



UBC Commission on Urban Planning | Turku Sept. 24th–27th 2008 | SEMINAR REPORT



TURKU CULTURAL GENETICS CULTURAL PLANNING URBAN DNA

CITY OF TURKU | Environmental and City Planning Department | December 2008





TURKU CULTURAL GENETICS

CULTURAL PLANNING – URBAN DNA

SEMINAR REPORT

“Cultural Planning – Urban DNA”
UBC Commission on Urban Planning
Seminar in Turku, Finland September 24–27th 2008



THE CITY OF TURKU
ENVIRONMENTAL AND
CITY PLANNING DEPARTMENT
December 2008 / SS



Contents

| | |
|---|----|
| Introduction | 2 |
| Seminar Poster; Invitation to the seminar; Turku – Åbo; Participants in Turku; Seminar agenda; Reception | |
| Seminar lectures | 9 |
| <i>Lia Ghilardi</i> | |
| Place making and culture | 10 |
| <i>Gunilla Kronvall</i> | |
| Norra Sorgenfri: Planning without plans | 16 |
| Excursions in photographs | 18 |
| <i>Ritva Nummiora</i> | |
| Workshops with Lia Ghilardi | 22 |
| Analyses & Proposals | 23 |
| <i>Samuli Saarinen</i> | |
| Decoding cultural DNA | 27 |
| Turku cultural DNA molecules | 30 |



UNION OF THE BALTIC CITIES
Commission on Urban Planning
invites you to the next seminar



URBAN DNA – CULTURAL PLANNING

September 24th – 27th, 2008
Turku, Finland



The seminar topic is *cultural planning and mapping and its advantages to the creative city* as best described by Lia Ghilardi. Our question is how to identify the local feeling, that special DNA, how to retain it and how to transfer it into the city planning process. In the current globalization time this is a question that probably concerns many of our cities, even in the Baltic Region.

Excursions during the seminar will familiarize the participants with many local traditions as well as old and new architecture in the Turku region. We will tour the city and take an archipelago voyage to an old wooden town of Naantali, followed by a sauna bath in an “earth cave” and dinner at a fisherman’s hut. Attendance in the sauna, of course, is voluntary and fishing is organized as an alternative. All this, we hope, will help the participants in their working sessions when trying to discover our particular local DNA.



Turku is the oldest city in Finland, the former capital city. The city is located between a large archipelago and the fruit bearing southwestern Finnish countryside. The River Aura runs through the city surrounded by green hills originally used to guard and protect town life. Urban culture, trading in other words, took place on this historic site already in the 1150's. In the year 1229 the bishop's seat was transferred here and it is also regarded as the year in which the City of Turku was founded. Once again, Turku will return to be a capital, this time *The European Capital of Culture in 2011*.



Contact Persons
Ritva Nummiora, Landscape Architect
Environmental and City Planning Department, City of Turku
ritva.nummiora@turku.fi / tel. + 358 50 5417 926

Sirpa Kallio, Chairperson of the UBC CUP
sirpa.kallio@hel.fi / tel +358 50 370 6567





Union of the Baltic Cities
Commission on Urban Planning
Seminar in TURKU Finland
September 24th – 27th 2008



Invitation

August 8th 2008

The UBC Commission on Urban Planning and the City of Turku extend a warm invitation to you to attend the Commission's next seminar and annual meeting in Turku, September 24– 27th, 2008.

The topic for the seminar is *Urban DNA – Cultural Planning*, a very suitable topic for the city that is going to be *the European Capital of Culture in 2011*. We hope to learn more about cultural resources in general and particularly, how to incorporate them more closely into routine city planning processes.

Our guide for the entire seminar, including the workshops, will be Lia Ghilardi, who has done extensive work all over Europe in this field. Lia will be posing questions to the participants about their observations, as we get to know Turku and its surroundings better. Any device the participants find useful for recording these observations is recommended to be taken along (a camera, a drawing pad, etc).

We will be plunging into the past history of the city, as well as its future aspirations and current problems. We will, of course, also visit many notable architectural sites, not forgetting local color. Good shoes, warm clothing and much adventure spirit are needed.

Included you will find the daily program for the seminar and the registration form. We hope to receive your registration by September 10. If you have already registered during June or July, you do not need to do it again. Practical information about travelling and the hotel is also included.

We really look forward to this seminar and to seeing you in Turku!

Sirpa Kallio

Chairperson of the UBC
Commission on Urban Planning

Markku Toivonen

Director of Environmental and City Planning Department
City of Turku



Contact person in Turku:

Ritva Nummiora

Landscape Architect

Environmental and City Planning Department /
City of Turku

ritva.nummiora@turku.fi

tel +358 50 5417 926

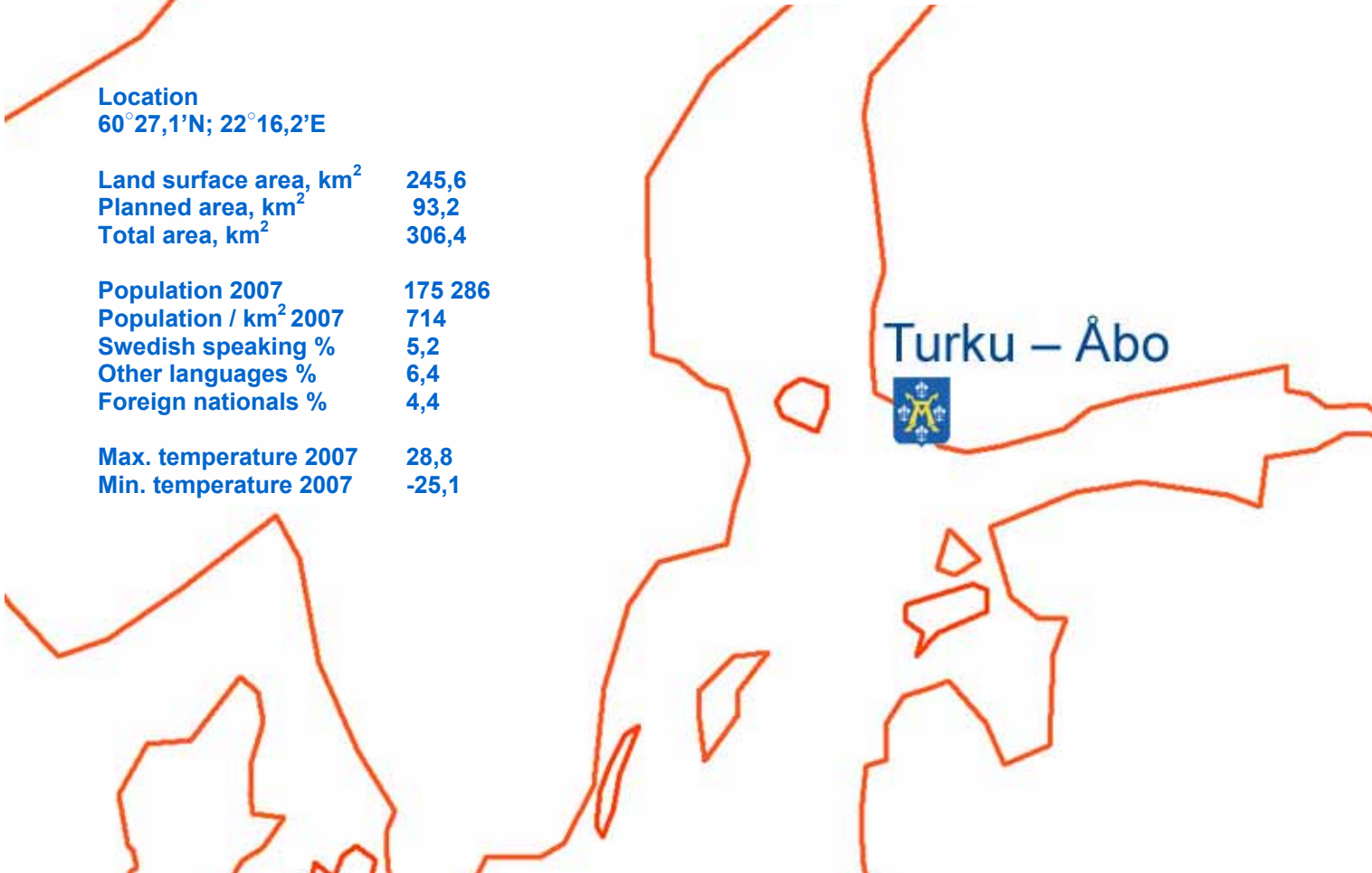


Location
60°27,1'N; 22°16,2'E

Land surface area, km² 245,6
Planned area, km² 93,2
Total area, km² 306,4

Population 2007 175 286
Population / km² 2007 714
Swedish speaking % 5,2
Other languages % 6,4
Foreign nationals % 4,4

Max. temperature 2007 28,8
Min. temperature 2007 -25,1



PARTICIPANTS IN TURKU

Finland

Sirpa Kallio, Helsinki | sirpa.kallio@hel.fi
Jussi Kautto, Helsinki | jussi.kautto@ruoholahdenpuisto.fi
Markku Toivonen, Turku | markku.toivonen@turku.fi
Ritva Nummiora, Turku | ritva.nummiora@turku.fi
Jaana Solasvuo, Turku | jaana.solasvuo@turku.fi
Samuli Saarinen, Turku | samuli.saarinen@turku.fi
Sirikka Wegelius, Mariehamn | sirikka.wegelius@mariehamn.ax
Gun-Marie Larpes-Nordas, Mariehamn | kynil@mariehamn.ax

Denmark

Claus Arnfeldt Andersen, Kolding | clan@kolding.dk
Jes Severinsen, Kolding | jese@kolding.dk
Niels-Peter Mohr, Aarhus | npm@aarhus.dk

Estonia

Jaanika Luiga, Tartu | jaanika.luiga@raad.tartu.ee
Remida Aasamäe, Võru | remida.aasamae@votulinn.ee
Evelin Viljamaa, Võru | evelin.viljamaa@votulinn.ee

Germany

Uta Jahnke, Rostock | uta.jahnke@rostock.de
Carsten Nielsen, Rostock | carsten-nielsen@freenet.de

