Campus is Ours
A Walk across the Campus and Observations on its Surroundings

Aalto University Art Coordination Report 2012-2015/Tuula Isohanni, DA
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Introduction

On the one hand, the Otaniemi campus area of Aalto University is a place of stability, but it is also, and above all, a place of change: the use of the buildings is constantly evolving, and new buildings will be constructed in the next few years. Several plans and studies have been made for the headland area and its buildings, and the intention is to make the area more compact. Everything will change. There is plenty of expectation surrounding the change, but what will it cost? Will something essential that could be a resource in the future disappear? Our present day environment is planned and designed, but what is the meaning of natural elements in our daily lives?

We work and study in a campus environment which we do not consider as a whole. When navigating the area is easy, everyone takes the same established routes and uses the same dining facilities, and the rest remains unfamiliar. For instance, we don’t always remember that the campus is surrounded by the sea. We can’t see the valuable or the unique. Instead, we pass right by, already looking towards the future, blinded by the beauty of the new and its possibilities.

The purpose of this text is to bring forward the characteristics of the location. We hope that the unique quality of the campus will be preserved despite the new elements and urban density. The text focuses on the area north of Otaniemietie street, within the 500 m radius that represents the heart of the campus. The area stretches from the sports field and Otahalli sports hall in the east to the polytechnic culture cluster at Jämeräntaival with its polytechnic museums and residential buildings.

Above all, we will examine the spaces between the buildings where people move around the campus, meeting each other*. The report proposals and the art projects for various locations are also related to this limited area. These include the art proposal for the Otaniemi Chapel environment and the nature trail around the headland as well as the suggestions for livening it up.

This text is by no means definitive. Instead, it seeks to explore the qualitative elements in the campus environment and promote discussion on them and their development.

The text is divided into three main levels; SQUARE discusses the important locations and subjects seen from the outside and affecting the spirit of the entire campus. STREET covers the space between the campus buildings, the internal life of the campus, and INTERFACE gives visibility to the students and their presence. Finally, CAMPUS OF OUR DREAMS takes a peek at the future, and the APPENDIX contains text and diagrams related to art coordination.

Kari Kontturi, the ex-CEO of Aalto University Properties Ltd., proposed the text (Spring 2014) in the hope of starting a discussion on the landscaping of the campus. During the drafting process, the text also began to serve as a report on the two-and-a-half-year art coordination work.

Today, a new period is beginning for the Aalto campus, and even newer features are expected. Old buildings are being adapted to modern requirements, old routes are looking for new directions, and remote locations are being brought to the fore. Something is being removed and replaced by something else.

Helsinki, 27 April 2015
Tuula Isohanni, DA

*The Walking on Campus brochure (October 2014), where we present the valuable buildings and latest innovations in the area, supplements this text.
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The mini camera creates a stripped-down image of the campus. It provides an artistic-scientific perspective on the location; there are no full parking lots, no people walking through the slush, no endless flow of cars. There are trees, a fifty-year-old former main building, and plenty of skyline. (Photos: Tarja Trygg, 2015)
The square and the market place in the middle of the village are a place for receiving guests of honour. That is where routes to many parts of the campus begin. That is where people gather. That is where people present themselves. That is where festivals are organised, where brass bands celebrate the occasion, where the flags and banners wave. It is a place that creates an ambience, boosts self-confidence and strengthens the community spirit.

Art can be used to improve the community’s collective memory and build the community spirit in public spaces and places. Otaniemi has been a campus for students of technology, and as it now becomes the Aalto campus, art will play an important role in creating a shared Aalto spirit. As the Arabia and Töölö campuses move to Otaniemi, art may unify these three campuses and all six Aalto Schools. The artistic approach to the campus and the location will help foster the new Aalto campus spirit. The campus ambience and spirit are manifested in the public campus locations.

Space between the buildings

The campus area is often referred to as a forest campus. However, over the course of its seventy-year construction period, the forests have disappeared from the area. The forest campus is a misleading name, since the campus is a limited area surrounded by water, and its woods are the remnants of the original forest. The new construction project on the northern and western side will swallow up the last dense forests (e.g. the Puupuisto tree park and the coast woods by the path round the headland). For the campus users, the Laajalahti Natura area is a path to nature right outside their front door.

The area has arboretums and individual trees dating from various decades as well as two tree alleys that tell the history of the area from the time of the manor. Nature is present in landscaped form and in its natural state as well.

We should appreciate the trees that are still left in the area. They remind us of the original campus and its street plan. Suitable new care and planting would reinforce the natural diversity of the site.

The most valuable forest on campus is the wood surrounding the chapel, the only one which has not become a degraded suburban wood over time. It is hard to believe that a genuine primeval forest has remained untouched near the apartments. Its survival is due to the fact that it has been fenced in since Swedish rule: a law enacted in 1734 protected forests from pasturing. The headland was used as the joint livestock pasture of the then Otnäs village, and its forest was fenced in.
(Matti Leikola, 2014). As an outdoor space annexed to the chapel, it has also always been fenced in. Primeval forests close to inhabited areas are often destroyed through children’s games and while walking dogs. However, families with children and dog owners have been a minority in the Teekkarikylä Student Village (Tom Simons, 2014).

Unified red brick facades, ribbons of windows and particularly the extensive grass fields beside them form a uniform, horizontal environment. The grass fields must be regularly mown and maintained, and they are well suited to the character of locations such as Alvar Square. Another type of field, the Martti Levón Park, could be used as a hay or lea area owing to its dampness, and there could be various types of hay and reeds in suitable growing areas (Maija Rautamäki, 2014).

A frightening prospect for the campus area is the small urban city parks model, where the lack of space leads to the inclusion of parking lots, electrics storage compartments or waste sorting containers. In this case, the park loses more than just the space required for these fixtures or measures. The ambience of the park changes, and it is no longer perceived as a park. Instead, it has become non-space.

This also affects users spending time in the park; they litter and vandalise it. The same can be seen in Otaniemi, where many kinds of ‘back yards’ are visible in the rear areas of buildings, which are full of temporary constructions and amassed goods and devices which people do not dare or want to dispose of.

If the surroundings are regarded as boring or monotonous, the user too will take a nonchalant attitude towards them. In public outdoor spaces, the elements promoting the users’ bond with the place also develop the community spirit in the area. It is important to create places in the area for the user to adopt as their own, and thus make them seem familiar.

All around the world, it can be said that the following basic elements make spaces good for people. The space should have amenities that give us a pleasant feeling and make us feel welcome. The space should have functions that attract us. The route to the space and through it should be safe and easy. And above all, the spaces should fuel our need to meet other people of various ages, genders and cultures. (Elena Madison, Press release, 10 September 2013)

According to Madison, it is above all the other people present that make urban spaces attractive. The importance of favourite places is discussed in Finland as well: “In cities, we need favourite places and positive experiences. We need the opportunity to speak proudly of our homes, the street we live on and our neighbourhood. Humane, person-centred thinking and acting are the stepping stones for mental wellbeing in cities as well.” (Pirkko Lahti 2003, 27.)

According to studies by urban researchers*, public outdoor spaces are not regarded as anonymous if they contain something that is familiar to their users, something that arouses their interest and something they can identify with. Such places also require interactive elements that somehow allow visitors to be involved in the place. The artwork provides the opportunity to stop and watch, to engage in a discussion with others and possibly even touch it and listen to it. It gives an experience of ordinary daily life. The user’s interest in the environment fades in monotonous, impersonal surroundings, where users cannot feel important. The surroundings of the campus residential buildings are full of cars, waste containers and bicycles. Student coursework could be used to plan waste sheds and to create a more welcoming environment.

Based on his studies, French philosopher Gaston Bachelard** ex-

*See for instance, William H. Whyte The Social Life of Small Urban Spaces, 2001
**Gaston Bachelard The Poetics of Space/Nemo, 2003
The Otaniemi Chapel and the surrounding forest. Photos: Stefan Bremer.
plains that the rootlessness of city dwellers is due to the fact that in urban environments people live and move in similar-looking blocks of flats and horizontal spaces. People naturally identify with gabled detached houses, which Bachelard regards as similar to people. Daily life takes place on the house floors. Goods telling the family’s stories have been gathered in the attic; the past and memories are present there. The cellar is used to store utility goods and food supplies for the future. This strong image of a house and home give the person the feeling of safety and of belonging somewhere. When we approach a home with a light on in the window, it makes us feel someone is waiting for us there. The concept has worked in the Arabianranta art coordination so that artworks make the entrances to houses original. Homecoming becomes a strong experience, and the inhabitants will feel welcome.

According to interviews conducted by sociologist Pasi Mäenpää’s during a study on the Arabianranta residential area (2006)*, the inhabitants present their area to guests through the artworks. The mothers living there appreciate walks in the area, since their children constantly find new artworks, which thus liven up daily life. Art gives meaning to this area, differentiating it from the other residential areas. In the daily life of the residents, artworks are in close proximity, since they run across them whenever they come home. The artist must be aware of this, and adopt a respectful attitude towards the daily life of the resident.

Artists are used to producing their artwork for exhibitions and gallery visitors. However, a project in a residential area or in a work or study environment is a permanent form of art. It provides the artist with a new challenge and requires a different approach. The outcome of the artwork must not be a ‘glued-on cover’ or superficial decoration. Instead, its suitability and relevance should be deliberate. The place and the users must be considered. Does this limit the artist’s freedom of expression? It is good to note that the daily environment where the artwork is installed is planned and designed down to the last detail; it is not a neutral exhibition space. Art can bring another aspect and edge to the constructed environment. To achieve the highest possible quality, the artworks at Arabianranta were produced by professional artists.

Finn Werne, who has studied the behaviour of mentally handicapped and disturbed children in various public spaces, reminds us in his studies that spaces with a very strong atmosphere associated with their use, such as canteens or gymnasiums, may cause unpleasant memories and fear in the user. In this case, by transforming the ambience through art, we can affect the welfare of the users.

If art can alter an object (or space) with a well-known and strongly determined purpose, turning it into something unexpected, this indicates that something unexpected may also happen there. (Finn Werne, Den osynliga arkitekturen, 1987.)

This means that art may also be used to confront a difficult and frightening situation, turn it into something positive and perhaps even laugh at it. Art projects have a strong impact on the feel of places.

For instance, in the Tapio Wirkkala park at Arabianranta, opened to the public in 2012, park designer Robert Wilson planned a lighted local park as an artwork for the residents in the area. Its nine squares are delimited by shrubs that resemble the rooms of a home. For instance, one of the rooms contains an old open fireplace made of marble. Visitors can borrow a methylated spirits burner from the nearby ADC office if they wish to use it. The resident may light a fire to celebrate with friends.

