

Culture On Your Doorstep

—the Arabianranta District
as a Powerful Creative Community

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– the Arabianranta District as a Powerful Creative Community

Cultural Development at the Arabia District
Urbaani luovuus Project, 2007 – 2010

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Foreword

Tuire Ranta-Meyer



Today Arabianranta is a district with music and stories. It draws you in and seduces you into action, but also radiates a unique atmosphere for those who enjoy to take things slow.

Here, the urban and the village-like are bound together, and the warmth of this relationship is further increased by the fact that both sides have developed a skill of listening to what other participating members of the community have to say. Therefore, Arabianranta has become the centre of community spirit, active participation and interest in mutual well-being. It can even be seen as the fulfilment of the wildest visions of urban planning.

In addition, the Arabianranta district is an example of how the Faculty of Culture and Creative Industries at the Metropolia University of Applied Sciences has opened up to its environment during the past ten years. Teaching has been brought close to the people, which we have realized is the goal of regional development. At the same time we have

let ourselves be evaluated by the surrounding community. This is rarely the case in higher education and therefore it better than anything else speaks about the high quality of these actions.

The Faculty of Culture and Creative Industries, located at the outfall of the Vanhakau-punki torrent, has been inspired by its historical surroundings, the contrast between new and old and the stunning landscapes. Talented students and developers of education have started building bridges between themselves and the residents of the neighbourhood. This has been done by creating art-based activities through which we have wanted to listen to and activate the residents.

Education given at the culture sector has brought together a community of locals, students, and art professionals. It is based on youthful energy, shared meanings and mutual respect.

This book was born out of the Urbaani Luovuus (Urban Creativity) project. It is an expression of affection to a unique city environment, and an expression of gratitude to all active members of the Arabianranta community, through which we want to thank everyone for the moments shared together and their adventurous spirits. These made it possible to carry out this project in the first place. In addition, it highlights micro-level experiences, the greatness found in small things and the perfection hiding in imperfection. At the same time, it acknowledges the students and graduates of the Faculty of Culture and Creative Industries as well as the entire staff. It is because of all of them that an important foundation for art-based activities has crystallized in Arabianranta: a comprehensive concentration to the matters at hand.

The role of applied arts is to encourage one's self-expression. Who would not be excited of art as a part of regional development – art reaching out to people and their humanity!



1

Introduction and Background

Introduction

Aleksandra Meyer

This book, a shortened edition of its Finnish counterpart, discusses the role of culture in regional development and looks at the possibilities that the Faculty of Culture and Creative Industries at Metropolia has in promoting creativity and multi-voicedness in its immediate surroundings. To establish these goals, a project called Urbaani Luovuus, Urban Creativity, was launched at the premises and in the neighbourhood of the faculty. The unique surroundings of the Arabianranta and Vanhakaupunki districts - characterized by beautiful old factory buildings, the Vanhakaupunki torrent, the natural conservation zone and the founding spot of Helsinki as well as the two Universities of Applied Sciences and the Art University, the different companies and an exceptionally active residents' association - provided a fruitful environment for the project.

For some time, the Faculty of Culture and Creative Industries at Metropolia has been developing methods of applied arts that help find solutions capable of understanding human life. The Urban creativity project has resulted in activities which honour and consult the inhabitants of the district. The project was carried out at the Arabia district in Helsinki, being a part of the R&D work for culture and creative industries. This book takes a look at smaller subprojects of Urban Creativity and introduces methods which increase the communality and well-being of the district. It also portrays the daily activities of some of the important participating members of the community, such as locals who show an active interest in developing their environment, as well as project workers who share their creative ideas with the locals.

This book is divided into three sections. This section introduces the background for the project and the research and practical work that has been done. The second part concentrates on the district as a space and a continuum: it does not only look at the city on how it looks like in its current state but also concentrates on the interesting and lively history that it has to offer as a founding spot of the city. Examples of the practical projects, such is history as a way of attracting tourists, and a 3D reconstruction of

the historical city are being presented. The third part concentrates on resident-inspired regional development and the cooperation between different groups of people. There is an interesting set of examples of different kinds of cooperation: In the district, one can, for example, find audience-activating theatre by the Metropolia Culture and Creative Industries Faculty, and a local residential initiative of senior citizens living in a shared community which participated in one of these theatre projects. Information about the local residents' association and the thoughts of its chairman provide some additional, interesting details about the lively district and the people that walk its streets, visit its shops and breathe its air. This book is, in fact, a story of these people and how they, together with the schools, universities, day care centres and other institutions, make the district into what it is.



*The know-how at the Metropolia Culture and Creative Industries has been efficiently utilized in the development of tourism at the Arabia district. In this article, the development manager **Anna-Maria Vilkuna** presents the starting points of the R&D projects at the culture field of Metropolia.*

The Dimensions of a Cultural Environment

Anna-Maria Vilkuna

The Innovation Fund of the City of Helsinki granted a financing for the Urban Creativity project in 2008, which launched the innovating process whose goal was to make the Arabia district into a new kind of tourist attraction. The Helsinki City Museum, The Tourist and Convention Bureau of the Helsinki Economic and Planning Centre and the Arabia district developing company Art & Design City (ADC) Ltd., became the main cooperation partners. When developing ideas for concepts supporting future regional tourism, the partners decided to realize in a network environment, use 3D modelling, historical drama and map-supported walks.

The concepts were chosen according to the strengths of the Metropolia's Culture and Creative Industry Faculty and the wishes and needs of the partners. Since Metropolia has a great deal of expertise in 3D modelling, graphic design, performing arts, and film and cultural management, these gave vast possibilities to create new innovations which increase the attractiveness of the district as a travelling destination.



The Culture Sector in Metropolia operates on a strong knowledge of art, communication and productizing, gaining its developing potential from interdisciplinary cooperation networks. The development of the tourism in the Arabia district is a good example of the new, multi-professional working methods which have been created by R&D projects at universities of applied sciences. In these projects, the creative process is present both with the artists and the people that productize, share and utilize these in regional development. These projects being integrated in teaching, students play an essential part in the developing process. The goal of the education is to teach students to work in multi-professional groups, listen to what the other parties have to say and take notice of their needs. Interdisciplinary projects are essential in finding middle ground ideas in order to produce new innovations.

The Arabia district has a strong and individual cultural heritage that can be made use of when supporting regional well-being and shaping the residents' regional identity. Occasional visitors cannot commit themselves to the space unless they can sense the continuity in it: a place is not only created by its present but also its past.

With its developing work in regional travelling concepts, the Urban Creativity project has also supported Helsinki's business strategy. According to it, the Arabia district will be strengthened as a concentration of creative industries and a new kind of attractive tourist destination, that increasingly utilizes art, the city's cultural heritage, travelling, resident activity and the companies of the culture field. There has been intensive cooperation with the travelling project Arabia näkyväksi ('Making Arabia visible'), where this project has been responsible for the northern district of Vanhakaupunki.