Great Britain

Lia Ghilardi, London | Lia.ghilardi@btinternet.com

Latvia

Ineta Buka, Jekabpils | Ineta.buka@jekabpils.lv
Gundars Ukis, Jurmala | Gundars.Ukis@jpd.gov.lv
Ilze Vicepa, Jurmala | Ilze.vicepa@jpd.gov.lv
Mara Liepa – Zemesa, Riga | Mara.liepa@riga.lv
Gaidis Balodis, Riga | gaidis.balodis@riga.lv
Ilze Jankovska, Riga | ilze.jankovska@riga.lv
Solvita Kalvite, Riga | Solvita.Kalvite@riga.lv
Andris Locmanis, Riga | Andris.locmanis@riga.lv
Ilona Asare, Cesis | ilona@kulturcentrs.lv



Lithuania

Rasa Budryte, Siauliai | r.budryte@siauliai.lt
Algimantas Jukna, Siauliai | a.jukna@mail.com



Poland

Paulina Golebiowska, Gdynia | p.golebiowska@gdynia.pl
Marek Karzynski, Gdynia | m.karzynski@gdynia.pl
Barbara Pujdak, Gdansk | brg@brg.gda.pl
Magdalena Jasiak, Gdansk | len-j@wp.pl
Adam Rodziewicz, Gdansk | arod1@poczta.wp.pl
Ryszard Bialy, Gdansk | rbconsulting@apro.pl
Iwona Stepanow, Koszalin | iwona.stepanow@um.man.koszalin.pl
Witold Korzyński, Koszalin | witold.korzynski@um.man.koszalin.pl

Sweden

Jarmo Riihinen, Orebro | jarmo.riihinen@orebro.se
Magnus Carlberg, Orebro | magnus.carlberg@orebro.se
Viktoria Fagerlund, Linköping | viktoria.fagerlund@linkoping.se
Tove Frisk, Linköping | Tove.frisk@linkoping.se
Ninni Berggren Magnusson, Gävle | Ninni.berggren-magnusson@gavle.se
Gunilla Kronvall, Malmö | gunilla.kronvall@telia.com
Håkan Magnusson, Sundsvall | Hakan.Magnusson@sundsvall.se
Lars-Göran Boström, Umea | lars-goran.bostrom@umea.se
Pernilla Helmersson, Umea | pernilla.helmersson@umea.se



UBC CUP seminar in Turku, Finland
Sept. 24-27, 2008



SEMINAR AGENDA

Wednesday 24th September

19:00 Informal get-together and dinner at *Brewery Restaurant Koulu*

Thursday 25th September

9:15 **Welcome to the Seminar**
Mrs Sirpa Kallio, Chairperson of the Commission on Urban Planning

9:30 **Recent Dynamics in Turku City Planning**
Mr Timo Hintsanen, Director of Town Planning / City of Turku

10:00 **Turku the European Capital of Culture 2011**
Mrs Cay Sevón, Turku 2011 Chief Executive Director

Introduction to Cultural Planning
Mrs Lia Ghilardi, Cultural Planner and Urban Sociologist
Director of Noema Research and Planning Ltd

12:00 *Lunch*

13:15 **Forum Marinum and Turku Conservatory**
Introduction and Guided Walk
Mr Pekka Paasio, Project Manager / Forum Marinum
Mr Pauno Narjus, Architect / Arch. Office LPR Arkkitehdit Oy

14:30 **Bus Tour with some Walking**
The Turku Castle and harbour area, Kakola Hill, Port Arthur, Arken; introduction by Mr Pekka Mäki, Architect / Arch. Office Sigge Ltd, Turku Universities & Campus Hill, Luostarinmäki Handicrafts Museum, Chapels by architects Erik Bryggman and Pekka Pitkänen

19:30 **Aboa Vetus & Ars Nova**
museum of Turku's archaeological history and modern art

20:00 **Reception and Dinner Hosted by the City of Turku**
Host: Mr Jarkko Virtanen,
Deputy Mayor for Environmental Affairs / City of Turku

22:30 Optional visit to the Harlem Jazz Club
Special evening at Hotel Börs:
Harlem Jazz Club, the oldest jazz club in Finland

Friday 26th September

8:15 **Past and Present City Life**
Morning walk with Mr Benito Casagrande, Architect
Route: Qwensel House, Market hall, Hansa Shopping Centre, Orthodox Church, steamed meat pies at market place, Library Block, Linnankatu: design Street and *Vähätori* (Minor Square)

11:00 **Cultural Planning – Experiences from Malmö**
Mrs Gunilla Kronvall, Architect / Malmö City

11:30 **Workshops by Lia Ghilardi: Urban DNA Turku**

12:00 *Lunch*

13:00 **Workshops** continue

15:00 **Seaside Voyage in the Archipelago**
Waterbus trip to Naantali town,
sauna and dinner at Herrankukkaro in Rymättylä

Saturday 27th September

9:00 **Workshops** – finishing the proposals

10:30 **Presentations** and comments

11:00 Closing words, end of the seminar and invitation to the next seminar
Possibility for participants' short presentations of their own projects

12:00 *Lunch*

13:45 Visiting the full rigger Suomen Joutsen (Swan of Finland)





RECEPTION

The Deputy Mayor for Environmental affairs, Mr. Jarkko Virtanen hosted the official reception in the Brinkkala House at the Old Great Square. He had the honour of declaring the first workshop peace ever, fashioned after the traditional Turku Christmas Peace Declaration given since the Middle Ages. After feasting with salmon and caviar, roast mutton, root vegetables and cranberry surprise, we were served enchanting, romantic medieval songs by ensemble called Ye Olde Musicke.

