

**Choreography as a tool to understand architectural situatedness  
a mediating intervention at Hiedanranta industrial heritage site, Finland**

Havik, Klaske; Arlandis, Alberto Altés

**DOI**

[10.1080/13602365.2022.2122533](https://doi.org/10.1080/13602365.2022.2122533)

**Publication date**

2022

**Document Version**

Final published version

**Published in**

Journal of Architecture

**Citation (APA)**

Havik, K., & Arlandis, A. A. (2022). Choreography as a tool to understand architectural situatedness: a mediating intervention at Hiedanranta industrial heritage site, Finland. *Journal of Architecture*, 27(4), 539-557. <https://doi.org/10.1080/13602365.2022.2122533>

**Important note**

To cite this publication, please use the final published version (if applicable).  
Please check the document version above.

**Copyright**

Other than for strictly personal use, it is not permitted to download, forward or distribute the text or part of it, without the consent of the author(s) and/or copyright holder(s), unless the work is under an open content license such as Creative Commons.

**Takedown policy**

Please contact us and provide details if you believe this document breaches copyrights.  
We will remove access to the work immediately and investigate your claim.



## Choreography as a tool to understand architectural situatedness: a mediating intervention at Hiedanranta industrial heritage site, Finland

Klaske Havik & Alberto Altés Arlandis

To cite this article: Klaske Havik & Alberto Altés Arlandis (2022) Choreography as a tool to understand architectural situatedness: a mediating intervention at Hiedanranta industrial heritage site, Finland, The Journal of Architecture, 27:4, 539-557, DOI: [10.1080/13602365.2022.2122533](https://doi.org/10.1080/13602365.2022.2122533)

To link to this article: <https://doi.org/10.1080/13602365.2022.2122533>



© 2022 The Author(s). Published by Informa UK Limited, trading as Taylor & Francis Group



Published online: 19 Dec 2022.



Submit your article to this journal [↗](#)



Article views: 68



View related articles [↗](#)



View Crossmark data [↗](#)

# Choreography as a tool to understand architectural situatedness: a mediating intervention at Hiedanranta industrial heritage site, Finland

This contribution takes the notion of situated experience as a starting point for explorations in practices of moving and making. Striving to privilege embodied experience and situated meanings, this contribution presents an experimental educational project at a former industrial site in Finland. The on-site intervention has been developed by the Master of Architecture research and design studio 'Transdisciplinary Encounter: Choreographing Architectural Values' by combining philosophical reflections on the experience of place and situation with a practical perspective. Twenty-four students from the studio based at Delft University of Technology (TU Delft) worked in a context that encompassed a former pulp factory and a manor house in Tampere, Finland. Engaging this urban site in the direct vicinity of forests and lakes, and foregrounding our bodies' capacity to 'make space', the studio explored research and making methods derived from the field of dance and choreography, particularly focusing on the relationship between movement and 'situatedness'.

## Introduction

At the still point of the turning world. Neither flesh nor fleshless;  
Neither from nor towards; at the still point, there the dance is,  
But neither arrest nor movement. And do not call it fixity,  
Where past and future are gathered.  
Neither movement from nor towards,  
Neither ascent nor decline. Except for the point, the still point,  
There would be no dance, and there is only the dance.<sup>1</sup>

T. S. Eliot (1935)

**Klaske Havik** 

*Department of Architecture  
Delft University of Technology  
Delft  
Netherlands  
k.m.havik@tudelft.nl*

ORCID [0000-0002-6059-8521](https://orcid.org/0000-0002-6059-8521)

**Alberto Altés Arlandis** 

*Bergen School of Architecture  
Bergen  
Norway  
alberto.altes@bas.org*

ORCID [0000-0002-4140-0794](https://orcid.org/0000-0002-4140-0794)

© 2022 The Author(s). Published by Informa UK Limited, trading as Taylor & Francis Group. This is an Open Access article distributed under the terms of the Creative Commons Attribution-NonCommercial-NoDerivatives License (<http://creativecommons.org/licenses/by-nc-nd/4.0/>), which permits non-commercial re-use, distribution, and reproduction in any medium, provided the original work is properly cited, and is not altered, transformed, or built upon in any way.



This contribution takes the notion of situated experience as a common ground between academia and practice, and explores it both conceptually and through material and building practices. Striving to unravel situated meanings in embodied experience affected by local cultures, this contribution presents an experimental educational project at a former industrial site in Finland. We will briefly introduce the studio's pedagogical approach of *transdisciplinary encounter*, connecting architecture to other disciplines. Next, we will focus on *situatedness* as a key dimension of our ambition and approach to architecture and heritage. After explaining how we understand the notion of situatedness, we will present the site, the terrain of a former pulp factory in Tampere, and introduce the multiple actors within the process. In the section 'Choreographing Architectural Values', we will discuss how embodied experience has been central to our conceptual and practical explorations, and how the activities of *moving* and *making* have resulted in a situated building practice on site, providing new common spaces between landscape and industrial buildings.

