BRING SUMMER IN WINTER
Acknowledgement

Beginning the journey of writing my thesis, I would like to thank, Kalervo Palsa, Eino Leino, Pentti Kareoja, Janne Prokkola, Hanna Karkku, Hugo Bertello, Eric Chapweske, names, names, names, names, names, names, names, names, names, names, names, names, names, names, names, names, names, names, names, names, names, names, names, names, names, names, names, names, names, names, names, names, names, names, names, names, names, names, names, names, names, names, names, names, names, names, names, names, names, names, names, names, names,...
The Skier’s Humming

Well may the skier ski
with the snow full white underfoot
and clear sky overhead.
But it’s more fun when the trees turn brown
the wind roars, the track is overblown
and the heavens rage in storm.

Eino Leino (1900, Hiihtäjän virsiä)

Translated by H. Maria
1. Abstract
-Background

This thesis will first discuss functions and types of Squares and the monuments within them, in Europe, to generalize the subject. Then brief insights about the philosophy of time and memories as well as the psychological background of the thesis will be presented. The Finnish art and literature element will focus on the works of Eino Leino, Kalervo Palsa, and other Finnish artists who have illustrated themes addressing summer and winter. Throughout the thesis, Eino Leino’s poems will be inserted occasionally since they depict the emotions regarding the weather so eloquently, especially toward the winter. His poetry leads to the meaning and examples of poetic design.

-Site Analysis and User Studies

Site analysis will initially address the surrounding, the past and the current situation of Kauppatori, then it will concentrate on the Havis Amanda statue. There are two user studies; the user observation and the user survey. The user observation was performed by watching and counting people in Kauppatori with five minute intervals. The user survey was conducted by gathering answers about summer and winter from twenty respondents.

-Construction

The construction part deals with the relationship between form and material, utopian architects and inflatable structures in the 1960s, including Frei Otto’s analysis of pneumatic structure, and the use of inflatable structures in the twenty first century.

-Design

The inflatable structure over the Havis Amanda statue is designed. The plastic bubble will create the contrast between summer inside and winter outside. Drawings, plans, and the image manipulations of the design will be shown.
2. Introduction
Dark, cold, but peaceful

In Finland, one must endure the seemingly endless darkness and coldness in winter. On the other hand, one would enjoy the bright, restless white nights in summer. The weather in Finland has very clear contrast between summer and winter.

The traditional Sami people who live in the north of Finland and have adjusted their lives to the environment and seasonal changes that occur. They work hard during the summer when there is sunshine, and they relaxed at home during the winter, eating the food they have harvested and stored and spending time with their families. For them the winter was a resting vacation and the summer was a bothersome working season.

S. Kierkegaard (1843, *Either/Or*, p.167) describes mid-summer day, “We rejoice once more at the recurrence of the happy event of the longest day’s passing and the commencement of the victory of night ... And yet night is winning and the day is shortening and hope is growing! ... I toast you, dark night, I toast you as victor, and this is my solace, for you make everything shorter, the day, time, life, and memory’s tribulation, in eternal oblivion!”
Winter in Plains: merciless but spiritual

The movie ‘Fargo’ by the Coen brothers depicts the brutal winter that the cold-blooded murder fits very well with. When you talk about the movie, you cannot leave out the howling blizzard shown throughout the film.

One storytelling in Dakota in the States talks about monks who were living in the Plains. They mocked themselves by saying, “after this winter, we will leave here”. When summer came they said, “after this summer, we will leave here”, and they lived there for duration of their whole lives. (K. Norris, 1993, *Dakota, A Spiritual Geography*, p.6)

K. Norris (1993) describes harsh weather as an inspiration for her literary instinct and self-searching. Terrece Kardong, a monk living in Dakota, considered the Plains as a focus on the inner geography, a beautiful inner landscape which creates silence and deep solitude.

I myself was in Fargo, North Dakota in 2004 for a year. The winter there was brutal enough to highlight the limitation of human inhabitation. Finland is no worse or better than Fargo, but I find a greater beauty in Finnish people’s perceptions towards winter which is also present in their art and literature.
Winter in Finland: romantic and self-searching

Thanks to the rise of romantic nationalism, in the 1880s and 1890s, Finnish winter landscape was favourably used by artists such as Eero Järnefelt, Axel Gallen, Pekka Salonen, and Väinö Hämäläinen. Eino Leino, the most beloved Finnish poet, wrote about life in northern Finland with his romantic emotions toward the nation and landscape. Also Kalervo Palsa, who was influenced by Leino’s poems in some of his paintings, expressed coexistence of summer and winter as a narrative form of his mind. (M. Huhmarniemi, 2003)

Winter is a peaceful calm, and it lets you sink deep inside of yourself. As in a labyrinth, you do not know what is around, but there is no distractions that bother your thoughts. Things are clear inside and you can only see the road in front.
Liveliness, social activities, and light

Summer in Finland is full of events and outdoor activities. Days are so long, with daylight lasting around midnight (and even longer in some places). People are so energetic that they seem very different from themselves in winter.

One of the most exciting events in Helsinki is probably Vappu, Finnish Labour Day. On April 30th, at 6 p.m., thousands of people gather in the Market Square to see the ‘lakitus’ (putting a student hat) ceremony on the Havis Amanda statue. The celebration continues until the evening of May 1st, with picnics, mead, and sparkling wine.
Bring summer in winter

Havis Amanda has a great potential to transmit its passionate summer spirit to the winter’s calm atmosphere. It is mostly abandoned during the winter and creates neglected space around. This thesis project will let people enjoy and think about summer in winter. The site is Kauppatori, where the Havis Amanda statue stands, and the construction of an inflatable structure will be completed in autumn over the statue for Helsinki Design Capital 2012.
3. Background - Monument and Square
“In 1914 - which was in a way the last year of the nineteenth century - Giorgio de Chirico painted his famous Enigma of a Day. In the centre of the picture, there appears a typical nineteenth-century ‘statue d’un grand homme’. The individual honoured in timeless, mythological marble wears a fin-de-siècle coat; with his left hand resting on a column, he turns his right one invitingly towards the audience ... (yet) the area in front of the monument is disconcertingly empty; no viewer, worse still no connoisseur of statuary, can be seen there.”

S. Michalski (1998),
*Public Monuments: Art in Political Bondage 1870-1997*
Relieve traffic and people flow

Gather people for social communication

Political space

Commercial space

Drawing, Y. Young, 2012
Function of the Square

In western countries, squares have been very important when it comes to the development of culture and public communication. For the aspect of city planning, a square physically relieves the heavy traffic and flow of people. Psychologically it gathers people and enhances the social communication between them. In Ancient Greece, the Agora functioned as a political and commercial space. People congregated to discuss politics and hear the statements from orators or council members. Later on, it became a market place where shops and stalls were located along the colonnades.
Necessity of the square in northern European countries

Despite the northern climate, which has a long and cold winter, the existence of public spaces in northern countries is more appreciated. People can achieve richer experiences by having social activities with others rather than just seeing buildings or objects. By doing so, they have opportunities to share ideas and be inspired by each other. As a result, the city becomes an organism full of liveliness, improving the overall quality of city spaces.

The Danish architect, J. Gehl, researched the relationship between outdoor activities and the quality of life in the city. In *Life Between Buildings*, he emphasizes that if a public space has “higher quality”, the optional activities increase excessively. These are activities such as taking a walk, sunbathing, standing and sitting around, which mainly depend on exterior physical conditions. (1971, p.13)

<table>
<thead>
<tr>
<th>Quality of the physical environment</th>
<th>Poor</th>
<th>Good</th>
</tr>
</thead>
<tbody>
<tr>
<td>Necessary activities</td>
<td></td>
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</tr>
<tr>
<td>Optional activities</td>
<td></td>
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<tr>
<td>“Resultant” activities (Social activities)</td>
<td></td>
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</tbody>
</table>

J. Gehl, 1971, p.13
Social activities rely heavily on the existence of other people outside to interact with. Those include conversation with others, seeing and hearing other people, children playing, and greeting neighbours. The more time people spend outdoors, the more frequently they meet and talk. In the city centre or public square, these activities are normally superficial and passive. However, merely seeing and hearing others can be a social activity and improve the city life in the sense that it creates the possibility of social interaction. (J. Gehl, 1971, p.31)
Closed square

Dominated square

Nuclear square

Grouped square

Drawing, Y. Young, 2012
Types of Squares

There are several classifications about the types of squares, but here we follow P. Zucker’s (1959) spatial archetypes. Functions of the squares change over time, such as when market squares become political centres or a grand plaza transforms into a garden, but the spatial characteristics of squares barely change unless the square disappears due to lack of usage.

