

writinG urban places

# *Narrating Hiedanranta Archive*

Stories to Keep Alive



Edited by

Elina Alatalo

Dalia Milián Bernal

Mathilde Merolli

*COST Action CA18126 Writing Urban Places:  
New Narratives of the European city*

Writing Urban Places proposes an innovative investigation and implementation of a process for developing human understanding of communities, their society, and their situatedness. By recognising the value of local urban narratives – stories rich in information regarding citizens socio-spatial practices, perceptions and expectations – the Action aims to articulate a set of concrete literary devices within a host of spatial disciplines; bringing together scientific research in the fields of literary studies, urban planning and architecture; and positioning this knowledge vis-à-vis progressive redevelopment policies carried out in medium-sized cities in Europe.

The projects presented in this book were produced within the context of the international workshop, Narrating Hiedanranta: Stories of Objects and Subjects of Urban Places. The workshop was organized in Tampere, Finland and held from 8 – 10 June 2022. The organizers of the workshop were Elina Alatalo, Dalia Milián Bernal, and Panu Lehtovuori from Tampere University.

Cover:

Photograph by Luc Pauwels / Modified by Dalia Milián Bernal

## *How the stories were collected: Workshop Narrating Hiedanranta*

The workshop Narrating Hiedanranta: Stories of Objects and Subjects of Urban Places was held in Tampere, Finland, from the 8 – 10 June 2022. The three-day workshop took place in a former industrial complex called Hiedanranta, located on the shores of Lake Näsijärvi and inhabited by diverse cultural actors/activists that work on individual as well as collective projects rendering a special, haptic and creative character to the site. The area, however, is currently undergoing a dramatic transformation. Due to a large urban development project, the material substrate of the site as well as the internal dynamics of Hiedanranta are being affected. Some buildings have already been demolished and several cultural actors have been permanently displaced. It is within this context, that the team of Cost Action Writing Urban Places in Tampere organized the workshop to gather, understand and retell the stories of different actors and their relationship to their sites of action by exploring visual methods, poetic practices, and narrative interviews.

The three-day workshop kicked-off with a powerful and thought-provoking presentation by Luc Pauwels about visual methods and their trajectory and history within the social sciences; the power of all sorts of visual material, from photographs to drawings as a means through which (urban) culture and society can be queried as well as their potential to create new narratives through visual essay and photo-poetry. Luc's talk was followed by a guided walk through the different spaces in Hiedanranta. In the evening, we gathered in a café/bar in the city centre of Tampere to learn the story of different grassroots movements in the city through short films. The visual tour was guided by Dalia Milián Bernal and Elina Alatalo joined by some of the members active in some of the places presented.

We started the second day with an inspiring, creative, and participative presentation by Jeremy Hawkins about poetic practices. During his presentation, Jeremy provided several prompts – questions the audience had to respond with short sentences. The answer to these prompts were later edited to construct a collective poem which was presented at the Makeshift Exhibition – Co-constructed Stories. After Jeremy's presentation, participants were able to explore with visual methods as well as poetic practices. Later in the day, Dalia and Elina gave a short introduction to narrative interviewing and, in pairs, participants had the opportunity to interview and get to know one of the cultural actors in the area, about their work, their thoughts and relationship to Hiedanranta, and their aims, motivations, and desires. The evening ended with an amazing midnight poetic session organized by Jeremy. Collectively, we strolled through different sites of Hiedanranta, mostly guided by some of the cultural actors, who spontaneously took us to their favourite spots. These spots inspired one of us read out loud a poem, a lyric, or a short story.

The third and last day began with a two-hour workshop to bring together all of the different elements of our workshop and get them ready to present at the Makeshift Exhibition – Co-constructed Stories. The projects were presented in interesting formats that had to fit the constraints of the historically valuable home-like building where they were exhibited: nothing could be taped or hung directly on the walls. Despite or inspired by this restriction, the works were exhibited creatively using anything and everything possible and available.

The intense engagement with the site and local community during the workshop was highly productive. This book is a digital archive of the materials created during these days and we hope they will be useful in future imaginations and research concerning Hiedanranta, providing also for Writing Urban Places' own reflection on fieldwork in mid-sized European cities.

ANA RAFAILOVSKA & BLAGOJA BAJKOVSKI

ONORINA BOTEZAT

VIOLETA TONEVA

SILA KARTAL & ELENA SITRAKOVA

DALIA MILIÁN BERNAL

JEREMY ALLAN HAWKINS

YORDANKA STOYANOVA-TONEVA

ANDREA STEGANI

LUCÍA NOGALES

DORINA PLLUMBI & MATHILDE MEROLLI

MATTIAS MALK

KLASKE HAVIK

THOMAS NORTHOFF

MATEJ NIKŠIČ, LUC PAUWELS & THOMAS NORTHOFF

LUC PAUWELS

ELINA ALATALO

HANNA MUSIOL & PANU LEHTOVUORI

KONSTANTINOS IOANNIDIS

MLADEN TONEV

EDELTRAUD HASELSTEINER

ANA RAFAILOVSKA  
BLAGOJA BAJKOVSKI

## Hiedanranta Collecta

**Collecta is a project methodology**

according to which a collection of landscapes can become a project of the landscape.

**Collecta is a contemporary atlas**

of objects, signs, footprints, marks, tracks, real and theoretical spaces, physical and virtual landscapes, actions, transformations, intentions, design figures.

**Collecta is a mise en scène**

based on a set design, consisted of a series of frames and curtains, which has the "orchestra" as a background, just like a metaphor of a theater.

**Collecta is a taxonomy**

consisted of signs, codes, and scenarios identifying a design strategy.

**Collecta works through a convergence**

of different languages in a unique device for communication.

**Collecta is a transcultural device**

composing different identities putting them together in a sequence of collective writings in order to create potential landscapes.

**Collecta is an aesthetic and scientific palimpsest**

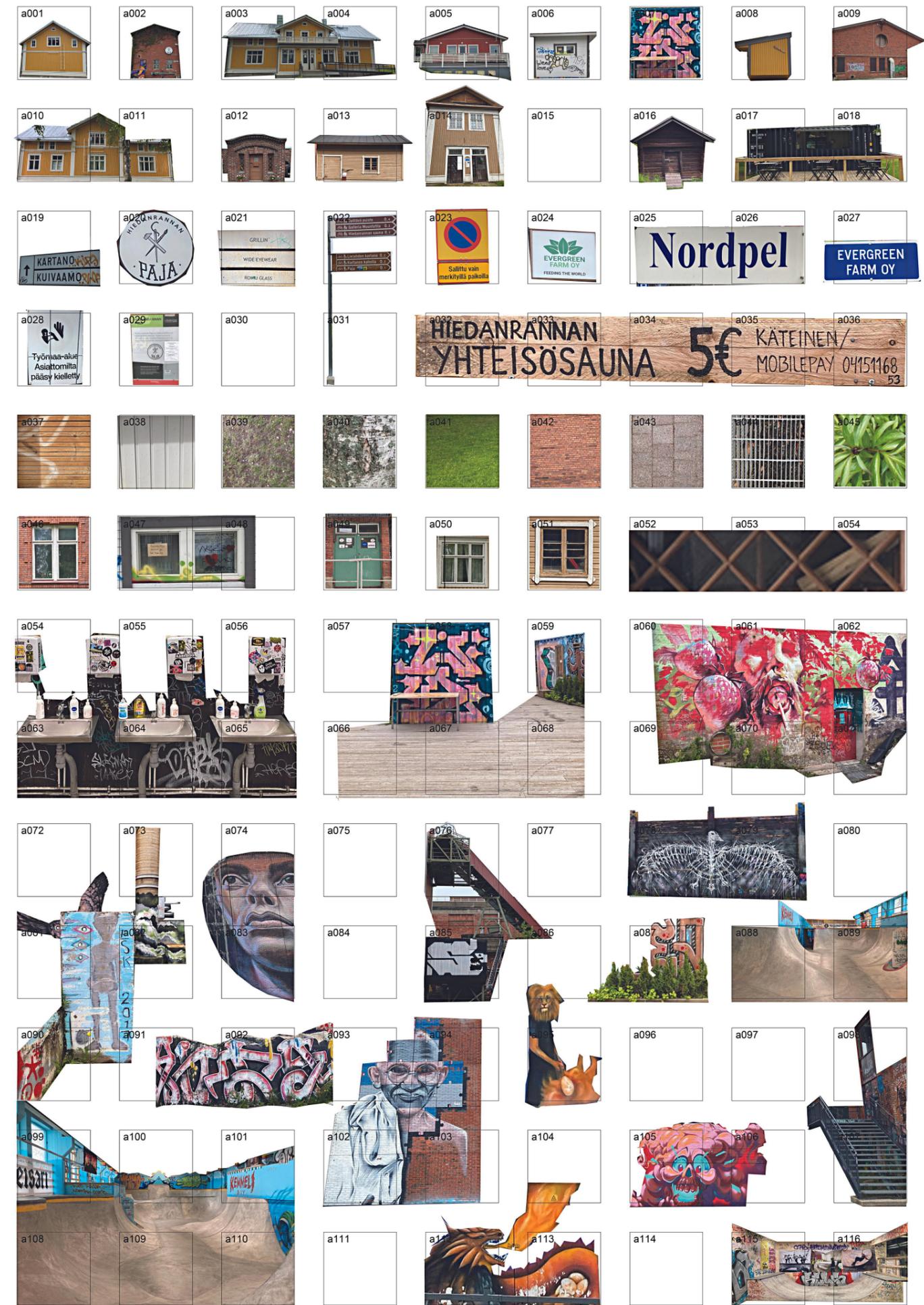
exploring city boundaries, territories of collision among urban fragments: separated, stratified, condensed or conflicted spaces.

