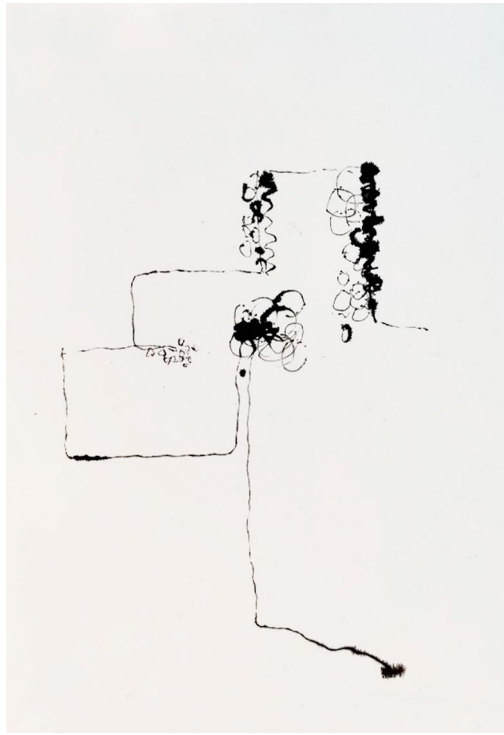
Tic-Tac-Toe 2

ANNAMARIA PUUMALA

# A T M O S P H E R E



1. Imaginary map



2. Soundscape



3. Atmosphere

1. The lengths of the streets are exaggerated by the feelings and circumstances experienced during the walk.
2. The circles in this painting describe the volume of the sounds and the stronger lively line represents stressful space.
3. The darker the area the stronger feelings on the spot.

I wanted to research my route's atmosphere through soundscape and physical circumstances because I think they have the most affective impact on that. I came to a conclusion that the amount of people affected the feeling of busyness, the amount of vegetation affected the feeling of relaxedness and the amount of noise affected the feeling of stress.

I highly believe that COVID-19 had an impact on my observations. Normally places that are crowded feel mundane and normal but when one spends most of the days home alone and it's better to avoid public places, one may feel stressed when suddenly there's a lot of people around.

I wanted to use ink and wet paper as the technique for these pieces of art because it offers variable and interesting forms as do the feelings during the walk. By using this technique, I brought a new layer of symbolism to these artworks. The layer of chance. The current situation in the world or a point of view has an impact on the atmosphere and observations that no one can predict.





Rays of escape

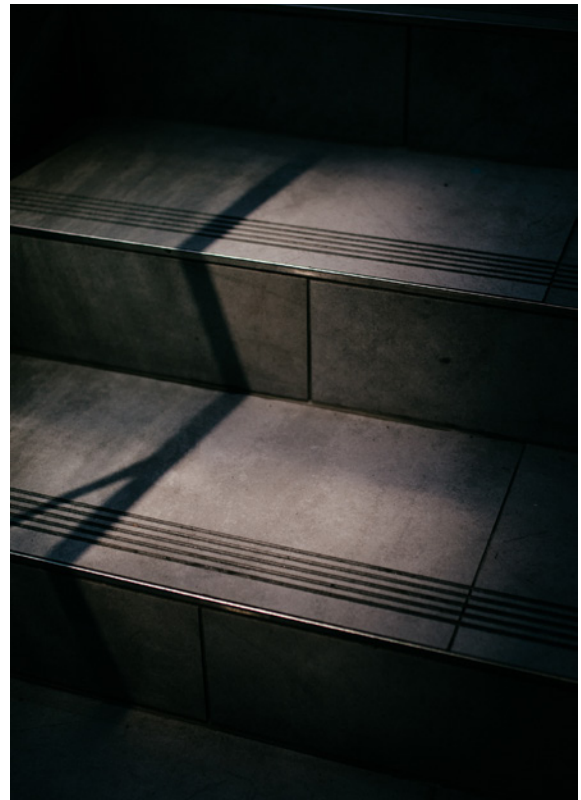
JANITA KARRA

# G U I D I N G L I G H T

In my previous memories, I remember this being light, open, and lively place. Little by little the place and perhaps its value has decreased. There is a very apparent combined feeling of deterioration and renovation. There is a calm in a space that is in its way stopped in time. Seemingly endless escalators and stairs leading to nowhere dominate Tullintori and make me ache to get outside to experience the light seen from the vast windows. The light beckons to be looked at and calls me in its siren song. The higher I get through Tullintori's elevators and stairs the easier it is to breathe, closer to the light and open air. At the same time, I feel more claustrophobic because escape seemed to be eluding me with increased vigor. The result is one filled with varying degrees of shadow and light.



Endless escalator



Darkness of the abyss



My path in images

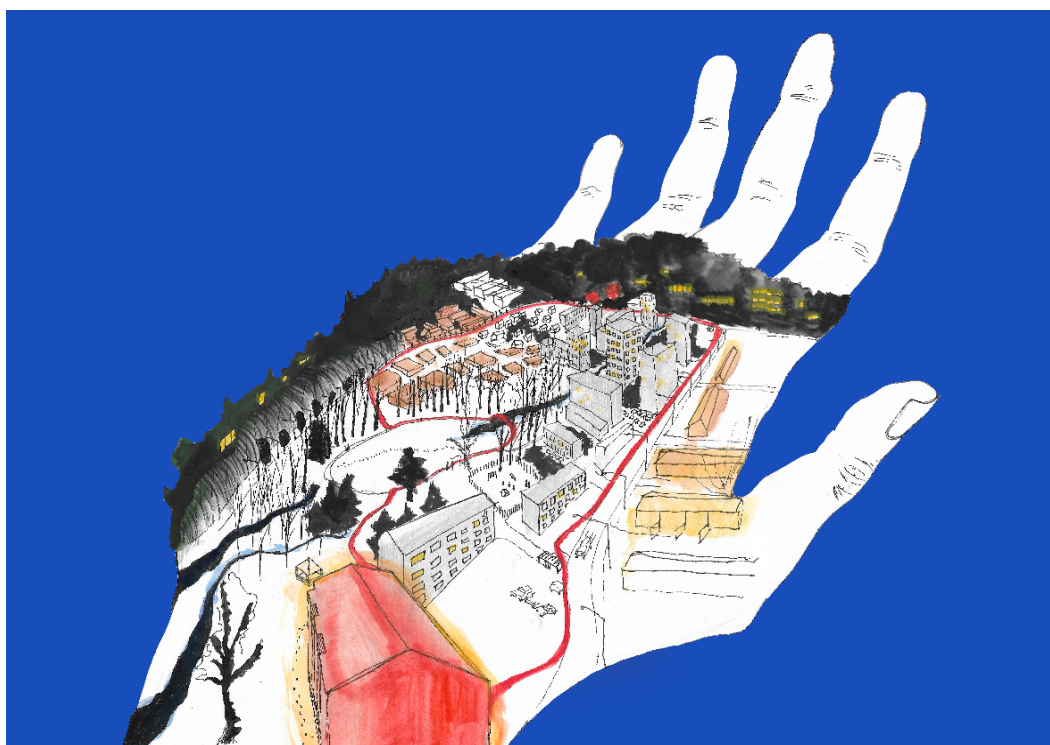
PEPPIINA KAIJA

# M I N D S P A C E

Covid affected my urban meditation process more than I thought it would at the start. Due to a regular cold, I caught from my three-year-old daughter I was unable to go searching for experiences outside of my own neighbourhood. Still, even though at first, I thought this might be an unrewarding and tedious task to do in such a familiar space, the outcome was much more enriching than I ever could have imagined.

I moved to this area in Hollola last November. Although we have lived here for 5 months now, I've never actually walked around with the intention of feeling the space around me. What I noticed looking at the landscape was that it had been moulded to its current form through a very long span of time. Unlike many urban areas around here, which are clearly developed in a shorter 5–10-year span, this area has buildings from the 1940's all the way to new upcoming development. However, as seen through the photos I took along my way, my focus was more on the landscape and nature, that creeps all around my path. The reason behind this is pure intuition.

As I mentioned before Covid brought its own spice to this mix, but in more ways than just restricting my ability to go further. I started to note that my focus was much more on things that moved. Sound, the wind, the sun, water, and air were something my focus constantly escaped to. Unlike before when I used to look much more at how buildings fit their site, now I feel the need to focus on things that are forever moving. This might be due to this constant surrounding anxiety, with which we have all learned to deal during this past year. I realize this is very short of a conclusion, but I think it is a start to something.



The final product



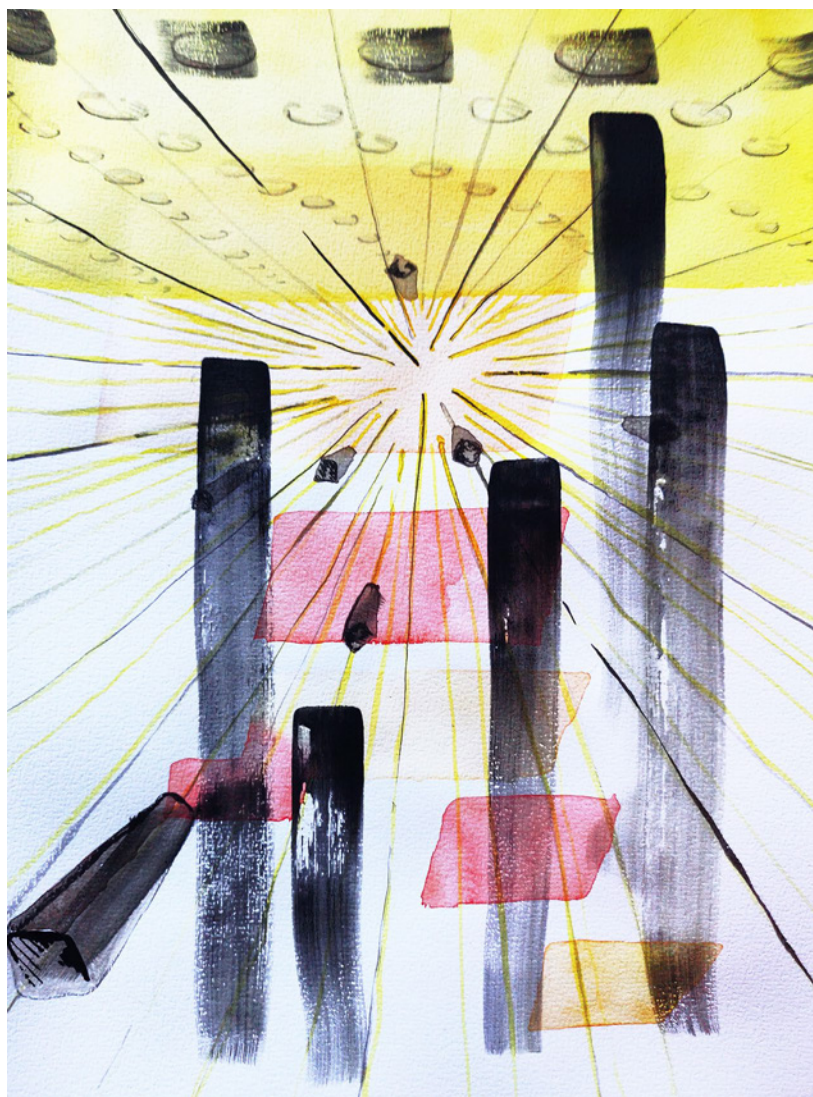


Starting the meditation was especially difficult for me. I could not find inspiration nor places to go and explore. I was stuck in indecisiveness. When I eventually had to start. I went out, took in my surroundings, took pictures. I ended up enjoying the curious details I found and the warm spring sunshine.

Painting the work seemed natural to me. I combined photos together into a mental collage of my little journey. To add my personal feelings to it I painted strong black stripes over the work. They represented my social anxiety and the burden of indecision that plagued me.

The black stripes stand on top of everything. They change the whole picture and make it ominous – no matter what lays underneath them.