Despite of the categorization, one square can be more than one type. For example, New York City’s Rockefeller centre can be a closed square and a dominated square at the same time. It also shall be noted that this classification is not a firm or determined way to define a square.
1. CLOSED SQUARE:
space self-contained

The closed square is the purest form that humans easily can think of as a square. It is normally surrounded by the repetition of identical buildings and has a geometrical layout. (Zucker, 1959, p.9)
2. DOMINATED SQUARE:
space directed

The dominated square shows a close relationship between the dominating monumental structure such as a building, fountain, statue, palace, or a station, and the open space in front of it. (Zucker, 1959, p.11)
3. NUCLEAR SQUARE: space formed around a central monument

The square evolved not from the church, but in relation to the statue of Bartolomeo Colleoni in the middle. It is considered to be one of the most famous Renaissance equestrian monuments and the greatest sculptural achievements of its time. (Zucker, 1959, p.14)
4. GROUPED SQUARES: space units combined

Grouped squares can be a group of squares of different shapes and proportions surrounding one dominant building, or attached squares without a connection. In the image above, the steeple of the church dominates both squares. (Zucker, 1959, p.15)
2D square: A void on the map

3D square: Lively social interaction

Drawing, Y. Young, 2012
2D or 3D Square

A square can be two-dimensional or three-dimensional according to its relation to the surrounding buildings, monuments, fountains, and any other objects in it. The kinetic movement inside is essential to decide if it is just a void (2D) or a lively place (3D). In the nineteenth century, squares were not regarded as three-dimensional spaces owing to the rise of classicism. They were only used for providing the land for planting flowers and trees, and rather considered as small gardens in the middle of the city. (P. Zucker, 1959, p.6)

A square is more ‘space’ rather than a mere ‘plane’. It consists of walls which can be buildings or the sea surrounding it, a floor, a roof (sky), and possibly other three dimensional accents such as monuments, fountains, trees, cars, people, and even human activities happening within. Depending on those elements, the square could be either a historical void on the map or a manifestation of social communication.
Example of 2D square:
Rautatientori, Helsinki

The central railway station of Helsinki is called ‘Rautatientori’ which means ‘Railway Square’ in Finnish. The square itself is barely used by people. It mainly hosts buses stopping by the station, people passing through the square, and the ice skating rink during the winter time. There is a statue of Aleksis Kivi, who is a well-known Finnish writer, looking down the square, but not many people use the statue as a meeting point, and some do not even know it exists.
Example of 3D square: Senaatintori, Helsinki

Senaatintori is in front of Tuomiokirkko, the White Cathedral, which often represents the city of Helsinki. Various events are organized there including: concerts, art and design exhibitions, local markets, Christmas markets, ice sculpting competitions, holiday celebrations, and much more. It is very active and able to attract lots of people.
Lost square: physical, psychological change over time

A square is a living organism. The function of a square can change according to the urban needs. (P. Zucker, 1959, p.5) A market square in the nineteenth century could be converted into a political centre of the city in the twentieth century. Due to their ever-changing characteristics from generation to generation, some squares may vanish or be left unused over time.
An example of Lost square: 
Helsingintori, Helsinki

In 1910, there used to be a square called Helsingintori (meaning Helsinki square) in Kallio district aligned with Kallio church.
The name itself disappeared from the directory of the present map. The square with a garden in the past transformed into a football field.
Stand alone

Interactive

Irrelevant

Relevant

Anchorage

Kinetic
citizens in motion

Drawing, Y. Young, 2012
Monument in square

Monuments are normally considered as stiff fixtures in the centre of a garden or a square. R. Harbison (1991, p.9) mentioned that “Monuments are either the nearest or the furthest thing from gardens, furthest in their fixity and permanence, nearest in their gratuitous and self-willed character. Often they are the only stable anchorage in the green sea of a garden”. He added that they seldom generate activities except wandering around.

However, there are a few examples of monuments which create the movement of people. In front of Trevi fountain in Rome, people throw coins and make wishes. It attracts and gathers people from all around the world admiring the work of art. The Vietnam Veterans’ memorial wall in Washington D.C. encourages people to find the names of the soldiers and to experience the reflections on the polished black granite. In Market Square in Helsinki, thousands of people gather around the Havis Amanda statue on May day for the special ceremony each year.
Lapin Kesä

Lapissa kaikki kukkii nopeasti, 
maa, ruoho, ohra, vaivaiskoivutkin. 
Tuot’ olen aatellut ma useasti, 
kun katson kansan tämän vaiheisiin.

Miks meillä kaikki kaunis tahtoo kuolta 
ja suuri surkastua alhaiseen? 
Miks meillä niin on monta mielipuolta? 
Miks vähän käyttäjiä kanteleen?

Miks miestä täällä kaikkialla kaatuu 
kuin heinää, - miestä toiveen tosiaan, 
miest’ aatteen, tunteen miestä, kaikki maatuu 
tai kesken toimiansa katkeaa?

Muualla tulta säihkyy harmaahapset, 
vanhoissa hehkuu hengen aurinko. 
Meill’ ukkoina jo syntyv sylilapset 
ja nuori mies on hautaan valmis jo.

Ja minä itse? Miksi näitä mietin? 
Se merkki varhaisen on vanhuuden. 
Miks seuraa käskeyä en veren vietin, 
vaan kansain kohtaloita huokailen?
On vastaus vain yksi: Lapin suvi.
Sit’ aatellessa mieli apeatuu.
On lyhyt Lapin linnunlaulu, huvi
ja kukkain kukoistus ja riemu muu.

Mut pitkä vain on talven valta.
Hetken tääll’ aatteet levähtää kuin lennostaan,
kun taas ne alkaa aurinkoisen retken
ja jättävät jo jäisen Lapinmaan.

Oi, valkolinnut, vieraat Lapin kesän,
te suuret aatteet, teitä tervehdän!
Oi, tänne jääkää, tehkää täällä pesä,
jos muutattekin maihin etelän!

Oi, oppi ottakaatte joutsenista!
Ne lähtee syksyn, palaa keväisin.
On meidän rannoillamme rauhallista
ja turvaisa on rinne tunturin.

Havisten halki ilman lentääkätte!
Tekoja luokaa, maita valaiskaa!
Mut talven poistuneen kun täältä näätte,
ma rukoilen, ma pyydän: palatkaa!

Eino Leino (1902, Kangastuksia)
Summer in Lapland

In Lapland everything flowers quickly, land, grass, barley, even dwarven birch. This, I have often felt heavily, while looking at the phases of our people.

Why does everything beautiful wish to die here and the great wither into the sordid? Why do we have so many madmen? Why so few players of the kantele?

Why do men fall here, at every turn like grass, hopeful men indeed, men of thoughts, men of emotion, all turn to earth or sever in the midst of their chores?

Elsewhere the gray-haired beam with fire, the sun of spirit glows in the elderly. With us babies are born as old men and a young man is already for the grave.

And myself, why do I ponder these things? It is a sign of early old age. Why don’t I follow the call of blood, instinct, but sigh over the destinies of nations?
There’s but one answer, the summer of Lapland.  
Thinking of it, the mind grows gloomy.
In Lapland birdsong, amusement is short,  
and the bloom of flowers, and other joy.

But only the reign of winter is long.  
For a moment ideas rest here, as if in mid-flight,  
when they start again their sunny trek  
and leave behind a frozen Lapland.

Oh whitebirds, guests of Lapland’s summer,  
great notions, I greet you.  
Oh, stay here, to make your nests,  
even if you’ll move to southern lands.

Oh learn from the swans!  
They leave in autumn, return in spring.  
It’s calm on our shores  
and safe is the side of the fell.

Fly through the air, with wuthering flutter!  
Create deeds, illuminate lands!  
But when you see winter has left here,  
I beg you, I ask, please return!

Translated by Whenidigress
Time and space are man-made concepts and human cannot see correctly when constrained by them. We always hang onto the past, and worry the future as Pascal described,

“The present is generally painful to us. We conceal it from our sight, because it troubles us; and, if it be delightful to us, we regret to see it pass away ... We scarcely ever think of the present; and if we think of it, it is only to take light from it to arrange the future ... So we never live, but we hope to live; and, as we are always preparing to be happy, it is inevitable we should never be so.” (Pensées #172, Encyclopedia Britannica, Inc, 1952, p.203)

Meanwhile, I. Kant (1787) sees in Critique of Pure Reason that the object can present only in the filled space, and infinity exists only through space representation. Therefore, time and space can be limitations of ‘object presentation’, not of ‘absolute presentation’ as long as the object presents to us.

On the other hand, Buddha told his disciple, Subhuti, that one should forsake the concept of time and space to achieve truth and liberty.

“It is impossible to retain past mind, impossible to hold on to present mind, and impossible to grasp future mind.” (Translated by E. Conze (1951), Diamond Sutra, Section 18)

Y. F. Tuan (1977) says,

“When we look outward we look at the present or future; when we look inward (that is, introspect) we are likely to reminisce the past. Space has temporal meaning in the reflections of a poet, in the mystique of exploration, and in the drama of migration. Space also has temporal meaning at the level of day-to-day personal experiences.” (p.126)
Thinking about summer in winter is poetry. Only a poet can think about it. Winter is present and summer is past or future. The poem is within-time-ness that humans move back and forth inside nothingness.

Bachelard (1969, p.184) describes,

“As soon as we become motionless, we are elsewhere; we are daydreaming in a world that is immense. Indeed, immensity is the movement of motionless man. It is one of the dynamic characteristics of quiet daydreaming.”