Focusing on the birth and early stages of the City of Helsinki seems to be the right decision, since the combination of Helsinki's Old Town (Vanhakaupunki) with the Arabia näkyväksi project has not been easy. Until recently, the new district has been advertised as a centre of art and design, and the Old Town is hard to fit in into the image. The biggest problem seems to be that the distinctiveness of the Old Town has not been promoted in the right way and the environment has not been reshaped to meet the demands of today. The Arabia district, known for its art and design, is especially known among people interested in culture. However, the area could additionally be advertised as the birthplace of Helsinki.

Both residents and companies of the district were interested in travelling concepts created by the Faculty of Culture and Creative Industries and its multi-professional partners. Therefore, the cooperation has been continued with good reasoning. In future, dramatized historical walks may be organized all-year round, with the aim of attracting domestic and foreign tourists as well as local residents and companies. Partners to this particular subproject consisted of local businesses, museums and the district's parish. Other projects were the web page Vanhakaupunki – Helsingin kehto (Vanhakaupunki, The Cradle of Helsinki), carried out by the digital media student VeePee Reen, and the 3D modelling of the first administrative centre of Helsinki, Kuninkaankartano, implemented by students of the 3D Animation and Visualization degree programme in cooperation with the Helsinki City Museum.

In future, Metropolia will continue the development of suitable concepts for regional tourism and their distribution channels in cooperation with other individuals and

organizations in the Arabia district. There are interesting possibilities for further development, one being mobile technology combined with information on different locations. With the 3D material, locals and history enthusiasts could find new ways of creating material and content. The goal of Urban Creativity is to apply the project results not only to the Arabia district, but also on the tourism industry of Helsinki and its metropolitan area.

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*Art impacts communities, identities and societal structures through people. People meet each other, perceive phenomena in their environment, discuss their experiences and have a desire to express their individuality in many different ways. In this article, **Tuire Ranta-Meyer**, Director of the Culture and Creative Industries Faculty, considers how the applied forms of artistic work developed at Helsinki Metropolia UAS can develop and strengthen urban culture and community planning.*

Exploratory and Applied Art in Implementing a Regional Development Task

Tuire Ranta-Meyer

Art affects communities, identities and the structures of a society through people. People meet each other, explore different phenomena in their environment, handle their experiences and discuss their individuality in an urban culture in different ways. What is the significance of different forms of applied arts in the regional development work carried out by a university of applied sciences? What are the new preventive and unifying methodological innovations of community theatre, applied music education, social media and cultural production in regional development? In this article, I focus on art-based research and projects as a promoter of the feeling of community spirit between people and as a driving force for a unique, original city life. The main focus will be on the Arabia district, where Metropolia University of Applied Sciences, formerly Stadia, was established 12 years ago and has interacted with its environment ever since. Participant-centred, applied theatre methods have an especially long tradition in operating in the Arabia and Toukola districts. Therefore, it is important to evaluate the operating



forms and activities used by Metropolia to develop the regional urban environment.

Applied art methods are recognized as one of the most effective ways of having a positive impact on the development of big cities. When people have the possibility to find their own voice in society through artistic self-expression, it makes it easier for them to participate as active citizens in developing their environment. Some have even argued that art projects are nearly the only way to prevent problems relating to multiculturalism as well as diminish the polarization of society.

In the 2010s, art and culture are no longer considered merely as an entertainment or a spare-time activity since they are proven to have healing, rehabilitating or therapeutic

effects, a notion increasingly supported by medical research. Creative activities stimulate both the left and right hemisphere of the brain, which explains the healing power of creative activities (Jäämeri 2008). Music, for example, with its impact on emotions, has been discovered to be significant in promoting rehabilitation (Soinila and Särkämö 2008).

In the 21st century, the significance of culture as a promoter of well-being has also been acknowledged in a new way in the Finnish social policy. The Finnish Ministry of Education, for example, released a proposal for a proposed plan of action that emphasizes culture as a promoter of participation, communality, everyday life and elements of culture in one's everyday environment. Art and culture activities should

be integrated into social and health services since their importance in working life well-being and development has clearly been noted.

Universities of Applied Sciences investing in cooperation and regional development

In Finland, universities of applied sciences are seen as regional actors, assigned through legislation to develop the schools' own sphere of influence and their business life. The Faculty of Culture and Creative Industries at the Metropolia UAS is the biggest in the country, offering Bachelor's and Master's degrees in classical and pop/jazz music, design, media, film and television, performing arts, conservation, fashion and clothing as well as cultural management. In contrast to other universities of applied sciences, the Metropolia UAS operates in the same city district as various traditional universities, Finland's only Art and Design University and many important research institutes. Therefore, it is interesting to observe the regional development goal in the field of art and culture in this special situation and to consider what kind of brand the Metropolia UAS has started building in the Helsinki metropolitan area and what forms of active participation have been produced into the urban culture of Helsinki, introduced with the means of applied arts, social media and cultural management.

It is also interesting to consider co-operation as a means to develop regional possibilities. Whereas the University of Art and Design focus strongly on individualistic artistic expression, the culture branch at universities of applied sciences is capable of developing and acts

as a driving force for social innovations. The development of operating models for art-based work and solutions supporting communality opens doors and creates new possibilities for the cooperation of the Faculty of Culture and Creative Industries at Metropolia, the cities in the Helsinki Metropolitan Area, and art institutions and universities. Research-based art can, on its part, find fresh future visions from the research traditions of scientific universities. Through the right kind of cooperation of universities and universities of applied sciences, the information acquired by the methods of art can be investigated and evaluated more diversely than ever.

Art, active participation and communality as a starting point

There are three central factors in the policies of the Metropolia UAS. Firstly, it is important that the Faculty of Culture and Creative Industries situated at Finland's largest university of applied sciences performs its educational duties and accepts its responsibility as a member of society. Secondly, Metropolia has the only genuinely interdisciplinary faculty of culture and arts in the Helsinki Metropolitan Area, and the interaction between different fields is worth investing. Thirdly, the method of applying interactive art activities and theatre to different fields of life is an extremely important innovation made by the university of applied sciences. It shapes urban culture and can have a valuable influence on people's social integration.

Urban culture is a form of city life that reshapes and builds our existence from day to day. The city is a place that creates, mediates, materializes culture, makes it concrete and

provides space for leisured passing of time. Different public places – such as cafés, restaurants, museums and shopping centres – are as easy to visit as one's home: they welcome their visitors more openly than ever and are both public and private spaces at the same time. In the same way, special events affect how the city is seen and experienced. Events create memories and shape individual or collective meanings different from those in daily life (Stadipiiri 2000). From the beginning, the Metropolia UAS has summarized its role in urban culture into the following goals:

- In the field of culture, the important processing subjects of research and art-based work are other parties in the Metropolitan Area such as the people, neighbourhoods, organizations and the third sector of the city.
- The subject matters of research and development projects are ideated and carried out together with the other parties of the Helsinki Metropolitan Area
- The topics tailored from urban culture themes do not only entertain, but also activate and empower the people living in the city
- The interaction with the city's residents is a natural part of the school's activities
- In city district projects, residents and actors are taken along to experience-based learning with the help of artistic processes.