### **Transdisciplinary encounters as a pedagogical investigation**

Our research design studio is part of a studio series entitled 'Transdisciplinary Encounters' offered in the Masters programme of architecture at TU Delft.<sup>2</sup> By explicitly focusing on transdisciplinary encounters, the studio offers a site of exploration for students interested in the possibilities emerging from the encounter of architectural practice with other disciplines. Through contacts with other disciplines, the studio has investigated across a number of years a multiplicity of instruments such as literary description, montage, narrative(s), scenario writing, visual ethnography, engaged fieldwork, choreographic notation, or speculative mapping. Students are encouraged to develop experimental methods of analysis and design in order to engage responsibly with(in) situations and their inhabitants.

Each semester, new collaborations are set up between the architectural profession and another profession, as urged by the location or offered through the research of the studio teachers. Each studio explores extensive and experimental in-situ fieldwork in order to grasp and address specific issues of site experience, use and atmosphere. For instance, the 2014–2015 studio focused on architecture's relationship with literature in the students' reading of a series of urban areas in the city of Skopje, North Macedonia.<sup>3</sup> Here, the studio investigated alternative 'urban narratives' in distinctive neighbourhoods of Skopje. Prior to travelling to Skopje, students analysed and discussed the work of architects such as John Hejduk or Bernard Tschumi, who used literary references in their work. Building upon the insights from these practices, the students used literary techniques such as close reading, narrative, character, and scenario for their fieldwork analysis of Skopje. In 2015, the studio connected architecture and anthropology, and studied social behaviour and relationship between people and objects in public space on Coney Island, New York. In other instances, the studios made connections to landscape architecture (in collaboration with the Landscape department in Copenhagen 2016–2017), cinema (2017–2018), and more recently, to craft and material culture (2020).<sup>4</sup> In

2019, the transdisciplinary component of the course focused on choreography. The project entailed an active engaging at an urban site in the direct vicinity of forests and lakes. Foregrounding our bodies' capacity to 'make space', the studio carried out experimental, site-specific explorations and analysis, followed by a built intervention on site.

### **Situated architecture**

Situated architecture may be an attempt to understand and actualise the particularity of a specific site, which involves working with multiple social layers and perspectives. At the same time, a situated approach implies the acknowledgement that the experience of any site will be an embodied one. Donna Haraway argues that every viewpoint or way of looking is situated and embodied:

I am arguing for politics and epistemologies of location, positioning, and situating, where partiality and not universality is the condition of being heard to make rational knowledge claims. [...] I am arguing for a view from a body, always a complex, contradictory, structuring, and structured body, versus the view from above, from nowhere, from simplicity.<sup>5</sup>

Thinking of architecture as situated thus implies a responsibility towards multiple voices and embodied experiences of each situation. Therefore, any description of architecture must take into account its situatedness, so that it might be open to different perspectives; the understanding of multiple layers, actors, and experiences can form the basis of 'situated' design proposals.<sup>6</sup>

For the project that we will present in this contribution, we started with the conviction that making and thinking are always 'already' situated and orientated somehow, and shaped by the various affective investments in and intensities of what happens on site. As processes of learning, a situated approach allows knowledge to grow and be articulated from direct, practical, and observational engagements with people and things around us. For us, being situated therefore means being responsive to the particular local conditions and voices; thus, any architecture we may propose must come from the *encounter with* these conditions: making-with, thinking-with, and feeling-with.

The studio thus interrogates an expanded notion of site, one which includes physical, social, phenomenological, and affective layers that are conscious of the different and possibly conflicting relations. The site understood in this way as a situation is also an apparatus; sites, as apparatuses, are made, not given. Adele Clarke explains:

[Methods of situational analysis] are needed that intentionally aim at capturing complexities rather than aiming at simplifications; that elucidate processes of change in situations as well as they elucidate patterns and stabilities; that detangle agents and positions sufficiently to make contradictions, ambivalences, and irrelevances clear.<sup>7</sup>

In the case of this project, we took parallel methodological paths to engage with the site. First, through exercises of 'thick description', we tried to unveil different readings of the site. We explored social and affective layers through extensive communication and collaboration with local actors, both in the pre-

paratory phase and in the phase of construction. Second, through movement exercises, we explored the physical and phenomenological layers, i.e. the embodied experience of both the site and our relation to the existing buildings, the surroundings, and the materials we worked with. We will further expand on these methods in the next section of our article, after introducing the particular situation at stake.