In Leino’s poem, Lapin Kesä (Summer in Lapland), one feels the brevity of beauty and youth like summer in Lapland but still waits for it. One knows winter comes when summer comes, and also knows the cruel winter leaves eventually. It is not science but human’s free spirit.

Poetic space could mean that the designer uses poetic ideas as well as the user of the space thinks poetically. ‘Bring summer in winter’ mixes time and memory. One is experiencing the past (last summer) in the present (winter). Also, one is anticipating upcoming summer (future) in the present. In the end, either only the moment subsists or time does not exist. If the moment is represented in the space, the memory would be constructed. Poetic space might be able to initiate poetic thoughts which would awake the dull, boring winter life.
A single song or scent can stir up a memory from a certain time or place. Y. F. Tuan (1977, p.136) wrote that, “space is transformed into place as it acquires definition and meaning.” Under the lilac tree where one used to play in childhood is not solely a space but a place in the memory.

Nature affects and creates the memory. Eugene Ionesco, a playwright and dramatist, said that his paradise in youth was constructed by the nature and the countryside environment, feeling the harmony of natural rhythms.

“E. Ionesco: It was as if things were going away and coming back, and I wasn't moving at all. Spring would go away, with its sky and its flowers. It would go away and be replaced by summer, then by winter that brought me other colours, other landscapes; and then it would come back. The world was turning round me. Time was a wheel that was spinning round me, while I remained immovable and eternal. I was the centre of the world.” (C. Bonnefoy, 1970, *Conversation with Eugene Ionesco*, 13p)

Once-in-a-lifetime memories are rather easily produced. A single cold wind, a warmth of tea, a smell of madeleine (as Marcel Proust remembered his childhood through it) can create involuntary memories which last long and pop up from time to time.

James. K. Feibleman noted,

“The importance of events in any life is more directly proportionate to their intensity than to their extensity. It may take a man a year to travel around the world- and leave absolutely no impression on him. Then again it may take him only a second to see the face of a woman- and change his entire future.”
Questionnaire (20 respondents)

What aspects of summer do you like?
What aspects of winter do you like?
Please tell me your good memories about summer.
Please tell me your good memories about winter.

See the result in p.118.

It impresses me every year how the little light we have is brightened by the snow. -S.R.

Contrast between darkness outside and snow. -T.M.
Contrast between icy cold outside and well-heated home in Finland. -M.S.

Feeling when nostrils freeze, crunching sound of snow, being idle in front of the fireplace. -J.K.

The more intimate times spent with close friends and change in balance between outdoor and indoor activities. -K.N.

Y. Young, A few answers from the questionnaire, 2012
Painting, Rene Magritte, A Memoria, 1948
Nocturne

Ruislinnun laulu korvissani,
tähkäpäiden päällä täysi kuu;
kesäyön on onni omanani,
kaskisavuun laaksot verhouu.
En ma iloitse, en sure, huokaa;
mutta metsän tummuus mulle tuokaa,
puunto pilven, johon päivä hukkuu,
siinto vaaran tuulisen, mi nukkuu,
tuoksut vanamon ja varjot veen;
iistiä sydämeni laulun teen.

Sulle laulan neiti, kesäheinä,
sydämeni suuri hiljaisuus,
uskontoni, soipa säveleinä,
tammenlehvä-seppel vehryt, uus.
En ma enää aja virvatulta,
omani on Hiiden vuoren kulta;
pienentyy mun ympär’ elon piiri;
aika seisoo, nukkuu tuuliviiri;
edessäni hämäräinen tie
tuntemattomahan tupaan vie.

Eino Leino (1905, Talviyö)
Nocturne

I hear the evening cornbird calling,
Moonlight floods the fields of tasseled grain.
Wood smoke, drifting veils the distant valleys.
Summer evening's joy is here for me,
I'm not happy yet no sorrow shakes me;
but the dark woods stillness I would welcome,
rosy clouds through which the day is falling,
sleepy breezes from the blue gray mountains,
shadows on the water, meadow flowers;
out of these my heart's own song I'll make.

I will sing it, summer hay-sweet maiden,
ing to you my deep serenity,
my own faith that sounds a swelling music,
oak-leaf garland ever fresh and green.
I'll no longer chase the will-o-wisp,
happiness is here in my own keeping;
Day by day, life's circle narrows, closes;
Time stands still now, weather cocks all sleeping;
Here before me lies a shadowy way
leading to a strange, an unknown place.

Translated by A. S. Cutler
I had the feeling that I was looking into the ultimate depths, the most secret regions of my own being; and I smiled, because it had never occurred to me that I could be so pure, so great, so fair!

Oscar Milosz (1910, *L’Amoureuse Initiation*, p.64, p.151)
Is this instant really eternity?
Is eternity really this instant?
Seasonal affective disorder (SAD) is a depressive mental illness or a mood change which is affected mainly by the weather. Reduced vitality, increased appetite and sleep problems are the major symptoms. It is very common during the winter time at northern latitudes, even among people considered healthy. Saarijärvi et al. (1999) reported SAD especially among rural Finns and Lapps. The Seasonal Pattern Assessment Questionnaire (SPAQ) was used which has six measurement criteria (mood, energy, social activity, sleep, appetite and weight).

- Progression of SAD symptoms:
  - Difficulty waking
  - Decreased energy
  - Increased appetite
  - Increased sleep
  - Weight gain
  - Decreased Libido
  - Withdrawal from family/friends

Drawing, Y. Young, 2012
Overall, SAD symptoms were more significant among females, people with high body mass index (BMI), high levels of education, and those who resided in the area of the survey for a short time. This study concludes that 300,000 estimated people in Finland suffer from seasonal affective disorder, mainly due to the long, dark winter, and therefore it could be considered as one of main public health problems in the country.

The graphs below show the number of people in Finland who were feeling worst per month and the percentage of people in the States with SAD symptoms in different latitude and season.

Saarijärvi et al., 1999: 99: 95-101, *Distribution of individuals per month according to when they reported feeling worst (n=1710)*. Note that December is an important holiday month in Finland, Munksgaard

SEASONAL PATTERN ASSESSMENT QUESTIONNAIRE

1. Name __________________________ 2. Age __________

3. Place of birth - City / Province (State) / Country ______________________________

4. Today's date _________________________
   Month _______ Day _______ Year _______

5. Current weight (in lbs.) __________

6. Years of education
   - Less than four years of high school 1
   - High school only 2
   - 1-3 years post high school 3
   - 4 or more years post high school 4

7. Sex -
   - Male 1
   - Female 2

8. Marital Status -
   - Single 1
   - Married 2
   - Sep./Divorced 3
   - Widowed 4

9. Occupation __________________________

10. How many years have you lived in this climatic area? _________________

The purpose of this form is to find out how your mood and behaviour change over time. Please fill in all the relevant circles. Note: We are interested in your experience; not others you may have observed.

11. To what degree do the following change with the seasons?

<table>
<thead>
<tr>
<th></th>
<th>No Change</th>
<th>Slight Change</th>
<th>Moderate Change</th>
<th>Marked Change</th>
<th>Extreme Marked Change</th>
</tr>
</thead>
<tbody>
<tr>
<td>A. Sleep length</td>
<td>0</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
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<tr>
<td>B. Social activity</td>
<td>0</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
</tr>
<tr>
<td>C. Mood (overall feeling of well being)</td>
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<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
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<tr>
<td>D. Weight</td>
<td>0</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
</tr>
<tr>
<td>E. Appetite</td>
<td>0</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
</tr>
<tr>
<td>F. Energy level</td>
<td>0</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
</tr>
</tbody>
</table>
12. In the following questions, fill in circles for all applicable months. This may be a single month, a cluster of months, or any other grouping.

At what time of year do you....

| Z | F | M | A | N | D | J | F | M | A | N | D | J | F | M | A | N | D | J | F |
| A. Feel best | O | O | O | O | O | O | O | O | O | O | O | O | O | O | O | O | O | O | O |
| B. Gain most weight | O | O | O | O | O | O | O | O | O | O | O | O | O | O | O | O | O | O | O |
| C. Socialize most | O | O | O | O | O | O | O | O | O | O | O | O | O | O | O | O | O | O | O |
| D. Sleep least | O | O | O | O | O | O | O | O | O | O | O | O | O | O | O | O | O | O | O |
| E. Eat most | O | O | O | O | O | O | O | O | O | O | O | O | O | O | O | O | O | O | O |
| F. Lose most weight | O | O | O | O | O | O | O | O | O | O | O | O | O | O | O | O | O | O | O |
| G. Socialize least | O | O | O | O | O | O | O | O | O | O | O | O | O | O | O | O | O | O | O |
| H. Feel worst | O | O | O | O | O | O | O | O | O | O | O | O | O | O | O | O | O | O | O |
| I. Eat least | O | O | O | O | O | O | O | O | O | O | O | O | O | O | O | O | O | O | O |
| J. Sleep most | O | O | O | O | O | O | O | O | O | O | O | O | O | O | O | O | O | O | O |

OR

No particular month(s) stand out as extreme on a regular basis.