One good example is theatrical expression. From the beginning on, it has been the objective to create a distinct profile clearly different from the traditional field of theatre and acting. In Metropolia, theatre is not just art production, but also a medium for discussing society, contributing to it and conducting research. Having a wider scope than its traditional theatre, this form of theatre is strongly affected by the idea of doing favours. This means that, in addition to the skills and charisma of the artist, in this kind of theatre listening and interaction skills are crucial. New applied methods help recognize and name the driving forces behind people and societies: their hopes, fears and dreams. Therefore, the applied theatre methods developed in universities of applied sciences offer a new approach: they make possible the dialogue between the societal and the human (Louhija 2003 and 2005; Ventola 2005)

The new Arabianranta district and the old Toukola district as an experimental field for neighbourhood work

The Arabianranta, Toukola and Vanhankaupunginlahti districts have been an inspiring environment for culture and creative industries. The area has historical depositions and interesting contrasts, old idyllic wooden houses, modern design, environmental art and unique, maritime surroundings with torrents and duckboards. A wholly new neighbourhood has been built into the Arabianranta district from the mid-1990s – practically simultaneously with the culture and creative industries field of Metropolia.



The district's identity being fragmented in the beginning, art has made it possible to deepen the residents' personal relationship to the neighbourhood. Especially primary school teachers have expressed the need for drama projects that handle themes not scheduled for school work due to lack of time. These include identity, self-esteem, grouping, prejudice and inequality. Activating and action-based methods are, for their part, the core of a university of applied sciences – they touch people and create encounters between people (Rainio and Saastamoinen 2006, see also Kupiainen 2002.).

Documenting experiences, values and stories and working with them in drama methods have

had an important part in school projects. For example, when children have had the chance to experience the neighbourhood's history and developed a fondness for its locations, events and people, they have become emotionally attached to Arabianranta. This, on its part, has created unity and identity for the area, realized as the residents' and other parties' love and attachment towards their neighbourhood, which has become a certain state of mind (Rainio and Saastamoinen 2006).

While developing urban culture and neighbourhood identities as part of their studies, students have also created new art professions and job descriptions. Public organizations, city

administrations, companies and the third sector constantly need people to develop communality, experience-based learning and therapeutically oriented art educators. Genuine cooperation is possible between, for example, teachers, museum education advisors, drama instructors and music educators. The mutual understanding and the meaningfulness of the work derive from the fact that all people work on the grass-root level near the people, families and their everyday life. The cooperation has provided that art education and applied drama methods have found their place in various different societies and in projects that promote social integration (Saastamoinen 2006). Applied drama has proven to be a method that inspires partners and that is constantly put to practice in new areas: Metropolia's degree programme of performing arts is currently working on a new project together with the cities of the Helsinki Metropolitan Area and the Department of Geography at the University of Helsinki. The purpose of the project is to promote citizens' active community building and bring different parties of the city, such as civil servants and residents, together and help them develop their ability to listen to each other's needs.

Creative contents to the district's social media and urban travelling

From the beginning of the building of the Arabianranta district 15 years ago, a regional, local network-based information service was already being planned. However, the renewal of its concept and contents has been very challenging. Technology is not necessarily the best way to bring out the point of view of the residents and other participating members of the district, if it is not connected with a humane approach. In designing, testing and implementing a more

effective user interface, the Faculty of Culture and Creative Industries at Metropolia has played a central part in cooperation with Art and Design City Helsinki Ltd., the developing company for the Arabianranta district.

The students of digital media have had the possibility to contribute to the renewal of the Arabianranta web portal as part of their studies in concept planning. Students in cultural management have been interviewing the participating members of the district and mapping the answers on the kinds of contents that people would like to have besides the traditional information services and discussion boards. Drama students have created drama-based public workshops aimed at collecting information on the daily lives, hopes and wishes of individuals or groups of the district. In 2010, the Urban creativity project developed contents of social media for the neighbourhood's web portal and the webpage of the residents' association. One example of these contents is the story of the birth of Helsinki added to the neighbourhood's page.

With the use of experience-based information, Metropolia has sought to find universally applicable operating models to inspire residents, associations, educational institutes and companies to produce material into the portal independently. As a whole, this interdisciplinary project has produced a digital user interface into the Arabianranta district that has exceptional possibilities to influence the interface of art, cultural heritage, tourism, resident activities and companies of the creative industry.

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2

Viewpoints on Space,
History and Time



Alina Tiits, a student of Cultural Management at Metropolia, worked as a project assistant for two subprojects of Urban Creativity - the summer theatre Yhteispiha (Common Courtyard) and the historical drama play Kustaanpolku (The Path of Gustav) in the summer season of 2009. In this article, she reflects the possibilities of regional tourism in Arabianranta, founding them on her own experiences and interviews. The attractions should be based on the unique characteristics of the district's history that are especially provided by the fascinating history of the area.

History as a Tourism Product for the Arabianranta District

Alina Tiits

A well-planned city district not only attracts new residents and companies, but also visitors. In practice, cities always contain areas that could and, in the interest of everyone, should be made more attractive and welcoming. In order to systematically develop these areas in the right direction, it is necessary to create different kinds of indicators of the well-being of a neighbourhood as well as reusable models of the actions that usually increase a neighbourhood's attraction.

The cultural activities of a city district play an essential part in the neighbourhood's appeal and the well-being of its residents. Outside visitors provide the area with liveliness and motion, and promote all kinds of businesses and cultural activities. Therefore, one indicator of regional well-being could be the number of visitors in the neighbourhood and the corresponding number of cultural events. If the neighbourhood wishes to have visitors, it has to offer them activities. There has to be some kind of known tourist attraction in the area, interesting enough for travel guides to draw their customers' attention to it on the map.



The Appeal of History as a Source of Attraction

The productization of abstract things is often considered difficult, because it aims at selling something immaterial to the target group. Customers are expected to pay for something that cannot be perceived through the senses. After the transaction has been made the provider of the service has to make sure that the customer is satisfied, although there's nothing concrete he receives in exchange for his money. This is what the productization of abstract things really is about – selling experiences.

When looking for the central attraction of the neighbourhood, one should concentrate on the special features of the city district – something that already is interesting and special

and that can further be highlighted with city planning. In the districts of Arabianranta and Vanhakaupunki, this feature is the colourful and interesting history, which has, until now, only been utilized on a small scale.

The city of Helsinki has been founded in Vanhakaupunki, but in addition to this, also the centuries following the early days of the city as well as some key points in history have left visible marks in the area.

The memorial of the founding of Helsinki, the ruined stone bases from the first buildings, the buildings of the Forsby estate, the villa of Annala and the Arabia factory are all signs of the important eras of Helsinki. In addition, an industrial museum and a power plant museum operate in the area and contribute to the special position of the neighbourhood as a

historical city district. When productizing the Arabianranta and Vanhakaupunki districts for the tourist industry, it is the history that has to be made into an artefact.