The site under investigation was the terrain of a former pulp factory in the Finnish city Tampere. The city, founded in the eighteenth century at the banks of the Tammerkoski rapid between two lakes, became a key industrial town in the nineteenth century — in fact the largest on the Scandinavian mainland at the time. Today, the city still bears many traces of its industrial past. The Hiedanranta terrain is located at some four kilometres distance from Tampere's city centre at lake Näsijärvi. In the late nineteenth century, the owners of the cotton mill Finlayson, at that time Finland's biggest factory, built a manor house at the site until that time had been a small village called Lielähti. Around the manor house, a garden was planted, and a large cowshed and houses for farmworkers and domestic servants were built. In 1913, a pulp mill was constructed on the estate. The factory was active until as recent as 2008.

Today, the site is still characterised by the double character of having been both a summer retreat at the lake and an industrial site (Figures 1 and 2). The garden of the manor house offers seating under the shadow of trees, and small paths leads through a small forest over the rocks to the shore of the lake. From there, a wide view opens over the lake, and along the shore white birch trees and blue and purple lupine flowers follow the path to the village a bit further. On the other side of the manor house, the atmosphere is rather different, dominated by large, dark brick factory buildings. Some are in ruins after abandonment and fire, and others are decorated with paintbrush paintings and used by the community of artists and skaters. Around the factory buildings, heaps of dark earth block the view onto the landscape, awaiting caterpillars to start drastic transformation.

In 2014, the area was bought by the city of Tampere with the ambition to develop a new urban district with up to 25,000 inhabitants.<sup>8</sup> The municipality, in an attempt to activate the Hiedanranta area and bring it under the attention of inhabitants of Tampere as an attractive location, started the 'Temporary Hiedanranta' initiative in 2016, opening its spaces to various activities including sports, festivals, and arts and crafts practices. The manor house now accommodates a small café, Kartanokahvila Mielihyvin, and regularly lends its spaces for art exhibitions and events. One of the large factory halls is used by the very active skaters collective Kaarikoirat. Inside, the space is filled with loud music and the sound of skateboards moving on wooden ramps. In one of the smaller buildings on the site, a glassblower has his studio. It is within this context that our endeavour to learn, build, and contribute to a new reading of the site was situated. Our aim was to engage with the situation in and around Hiedanranta, highlighting the process of 'construction' of a site beyond its description, although carefully and responsibly in tune with what was already (going on) there.



### **Subjects: engaging with people and local resources**

A crucial starting point for a situated architecture is the will to engage with people, places, and available resources. The Finnish architect Juhani Pallasmaa pondered about compassion as a crucial skill for architects to engage with atmospheres: 'Architects need the ability for empathy and compassion — that today is more important than formal fantasy. [...] I believe, that atmospheric qualities arise from the designer's empathic sensitivity and skill.'<sup>9</sup>

Our project started from the existing relations with the city of Tampere, and particularly the university, resulting from a long academic collaboration.<sup>10</sup> Through earlier visits and contacts we were aware of the Hiedanranta site that had opened in 2016 to temporary uses; we learned about the current developments and activities of the site and got in touch with key local actors, both from the side of the municipality and from the side of the users of the former manor house and factory.<sup>11</sup> Our partners in the project consisted of the municipality, the university and the local users of skater's group Kaari-koirat. From the side of the municipality, the initiative to co-construct a new public function was warmly welcomed. Tampere University was already

Figure 1.  
Lielahden Kartano, the manor  
house at the Hiedanranta site,  
photographed by Klaske Havik,  
2019



Figure 2.  
Terrain of the former pulp factory,  
photographed by Klaske Havik,  
2019

active with ongoing research at the site, related to co-creation and self-organisation in urban development. In this way, Tampere university acted as a connecting link between academia and practice, and between the different actors in the project. Finally, the Kaarikoirat skaters group, who had already built up substantial experience with building on the Hiedanranta site, provided the lead in the construction process on site.<sup>12</sup>

A few years earlier, the local users started the process to build a communal sauna on the terrain, but these efforts ended abruptly due to some legal bottleneck. This previous sauna project efforts involved two shipping containers which were still around, and which were seen as elements that could be (re-)used in the new project. Meanwhile, a performance stage was considered of interest for public get-togethers, such as concerts, festivals, and performances. Our proposed project for a sauna and a stage built in wood — which for us came out of the interest in embodied experience, movement, and in the local cultures of sauna and wood construction<sup>13</sup> — magically seemed to fit the desires and ambitions of the local partners. Our ambition to come to Tampere to do a building exercise on the site with students thus not only resonated with the experimental attitude of 'Temporary Hiedanranta' but also gave



the local partners the opportunity to re-activate their earlier project. This match of interests generated a very positive spirit, which made it possible to mobilise budget from the municipality to facilitate the building process. Through a series of intensive talks, we learned about the limits and possibilities, feasible locations, and constraints, while getting to understand the positions and interests of the municipality and of the engaged groups at the site.<sup>14</sup>