14. How much does your weight fluctuate during the course of the year?

- 0-3 lbs: 1
- 4-7 lbs: 2
- 8-11 lbs: 3
- 12-15 lbs: 4
- 16-20 lbs: 5
- Over 20 lbs: 6

15. Approximately how many hours of each 24-hour day do you sleep during each season? (Include naps)

- Winter: 0 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 Over18
- Spring: 0 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 Over18
- Summer: 0 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 Over18
- Fall: 0 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 Over18

16. Do you notice a change in food preference during the different seasons?

- No: 1
- Yes: 2

If yes, please specify:

17. If you experience changes with the seasons, do you feel that these are a problem for you?

- No: 1
- Yes: 2

If yes, is this problem...

- mild: 1
- moderate: 2
- marked: 3
- severe: 4
- disabling: 5

Thank you for completing this questionnaire.
3. Background - Art and Literature

“You see fox or elk tracks, follow them; they will lead you closer to thought itself.”

“You see the long darkness of many winters, heavy as slumber; you see starving hordes and the exhaustion of human limbs, but you also see joy.”

Paavo Rintala (1966)
Translated by R. Foley
Winter in Finnish Art and Literature

Before the 1880s in Finland, harsh winter was depicted as evil and artists had avoided choosing the subject. However, as nationalism rose, winter started to be used as common subjects among artists and considered a part of Finnish national identity. Eero Järnefelt, Pekka Halonen, Väinö Hämäläinen, Einari Junttila, Reidar Särestöniemi, Kalervo Palsa, and many other Finnish artists led the movement of national romanticism expressing the beauty of winter in Finland. (M. Huhmarniemi, T. Jokela, S. Vuorjoki, 2004)
Juho Rissanen, *Woman in Profile*, 1896

Väinö Hämäläinen, *Winter in Heinola*
Kalervo Palsa

Kalervo Palsa is recognized for his perverted sexual taste and his insanity including subjects of death and suicide. But also we should note that he uses winter and summer as narrative elements to express loneliness. Some of his paintings show winter inside but summer outside which describe inner cold or a cold emotional climate that he had. In his diary, Palsan Päiväkirjät (1990), he writes that,

“Copenhagen is like in Vainio’s song although I’ve never been here. This is the sunny south, Sweden the dim north. … … All of them are just smiling. It’s certainly a superficial culture, I think, and of course feel envious immediately. In Kittilä, we think that the amount of happiness is limited. That if you have something that I don’t have then it’s something lacking in me. Here they think quite the opposite. That more happiness can be made all the time and that there’s an infinite quantity of it in the world. That’s the most profound difference between Finnish and Danish.”
Bottom: Kalervo Palsa, *Untitled*, 1977
Eino Leino

Eino Leino is considered as the father of modern Finnish poetry. The subject of his poems varies from the legend to the daily life. He blended Finnish folk elements into the modern style, as his ‘whitsongs’ (1978) resembles ‘Kalevala’, (1849) the national epic poetry of Finland. His other poems describe the loneliness, quietness, peacefulness of winter and the hope for summer. His poems were sung by many singers including Vesa Matti Loiri, Heikki Sarmanto, and Anu Koms.
NÄIN UNTA KESÄSTÄ KERRAN
Once I Dreamed of the Summer

Eino Leino
English setting by Aina Swan Cutler

Medium slow

HEIKKI SARMANTO

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blooming meadows reeling, all the birds nesting singing.

puu puhe li kuk ka kuu li koy ha sen to dek si luu li, a ven this poor one believed it!

surely summer had come at last, gladly I welcomed its coming.

feast its warm and tender touches, heard the birds singing happily.
vin-gah-ti vi-hai-nen tuu-li,
heard the wind whistle fiercely,
ul-vah-ti sa-lo-la huk-ka,
wolves in the wild-er-ness howl-ing!

accelerando

D7c

D7

G7

Ai/G

G7

Rubato

En ma kar-ran sen pe-ras-ta
And there-at-ter I ne-ver...
lie nah-nyt ke-sas-ta un-ta
could find my dream of the summer
3. Background - Poetic Design

Poetic Idea → Nature → Geometry, Material → Poetic Space → Provoke Emotions

Drawing, Y. Young, 2012
Poetry is one of the creative arts which uses language. The beauty of poetry lies on various interpretations of readers. A sentence or a word in the poem evokes very personal emotions. Bachelard (1969, p.199) mentions that “poets will help us to discover within ourselves such joy in looking that sometimes, in the presence of a perfectly familiar object, we experience an extension of our intimate space”.

The literal meaning of ‘poetic’ is to have or express the qualities of something as though it has aesthetic or emotional impacts. A person, an object, or even a thought can be poetic, and many designers have used this to achieve their philosophical design concepts.

Four examples of poetic design are shown here. Sami Rintala used nature elements (fire, water, earth, air) while Olafur Eliasson and Yoshioka Tokujin used sensible nature (sun and snow) to provoke thoughts and emotions. On the other hand, Yoko Ono and Arata Isozaki used geometry which invites people toward self-searching.
Park Wan Soon, Emil Goh, 2008
Sami Rintala  
*Element House*, Anyang, South Korea. 2006

The house consists of one large main space with four wooden rooms which represent four elements (fire, water, air, earth). The building is inviting people on their way to the mountain or coming down from it to rest. The project creates possibilities to capture the moment of memories or dreams.
Yoko Ono and Arata Isozaki
*Penal Colony*, Snow Show in Lapland, Finland, 2004

This ten meter ice cube allures people to come inside and walk in the labyrinth. The work wishes for self-searching while wandering the icy maze as you think about death, purification, and self in the winter when the snow covers everything.
SEASON OF GLASS

Spring passes
and one remembers one’s innocence.
Summer passes
and one remembers one’s exuberance.
Autumn passes
and one remembers one’s reverence.
Winter passes
and one remembers one’s perseverance.
There is a season that never passes
and that is the season of glass.

Yoko Ono (1981)
“Every city mediates its own weather. As inhabitants, we have grown accustomed to the weather as mediated by the city. This takes place in numerous ways, on various collective levels ranging from hyper-mediated (or representational) experiences, such as the television weather forecast, to more direct and tangible experiences, like simply getting wet while walking down the street on a rainy day. A level between the two extremes would be sitting inside, looking out of a window onto a sunny or rainy street. The window, as the boundary of one’s tactile engagement with the outside, mediates one’s experience of the exterior weather accordingly.”
“In recent years, I have been studying the essence that human beings would sense. It is neither arranging nor minimizing the forms, but integrating the phenomena and the law of the nature into the design, and see how it would affect and inspire ourselves.

‘The Snow’ is a 15-meter-wide dynamic installation. Seeing the hundreds kilograms of light feather blown all over and falling down slowly, the memory of the snowscape which lies within people’s heart would be bubbled up.”
“The sunlight, soft breeze, and the harmony that leaves create, the variety of the essence in the nature touches our emotions. I intend not to reproduce them, but to pick the element that inspires our heart and integrate it into the design.”

Sensing nature, The Snow installation at Mori Art Museum, 2010
Photograph, Yoshioka Tokuji
Marjatan laulu

... 

Miksi et nuku oma kukkani, rukkani?  
Itket – kylmäkö koski?  
Kylmäkö on? – 
Ihme! Lämmin on lapseni poski,  
Sulanut seim in on seinä,  
Allasi, allasi angervon  
Kuumana huokuvi heinä. 

Kas, mikä kajastus päälläni päilyy? –  
kas, mikä sajastus seinällä häilyy? –  
Seimen päällä on tähti,  
Tummempi päivää, kirkkaampi kuuta,  
Selvempi, suurempi tähteä muuta –  
Luojako lähetti tähden sen  
Suojaks lapseni valkoisen? 

Keinuos kehtoni vemmelpuinen,  
Tuuti, tuuti lulla!  
Tuutios lapseni tuiretuinen,  
Armahuinen, naurusuinen,  
Tuutios rinnoille rakkauden –  
Tais jo Unetar tulla? 

Eino Leino (1897, Yökehrääjä)
Mary’s Song

Why don’t you sleep, my little one, pretty one?
Dear one, are you still cold?
Too cold to sleep? -

Wonder! Now your cheeks have grown warmer.
Walls all around us have melted.
Everywhere, everywhere flowers now.
Filling the air with their fragrance.

Look! What a radiance shining upon us!
Look! What a shimmering glowing about us!

There above us a star,
Lighting the manger brighter than daylight,
Clearer, more brilliant than all other starlight-
Did our Lord send this star to Earth
Here to protect my innocent one?

Mother will rock you still, my baby,
Tuuti, tuuti, lulla!
Mother will sing to you still, beloved,
Oh, my darling, smiling baby,
Now you may peacefully rest and dream-
Sleep, my little one, sleep.