Tourism turns experiences into services

Productizing history is a relatively new concept in the tradition of the Finnish tourist industry, but it has a lot of interface with abstract concepts known elsewhere in Finland. The proseminar thesis Hiljaisuuden tuotteistaminen Lapin matkailussa ('Productizing silence in Lapland Tourism'), conducted at the University of Lapland considers the problems unavoidably being faced with when trying to sell an immaterial product to visitors.

This multi-disciplinary proseminar thesis, edited by Minni Haanpää and Soile Veijola, defines silence not just as the lack of sound, but also as a comprehensive experience of peace in a natural environment. In this piece of research, it has been found that the service environment is the most essential part in productizing abstract things like environment.

In this kind of transaction, the client gets nothing physical for his money, which highlights the significance of the service. Especially when selling something as abstract as history and silence, these concepts need to be realized through different kinds of services. In Lapland, it was shown how visitors considered silence as a universal sensory experience in which emotions were an essential factor. In the thesis, sensory environments are divided into three categories by Olli Piirtola: neutral, revitalizing or wearisome (Haanpää et al 2006; ref. Piirtola 2001). According to Piirtola, a neutral environment is an ordinary, almost an unnoticeable landscape in the background. A wearisome

environment is usually located in the unavoidable routines of work and everyday life, and a revitalizing environment is something inspiring and pleasant, which we look for in our spare time, in our hobbies and in travel. The city can easily be experienced as a wearisome environment since it is easily attached to daily life, work, schools and being in a hurry. When designing an attractive and pleasant neighbourhood for tourists, the factors that contribute to a revitalizing city district should be taken into consideration.

In the thesis edited by Haanpää and Veijola, a revitalizing living environment is defined by four central factors: fascination caused by the place, distance taken from daily life, extensiveness and consistency of the place and individual suitability for a person. (Haanpää et al. 2006). These factors might already be included in the environment itself, but the mere environment attracts only visitors that are enthusiastic about these kinds of places, or experts that are consciously looking for this kind of environment. If the purpose is to market the environment to a wider target group and make the visitors enjoy themselves and come again, the main focus has to be shifted to the service environment.

The Vanhakaupunki district has a large potential to be like this because of its varying and constantly changing environment. Vanhakaupunki and Arabia are both close to the city centre and its services but at the same time situated almost completely in the wild. The Vanhakaupunginlahti bay area and the green, peaceful park surrounding it are a good contrast to the large art schools and the busy Hämeentie. All the required services are close, but the area has surprisingly little to offer for travellers.



The unique Arabia district

When attempting to attract many visitors to the area, the service environment for history should be further developed. In interviews with Antti Kaivonen from The Tourist and Convention Bureau at the City of Helsinki and Taina Grönqvist, PR Coordinator at the office of Iittala in Arabianranta, it became clear that the Arabia and Vanhakaupunki districts have an excellent, but poorly utilized potential as a tourist destination.

According to Grönqvist, the Iittala museum and the gallery operating in the old Arabia factory attract a lot of visitors throughout the year. The visitors have consisted of both Finns and foreigners, from school groups to state

visits. Some of the visitors are already attracted to Iittala's brand, however, the company also routinely markets itself through brochures and Internet pages. Iittala cooperates with the Finnish Tourist Board and several travel agencies, which regularly bring foreign visitors to their premises. However, once they have seen the products and places mentioned in the Iittala brochure, visitors head back to the Helsinki city centre. The Arabia district attracts people, but they are not tempted to stay there for very long.

The biggest problem, according to Kaivonen, is that the originality of the area has not been encouraged properly and the environment has not been modified to meet current demand. In his opinion, it would be essential to develop



the Arabia and Vanhakaupunki neighbourhoods into interesting city districts. Visiting the area for its culture and environment should be a part of the city culture for the people living in Helsinki, and then it would result in a raised interest among tourists as well. Arabianranta would be worth turning into a tourist attraction similar to the Suomenlinna Fortress, the Seurasaari Island or the Kaivopuisto park, that all kinds of visitors would find interesting throughout the year.

Kaivonen would like to see more restaurant and hotel services in the area as well as clubs and galleries for various audiences. However, he also draws attention to the fact that the service environment of a city district should be based on the area's distinctive features, since

originality and individuality have the greatest appeal in city tourism. Kaikkonen also sees the student profile of the area as a strength and emphasizes that the brand of a district can only be based on the existing, original features of the area, which should be supported and strengthened: 'The indisputable strength and the ever-remaining traveller's target are the Arabia factories, the symbols of the area. In addition, there is the location, the history, the archaeological city park, the nature, the art schools, the design and the elements of the new residential area. They alone can build the brand of Arabianranta, that is widely known and cannot be mistaken for anything else'.



Cooperation as a key to increased well-being in the city

The part that Metropolia plays in the development of the service environment in Arabia can be significant. In the spring of 2009, the premiere of the historical drama play *Kustaanpolku* ('The Path of Gustav') was the first production which was produced together with the students of performing art and students of cultural management and aimed at tourists. The history of the district is already interesting in itself, but its potential could be further increased by offering it as a tourist attraction for different audiences. Well-produced historical drama interests almost everyone, and the district's history, described through the means of the theatre, attracts also families with children and reaches those in the target group

who prefer watching DVDs to reading the original works.

The ideal location of the Hämeentie Campus of the Metropolia UAS, situated neatly between the Old Town and the new residential area, offers a unique possibility for cooperation. It is part of the spirit of Metropolia to operate in the neighbourhood and together with local communities, and the potential of the students is definitely worth utilizing. The production of *Kustaanpolku* employed students from the degree programmes of performing arts and cultural management, but the campus is also home to students of film and television, media production and media, which could also be utilized in many different ways.

Every new year sees new students, but a sense of continuity for developing a tourism product could be reached, for example, by

starting a study period which would consist of constructing a play from the events of different centuries. Every degree programme could have a representative teacher, but the main coordinator should be someone with experience in tourism rather than an actual teacher.

The cooperation between different participating members is probably the main factor in developing the district into a centre of tourism and well-being. Antti Kaivonen from Helsinki Tourist and Convention Bureau is looking for new operating models in order to productize new tourist services, and believes in a dramatized guided tour in the area. Taina Grönqvist says that Iittala would be interested in local history projects and encourages to come forth with new ideas. Alone the students of Metropolia form an extensive group of enthusiastic experts of different fields – not to mention the students from other educational institutes in the district. If all the area's youthful energy and the creativeness could be gathered together, the possibilities for the Vanhakaupunki and Arabia districts would be unique.

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The Birth of Helsinki Portrayed in Kustaanpolku and The Heir of Gustav

Mirjami Iho and Pilvi Kallio

The dramatized tours about the birth of Helsinki, Kustaanpolku (The Path of Gustav) and Kustaan perilliset (The Heir of Gustav) were premiered in May 2009 and 2010. They draw their energy from the area they are enacted in, known today as Arabia or Vanhakaupunki. In 1550, Helsinki was a newly founded town, supposed to protect the Kingdom of Sweden against Russia. In 1555 it was a city to which people were forced to move from their hometowns. Among them was the elderly dowager Dordi, who had to settle in Helsinki and leave her old home in Rauma, a town on the west coast of Finland.