**Collecta is a hypertext**

in which each fragment of the urban code is seen as a node or as a keyword of a personal view of the landscape.

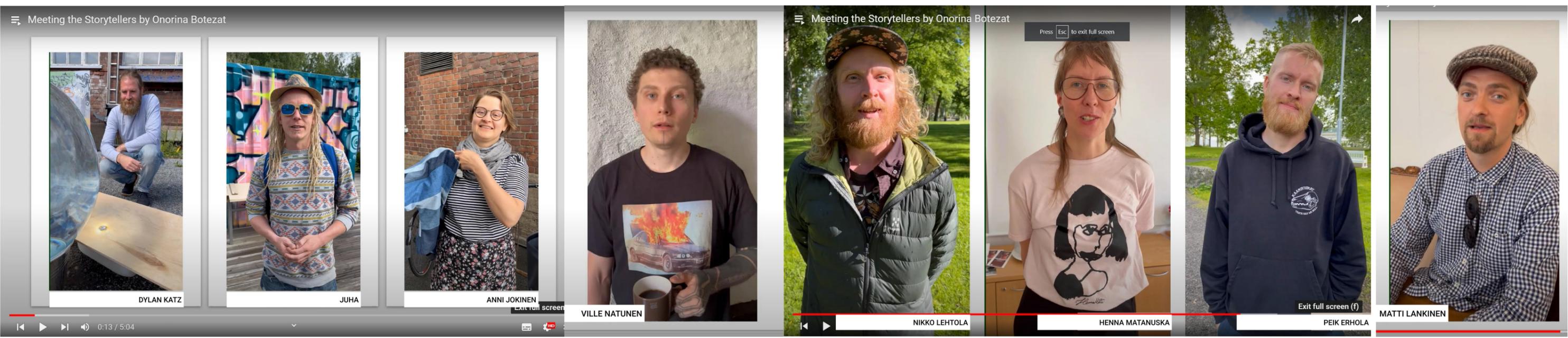
**Collecta is a reactive field**

where identified and permanent landscapes work as in a board game with the ephemeral, temporary, imaginary spaces.





ONORINA BOTEZAT



Dylan Katz

I am a glassblower. Today, we are playing with a giant bubble of blown glass.

Juha Sepponen

I am doing these wooden glasses here. This is my workshop in the summertime.

Anni Jokinen

I have a brand called Humbugi Accessories. I work upstairs in the Hiedanrannan Paja.

Ville Natunen

My profession is building concrete skateparks and wooden ramps and stuff.

Nikko Lehtola

I do painting and organise events such as Spraycankontrol street art festivals.

Henna Matanuska

I am a circus and visual artist I chose to be here... because there is a very exciting environment.

Peik Erhola

I am a producer for Pirkanmaa Karikoira and Swagg RY. Since 2015, I have been developing these urban spaces for skateboarding, music, and culture.

Matti Lankinen

I am the former chairperson of the Spraycankontrol association. Since 2016 we have been glad to host more than 400 artists, from 20 different countries, from 4 different continents.

VIOLETA TONEVA

## *Finland wasn't on my bucket list*

If you are wondering who wrote the sentence: "Finland wasn't on my bucket list" from the Jeremy Hawkin's assembled poem – It was me!

Five months ago all I knew about Finland was that Santa Claus lives there. I couldn't imagine that I was going to have the opportunity to visit the country so soon. Almost unexpectedly June of 2022 for me started in Finland. My parents took me with them as I had the desire to see what could happen on such a workshop, linked to project which many architects are working on. Maybe I had to mention that I have chosen the architecture as a course to follow after my graduation from school. I just was impatient to understand what's going on after university, whether it is worth it or not to spend 5 years of my life occupied with this subject. I wanted to meet some people who have already been through all this things and to check if can relate to them somehow.

On 8th of June, cold rainy day, it was early in the morning when my parents and I got off the bus and started our short walk in order to reach Hiedanranta. When I saw that the area was under repair I thought that this is the most inappropriate place for such an event to take place in. I was literally like: "Who the hell has decided that this would be a great idea?". Half an hour later I regretted saying these words.

Obviously the destiny has sent me not only to Finland, but to a branch of Santa's Workshop. The artists from Paja, they were like the hardworking elves producing tons of beautiful "toys". Regarding the manor house, I swear Santa Claus has a similar one. And the weather, it was as cold as on the North Pole. Only the reindeers were missing...

You are going to ask where the children's letters are. We created them by narrating Hiedanranta. We have written ABOUT this place and TO this place which at first was "far away from grace", but then we managed to "dive deep down" in its essence and I can claim that it has left a trace in our souls.

Hiedanranta secured a place for Finland on my bucket list. Next time when I visit Tampere I suggest that I will have the chance to go to the quarter by using the new tram line and I strongly hope to find out that the area is exactly as popular among the people from the region as it deserves to be. And how much is that actually? For me personally Hiedanranta and its activists deserve the world!