Translated by Aina Swan Cutler
4. Research - Site Analysis

Helsinki became capital 1812

Winter War 1939-1940

Finnish Civil War 1918

1906 Havis Amanda was sculpted by Ville Vallgren in Paris

1908 She moved to Helsinki

1940 During the war she was protected by boards and sand bags

Havis Amanda
Baby boom 1947

Helsinki Olympic 1952

Finland joined EU 1995

Helsinki World Design Capital 2012

1951 ‘Lakitus’ ceremony was formalized by University of Helsinki

1963 Tourism services chose Havis Amanda as Helsinki marine symbol

1999 Helsinki Sanomat chose Havis Amanda as the most beautiful sculpture in Helsinki

2008 Havis Amanda’s 100 year Anniversary
The main market square in Helsinki is called ‘Kauppatori’ (and it literally means ‘market square’ in Finnish). This square is dominated by Helsinki City Hall and surrounded by the sea. It is also attached to Esplanadi park where famous people such as Eino Leino (poet), Akseli Gallen-Kallela (painter), and Jean Sibelius (composer) used to hang out in the 1890s. Nowadays it is a popular place to stroll, especially on summer nights.

Kauppatori is a very active market throughout the year. Flowers, fresh fruits, vegetables, Finnish souvenirs, coffee, and buns are sold in the orange tents. Helsinki Baltic Herring Fair is held every October where people can buy herring straight from fishermen in the boats.

The two road axes, Unioninkatu and Esplanadi, cross the Market Square. While Esplanadi passes horizontally from the city center to the harbor, Unioninkatu crosses vertically from Kallio Church to the Observatory.
Naoto Ogigami, *Kamome Diner*, 2006
City Hall designed by C.L. Engel

The Supreme Court

The President Palace designed by C.L. Engel

Kauppatori

Havis

Amanda

Baltic Herring Fair

Market tents

Harbor
In early 1900s, Kauppatori was considered as a continuation of Esplanadi Park. Until 1901 there was a horse-drawn tram passing through the market square. In 1908, the Havis Amanda statue was built next to the track. A single track electric tram was introduced in 1910, having horse drawn cabs side by side.
Signe Brander, Kauppatori, 1909
Helsingin Kaupungin Museo
Kauppatori before Havis Amanda was built
Wasastjerna, Museovirasto, 1907
1890-1901
Horse-drawn tramway

1900-1909
Single-tracked tramway

Demolished tram track

Today’s tram track

Images from the Finnish Tramway Society
Current Situation

Compared to Senaatintori, where various cultural events are held including concerts, exhibitions, markets, and holiday celebrations, Kauppatori works mostly as a market. Currently there are not many events going on around Havis Amanda, except for Vappu, the Baltic Herring Fair, and a few exhibitions.
Inside Kauppatori itself, there is a vivid boundary between the market area and the Havis Amanda area. As electric tram tracks have been built around the statue, it has been left as a traffic island which lost the connection with Kauppatori as well as Esplanadi park.

Since it is in the intersection of Unioninkatu and Esplanadi, its role of connecting the two main axes is appreciated for the public interaction.
The nude girl statue in Kauppatori was sculpted by Ville Vallgren in 1906 in Paris and erected on site in 1908 in Helsinki. This Art Nouveau style bronze sculpture portrays a mermaid who emerged from seaweeds surrounded by four sea lions. The actual model for the statue was 19-year-old Parisian lady, Marcelle Delquini.

Who is Havis Amanda?
Amanda and Herrman

Amanda was sitting with a wreath on her hair, as gentle as an angel and as a rose in the spring, when Herrman swore his faithfulness to her; but untrustworthy in his heart lived.

Sångboken, 1984
Poliskonstapel: — Hallå där uppe! Kom genast ner!

Studenten: — Jag locka också en lång stund, men hon kom int.

Top: Garm-Journal, *Kansalliskirjasto*, 1929
Bottom left: Finnish Photo journal, *Kuvataiteen keskusarkisto*
Bottom right: Tuulispää-Journal, *Kansalliskirjasto*, 1908
Havis Amanda and Scandal

When the Havis Amanda statue was unveiled in 1908, it received lots of criticism, especially from women’s organisations due to its nakedness without innocence. Over time, it gained recognition and became the symbol of the Helsinki spirit.

Spencer Tunick is famous for his photographs of numerous nude people in the major cities around the world. In his photos, sexuality becomes abstraction and it might change one’s view toward nudity.
Havis Amanda in summer

Summer in Kauppatori is lively, warm and bright.

Havis Amanda is a meeting point for local people, and a must-see monument in Helsinki for tourists. The pedestal of the statue provides seats for visitors, while the fountain entertains kids and students, refreshing the atmosphere.

Markets around sell fresh vegetables and fruit. Outside cafes attract people who want to enjoy the sunshine, and the ice cream kiosk is open during the summer time.

The small concert hall in Esplanadi holds concerts very often, and people drink beer in the terrace of the restaurant Kappeli.

Bottom and Right: Y. Young, 2011
Since 1932, it has been the tradition in Helsinki to ‘cap’ Havis Amanda’s head with a white student’s hat on the 30th of April at 6 p.m. People put on their students hat at the same time. The hat is worn by anyone who graduated from the high school in Finland, and who entered the university. Havis Amanda and the white hat represent the young spirit of Finnish university students.
Havis Amanda on Vappu (May Day)

Eric Henyey, Vappu, 2007
Havis Amanda in winter

Till min dotter

Havis Amanda, du min flicka,
Varför skall du sta och blicka
Så där fräckt från år till år
På den som kommer och som går.

Du mig skaffat mången sorg,
Där du står på salutorg.
Icke har du nagra kläder
Nu i vinterns kalla väder.

Vad skall pappa om dig tänka,
Där du står liksom `en änka`.
Ensam som en `gammal piga`,
Yr och yster som en kviga.

Litet vatten på din kropp,
Därom är mer intet hopp.
Att du äntligt blev student,
Har din pappa glädje skänkt.

Ville Vallgren, 1921

Petri Pusa, Brave Lady, 2010
To my daughter

Havis Amanda, my girl,
Why should you stand and gaze
So brazenly from year to year
At the one’s coming and going.

You got me much sorrow,
Where you are on the market square.
No, you have no clothes
Now in the winter’s cold weather.

What will dad think about you,
There you stand as ‘a widow’:
   Alone as an ‘old maid’,
   Dizzy and frisky as a heifer.

A little water on your body,
Thereof no more hope
That you at last became a student,
Has your dad bestowed joy.

Translated by anonymous
Winter in Kauppatori is very quiet.

Everything is covered with snow, and sometimes the square is used as a place to dump the snow from other places of the city. Havis Amanda’s naked body is exposed to the cold weather, and the fountain is closed under the snow. The statue is forgotten in silence. People barely pass by this windy empty square.

Market sells Finnish souvenirs such as hand-made gloves, hats, wooden decorations, and reindeer furs. Orange tent cafes offer hot beverages and snacks inside.

The sea is frozen creating the white horizon view.
4. Research - User Observation
The people visiting Havis Amanda were monitored during the observation. It was in order to figure out how many people visit the site, how long they stay, what kind of people they are, and what kind of the activities they do. By performing this observation, we can design the installation with the estimated number of people, length of stay, and activities.

From the 27th of August to the 4th of September 2011 with five minute intervals, visitors were counted by either sitting or standing on the Havis Amanda’s pedestal. Meanwhile, the duration of stay was measured and the activities of visitors were watched. The photos used during this observation received consent from the models.

<table>
<thead>
<tr>
<th>Date</th>
<th>Time</th>
<th>Sitting</th>
<th>Standing</th>
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<tbody>
<tr>
<td>Aug. 27th. Sat</td>
<td>13:40~14:40</td>
<td><img src="image" alt="Sitting" /></td>
<td><img src="image" alt="Standing" /></td>
</tr>
<tr>
<td>Aug. 27th. Sat</td>
<td>18:00~19:00</td>
<td><img src="image" alt="Sitting" /></td>
<td><img src="image" alt="Standing" /></td>
</tr>
<tr>
<td>Aug. 30th. Tue</td>
<td>18:00~19:00</td>
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<td><img src="image" alt="Standing" /></td>
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<td>16:50~17:50</td>
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<tr>
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<td>16:40~17:40</td>
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<td><img src="image" alt="Standing" /></td>
</tr>
<tr>
<td>Sep. 3rd. Sat</td>
<td>16:40~17:40</td>
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<td><img src="image" alt="Standing" /></td>
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<tr>
<td>Sep. 3rd. Sat</td>
<td>18:10~19:10</td>
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</table>
- August 27th, 2011, Saturday

: Sunny, Temperature +23 °C, Wind 4 km/h
: Market was open and a concert was going on next to the square