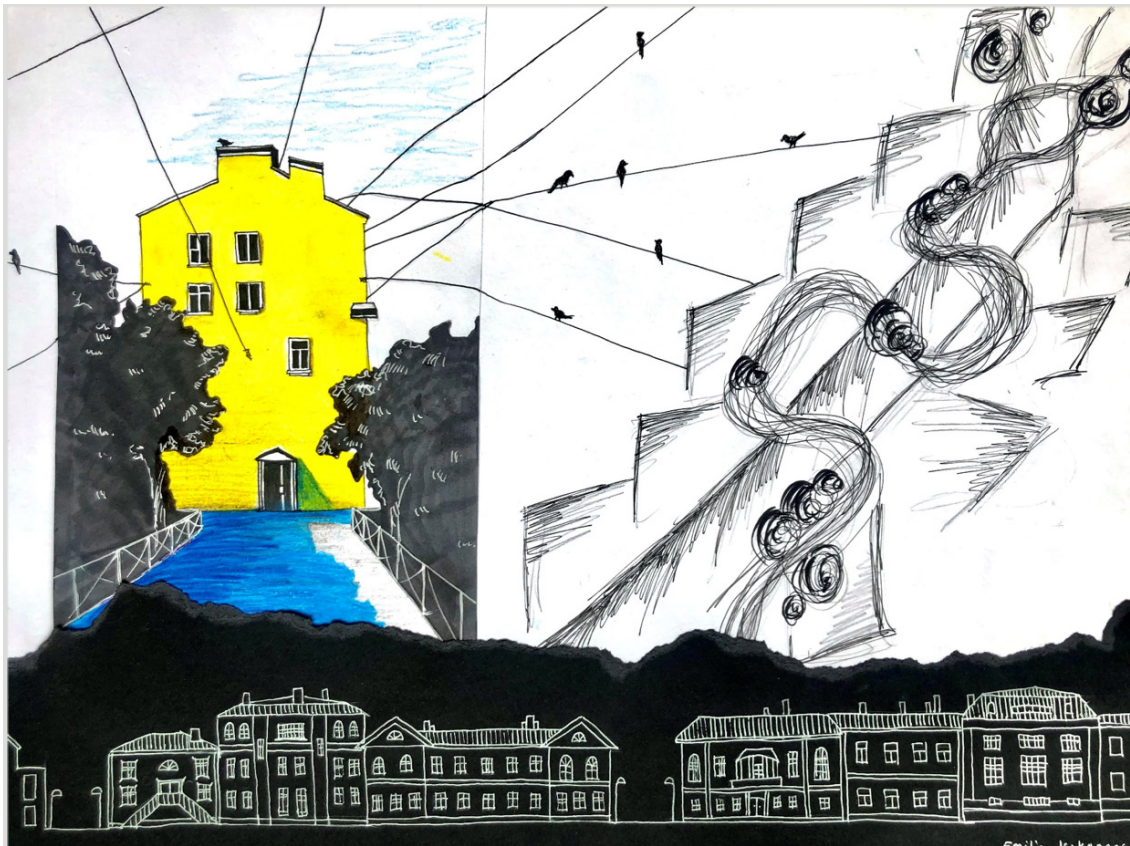
*Through the Lines, watercolour*



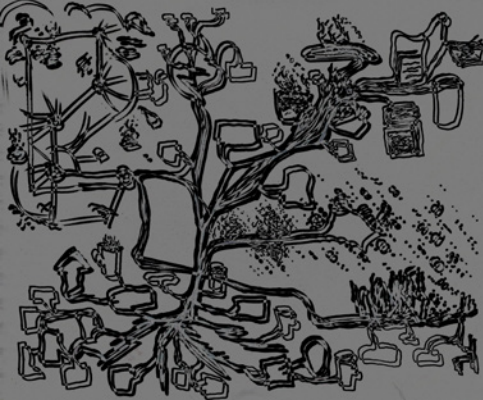


EMILIA ILKKO

# LIGHT IN THE MIDDLE OF THE DARKNESS



I chose the shopping center corresponding to Duo in Turku and the surroundings of the nearby Aura River, because the environment is familiar to me and I wanted to get to know it even more with the help of this task. The day I visited the area was cold and gloomy. The weather was clearly conveyed to my own interpretation of the area. Many services had just gone into lockdown and no people were on the move at all. I first walked along the Aura River. The facades of the streets looked simplistic and the buildings felt like an eternal continuum. Only the birds kept me company. I sketched the map as I walked and the familiar and relevant places for myself came up in a whole new way. When I came to Wiklund, the light of the mall, a few people and the smell of the shops, in turn, felt like a wonderful cheer. The mall invited me in out of the cold open air. Without Korona time, my experience would certainly have been completely different. The shopping center would not have felt like a stimulus and Aura River colorless, but quite the opposite.



Picture no.1



Picture no.2

MARKUS LEHTONEN

## CORONA LIFE MIND SPACE

Through this art I wanted to represent the Corona era state of mind. Most of us are working from home. Some of us are feeling anxiety, loneliness or at least lack of connection.

### Picture no.1

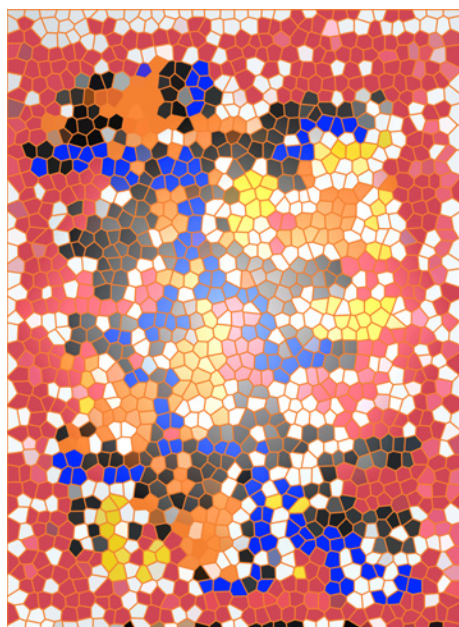
In the first piece there is a tree-like graphical representation of my life at the moment. Pretty gloomy and dark though. You can find the different locations and functions in the little pictures. There is food supplies and coffee in the kitchen. There is a lot of messages and electricity in the study. There is some conversation and a lot of heat in the sauna. There are a lot good also in life but here everything is black and grey.

### Picture no.2

Here is the mind space outside. A lot of snow. Piles of it. And a irregular route made by the dog I am taking outside. He decides which way is interesting enough to walk. Also a lot of stopping and just seeing and sniffing the air. Some time to disconnect from www and connect to surrounding nature through all of the senses.

### Picture no.3

Here is a window art piece. Layout of my surrounding. Red is outside and blue is the trail I go in our apartment. The art is just a fragment on time represented in a goofy way. Might be fun to get back to this in ten years and try to grasp again the corona era mindset after some time.



Picture no.3



Form a line and take a number.



Waiting for my post.

MARKUS RAATIKAINEN

# M I N D S P A C E I N S O K O S

I started my mindspace study by walking through the Sokos shopping center. Amongst the masked shoppers, I saw in the hallway groups of people sitting on benches, all unmasked. These people: The drunkards, addicts, and the lonely on the fringes of society, inspired me to write a passage of poetry.

I found that studying a place I visit nearly every day from a different point of view was inspiring. And made me see the space in a different way, more as an experience than a function.

I ended up taking a few photos, just of moments without any particular meaning.

Masked

The mask in our era, ever decreasingly  
subliminal.

Now, in the physical as well. An anxious  
reality.

Covered faces stride eluding paths.

A crowded fear for most

Yet there are the ones without a mask.

The drunkards, The addicts, the lost not  
found.

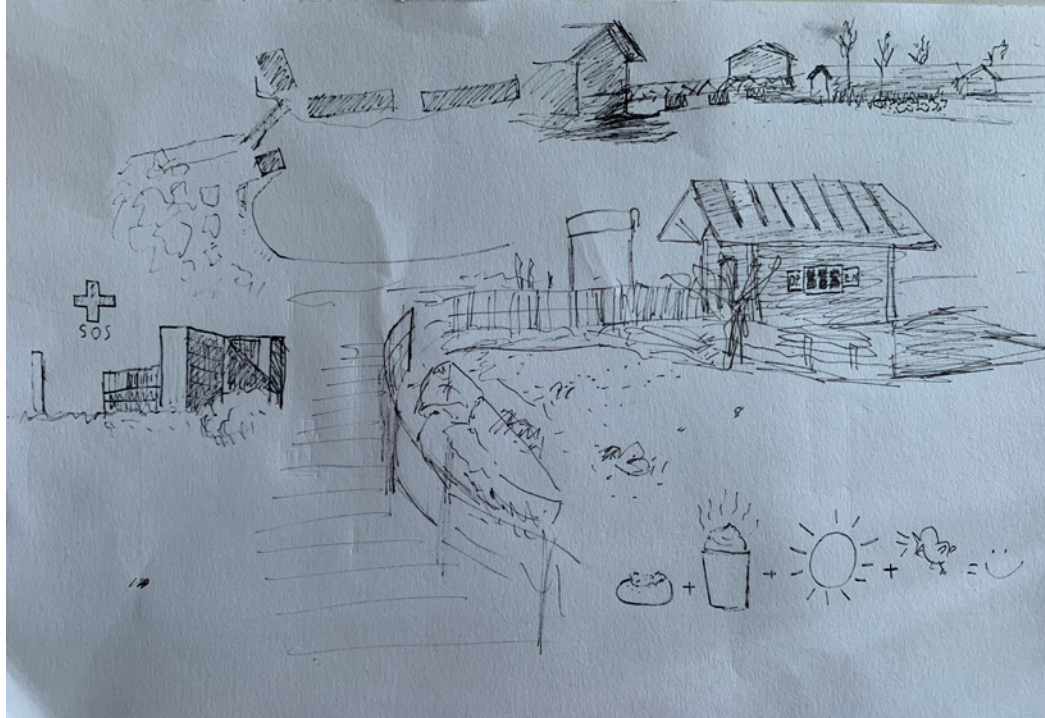
As so they sit by the sidelines.

When given up on their masks  
subliminal.

Why would the forgotten

wear another at all.





My on-site sketches

KALLE SAARI

## A WALK ON A SUNNY DAY

I went to Cafe Regatta in Helsinki on sunny afternoon. Clearly i wasn't the only one, who decided to have a walk on a pleasant day. Even the birds expressed themselves by singing. When I arrived to the cafe i couldn't help buying a cup of hot chocolate with some cardamom bread. When I was approaching the counter, I instantly noticed all the small details in the cafe and its surroundings. While queueing, i had an interesting viewpoint to the Meilahti hospital area. The small-scale cafe made a huge contrast to this large hospital area. When I got my hot chocolate and cardamom bread I went to a park nearby and sat down on a bench. I instantly started to do some sketches of what I had felt during this process.



Cafe Regatta and Meilahti hospital area in the background



One of the many interesting deatails in the cafe



The drawing depicting the people at the center, their differences and their routes.

Juho Peltola

# OUTSIDE OF THE METROPOLIS

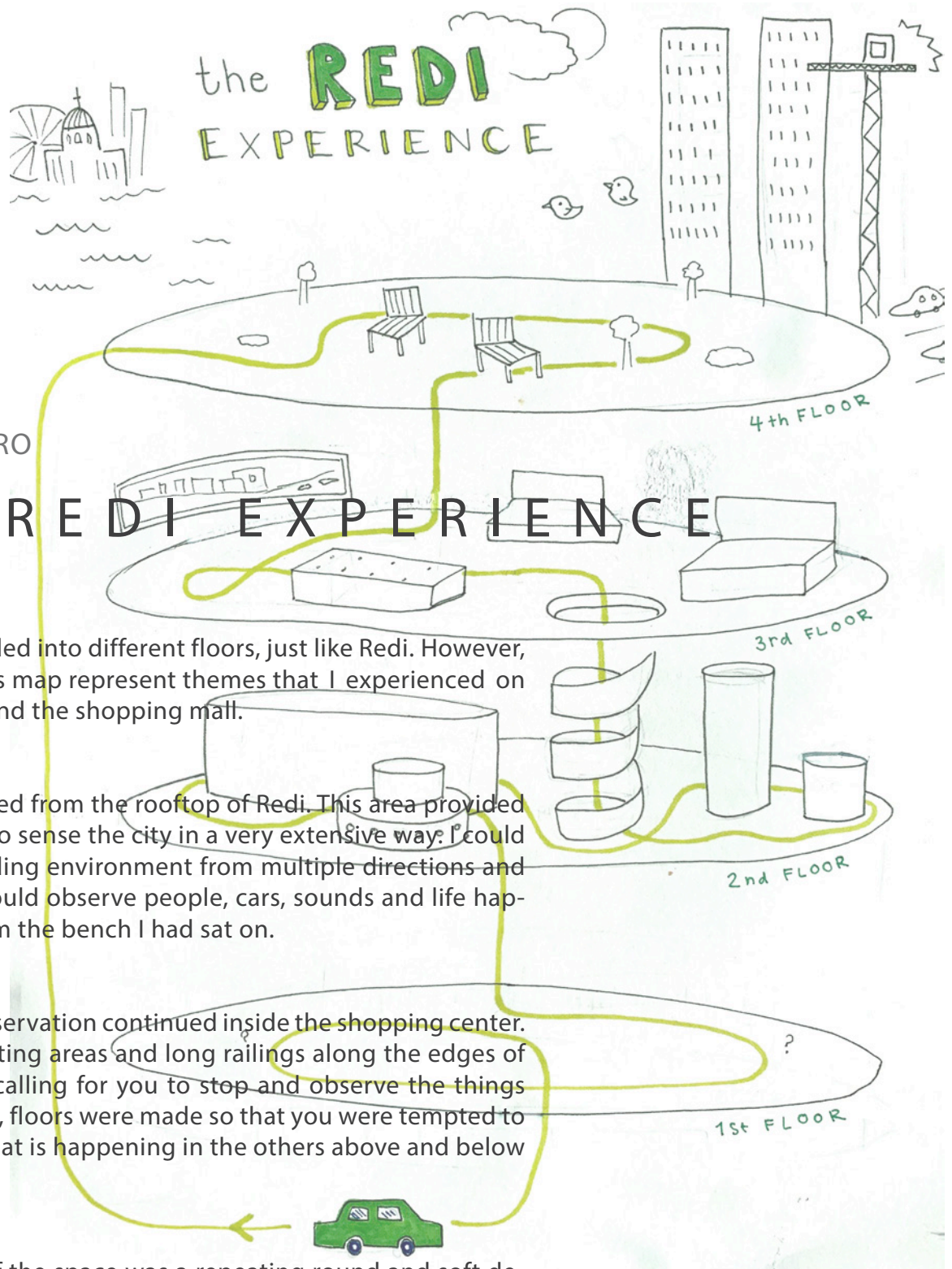
My Mindspace work was not conducted in Tampere due to travel and COVID restrictions. Instead, I observed my city, Valkeakoski, and more specifically the city's center square and the Koskikara mall. I had traversed around the center by car and walking, observing the architecture, people and nature. For my style, since I am not very artistic, I decided to tap into my video game background and draw in an "overworld" style: the entire area is drawn, with structures and paths clearly depicted alongside facets of nature and types of people walking around.