The historical performance, situated in Arabianranta, the island of Kuninkaankartano and its near surroundings, invites its audience into a significant place. The layers revealed under the soil are not just layers: under the earth, gravel and rocks, there

are public houses, taps of beer barrels, churches and graveyards. People have throughout time been drinking, regretting their sins, been doomed to hell or sent to paradise.

The performance combines fact and fiction. It draws dates, characters and other background information from history, but takes artistic license with the drama, portraying how things might have happened in the past in light of the facts. Also some single events are fiction, such as the scene where Dordi, persistently continuing to use her Rauma dialect, is fined for three Finnish marks, the price for four sheep, because she has been speaking her dialect in Helsinki, where no one can understand a word of it. In 1557, the bailiff Erik Spåre permits the people of Rauma, Ekenäs and Ulvila to return to their home towns. Dordi has the chance to go back to Rauma, where everyone speaks the language in the same fascinating manner as she does. Not everybody returns, however – the schoolmaster Montanus, for example, stays to develop the city.

Kustaan perilliset, the sequel to Kustaanpolku, was produced in the summer season of 2010 together with Jura Teatteri, a theatre group formed by the drama students of Metropolia. The music composed by Lasse Turunen is an essential part of the performance. There has also been an English pilot performance of The Heir of Gustav, and the English-speaking performance will be available for foreign visitors in the summer season of 2011.





The Lost Helsinki as a 3D Reconstruction

Lauri Huikuri and Ale Torkkel

As part of the Urban Creativity Project, the media students at Metropolia carried out a multimedia project about the history of Helsinki in the 1550s and the administration centre which operated on the Kuninkaankartano island. The project is carried out by the means of 3D models, texts, illustrations and dramatized scenes. So far the furthest progress has been made with the 3D reconstructions produced by the students of 3D visualization and animation.

During the semester 2009 – 2010, the students focused on creating 3D reconstructions of the Kuninkaankartano island: the courtyard and the stockyard, the bridges, the salmon dam, the granaries and other buildings. The modelling produced stills and some animations, as well as the first sketch of the Kuninkaankartano island multimedia. In a summer course in 2010, 3D animation and visualization students modelled the quarters of the Vanhakaupunki district and its buildings and artefacts.

The only remaining visible signs of the 16th century city are some foundations above ground. Even less has remained of the Kuninkaankartano manor. The houses and streets have disappeared, and even the coastline has changed. It is extremely difficult to imagine what Helsinki might have looked like in the 1550s. However, we can illustrate the physical appearance of the lost city with the help of 3D computer graphics and research information by reconstructing the terrain, the buildings, the quarters and the streets.

In the mid-1980s, the Helsinki City Museum started conducting systematic research into the history of the first Helsinki. With the help of archaeological excavations, literal sources and natural scientific research, new information has been received on the visual appearance of the buildings, the outer connections, the social structure and the development of the city. In fact, the 3D reconstructions are primarily based on the maps and reports discovered through this research. Especially the illustrations made by the researches of the Helsinki City Museum have been an irreplaceable source of help.

The location of the first quarters of the city has been determined with the help of natural scientific research, but the exact positions of the houses in the quarters remain unknown. Research findings on other locations like the medieval Porvoo have therefore been an important source of information. In the city



quarters in the 16th century, there were a lot of ‘household buildings’: in addition to the residential buildings, there were also out-buildings for handicraft and storage purposes and the keeping of cattle. When modelling buildings, objects and other properties, additional Scandinavian research literature was used. Göte Göransson’s *Gustav Vasa och hans folk* (‘Gustav Vasa and his folk’), a work about Gustav Vasa’s time in Sweden-Finland elucidated with a great deal of illustrations, was an important source of information. The finished model of the 16th century Finland is therefore not a one-to-one copy, but it provides a decent overall impression of the city and its character.

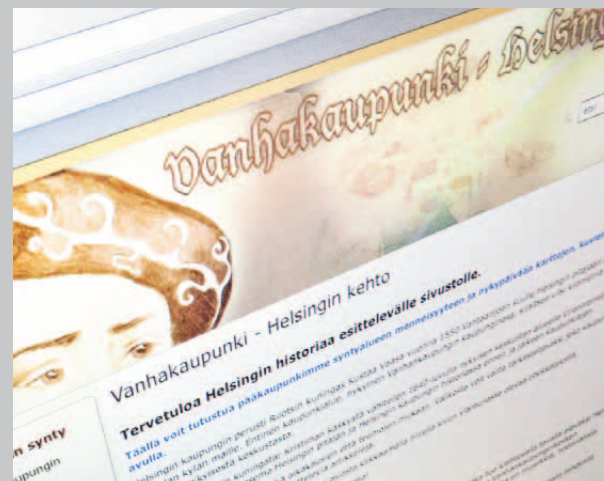
The modelling has been carried out with the 3Ds Max programme. The production of the geography model is based on the topographic map of the area, and the modelled objects have been added into the geography model according to the Helsinki City Museum’s research results. The modelling with its surroundings has been converted into videos with the Vue Xstream programme, which can very realistically model landscapes, vegetation and the environment. This material has been further used to produce images of the Kuninkaankartano island and the 16th century city that can be navigated with Adobe Flash.

The challenges involved in 3D reconstruction are the limited amount of information and the presentation of hypotheses and conjectures. The viewer should be able to know which parts of

the reconstruction are based on research and which are borrowings or mere guesswork. The making of a good and realistic model requires a lot of detailed information, and in 3D production, it can be challenging to gather all the necessary information from experts. Researchers can be very cautious in their estimations about the appearance of the structures and other details and in handing out the information about these. Achieving a dialogue between the modeller and the researcher and finding a mutual willingness to make courageous visual interpretation is one of the main challenges in making history accessible on the internet.

The ready 3D model can be applied to various different purposes like popularizing history on the internet, creating platforms for video games and producing marketing material and multimedia products. It is worth noticing that a 3D model gives the researcher a visual possibility to test their views.

3D computer graphics are suitable for presenting physical things such as objects. Events and stories are portrayed through multimedia – text, pictures, sound and videos. This way, it is possible to tell elaborate stories about the migrations forced by the king, the bargaining of the bourgeois, education in the 16th century, the festivities of the townsfolk, and the fights caused by land assignments.