Outdoor spaces between the buildings
This is how the residents may use a public park for their own purposes, expanding their home in the outdoor space. As for the bronze horse sculptures in the park, they have become the pets and role models for the school girls in the area. The girls are building their own hobby-horses at school, and have also presented them at an exhibition. The voice from the ‘well’ in the middle of the park narrates the dream of Tapio Wirkkala from the 1970s, thus giving a story and a voice to the park and telling how it was named. The diverse lights of the art park light up the shaded location. As a park, its natural elements do not compete with the nearby natural shore park.

When constructing the new Aalto campus, we need places from ‘good urban spaces.’

The layers from the various periods of garden planning in the campus area have disappeared, closed up, or not been sufficiently maintained. With paths and other walking routes, it is not immediately clear where they will lead. It is difficult to form a global image of the area. Orientation and guidance in the area are insufficient. It would also help if the buildings were renamed, for instance after well-known researchers and prominent persons.

Study programmes are being developed, and the purpose of many buildings has already changed and will keep changing. The space between buildings becomes a location for new uses, activities and plans where lighting, orientation, guidance and mobility generate a new kind of dynamic campus atmosphere. It is a space for people to move from place to place, meet one another and organise parties!

A dialogue with Dipoli

The look of the Aalto campus is an environment of streets that curve like highways, car parking lots, red brick facades and vast grass fields. As a glove catches the baseball, the curved shape of the amphitheatre in the main building of Helsinki University of Technology, currently at Otakaari 1, catches the eye of whoever arrives. From there, it spreads across the even grass fields of the square in front of the building, with its criss-crossing paths and cycle tracks, creating the outdoor space and a feeling of space in front of the building. The visitor must independently discover many other architectonic treasures on the campus, such as Dipoli, the Chapel and the Heating Plant.

The centre of the Aalto University campus at Otaniemi is a concentration of buildings and outdoor spaces between the buildings, designed by Alvar Aalto in the 1960s, and it also contains the key university and Student Union locations and a shopping centre. If we think about the future, already for the next few years there are plans for an important invisible connection or ‘gate’ between the amphitheatre, the former library building and Dipoli for those arriving to campus from the Helsinki direction. It will evoke the campus’s connection to both cities, Espoo and Helsinki.

Perhaps this tension between the buildings will be centred at the core of the campus instead of a loose and unstructured square in front of the metro station. This place, its direction and vivacity have a strong impact on the feel of the new Aalto campus.

In his winning town planning proposal (1949), Alvar Aalto placed the main building of Helsinki University of Technology in a spot that had previously housed the Otaniemi manor. During Swedish rule, the manor was used to accommodate foreign builders and designers constructing the
In the next few years, there are plans for an important invisible connection or ‘gate’ between the amphitheatre, the former library building and Dipoli for those arriving to campus from the Helsinki direction. It will evoke the campus’s connection to both cities, Espoo and Helsinki.
Suomenlinna fortress. For instance, these were the people who first introduced potatoes (and apples) to Finland and taught local peasants to cultivate them. (Riikka von Martens, 2014.) The lime tree alley behind the library wing still reminds us of this time and innovation. It brings out the history and the innovative spirit of the time, delimits Alvar Square and guides the flow of movement to the outdoor space formed by the amphitheatre.

Originally, Aalto designed the former main building facade by the park as the ‘festival side,’ the internal centre of the campus. Now that it forms a strong connection with Dipoli, and the use of Dipoli is changing, the nature of Alvar Square will become increasingly official and public in the future. Outsiders will come here to take a look at life on campus:

As a result of many decades of active and high quality planning and construction, the state-owned Otaniemi area had become by the late 1960s an internationally recognised showcase for Finnish architecture (Nykänen, 346).

The activities of the students on campus are also presented here. The strong visibility of student unions on campus is often compared to foreign campuses. It is manifested in buildings owned by student unions and in various student activities during different seasons here at Alvar Square and in front of the shopping centre. Could this special feature be increasingly reinforced? Students’ own projects and suggestions made in the context of exercises and coursework for livening up the campus could be more visible. They bring out the current state of affairs and reinforce student activities. For instance, a pavilion could be set up as an information point, for use in various events, and also to serve as a gate to the campus.

In the front and to the side of the library, there is an unstructured storage location for bicycles. A better solution could be found for bikes. Some of the Alvar Square walking routes are original, dating back to the days of the manor, and new routes and connections between the various buildings are created at this very spot. The walking network should be clarified, and the path edges should be reinforced. Walks are also guided by the lighting, and this could be a place to form a strong outdoor space by means of intelligent lighting. The lighting could guide the pedestrians, indicating the direction and lighting up the rest stops. The dark sky and trees will provide an excellent background for an artwork that makes use of light.

As a former stream bed, the grass field in the square is a damp place. Rain water gullies stick out above the ground surface. Seats for resting and relaxing are located on the terraces of the amphitheatre building or on the edges of the old shopping centre. Perhaps the low Gate to the campus at the end of the shopping centre, draft. The Kierre gate (2014) designed and implemented by the architectural Wood Program students has been embedded in the collage.
spot could be rendered more festive by means of technology: for instance, a kidney-shaped pool could appear there from time to time. The technology would pump the water from the surroundings and surprisingly form a pool.

The other party involved in the dialogue, Dipoli (designed by architects Reima and Raili Pietilä and completed in 1966), served as the original student union building, a building for the festivities of various guilds and as a training and conference centre. It was built in the shade of trees, surrounded by rocks, as a cave-like hideout for students of technology. Located behind the high trees, it has been regarded as a slightly remote and strange place, since its construction materials are completely different from those used in other buildings on campus. However, as Student Union property, it has been mainly known as a student building, ‘the home of the campus dwellers.’ It was designed in its place on the rock in strict accordance with the points of the compass. It contains no straight angles, and all its 500 windows are different. The building strongly emphasises differences and creativity. Today, it would be difficult to construct another similar building at a specific location and strictly suited to its purpose, largely made by specialist design and from special materials, and requiring handicraft.

In 2013, the owner of the building sold Dipoli to Aalto University, where plans are made to transform it into the new crowd puller of the campus. It will become the university’s new main building, containing the working facilities of the management and administration. It is hoped that the academic community, the students and the administration will meet here. Dipoli will become more discernible among the trees once its use becomes more public. The entire focus of the campus will change. Will the main routes also change?

Heart map

At the very beginning of the coordination work (2013), we noticed that suitable map templates were not available. Some maps lacked paths and thus also pedestrian connections between the buildings. For some maps, the building floor plans were not up-to-date. Where is the entrance to the building? With the aid of the City of Espoo Planning Department, we collected map templates and made our own map template of Otaniemi. At the same time, Leila Teräsalmi-Sovijärvi, a long-term employee at Otaniemi, helped us become familiar with the buildings, the places and the stories. We also interviewed Panu Nykänen, who has studied the history of Otaniemi and the development of the campus (Otaniemen yhdyskunta, 2007). The campus map began to form and become more detailed.

Thus, the analysis of the campus roads and paths and the introduction of the route network to the official map template was behind the Aalto heart map. These tasks result in a final organic shape for the heart, which is when the map (displayed in uniform colours) also addresses the viewer on another level. It will form a whole and emphasise solidarity.
Narrative walks

Competition and the pace of studies are intense and demanding. Since students live and work temporarily on the campus, the students’ disinterest in their immediate surroundings may increase. They do not want to commit to the place, since they know they are only temporarily residing there. Discussions have indicated that students are unfamiliar with the campus buildings. When viewed from Helsinki, some people think that the campus is ‘far away in some Espoo suburb.’ The area can be experienced as monotonous, and the architectural gems and historical events that characterise the area may become ‘invisible’ in daily life on campus and remain, for many, unknown.

In autumn 2013, we organised the first walk on the campus in order to magically and playfully familiarise the students and employees with the place and with each other. At the same time, it was an introduction to art coordination and the arrival of arts on the campus. The ARTS Dean at the time, Helena Hyvönen, was the initiator of the event, and the event was preceded by art coordination lectures on all three campus areas. The idea behind the walk was to get from one place to another as a group, as if we were making a sketch of the campus for ourselves. We started from the circle drawn on Alvar Square, a symbolic shared location, passing through the three-metre high Letter A (by Reija Hirvikoski and installed by Martin Hackenberg) and passing by various targets on the routes, and I told the stories related to the place. In the end, we swung on the amusing temporary work of art, Hyrrä (idea and implementation by Pekka Koponen). The purpose of this move was to kick-start the term, studies and academic work. After the tour, we did some painting at the Chapel (instructor Maija Pitz-Koponen). Participants included students and employees. In various places, the participants also told their own stories and experiences with the locations.

Over a period of two years, narrative walks have been organised at various times for different target groups and various course and conference participants. They have been developed based on the participants needs and interests; for architect and landscape architects, we have also arranged short drawing sessions during the stops. Some walks have been silent; we have only engaged in discussion during the rest stops. The purpose of the silent walk is to emphasise our own experience of the environment. The intention was also to bring out the meaning of the walk and become familiar with our own surroundings. How do we experience our environment? Can we read our environment?

Many people are unfamiliar with the stories of the campus buildings and locations. Fragments of information about them are included in the stories of former students and employees. Several people have taken the interested parties on walks in the campus (such as Panu Nykänen, Pauli Saloranta, Meri Löyttyniemi etc.). However, Otaniemi and Helsinki University of Technology have influenced the development of the entire Finnish industry; for instance, the 1960s study programmes helped shape the Nokia brand (Panu Nykänen). On narrative campus walks, we have attempted to engage in discussions and exchange thoughts on the places and stories of the campus. Perhaps alumni could give regular lectures and organise tours for getting to know the campus events and history? The tours could even reach Alvar Aalto’s office at Munkkiniemi or include the presentation of buildings in other parts of Helsinki (in conjunction with the Alvar Aalto Foundation).
Narrative walks were launched in Autumn 2013. Photos: Mikko Raskinen/Aalto University.
The OASIS and LED greenhouse

Constructing a new building on campus means creating an extensive construction site. Noise, dust, temporary detours and increasing site traffic is often related to the construction process. Together, these features may have a negative impact on the ambience of the entire campus. This situation will last until the end of the construction process.