*Architecture and choreography: education as a choreographic score*

The course operates along three main realms of practice. Firstly, the course recruited philosophy and theory as thinking tools that should be both intimately entangled with and at a distance from making and designing - through reading seminars, we used philosophy and theory as thinking tools to address key notions such as situatedness and embodied experience. Secondly, through movement classes, the course addressed the realm of dance and choreography that affords us a site of encounter and a way of approaching movement and experience. Finally, design and building exercises offered insights in the very making of architecture, construction technologies, and material conditions. In this way we intended to link architecture and other spatial practices with a particular emphasis on architectural design, construction technologies, and material conditions.

The course aimed to explore the notion of 'situatedness' in relation to embodied experience. It began with the idea that the body is our first and perhaps ultimate space-making apparatus — by moving in space, we demarcate space, activate it, and engage with it through our movements. With this course, we argued that it is possible to think through the body, to make theory through the body, and to incorporate 'bodies' in the workings of architectural education and the making of architecture. The course was conceived as a choreography of entanglement and production (Figure 3): various 'rhythms' were incorporated into its structuring and subsequent unfolding; components such as reading seminars, movement classes, and design and building exercises were related to each other and offered participants opportunities to interpret and react to components in diverse, relatively open ways. Movement classes thus cued onto reading seminars; certain patterns of movement and choreographic experiences further informed subsequent classes and the building workshop in Tampere. The course did not proceed in a linear trajectory from analysis to design, and there was no individual 'final' design outcome understood in conventional ways. Instead, students were given the opportunity to develop 'partial' or 'minor' design exercises individually or in groups of various sizes. We referred to these series of smaller design operations as a 'landscape of actions', and we encouraged the articulation of diverse trajectories and readings across them. The course thus proceeded based on the rhythms set by its 'score', with more precise instructions unfolding progressively for each of the specific subparts and activities. Students had to respond to the diverse assignments through group work, mapping and drawings (design exercises), reflective readings, engaged discussion (reading seminars), bodily