SILA KARTAL  
ELENA SITRAKOVA

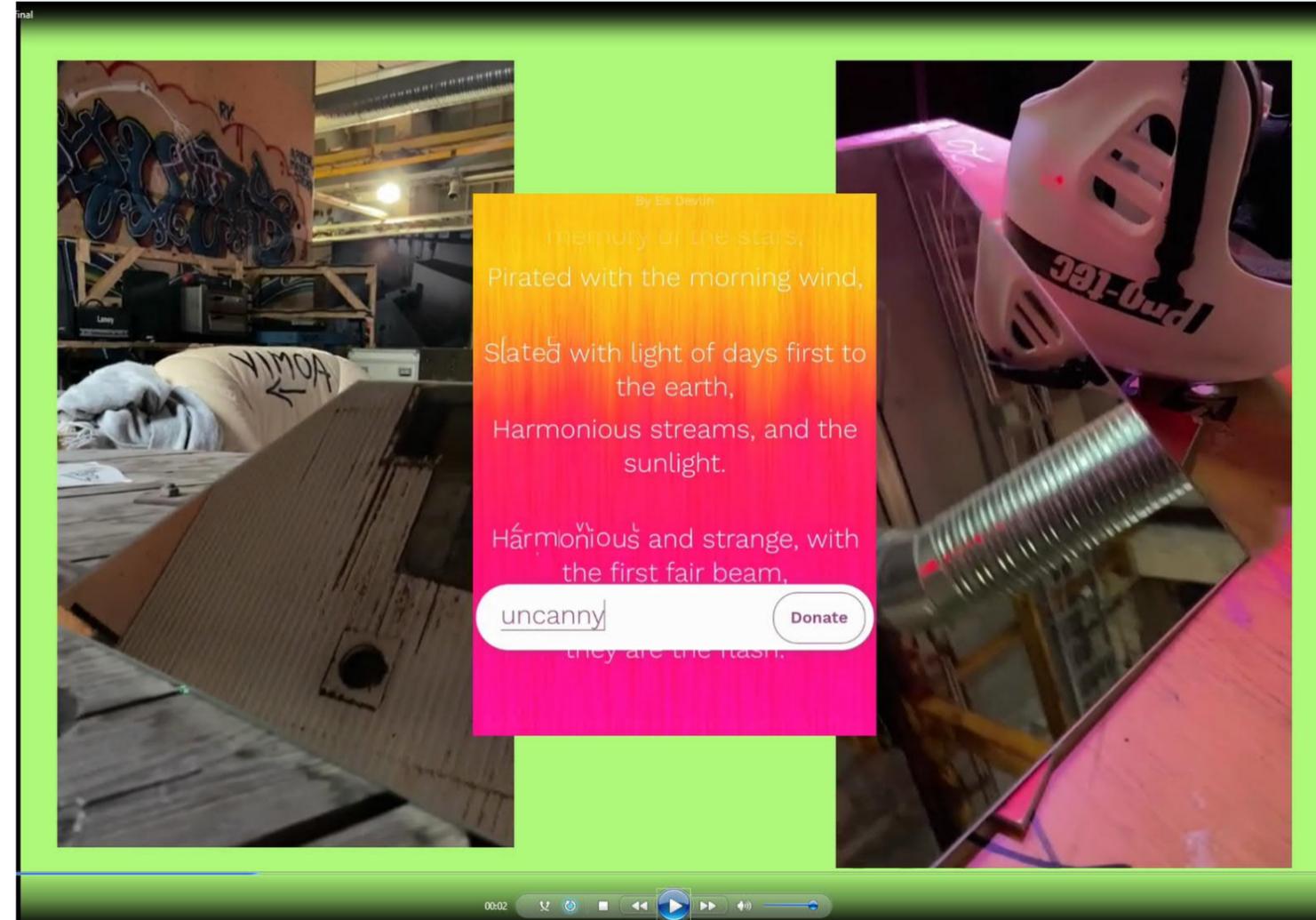
Artists transformed Hiedanranta from a space to a place. They discovered a part of themselves here while they are transforming it. They mirrored their characters, actions, and bodies into Hiedanranta. They explored the beauty of uncanny within their constant flows here. They skate, they dance, and at the end, we gaze. We take the words they reveal in Hiedanranta; put those words into the machine to generate a poem. Is machine poetics better than human poetics at getting Hiedanranta's spirit into people's hearts?

### *Human Poem*

A wrist twirl  
So the mirror turns  
Reflect the neon light, reflect the sound.  
Goes with the flow on the solid floor.  
What is offered by the 'uncanny' is more:  
An invitation to shape the dough,  
Adding the sprinkles of your soul.  
Did you look at the mirror once more?  
Here is the place you made,  
And the space of your gaze.

### *Machine Poem*

 <https://youtu.be/2oTEexpl6Q>



By Es Devlin

memory of the stars,  
Pirated with the morning wind,  
Slated with light of days first to  
the earth,  
Harmonious streams, and the  
sunlight.

Harmonious and strange, with  
the first fair beam,  
uncanny

they are the flash.

00:02



Our **circus** comes, the stars  
are calm  
Hol larks are shut. The tide.

### circus

NOUN  
a travelling company of acrobats,  
clowns, and other entertainers  
which gives performances, typically  
in a large tent, in a series of  
different places.



My **neon** spires, the air is  
ever sweer,  
Our diligence and the form  
of Angels.

### neon

NOUN  
fluorescent lighting or signs using  
neon or another gas.



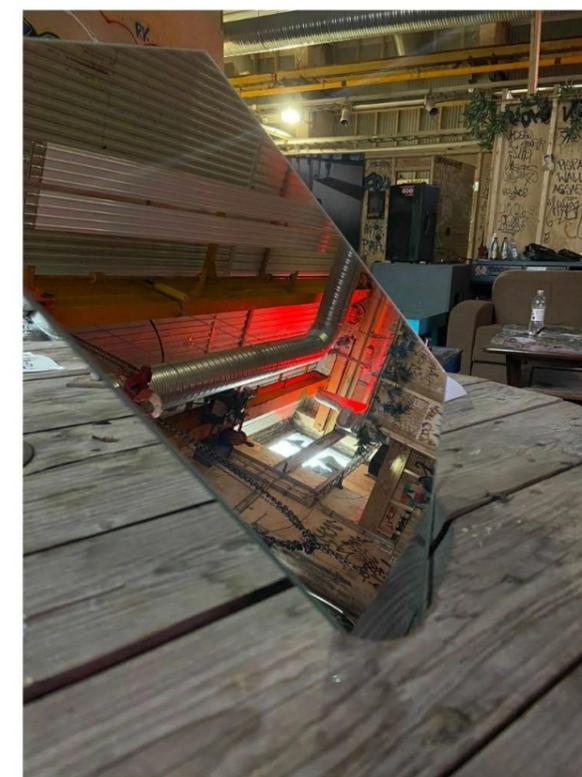
The **mirror** of the soul, the air,  
Our virus trembles in the sky,

### mirror

NOUN  
a surface, typically of glass coated  
with a metal amalgam, which  
reflects a clear image.

**uncanny**  
ADJECTIVE  
strange or mysterious, especially in  
an unsettling way.

**Uncanny** and reflected,  
That love remembers the coming of  
the sunset,



DALIA MILIÁN BERNAL

753-7269 by Dalía Milián Bernal

My first letter to be  
written by hand.

Sesam, open!

Or was it the Box of Pandora?

-Elina Aatalo



753-7299 by Dalía Milián Bernal

Traces of lilac

on a stone field

flecks of white

like the snow

we didn't see

faint traces of rain

that we did.

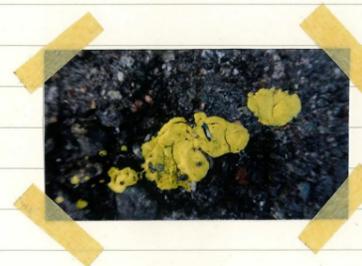
-Jeremy Hawkins



753-7314 by Dalía Milián B.

Colors imitated what they learn  
from flowers. Can they also  
pierce the asphalt and bloom?

-Sila Kartal



753-7261 by Dalía Milián B.

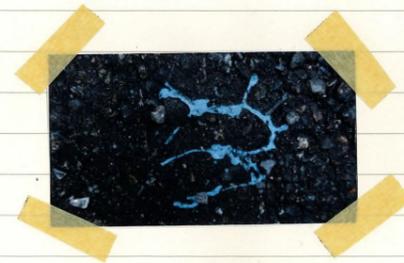
Photography and abstraction

: a weird marriage, but I

like the blue and the

B-like shape.

-Luc Pauwels



753-7289 by Dalía Milián B.

Life started with water

We cross that thin blue line

Life has fluctuated

-Tugba Elmaci



753-7272 by Dalía Milián Bernal

Closeness to the stone

It consumed me

I left it there

Scared to touch something

To leave a mess.

-Mathilde Mevelli



753-7321 by Dalía Milián Bernal

LINES ABOUT LINES

Or lines pour out in parallel,

But less mathematically.

Sometimes so close

you can't tell us apart.

Sometimes so separate,

you wouldn't guess we know each other.

Sometimes I get fatter,

Sometimes you lose weight.

For a bit I was completely gone

It's messy, but it works?

-Matthias Malk



753-7289 by Dalía Milián B.

Life started with water

We cross that thin blue line

Life has fluctuated

-Tugba Elmaci



753-7274 by Dalía Milián Bernal

Red marks are power.

-Dorina Plumbi



753-7360 by Dalía Milián

In this vast landscape of

undulations that first

Seemed grey and flat

Strains of paint offer

a path bending as a

windily road on a ridge

getting closer ; it is full

of spaces, there are pits

and rooms and edges

we can wonder and stroll

-Klárka Havick





J E R E M Y   H A W K I N S

## *Introducing a Multiauthor Poetic Text*

On the second day of the Narrating Hiedanranta workshop, I had the happy opportunity to give a keynote presentation regarding my research on the use of poetic writing practices in situated knowledge production. During my talk, I wanted the audience to be actively involved in the topic, so I interspersed 10 different writing prompts throughout the presentation, asking workshop participants each time to take approximately one minute to write a single line in response. These prompts ranged from asking for highly individual and embodied sensations, to recent memories of our workshop site, to evocative literary devices:

1. Describe how you are feeling in your body.
2. Name an object you saw on your way here.
3. Give a simile for how you slept.
4. Give an image of something you saw/experienced on site.
5. Note a fragment of conversation you overheard.
6. Depict an image of something you hope to see/experience today.
7. Describe a vision of you doing something on site or nearby.
8. Ask the site, or one of its elements, a question.
9. Write a metaphor for these three days.
10. Admit something.