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<td>15</td>
<td>11</td>
</tr>
<tr>
<td>13:50</td>
<td>24</td>
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<td>13:55</td>
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<td>64</td>
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<td>Average</td>
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<table>
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<th>Who's doing What?</th>
<th>Time</th>
<th>Duration (min)</th>
</tr>
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<tbody>
<tr>
<td>A lady with her husband</td>
<td>13:51~13:58</td>
<td>7</td>
</tr>
<tr>
<td>Young couple eating lunch</td>
<td>13:52~14:14</td>
<td>22</td>
</tr>
<tr>
<td>A guy waiting for a friend</td>
<td>14:00~14:11</td>
<td>11</td>
</tr>
<tr>
<td>Kids playing with mother</td>
<td>14:11~14:13</td>
<td>2</td>
</tr>
<tr>
<td>A girl sitting alone</td>
<td>14:13~14:21</td>
<td>8</td>
</tr>
<tr>
<td>3 people sitting and talking</td>
<td>14:22~14:23</td>
<td>1</td>
</tr>
<tr>
<td>A guy alone</td>
<td>14:20~14:35</td>
<td>15</td>
</tr>
<tr>
<td>A guy waiting for his wife</td>
<td>14:30~14:32</td>
<td>2</td>
</tr>
<tr>
<td>A family taking pictures</td>
<td>14:40~14:42</td>
<td>2</td>
</tr>
<tr>
<td>Average</td>
<td></td>
<td>8</td>
</tr>
</tbody>
</table>
Y. Young, 2011
August 27th, 2011, Saturday
: Cloudy, Temperature +20 °C, Wind 5 km/h
: No concert, market closed, quiet atmosphere

<table>
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<td>6</td>
</tr>
<tr>
<td>Average</td>
<td>7</td>
<td>8</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Who's doing What?</th>
<th>Time</th>
<th>Duration (min)</th>
</tr>
</thead>
<tbody>
<tr>
<td>A couple eating ice cream</td>
<td>18:08~18:18</td>
<td>10</td>
</tr>
<tr>
<td>Family taking pictures</td>
<td>18:18~18:24</td>
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<tr>
<td>Family taking pictures</td>
<td>18:26~18:32</td>
<td>6</td>
</tr>
<tr>
<td>4 friends taking pictures</td>
<td>18:27~18:31</td>
<td>4</td>
</tr>
<tr>
<td>Lady alone eating</td>
<td>18:30~18:41</td>
<td>11</td>
</tr>
<tr>
<td>Family with kids playing</td>
<td>18:34~18:37</td>
<td>3</td>
</tr>
<tr>
<td>2 girls eating ice cream</td>
<td>18:36~18:46</td>
<td>10</td>
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<tr>
<td>A couple taking pictures</td>
<td>18:37~18:41</td>
<td>4</td>
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<tr>
<td>A guy alone looking at a map</td>
<td>18:41~18:43</td>
<td>2</td>
</tr>
<tr>
<td>A photographer taking pictures</td>
<td>18:42~18:44</td>
<td>2</td>
</tr>
<tr>
<td>2 girls smoking</td>
<td>18:45~18:49</td>
<td>4</td>
</tr>
<tr>
<td>A guy waiting for 2 girls</td>
<td>18:48~18:56</td>
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</tr>
<tr>
<td>Average</td>
<td></td>
<td>8</td>
</tr>
</tbody>
</table>
August 30th, 2011, Tuesday
: Cloudy, Rainy, Temperature +14 °C, Wind 4 km/h

<table>
<thead>
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<th>Standing</th>
</tr>
</thead>
<tbody>
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<tr>
<td>18:05</td>
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<td>10</td>
</tr>
<tr>
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<td>18:25</td>
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<tr>
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<tr>
<td>19:00</td>
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</tr>
</tbody>
</table>

| Average | 2 | 7 |

Who's doing What? | Time         | Duration (min) |
-------------------|--------------|----------------|
A tourist with map | 18:10~18:11  | 1              |
2 old ladies       | 18:20~18:21  | 1              |
2 guys sitting     | 18:31~18:35  | 4              |
A guy talking on the phone | 18:34~18:44  | 10             |
6 Asian tourists taking pictures | 18:48~18:49 | 1              |
An old couple taking pictures | 18:51~18:52 | 1              |
| Average | 3 |  |
August 31st, 2011, Wednesday  
: Drizzling, Temperature +13 °C, Wind 4 km/h  
: Concert going on next to the square, market is open.

<table>
<thead>
<tr>
<th>Time</th>
<th>Sitting</th>
<th>Standing</th>
</tr>
</thead>
<tbody>
<tr>
<td>16:50</td>
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</tr>
<tr>
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<td>9</td>
</tr>
<tr>
<td>17:00</td>
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</tr>
<tr>
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<td>4</td>
</tr>
</tbody>
</table>

Who's doing What? | Time | Duration (min) |
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>A guy sitting</td>
<td>16:58~17:02</td>
<td>4</td>
</tr>
<tr>
<td>A boy waiting for someone</td>
<td>16:58~17:06</td>
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<tr>
<td>Asian tourists taking pictures</td>
<td>17:06~17:08</td>
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</tr>
<tr>
<td>A guy waiting for someone</td>
<td>17:24~17:36</td>
<td>12</td>
</tr>
<tr>
<td>A girl waiting for someone</td>
<td>17:40~17:49</td>
<td>9</td>
</tr>
<tr>
<td>An old couple eating</td>
<td>17:44~17:47</td>
<td>3</td>
</tr>
<tr>
<td>Average</td>
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<td>6</td>
</tr>
</tbody>
</table>
September 2nd, 2011, Friday  
: Sunny, Temperature +17 °C, Wind 2km/h

<table>
<thead>
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<th>Standing</th>
</tr>
</thead>
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<td>16:40</td>
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</tr>
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<td>16:45</td>
<td>3</td>
<td>3</td>
</tr>
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<td>16:50</td>
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<td>3</td>
</tr>
<tr>
<td>17:00</td>
<td>1</td>
<td>4</td>
</tr>
<tr>
<td>17:05</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>17:10</td>
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<td>17:25</td>
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</tr>
</tbody>
</table>

Who’s doing What?  

<table>
<thead>
<tr>
<th>Time</th>
<th>Duration (min)</th>
</tr>
</thead>
<tbody>
<tr>
<td>16:37~16:51</td>
<td>14</td>
</tr>
<tr>
<td>16:43~16:48</td>
<td>5</td>
</tr>
<tr>
<td>16:45~16:51</td>
<td>6</td>
</tr>
<tr>
<td>17:01~17:06</td>
<td>5</td>
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<tr>
<td>17:01~17:06</td>
<td>5</td>
</tr>
<tr>
<td>16:59~17:05</td>
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</tr>
<tr>
<td>17:07~17:10</td>
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</tr>
<tr>
<td>17:08~17:12</td>
<td>4</td>
</tr>
<tr>
<td>17:12~17:17</td>
<td>5</td>
</tr>
<tr>
<td>17:18~17:21</td>
<td>3</td>
</tr>
<tr>
<td>17:19~17:26</td>
<td>7</td>
</tr>
<tr>
<td>17:31~17:34</td>
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</tr>
<tr>
<td>Average</td>
<td>6</td>
</tr>
</tbody>
</table>
September 3rd, 2011, Saturday
: Drizzling, Temperature +18 °C, Wind 3km/h

<table>
<thead>
<tr>
<th>Time</th>
<th>Sitting</th>
<th>Standing</th>
</tr>
</thead>
<tbody>
<tr>
<td>16:40</td>
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<td>14</td>
</tr>
<tr>
<td>16:45</td>
<td>8</td>
<td>4</td>
</tr>
<tr>
<td>16:50</td>
<td>3</td>
<td>5</td>
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<td>21</td>
</tr>
<tr>
<td>17:00</td>
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<td>18</td>
</tr>
<tr>
<td>17:05</td>
<td>3</td>
<td>11</td>
</tr>
<tr>
<td>17:10</td>
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</table>

<table>
<thead>
<tr>
<th>Who’s doing What?</th>
<th>Time</th>
<th>Duration (min)</th>
</tr>
</thead>
<tbody>
<tr>
<td>13 tourists taking pictures</td>
<td>13:14~13:17</td>
<td>3</td>
</tr>
<tr>
<td>5 tourists taking pictures</td>
<td>13:20~13:24</td>
<td>4</td>
</tr>
<tr>
<td>A lady with a dog, smoking</td>
<td>13:23~13:28</td>
<td>5</td>
</tr>
<tr>
<td>A tourist family taking pictures</td>
<td>13:40~13:42</td>
<td>2</td>
</tr>
<tr>
<td>5 tourists taking pictures</td>
<td>13:43~13:44</td>
<td>1</td>
</tr>
<tr>
<td>4 tourists taking pictures</td>
<td>13:45~13:50</td>
<td>5</td>
</tr>
<tr>
<td>6 tourists taking pictures</td>
<td>13:53~13:54</td>
<td>1</td>
</tr>
<tr>
<td>Average</td>
<td></td>
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</tr>
</tbody>
</table>
September 3rd, 2011, Saturday
: Cloudy, Temperature +14 °C, Wind 3km/h