Declaration of Workshop Peace for City Planners

Tomorrow, God willing,
begins the UBC urban planners' graceful work
in search of the heart and soul of this old town
thus creating an ever more splendid
capital of culture

And thus is declared
a peaceful workshop time for all
by advising devotion and otherwise dedicated,
creative and open-minded behaviour

Because he or she
who disturbs this brain storming
or in any way violates
the appreciated work of the planning team
by any illegal or improper behaviour,
shall be guilty and punished
according to what the law and statutes
prescribe for each and every offence separately

Finally, a joyous and beneficial time
is wished to all seminar participants
and to all inhabitants of Turku as well

First declaration Turku 2008



SEMINAR LECTURES

The first seminar lectures on Thursday morning were given by Mr. Timo Hintsanen, the director of town planning, Mrs. Cay Sevon, the executive director of the Turku - European Cultural Capital 2011 project and our seminar tutor, cultural planner Mrs. Lia Ghilardi. Media, other specialists on the field of city planning and city officials were also invited to participate the first session. To start the workshops on Friday the 25th, Architect Gunilla Kronvall explained how Malmö is planning culturally.



◀ *Commission's chairlady Sirpa Kallio launched the seminar with her kind welcoming words.*

▼ *Timo Hintsanen emphasizes how extremely the fire 1827 and the city plan made after affected the Turku cityscape.*



▶ *Lia Ghilardi making way for cultural quarters.*

▼ *Cay Sevon setting the impacts of the Turku 2011 -project.*



LECTURES

THURSDAY September 25th

Welcome to the Seminar

Mrs Sirpa Kallio

Chairperson of the Commission on Urban Planning

Recent Dynamics in Turku City Planning

Mr Timo Hintsanen

Director of Town Planning / City of Turku

Turku the European Capital of Culture 2011

Mrs Cay Sevon

Turku 2011 Chief Executive Director

Introduction to Cultural Planning

Mrs Lia Ghilardi

Cultural Planner and Urban Sociologist

Director of Noema Research and Planning Ltd

FRIDAY September 26th

Cultural Planning – Experiences from Malmö

Mrs Gunilla Kronvall

Architect / Malmö City





Urban and Cultural DNA through Cultural Planning

PLACE MAKING AND CULTURE

Some reflections following from the UBC CUP seminar in Turku 24 – 27 September 2008

“The city, however, does not tell its past, but contains it like the lines of a hand, written in the corners of the streets, the gratings of the windows, the banisters of the steps, the antennae of the lightning rods, the poles of the flags, every segment marked in turn with scratches, indentations, scrolls.”

This quote from Italo Calvino has been an inspiration to me for a long time. The idea that the city's past is inscribed like the lines of a hand telling the destiny of a place is quite compelling. Every place we ever make carries the germ of its future archaeological dissection because real enduring towns and cities are complex and multi-layered, necessarily absorbing changes across generations, regimes and even religious upheaval. They are neither mono-use nor mono-cultural.

Above all cities must be places for living in. A place that is good to live in is also a good place to visit. The real beauty of a place lies in the ever-changing vitality of its streets, shops, and activities, the way that its people are involved in the life of a place and how it meets their everyday needs and enhances their lives.

Whether viewed from an economic, community, or physical perspective, successful cities must meet the needs of their population, and inspire human endeavour and civilisation. Today, however, there is no doubt that the success of cities depends, to a very great extent, also on their ability to attract and retain the best people and businesses in an increasingly global marketplace. This is based on an essentially economic view of the function of cities, but it is very much the focus of the attention of policy makers the world over. Increasingly, it seems to me the challenge for cities is to maintain continuity while embracing change.

No longer geographically rooted by the locations of old industries, mineral reserves, agricultural produce our towns and cities have to find new roles to survive and prosper.

Identity, image and brand marketing are part of civic armoury as cities compete in the knowledge age league tables.

What we see nowadays is that some cities remain important nodes in the global economy – and as such are experiencing a new and rediscovered economic importance – while others seem merely to react to the economy without much success. Since the 1980s, Western European cities have become more conscious of the importance of culture, the arts and the cultural industries and the many direct and indirect benefits these industries bring to the image of places.

However, such 'cultural' regeneration policies have not been unproblematic but, on the contrary, raise a number of issues. A key concern is that this process of *postmodernisation* of urban space often results in short-term, property-led, consumer oriented regeneration models. When places become too slick when they focus too much on the supposed desires of the consumer, they become predictable and their attraction to the critical consumer as an experience diminishes. In addition, there has in the past two decades been a great deal of published writing about 'non place' and the tendency of our modern cities to descend into vagueness and placelessness, particularly when they enter a post industrial era.