By the end of the talk, the participants – including researchers from multiple disciplines and local actors from Hiedanranta and Tampere – had each written a poem, gradually and unintentionally.

Taking texts from willing participants, I gathered 22 separate poems and compiled them into a single document to use as raw material for a new, collective poem. Then, using randomization software, I was able to scramble the lines – including the asterisks that had at first demarcated the breaks between individual poems – and allow accident to create new, textual encounters. After removing barely a handful of lines that didn't seem to fit into the larger whole, I found that a longer, collective poem took form.

I allowed myself one selfish act, choosing the title myself, calling the poem “Unreal Light” for both the seemingly endless gloaming we experienced while reciting poetry at midnight just before Midsummer, but also for the perspective that seemed to shine from these lines on our residency in Hiedanranta, a vantage taken from many spaces at once, gathered.

# Unreal Light

 [https://youtu.be/ZlmdS\\_DRi\\_0](https://youtu.be/ZlmdS_DRi_0)

Metallic sound of a machine, hidden like a tank

I wish to see deer.  
A house of simple lines and calm colours  
Like a balloon filled with sand

Looking over the lake and seeing the horizon  
Like a house cat, curled up and alone.  
I must admit I fear Hiedanranta  
I need an espresso  
I slept like a pearl sunken in a cotton.  
Coming by car was too easy

I am here to document everything because it is important.

\*

I want to stay and watch but I'm late

Artists answering my questions  
What is this bush called?  
A duck standing still on the lawn

It brings about longing for the night  
I am climbing the walls of a skate ramp, trying not to slip.  
Like an unconscious mind  
I don't talk or say too much.  
A woman on a bike, sharing her enthusiasm.  
I am here and not here at the same time  
A clearing in a dense forest.

\*

Machines demolishing the factory  
A door opened to give a co-worker a ride  
A question mark opened up. My mind wandering.

\*

Stars through the factory vault  
Where can we swim?  
...sun lurking just under the horizon  
Caterpillar like giant beast  
Threads, glass and leather  
If I could leave this loudness  
I am waiting for candid answers to questions...  
What is the color of the truth?  
On the way to Hiedanranta, I saw the tower in Tampere

Like a spring of fresh alpine water (after sauna)  
I am nosing around but I don't find textgraffitti  
Who walks beside you at night?  
Bulldozers eating a building  
Like an architect  
I am not prepared for what comes next

I am free...without mask and make up...I am smiling!  
Cranes and construction fences  
The black steering bars of my moving bike getting wet

\*

Signpost getting photographed,  
Are you ok, Duck?  
Don't dare tell the students about the sauna  
I am wrong sometimes  
When was the last time someone danced here?  
Bulldozers arms dancing  
Shoes that wait for further steps  
A man leaving somewhere with his bike in the rain  
When will be the start of building the new houses  
"We are already here"  
Warm, emancipated lightness.  
Cafe owner playing the music to invite the crowd  
Not quite awake yet, pleasantly cool  
At the lake an artificial island is under construction  
I ask my teeth how they feel in my body  
A bucket full of inspiration pouring over my head

\*

Doing what the kids did yesterday  
Sunshine drying the sidewalk  
How do you feel in between all these fences?  
My body feels open  
Do you want to be demolished?

\*

Escape from the dull routine  
A thread coming out of my armpit  
I am walking in the garden.  
The large coffee mug I used yesterday, cleaned and untouched.  
I have heard you chop wood every day

A dip in the lake  
A rough-skinned faraway lake  
Calm and tall, stretching towards a long light night the steep path downhill to the lake like a forgotten past, delayed.  
Entangles around a temple-like tree

writinG urban places

*Poetic Practices*  
for Situated Knowledge Production

Jeremy Alan Hawkins, MFA  
Lecturer, School of Architecture, University of Cambridge  
MFA Candidate, University of Georgia's Savannah College of Art and Design

Narrating Hiedanranta  
Stories of Objects and Subjects of Urban Places

cost



Anger and awe!  
Finland wasn't on my bucket list  
To the tall birch trees, how long have you lived here?

\*

What would you hear? Is it exhausting?  
Avoid the rain!!!!  
After-the-midnight streetscapes of Tampere  
It's important for us to be here today  
A careful encounter with an old friend  
An old wooden house with disintegrating double windows.  
Will you still be here the day after tomorrow?

Who many different species of plants do still exist on this site  
'Imagine this place with snow'  
Unearth a bundle of birches  
Heard some Finnish I can't repeat: "We are already here"  
The inspired face smiling back at me,  
Very relaxed, warm, head humming a bit

Who fell in love here?

Like a banana  
I am breathing deep and smell what rain created.  
Walking through the urban garden  
Less baggage is good baggage

\*

A noisy excavator.  
A camera obscura of people  
Crane tearing down pieces of building that were supposed to stay.  
Me rolling in the grass  
Wish I would see a kingfisher  
Hope to see the sun licking the brick façade  
Alert and comfortable  
I hope to have the time to take it all in  
My body feels warm and waiting  
The interior of the jazz bar  
A knitted display of nothing  
An excavator  
Like a leavened dough  
Like a rabbit, restless, from the impressions and meeting... I dreamed a lot...

How do you feel the extra weight of the rubble mountain?  
The concrete gate that was, and then was gone you don't see it until you know about it.

Could I swim here on the summer night?

What does this place mean?

Bittern blow in a bottle.

Like a bear in her hole

Like a bear hiding from the light.

Me painting with watercolor.

I promised to remember but I forgot.

Feeling the weight of their storytelling last night  
I slept like a child after playing outdoors the whole day  
Climbing over this fence  
Silence interrupted by noisy trucks  
Hunting for impression  
Light and energetic

\*

Welcome here!

I think I'm hyperactive.

Taking pictures every x-steps

Like an escape in a fairy tale from my childhood...

I am fascinated

Ok, still a bit sleepy and slow, but alright

How many piles of stones have been brought here?

\*

The night sky as wool above the silent lake walking along the factories I touch  
the rough wall when I walk along do you remember where the cows were grazing?

\*

Artists realising their societal role

My mind is distracted.

An enormous red rollercoaster looking unsafe.

An enormous yellow excavator

Happy users of space

[Metaphor is missing: the struggle is unreal]

Fantom limb

Do you remember the people who lived here... Their feelings?

YORDANKA STOYANOVA-TONEVA

## *My ten colorful steps in Hiedanranta*

"Beauty is the color of the truth" - a philosophical quote from José Rodrigues dos Santos, which he concludes his famous novel "The Millionaire of Lisbon" with. Here in Finland, I am far away from the color of that Portuguese aesthetic, but provoked by the author's insight to look for colors and the true essence of this magical place. My ten colorful steps are a small focus on the variety of colors, shapes, materials, creativity and natural resources found in the Hiedanranta treasury. A place of everyday life that brings the memory of the past, the features of previous elegance and the handwriting of modernity. A symbiosis of uncompleted forms, art and style that can be found around every corner, not only in the piled stones, bright scary graffiti, strange rough springs, which in their specific purpose create comfort and softness. An allusion to the true nature of Hiedanranta and that colorful side of this place that creates coziness and a sense of warmth through pieces of fabric and leather, colorful yarns, a kaleidoscope of colored glass that brings us back to the idea of piles of jewelry that every child dreams of.