After observing and drawing, one aspect really stood out: barrenness. It was not just because of COVID, it was as if barely anything had changed. This was eye-opening to someone who has lived there for almost 20 years. Another outstanding aspect for me was the jarring transition between the city square and the residential areas. With a channel dividing the city, the urban atmosphere was present right after crossing a bridge: symmetry dominated, nature was intruded with built paths and park areas, and all were designed with service sector in mind. All was somehow commercial, built to provide a service.



The "overworld" drawing of the central square.





ELLEN HEINARO

## THE REDI EXPERIENCE

This map is divided into different floors, just like Redi. However, the floors in this map represent themes that I experienced on my journey around the shopping mall.

### 4th floor

My journey started from the rooftop of Redi. This area provided an opportunity to sense the city in a very extensive way. I could see the surrounding environment from multiple directions and see far away. I could observe people, cars, sounds and life happening right from the bench I had sat on.

### 3rd floor

The theme of observation continued inside the shopping center. Comfortable seating areas and long railings along the edges of the floors were calling for you to stop and observe the things around you. Also, floors were made so that you were tempted to take a look at what is happening in the others above and below you.

### 2nd floor

A large aspect of the space was a repeating round and soft design. In my mind this compensated for the rather stuffy and hard-to-navigate atmosphere Redi tends to have.

### 1st floor

Lastly, the majority of the stores being closed and leisure areas being out of use contributed to ending my trip fairly shortly. Also, the dense atmosphere encouraged me to get out to seek natural light and open space.



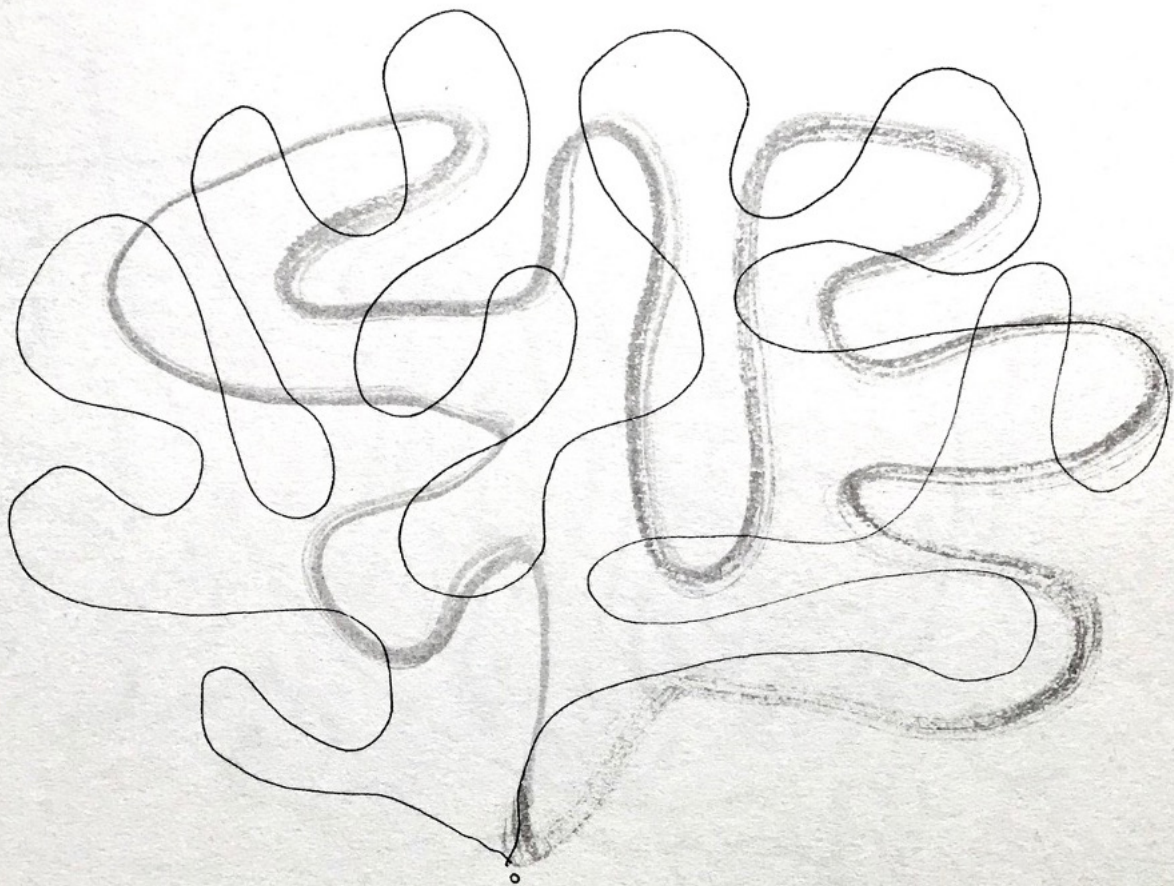
AKU PUSKALA

# M I N D S P A C E

Urban meditation as a method of analyzing space was something completely new to me. I decided to leave the mere visual appearance of the shopping center to the background and paid attention to other senses, sounds in particular. The bottom line of my meditation was dropping back to merely noticing whatever appeared in consciousness. Whatever I experienced next, I wasn't the author of it, but simultaneously from my point of view the location could only be interpreted through my experience. The internal and external worlds collided if you will.

By sounds alone, I could gauge the size and atmosphere of the space and the materials I was near and walking on for example. The mall appeared sleepy, not just because there were very few people there, but the whole place seemed like it had been asleep since it was created. The shops seemed to have the same vibe as decades ago and the background music was just full of dreamy unintelligible singing on top of stereotypical lounge music. Visual art is not my preferred medium, so I created a soundscape to represent my urban meditation. Unfortunately, it cannot be published here.

<https://soundcloud.com/aku-puskala-399408408/urban-meditation>



This is what Levi looks like

ANNIKA ANNALA

## GOOD VIBES ONLY

My mindspace is from Levi, Finland where the pandemic has emptied the tourist attraction.

My focus on the mindspace and urban meditation was quite practical and tangible, as I am. But since I walked through the Levi center, I had some time to ponder the topic and this odd and artificial area.

*Where are people?*

*Why are they there?*

*Why do they want to spend time strolling through such an ugly area that has nothing to offer, especially during the lockdown?*

*Why aren't people enjoying the nature since they have come all the way to the north?*

I felt like I had to move on to observing something other than things I see, hear and smell. That's when I started to observe the energy, the frequency, the vibe etc. and had a bit of an aha-moment. The Levi center has that buzz of energy that cities offer. Even now that everything is closed, people yearn for that feeling. Lapland doesn't really offer much city vibes but people still find themselves attracted to it.

*Why, I ask?* I have absolutely no idea.





# reflectio

**MY CYNICISM** took over at the start of this urban meditation assignment. Mostly due to the fact, that I was doubtful of my capability to emotionally connect with my surroundings. It is not easy to allow emotions to arise when you are amid everyday life, under stress and just moving from one concrete task to another. Stopping, listening, and meditating gave me huge anxiety. I am not sure if this is relatable to others, but somehow, I felt like this assignment woke me up from an excessive need to perform well. Feeling and emotion are things hard to fake, and even if you try hard to do so, there is always a bit of truth behind it all. At first, I found this little line of truth hard to find, but as I continued with my process it gained momentum and grew into something I did not think I could achieve.

At the Mindspace gallery opening, I was in awe of the depth my fellow students had gone to convey their own emotions. Many had captured feelings through a variety of senses, hearing, touch, smell, and pulled them together into something visual to share with us. There was also a surprising variety of abstract and tangible. A combination of drawings and photographs was what I was drawn to together with many others. At the same time as I find this approach very relatable and honest, I also greatly appreciated the works that showed no context. These were just pure glimpses of the mind of these individuals. Still no matter the methods used I feel that this assignment in its immense variety was a great success and a great show of pride in individual creativity.

Peppiina Kaija

# n...

**THE CURRENT PANDEMIC** situation had a major impact on the work of our Mindspace works. Lockdown had just started at the time and many of us were doing the work in our locality. This, of course, contributed to the fact that the works could not be compared so well with each other because not all the works were from the Duo's environment. Because of the variation, it was nice to hear reflections on places that others had chosen, but on the other hand, it would also have been interesting to see how different people would perceive the same space.

Also due to the lockdown, one had to be more careful in public spaces. The spaces and the feeling of a familiar environment could not be experienced in the same way as you normally would if the situation were different. Other people and how they use and experience public spaces have an impact on how a person perceives their environment. Because of this, Mindspace's mission also had to be thought of from a different perspective. In addition to observing the familiar public space, we also had to consider what impact the pandemic situation has and how it affects our feelings. Personally, for example, I felt that the familiar environment, which was usually so lively and warm-hearted, now seemed even more sad and intrusive. This feeling was conveyed through the impression of my entire work. However, it was interesting to note how normally a person gets used to their environment and how changes such as this pandemic affect everything. Like this task. How different such work can therefore become.

Emilia Isokangas

# ...reflect

**OBSERVATION OF** surroundings starts from closing eyes and listening. What sounds are natural; the wind, the animals, or water, and what sounds are connected to humans; cars, construction, or maybe a child's laughter. Many students took the same approach and created incredible Mindspace art from actual sound clips to using sounds as an inspiration for their work. The most ordinary sound could have a different tone with the eyes closed or when the focus is on that voice. Can one see colors in sounds?

Observation of the surrounding could also require some eyesight. The colors, the details, big or small, maybe connecting the sound and the sight to bring the "ahaa" if one was questioning the source of a voice. The colors used in Mindspace art were both from abstract feelings of how something made an impact or how it felt to see actual colors from the spot. Yet seeing the surroundings and really focusing on the details and action of what was happening or had happened gave me a perspective of how nature and humans collide. How the built environment is controlled by humans yet other species adapt and nature makes its impact on the environment. In a way it brings comfort knowing that nature will always thrive; humans can build a dam but can never control its rapids or movement completely.