This can be offset by using a positive element such as the Observation Deck placed near the main building by Otaniemenkatu for the construction period. The original idea was introduced to the discussion by Vice-President Hannu Seristö (2013). In our discussions with Professors Pirjo Sanaksenaho, Kivi Sotamaa and Antti Ahlava from the Department of Architecture, the idea developed into a coursework proposal called OASIS.

This tower structure gives visitors the opportunity to climb above the campus buildings and to examine the development of the construction process and the entire Otaniemi area. The campus has no places where one can see the entire area and also enjoy the sea view surrounding the headland. It is common knowledge that high vantage points provide uplifting experiences for the viewers.

We spoke about inviting the woodworking industry to cooperate with us. However, the shape of the building should reflect an entirely new type of light design. On the upper floor, we wanted to place a greenhouse/coffee shop to reveal the know-how of Aalto University: LED lights would be used to grow vegetables and salads for the students and staff to purchase. This would give visibility to Professors Liisa Halonen, Paolo Pinho and Heli Nikunen, who have been producing high standard research work on the use of LED lights on an international level for over a decade. In addition, other experts in engineering sciences as well as representatives from the School of Economics could work with OASIS to develop the project, organise funding and communications etc. Thus, this project could be used to enhance the cooperation between the three campus areas, promoting the campus spirit.

The OASIS project LED greenhouse is a symbol of positivity, and it could also serve as an artwork using light and sound (Antti Ikonen, Department of Media). It would create a landmark, telling the story of Aalto University and its spirit as well as its contribution to the future, to science and research. This would give visibility to the work, research and knowhow on the campus. It would also be a place for introducing the area and the project to visitors.

An encounter between the arts and sciences produces new information and understanding. Art projects give visibility to studies and projects.
Aalto University metro station artwork

In May 2014, at the suggestion of Jarkko Leinonen, the Real Estate Director for Campus Services at the time, we were looking over the Aalto metro station art with Tapio Koskinen and Päivi Kiuru and made a proposal regarding it (14 May 2014). The ARTS Dean Anna Valtonen presented this proposal to the appropriate decision-makers.

At international metro stations, we are used to seeing artworks that distinguish them from other technically similar stations. The artworks at the Stockholm stations are familiar to us, and the London tube also has a strong artistic function. There, people do not only settle for traditional visual arts. Instead, conceptual art projects are found there, and some artworks give riders the opportunity to participate in games (Timo Valjakka, a lecture on the Arabia campus, 22 March 2015). Art plays a strong role in constructing the image.

The Aalto University metro station is the gateway to the new university campus. Students have strong expectations for the stations and wishes for successful studies and the future. Other metro users also expect from the Aalto University station a confidence in a safe and good future, in the youthfulness and talent of students and in the development and efficiency of technology.

We suggested a series of images on the ceiling of the platform level, with moving images reflected on the individual sheets of glass hung from the ceiling. In this case, the pedestrians feel that the image is moving along with them, guiding them to the Aalto campus area and welcoming them at the same time. The immaterial images on the thin glass sheets are impressive. The image series continues all the way up to the exit out onto the campus street level. In the outbound direction, the images form

Proposal for metro station artwork embedded in ALA Architects images.
and seem to flow from one to the next (animation technology).

As for the content, an unlimited number of changing themes can be used in the images: topical events, such as conferences, or the four seasons, history, famous persons, nature or innovations. In addition, a display board would be installed on the upper level to provide more specific information on the events, and its touch screen would provide the details.

In addition, an artwork would emphasise the actual arrival at Aalto University. We proposed that Ólafur Eliasson be selected as the artist.

Ólafur Eliasson (1967) is a Danish-Icelandic artist who became well-known thanks to his The Weather Project, presented in 2003 at the Tate Modern turbine hall. His work has been displayed at the Venice Biennale and in art museums around the world. Eliasson’s work has been displayed at Emma, the Espoo Museum of Modern Art, in the 2014 Feel the spirit exhibition.

Eliasson’s work is strongly connected to natural phenomena, such as light, water and temperature, and it affects the viewer’s experience of the forces of nature. Mathematical equations and technology related to nature are combined in his works and they bring out the fragility and vulnerability of nature. The Louis Vuitton Fondation museum of art, designed by Frank Gehry and opened in December 2014, celebrated the building by organising an impressive private exhibition of Eliasson’s work. See the photos: the Weather Project 2003 Tate Modern, London, Fondation Louis Vuitton, Paris Where horizons meet contact is made, Paris 2014, bottom of the Louisiana River 2014)

Eliasson’s approach to the place starts with the qualitative elements of the location and its ambience. Here we have the opportunity to increase the importance of Aalto University through art by using a high standard artwork in the proximity of the new building and the metro. The artwork would be a unique piece related to this very place and time. It would provide the students with a new viewpoint on the new campus. With his work, Eliasson would give a credible and superior ambience to the exit of the metro station where the person arriving faces the Aalto campus and its buildings.

According to our plan, the metro station artwork would start with a workshop and lectures for all the students. The lecturers would include Olafur Eliasson, philosopher Gernot Böhme, Professor Juhani Pallasmaa (and perhaps also the architects Peter Zumthor and Urs B. Roth). These names are linked by the concept of an atmosphere. They have worked together before, and Eliasson has indicated that he is very interested in this cooperation. Since Alvar Aalto is also an atmospheric architect, the workshop in conjunction with Böhme and Eliasson and Eliasson’s artwork itself would complete the campus created by Alvar Aalto and reinforce the spirit and the objectives of Aalto University. This aspect is also interesting for the artist and the other participants. The impact of the artwork as a process is more extensive than a single completed work.

If Ólafur Eliasson is not selected to be the artist for the Aalto University metro station, I hope he will produce an artwork for a central location on campus. His art transmits a sensitive, open and honest relationship with nature and the future. This brings a sense of globalism, talent and youthfulness to the campus.
Artworks by Ólafur Eliasson. Photos: Studio Ólafur Eliasson. Eliasson's works can be viewed at olafureliasson.net
**Alvar Aalto is an atmospheric architect**

When we think about developing the campus, it does not suffice to think about the buildings and places. Instead, we must also examine the experiential side of the area. The experience-related material collected is something we have lived and sensed; it is subjective and therefore also unscientific. It is knowledge of the place and contains qualitative elements of the place, thus creating possibilities. The atmosphere seems to be between the subject and the object, their joint reality, which is not the experience of a single sense but rather the joint experience shared through various senses.

According to German philosopher and professor Gernot Böhme, the concept of atmosphere (ambience) was launched more than 50 years ago. Böhme has studied it for several decades, introducing an interesting aspect to environmental planning through his studies. In the past few years, the concept of atmosphere has begun to resurface, often in doctoral theses of architecture and various fields of art. Atmosphere is previously known from the study of weather and climate: the hot weather or autumn weather may be heavy, and the high summer day sky and brightness may create a fresh atmosphere. When entering a room or new apartment, we can detect its devout, festive, cheerful or heavy atmosphere.

The concepts of the atmosphere and the aura are also used to describe art. Böhme emphasises that atmospheres can be constructed, produced and implemented. Designers, architects, set designers and film directors are experts in these matters. For instance, in architectural competitions, the images presented by architects describe the future through the atmosphere.

We all experience the atmosphere of the location in our own way, but it affects our common daily lives. How do we experience the Aalto University campus at Otaniemi? What is its spirit like? Is it still the Otaniemi of the technology students or has it already become the campus of the new Aalto University? Does it already have an international Aalto spirit?

Aristotle said that nature is closest to us, but it also seems to be furthest from us and strangest to us. The statement is also true for atmosphere. Everyone admits that the atmosphere or ambience is the first thing we feel when we step in a room, and it is only after this that we pay attention to the people, things, and signals. However, in our daily lives we do not pay attention to the atmosphere itself; it disappears in the other factors we consider part of the spectrum of living. In our technical civilization, our observations are mainly focused on signs, and after that, on people and items. (Böhme 1998, 7*)

Professor Juhani Pallasmaa calls Alvar Aalto an atmospheric architect among the modern architects, and the following quotation describes Aalto's creation work:

*Led by my instincts I draw, not architectural syntheses, but sometimes even childish compositions, and via this route I eventually arrive at an abstract basis to the main concept, a kind of universal substance with whose help the numerous quarrelling sub problems (of the design task) can be brought into harmony.*

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**The essay The Trout and the Mountain Stream Alvar Aalto confesses (1978)
We can proceed by analysing the place and its qualitative elements to find ways of supporting the ambience of the place, for instance, through lighting and art. By also paying attention to the scale, the colour and the light, we reinforce and impose ambience by means of our artistic proposals.

In a place, the dynamic properties of space, motion and time, such as the arrival in the area, the opening of the landscape, its scope, direction materials and lightness, may be brought forward. (Böhme, 1998, p. 8–10*). Construction is always connected to its time; buildings designed and constructed at the same time look alike. The same materials have been used for them; the regulations limit them in the same way; the gimmickry is wasteful and it seems as if it were stuck on top of the buildings.

Since all types of spatial development also deal with the future, place analysis can be used to seek and find material from the past and the present, and also material of what is wished, assumed, concealed and forgotten – the information and experiences in the area. This is how the elements of the location are reinforced.

By studying the contents of the location, the location and its stories can be reinforced, or new stories can be created in the location.

Street

The buildings have been connected by streets and pathways. The walking network spreads out across the area, connecting different activities. It is used for getting around, meeting, getting to know someone new, saying hello, making appointments, seeing each other again, going to a coffee shop, eating together, and planning parties.

Qualitative elements of the campus environment

As we walk, our eyes focus on the details and surface materials in the immediate surroundings. What does it feel like to walk on a gravel road? Is the asphalt under our feet even, or must we watch where we step? The eyes follow the edge of the path, and our eyes focus on the individual plants and trees, the species and sizes, and different smells reach our nostrils. In this stratum, the weather plays an important role. The walkers can ‘feel’ the immediate surroundings inside themselves. "As we enter the space the space enters us," writes Juhani Pallasmaa* (2014). People identify with their surroundings; walking in nature makes them feel good, whereas they feel bad or feel frightened in an untidy environment.

As an atmospheric architect, Alvar Aalto has always placed the user and the experience at the centre of his plans. When designing the building doorway, he considered aspects such as the tallness factor and placed door handles at different heights. Two handles, one higher than the other on the heavy front door, is a discreet way of taking the user into account, and the third handle on the bookstore doorway seems to invite children into the world of books as well.

“The door handles designed by Aalto emphasise qualities related to handling: the handles offer themselves to hands, and bring out images and memories of touch” (Pauline von Bonsdorff, 1997).