When looking at culture-led renewal, urban commentators (such as for example, Sharon Zukin) have observed that in some cases, urban cultural values are being reshaped to a point where style of life in the city matters more than civic engagement. Shopping malls and night-time entertainment venues are replacing traditional galleries and museums and civic centres. City making, I believe, is not just about creating places but about making and growing lives and livelihoods. Places demand specificity and memorability and must provide comfort and belonging. When a place is too 'stage managed' (as in many contemporary examples of culture-led regeneration) it can serve to alienate rather than engender inhabitation and emotional commitment.

I'm increasingly coming to the conclusion that what we need is an urbanism which is less of a product and more of a process. Such reflection stems from Jonathan Raban's notion of the 'soft city' where the perceptual and fluid qualities of place are emphasized over and above the objective and fixed. On this subject, I'm also reminded of Ray Oldenburg's book: *The Great Good Place* in which he argues that what is absent from many cities is an informal public life, by which he means places that support the kinds of leisure activities best shared in a low key unstructured way. The idea of a 'third place' a public place that is neither work, nor home, is increasingly considered important by urban observers as being key to create an atmosphere conducive to good quality of life.

Such reflections have guided most of my work as cultural observer and planner over the past eighteen years. In particular, when dealing with a project or a regeneration plan, I always start by asking myself: what kind of a place is this? What is distinctive about it? How can I capture the identity and cultural resonance of this place? How can I make this place more inclusive, fair and cohesive? What mechanisms do I need to develop in order for this place to be managed in a more effective way? All these questions come from a way of thinking called Cultural Planning.

Place as process – The Cultural Planning approach

"A city is more than a place in space, it is a drama in time"

Patrick Geddes

The Cultural Planning method derives from a tradition of radical planning and humanistic management of cities championed in the early 1960s, chiefly by Jane Jacobs. In her thinking, Jacobs viewed cities very much as 'ecosystems'. In so doing she implicitly acknowledged a debt to the Scottish biologist, philosopher and urbanist Patrick Geddes, who, at the beginning of the 20th century developed the idea of the 'natural region'. For Geddes, urban intervention had to start with a survey of the resources of such natural region (whose ingredients were Folk-Work-Place) and of the human response to such a natural region.

In my work I have taken the ecosystem analogy and have developed a model of thinking which says: "a place is made up of diverse resources which need to be surveyed and acknowledged and understood before policy can intervene". In this notion of Cultural Mapping and Planning, the cultural identity of a community comprises who the people are and their backgrounds, tastes, rituals, experiences,

diversity, talents and aspirations for the future. The cultural richness of a place is also governed by local heritage attributes and the natural and built qualities that attracted residents to the area.

What I believe is that each place has its distinctive cultural DNA (its way of living, its peculiar texture and a multiplicity of routines of daily life), which need to be mapped and grasped before any urban intervention takes place. In a sense, Cultural Planning demands a recognition of the distinctive resources of a place in the first instance and then the development of policies rooted in those resources. As a consequence, Cultural Mapping is a technique that can be used to define a community's activities, capacities and needs. Such broad spectrum mapping of the local culture can provide vital information to the policymakers about the best way to respond more effectively to local needs while maximizing opportunities.

But mapping is just the first step and supporting and connecting the distinctive resources of a place with cross-departmental and cross-sector collaboration is another key component of Cultural Planning and resources need to be placed in a framework where new and innovative actions are identified. Places that successfully conduct cultural mappings must also have a clear vision of what they want to achieve, who is leading the process, why and for whom this process has been set in motion.

A successful Cultural Planning strategy must also seek to challenge existing 'received' perceptions about the culture of a place. It should take a holistic, rather than a service or department viewpoint, and not be bounded by the responsibilities of a specific department or committee. It should make links with other existing plans and it should seek to create bridges between different local constituencies and groups of interest so that duplications of tasks are avoided, new energy is injected into the policy making task and innovative ideas can be explored and implemented.

As described above, cultural plans are the result of a process and require active participation from a variety of local actors. This is because as well as needing fresh solutions, the issues some cities face today are of such magnitude of complexity that we need the knowledge, expertise and creativity of a variety of people. Above all, we cannot continue to look at places through the professional prisms of transportation systems, land use zoning, or economic development alone but we need adaptable and flexible models of thinking one of which I believe is Cultural Planning.

Cultural Planning case studies

On my website, (www.noema.org.uk) I have examples of applications of this model of thinking in the various situations in which I have been asked to intervene. I would like to give a summary of a few solutions to problems, which I have arrived to by using the Cultural Mapping method (or DNA Mapping).

The creation of a Literature Festival in the Northern **Italian city of Mantua**. Here the city needed to improve its status as a tourist destination because the type of tourism they had was mainly day-tripper and the profile of Mantua as a cultural destination was very low and mainly related to visit of heritage sites.

Following a deep mapping (e.g. discovery of a number of activities related to book selling, restoration, art publishing, etc) the theme of 'books and publishing' emerged very strongly. There were a number of factors pushing towards viewing this theme in a context of compact, livable and walkable place (e.g. the city had a number of public gardens, spaces that though beautiful, were not used much) So it was decided that the city should host a Literary Festival.