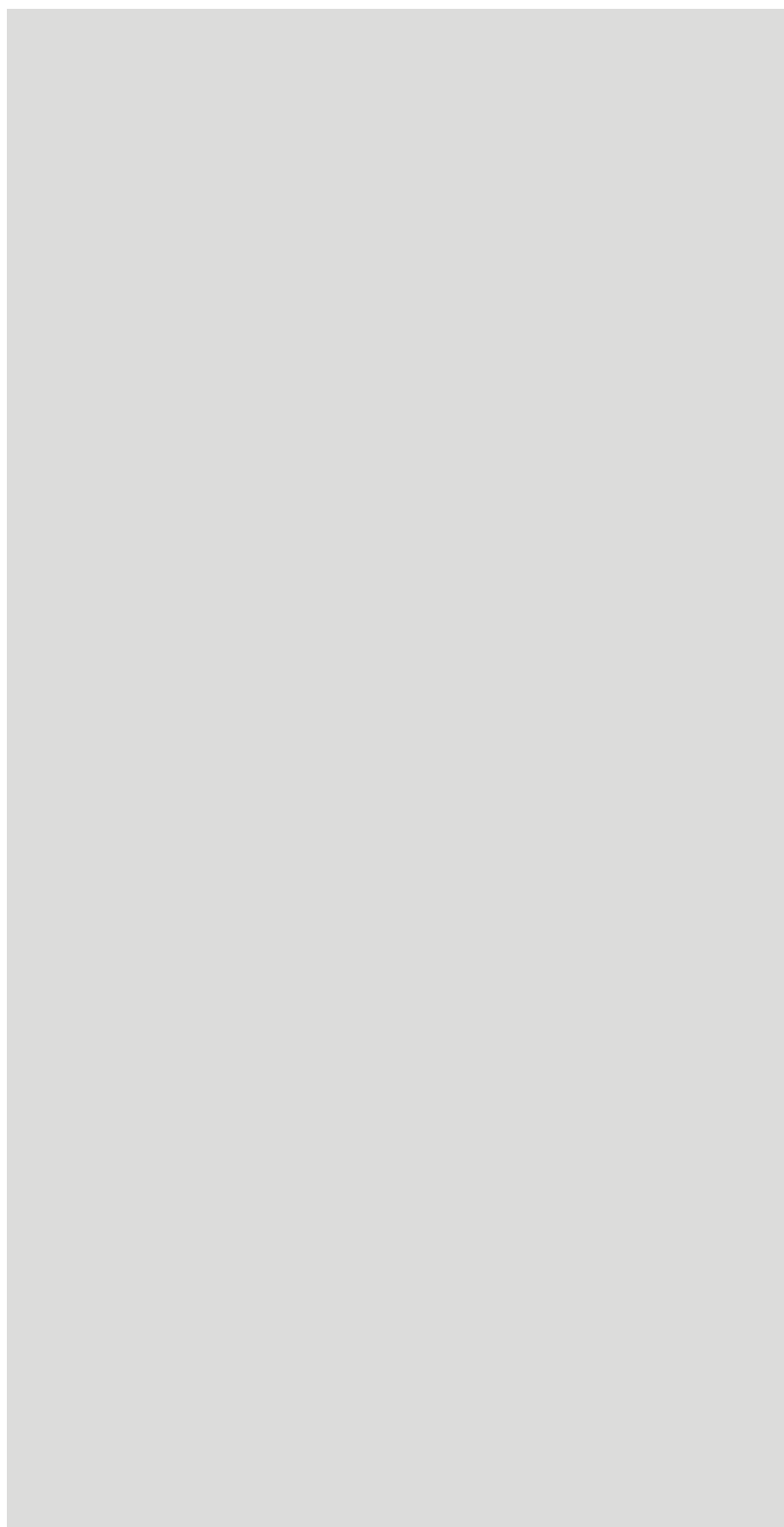
Sara Litmanen



ion



poe



# try.

*Inspiration can be found in the strangest of places,*

*From the everchanging dwellings of mind.*

*To the fleeting tidal seas of human creation.*

*Art is influence and so being, all is art.*

*To be inspired, to inspire.  
Is not a path often chosen,  
But one travelled by all.*

*Through creation we manifest our physical history.  
A long treaded breadcrumb road,  
Winding on the footsteps of lives passed.  
The thoughts carved in stone.  
are our legacy, our memory.*

*And as so when our autumn comes and peddles fly,  
Turning into ashes in the winter months.  
The memory of a life prevails in stone.*

Markus Raatikainen





concept.

intro





# duction.

**AFTER EXPLORING DUO** individually, we formed small groups and turned our attention to Hiedanranta. The lands formerly belonging to the Lielähti mansion in western Tampere evolved into a hotspot of the lumber industry in the 20th century. Developments that aim to turn Hiedanranta into a new residential area have been brewing for a while now, but in the meantime, the area has been referred to as an urban lab, where new grass-roots “*experiments*” have been encouraged for the past decade or so. We were about to embark on this task as well in the next phase of our course: the concept.

Creating new space starts from investigating, experiencing, and understanding what already exists. The concept phase of our course meant going beyond urban meditations and analyses to planning an intervention, that would activate the space and engage local actors. At first glance, this task seemed daunting. Do we dare to encroach upon a real location? How do we tie together the spatial characteristics of the area to existing social dynamics and the capacities of local actors?

Utilizing the tools learned in the Mindspace assignment we were to analyze the area of Hiedanranta with a focus on the Möljä pier located in Lielähti bay. With such a broad assignment with no limit but the imagination, it would prove to be crucial to choose a lens through which to look at the task early on. The lens would guide the core purpose of the intervention concepts throughout the planning process and help focus the imagination. Through this framework, the teams would be able to grab onto something in the area and take it further.

As the concepts would start to take shape in our minds, very concrete spatially-bound things would also have to be thought through. Things like materials, the extent of required renovations, the time scale of the concept, and possibly the effect of seasons would have to be figured out. Again, the assignment didn’t limit us in any way other than the given area. The concepts could be only temporary or permanent, site-specific or replicable elsewhere, a physical structure, an art installation, or even a virtual intervention.

Aku Puskala, Alisher Azimbaev



This is the view towards center of Tampere

# E C O - S Y S T E M - P I E R

ANNIKA ANNALA, AKU PUSKALA

Water is an essential element of Tampere. For decades its inhabitants have walked and skated on the lake ice, swam and sailed in the clean waters of lake Näsijärvi, got their power from its endless flow towards lake Pyhäjärvi, and utilized it for rafting lumber into sawmills and paper mills. The latter is the case in Hiedanranta, which has been an active site of the lumber industry. Throughout the years, paper mills have unfortunately left their mark on the location, as decades worth of residue pulp (nollakuitu) prevents swimming, sailing and building in the Lielähti bay.

Still, the presence of water is very strong as you walk along Hiedanranta. As times and human activities change in the area, one remaining quality is always water. Even the name Hiedanranta implies a sandy beach which would invite you to all sorts of recreational activities, but as of now, none of that is possible. This deprives the location of its soul and so a lot of the area has become a secluded half empty lot. We looked at the area through this lens and decided to engage local actors in pointing out the importance of clean and accessible water.

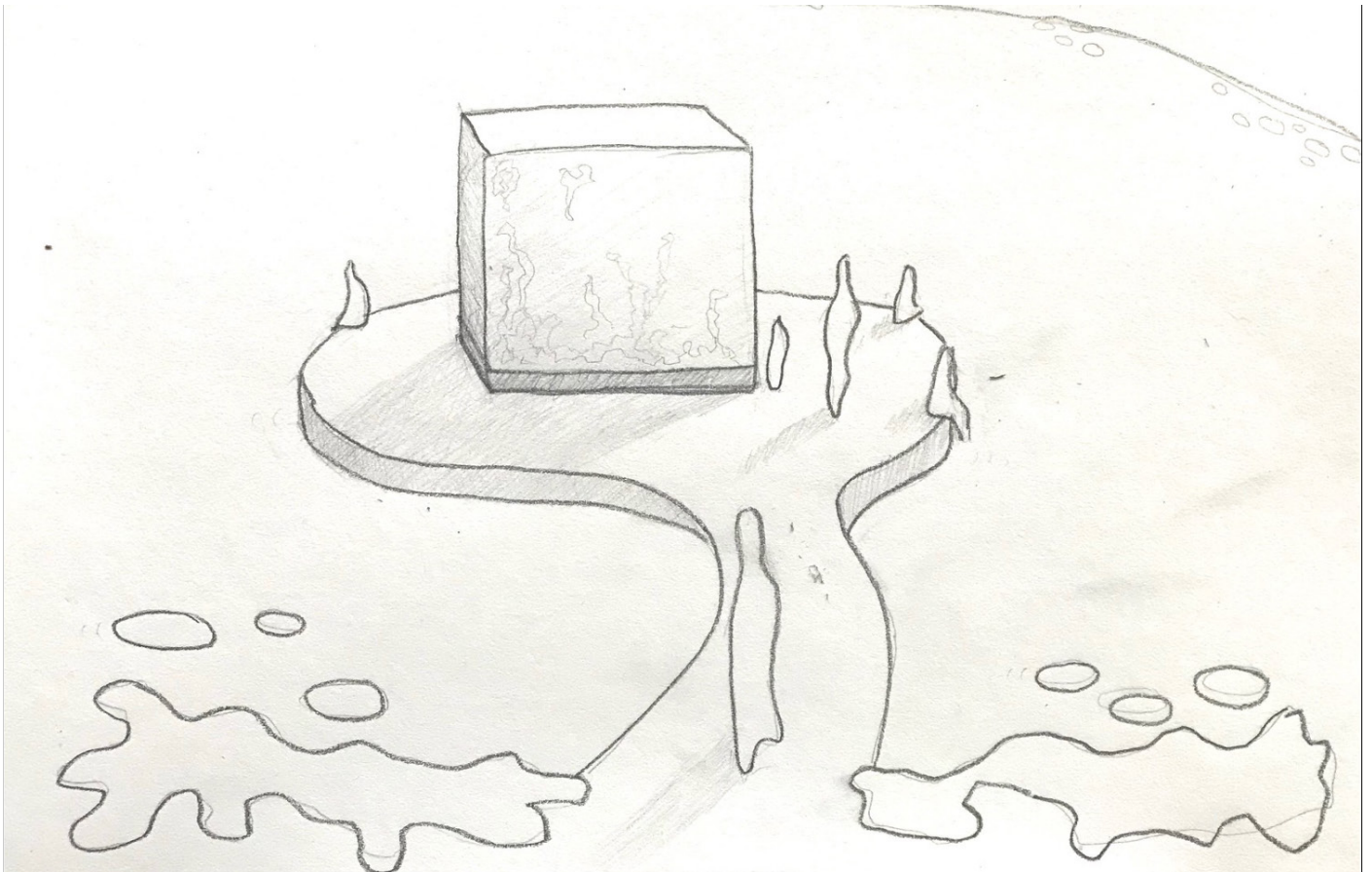




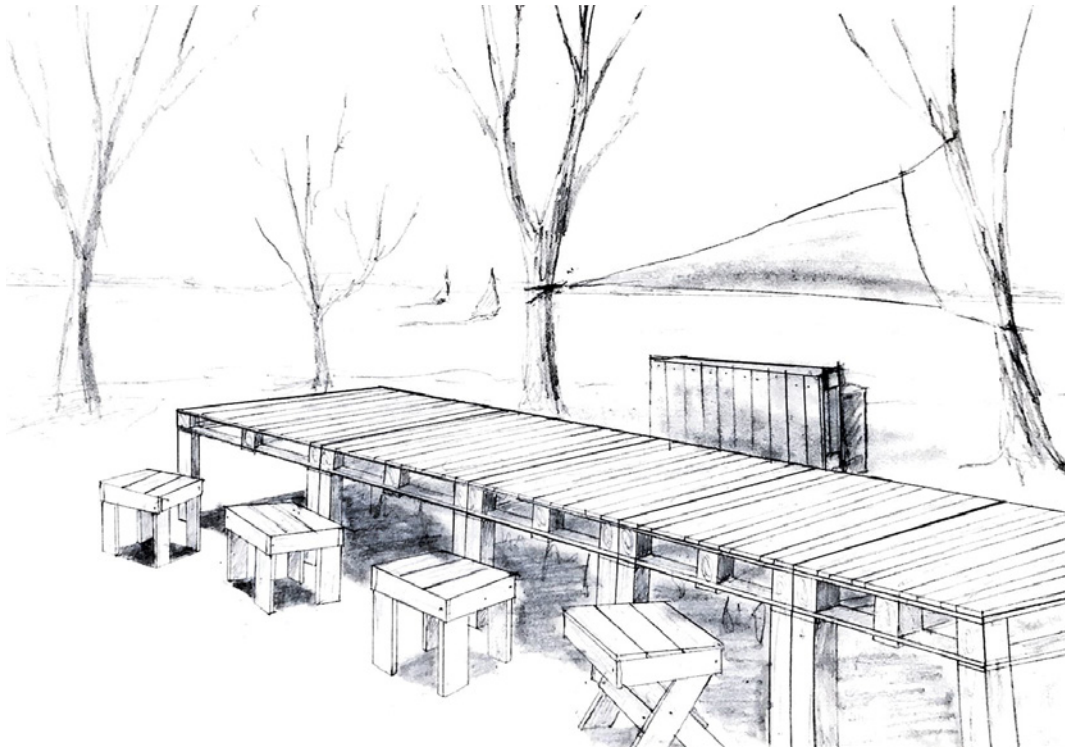
The base for our pier

The ecosystem pier brings to the surface what is supposed to be underneath. The pier is built around an existing old concrete structure that supports the weight of the properly functioning lake ecosystem we put on display inside a cube of reinforced glass. The surrounding wooden pier replicates the round curves of the shoreline and invites passers-by to stay for a while, sit on the edge and – if it's possible to make it safe – take a swim. The pier would be salient in the view from the direction of the city center and thus add to the attractiveness of Hiedanranta. Creating the ecosystem engages a local actor in Dodo, which is an active proponent of urban agriculture among other things.