The stairway pattern (see image on p. 25) on the wall of the lobby of the former architecture department (currently Otakaari 1, A wing) make us think how it feels to climb up stairs. When the stairs are steep, walkers must work harder, and when they are low, they need not raise the foot too high. Does this mean there is time to observe the surroundings and to even make a more joyful ascent? How does it affect walking speed? What kind of ambience does the staircase designer wish to offer stair users? How can the architect influence walking and the way people walk? According to public space designers, the building’s staircase is often an important meeting place and represents the heart of the building.

*From Architectural Atmospheres On the Experience and the Politics of Architecture (2014), Editor Christian Borch, article: Space Place and Atmosphere: Peripheral Perception in Existential Experiences, p. 20
When walking on campus, I have freely used the three levels of observation developed by explorer J.G. Granö.* The surface beneath your feet has an effect on walking, speed, sensation and experience. At eye level and on the human level, a functional and social space is formed for meeting people and animals, sitting on a bench and kicking a ball. On this level, movement is guided by the direction of the path and road. The space opens up for a view. For instance, lighting fixtures designed by Aalto in outdoor spaces emphasise the bend of the path and its continuum. In indoor spaces, for instance in lobbies, pendants and their lights emphasise the curved forms of the walls.

One can find the third level of observation by looking off into the distance. Near water, we look off towards the horizon, the high places are far away, we can see the high sky, the extensive view, the future, and the place where our own dreams lie.

Swiss architect Peter Zumthor uses the concept of atmosphere when speaking of the buildings he designed. He thinks a new building should 'set something moving' in the place where it is constructed. New features transform the previous ambience. There is no recipe for designing future atmospheres. However, by listening to the place and taking users into account, as it was done in the Arabianranta art project, an atmosphere and ambience were created in which residents feel they were taken into consideration. Perhaps it is sufficient for creating a positive or a safe, animated ambience.

When new features are added to the campus, the existing place is transformed into something entirely new.

Moving around campus

Alvar Aalto’s street plan takes into account the pathways and lime tree avenues of the manor houses once constructed on the location. The pathways and avenues are left to indicate the former routes and main entrances. Aalto designed the street side of the current Otakaari 1 or the former Helsinki University of Technology main building for vehicle transport, and the square side is left for pedestrians and for student and festive activities.

Where is the Aalto campus? It is not at the city centre or in the suburbs. However, it is an urban public space:

We are like the tenants of the campus. Our movements leave traces of the network of our own routes, which contain repetitive traces, even running paths, circular routes, slow routes, rapid short cuts to the bus stop, and routes for stopping and observing the surroundings. Each pedestrian follows a personal labyrinth consisting of crossroads, crossings and separating routes (freely used ideas from author Christos Chrysopoulos**).

Orientation on the campus is rendered more difficult by the fact that brick facades, ribbon-like windows and low buildings give the constructed environment a withdrawn, introspective look. The outdoor spaces left between the buildings are similar; in summer, they are even green grass fields (in winter, fields of snow) and full parking lots. It is difficult to find particular landmarks by the paths or streets. It is hard to remember which way we went the last time. The surface materials or views of the criss-crossing paths in the area do not differ from each other, and they do not always guarantee short cuts between the various campus areas.

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*Taneli Eskola (2002), Sininen Altai J.G. Granö as a photographer in Siberia 1902–1926, Musta taide/Helsinki

**Nuori Voima magazine 5/2014, p. 43
Instead, they may unexpectedly end in a nearby parking lot. There are vague marginal areas between the paths and the trees. The trees often also cover the views of water on the headland.

The asphalt surfaces of the paths are often uneven and damaged (the repair work began in summer 2014). There are large grass surfaces, but there are also plenty of grass strips by the roadside in many places which are difficult to manage and cut. We think: what is part of nature here, and what is part of the planned outdoor space?

Traffic signs and other partly outworn signs are almost always crooked. There are few pedestrian crossings across Otaniemenkatu. There are not enough stands for bicycles. Residential building waste containers are obtrusively visible by the street, and they conceal buildings and their entrances. In winter, when the students are there, the campus lighting is insufficient. (Discussions with Kari Kontturi, Maija Rautakallio and Riikka von Martens, 2014)

Visibility for campus knowledge and skills

Alvar Aalto and his wife Aino Aalto won the master plan design competition for the Otaniemi area. The plan was introduced as a basis for the general planning in the area in 1950. In the introduction to this plan, Aalto explains that his suggestion is based on the idea of six hills on which the most important buildings have been placed. Living areas have been separated, unlike today. Now an attempt is made to integrate them into life in various parts of the area. Like a hand and fingers, the various areas spread from the main building towards the headland and the sea. The buildings themselves follow the edges of the woods, and the low-lands between them remain vacant. In the outdoor spaces, the walker is surrounded by architecture. Aalto’s plan is an illustration of the urban planning of the time, which is now the foundation of the new campus and its new plans. Which characteristics should be preserved when the campus is rendered more compact?

In addition to assigning the location for the state’s research institutions and the Helsinki University of Technology buildings, Aalto’s plan incorporated the student village and the sports facilities. The oldest apartments of the Teekkarikylä Student Village and the sports facilities for the 1952 Olympic Games were the first buildings in the area to be completed. The Otaniemi settlement was launched in autumn 1951, when the first students of technology moved to the Teekkarikylä Student Village.

The Otaniemi planning stage was extended to the late 1950s, when the first larger University of Technology buildings were completed. The first stage of the university's main building was implemented in 1964. The main building and the entire area were inaugurated in connection with the 1966 Ceremonial Conferment of Degrees (Panu Nykänen, 2014).

The Otakaari 1 repair work was carried out in various stages. The extensive renovation work will be completed in 2015. A new learning centre will gradually take its place in the former A wing. With the space series incorporated in his plan, Aalto has created an open and animated academic campus life in this building, and there are places for meetings and discussions along the corridors.
Intelligent lighting

In the Nordic countries, the natural environment is like a series of places with differing feels, impacted by the low horizontal sunlight. For walking, we choose the pavement, either in shade or in sunlight. In spring, after the long darkness, we can appreciate the light and we look for sheltered walls in the sunlight. Depending on the season, pedestrians may take different routes to the office, for gazing at the stars or viewing the scenery. The power of nature, the play of light and shadows and the long twilight moments in the morning and evening give the places variable and different ambiences.

The students stay in the area for the darkest period of the year, from September to June. This highlights the importance of accurate and carefully designed lighting in the area. The multiculturalism of the students should also be accounted for. For students coming from the Nordic countries, the darkness may appear safe and familiar, but it may not be so for students coming to Finland from more distant locations.

As the area protrudes into the sea in the shape of a headland, the water creates a pitch black backdrop for the greater part of the year. This is rare in an urban environment, since the place experiences no light pollution. Against this black background, an accurately-directed light positioned in just the right spot forms a strong element. As it is, the general lighting on the campus follows the streets, while the rest of the area remains in darkness.

Entrances and other special features in buildings, such as use that is visible on the outside, the ‘fifth facade’ (meaning the roof), building details and the intermediate space between buildings can be emphasised through carefully planned lighting. In 2002, architect Vesa Honkonen* made a watercolour-like lighting plan for the facade lighting at Otakaari 1. Its servicing and regulation was reviewed in November 2014. Before we consider a new lighting plan, we should reassess Honkonen’s draft and its implementation. What role will the amphitheatre play in the future?

The basic studies of new students will begin at Otakaari 1 in autumn 2015. This means that the building’s role has changed. In the future, Dipoli will be the main building on the Aalto campus. Lighting technology has also developed. Does Honkonen’s plan correspond to the comprehensive campus lighting plan?

*Helsinki University of Technology outdoor lighting plan draft, Honkonen, 04022002
Light can be used to pick out specific routes which will then form the main paths in the area. Outdoor spaces, squares and parks can also be rendered more individualistic by means of lighting design. Street furniture and signs may be combined with the lighting. It is also possible to use lighting to create entrance gates and two main axes (discussion with Martti Raevaara, 2013) for the area with the aim of facilitating orientation.

In a public space, the amount of light is a central element. Avoidance of lighting overlap (e.g. standard street lighting combined with entrance lighting and potential walkway lighting in parks, which increases light pollution) should be planned. Instead, the lighting solution should be comprehensive and carefully designed with the specific location and user needs in mind.

The colour of the light is important, as high-pressure sodium lamps distort all other colours and absorb certain colours entirely. This also makes the environment darker. It is more difficult to discern the place and, for instance, to recognise an approaching person, which increases the feeling of fear. For the visually impaired, walking becomes increasingly challenging. The possibility of replacing the usual lighting with LEDs should be explored. (The public lighting system for Turku includes some experiences of this, 2013.)

The campus includes three types of outdoor lighting fixtures designed by Aalto: the fixtures have either a curved visor, a straight visor or no visor at all. The lighting fixture visor indirectly reflects light. However, it has no great impact on the amount of light. Instead, the visor has more of a decorative function. These reflective lighting fixtures use an obsolete technique, and no light bulbs are available for them (Kari Kontturi, 2014). They also produce a wedge-like light. However, these lighting fixtures are part of this specific constructed environment. Could additional lighting be an outdoor light system entirely independent of them, lighting the road surface in lines? Alvar Aalto’s outdoor lighting fixtures could remain in place to indicate the direction and form of the path and to the guide circulation. The idea of creating comprehensive solutions with ecological, aesthetic, ethical and economic principles should apply to the lighting plan. In addition to an intelligent and comprehensive solution, the lighting fixture artworks could emphasise special places and buildings.
**Temporary Enlightenment**

*Enlightenment* is a temporary light installation bound to the location and situation for the lobby of the Otaniemi campus main building at Otakaari 1. It was made by Petteri Nisunen and Tommi Grönlund, 2014. This is an excerpt from their text:

The artwork is based on the architectonic features of the building designed by Alvar Aalto. The intense artificial lighting is reflected on the lobby floor through eight round roof windows following the form of the main auditorium curved wall. Individual patches of light appear and disappear randomly and create an immaterial feeling where the cold is emphasised.

The artwork lights were guided from the roof through the light holes, and the work was in place for two weeks. During this period, two important events took place on campus: The World Cultural Council Albert Einstein Award of Sciences 2014 conference from 16 to 17 November 2014 and the visit of the delegation of the King of Sweden, the Royal Technology Mission at Aalto University, on 26 November 2014.