Creating the Vanhakaupunki – Helsingin kehto Webpage

VeePee Reen ja Pilvi Kallio

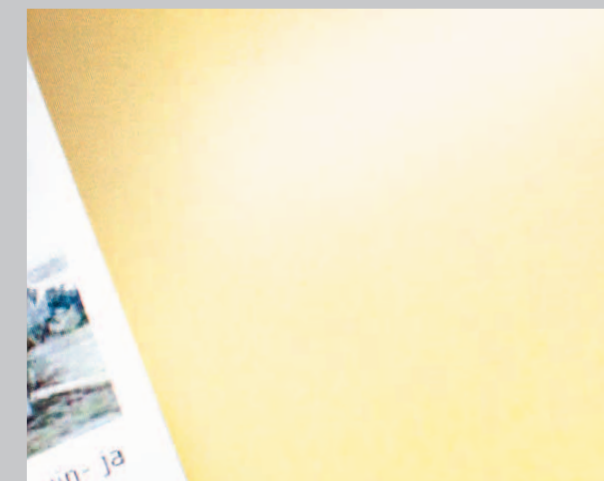
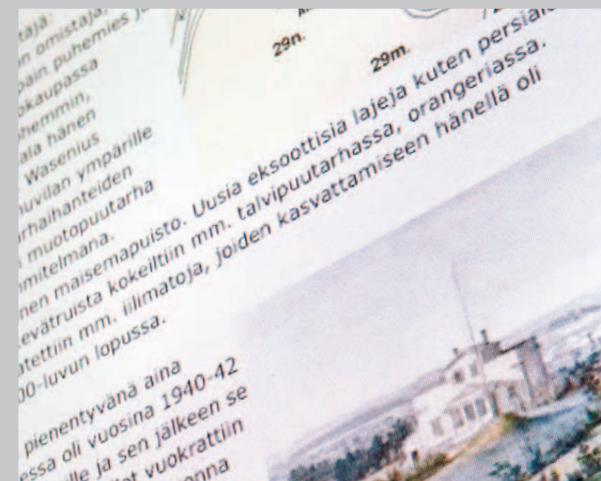
Already before the Urban Creativity project, the Helsinki City Museum and Metropolia (formerly Stadia) had launched a cooperation project to create a web page about the history of the Vanhakaupunki district. The Urban Creativity project made it possible to resurrect and finish this pending project.

The contents of the web page are based on research material edited by Markku Heikkinen, researcher at the Helsinki City Museum. It covers the history of Helsinki from the prehistorical era to the present, and it has a lot of photographs that illustrate and support the material. It was evident that material as extensive as this needed a diverse content management system. There were many options available, out of which Joomla was chosen because of its all-roundedness and popularity. In addition, the web pages found a home at the Arabianranta.fi portal maintained by ADC Ltd, carried out with the same

desktop publishing system. In this way, this web page, introducing its user to the history sources of Helsinki can be best reached by locals and visitors alike. The past of Finland's capital city can be explored on the web page through maps, pictures and texts. To relieve what would otherwise have been heavily factual content, a flash animation of the birth of Helsinki was also added to the page. The animation, drawing on the Kustaanpolku performance, uses video, sound, images and text. In addition, there are radio plays to support the material, for example, one about a fishing fight, where a monk called Leopold gets into problems when fishing on the wrong shore. The light flash animation is a small glimpse into history, and an easy way to raise interest in the early history of the city even among the young people.

The Vanhakaupunki – Helsingin kehto team:

Markku Heikkinen, content producer – Helsinki City Museum
Heli Nuotio, graphic design – Metropolia
VeePee Reen, technical realization and future planning – Metropolia
Kati Siltamäki, original graphics – Metropolia
Pilvi Kallio, content planning – Metropolia
Jussi Linkola, concept planning and project management – Metropolia





3

| Resident-centred Activities and
Cooperation Beyond Boundaries



This article by Suvi Aho is based on her Master's Thesis in political science, which discusses resident-centred activities and the instrumental role of culture in local culture projects, using two case studies, namely Kulttuuriraide ('Culture Track') and Urban Creativity. The projects in her research concentrate on the discussion of the usefulness of culture as a means to achieve diverse goals in urban politics. Another point of focus is to look at how these projects strive towards a resident-centred approach. The emphasis is mainly on how resident-centredness is interpreted and carried out in the Urban Creativity project.

Resident-centred Activities in Urban Creativity

Suvi Aho

During the past centuries, many instances have shown increasing interest in the multiplicative effects and the influential power of culture. When building vital districts, culture is seen as an essential part of urban planning. The effects of globalization have reduced the significance of the national level, but at the same time, the possibilities offered by culture have grown stronger on the local level. In the discussion about culture, this can be seen as cities striving towards international success. Within cultural discourse, this becomes evident in the way towns and cities try to achieve international success.

The main interest lies in constructing flagship buildings and attracting top experts with the best know-how, which makes the so-called creative class desired residents. The city of Helsinki has these sort of plans for the Arabianranta district which they hope to turn into a nationally and internationally acknowledged centre of the creative industry and know-how. The Art & Design City theme is made use of when trying to invite companies and tourists to the Arabianranta district and its surroundings (City of Helsinki, Economic and Planning Centre 2008). The Urban Creativity project aims to study and promote the role of cultural know-how in the appeal of urban regions. Further,



the project has been used to promote tourism by developing historical tourist products in collaboration with the regional development company ADC Ltd. and other participating members of the area.

Meanwhile, local cultural activities have emphasized also the significance of the soft values and social agenda, such as the strengthening of one's identity and empowerment. The notion is that culture supports adaptation to global changes, integration into a new neighbourhood as well as identity-building. Culture has also been used in trying to find solutions to the issues relating to suburban areas, and questions formerly seen as material and social tend now to be treated as cultural questions. Considered from the point of view

of culture, cultural politics are seen to have particular significance in the creation of citizens' experiences of well-being and empowerment – especially when compared to other fields of politics. The process known as cultural planning has become topical on a wider scale during the 1990s, and experiments in regional integration have been made all over the world. In Great Britain and in the United States, this kind of policy was formulated already in the 1980s, and the voluntary work of the local communities and the identification of their own cultural needs were in the centre of these activities. According to Nick Stevenson (2004), it is important to form the relationship between citizenship and culture explicitly from the point of view of cultural planning.



In the past, citizenship was defined as the relationship between the government and the individual, but nowadays, a more comprehensive relationship is emphasized, having to do with identity, cultural assumptions and the feeling of togetherness (Lister 2007). Therefore, cultural work can be seen as a force supporting the societal agency of the citizens.

Residents and participation

The emphasized meaning of locality can be seen in Urban Creativity as striving towards a resident-centred point of view. For resident-centred culture projects, the role and participation of the resident is central. When different people gather together and form a concept

of a local culture, it is, according to Hannah Arendt, a tendency for a true reality instead of a single-angled policy. The views of Hannah Arendt, a theorist of public cooperation, are inspired by the ideals of the antique, where the public political life with other people represented eternity and immortality. Death equals 'ceasing to be among other people', and individual mortality is overcome by immortal actions carried out in cooperation with the community. For Arendt, our individuality is realized through cooperation with others. A reality formed on the basis of different points of view is the most reliable and genuine, because the object of conversation is the same for everyone despite their different viewpoints: 'The end of the common world has come when it is

seen only under one aspect and is permitted to present itself in only one perspective.’ (Arendt 2002, English citation from 1958).