Rough sketch of a great idea







Common dining table

# U S E I T Y O U R S E L F

ELLEN HEINARO, EMILIA UTTI, LAURA HÄNNIKKÄLÄ, MARKUS RAATIKAINEN

## U I Y

Use It Yourself is a local built intervention at the Möljä area, that is meant to bring together Hiedanranta's current and new users. The idea is to preserve the original users' space and ways of using the area by building something that can be modified to fit different uses. And at the same time, it will serve new users to get introduced to the area. UIY is an intervention built during a one-day workshop, where locals get to work together to create a commonplace that will then be left to the area for anybody to enjoy. UIY consists of different elements which will all be built from recyclable materials provided by local actors such as the Tampere's harbor and the Hiedanranta construction site.

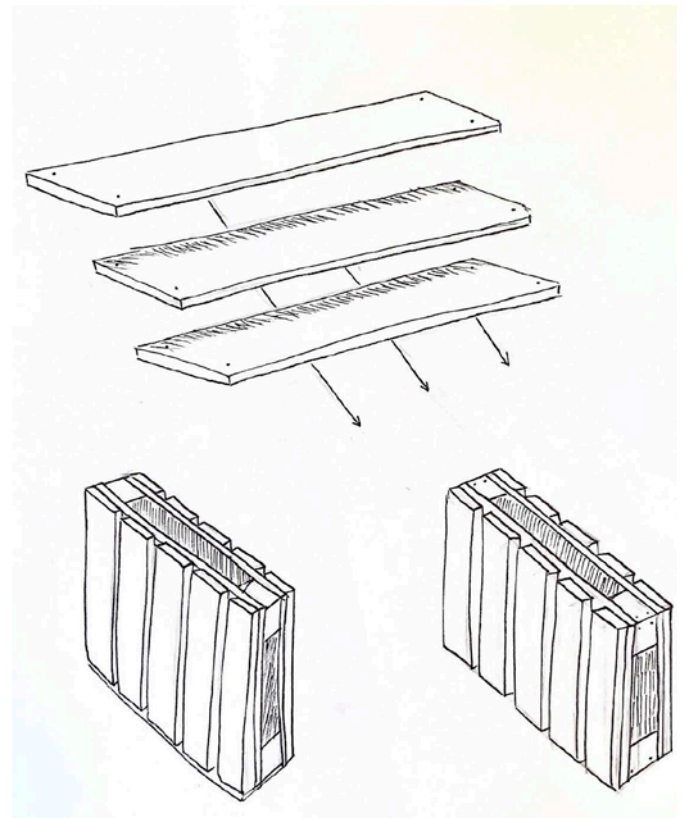


Illustration of one table type

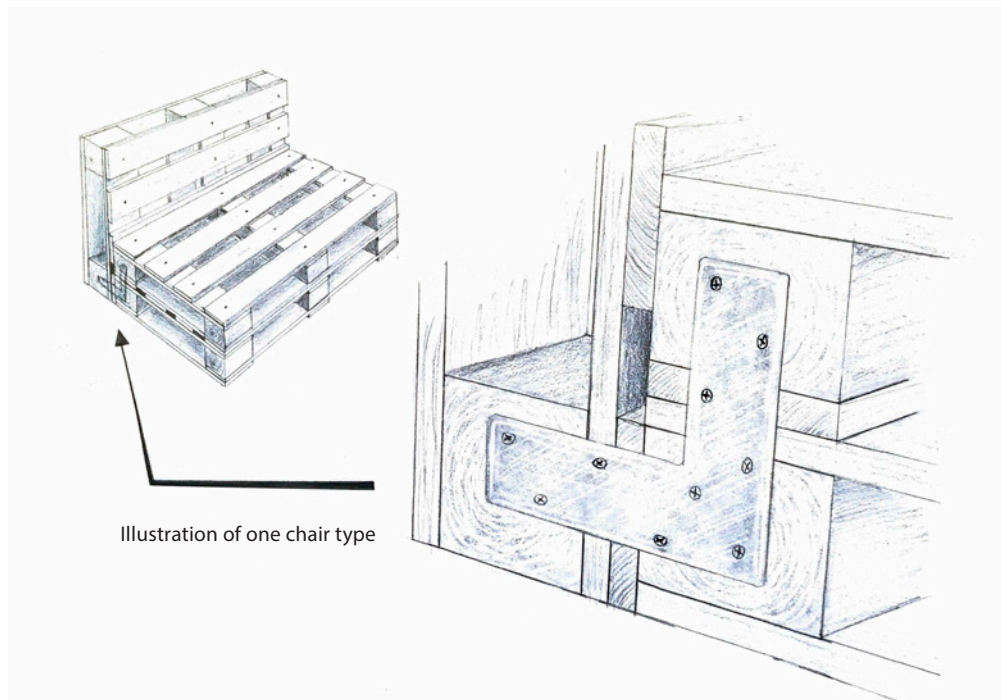


Illustration of one chair type

Urban meditation was hard to start, the mind and environment are in chaos. The lockdown has many effects on this space experience. Memories of loud people have been forgotten. The cityscape has changed, as has life. Thoughts were stuck in real maps and aerial pictures. Water splashed over the glass and memories of an elementary art class triggered liberation. All I needed was color. Because I did not have paint or watercolors in my home, glögi was my rescue. Duo provides food so why not make meditation with it which is the color provided by nature.

Urban space feels empty because of the pandemic but if we could track people's movement longer time, it would create a web. But still, it feels like I do not belong in this urban place or its system. I do not feel safe. But some people would not live without it, people's gazes tell of hope. In this urban area, you can get food and healthcare provided by society. There is a light in the future, even though almost everyone was wearing dark clothes. But what does the hand mean in this mindspace? A sign of humanity.



Illustration of the counters stand





Art containers at the Lielahiti Manor

VEERA HURTIA, AURORA LUUKKANEN,  
TANJA KUUSELA, EMMA SUIKKANEN

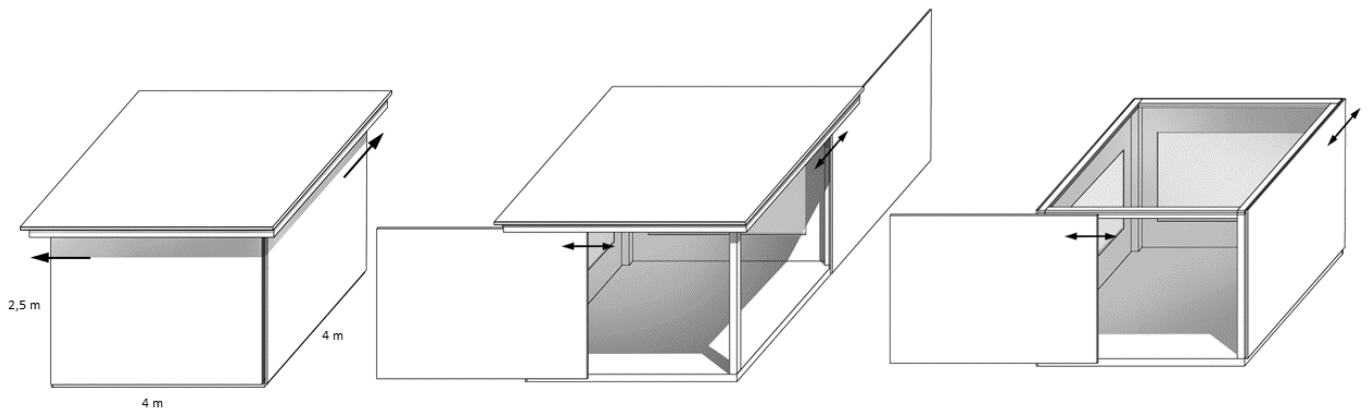
# A R T C O N T A I N E R S

The containers would reside near the Lielahiti Manor while the region is under development



For our intervention, we wanted something interactive and fitting for the already artistic character of Hiedanranta. From the results of our brainstorming, we decided to combine our ideas of a graffiti wall and a place where anyone could come make art, and the art container was born. Inside, people could make art with supplied materials and the outside walls of the container could function as a space for legal graffiti. It's also important that as a structure, the container can be relatively easily moved as Hiedanranta develops, and it can be closed and opened as needed. However, the outside wall would be available 24/7.





An axonometric interpretation on how the containers would work

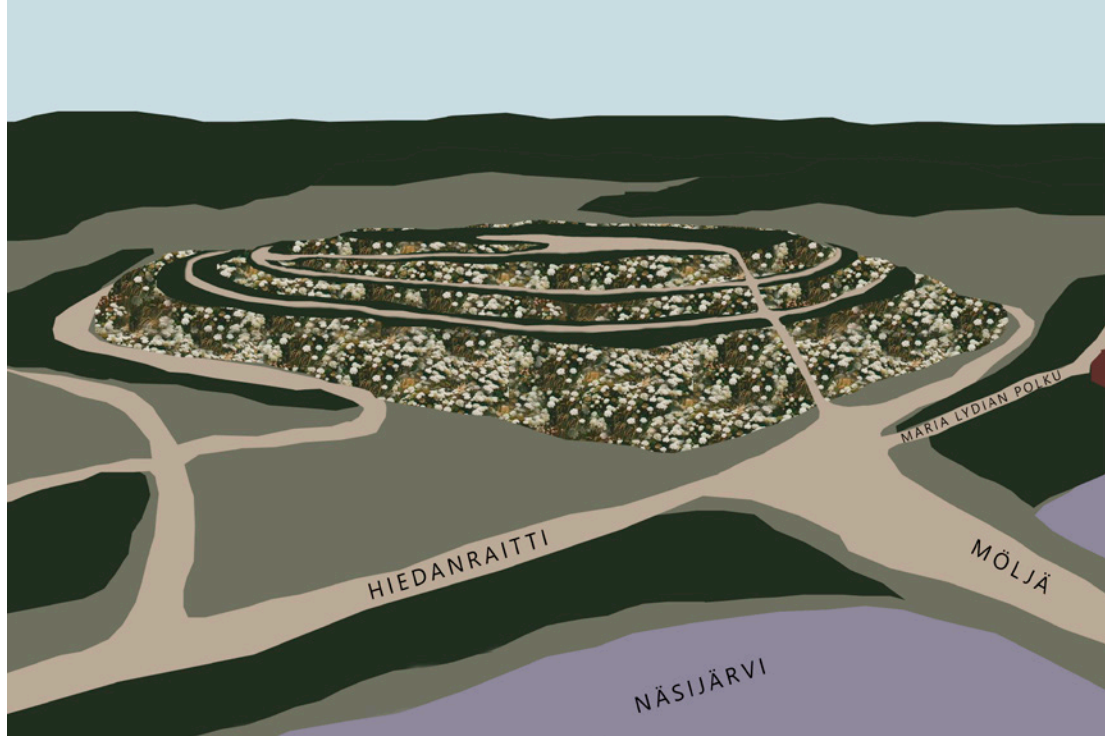
After discussing with teachers and developing this idea amongst ourselves, we decided to make one of the art containers into a gallery container that would exhibit curated artworks from, for example, local artists. We thought that the organization Rajataide ry could be a potential actor interested in maintaining and curating all our containers, including the exhibitions in the gallery container. Overall, there could be about 5 containers, at first scattered around the Lielahiti Manor and later, once the area is more developed, they could be placed more sparsely, some to a central square and others near the shore for example.

The containers themselves could be built in collaboration with their owners, designers, and students at Tredu from excess construction material. This would allow the students to be part of a project with significance in their hometown and the carbon footprint of the containers could be minimized.

With all these aspects the containers have both a public and private dimension. The space in and around the containers is meant to be a public space, so welcoming to everyone, but access to the inside of the containers will be restricted at night for security. Additionally, curating the gallery container can keep their content and character relevant to the local residents. These containers could also provide a space to organize art courses if it seems residents would be interested. Teachers and tutors could be volunteers or then charge fees for their lessons.