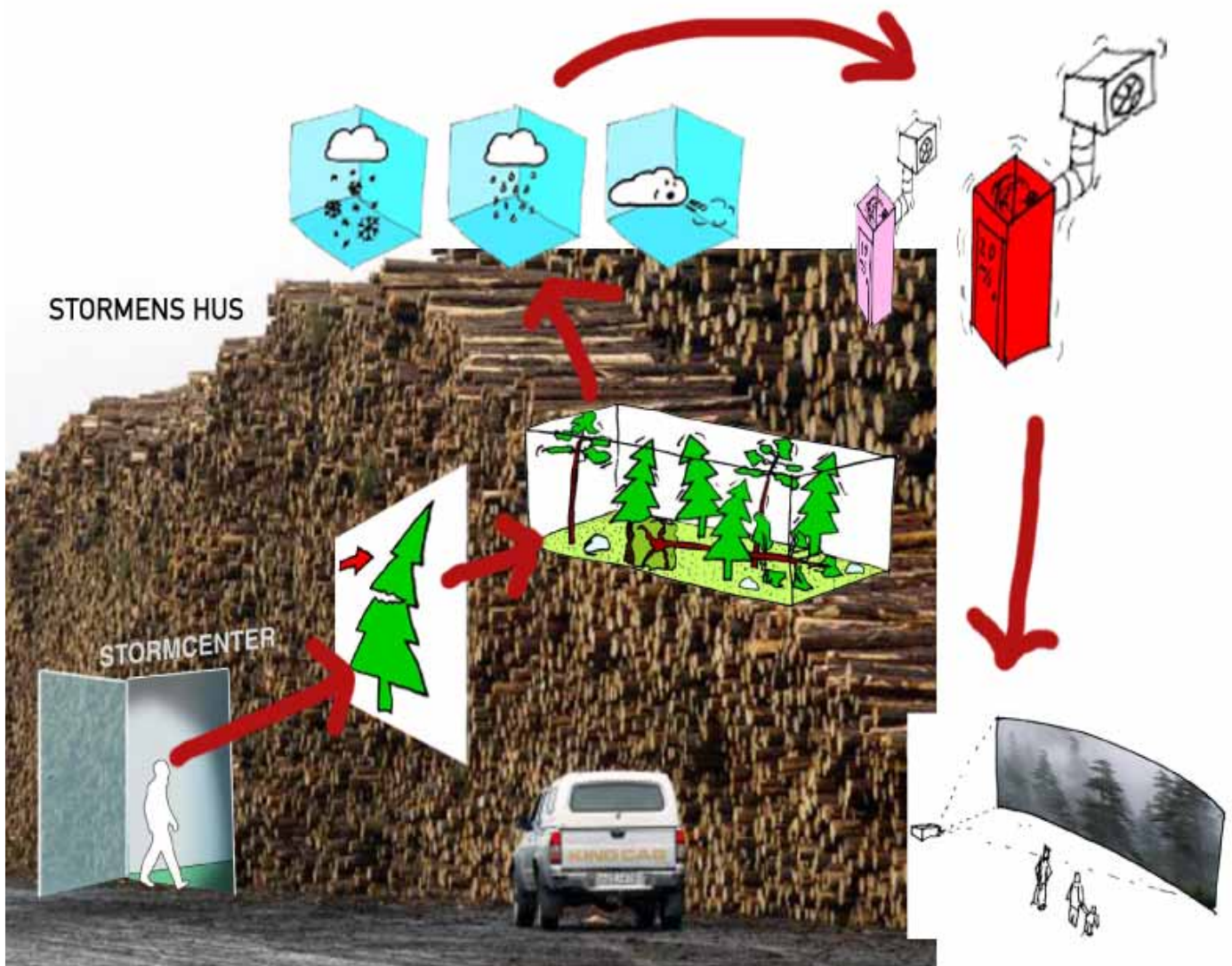
This idea was backed by a number of local small entrepreneurs, and by the administration and it became reality in 1997. More than ten years into it, the Festival is the biggest in Italy, it has totally mobilized the local resources (heritage, buildings, squares) for the events during the week of the Festival, and the people of Mantua feel very proud to host it and participate in great numbers (500 friends of the Festival). Mantua has today a different image than ten years ago. It is recognized for its heritage, but at the same time it is now the destination for a number of writers who want to go there and write their novels as a result of having been to the festival. It has become the place to be for publishers to network and discover new talent, creative writing courses are held there too. The friends of the Festival have developed their own network of young volunteers and are working in different fields (e.g. providing mobile library services to the elderly).



In Sweden Cultural planning was used in the **Södra Småland** region to tackle the problem left after Storm Gudrun hit the area in 2005. Following an intense discussion with stakeholders and a mapping the idea was put forward that because there had been so much damage to the local forest (and therefore to tourism) there should be a new way of attracting people to live and visit the area. So a landmark project was proposed which involved the development of a 'Storm House'. This should be a building placed in the forest where people can go and experience what it means to be in a storm (e.g. 3D projections plus physical noise, wind, etc.). The Storm House should also be a place to gather research about weather patterns, and experiment on alternative sources of energy. The Storm House proposal fits into the context of a local dedication to the use of renewable resources and a cult of the open air life. The Storm House will bring all this context together and marry it to the local resources (e.g. over 500 IT small enterprises, A science park and a lot of practice in Växjö of using biomass) thus creating a new economy and image for the place.