The history of communal participating is also a history of dispossession. Citizenship has often been used as an attribute for a particular group that has been successful in pleading their own case. For a group like this to form, there has to be a group of excluded people who represent otherness that make the group distinctive (Isin 2002). Excluding people can also be based on economy. Nowadays, the ever stronger-growing consumer citizenship strengthens the mechanisms leaving people outside, and people with low income are, for instance, at the risk of being left outside society. In modern society, the way citizens spend their free time also varies significantly between individuals, and this makes neutral public spaces even more important to democracy and the well-being of people than what they were before. Cultural life can, on its part, offer a public space that promotes equality (Byrne 1999; Landry 2000; Pascual 2007).

From the point of view of projects in local culture, it is central how places are constructed as stages for action. A constructed environment shapes people’s perceptions, the forms of cooperation, and the experiences of either well-being and togetherness or of unhappiness and strangeness (Zukin 1991). A local identity refers to a communal group identity and to shared experiences of who ‘we’ are. In an urban context, locality has very discernible political dimensions: places never are mere locations; they are always places for someone and for the needs of the people. Their significance depends on how well they serve the needs of the respective person’s life. One interacts with

and belongs to an environment, and if the development of spatial practices is examined, the practices can be evaluated and changed (Buttimer 1978; Heikkinen et al. 2005, Shields 1991). In Urban Creativity, the relationship between identity, place and action can be seen as interactive. The goal of the project is therefore to develop a cultural, public space open to everyone, which strengthens the communality of the residents by dialogical methods.

Listening to multiple voices

Resident-centred activities became popular during the last few decades: they been used to justify the operating of institutions or changing the current circumstances. According to my interviews, a resident-centred approach for Metropolia UAS means that students initiate contact with the residents and make their own presence known in the area. Metropolia produces contents and tries to get in touch with various different groups of residents. This is based on the willingness to make the activities of Metropolia known to the public, and to carry out the statutory tasks of regional development which universities of applied sciences have in Finland. According to Project Manager Pilvi Kallio and Development Manager Anna-Maria Vilkkuna, the residents are needed as people witnessing certain kinds of activities and participants whose opinions are important when planning the contents of the activities (Aho 2010).

The local residents’ association Artova, an exceptionally active and open local association with relatively young and educated members, acts as a mediator of the locals’ wishes and as a cooperation partner in this project. All in all,



the activities of the Urban Creativity project have had received positive feedback among the association as well as other participating members in the area. The chair of Artova, Janne Kareinen, says that the area’s residents are pleased with the increased supply of cultural activities. The tourist coordinator of ADC Ltd. is grateful for the cultural investments in the development of regional tourism and for drawing attention to the early history of Helsinki (Aho 2010).

When cultural policies are genuinely resident-centred, they should contain the notion of respecting multiple voices. The importance of multi-voicedness has been discussed, for example, within the theoretical framework of deliberate democracy. In this view, the legitimacy of the community is based on a

communicative method. The members of the community should acknowledge and respect each other’s different wishes and goals, and the communicative practices should also be visible in the structures of institutions. In addition, the discussion should be based on certain principles – freedom, sensibility, equality and mutual understanding (Cohen 1989). These principles and features can be taken advantage of when evaluating the resident-centredness of the Urban Creativity project. Metropolia received recognition from the residents’ association Artova and ADC Ltd. for the way it gets in contact with the residents and collaborates also with the area’s senior house, school and day-care centre in addition to working with Artova. The multi-voicedness manifests itself as the attempt to get different resident groups take part in the



cultural activities. A deeper analysis on how the activities serve the different residents of the area requires more detailed investigations.

Everybody interviewed so far emphasized the significance of an open and communicative working method. ADC Ltd., Artova and Metropolia seem to respect each other's needs and the ability to discuss and arrange things in cooperation in the spirit of deliberative democracy (Aho 2010). The atmosphere of mutual respect seemed to be present during the project, it being a key to successful cooperation. The common world, as discussed by Arendt, has therefore seemed to have taken form between the employees and central cooperation partners.

The participating members of the Arabianranta community see Urban Creativity as an influential project, having made possible the

resident-centred regional work of the Faculty of Culture and Creative Industries at Metropolia. Resident-centred methods and the operating models do not develop by themselves: they require learning new ways of working from the residents and the civil servants. With the help of projects like Urban Creativity, these methods can be developed and tested while enriching the daily life of the residents.

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Yhteispiha – Theatre in a Community

Eija Jalkanen

Metropolia's summer theatre Yhteispiha (Common courtyard) operated in the summers of 2008 and 2009. Yhteispiha is a form of theatre where performing art meets the audience with the methods of both traditional and applied drama. The performers aim to focus on their audience and include them in the action as much as possible.

The programme has consisted of evening parties, drama workshops, plays and historical tours. The project I was responsible for, along with Veera Aaltonen, was a theatre workshop for children and adolescents, carried out in both summers.

The most interesting part involved directing a theatre group which had both children and senior citizens. Right from the beginning, I started considering the activities through the viewpoint of communality. How could theatre promote the welfare of different residents of the area? How

could theatre work in a community in a way that both seniors and children and their parents could become aware of each other sharing activities that reached across generations?

The theatre workshop for children resulted from a wish expressed by the parents. In the summer of 2009, new children were not only found through traditional advertising but also through the grapevine, when children asked their friends to come along. In my opinion, the latter way suits community-based theatre perfectly: the community starts working on the basis of the wishes that individuals make and continues when individuals and communities clearly benefit from the action and want it to continue. The group from the senior house Loppukiri took the initiative itself as it joined the Yhteispiha project on its own accord. The group, directed by Pilvi Kallio, performed a whole play, Anton Chekhov's *Three sisters*. The theatre thus reached the community, which had exactly the need for an activity like this.

My greatest experience of communality was, however, in the opening and the final plays of Yhteispiha. In the opening play, the groups of Yhteispiha presented themselves and demonstrated their upcoming programme. The end of the summer theatre season was celebrated by organising an



evening party, where all groups performed what they had been practicing so far.

While observing the wide spectrum of the audience, I felt a strong sense of connection between the audience, the performers and the creators. Locals from all age groups were motivating each other, taking care of each other, laughing and enjoying themselves with each other. The theatre made the community act in a spirit which one could think no longer exists, at least in cities of this size. This spirit was a channel for well-being.

Challenges and Happiness in the Community Theatre

One of the biggest challenges in community theatre is reaching the audience. In the summer of 2009, the children's group was nearly cancelled due to the low number of participants. This showed us that the sooner we get things started, the better. As stated before, the best way to advertise an event of this kind is when the participants themselves want to spread the information about the activity. It is the duty of the group leader to keep the activities interesting and meaningful and

to be open and observant to all ideas and needs which flow from the community.