Facades viewed from South





Shape of the pile

# H I E D A N R A N T A L A N D S C A P I N G

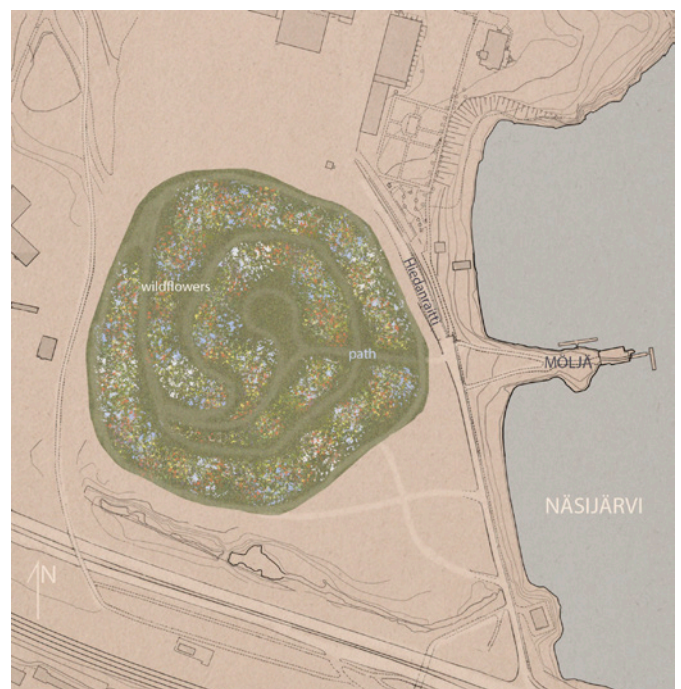
SELINA HÄMÄLÄINEN, JANITA KARRA, EEVA PALMUJOKI

## BASELINE

Located on the southside of the Hiedanranta area is a large mass of blasted stone, which is supposed to end up becoming an artificial island on the coast of Näsijärvi. The mass weighs approximately 1,35 million metric tons and reaches a height of 25 meters. The eventual faith of the pile is unknown, and thus it is currently just sitting in the location without a purpose using up eight hectares of land space. Our aim with this concept is to transform the 25-meter-tall mass of stones into a functional element contributing to the overall pleasantness of the area. At its current state, the pile is an eyesore that is not pleasant to look at and does not serve a purpose.

## SPATIAL CHARACTERISTICS

We aim to landscape the pile in a way that will make it more a part of its surrounding environment and usable to locals. The landscaping includes modifying the hillier parts of the mass into wildflower meadows and the road into a walkway leading to the top clearing. To make getting up to the top easier in a variety of ways the hilly wildflower meadows will include some wooden stairs. In addition, the main circular walkway will host benches and lighting elements,



Site layout





Visualization from the top clearing

## IMPLEMENTATION

The project will start in summer by laying the groundwork for planting the wildflowers, potential other flora, and greenery as well as installing the benches and other elements. Seeds for wildflowers will be planted later in the autumn so the meadow will be ready to bloom for the upcoming summer season. The city of Tampere will be responsible for the groundwork and planting the flora. Residents will be offered the opportunity to decide on the flower species planted on the site. The local community will also participate in creating and curating the environmental art displayed on the top clearing.

Visualization from the walkway







Map of net positive park

# NET POSITIVE PARK

Emma Peltonen, Peppiina Kaija, Moona Mäkelä, Harry Mansner

The goal of our group was to emphasize and introduce people to our concept; a new kind of Hiedanranta that represents sustainable and new types of development. We had so many ideas within the group, so the final idea that could combine all our thoughts was this Net positive park. Net positive means something that generates more energy than it consumes. So, while our park serves as the futuristic mascot of a new residential area of Hiedanranta, it also showcases these small and slightly larger ideas that enable people to produce renewable energy and support sustainable development both in their own lives and at the city level.

Websites where you can learn about the real innovations behind our ideas:

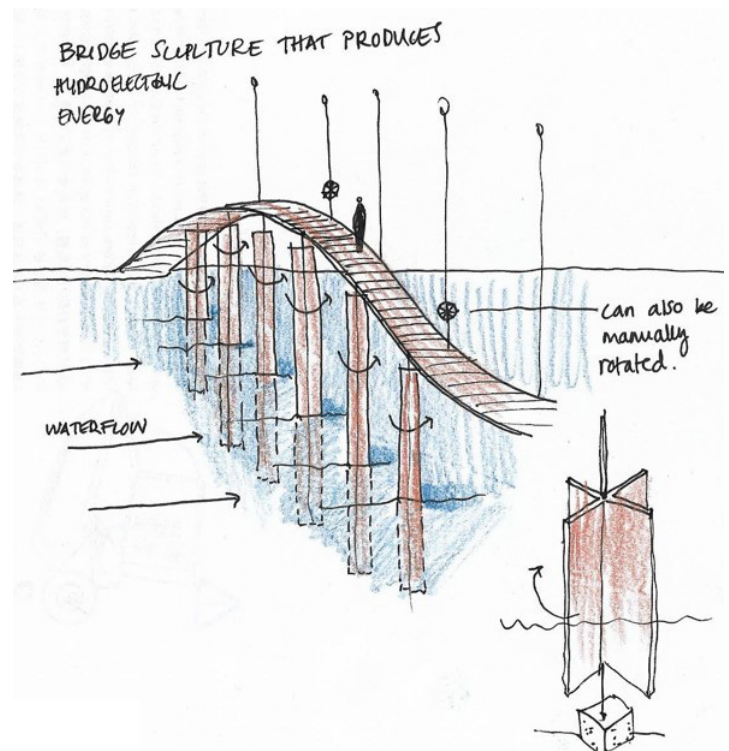
<https://energy-floors.com/about-energy-floors>

<https://cait.rutgers.edu/generating-power-every-time-you-hit-the-road/>

<https://www.mtvuutiset.fi/artikkeli/taiteilija-rakensi-toolonlahdelle-vesivoimalan-kierrattysmateriaaleista-odotan-jannityksella-mita-aivoni-keksii-seuraavaksi/7570046>

<https://www.smithsonianmag.com/innovation/these-wild-sculptures-actually-generate-green-energy-180960668/>

<https://www.greenmatters.com/news/2018/11/13/Z1axDvg/sportsart-verde-energy-generating-treadmill>



Hydroelectric power



Net positive visualization

The implementation of the project we are planning should start immediately, before the start of the massive construction work in the area, so that it would be possible to get familiar with the ideology of the area even before its completion.



Kinetic road

Our Net positive park could contain any kind of futuristic ideas related to sustainable development, but for this solution, we only wanted to bring a collection of ideas, all of which are theoretically possible even today. Our idea is therefore purely conceptual, and we have not actually interfered with the appearance of the innovations contained in the park, but we want to highlight the possibility of combining science and art into a whole with which we can influence our future and well-being!



Eco-friendly gardening





Visualisation of the pedestrian street from shopping area

# PEDESTRIAN STREETS, CAFE, ART & PLAYFULLNESS

AMANDA IKONEN, ILONA JOUTILA,  
CAMILLA HEISKANEN, DIANA KOBZHASSAROVA



Visualisation of Hiedanraitti with street paintings

We focused on the Hiedanraittis area, the shore, and a new pedestrian street. Improving those by making them just for pedestrians, we could create a safe, comfortable, and refreshing public space. In our plan, Hiedanraitti and the new pedestrian street are developed into a boulevard with food trucks, a small café, beach, and other relaxing areas.

We thought that Hiedanranta is easy enough to visit from the city. We felt that the area next to it (locating shops like Motonet and McDonalds) has no connection to Hiedanranta. It is also the nearest place where people regularly shop and eat. To connect these places, we added a pedestrian street across the area with a big pile of rocks and sand.





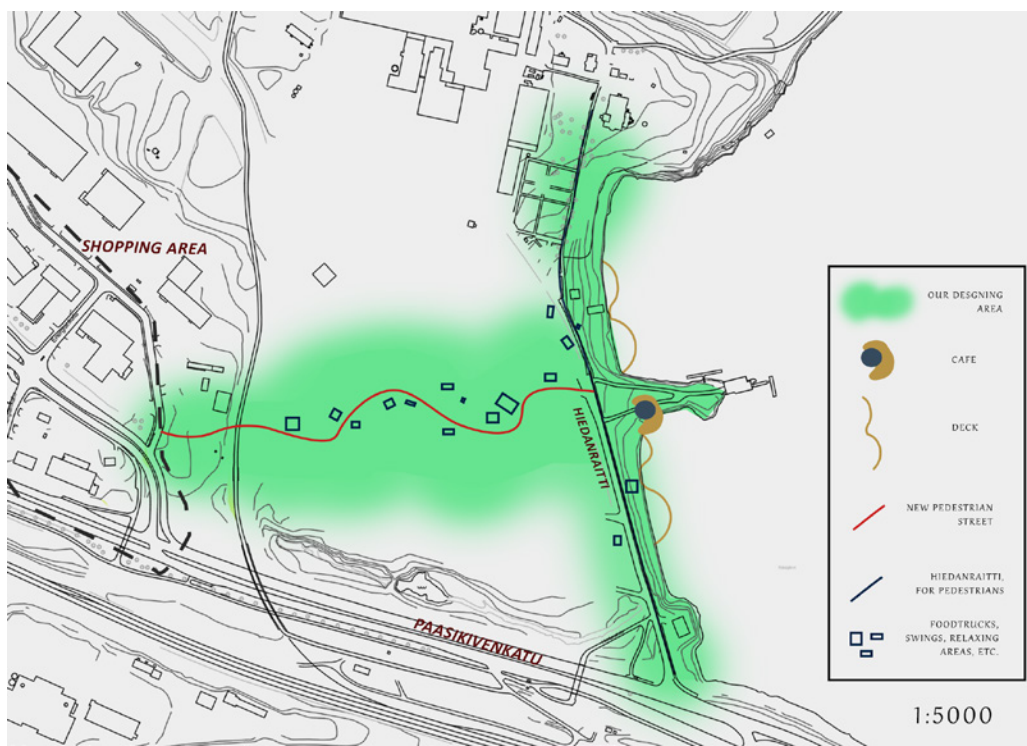
Visualisation of the cafe and piers in Möljä

The central point of Hiedanranta is a small cafe with a panoramic view to Näsijärvi. Curly walkways above water lead to the cafe from both directions. The piers excite people from all over Tampere to come and experience the atmospheric walkway and to stop for coffee to admire the scenery. The cafe also serves boat trip visitors and makes the Möljä harbor a more lively place, especially in summer.

Our goal is to continue the street art from Kuivaamo factory area to the streets and piers. Volunteers from the area could participate in planning and painting the art. This would bring people from all walks of life together and make art more accessible for all.

We plan to make the road fun and exciting. Street art would bring more people to explore the area and its beautiful scenery. The roads create a safe passage to the area for pedestrians and cyclists. Adding greenery makes the area more inviting. To make the area more playful, we would like to add swings alongside the walkways. This idea will bring more exciting details to the site and make it appealing for people of all ages.

Map of the area







Visualisation of creative public space. Pictures from Pinterest.

# H I E D A N R A N T A

Markus Lehtonen, Viivi Larri, Veera Manninen & Venla Saarela

## W O R K S H O P

### INITIALIZATION AND ANALYSIS

The Hiedanranta area is calm and ideal for a walk near the lake Näsijärvi, but there is no interaction between the visitors and locals. The small entrepreneurs that work there at the moment, can't potentially afford to pay rent in the future. If the handicrafts and small businesses are given more space and organized activities, the whole area could become more alive. That would activate the locals, but also entrepreneurs farther away from Hiedanranta.

The future is planned for a long time, but the locals are taken into account in varying degrees. We want to manage this new downtown by community perspective. The idea of a place for collective craftsmanship rises from the distress of local entrepreneurs and change of atmosphere that there is. Ideally the new neighbourhood and local small businesses would thrive together in Hiedanranta. We also wanted to activate spaces in Kuivaamo in order to maintain the building in use for years to come.

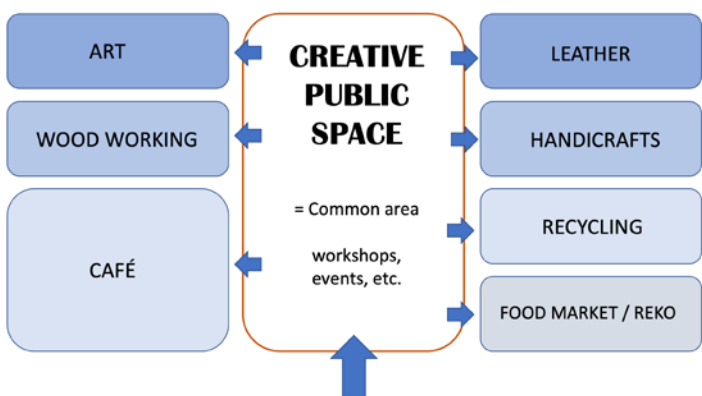




Paja and Kuivaamo



Location



## A PLACE-BASED CONCEPT

In general, small business owners and hobbyists have a lack of small affordable working spaces. In Hiedanranta there is a skater's hall and Paja for illustrators and artisans. Kuivaamo and the facilities it provides would be a good place to set up an organized rental of different workshops and cafe managed by a public producer.

We want to involve every city dweller from baby to elderly. Activities could be organized for example by Tampereen seudun työväenopisto, whose activities are already extensive and affordable. Vocational school and apprenticeship students could be provided the opportunity to build this place. The students could learn practical skills in the context of construction and get a profession through that. This would also increase community spirit.