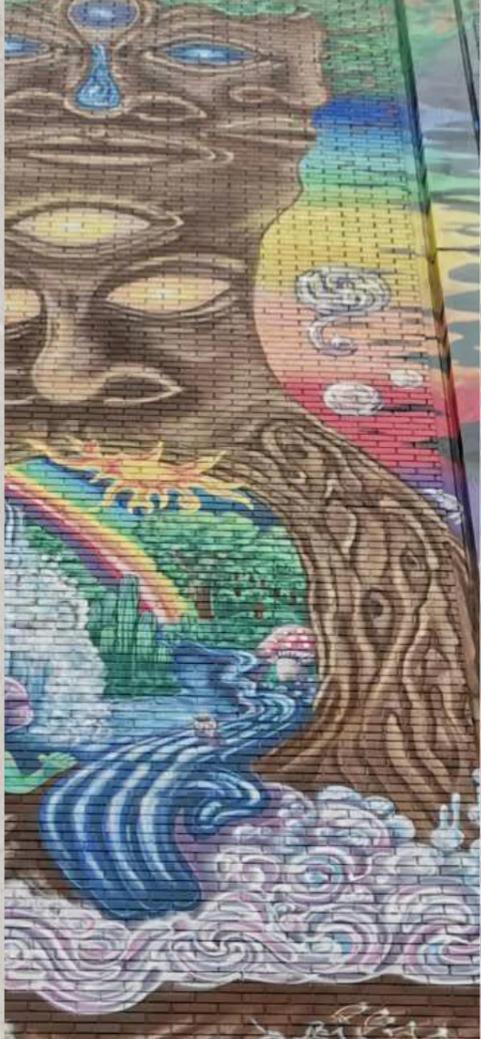
But the truest essence of Hiedanranta is hidden in the souls, hearts and minds of the people who are the reason for this color. Skills, creativity, ideas and spirit concentrated in one direction - the beauty of each product, created with love and desire to color the days and lives of everyone who touches these masterpieces. Combined with the amazing nature around, this place has a future and cannot perish, as long as there are artists for whom the truest color is in the beauty that creates sunrise and sunset, in the light that seeps through the piece of ice or glass and in a colorful spectrum it spreads its essence like a multicolored rainbow!

I see that the insight of José Rodrigues dos Santos is universal.

Hiedanranta is a place that has a heart and a soul.



8 юни 2022 г. 17:11 ч.



ANDREA STEGANI

"Can places talk?" is a card game that tries to encompass the feelings Hiedanranta's changing places may have through the filter of the player's sensitivity, who may be familiar with the Hiedanranta project or with similar urban regeneration projects.

This card game is made of nine cards and three horizontal conversations.

There are six images and three words. You create your conversations among the cards by changing their order and making your own connections between one card and its next one.

But remember: conversations happen only horizontally, either from left to right or from right to left.

The original conversations can be reproduced by laying the cards in threes, one set under the other in increasing numerical order with numbers 1, 4, 7 one under the other in this order (please see the flipside of each card to find the numbers).

Can places talk? Can you give them a voice?



3

2

Turnmistä,  
pitää itseään //  
to Identify



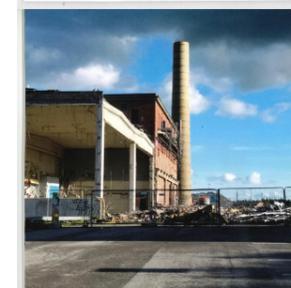
1



6



4



Merkitä //  
to Mark

7

5

Antaa ääni //  
to Voice

8



9



Marissa,  
Pete, Jason  
to Jenelle //

Marissa //  
to Mark //

Ortiz, Dawn //  
to Nora //



Dear You,  
Thanks for coming. I worked for  
about 3 days with local graffiti  
artists & researchers on understanding  
motivations that lie within the local  
site. I invite you to do the same  
by reading my research & understanding  
from April to August. You are free to draw  
directions of the night. Some new  
at least 2' tall and I want them to draw  
my mind about the history of  
next interventions.

LUCÍA NOGALES

## *From contradiction to restoration*

 <https://youtu.be/NuEWxq8wmzc>

A new name that seeks to establish a new identity that is very different from the history of the space. This CONTRADICTION was the premise of this narrative. The CONTRAST between its uses and its spatial conditions and the CONFUSION of being a visitor trying to understand and describe this place. The RESISTANCE as an economic and collaborative model of the people who live and work there is linked to having been the scene of the war where the REBELLION network fought for workers' rights. Now comes the RESTORATION of the place, which hopefully resembles Tuija's work. The poem should be read in parallel to the images and is composed of a series of fragments of songs inspired by the 6 concepts that summarise this narrative.



# RESTORATION



DORINA PLLUMBI  
MATHILDE MEROLLI

### *Ville's Story*



"Ville's Story" is a short documentary about Ville Natunen, a skater and skatepark builder, and activist in Hiedanranta. Ville builds skateparks for the marginalised. He moves with the changing landscapes and finds his voice in his work. From the narrative interview with Ville, 110 of his quotes were used to create a long poem titled QUOETRY, blending poetry and quotation for documentary purposes.



Something like ocean and jungle  
It is big money / it is big stuff  
Where they take the dogs from the street  
There was no design for this  
He will not understand them, he will not support them, he  
will not be, or maybe he will  
It is just easier for him to say, yeah sure, instead of  
creating a conflict  
This will be, like, our space  
I go to my Instagram  
But I think it is part of life  
I am in a place of certain power  
Three weeks, away three weeks back  
This is tiny  
Now I had to cut them out  
Just two weeks ago  
People do not want to have it  
Their fathers never said any good thing to them  
They are massive / they are beautiful  
Nobody skates this ramp / there is no ramp to skate  
I drew it on a piece of plywood  
Probably he believes something / that all we do good  
Whatever we do, you cannot drill anything through the  
floor  
I want to drink whatever I want  
Not on the sides meant for girls and kids  
It would be, like, I do not know, fun for the kids to get to  
build ramps  
Yeah, I do not know what is the truth  
He said, everyone is happy  
So, I have been thinking about her  
I kind of started learning about feminism through her  
Change is the only constant  
Everything was big, and tall, and she is a small girl  
We open the doors, we sell the tickets, we run the place  
Kind of like, a private section of the city  
My dad was a sailor  
The name in Finnish, Muovitehdas  
In the buildings  
He would be, like, you are crazy  
How long are you going to be in Tampere  
We will make all this great for you  
I know how it feels to skate there  
It was nice to, nice that it was you, who came  
Really young girls coming to talk to you  
They were like, yeah, let us put you guys in that building  
You are twenty years old  
That is Temu, that is me  
What is it?  
It is right there, it is, I don't know  
Against the concrete  
If you have power, you do not want to argue with people  
that are not on your level  
He manages big thing / we are little things  
He is called Matti / he is my friend  
What do you call that?  
What the fuck are you talking about  
It will get better

Now a friend  
I want to eat to eat whatever I want  
I hope my son will speak like you  
She used to have short, blue hair  
Or something  
It looks good / it is not good  
It seems like I have a lot of muscles  
That is how he works  
They will be skating in the Olympics, like, in the United  
States, like  
One morning, everything was gone  
It is kind of like a youth house in the end  
What people speak  
It has, like, a rough sound  
White walls will create a lot of light in here  
People working in swimming halls should pay rent  
The Ukrainian situation had already started  
Fit in this space  
For a long time, it was in my taste, more beautiful  
I have a plan  
I am known  
Somewhere  
Maybe in ten years or stuff  
Urban culture, rap culture  
He was interviewing me in here  
I would like to write stories  
Yeah, it is good enough, it is good enough  
This will be torn down, we will go somewhere else  
This is not boring  
Kids, and girls, and whoever skate  
Different sound, different, maybe concrete  
But it is also nice, we have, like, actual toilets  
To actually have a space to go to work to  
The buildings  
When those kids, in ten years, they been skating this ten  
years  
I do that all the time, I do that all the time  
He teaches them  
Then they leave, and you pick the next one  
Some day, we all die  
Why would you waste space inside for this  
We are under them always  
I do not care  
How to skate this  
This cannot be the space where we start, like, running this  
kind of thing  
We do not know what is down there  
You understood a lot  
I wanted to, now, when I had the power  
The roof is leaking  
Please help us  
It is already in the signs, in google maps  
A glass ball spinning on it  
I was expecting it to be boring people  
You are now you  
I have all the keys  
Whatever we want, like, it is kind of good  
Oh, okay  
Let us put those kids in a chemical factory  
I make changes and piss the architect off



MATTIAS MALK

## Hiedanranta ambient project

 <https://youtu.be/UPsbM0ARzDE>

It is not easy to get to know a place only in a matter of days. The task gets even more complicated if you are expected to relate this experience to others, to say something new or from a different perspective. In Hiedanranta we received many valuable insights from our hosts, but most importantly we were given the chance to speak to different local actors on our own terms. If there can be a story of a place, it is not a singular narrative. It is written and told in parallel by many.