In June 2013, Grönlund and Nisunen received the Leonardo da Vinci World Award of Arts from the World Cultural Council. Daylight installation emphasized the curved wall of the auditorium in the lobby and, in a sense, made Alvar Aalto’s careful design visible by artistic means.
How do I find my way there?

The Aalto campus is no longer only a campus for students of technology where everyone knows the locations of the educational buildings. Its image will be altered as students, researchers and other staff from the School of Business and the School of Arts, Design and Architecture as well as private cooperation projects move to the area. For new students, this is the campus they are getting to know.

As a cooperation project with the various schools and in conjunction with the area stakeholders, the graphic design programme will organise a study project for MA students between 2015 and 2016. The actual installation of the signs will be carried out at Otaniemi in autumn 2016 in order for the signs to be ready to welcome the new students at the beginning of their studies. The project group consisting of Ilona Törmikoski, Rasmus Vuori and Saku Heinänen is in charge of project planning. The objective of the project is to create a strong spatial identity for the campus to attract visitors in the area, to provide guidance for the use of the services provided by Aalto University, the companies operating in the area and the city of Espoo, and to make the area increasingly welcoming.

During the project, it is examined how juxtaposed visual elements (lighting, illustrations, guidance, spatial planning, design, digital applications, art etc.) may be used to improve the user experiences of staff and students at Otaniemi and also for visitors to the area (Ilona Törmikoski, 2014).

Meaningful outdoor space planning (lighting and environmental design) and a new type of guidance and information system will have a strong impact on the ambience of the Aalto campus. It may be used to bring forward features that are important for the spirit of the campus and raise awareness of them. Professor Marjatta Itkonen was involved in developing the project.

The Layers proposal was selected for further development. Authors: Anastasiia Abramova, Monika Colabek, Heli Juutili, Ho Ming Lam, Anne Pasanen, Lisa Staudinger and Sanya Thakrar.
Temporary image on the metro station facade

The designer of the metro station, Verstas Architects, suggested a textile cover for part of the Metro station facade. The situation is temporary: this means that the facade will only be finished during the construction of the new building. For this, the architectural aim was to present images of student work. This is a perfect setting for student work. Graphic design students (the Department of Media) Tuuli Häggman and Emilia Ahonen presented feasible image proposals, one of which was selected for implementation. The image proposal will be installed in May 2015. The metro will be opened for traffic in February 2016.

The working title for Emilia Ahonen’s proposal is Osaamisen kentät, and it depicts three campuses and six Aalto University Schools. Ahonen mentions that its themes include a variety of skills, doing things together, humaneness, play, positivity and a communal spirit.

The geometric shapes of the illustration symbolise various skills combined through active play-like activities. The three geometric shapes on the background (science, art and technology) are combined. The positive, abstract characters represent students from various universities. (Emilia Ahonen, 2015)

The artwork is temporary, and it may be changed after one year’s use.
Construction of the garden for decaying wood

In conjunction with the University of Helsinki and Aalto University, the Finnish Association of Nature Conservation organised a competition for designing a garden for decaying wood. Its results were published in late 2013. The winners of the competition were Sofia Tigerstedt and Kimmo Heikkinen with their Lahokehä (Ring of Decay) design. The idea was to construct the winning work in 2014 on the Aalto University campus at Otaniemi and also in the City of Helsinki at Viikki, on the University of Helsinki campus. This is how the development of parks for decaying wood could be monitored simultaneously in both universities. In its own way, this would promote the joint activities and the communal spirit of the universities.

The diversity of campus nature can be supported through art. In the design of public outdoor areas, this present age also favours non-designed, natural places, which could be adjacent to the existing walking routes in the area. The suggestion for a location near the conservation area as part of the jogging path round the headland makes the garden for decaying wood a part of the aesthetic and natural experiences on the campus.

On the nature path, we pass by the smooth rocks and the views of water, entering an expanse where we pass through the park for decaying wood and a high birch tree forest forming an arch-like corridor. If the garden for decaying wood had been placed in a more visible spot by the street, its entirely different nature would have seemed ‘lost and lonely’, thus impairing the related experience. In this natural place, its ambience reinforces the viewer’s experience of nature. At the same time, it creates a relaxing stop for those walking on the shore route, making us think about our own relationship to nature. The garden for decaying wood also provides a place for twigs and branches collected while maintaining the parks in the location.

The garden for decaying wood itself is a small area on a grass square with decaying tree trunks in an upright and horizontal position.

Twigs are collected from the area for the surrounding fence. The fence made of decaying wood is so wide that plenty of wood can be added to it.

The garden for decaying wood on the Aalto University Otaniemi campus was opened on a sunny Monday afternoon on 15 September 2014. Its implementation on the campus by voluntary workers was organised by the Aalto University campus and facilities services in conjunction with a large number of people.

The art coordinator was involved in finding the place on the campus together with Risto Sulkava (the Finnish Association of Nature Conservation), Meri Löyttyniemi and Jyrki Sinkkilä.
The garden for decaying wood was constructed by volunteers. Photos: Leena Ylä-Lyly.
Students’ very own Light Wave

In autumn 2013, the Department of Architecture organised a two-stage student competition in conjunction with Betoniteollisuus ry to find ideas for concrete installations in the surroundings of the Otaniemi shopping centre. The competition was open to all ARTS students.

The authors of the winning proposal, Valoaalto (Light Wave), Maija Gulin, Annimaija Tarkkanen and Veera Toivanen, were still developing the proposal in early 2014 in a working group also involving Heikki Sjöman and Jukka Helle, until they were able to present a feasible proposal in autumn 2014. In their brochure, they present their project as follows:

The Light Wave is a new symbol of the Aalto University campus area. It is a concrete light installation that gets students to sit down together on the same tyre. When no one is present, the piece manifests itself as a small light restlessly circulating around the inner edge of the tyre, searching for people. When the light detects people, it calms down and becomes more intense. The Light wave exudes the Aalto Spirit and derives its kinetic energy from the surrounding people!

The round shape of the Light wave was derived from the idea of bringing people together. The Light wave is a place where people can meet, gather, perform and get to know each other - a place where surprising encounters are possible. We wanted to bring light and movement at the Alvar Square; we had the idea of an interactive light artwork which would react to the surrounding people, inviting them to play.

The Light Wave has inspired students and teaching staff, and our team has grown as the project has progressed. The Light Wave represents the Aalto Spirit, the meeting of students from various educational institutes, combining art and technology.

The artwork was designed for a particular place in front of the shopping centre, but it may be constructed elsewhere as well. Students calculated a budget for the artwork and began to independently and successfully acquire funding for it. The work is feasible and would form an interactive, fresh, new type of meeting place in a central location. Once implemented, it could also demonstrate the independent activities of students, their active nature and their creativity on the campus.
Innotorus climbs to the ceiling

The new function of Otakaari 1 after the renovation of the building is to serve as a centre for basic studies. Mathematics is a field combining various higher education institutions on the campus.

Lecturer Kirsi Peltonen from the Department of Mathematics organised the Aalto course Crystal Flowers in Halls of Mirrors: Mathematics Meets Art and Architecture, combining art and mathematics, for the first time in 2013. The student work produced during the course has been displayed in the TUAS building. In February 2015, a course on the same subject was launched, lasting the entire spring. The results of the works produced in its workshop phase, led by Urs B. Roth, have been displayed in the upstairs lobby at Otakaari 1.

One student work from 2013, Innotorus, had been taken to the cellar to await relocation. It is a particularly beautiful artwork with a tensegrity structure. The crosses that give it its form float separately thanks to the tensile strain of the wires. The artwork was created by Otso Helenius (ARTS), Jesper Jokilehto (ARTS), Eero Kaarlehto (ENG), Juha-Matti Lappalainen (ARTS) and Pekka Lehtelä (SCI).

A visible place was sought for the artwork to emphasise the mathematics related to the students’ basic studies. Based on the images and budget carefully drafted by student Otso Helenius, it was easy for the art coordinator to present it to the decision-makers, such as the President and the Alvar Aalto foundation where architect Jarmo Tiirikainen has also been actively involved. Director of the foundation Tommi Lindt and architect Jonas Malmberg issued a positive statement on the matter (29 October 2014):

Various temporary structures and exhibitions have been part of the activities in the main building and particularly in the Department of Architecture since the construction of the buildings in 1964. In the view of the Alvar Aalto foundation, both the indoor and outdoor facilities of the campus buildings should support the activities related to the students’ learning and artistic development. This is why very different and particularly temporary artwork-type installations are possible when their suitability for the general look of the building is established.

The mathematical work of art tells a story of how mathematics at Aalto University combines different disciplines and makes visible the layers of today’s student activities on campus. The work of art gets students sitting at a lecture to look up and notice the sublime feeling that Alvar Aalto has created with the help of natural light and the shape of the ceiling. There is room in this space for the wildest of dreams. Studying is a celebration!

The support of various individuals was required to produce the artwork. Risto Nieminen, the Dean of the School of Science, allocated the funds for producing the artwork. Many individual solutions were provided by Technology Manager Kenrick Bingham and architect Pauliina Skyttä. Once the permits had been received, the Campus service took over the situation and covered the related expenses. The students, together with the course instructor architect Jouko Koskinen finalised the work in an operation lasting until the morning hours in order to hang it safely. The hanging of the artwork took place on 5 February 2015. (Text from a press release, 20 February 2015.)

The public unveiling of the Innotorus artwork was held on Friday 27 February 2015. At the same time, the results of the workshop week led by Urs B. Roth in the as part of the same course (Crystal Flowers in Halls of Mirrors: Mathematics Meets Art and Architecture), 6 polyhedrons, were displayed in the lobby.
The Crystal Flowers in Halls of Mirrors 2015 course.
The highest spot / Tom Simons

I skogens sång är alla världens sånger inskrivna / Lars Huldén

The forest surrounding the Otaniemi Chapel has currently been forgotten, and it has become an overgrown wood on the campus. It is one of the last natural places reminiscent of the old Otaniemi manor pasture woods, and it has a special very valuable and fascinating character.

The artwork proposal will leave the park intact by creating a narrow trekking path through it. The pedestrian may encounter the forest in its current natural state and quietly discover the history and the poetic nature of the woods. The trekking path is based on Dante’s Divine Comedy.