## WE WANT TO OFFER:

- Workspace for local entrepreneurs and small businesses
- Workshops for local inhabitants
- Rental tools to craft with
- Space for permanent users, but also for occasional crafters

If the workshop concept works in Kuivaamo, space rental and communal activities can be extended to the lowest floors of future apartment buildings. In addition, Niemen kartano, (Niemi mansion) located near the Hiedanranta area, could also serve as a community center.

Art and creating are fine values as they are. Small local businesses are trending and worthwhile to support. But there is also a real need in our society for places to create art and handicraft. A wide range of low-cost activities prevent especially young people from being excluded in our community!





Visualization of the temporary boulevards, Hiedanranta factory area in the background

H I E D A N R A I T T I  
T E M P O R A R Y  
B O U L E V A R D

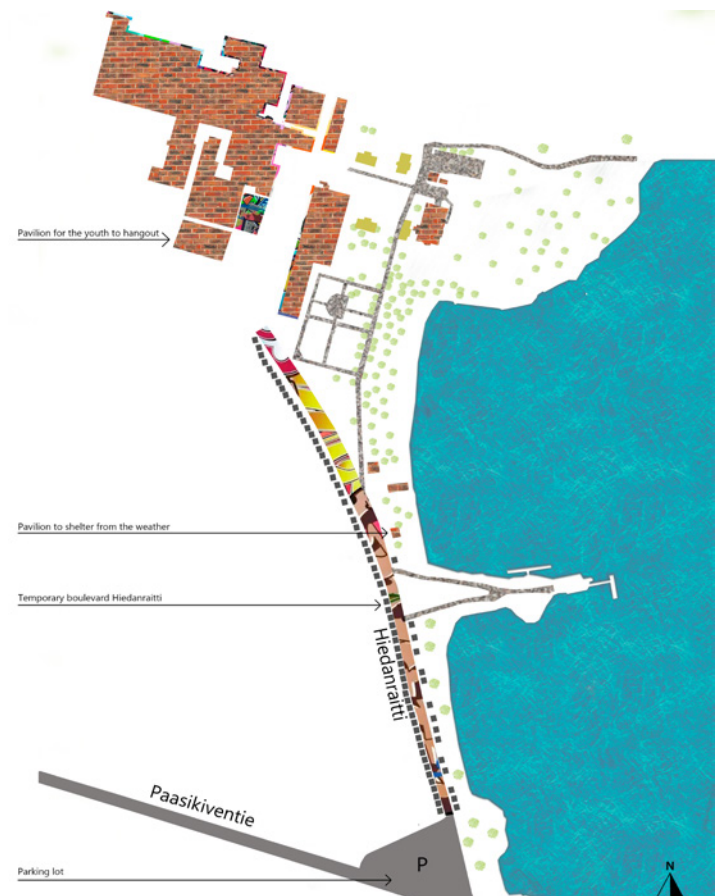
ANNAMARIA PUUMALA, KALLE SAARI

In our plan Hiedanraitti will be transformed into a temporary boulevard. Hiedanranta area is known for graffitis, park and old industrial buildings made of red brick. To continue these themes of the Hiedanranta area, the surface of the boulevard will be covered in graffitis.

The purpose of the boulevard is to regenerate the usage of the area. Now people visit heremostly on summer but when there's activities on other seasons too that attracts people to visit also in other seasons.

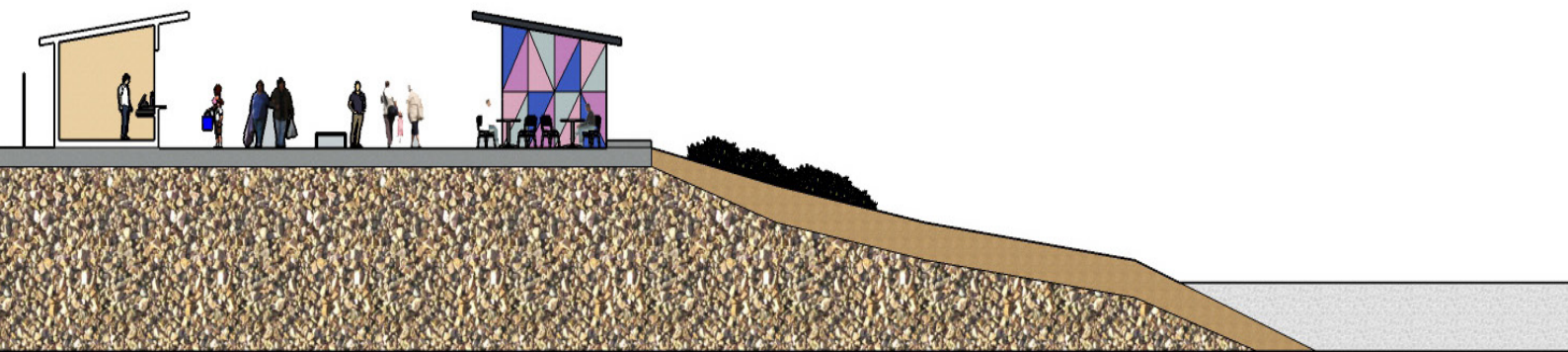
The plan also includes two pavilions that will provide shelter from variable weather conditions. It favors the idea of hanging outdoors despite the season.

New parking lot right next to Paasikiventie makes the area easier to approach.



Site plan





Section cut of the boulevard

The boulevard will include different pop-up activities such as restaurants, shops etc. The temporary boulevard is technically an event that is arranged four times a year: two months in summer, one month in December and one week during autumn holiday and one on winter break. It is organized by Hiedanrannan Kehitytys Oy.

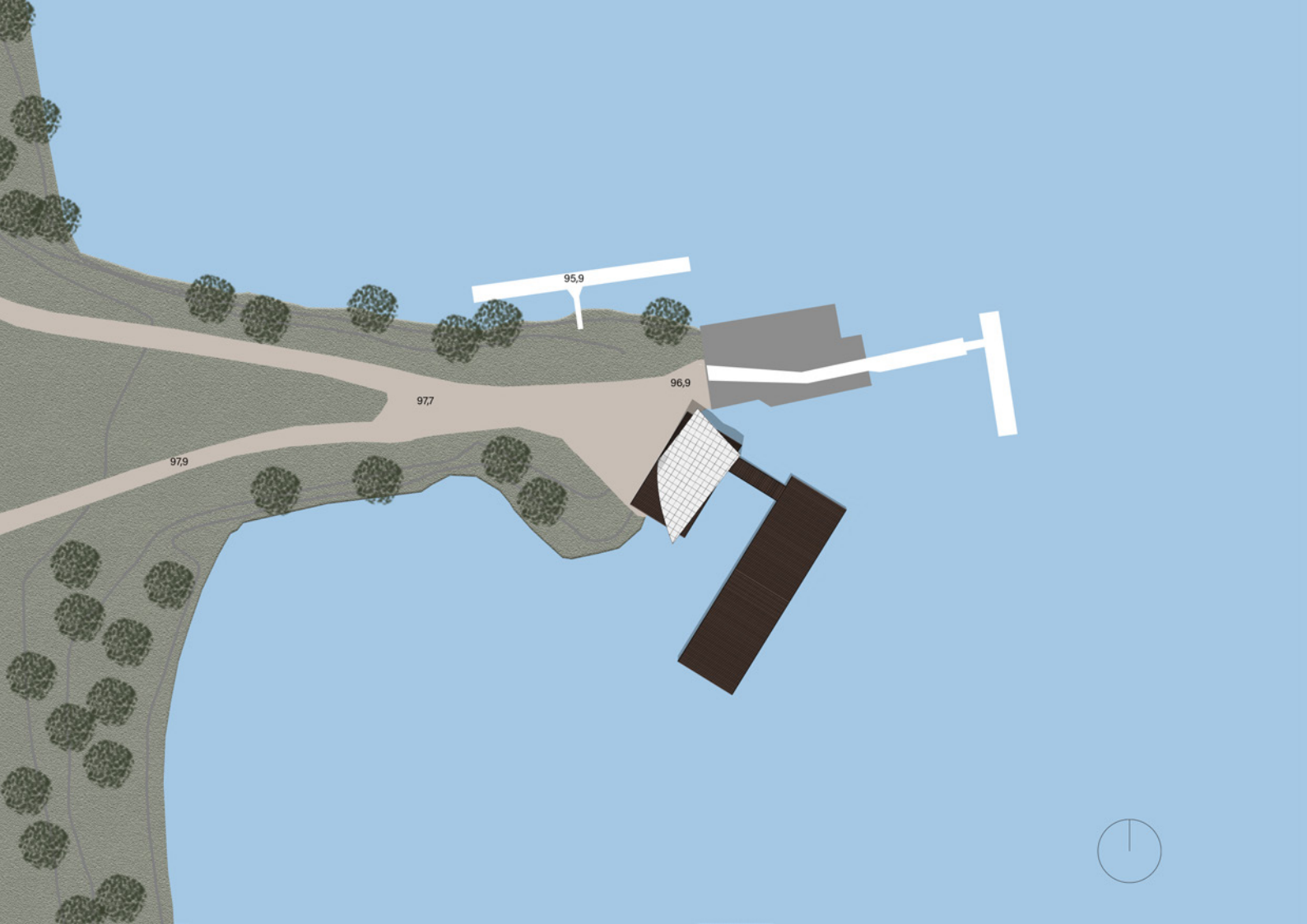
The surroundings of the boulevard are divided into smaller areas that can be rent by individuals or companies. Every actor is responsible for one's own stand that can be anything from a tent to a foodtruck!

The two pavilions will be made from recycled materials and they would act as an architectural attraction. The design of the pavilions could be decided in an architectural competition.

Both pavilions would have their own function: the one next to the lake would be a peaceful place to admire the landscape and the other one next to the industrial buildings would be a place to hangout.

Visualization of the lakeside pavilion





Map of the area

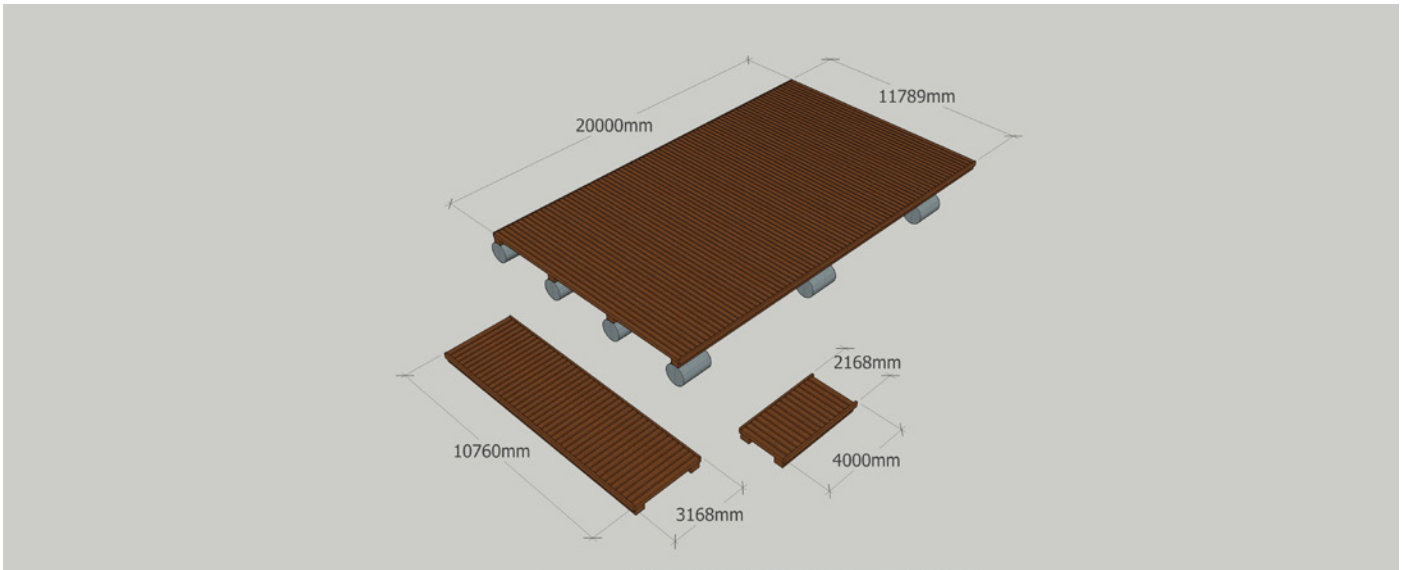
# M Ö L J Ä P O I N T

LEO HIRVINIEMI, ROZA PÖYSTI, MATIAS STENMAN

When we were thinking about where we should create our intervention at Hiedanranta we found that Möljä is one of the more beautiful places in the area. Sadly, it is now quite deserted, and we wanted to use all the potential that Möljä clearly has. We also wanted to emphasize the connection to the lake and transform the area into a more welcoming public space.