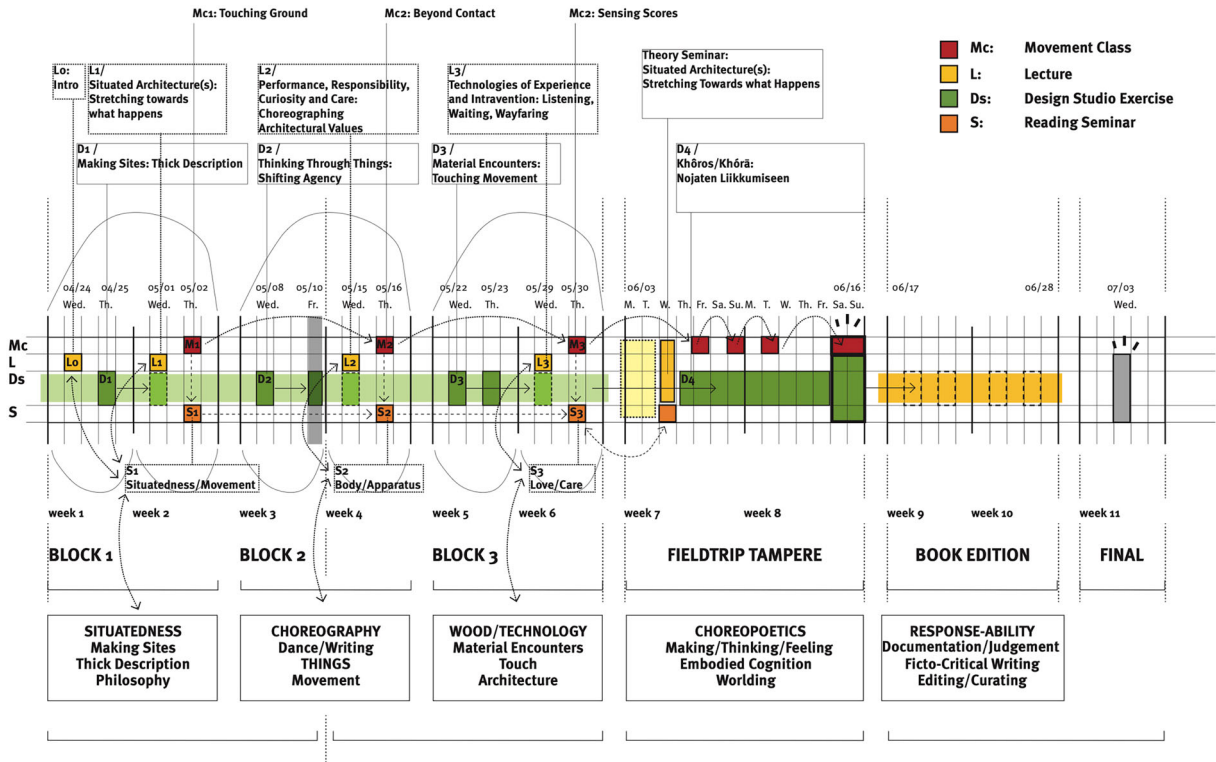


Figure 3.  
Course structure as a  
choreographic score, diagram by  
Alberto Altés, 2019

engagement (movement classes and construction workshops), and attentive listening.

Tim Ingold argues that, due to the fact that we always change our viewpoint by our own movements and interactions, everything we interpret is constantly in transmission. Therefore, Ingold calls for *attention* rather than a fixed interpretation or explanation of the context.<sup>15</sup> Exploring and learning, understood as the education of this kind of attention, means to progressively develop more and more skilled abilities to detect the affordances of the environment. This includes approaching attention in multiple ways: as listening, caring, waiting, being present, going along, but also as Tim Ingold would have it, as 'longing', in the precise sense of stretching a life along a line.<sup>16</sup> In the course, we tried to integrate such aspects of attention. We encouraged the students to practice these forms of attention: to listen carefully to the site and the voices of its inhabitants and its history; to develop an attentive attitude to the wood they were working with, noticing how it had grown and recognising directions of the grains and the weight of a beam compared to one's body. In terms of longing and waiting, we did not disclose the concrete brief of the building we were going to make in Tampere until we reached the site after six weeks. For the students, the design exercise did not emerge from the definition of a functional programme but simply from the availability of a sheer

amount of material on site, and the constraints derived from the demand to actually build. The students could not 'project' or 'draw' their design in advance, but instead were engaged in performative explorations of the combined capacities of their bodies and the available materials. In this way, we cultivated a dimension of indeterminacy and improvisation, as the students were not able to start a design right away, as they would do in more regular courses. This helped us to create a condition of attention that perhaps resonates with the following take on choreography by Michael Klien:

When I conduct the orchestra of space, commanding figments of time in the temporary shelter of my quicksilver ideas, their containers are never erected with the stones of dead builders but are instead undetermined, undecidable, and potentially endless.<sup>17</sup>

### **Moving and making: choreography as a tool**

Following its 'score', the course was built up along a rhythm of three 'blocks' of entangled exercises, before we took the group of twenty-four students on their two-week fieldtrip to Tampere. Block 1 approached 'situatedness' philosophically and focused on the implications this notion and its interplays with 'movement' may have for the development of responsible spatial practices. The first design studio exercise, 'Making Sites: Thick Description', engaged with the situation in and around the area in Tampere, exploring various ways of overcoming our (initial) geographical distance to it, and highlighting the process of 'construction' of a site beyond its description, although carefully and responsibly in tune with what is already (going on) there. 'Thick description' was introduced in the nineteen seventies as a way to analyse places beyond mere factual descriptions, and to include multiple voices and details that all take part in the particular culture of a place.<sup>18</sup> The 'thick descriptions' that the students were asked to make both during and prior to their visit began with the awareness that the site was not given but made by these architectural and geographical actors, as well as by the human actors we intensively worked with. We called these objects 'characters' or 'actors' as they did not have a mere objective presence on the site: they each told their own stories, just as the human actors that were engaged with the site. As Haraway argues: "Situated knowledges require that the object of knowledge be pictured as an actor and agent, not as a screen or a ground or a resource."<sup>19</sup> For the students, the manor house, the factory, and the lake became characters that interacted with one another, each offering different atmospheres, associations, and embodied experiences. The movement class in this block, entitled 'Touching Ground', was an introduction to movement and body-space relations through the spatial characteristics of the classroom, including also a first approach to the richness of 'contact'.

Block 2 focused on choreography by looking at both its components — *choreo* [dance] and *graphein* [writing]. Thus, the dance was investigated both from the perspective of the actual movement of bodies and from that of notation ('writing' the dance as a choreographic score), acknowledging

that it is both the act of dancing and the score for that act, both the constructed shapes and movements as well as their plans, and both the materiality of bodies as well as the framing apparatus. In the second design exercise, 'Thinking Through Things: Shifting Agency', we rehearsed urban exploration methods based on interactions with objects, enabling not only the physical interaction but also an exploration of issues of documentation and recording that involve notation systems. The reading seminar in turn approached the complex entanglements of bodies and things by questioning abstract, universal notions of 'the body' as pure flesh. The movement class, entitled 'Beyond Contact', built upon the first block through an exploration of other forms of contact, opening to relations with other 'bodies' in the space of the class and the articulation, transmission, and reception of cues.