*In the proposal, the gravel road leads to a narrow path whose three different types of atmosphere are related to this play. At the beginning, we are in the dark, in a part with overgrown fir trees. The second part is partly shaded on a slope with rowans in bloom. This is already indicative of change, and in the end, we reach a bright and open place, the highest spot on the campus. The end of the trek culminates in the “Chapel of light” or the arrival on the Chapel landing. Between various parts, there are stairs which act in their own way as dramatic elements. The concrete pillars contain poems.*

The artwork comes with a small book on the forest nature and its history, inspiring the visitor to see the artistic and poetic wealth of the forest.

The working group includes researchers from various fields, a poet and a photographer (Tom Simons 2014).
Tree alley becomes visible through an audible experience

Architecture surrounds us in buildings and offers various spatial experiences. The architecture of buildings also closes on us and forces us to stay in the outdoor spaces on the campus. There, architecture and landscaping may jointly express culture through art. The buildings and the history of the area are expressed in the environment.

Many people don’t notice the tree alley. It is parallel to the Otaniemmenkatu street, delimiting the Alvar Square, and it is used to go to the library or to Otakaari 1. Through art, the tree alley may be rendered “visible” to the pedestrian, and at the same time, the historical stratum is activated in the area.

How could we emphasise the tree alley? Whenever I wondered about this, I thought about a work by Kaisa and Timo Berry, Kultainen viiva (2001). When I later asked about it, Kaisa told me that though the artwork was made for the Diana Park in Helsinki, it was inspired by this lime tree alley at Otaniemi.

As I once walked round Töölönlahti, I heard delicate tinkling, as if “music made by angels”, which immediately attracted my attention. Finally, I noticed pieces of ceramic high up on tree branches, formed into chimes. I discovered it was Mari Paikkari’s environmental artwork, Kuuletko sen? (Can you hear it?, 2011). Well, I could certainly hear it. At Hakaniemi, Tokoinranta and Töölönlahti, Paikkari had hung pieces of ceramic moving in the wind, forming a phenomenon differing from the ordinary urban world of sounds. I wondered if we could organise a workshop with the artist and use her idea to decorate the lime tree alley.
Martti Levón Park as playground

The urban cultivation area at Ossinlampi, opened to the public in 2013, reinforces the principle of sustainable development guiding design at Aalto University, and the communal spirit of the campus. The project was launched as a design competition during WDC 2012, and the winning proposal, 'Uomapuisto', designed by student of landscape architecture Sofia Tigerstedt, was produced in spring 2013. The patches may be rented out by all students and employees. Rental will be managed by an association set up by the university and the student union (AUS).

Martti Levón Park is a popular place for ball games. It is not as public in nature as the Alvar Square, for instance. The location of the park deeper in the campus area gives it a more private nature compared to the Alvar Square. It could be used as a sunbathing spot for students, and a place for spending time together. There, we can camp out on a blanket and have a picnic without feeling we are on display.

Round the pond, communal activities, such as garden patches and ball games, have already been initiated.

A visible, temporary platform and a painting wall could be erected in a central place for the students. It could be a free place for expression, performances, speech, song and painting activities. Platform-like paths could facilitate moving around the area and take the pedestrians near to the water.

The new uses for buildings should be carefully considered; for instance, the School of Electrical Engineering buildings on the background of Martti Levón Park could provide a place for alternative activities and communal projects.

The various facade materials, solar panels, stairways leading to the roof, and the opening of the gable facade make us think about the possibility of terraces on the roofs and a platform and a place of performance at the gable of the building. Coffee tables could be placed by the sunny walls. This could be a place for joint activities.

Inner courts

The inner courts at Otakaari 1 bring natural light to the lobbies and the corridors. In particular, inner courts leading to the low lobby show a glimpse of the sky and nature in the indoor spaces.

Inner courts could be used to install temporary artworks or student activities.
The Martti Levón park as a place to spend time, draft.
work. Light installations in particular would be well suited for these outdoor spaces; they are like aquariums or greenhouses within the building.

**Gate to the campus**

When we arrive at the campus area along Otaniemietie, and natural place for a gate is formed at the Alvar Square and the shopping centre. As a former stream bed, the place is low and wet, with standing water in it as the snow thaws. It is observed from a higher street level, which is why a subject related to water would be suitable for it. In his time, Alvar Aalto designed a small pond for it. By artistic means, this could be activated by using a small pool in the shape of a kidney which would fill up with water from time to time.

In 2012, a design competition for the 'Builders of the Future' Monument was organised. The winner was Ossi Konttinen with his NOSTE design. A suitable place for developing the artwork is sought on the campus.

**Echoes of Jämeräntaival**

This street rises up to the Student Village Hill, where the first halls of residence are located, and it was once used as the actual main site for the social life of students of technology, for instance as a starting point for parades. **Servin mökki** is a coarse building designed as a relaxed place of leisure by architect couple Kaija and Heikki Siren (1952), made of unprocessed boards and natural stone thresholds. The several artworks, the Technical Students’ Museum and a Bronze Age tomb (cairn) and a cluster of antenna on the roof reveal memorable stories of the life of a student of technology. The on-site artwork and signs are reminiscent of the students humour but also of their studies and achievements carried out here.

Solutions to the problems in the environment of the residential buildings could be used as exercises for the students. How could technology serve cleaning up the environment? How could we provide suitable shelters for bicycles and organise them? Waste containers could be sufficiently spacious and look tidy. What places are suitable for them? Selective waste sorting could provide new kinds of design assignments.
Could this environment contain comfortable places for sitting and playing? Could the students be taking an active role, planning improvements and also implementing them? This could generate positive joint activities.

**View of the sea**

Art creates places. The campus area has no view of bodies of water though the spit is surrounded by water. The shore is close by, and there could be outdoor locations for practicing yoga and for sitting on the rocks. The collage example frames the view of the sea.
Interface

I am here. I have come here. I’m from the North. I’m from the South. I have come back. I have already started. I’m about to finish. I’m the one whose blog you read yesterday. I’m the one whose name was just mentioned in an article in the Helsingin Sanomat. I’m the one you once knew. We spoke of the same things. I am here now. See me.

Internal life of campus buildings

Interface is like a space where students can feel that they are part of the university community. Everyone wants to be seen, which means that students should be easily able to present their designs, their field and their projects. Award-winning student work and successful research results could also be on display. This also applies to the graphic designer of the year, the young artist of the year and the designer of the year. To recognise such students, there could be a dedicated campus top exhibition space professionally curated by university deans, art coordinators and curators, which would in this case serve as a more public showcase for the outside world.

The campus buildings are often protected by the National Board of Antiquities, but they should also be indicative of what is happening today and the new contents and uses of the buildings. The uses change, departments move, and new students replace old ones.

Building lobbies are the calling cards for the departments. They welcome visitors and serve as display cases for the work and research carried out in the buildings. They may display not only information and materials related to the field in the form of artworks but also student work exhibitions and small archive museum rooms which visitors may explore while they are waiting.

The display of artworks and exhibition activities are in their early stages. Professor for Curating and Mediating Art Nora Sternfeld provides the following guidelines for exhibition activities:

For Aalto University as a place for actual and future debates and as a meeting place of different knowledge we emphasize an understanding of exhibitions as forums, contact zones and platforms as shared social spaces where different positions come and act together. Beyond the aspect of representational display we propose a concept of different spaces with different organisational structures and modes of production. They all follow the needs of research and learning and are related to current debates of art and knowledge production. Different things happen in different nodes. This includes not only places for art but also conceptual, environmental, performative explorations. The different galleries can be
places where different departments exhibit, have workshops, present their work. Within the variety of different spaces there should be one big, experimental gallery space housing exhibitions and projects that relate international artistic positions and debates with the research and learning in Aalto University. It should propose an experimental approach that brings people together and has a local and international resonance. The space in Otaniemi should be understood as a laboratory: as much a display than a learning, research and performance space. It should be able to house open and public workshops, seminars, exhibitions, and performances and can be described with the following functions:

* DISPLAY a space that turn representation into play

* CONTACT ZONE a space of negotiation for urgent questions and topics

* NODE a hub for the students of Aalto University, for local debates in Helsinki and for international art and knowledge production

* FORUM a place for assemblies and performances

* WORKSHOP a place for daring inquiries, experiments and unexpected encounters

(Art and design exhibitions)

Art will be visible in the building lobbies and corridors. Departments have expressed their wishes for artwork, and Päivi Kiuru has begun to search for suitable exhibition places and to compile an artist bank from which artworks may be selected. Examples of the activities carried out so far are listed below:

**Art and design exhibitions**

ARTS art and design exhibitions displaying student work will be organised in the various lobby spaces on the campus. Dipoli and the Learning Centre will be important meeting places in the area, and both will be used to display the best student designs in the form of varying exhibitions.

The exhibition space in Otakaari 1 A wing is already operational, for instance as a gallery for the final exhibitions of various ARTS department courses. Once the library (Learning Centre) moves to the facilities in Summer 2015, the gallery will start working under a new name, beta_SPACE, and it’s programm will be curated by a team of two students.

For Christmas 2014, a ‘Christmas tree’ was constructed in the lobby at Lämpömiehenkuja 2, using books removed from the Aalto University and city library. In the future, more artwork will hopefully be seen in the lobby.

In addition, in early 2015, the ‘Guild of Electrical Engineering street’ exhibition space was opened at the School of Electrical Engineering to display art students’ work in a traditional engineering environment. The exhibitions have been very well-received by the building personnel and students alike. (Päivi Kiuru, 2015)
The Kääntöpuoli (Reverse side) exhibition in the Guild of Electrical Engineering street (2015) at the School of Electrical Engineering.

The Sampling exhibition in the Otakaari 1 A wing (2014).


School of Electrical Engineering

A course is planned for electrical engineering students, acoustics students and ARTS students for jointly planning and implementing an audio and lighting artwork at the entrance of the School of Electrical Engineering. The purpose of the artwork is to reinforce the communal spirit on the campus, to emphasise the identity of the building and to act as a landmark, facilitating orientation in the area.

The learning hub to be constructed in the School of Electrical Engineering library will include artwork of ARTS students, and the previously mentioned Guild of Electrical Engineering street Gallery was opened in the vicinity of the library in 2015. (Päivi Kiuru, 2015)

Computers become space

A museum item exhibition is planned for the Computer Science building in Konemiehentie 2. It will also serve as a lounge space for various types of meetings. In addition to the exhibition structures, an art installation will be created in this space from the old electronics that the various departments of the building have to regularly submit for recycling. The exhibition architecture and installation will be designed by interior architecture student Elisa Luoto as a Master’s diploma work in 2015. (Päivi Kiuru, 2015)
Message of the removed books

Aaltoliike is an annual product design course open to all Aalto University MA students. In 2014, its theme was sustainable development. The Aaltoliike project vol 4 course task was to give a new life to books removed from the library collections. – Or do books become worthless once removed from the shelves?