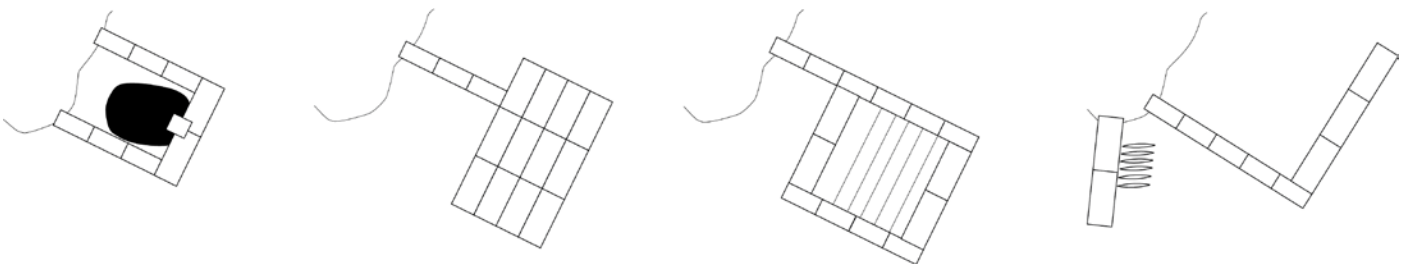
We came up with the concept of a modular dock and a small pavilion building on the land. This transformable pier could be arranged accordingly to events and activities that local actors choose to organize. These uses could be for example event dock, kayak rental, small sport events, sauna & swimming dock, café, and hole in the ice.





Dock modules

The dock encourages outdoor activity and the organization of small events year-round. It would be maintained by the municipality and so be open for everyone. Even in the future, Möljä and its nearby area are designed to be a public park. This kind of floating public space would be very fitting to the planned area.



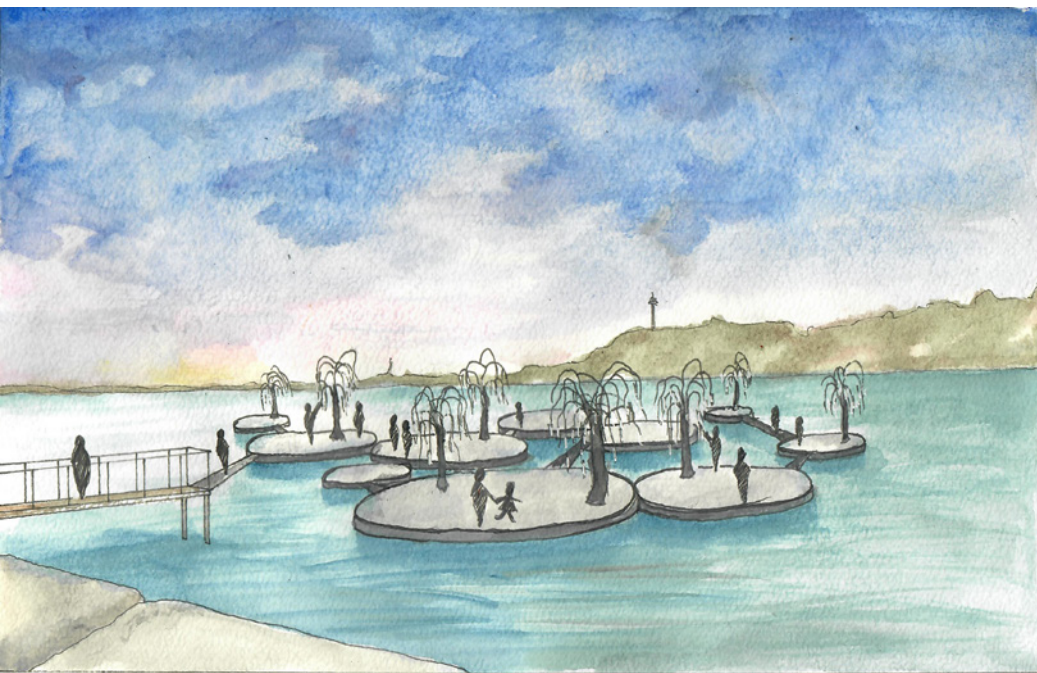
Dock configurations

# I S L E S O F T R A N S F O R M A T I O N

EMILIA ISOKANGAS, JUHO PELTOLA, RIINA HAGREN, VENLA LEPPÄLÄ

Our plan started when we got acquainted with the master plan for Hiedanranta and considered what we liked and what we didn't. The Lake City plan aroused the most opinions and we wanted to take it as the basis of our perspective.

With our idea, we want to criticize the design of the lake city and make people think about the environment. Our main point is how man-made artificial nature does not replace real nature.



The art installation as a whole



Night view of the art installation

Our plan was to create a temporary art installation that would allow people to admire the lake as it is without those new plans and at the same time make people wonder if the lake town is something they want in their immediate area.

The goal of our artwork is not to completely halt or terminate the renovation plans. Instead, our work aims to bring forward information about the effects that an artificial island would have on the Hiedanranta marine environment.



General layout of the plan

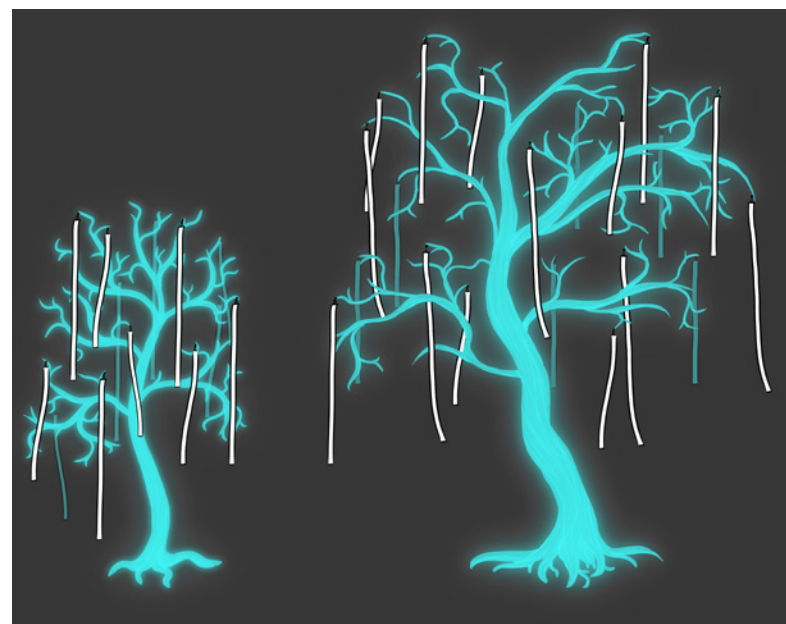
More importantly, we also aim to nurture critical thinking in the minds of Hiedanranta inhabitants (and inhabitants of Tampere by proxy) and promote them to view their new home environment through a critical lens: after all, they are the ones who will live in the newly improved Hiedanranta, so they should have the right to voice their concerns and opinions about their homes.

No wide-scale construction has been started, so now is the prime time for constructive criticism since changes can still be made. Still, this artwork is only temporary and will not stand in the way of the future. But even when the artwork is gone, we hope the critical thoughts will not.

Image sources: [skalgubbar.se](http://skalgubbar.se), [drawinghowtos.com](http://drawinghowtos.com), [wallpaperaccess.com](http://wallpaperaccess.com), [inhabitat.com](http://inhabitat.com), [popkotikauppa.fi](http://popkotikauppa.fi)



Observation image of the artificial trees in daylight



Observation image of the artificial trees at night





The peace of Möljä

# CHESS AS A CONCEPT FOR A SMART CITY

ALISHER AZIMBAYEV, SARA LITMANEN

## ANALYSIS

Approaching the mansion at Hiedanranta from the road it seemed really restless, cars were just passing by with a destination. Towards the möljä nature became more present and I became to hear more and more natural sounds and meeting people who were enjoying outdoor life and exploring the area just like I was. At the mansion and its near area I heard birds singing and the overall feeling was really peaceful. Yet the most quiet was at the old factory's ruins, it was completely void and I felt like I didn't have to push myself to try and do some urban meditation because it came to me naturally.

## LOCATION

The reason to choose this place was considered in the specific location near with Hiedanranta garden and Manor park. The location can be considered as the entrance to Hiedanranta and the place for more and more people gatherings. Official website of district says: "The Hiedanranta of the future will be the home of flourishing urban culture, doing things together and a wide variety of activities for spare time." Our installation fits the overall atmosphere of urban culture. Simple chess board is the thing to bring people together, to spend their leisure time and become part of urban space of Hiedanranta.



Road to Hiedanranta

## SMART CITY

One idea of Hiedanranta masterplan was to be a smart city so our urban intervention idea was to enhance people to get together and make smart choices as one does in the game of chess. At the place near the garden, people will feel themselves calm and quiet. There can be few chess boards, in gazebo to cover people and show the pandemic measures. To feel calm, people should be in safety, so these is one of approach for that.

## SUSTAINABILITY

One of theme we tried to use was sustainability. So, the idea was to make the green space along with chess boards. There would be more trees and plant. As buildings around are pretty old, especially castle like main building of Lielahiti manor, which uses Romantic, Gothic and Renaissance Revival styles, the chess board thought to be made of wood and stone, to fit the surrounding.

Visualization of chess boards nearby the Hiedanranta mansion





refle





# ction.

**THIS CONCEPT TASK** gave us a chance to ponder the same questions as the real city planners of Hiedanranta. Not only did we have to think of the big picture of what was the purpose of our intervention, but we had to get into the nitty-gritty of where to place it, why there, who would make it, and where would the material come from. Having to figure out all this helped to demystify the processes that go into urban planning that create the environments we live in. It was important that the premise for this task was that the end product could actually be executed, otherwise our work and end products wouldn't have had the layer of realism that they do now.

One important insight from our work has been that the more open the planning process is, the better different people and communities can be included. Interacting with different agents during the planning process keeps the plans cohesive and convertible if needed. Especially in a place like Hiedanranta, where new plans offset the existing community, must the new urban structure be merged carefully into the existing.

Another insight was that at the end of the day, there are infinite options for what we can do, but decisions have to be made so structures, installations, programmes etc. can actually become real. The instructions for this task were so broad that it was hard to settle on what we wanted to do in the beginning, but the tight schedule forced us to be happy with and see the potential in what we had time to think of.

Venla Saarela, Aurora Luukkanen

# course reflect

**THIS SPRING** has been a big cluster of feelings of hope and hopelessness, exhaustion and sudden bursts of energy, excitement, and frustration. But at the very least, it has been a challenge. By saying this I believe that I do not speak only for myself, but also for the students in general.

In the middle of this unusual spring, I took part in the Urban planning and design II -course. For me it differed from the other courses I had, since it was based more on the exploration of creative thinking than mere facts. The idea of the course was to build up our understanding of urban space as a social, spatial and artistic entity.

However, with the creativity and freedom in the course also came the slight incoherence. Sometimes I felt lost in what I ought to do next since the assignments were quite free for your own interpretations and sometimes the information given was not as clear as I would have liked it to be. But I guess it may have also been only my own lack of concentration when working at home.

Despite the difficulties I feel like this silent spring of yet another lockdown has encouraged me to pay more attention to my surroundings: to the ever-growing amount of light that filters through my window, to the small spots of green in the muddy ground and to the way people seem to crawl from their nests after winter and stretch their limbs in the first warming rays of sunshine. All this intertwines with the topic that appeared in several occasions from the Mindspace –assignment to Yanar’s inspirational lectures: keeping your eyes open for the layers, details and structures of our environment and to see beauty within them.

# ion.

**BEFORE**, when I looked at the space, I did not pay much attention to it. For me, it was either an ordinary room or a street with such a familiar nature. At a time as complicated as a pandemic, I started my studies in Urban planning and design. That, for me personally, was something unusual and unique. What can I say? Never have I attached importance to the creation of space and the place where I am. I have never listened to lectures about the different uniqueness of design. I also have never participated in projects such as Mindspace and concept before this course. Maybe, it was fortunate that I started to learn and experience new types of studies. Throughout the course, I learned new skills in detail tracking. I learned to pay attention to the little things in every room. Sitting in the room, I watched my own surroundings and wanted to understand how I felt here, which smells and colors I associate with my space.

A course like Urban Design taught me how to create a connection with my area. Capture the atmosphere of every meter. Of course, sometimes it was difficult during the period. I was too lost in the stream of my thoughts about design. During the Mindspace project, I didn't know where to start, but I was already afraid of not stopping in time when I tried it. However, I can say that it also helped me to stop in the process and enjoy the moment of progress. I retired with space and drowned in my thoughts. Each lecture was different from the others. Various concepts and types of space made me wonder how such things affect everyday life. In the end, thanks to the course, I was able to develop my skills in experiencing space, my freedom in creativity.

Diana Kobzhassarova





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