Block 3 shifted the focus more specifically to architecture through an enhanced attention to materials and construction techniques, allowing us to start approaching the moment of intervention in Tampere. The studio exercise entailed an encounter with wood and its architectural uses while developing some of the already opened threads around movement and introducing embodied and open approaches to architectural design. We discussed a series of design and construction experiences in detail, focusing on the ways in which wood can be mobilised. With students we discussed the structural and structuring powers of wood, as well as its performative capacities. Through small exercises in building with wood, prior to going to the site, the students were challenged to feel its weight and test which weight it can carry. By lifting wood and moving it, they became more aware of the size and directionality of the beams in relation to the human body. The reading seminar in this block touched upon the understanding of materials and techniques through the inclusion of affective dimensions, which informed wider perspectives on touch and hapticity, and helped us prepare for the embodied experience of being and making together during the field trip.<sup>20</sup> The third movement class, 'Sensing Scores', continued to build up on the tools rehearsed previously and proposed the articulation of some of them into one or more simple 'scores'. This exercise emphasised the use of improvisation techniques and focused on the differences and frictions between embodied intensities of movement experience as something located and emerging from the body (moving) on the one hand, and an attentive sensing of the environment which is capable of encountering and receiving movement from the outside (being moved) on the other hand.

### **Material encounters**

For our pedagogical project, we closely connected questions of embodied experience with those of materiality and making, considering how one goes about making the world through the construction of things and their arrangements. The studio explored theoretical positions in the field of material culture while seeking to engage with the experience and reflections of practicing archi-



texts, as primary material through which issues of place, situation, and material culture might be elucidated.

After the three blocks described above, the group of students and tutors travelled to Finland where it continued to unfold for two weeks around the site in Hiedanranta, Tampere. Here, the students worked with timber, exploring and making architecture through movement (Figures 4 and 5). The visit opened with a theory seminar on architecture, movement, and experience at Tampere School of Architecture, which included several public presentations and a discussion.<sup>21</sup> After that, the construction workshop took place in a period of ten days. For this workshop, the class of twenty-four students reshuffled into four groups of six as a more optimal set-up for the challenging tasks ahead. One group was building the sauna; two groups focused on the two adjacent volumes, one of which was to become a changing room and the other a back stage, storage, and lounge; and the fourth group was dedicated to building the supporting deck which doubled as a stage. For each of

Figure 4.  
Laying foundation for the project as  
the first step of the making process,  
and working with lines and  
directions, photographed by Klaske  
Havik, 2019



Figure 5.  
Students at work at the  
construction site, photographed by  
Klaske Havik, 2019

the groups, there was help from the local builders and the main teacher. Like in the movement classes, also in the construction phase of the project, there was ample space for improvisation.

Due to the need for building permits and foundational preparations, the general set-up for the project was predefined by the organising team before the students arrived. However, within this general framework, there was a lot of room for design initiatives, particularly on the level of architectural details. During the construction workshop in Tampere, a local dancer and choreographer joined to guide the students in movement classes and to help prepare choreographic performances on the self-built platform (Figure 6).

### **Conclusion: moving towards making**

By combining philosophical readings on situatedness and embodied experience with exercises of choreography and physical building, the experience of the course provided students with an opportunity to draw upon various disciplines and creative practices in order to inform the quality of architectural design and making. The link to choreography helped to enhance and sharpen the student's



awareness and understanding of the ways in which ‘bodies’ play fundamental and critical roles in the exploration, making, and articulation of space and architecture.

The movement exercises — both those conducted prior to the field trip and those on site — influenced the way in which the designs developed in the making. The groups working with the existing sea containers, for instance, used rhythms and patterns. The interior of dressing room had a particular diagonal pattern on the floor and rear wall, affecting the bodily perception of the space. A rhythmic system of shelves was developed to store bags and clothes. At the entrance space of this dressing room cabin, sliding doors were made; between the vertical pillars that divided the entrance space in two domains, the wood storage was located (Figures 7 and 8).