This short project fuses my own walk on the periphery of Hiedanranta —my initial attempt to define the place by tracing its border—with insights from an interview with Niko Lehtola. Niko is also known by his street artist name Uni or Uni-versumi and has been active in the heart of Hiedanranta for years. Our conversation illuminated some of the changes taking place in the area and some of the anxieties that exist regarding its future. Still, we spent most of our breath beyond Hiedanranta, treading more universal topics of what it means to live a good life and to be happy. This continued long after the dictaphone was shut off, and in the steam of the evening sauna. These reflections fuse with the introspective documentation of the walk to create a portrait of Hiedanranta at a particular time and in a specific context. More of an ambience than a narrative, really.



KLASKE HAVIK



the beast of red brick is friendlier  
than its loud and heavy neighbors  
Paja is a pet we can caress

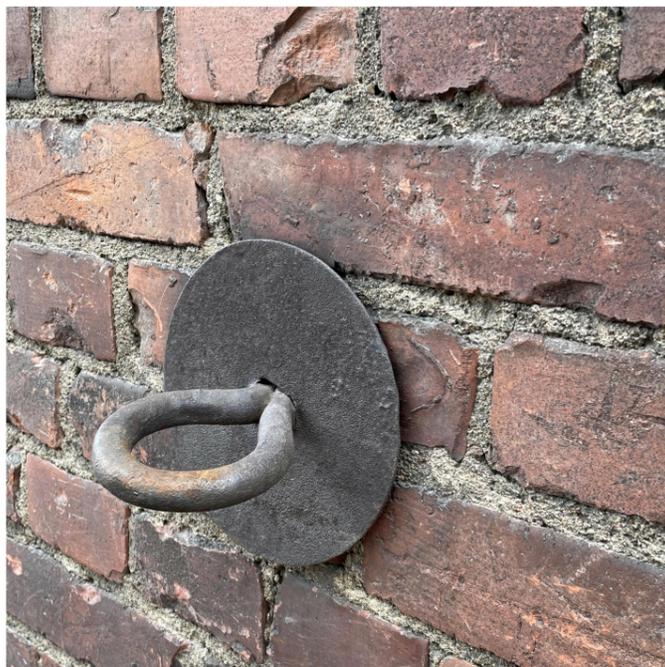
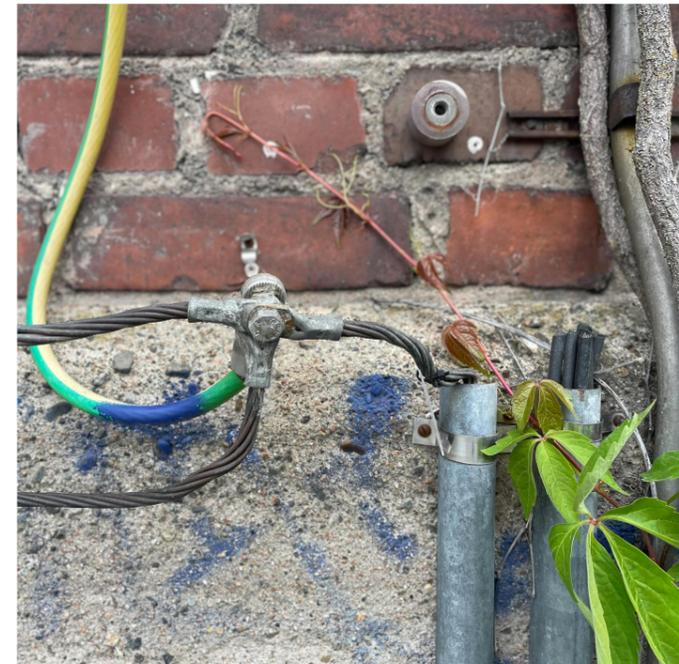
we can touch its skin  
its cracks and its edges  
its smooth brick and rough mortar  
where stone meets aging wood  
in its doors, its window frames  
its paint, its steel and rust

we can trace its scars  
where nails and hooks and hinges  
hit the nerves, the holes where  
bricks were broken and where  
now a plant is placed

we can witness how it hosts  
within its mortar, within its porous skin  
the vines that sprout and climb the wall  
webs in nooks catch fluff and feathers  
a bird had hoped to build a nest  
old branches scratch the brick

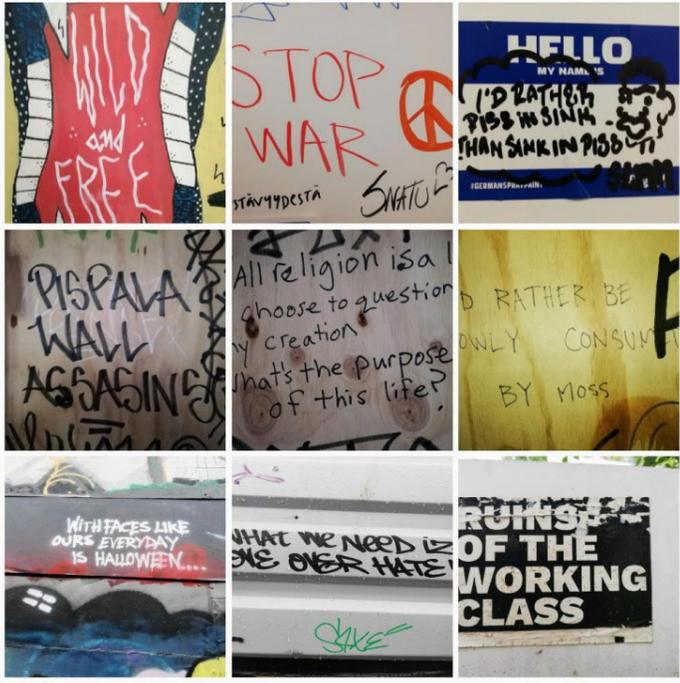
there is life in nooks and hinges  
there is life where past is present  
there is life where matters move

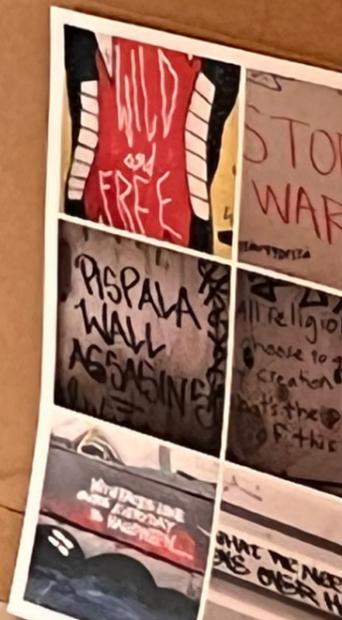
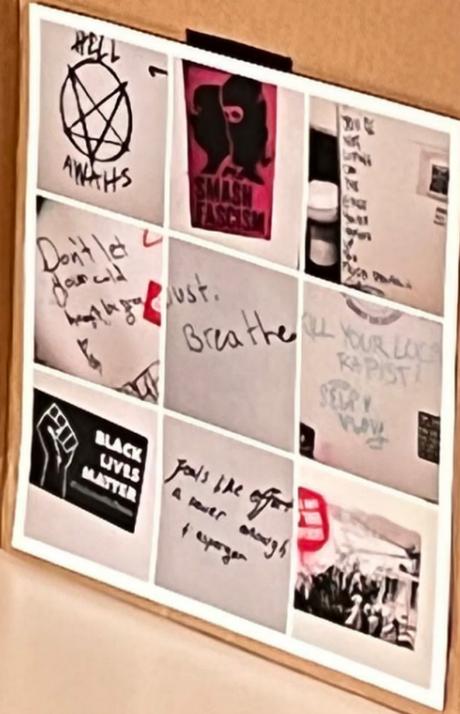
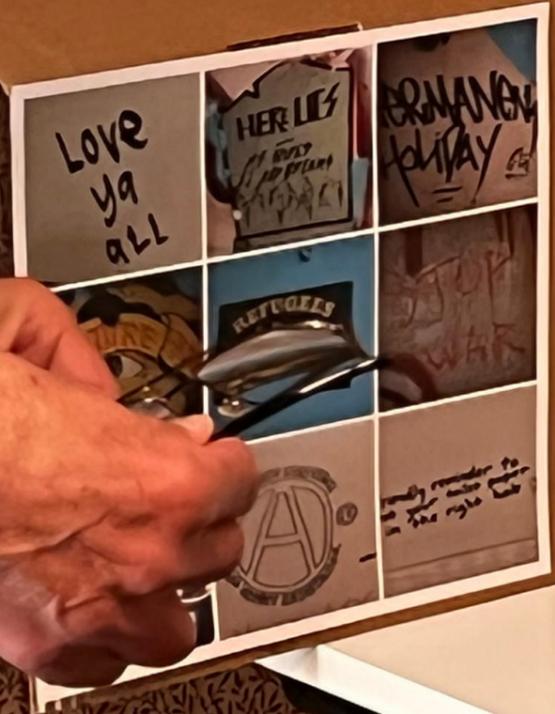
Tampere, June 2022  
Klaske Havik