Students took hold of the books in a new way: the familiar elements were separated, they were examined, they were played with, and finally, they were reorganised. The course was an introduction to the methods of sustainable development in product design, prototyping, artistic methods of expression, such as origami techniques, and the intellectual property rights of designer work. In addition to studio work, the study programme included expert lecturers, artist’s visits and excursions.

As the culmination of the course which began in March, The Next Chapter exhibition was organised in May in the empty business space at the old Otaniemi shopping centre. New objects made from the removed books were displayed, including lighting fixtures, furniture, jewellery and artworks.

Ten students from ARTS took the course: Tony Dianoff, Sami Huuskonen and Mari Kemppinen from International Design Business Management programme; Yi Huang, Terhi Isokuortti, Susanna Junttila, Tuiti Paju; Nan Yu and Jian Zhu from the textile art degree programme and Zheli Wang from the spatial design degree programme. The teacher was art pedagogue Laura Isoniemi, MA.

In 2015, a new Aaltoliike course will be organised to follow up on the removed books theme. (Laura Isoniemi, 2014).
Shopping on campus

The space would serve as an interface, as a temporary shop/gallery where students can congregate on the Otaniemi campus before the completion of the new building and before the school's definitive move there. The shop would sell design items and artwork by ARTS students, alumni and teachers as well as Aalto products which are currently only available online. The gallery would serve as an open laboratory for the work of art students, allowing curating students to give visibility to themes common to the various disciplines on campus. (Päivi Kiuru, 2015)

Illuminating artwork

*LightUp* is a neon light installation by contemporary art student Lora Dimova that consists of various words. Dimova’s idea is that viewers may use the words to form ‘sentences’ that are meaningful to them. The words selected for the artwork are universal; they are widely used in speech, and they have several different meanings.

The artwork toured the various campus buildings during the darkest time of the year in Autumn 2014 and Winter 2015. When the work was moved to a new place, the words changed, and the form of the work was modified.
Campus of our dreams
Campus of our dreams

I am young. I support recycling, I dream of freedom, goodness, equality, fellowship, peace, and end to bullying, doing something meaningful, making the world a better place, becoming the wonderful person I want to be, everything getting better, and living forever.

One must dare to dream. Many ideas seem crazy when they are still at the creation stage. The future and dreams are related to all the projects on campus.

Nature is food

In Western countries, organic foods and versatile local food is already available, and home-grown indoor plants are popular. There are already some cultivation patches on campus, and we hope the LED lights developed by Liisa Halonen will be used in the campus greenhouses. For decades, Finnish food has been overshadowed by preferences for ethnic food, but its authenticity has now begun to fascinate young top chefs. Here in the Nordic countries, people have survived the long dark winters for thousands of years with no exotic fruit or salads. Finnish cuisine is based on seasonal foods such as vegetables and root vegetables stewed in the oven alongside berries preserved in various forms during the winter, and lighter dishes made from vegetables harvested in the fields or the woods during summer. Personal diets and diet limitations have probably never before been discussed more widely.

In addition, articles on various new sources of protein and nutrition, such as edible insects and larvae, appear in newspapers almost on a daily basis. It makes readers think about food for the ever-increasing number of people on the planet. New kinds of nutritional sources are developed, and the fact that such an important issue is even discussed on our campus, and that related research projects are developed, gives us faith for the future. For us, safe, clean water and food will be widely sought after in the future.

Dinner’s ready is a series of public lectures which consider and discuss the social, political, philosophical and ethical questions deriving from the production and consumption of food. The series will culminate in the ArtMeatFlesh chef event where artists, researchers and chefs cast light on the facts, myths and fears surrounding the sources and composition of the protein in our food – and prepare food. The programme is also a course for Aalto University art students, design, architecture, economy and technology students, and it involves preparing meat in the laboratory.
and examining industrial food.

The Biofilia Melliferopolis project brought the bees (the Hexa-Hive Village) to the Ossi pond for summer 2013. The Melliferopolis project will continue in the Kaisaniemi Botanic Garden (see news: melliferopolis.net).

The fact that the bees left campus is sad, since the desired meeting place on campus was near the hive during the first summer. Natural meetings began to take place and activities began to be carried out in the location. People were interested in the bees. Their sound world was turned into music (the Department of Media). The bees gave people a reason to stay and observe their hives, being close to nature (Coordinator Ulla Taipale, 16 June 2014).

Projects related to food naturally involve joint activities. The campus could include comfortable coffee shops run by students, POP UP restaurants, shops and diners, such as the original Kipsari on the Arabia campus where food was provided each week by students from various departments. Now it is an independent business, a vegetarian restaurant. There could also be some cooking courses, food circles, and catering services provided by students for ordering food and catering for events. The Dipoli kitchen is the largest in the region. What could be done in such a large place? Could there be a campus payment tool to make "payments" with one’s own work or products?

**Experimental home construction**

There is a history of stories of student solidarity on campus, dating back to the year 1949 when the polytechnic apartment complex building began in Jämeräntaival. The polytechnic apartment complex was designed by Heikki Siren and Matti Melakari. The first stage of the complex, three groups of three buildings, was completed in 1952 as the Olympic Games Village. The construction of the student apartments represented the world's largest student-led campaign: volunteering polytechnic students helped clean and transport 800,000 bricks from the Soviet Union embassy, which had been destroyed by bombs during the Continuation War. According to historian Panu Nykänen with, they did this in five months with a total of 1030,000 voluntary working hours expended.

Voluntary work is an old Finnish tradition, together with helping one's neighbours. Though people are reserved with people they don't know, they still want to help the most vulnerable inhabitants of their own
village. As we can see from literature on the life in village communities, freshly baked bread was always given to the neighbours; lonely old ladies were invited to the sauna; and voluntary work was carried out to repair the roofs of widowed mothers. Here we find a romantic idea of a village community that could be used in a new way on the modern campus. Alumni activities could be carried out on campus in the form of lectures and projects where former students could transmit their skills and knowledge to the new generations. They could speak of know-how and history, teaching the students to interpret the environment and nature. Art exhibitions should be organised on the campus, and products made by the students should be sold. Examples of these include the popular craft fairs organised a few times a year by TOKYO. These have included the Christmas craft fairs, where around a hundred student or alumni vendors offer their products. Through activities like these, the Aalto campus could send a message of not only safety but also of meaningfulness and communal spirit in the living environment.

Discarded goods are kept in storage spaces. Could they be recycled for use as construction materials? The ‘removed books’ courses have produced beautiful objects, lighting fixtures, furniture etc. Former laboratory spaces are also becoming vacant, and student assignments could be dedicated to finding new uses for them. The large hall could be used as a brewery (the VTT Technical Research Centre of Finland is developing a new type of beer) or an indoor skateboarding park (in a project led by Janne Saario).

The new buildings constructed in the area will help liven up the area by attracting inhabitants of all ages, families with children, and clients for various services. Could we support pensioners and students living side-by-side as in the Netherlands? The headland is a limited area, and its inhabitable area on the shoreline provides valuable and interesting locations for accommodation.

Could experimental apartment construction also be carried out on campus in the same way as apartment fairs are implemented in summer? With not only students living at Otaniemi, the students would have a richer living environment. Here the apartments could be made of ecological, mini, container or recycled materials, or otherwise interesting alternative construction projects experimenting with various techniques, 3D printing and new materials. The residential area could be located on an unused shore zone, and individual buildings could also be constructed elsewhere on the so-called ‘challenging’ plots where buildings must be specially designed, since ready-made building models are not suitable for them. The buildings could include cultivation patches from the very

beginning. Buildings in a situation where the water level rises and becomes a flood. New kinds of technical solutions where the buildings are lifted upwards by technological means. Buildings for marshlands where the land sinks. Energetic and entirely self-sufficient buildings which are also economically advantageous and feasible. Homes for various types of living: collectives, apartments for single people, senior citizens, reconstituted families etc. Here, alternative (advantageous) hotel buildings for summer tourism could once again be constructed.

The same principle could be used to design and experimentally construct saunas, waste sheds and shelters protecting bicycles from thieves and weather conditions and providing help for bicycle repairs and rentals.

Environment and energy

The use of energy is fascinating. Here, world record-breaking solar cells have been developed. Geothermic heat pipes are drilled deep underground on campus. We need energy; there can be no development without it. Aalto University has an energy expert of its own, Tiina Sekki. On her Energy Saving blog, she writes:

For real estate property, a commitment has been made to the real estate energy efficiency agreement, aiming at an energy saving of 6 per cent between 2010 and 2016. In addition to the real estate property we own, we must also understand the regional dimension and entity.

From the ‘Energetically self-sufficient campus’ article: In addition to an enhanced use of energy, energy self-sufficiency also refers to decentralised energy production in the vicinity of buildings, which requires the development of energy, property and service concepts. At the same time, the development of land use, town planning and construction guidance is required to predict and enable future developments. The transparency and sharing of energy market data allows the users and user organisations to make low-carbon energy choices. Property-specific choices may be used to support the development of regional energy solutions on the one hand, and on the other to reduce dependency on a certain form of energy (Authors: Tiina Sekki, Robert Eriksson, 2015)*.

The question of having personal energy for everyday life is also interesting. The daily environment is important to one’s state of mind. Beauty, a view of water or the sky is immediately calming. It provides energy and vitality. The diverse nature of the campus is not sufficiently exploited. Its woods resemble a park, but the woods surrounding the Chapel are real forest areas. There, we can sense the poetic connection between the location and the Chapel. A nature walk is relaxing and gives a feeling of security.

Views of water could be opened at various locations across campus. They could be used as a starting point for nature excursions in conservation areas; they could be used for yoga in parks and other activities. Meetings could be held during walks in the campus nature. They could end at the Chapel facilities or on beautiful rocks by the fire. The different seasons would allow for a range of nature activities. Excursions could be organised to the Finnish Nature Centre Haltia at Nuuksio where delicious food is also available.

*LEARNING CAMPUS - How to co-create campus? University Properties of Finland Ltd, Juvenes Print, Tampere 2015
Arvo Pärt’s music was played as a performance conducted by Robert Wilson, Adam’s Passion, in Tallinn from 12 to 16 May 2015.