There are many more examples of implementation of Cultural planning, such as for example, the development in **Bristol (UK)** of the Harbourside with a focus on science and digital media as a result of mapping the technology, university, education and creative media (e.g. a tradition of the BBC locating their nature documentaries production in Bristol) and by putting together a public realm and buildings to complement the key theme of science.

In Landskrona (Sweden) a number of interventions aimed at improving social harmony and intercultural dialogue have been developed by using the city centre historic (heritage) allotments and by getting people from different communities to use and develop their own spaces there (with their own different produce). Another idea was to use dogs as a tool in creating intercultural dialogue. Dogs are very important accessory in Landskrona and for some of the more extreme members of the anti foreign groups have in the past used dogs to attack immigrants. By developing initiatives (such as 'best behaved doggy' prize) it is hoped that some of the negative behavior will turn into pride of being the owner of a well-behaved (and peaceful) animal.



Cultural DNA of Turku – Seminar conclusions

During the three days of the UBC workshop and visit to the city of Turku we did see a variety of places and also experienced the full mixture of cultural ingredients that make up the city of Turku. However, the working groups prepared a number of presentations each highlighting both the positive and negative aspects of the city. There is however, one element that unifies the powerpoint presentations, this a the element of



(Image by Mostardesign)

that characterises Turku. This I believe is the key constituent of Turku's DNA and its chief cultural resource. In mapping out the DNA of the city, if I were to put Turku through the Geddesian prism of the natural region (i.e. through the categories of work, people, place), then I would immediately see the following elements (also identified by some of the people in the workshops)

TURKU – ÅBO
(the Finnish and the Swedish)

ARCHIPELAGO – LAND
(water and terraferma)

FIRE – WATER
(the water and the big fire)

WOOD – STONE
(houses in wood and houses in stone)

OLD – MODERN
(old buildings and the new developments out of the old buildings)

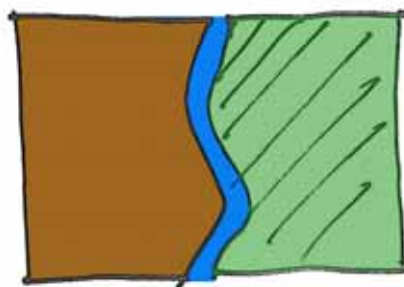
MESSY/ORGANIC – THE GRID (old medieval urban pattern and the new geometric plan).

The list could go on, but the truth is that there are two sides to everything in Turku and this is an intriguing cultural ingredient which could be mobilised in an interesting way.

The analogy is that of the Russian doll, "a meaning within the meaning". For example, there are two sides of the river with two different identity perceptions by local people; two different markets set almost on the opposite site of the city from each other; the sense of rural isolation and the feeling of being in the middle of the city; the attachment to old traditions of making things complementing the most contemporary types of industry design; a highly creative use of former industrial buildings adapted for new uses and the use of heritage buildings to complement super modern architecture in public buildings such as museums or libraries.

Once we have grasped the key components of the Turku's DNA (e.g. in the duality theme) the next step would be that of looking at either the issues the city is facing, or to a particular challenge the city wants to tackle and to see in what way one could use the resources identified (e.g. the old and new, the Swedish and Finnish identity, fire and water, etc.) and apply those resources in a creative way to tackle those issues or challenges.

The balance of opposites is an ancient definition of harmony. Image by workshop group II.



THE CITY OF TWO FACES

For example, the Turku / Åbo is a powerful theme that could be investigated in its many facets to create a new cultural and economic development theme for Turku which is that of 'hybridity'. As a consequence, initiatives such as an Intercultural Festival (celebrating food, literature, music and visual art hybrids from many cultures and not just Finnish and Swedish) could be developed. Turku could become the centre for a number of businesses working on the publication and translation from and into a number of Scandinavian languages and a place to come for sampling the best of Swedish culture too.

The idea of 'hybrids' and duality is rich in resonance and could be applied to the co-location of activities in public buildings. For example, every public building in the city could offer a variety of other activities (a library that becomes a book market and fair; or a museum that becomes a Saturday afternoon's flea market; a neighbourhood clinic that is also a cookery school where chefs teach how to cook healthy food).

The water and land duality could be used to develop affordable means of transport (cool mini vaporetos) or for developing ways of getting key services to every neighbourhood in Turku currently feeling isolated by floating services down the river. For example there could be a library or a doctor's surgery floating on a big boat and appearing in a neighbourhood on a Monday and in another on a Tuesday... When you think that there are mobile libraries everywhere in big cities (e.g. in London we have many mobile libraries), why not use the river in Turku in a more exciting way? Floating bridges are also a good idea.

Clearly in all these cases, the ideas highlighted above are nothing but 'seeds' which would need to be investigated further. In each case, however, the following principles remain valid:

- challenge assumptions about a certain place
- get to the uniqueness of that place by mapping the distinctive elements of it
- use the information you get from the mapping to develop innovative actions that
- go towards the solutions of some of your problems and challenges
- get the right partners together to implement those actions.

Once you adopt this frame of mind, trust me, you will never want to see a cultural plan, or an economic development plan, or a masterplan in isolation from the 'soft city'.