THOMAS NORTHOFF

By writing text graffiti, numerous young people and young adults in particular express their opinions, sensitivities, fears, wishes and opinions. Predominantly ironic, provocative, subversive, they express themselves in writing in places that are in ideological, political or aesthetic upheaval. At these they mainly use the English language. The common assumption that text graffiti is mostly about expressions of sexualized content turns out to be incorrect. Looking at the content on display, which was exclusively documented in the former industrial area of Hiedanranta, the majority of the examples conceal the narrative that a better world is believed to be possible and necessary. The situation is very similar at comparable locations, such as the 19th-century former industrial area WUK in Vienna during the 1990s, or the former Suvilahti industrial area around the old gas works in Helsinki during the 2010s. However, the writers of text graffiti are not to be regarded as a homogeneous crowd just because they have in common the communication technology and often also the location of their social action. Rather, the type of lettering, modes of expression and content of what is written show a broad heterogeneity in thought, so that ultimately the messages brought to the walls and street furniture also form discussions between the writing persons themselves, to a certain extent dialogues and polylogues among those who are absent.





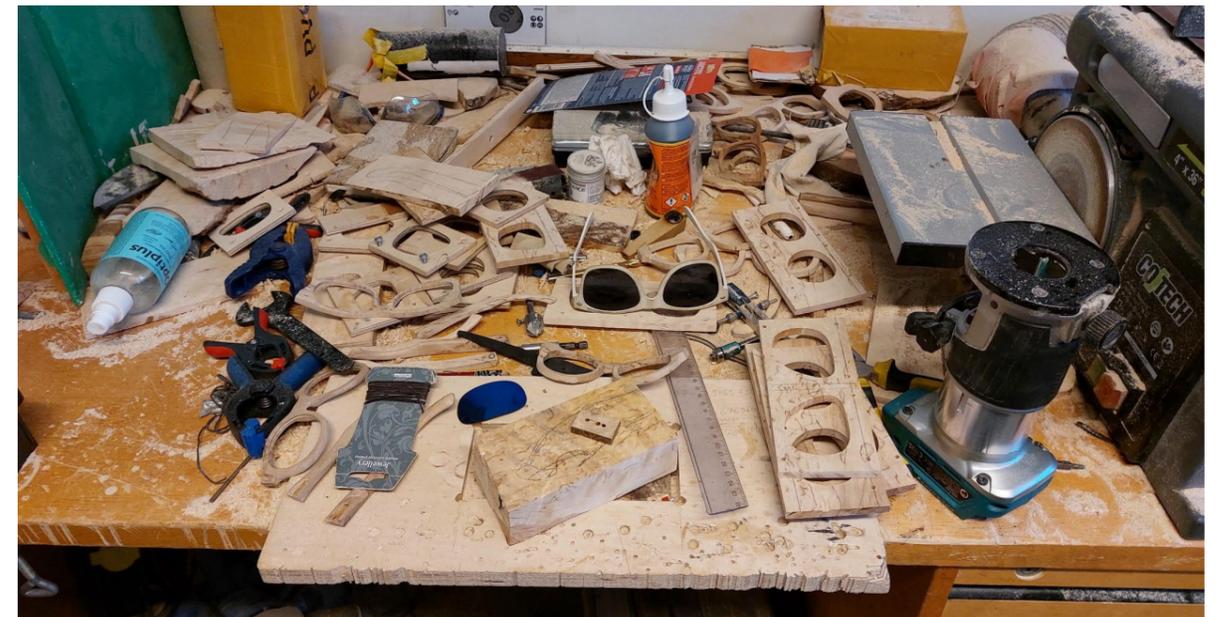
MATEJ NIKŠIČ  
LUC PAUWELS  
THOMAS NORTHOFF

Juha is a wooden-glasses maker. He did not enjoy his previous job of 8-hour shift in front of the computer screen and looked for a place where he could start his production. He found it in Hiedanranta.

He did not know much about wood processing earlier and has learnt along the way. He has been in this job for a few years and today he mainly produces the glasses for the clients he knows. His glasses are made of real wood and not of some composites. He likes to keep focused on the selected range of items and will keep producing glasses mainly.

Juha joins the events organised in Hiedanranta occasionally and takes part in other activities in the area. After our interview he was going to heat up the sauna to be used in the evening.

The future is not ours to see, he says. He has some concerns about what will happen to Hiedanranta when the new development will take a full swing, however he is optimistic.



*Some reflections of an outcomer*  
*by Matej Nikšič*

As a visiting researcher from Ljubljana I had my own imagination of what Hiedenranta may look like. There used to be some places of the alternative culture in my city where activists took the initiative, as well as there are some squats, and I expected Hiedenranta to be a kind of a mix of the similar.

My observations of Hiedenranta were initially based on the materials accessed via the internet and my embodied experience during the walks through the area. The initial expectations were approved somehow – an ex-industrial site not too far from the core of the city seeking new possible futures including the alternative practices that have diverted from the mainstream development agendas.

However, the interview with Juha opened a new dimension to it. I have realised that his activity is firmly embedded in the entrepreneurial mindset - while he enjoys the laid-back setting of the place he has a clear craftsman mindset and a vision of his activities. This is an important difference from the practices I know in my home city where the areas of seemingly similar characteristics get closed down at the end by the authorities due to the long-term economic unsustainability or the hygienic reasons.

The enthusiastic artists, craftsmen and entrepreneurs of Juha's kind that find a way to sustain their living are to be cherished.

LUC PAUWELS

Photograph by Luc Pauwels, 2022.



Photograph by Luc Pauwels, 2022.





Photograph by Luc Pauwels, 2022.



Photograph by Luc Pauwels, 2022.

## ELINA ALATALO

I have a long and emotional relationship with Hiedanranta. I came to the area as a researcher, just a little bit after the gates were opened 2016. I have worked with varied stakeholders here, mostly around different experiments of citizen participation. I have learned a lot about bringing life to vacant buildings. For me Hiedanranta is still like a village, where small miracles take place.

During our workshop in Hiedanranta the last pieces of a factory were torn down. We have danced in that factory, held workshops of hundreds of people. Circus practiced there, also skateboarders. The first photo is taken at midday. The second at midnight, the same day, with the midsummer moon on the sky. The event of demolishing this factory was dramatic to me. In the first photo a concrete skeleton resembling Temples of Antique Greece is staring at us, like asking what our values are, with clouds collecting a storm in the background. In the second photo, there is a surprising peace and warmth. Some deceased sleep with peace on their face.

I needed to flee from the tasks of the organizer of the workshop to take these photos. Those stolen moments are very present in these photos for me.

The poem attached to the photos is compiled from selected sentences created in a randomizing exercise with Dalia when walking one alley in Hiedanranta. I wrote them on a pile of papers that were torn of from my notebook. Set on top of a window one can see through some notes made for organizing this workshop. The layers symbolize my years of work in the area, heavy with meaning.