The performance begins in the dark and slowly the stage lights up. At first, a horizontal line appears, followed by a vertical one, which is thin and has sharp angles. To Robert Wilson, horizontal lines evoke space and vertical ones, time. Each situation on stage describes these two things: space and time. According to Wilson, there is no space without light. (Bill for Adam’s Passion/2015, p. 11)
What does art provide?

In Finland, starting from the 1960s in the city of Oulu and the 1990s in Helsinki, art has been incorporated into public construction projects such as schools, nurseries and hospitals. The Arabianranta art coordination (2000–2012) extended over the construction of a whole new residential area. From the beginning, the constructors were obliged to spend one to two per cent of construction project costs on art. It was also the first construction project in which the city employed an art coordinator to oversee the implementation of the artworks.

In Arabianranta, the works of 87 artists were installed in the residential buildings and public spaces. (See Art in Arabianranta, Art collaboration 2000–2012 / Tuula Isohanni). Based on this work, art projects have been implemented in conjunction with several new residential areas such as Taidekaava in Kuopio, Vuores in Tampere, Penttiä in Joensuu, Leinélä in Vantaa and Kalasatama, Kruunuvuorenranta and new residential areas in Helsinki. The Arabianranta artworks are based on a study with emphasis on the various layers of this particular area, the town plan’s shared courtyards and shared terrace sauna spaces, the extensive soil cleaning carried out by the city, the educational institutions operating in the area, the strong communal spirit and the diverse distribution of inhabitants. Art can be seen as giving visibility to these valuable things. Introducing arts to residential areas should not be an obligation. Instead, it should genuinely support the inhabitants and create a positive living environment.

According to studies, the inhabitants would like to see art in their residential areas, and the idea is trending. These are the conclusions of a survey examining the views of citizens on art as a part of the daily environment and public spaces. A total of 1,004 Finnish citizens ages 15 to 74 took the survey, and 70 per cent said they wanted to see works of art in their daily environment, such as their residential area, workplace or school (Helsingin Sanomat, 9 September 2014).

To facilitate the matter, the Construction Data Instructions on Art Percentages for Constructors (Art in Construction Projects SIT 00-610098) was completed last year to provide advice as to how art can be implemented as part of construction projects.

Appendix/Art coordination

Maddie Leach: Evening Echo (1989), Cork/Ireland. Photo: Claire Keogh. Evening Echo is a work consisting of nine street lights, subtly evoking the old Jewish population in the immediate surroundings. The timer-operated street lights react to various festival days throughout the year, sometimes only lighting the park a few minutes at a time.
The instructions include basic information on art acquisition and funding methods and on incorporating art into construction from the drafting stage to the delivery of the completed project. The instructions describe the roles and tasks of the parties and provide information on the practical requirements for planning and implementing art projects. The objective of instructions is to serve all parties involved in the project, and they can be applied to both building construction and infrastructure projects. (Construction data website 2015.)

The idea of the 'art percentage' principle includes the allocation of funds for artworks in the construction budget. For constructors, it is important that the addition of arts to the construction process not cause delays or unexpected additional costs. The parties commissioning the building (or ultimately, the buyers) also pay for the art and its quality in the same way as they pay for the architecture, the design or the construction materials and the work.

The permanent nature of the 'percentage art' artworks affects the materials, the methods of implementation and, to some degree, their content as well. In recent years, the image of percentage art has been mainly represented by the works of sculptors, painters and video artists that are tightly integrated into the architecture. To the artists, this practice is important, since it provides a clear and challenging way of producing artworks for designated sites, taking into account the users of the space and the different uses of the locations. (Laura Uimonen, Taidetta arkeen, 2013)

During the initial stage of art coordination in Arabianranta, the constructors had to be convinced that a positive living environment would be provided by art and also appreciated by the residents. Today we have progressed to a situation where the constructors are no longer questioning the need to incorporate art in construction. Instead, the quality and level of the artworks are generally the topics discussed. Art should not be mere decoration but a compulsory addition to the construction process. This is why it is essential for art projects to be carried out professionally and for the projects to be overseen by an art coordinator who can resolve the different problems that can arise along the way.

At Arabianranta, the constructors delivered the completed buildings to the cooperative, and for this reason a request was made to have the artworks integrated into the building. Later, at Kalasatama for instance, the constructors provide an agreed sum of money per gross floor area for the fund that creates artworks for the entire area. This is how the art money may also be used for other artistic activities, such as the organisation of events and the creation of temporary artworks during the construction period. The fund model better serves today’s expectations and requirements for the artworks while reinforcing the integrity of the area.

**Aalto campus art coordination**

Art coordination was introduced to the Otaniemi campus in early 2013 on the initiative of ARTS Dean Helena Hyvönen. Hyvönen writes that this was based on Arabianranta and on the art coordination work carried out there:

With the cooperation of the city of Helsinki, the School of Art and Design and the construction companies, a cosy environment for studies,
working and living was created at Arabianranta. Question: how can art or artistic activities be visible at Otaniemi, with what type of working group, and how? There was an idea of employing an art coordinator like in Arabianranta. The art coordinator is in charge of bringing forward the spirit of the area, the beauty of the existing constructed areas and the spaces between the buildings, and of using art to make people’s activities in the area visible along with the past and future of what they do. The art coordinator also considers the professional activities in the area, integrating art professionals and local operators. (Helena Hyvönen, Shanghai, 16 April 2015.)

Art coordination on campus provides a space separate from the official university policy and arts policy, making room for projects, concepts and dreams as well. Art provides a different point of view, starting from the places on campus, their particular feel, and the history of the location. By reinforcing them, we are creating the spirit of our own campus. Art does not only consist of individual artworks placed in public spaces. Instead, it may also be a way of dealing with the campus and its life. Art concepts deriving from art coordination may include very down-to-earth initiatives and ideas for developing the campus.

Art is a way to bring forward ideas, developing the campus into a community. Encountering art in daily life brings people’s memories and stories alive, allowing them to feel whole. It can be seen as a journey to a new country or city:

Arriving at each new city, the traveler finds again a past of his that he did know he had: the foreign of what you no longer are or no longer possess lies in wait for you in foreign, unpossessed places. (Italo Calvino, Invisible Cities, 1972)

The Otaniemi campus contains no galleries, cinemas, recreational centres or cultural programmes. Could old halls and laboratories no longer used for campus purposes be renovated as cinemas, dance studios and theatres to liven up the night life? Through such renovations, other types of art could be performed on campus. Art coordination also includes art exhibition activities and the visibility of student work in the area.

Future visibility of art on campus:

The starting point of Aalto University is the community where science and art meet business and technology. To enable this, we must ensure that each member of our community sees artworks as a part of everyday life, with the possibility of personally experiencing them and, if desired, participating in the social debate and modernisation created by art.

The greater visibility of artistic activities as part of the Otaniemi campus is an essential aspect of creating the multidisciplinary Aalto University. In addition to developing our own community, it is also an important way of disseminating our profile internationally – a concrete expression of our role as a creative pioneer and a trendsetter in the world of higher education! (ARTS Dean Anna Valtonen, 21 April 2015.)

Art in the user’s immediate surroundings is a sensitive and problematic issue. The user will interact with the art project in all stages of his/her life and daily living. Art aspires to make strong statements, but in daily life and the immediate surroundings, a spirit of adaptation must prevail. On the other hand, the layers and stories of the location brought forward by art projects draw the eye to specific places and reinforce them. The perspectives of the artist and the insight derived from
artworks may give meaning and a sense of continuity to the daily life of users and enrich it. The environments and experiences created by art can be compared to the aesthetic experiences provided by nature.

In practice, the art coordinator on campus has been linked to individual art projects and artistic events: the coordinator has overseen the completion of the pieces presented by the winners of art competitions and handled requests for artwork for individual spaces or events. The coordinator also monitors the implementation of student work and resolves general problems related to art projects and statements. However, art concepts have also been requested on a level where the future of the campus, the presentation of ideas and artistic proposals are planned.

The campus visit by King Carl Gustaf XIV of Sweden on 26 November 2014 provided an entertaining task where the art coordinator organised a guided tour of the recently renovated Otakaari 1 A wing and the U wing auditorium. The king and his entourage admired the cathedral-like space and the elevated lecture hall.

As an art expert familiar with the construction process, the art coordinator may present project results, enhance their effects and help decision-makers make successful decisions. Art projects may be funded with a joint statement of intent by the operators in the area. This is how the art funds have been connected to the campus area. It consists of an agreed sum (e.g. EUR 10 per square metre of gross floor area) for all construction projects, new construction, renovation construction and decoration budgets collected into a joint fund.

Art funds also provide start-up grants for projects aimed at increasing the visibility of artistic student activities on the campus. In the initial stage of projects, they will be used to launch the project, for instance for Aalto courses open to all students—to organise workshops, new innovations or exhibitions and invitations to noted lecturers promoting the activities etc., but also to prepare exhibitions, transportation and installations. This will promote the joint activities of the various universities on campus and reinforce the shared campus spirit. Art may be connected to campus development:

The tasks of the art coordinator include the tasks of both a curator and a project manager for campus art. The university requires expertise to support the installation of new art on campus against the background of our cultural traditions. The Aalto University art coordinator is an expert
specialising in public and institutional art, guiding the university in its art acquisitions and productions concerning the campus. This not only concerns art in the physical environment but also immaterial art forms and the drafting of the stories about the campus and its buildings as its assistant and facilitator. All this requires specialised expertise. (Vice-President Antti Ahlava, 4 February 2015.)

During a project, the art coordinator acts as an intermediary between the artist, the constructor, the public employees of Aalto University and the City of Espoo (for instance, in the town planning and construction permit process), and manages the various stages of the project throughout the lifecycle of the artwork, starting from the selection of artists and moving through the initial agreements, the monitoring of the artwork’s entire production process, its unveiling and the creation of the artwork servicing logbook.

Art coordination consists of activities to integrate the location and its activities. This is reflected in artworks, temporary works, and events on campus. The art coordinator is an expert in the workings of the art world and also a creative artist who not only implements personal ideas but also uses the current and future features of the location as a starting point, having a hand in how things take place or are carried out.

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Art Coordination Process

- **Artist**
- **Art Coordinator**
- **Architect/Developer**
- **Artwork owner**

1. **Study of area/environment (various layers)**
2. **Architecture competition**
3. **Search for artist candidates**
4. **Artist’s draft**
5. **Building construction drawings**
6. **Construction permit drawings**
7. **The artist produces the work of art**
8. **The building and the artwork are completed**
9. **Public unveiling of the artwork**
10. **The artwork owner maintains it according to the maintenance plan**
Aalto Campus Art Coordination Process