The challenge of community theatre is the fact that one can't force the community to work. The need for action has to come from within. This does not mean that the activities should always be easy, fun and painless: difficult issues may also have to be discussed. However, it is dangerous to go into these topics unless the community itself is willing to do so. Voluntariness is therefore both a challenge and a possibility.

The best part in making community theatre is the direct feedback. In the summer of 2009, for example, parents told us that this was the best way to start a summer and that their adolescent had not been this enthusiastic and motivated for a long time. Every participant of the workshop would have been willing to continue these activities in the future. Community theatre discourages the wrong kind of ambitions in the leaders who will not be just pursuing their own interests, but focusing on serving the community. The students at Arabia should be given the chance to show their gratitude over a great place to study to the surrounding area: to give their own share into the life of the community.

The years in the senior house Loppukiri have inspired its resident Anja Kekkonen to write poetry and participate in a drama group.

Being an ‘Artist’ Like This

Anja Kekkonen / ed. Pilvi Kallio

Anja Kekkonen has lived in the Loppukiri senior community, a house built by the senior residents’ association Aktiiviset seniorit (active seniors) since 2006. It is possible to apply for a place in the community house when one is over 48 years old, interested in living in a collective as well as cooking and cleaning together. This house in Arabianranta, its unique facilities and life, is an attraction even for foreign visitors. The people at Loppukiri open their doors easily as they are all equally curious and share the desire to live the rest of their lives in good health and with enthusiasm, free time activities and parties. The environment is, as Kekkonen puts it, ‘emotionally supportive’.

About a dozen of the seventy people living here became stage-struck at Metropolia’s summer theatre Yhteispiha: ‘One gets hooked on theatre. It was the first time that people, complete strangers to one another in the beginning, started to get to know each other. We wanted to be seen.’ In the summer of 2008, their own version of Anton Chekhov’s Three Sisters, dominated by women, was produced. Kekkonen says she really enjoyed making theatre – up to the point when the premiere begun and she was waiting alone for her turn backstage: ‘All of a sudden, I couldn’t remember any of my lines, that’s when the panic hit me! I thought I’d run somewhere and disappear – but where could I possibly go with the costume on?’

With the costume on, one can only head to the stage. ‘As soon as I started moving and acting, I remembered my lines. And the feeling after the show, it was wonderful! Nobody in our group had performed on stage before and in Loppukiri, we were the quiet sort of people. The performance was, for many of us, the best thing we’d ever experienced, it even outdid getting married!’ Even after Three Sisters, the Loppukiri group has continued rehearsing plays with the students of Metropolia and gotten used to their costumes.

Kekkonen sees that theatre activities stimulate her other creative activities, as well. At Loppukiri, she has started writing poems, short stories, and recently, fulfilling one of her long-term dreams, a novel. Kekkonen describes her newly-discovered writing hobby as a journey to one’s own mind. She has already produced three published poetry collections. In her first book work, she took a distance to working life through writing about retiring from work after 40 years, and with her second work, she integrated and adapted into the Loppukiri community. In the writing circles, she has also produced her autobiography which tells the story of a world traveller breaking away from her childhood’s religious home. Kekkonen says she has always loved beauty. ‘In Loppukiri, I take care of the flowers, and in the community, my position is like that of a poet: I can do almost anything since I am an “artist” like this. Beauty is the best of all religions!’



The active resident and free writer Janne Kareinen is the chair of the residents' association Artova and lives in a red brick house at the heart of the neighbourhood.

Other People's Well-being as the Source of One's Own Well-being

Janne Kareinen

I live in a block of flats where people talk to each other. It might be so that in our house, people think that they can do almost anything. In the surrounding courtyards of our house, parents look after each other's children and each other, and more than hundred children living in the same house as I do, know most of the adults and talk to them as equals. The communality of our house has spread into other courtyards and houses nearby. It feels strange to think that one can trust people to care about one another and it feels even stranger that others clearly seem to be believing in this as well.

I tend to get some pretty crazy ideas in my head and I am a bit of a megalomaniac. Every project that we have started working on this far has succeeded. It makes me wonder whether it would be possible to eliminate racism from the area. And in fact, I also dream about how this unbelievable activism and communality could be spread further, courtyard by courtyard and house by house. Resident activism means keeping in touch with each other, supplying contacts, listening, making connections with surprising things, supporting, thanking, not giving up, trying to understand what interests people and makes them feel they have succeeded in something or managed to view a situation from someone else's point of view. All in all, it is an ability to create far-reaching

visions for the future and make these dreams visible for others as well. It is an ability to split these dreams into concrete pieces that can put into action right away.

The hardest part for the chair of a residents' association is to try to decentralize power and responsibility, so that they would not personify into any one person, and that the activity would continue when the people change. This is really challenging: How can you tell when a group is being lead by one person and when the group leads itself? How much personal charisma is required in order to maintain enthusiasm, and is it possible to have group charisma? Or, in other words, how can a group be formed so that it is inviting enough to pull in new and old people who care for each other's well-being? And, finally: How could people be made aware of the fact that other people's well-being automatically increases their own?



Closing Words

Pilvi Kallio



A big challenge with the Urban creativity project is learning how to pass on the results and maintain the good that has been achieved. What you do in your own neighbourhood should be applicable to also city districts under development, to challenging environments and communities. In addition, one has to make sure that important moments are immortalized and that they encourage their creators to continue, and that the participating members of the area wish to continue with us even after the project is finished. It is important that we develop in the culture field and bury ourselves in the thing we do. Urban creativity is an initiative that should be so good that people no longer want to carry on without it.

In my opinion, change becomes permanent with the right successor, a person who embraces the concept of the project, reshapes and renews it according to their own needs.

There have been eight degree programmes or their specialization lines working on the Urban Creativity project, which is remarkable. There is a great need among the people of the project to explore different professions' learning environment in depth. It is only through this that the project benefits everyone in a balanced way. The project also spread beyond the Faculty of Culture and Creative Industries, when students of media technology from the Leppävaara unit joined us. It also operates together with experts and shares the responsibility with graduates.

Urban Creativity creates well-being in numerous ways – not only as a producer of culture but also as a participant. The feeling of involvement is created by communication, in which the respective community can throw themselves into. It can be stated that a collective is born through communication: a community, which has the courage to talk, quarrel and make up, is the home of happy people. Creativity needs a community in order to fully bloom.

The French philosopher Michel Serres¹ advises us to love each other and the world: 'In both cases, we need to cross the line and viewpoint of "fellowship", that is, localness. Love has to have the power to move from local to global without compromising locality and fellowship. Love the bond, which unites your country and the Earth and makes strangers resemble one another'.

¹ Cited from the work *Aineellinen yhteisö* by Turo-Kimmo Lehtonen (*Tutkijaliitto*, 2008).

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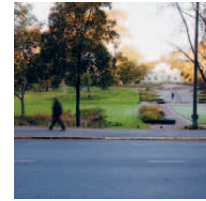
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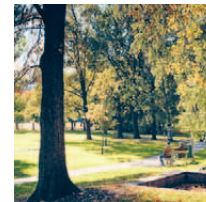
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