<table>
<thead>
<tr>
<th>Time</th>
<th>Sitting</th>
<th>Standing</th>
</tr>
</thead>
<tbody>
<tr>
<td>18:10</td>
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</tr>
<tr>
<td>18:15</td>
<td>8</td>
<td>14</td>
</tr>
<tr>
<td>18:20</td>
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<td>18:35</td>
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<td>13</td>
</tr>
<tr>
<td>19:00</td>
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<td>17</td>
</tr>
<tr>
<td>19:05</td>
<td>6</td>
<td>8</td>
</tr>
<tr>
<td>19:10</td>
<td>5</td>
<td>10</td>
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<tr>
<td>Average</td>
<td>7</td>
<td>11</td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>Who's doing What?</th>
<th>Time</th>
<th>Duration (min)</th>
</tr>
</thead>
<tbody>
<tr>
<td>4 guys dancing</td>
<td>18:17~18:29</td>
<td>12</td>
</tr>
<tr>
<td>A girl eating ice cream and waiting</td>
<td>18:24~18:27</td>
<td>3</td>
</tr>
<tr>
<td>4 girls taking pictures</td>
<td>18:25~18:28</td>
<td>3</td>
</tr>
<tr>
<td>3 guys talking</td>
<td>18:28~18:29</td>
<td>1</td>
</tr>
<tr>
<td>2 guys and 2 girls taking pictures</td>
<td>18:29~18:31</td>
<td>2</td>
</tr>
<tr>
<td>A couple taking pictures</td>
<td>18:38~18:41</td>
<td>3</td>
</tr>
<tr>
<td>An old couple taking pictures</td>
<td>18:39~18:43</td>
<td>4</td>
</tr>
<tr>
<td>A family with kids playing</td>
<td>18:50~18:55</td>
<td>5</td>
</tr>
<tr>
<td>2 guys eating</td>
<td>18:56~19:10</td>
<td>14</td>
</tr>
<tr>
<td>A family with kids playing</td>
<td>18:56~18:57</td>
<td>1</td>
</tr>
<tr>
<td>7 tourists taking pictures</td>
<td>18:57~18:59</td>
<td>2</td>
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<tr>
<td>An old couple sitting</td>
<td>18:59~19:11</td>
<td>12</td>
</tr>
<tr>
<td>Average</td>
<td></td>
<td>5</td>
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</tbody>
</table>
September 4th, 2011, Sunday
: Sunny, Temperature +17 °C, Wind 3km/h
: No market, no concert.

<table>
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<th>Standing</th>
</tr>
</thead>
<tbody>
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<td>2</td>
</tr>
<tr>
<td>19:00</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>19:05</td>
<td>3</td>
<td>4</td>
</tr>
<tr>
<td>19:10</td>
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<tr>
<td>19:15</td>
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</tr>
<tr>
<td><strong>Average</strong></td>
<td><strong>1</strong></td>
<td><strong>2</strong></td>
</tr>
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</table>

<table>
<thead>
<tr>
<th>Who’s doing What?</th>
<th>Time</th>
<th>Duration (min)</th>
</tr>
</thead>
<tbody>
<tr>
<td>A couple taking pictures</td>
<td>18:30~18:31</td>
<td>1</td>
</tr>
<tr>
<td>A family walking around</td>
<td>18:32~18:34</td>
<td>2</td>
</tr>
<tr>
<td>A couple travelling</td>
<td>18:33~18:34</td>
<td>1</td>
</tr>
<tr>
<td>A couple taking pictures</td>
<td>18:35~18:36</td>
<td>1</td>
</tr>
<tr>
<td>A family taking pictures</td>
<td>18:44~18:48</td>
<td>4</td>
</tr>
<tr>
<td>3 friends talking</td>
<td>18:49~18:54</td>
<td>5</td>
</tr>
<tr>
<td>5 tourists taking pictures</td>
<td>19:01~19:06</td>
<td>5</td>
</tr>
<tr>
<td>A couple</td>
<td>19:05~19:10</td>
<td>5</td>
</tr>
<tr>
<td><strong>Average</strong></td>
<td><strong>Average</strong></td>
<td><strong>3</strong></td>
</tr>
</tbody>
</table>
Observation Result

-From 8 hours watching in 9 days, it was found that:

1. There is no main age or sex group visiting the statue. The users vary from family, couples to singles regardless of sex.

2. The tourist group prevails over the local.

3. There are more people when the weather is sunny and during the weekends.

4. The major activities of visitors are eating, waiting for companions, meeting companions, family gathering, and taking pictures.

-The number of people varies very much depending on the time, but it could be assumed how many people would visit if there is an event:

1. The maximum was 94 people (including sitting and standing) on August 27th, at 2 p.m., mostly due to the gathering of university students.

2. If the weather allows to sit on the pedestal, the maximum number of people sitting was 40 on August 27th, at 1:55 p.m. This seating area includes two shallow circular steps and the big step where sea lions stand.

3. The average number of people in 8 hours were 5 sitting people and 18 standing people.

4. The average time spent was 6 minutes on sunny day, 4 minutes on cloudy day, and 5 minutes on drizzling day.
Taking Pictures  Waiting  Eating  Meeting  Family Gathering

Y. Young, 2011
4. Research - User Survey
Questionaire (20 respondents)

1. What aspects of summer do you like?
2. What aspects of winter do you like?
3. Please tell me your good memories about summer.
4. Please tell me your good memories about winter.

The user survey was conducted in order to create the most pleasant and memorable atmosphere for the design of the installation. It was to see if there is any clear boundary between summer and winter and to understand how people perceive the seasons.

The survey was performed by asking four questions by email. Twenty people were randomly chosen from the close friends of the author, regardless of sex, profession, nationality, or residential country.

Wordle program was used to summarize the result in graphic. The more frequently a word was used, the bigger the size of the word is. (www.wordle.net)
Aspects of Winter

- contrast
- blanket
- Vacationing
- cold
- outside
- ice-skating
- time
- white
- hockey
- Christmas
- friends
- best
- Snow
- well
- like
- businesses
- fresh
- sweating
- warm
- nature
- clothes
- Snowboarding
- Snow
Memories in Summer
friends
people
good
summer
great
day
gone
smiles
fun
time
hours
 Nice
told
side
walk
sleep
year
camp
forget
new
journey

biking
countryside
drinking

singing
creativity

Finland

Jake

bike

reading

Grandparents

swim

backpack

dog

ottawa

burning

midnight

morning

Hiking

cottage

cows
Memories in Winter
“The home itself feels more intimate in winter than in summer. Winter reminds us of our vulnerability and defines the home as shelter. Summer, in contrast, turns the whole world into Eden, so that no corner is more protective than another.”

Bachelard (1969)
Survey Result

The main words were:

- Aspects of summer: long days, nature, warm, outside
- Aspects of winter: snow, Christmas, warm, cold
- Memories in summer: friends, beach, going out, biking
- Memories in winter: friends, snow, sauna, skiing

The contrast

It is interesting that people enjoy the warmth in winter, the contrast between inside and outside. Baudelaire (1860, p.280) thought that winter increases the intimacy of a house. “Isn’t it true that a pleasant house makes winter more poetic, and doesn’t winter add to the poetry of a house?” Bachelard (1969, p.39) added, “... we feel warm because it is cold out-of-doors ... Indeed, everything comes alive when contradictions accumulate.”

The similarity

The good memories consist of the activities, places, and friends in both summer and winter. The hot sand in the beach reminds of the summer, while the snow reminds of the winter. There are always friends to share the good memories.
Y. Young, Summer in 2003
“Formless is not only an adjective having a given meaning, but a term that serves to bring things down in the world, generally requiring that each thing have its form. What it designates has no rights in any sense and gets itself squashed everywhere, like a spider or an earthworm.” G. Bataille (1929, p.382)
-Relationship between form and material

In Roman times, materials were subordinate to the form and ideas, and it was appreciated when fewer materials were chosen. The value of material emerged during the Renaissance, but still it was only the mean of decorating and beautifying the form.

Industrialisation in the nineteenth century brought new materials such as concrete, glass and iron to the architectural world, and the relationship between form and material began to change. Gottfried Semper (1803-1879) believed that each material has its own form and it speaks for itself. Adolf Loos (1870-1933) advocated developing the form according to the material by saying, “Every material possesses its own language of forms, and none may lay claim for itself to the forms of another material.” Frank Lloyd Wright (1867-1959) supported this idea with his belief that every new material leads to a new form.

In 1920, the cubist architects confronted the traditional decorative architecture for the “material integrity” developing the functional and economic design movement. In 1929, Georges Bataille (1897-1962) introduced the term ‘formlessness’ and he campaigned for ‘materialism’. In 1960, Robert Morris (1931- ) went on with anti-form, liberating the material from the dominance of form. Art was made by chance and rearranged so that the form was neither defined nor existed. This formless material art was led to utopian designs and experimental plastics architecture.

Alvar Aalto (1898-1976) approached the nature of materials beyond its own structural characteristics. During his speech at the Nordic Architectural Conference in Oslo in 1938, Aalto expressed, “I have said before that nature herself is the best standardisation committee in the world, but in nature, standardisation is almost exclusively applied to the smallest possible unit, the cell. This results in millions of flexible combinations that never become schematic. It also results in unlimited riches and perpetual variation in organically growing forms. We must follow the same path in architectural standardisation, too.”