The sauna itself gave an impression of movement; due to its peculiar shape, it became a ‘body’ itself, inhabiting the wooden deck as a compact creature with a small footprint. This character was achieved by building a tilting floor on two sides, following the line of the seating in the inside. The roof was tilted too, with the highest part on the entrance side facing the dance platform and the factory terrain, and the back side sloping down towards the garden and the

Figure 6.  
Dance performance by the students  
at the opening event, June 2019,  
photographed by Klaske Havik,  
2019

Figure 7.  
Dressing room showing the shift in  
directions in the rear wall,  
photographed by and courtesy of  
Sophie Hengeveld, 2019



manor house. The walls were made of timber planks in a vertical rhythm. The door handle, as a reference to many traditional saunas, was made out of a natural tree branch.

The wooden deck included a number of thoughtful details that were based on the idea of affordances. Pieces of moveable furniture were included in the deck. Sunken into the floor, small wooden stools appeared alongside the backstage volume. On second sight, these stools were movable, and when taken out of





Figure 8.  
Dressing room, showing rhythms of  
lines and light, photographed by  
and courtesy of Sophie Hengeveld,  
2019

their pits, they appeared in their full height to be used as small tables. Attention to the site and its multiple users was translated into a series of connections and invitations, such as the stairwell leading down to the garden and manor house, the curved edges at the factory side which provided ramps for the skaters, and the deliberate voids to grow plants alongside the containers (Figure 9).

The resulting intervention acts as a mediator between the rough atmosphere of the factory and the more arcadian one of the manor house and garden at the



Figure 9.  
Ensemble with view over the performance space, along the sauna towards the storage and dressing room, photographed by and courtesy of Sophie Hengeveld, 2019

lake. The project has become a social connector in Hiedanranta, bringing together different atmospheres and actors. The sauna and connecting platform contribute to the social and cultural life for the site and community. As a public facility, the sauna and performance platform make new embodied encounters possible, between different users and visitors of the area. The buildings and structures have now been inspected and approved as public buildings and spaces, and will remain in use at least for the next five years. Today, the sauna is one of the public saunas in Tampere. Whoever wants to visit it can ask for the key at the manor house.

### Epilogue

We will close our contribution with a poem written on site during the workshop:

to read to talk  
to move to dance  
to build to think to be  
and then, to hold the wood

to touch to feel to see  
what is the weight  
of the beam in your hands  
what is the direction of its grain  
how can it move or stand?  
to measure it, to cut it  
to place it on the land  
they hold each other standing  
the beams and bars, in space,  
they lie and lean, become attached  
and grow into a place  
that had not been before  
a floor that will be danced upon  
the lines and rhythms of planks  
guide the moving feet and hands  
the bodies, fleeting,  
the voices, speaking  
and in between a space appears  
where wood and skin will meet  
four walls, a roof, a room  
where bodies cherish heat  
and they all meet  
between land and water  
between factory and manor house  
between earth and midsummer sky  
countries and cultures fuse  
they think and read  
they build and speak  
they come together  
moved.<sup>22</sup>

## Notes and references

1. Thomas S. Eliot, 'The Still Point of the Turning World', in *Collected Poems 1909–1962, of T.S. Eliot* (New York, NY: Harcourt, Brace & World, 1963), p. 119.
2. 'Transdisciplinary Encounters: Choreographing Architectural Values' was an MSc2 research and design studio conceived by Alberto Altés and Klaske Havik, offered as part of the Master of Science in Architecture program at TU Delft Department of Architecture during the Spring term of the 2018–2019 academic year, with participants: Meryam Ajari, Felicia Bahadoer, Charlotte Beijer, Szu-Ju Chen, Katerina Demetriou, Haiqi Deng, Britt Derckx, Meihui Qi, Sophie Hengeveld, Yuan Yang Ho, Ranin Mousa, Ian Omumbwa, William Pattison, Rashid Rashidi, Gabija Rutkunaite, Giacomo Schiesaro, Marzena Stasik, Andres Stohman, Eva ten Velden, Damian Wachoński, Yung Man Wong, Hilary Yeung, Li Zhang, and Yanwen Zhu.
3. Some of the results of this studio were published in Katja Grillner and Klaske Havik, 'Between Sites and Stories, Between Texts and Times: A Dialogue about Fiction and