They lingered on the roof before letting go  
Could I grow beside you?  
If I can mirror you upside down  
  
it was the bird hitting the window



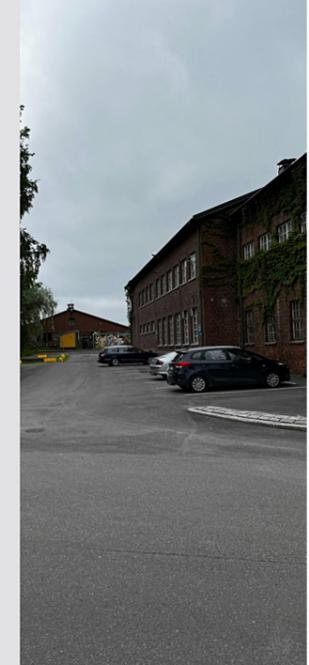
HANNA MUSIOL  
PANU LEHTOVUORI

The installation *Hania and Panu's Meditation Closet for Thinking about Urban Scale in a Tight Spot*, Guided by Matti Lankinen is a contribution to the Makeshift Exhibition of Co-constructed Stories of Hiedanranta. It is a result of the collaboration between two scholars, Hanna Musiol (Literature) and Panu Lehtovuori (Architecture), and Matti Lankinen, a graffitist, urban-scale visual artist of Hiedanranta, and member of the SprayCanKontrol graffiti collective. Lankinen meandered with Musiol and Lehtovuori across the Hiedanranta site, sharing his work and life story. The scholars became his walking companions and interlocutors, documenting the experience in two hours of sound recordings and in images, and ultimately in a meditative installation. Lehtovuori and Musiol were struck by the force of their encounter with the artist, buildings, murals, the public visual work, the neglect and vitality, monumentality and fragility of urban art, by the way Lankinen played with the urban industrial ruins and restored them, and by his and others' larger social ambition of turning postindustrial ruins into living public spaces. The scholars expressed their experience by constructing a DIY "meditation closet for thinking about urban scale in a tight space," an immersive micro-exhibit cabinet, located in a tiny closet in the exhibition building. For them, it felt like a perfect spot for others to experience, somatically, contrasting sensations and thoughts—the monumentality of graffiti work and its fragility; the constrictions of not having enough space in the city; a visionary work to blast the door open and make space for others; and the grand scale and the tight spot of neoliberal urban devastation. The makeshift meditation space was an intimate but claustrophobic space. This was by design. Musiol and Lehtovuori wanted visitors to feel the pressures of the urban space in the body, not only with their eyes but also with their entire flesh, and ears, too, in a small immersive cabinet, featuring footage of the walk and site, the looped recording of the soundwalk, keywords generated after the encounter, and passages from the interview. They wanted, in other words, not simply to summarize their encounter with a street artist but to use spatial, poetic, textual, and visual mapping tools to make this work in this postindustrial wounded space felt. Ultimately, *Hania and Panu's Mediation Closet for Thinking about Urban Scale in a Tight Spot* was and is an invitation to ponder the contrasts of neoliberal urban space: the large scale of the murals, the magnitude of Lankinen's and other artists' undertaking to intervene in the brutal landscape, the intimacy and tenderness in their stories, and the conflicting social and economic urban regimes that devalue such work.





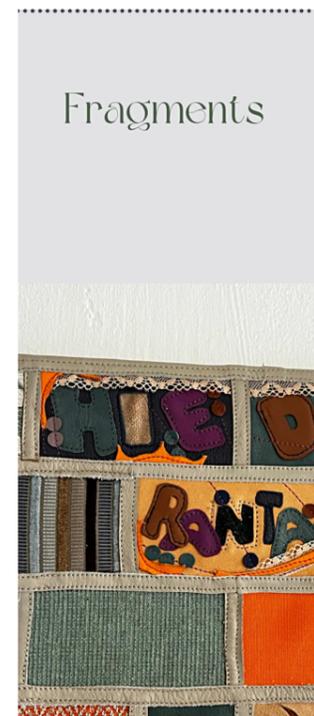
KONSTANTINOS IOANNIDIS



Emerging disinterest  
in acknowledging the  
heritage

Emerging disinterest in  
acknowledging the heritage

Hiedanranta presents itself as a complex construct that evolves in time. And the area reflects as a mirror its unique social dimension as an amalgam, as a simultaneous existence of identities - people and relationships that are also evolving along with its vessels, transforming and being transformed into a palimpsest of various narrative layers. The fragmented layers coexist and endure in time with a surprising capacity to co-exist and co-formulate today's reality. People, stories and buildings co-exist under the same denominator: time. Hiedanranta is thus a dynamic entity under -one more- transformation. An entity closely related to the logic of rewriting spaces. Can this logic become a tool to understand the way city is evolving through time?



Stories as forms of criticism



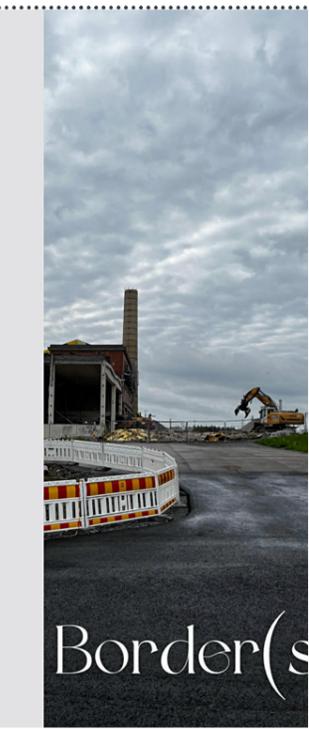
Activists depict the area as a  
unique alternative working  
place for creative industries  
but also as an emerging point  
of various cultures



the emergence of the factory border



Activists depict the area as a  
unique alternative working place  
for creative industries but also as  
an emerging meeting point of  
various cultures



MLADEN TONEV

*Hiedanranta's kaleidoscope*

My kaleidoscope of different round shapes is a symbolic reference to the endless cycle of nature and life in this place. I find in the history of Hiedanranta this unchanging cycle. My focus on the circle, which we can see everywhere (in colors, materials, and purpose), illustrates the "circumrotation of life." An eternal alternation of rise and fall in an ascending spiral, which is also part of the rotation of the circle.

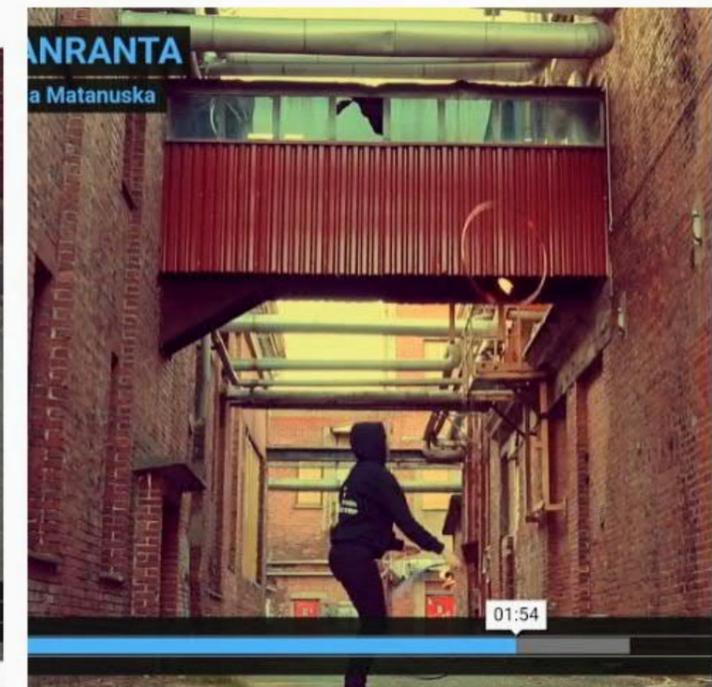


EDELTRAUD HASELSTEINER

# TRACES

## TRACES

Hiedanranta is a place where Subjects and Objects have left their traces. These tracks lead through the past, present and future. Sometimes they are only delicate, barely visible or quickly evanescent, sometimes massive and in the truest sense of the word "profound", and sometimes only in people's minds - no longer perceptible in the place itself. These collages show traces that were left in Hiedanranta by an artist - an active participant of the place - but also by other objects, machines, and other people with very different intentions at this place.



## *Thank you*

We would like to thank all the activists from Hiedanranta for taking their time to show us around Hiedanranta and for sharing with us not only their favourite places but also their inspiring life-stories. Thanks also to the COST Action for supporting this workshop, Tampere University, City of Tampere, STUE (Sustainable Transformation of Urban Environments), and to all the kind participants with whom we all shared very special moments.

Special thanks to co-organizers of the workshop Jeremy Allan Hawkins and Luc Pauwels.