(Jeska, 2008, Transparent Plastics, Design and Technology, p.21-29)
In 1960, the formless principle was applied to the inflatable bubbles. Utopian Architects such as Frei Otto, Buckminster Fuller, Reyner Banham, Haus Rucker and others used the plastic membrane as a building skin and blew air inside. By using air as a material, the building altered into an immaterial substance and this anti-architecture form attracted Utopian architects, artists, and many students. In 1968, they reached the peak of their movement in the Structures Gonflables Exhibition filling Musée d’Art Moderne de la Ville de Paris with over one hundred pneumatic objects. World’s EXPO in Osaka in 1970 showed the euphoria of pneumatic structure and presented the city of the future. However, this utopian manifestation began to be criticized for its impersonal constructions and too vast ideality. Peter Cook from Archigram commented that, “the ambiguity of the Utopie group in France, posed between a theoretical position in politics and a practical position in pneumatic structures which seemed to have little connection but perhaps generate a very strong will in between.” After 1970, Utopian architects seized to pursue their achievements, and the society moved on to more natural materials and concepts.

In 1970, with the ‘Back to Nature’ movement, plastics were considered as ugly, cheap materials and disappeared until early 1990s. Later then, professionals noticed again that this thin lightweight plastic can be easily shaped and treated. The adaptability, flexibility and efficiency of plastic has lots of potential to be explored more.

(M. Dessauce, 1999, *The Inflatable Moment, pneumatics and protest in ’68*)
Features Utopie Group, "Architecture as a theoretical problem", 1968

Structures Gonflables, Musée de la Ville de Paris, 1968

A.J.S. Aerolande, TORE, 1967
Features Utopie Group, “Architecture as a Theoretical Problem”, 1968

Haus Rucker Co, *Oasis 7*, 1972

Michael Webb of Archigram, *Cushicle*, 1967
Walter Bird

*Radome* on the Cornell Aeronautical Laboratory grounds in Buffalo
1948

Walter Bird and Birdair Structures, Inc. (USA)

*Guided missile checkout station*, 1959
"Our nerves demand pneumatic tyres... And our aesthetic sense too."

W. Gräff
Hervert H. Stevens Jr, engineer and Al Bush, designer

_Airplane factory, 1942_
Richard Buckminster Fuller

*United States Pavillion* at the Word’s Fair in Montreal, 1967
Ant farm published a guide to make inflatable structures on your own. The book has specific descriptions about the material, air supply, safety, anchoring, taping and the entrance structure.

“We wanted to be an architecture group that was more like a rock band ... We would be doing underground architecture, like underground newspapers and underground movies, and (a friend) said, “Oh, you mean like an Ant Farm?”

Plastic

Plastic is cheap and easy to manipulate. Its shape, transparency and strength can be readily controlled and it is highly water resistant, tear resistant, and chemical resistant. Super-clear Vinyl is ideal for outdoor use since it is two to three times stronger than polyethylene.

Antfarm, 1971, Inflatocookbook
Air Supply

To keep the proper pressure inside of the bubble, it is necessary to calculate the heating and cooling factors so that the right amount of air shall be blown. In winter time, sunshine is at a minimum so people inside make the most of the heating factor. There are two cooling factors, conduction through the bubble skin and passing air through the bubble.

Anchoring

Wind load and the internal air pressure determine the downward force which the anchoring system has to withstand. The method of anchoring varies from weighted edge, taped edge, buried edge to frame edge.

Antfarm, 1971, *Inflatocookbook*
Safety

A polyethylene inflatable structure has fire exits everywhere. You can just rip it off since the material is very thin. Also due to the internal pressure, the structure has properties of self-extinguishing. Even if some holes are created, it would take quite some time to be deflated. There should be a powerful back-up fan for a public event in case the first fan fails.

Antfarm, 1971, Inflatocookbook
Entrance

A vertical slit with a reinforced patch or a ring shaped opening directed toward the ground will work as a self-closing entrance. Otherwise, a lip-shape entrance connected with the blower could operate as a buffer zone to keep the air inside.

Antfarm, 1971, Inflatocookbook
“... pneumatic buildings are safer than any other form of structure. The main advantage of the pneumatically stretched membrane is its small weight; even with spans of more than 100m, the weight of the structure does not exceed 3kg/m².

Even if the compressed air supply should fail, it would take a long time for large envelopes to collapse, since the enclosed air can leak out only slowly. Even large holes and tears are not dangerous. Although the pressure drops quite rapidly, the force due to the weight of the membrane is so small that, in large envelopes, it may take days before the enclosed air escapes even if the openings are large.”

Frei Otto
1962, Tensile Structures, Volume One, p.20
Internal pressure in the absence of wind or snow

Unstressed membrane

A uniformly distributed snow load

Wind gives rise to an upward force

Nonuniform moving loads

F. Otto, 1962, Buildings with Internal Pressure, p.19
F. Otto, 1962, *The pneumatically stretched dome*, p.31
Snow load on flat domes

Snow load on higher domes

Rain on existing snow cover

Wind on flat domes

Wind on higher domes

Three-quarter sphere has positive pressure zone toward the direction of the wind

A flat dome only has negative pressure

Large blowers are used

They maintain a uniform internal pressure

Dynamic wind pressure can be utilized to inflate the dome

Heavy wind loads can be reduced by subjecting the inside to negative pressures

F. Otto, 1962, *Maintenance of pressure and climate inside large envelopes exceeding 500m in span*, p.38
F. Otto, 1962, *Double domes with gradual transition*, p.50
Everything You Always Wanted to Know About Sex,
Woody Allen, 1972
5. Construction - Inflatable Structure in Twenty-first Century
It is designed by Michael Rakowitz and used for homeless people. It uses HVAC system of the building to blow and warm up the air inside.
Utopia has gone but Experiment remains

The political and social aspects of pneumatic structure vanished, but the structure and the experimental concept remain in the twenty-first century. The space created intends to interact with people and can be used for gatherings.

Experimental architectural practice, Raumlabor, Berlin

Raumlabor, *Bang Bang Project*, South Korea, 2009
The light-weight characteristic of the structure compared to its vast volume still amazes people and its portability, transparency and flexibility serve temporary uses.

Raumlabor, *Venice Biennale*, 2010
Construction Process
6. Design - Images
ISN’T WINTER A BIT SAND?
... Je regarde au dehors, et l’arbre en moi grandit.
...I look outside myself, and the tree inside me grows.

Rilke (1914, loc. cit., p.11)
Translated by M. Jolas
Forgotten Amanda

The glory of her in Vappu disappears in winter. The statue becomes a neglected space.

Inflatable structure meets Havis Amanda

Due to the national and artistic value of the Havis Amanda statue, a temporary light-weight structure is required not to damage this treasured monument. Also the concept, ‘bring summer in winter’, desires poetic looking material and form.

Bring summer in winter

The space hopes to provoke poetic thoughts, memories, and experience the contrast between the two seasons. It also might encourage social activities during the depressive time of the year.
The hot blown air warms up the sand. If the budget allows, the floor heating system will be installed to simulate the summer beach feeling.
Rauha

Mitä on nää touksut mun ympärilläin?
Mitä on tämä hiljaisuus?
Mitä tietävi rauha mun sydämessäin,
tää suuri ja outo ja uus?

Minä kuulen, kuink’ kukkaset kasvavat
ja metsässä puhuvat puut.
Minä luulen, nyt kypsyvät unelmat
ja toivot ja toou’ot muut.

Kaikk’ on niin hiljaa mun ympärilläin,
kaikk’ on niin hellää ja hyvää.
Kukat suuret mun aukeevat sydämessäin
ja touksuvat rauhaa syvää.

Eino Leino
(1898, Sata ja yksi laulua)
Peace

What is this fragrance around me?
What is this quietness?
What is this knowledge of peace in my heart?
What strange, great, new thing is this?

I can hear the flowers growing
and the talk of the trees in the wood.
I think all my old dreams are ripening,
all the hopes and the wishes I sowed.

Everything’s quiet around me,
Everything’s gentle and sweet.
Great flowers are opening up in my heart
with a fragrance of deepest peace.

Translated by Lola Rogers
Off Your Shoes

Take off your heavy winter shoes, 
walk barefoot on the sand, 
relax on the beach, 
feel the imaginary sea wind, 
enjoy the warmth looking at snow outside.

Meet your friends, 
talk about your summer and winter, 
and get rid of winter blues.
6. Design - Events

Bikini Party

Ugg., I’m so depressed. So dark outside and nobody wants to meet me..

ISN’T WINTER A BIT SAND?

Dress Code: swimsuit under winter coat.

Family Sand Castle making

Ugg.. kids are so demanding..

ISN’T WINTER A BIT SAND?

Bring your cranky kids! Make a sand castle!
6. Design - Drawings
8 meter radius polyethylene sphere is divided into pieces and glued with a high frequency machine.
“Outside and inside are both intimate- they are always ready to be reversed, to exchange their hostility ... the movements of opening and closing are so numerous, so frequently inverted, and so charged with hesitation, that we could conclude on the following formula: **man is half-open being.**”

Bachelard (1969, p.217, p.222)
“The horizon is a common image of the future. Statues of statesmen are put on high pedestals, and sculptors show the figures gazing far-sightedly at the horizon. Open space itself is an image of hopeful time.”

Y. F. Tuan, 1977, p.123
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