- Narrative in Architectural Inquiries', in *Writingplace: Investigations in Architecture and Literature* (Rotterdam: Nai010, 2016), pp. 158–72.
4. Tom Avermaete, Leeke Reinders, and Hans Teerds, 'Learning from Coney Island', in *Common Streetscapes, New York Street Scape: Territories Notebook*, ed. by Kris Scheerlinck and Hannes Van Damme (Leuven: Streetscape Territories Research Group, KU Leuven, Faculty Architecture, 2016), pp. 44–57. The course edition on the transdisciplinary encounters with craft and material culture was presented by Jorge Mejía Hernández and Eric Ferreira Crevels, 'Uno y Varios Detalles: Las contingencias de una construcción como evidencia empírica para la proyectación arquitectónica', at the VIII Simposio De Investigación En Arquitectura 'Proyecto - Tradición - Procedimientos', Bogotá, Universidad Nacional, 2020.
  5. Donna Haraway, 'Situated Knowledges: The Science Question in Feminism and the Privilege of Partial Perspective', *Feminist Studies*, 14.3 (1988), 575–99 (p. 589).
  6. This take on 'situated architecture' is shared by the authors as the basis of Situated Architecture Research Group at TU Delft. Another version of this paragraph appeared in Willie Vogel and Klaske Havik, 'Situated Architecture', in *Vademecum: 77 Minor Terms for Writing Urban Places*, ed. by Klaske Havik and others (Rotterdam: NAI010 publishers/COST Action CA18126 Writing Urban Places, 2020).
  7. Adele Clarke, *Situational Analysis: Grounded Theory After the Postmodern Turn* (Thousand Oaks, CA: Sage Publications, 2005), p. 365.
  8. This historical information is based on the information boards produced for the site by Mikko Pollari, 'The History of Hiedanranta', n.d. <<https://hiedanranta.fi/en/hiedanranta/history/>> [accessed 1st August 2022].
  9. Juhani Pallasmaa, Klaske Havik, and Gus Tielens, 'Atmosphere, Compassion and Embodied Experience', in *OASE#91 Building Atmosphere*, ed. by Klaske Havik, Gus Tielens, and Hans Teerds (Rotterdam: Nai010 publishers, 2013), pp. 41–43.
  10. Both authors, as tutors in the course, had many years of academic collaboration with architecture schools in Finland and Sweden.
  11. For Finnish scholarship on the notion and practice of 'temporary uses', see Panu Lehtovuori, Helka-Liisa Hentilä, and Christer Bengs, *Temporary Uses: The Forgotten Resource of Urban Planning* (Espoo: Publications in the Centre for Urban and Regional Studies, 2003).
  12. Three persons were crucial in the collective development of the intervention. Rejio Valiharju of Tampere municipality supported the initiative to co-construct a new public function. Elna Alatalo, a researcher from Tampere University studying co-creation and selforganization in urban development, acted as a connecting person between academia and practice, and between the different actors in the project. Third, Teemu Gronlund, leading figure of the Kaarikoirat skaters group provided the lead in the construction process on site. In the existing industrial building, Kaarikoirat constructed Finland's largest indoor skating hall. The building process had a strong social dimension: it offered a work and learning experience for young people from around the area, who through this experience gained skills in construction work.
  13. Alberto Altés, one of the authors of this contribution, and the main teacher of the course, had extensive experience in wood construction in Northern Sweden, and was interested to pass this experience to the students in relation to the Nordic sauna culture.
  14. Through a sponsoring agreement with the Finnish company HILTI tools, we were able to use a package of tools for the construction work. Other tools, materials, and gear, such as safety helmets and working gloves, were provided by Tampere municipality and the local builders of Kaarikoirat. The local organisation also generously provided access to a

- closeby school in which the students were allowed to live during the two weeks of their stay. Additionally, the group had access to a communal kitchen at the Manor House.
15. Timothy Ingold, *Anthropology and/as Education* (London: Routledge 2018), p. 30.
  16. Timothy Ingold, *Being Alive: Essays on Movement, Knowledge and Description* (London and New York, NY: Routledge, 2011).
  17. Michael Klien, Steve Valk, and Jeffrey Gormly, *Book of Recommendations: Choreography as an Aesthetics of Change* (Limerick: Faghda Dance Company, 2008), p. 17.
  18. Clifford Geertz, *The Interpretation of Cultures: Selected Essays* (New York, NY: Basic Books Inc., 1973).
  19. Haraway, 'Situated Knowledges', p. 592.
  20. Texts for the reading seminar included Alain Badiou, *In Praise of Love* (London: Serpent's Tail, 2012); Maria Puig de la Bellacasa, *Matters of Care: Speculative Ethics in More Than Human Worlds* (Minneapolis, MN: University of Minnesota Press, 2017), pp. 27–67; and Karen Barad, 'Posthumanist Performativity: Toward an Understanding of How Matter Comes to Matter', *Signs*, 28.3 (2003), 801–31.
  21. The seminar 'Place, Movement and Experience in Architecture', organised by Pekka Passinmäki and Klaske Havik, took place on 4 June 2019 at the Department of Architecture of Tampere University.
  22. Poem written by Klaske Havik at the occasion of the opening event of the Hiedanranta sauna and performance stage in June 2019.

### **Disclosure statement**

No potential conflict of interest was reported by the authors.