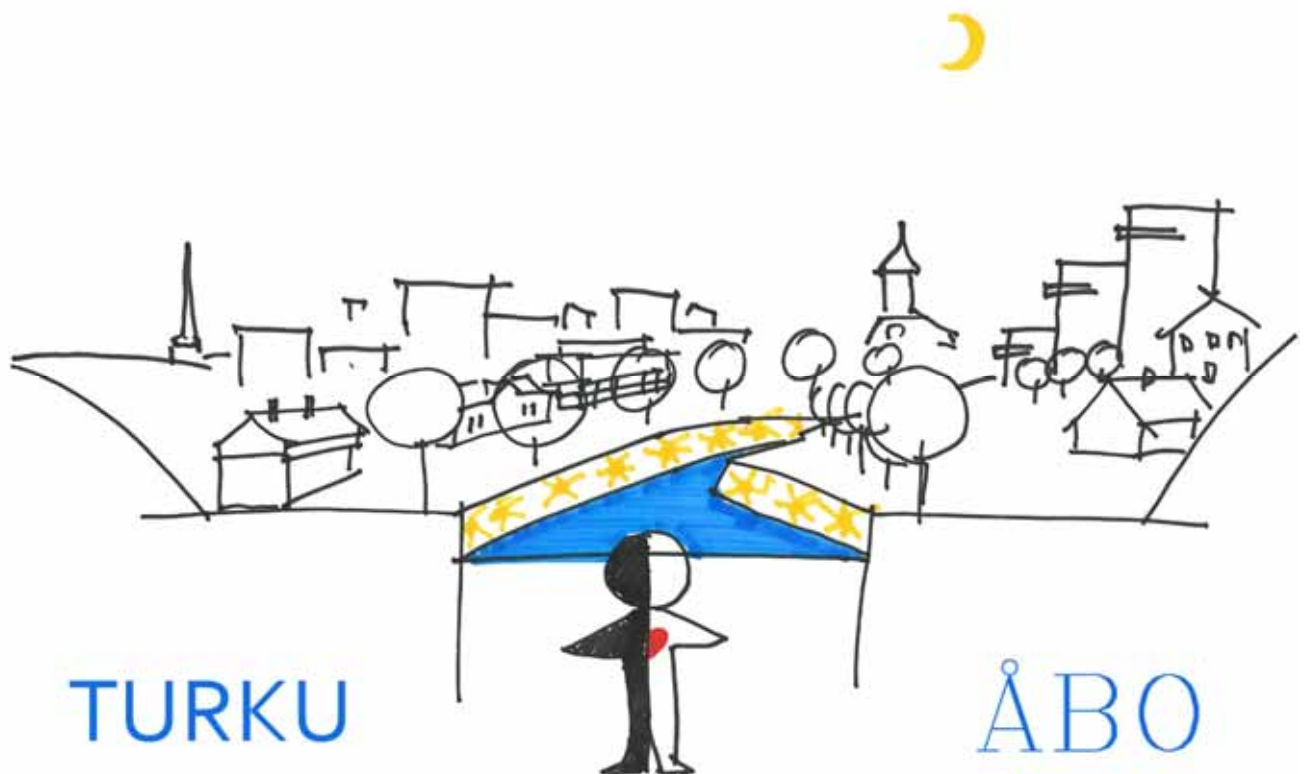


Image by Rasa Budryte



In Dialogue with Stakeholders

NORRA SORGENFRI: PLANNING WITHOUT PLANS



The Norra Sorgenfri area is the oldest industrial zone of the city of Malmö, and is nowadays centrally located. The area has become a social and physical barrier, and it is in the interest of the whole city that it becomes developed. Many of the former industries have moved and the area is rather abandoned. The properties are owned by around 30 land owners. For many many years these have all waited for each other, to start building. No one wants to be the first to build housing, in an otherwise unattractive area. This was the reason why the City of Malmö made the decision, to be active in the city building process, and to gather all actors in a common effort to get the development started!

Dialogue as a key factor

The Norra Sorgenfri project has as its core value a process based on dialogue. From the very beginning, land owners, local enterprises, artist communities and other stake holders were gathered for meetings and workshops, where an idea of how this area could look and function in the future, was shaped in collaboration with all the stakeholders. The role of the City of Malmö planners was to be process managers.



Vision documents to communicate the idea

The first document that was produced for the project was a vision, one that talks about qualities of the future area, such as scale, architecture, mix use, materiality, participation in the building process, and human scale. In the Vision document, there was no plan, to avoid individual land owners focusing on their own investment. Instead, everyone could focus on the common question of how to make Norra Sorgenfri an attractive area in Malmö.



The images that were produced for the Vision document have been central in communicating the idea of the project to media, municipal and private actors within Malmö, and others. The images talk of qualities and of what kind of city this will be, however avoids to be place specific. The images tell the story of old buildings being integrated into the new architecture, of a small scale but dense development, and of attractive public spaces. The vision images have taken on a life of their own, and there is now an expectation of the real projects giving them physical form in the coming years.

... followed by guidelines

After the Vision document, there were guidelines produced, to use for each individual detail plan. A lot of space is given to the creative process of each project, however there are some "success factors" that have been identified. With these, the city will be firm. Each project has to fulfill these criterias. The most

important one that will shape the character of Norra Sorgenfri is the issue of small scale properties. Each property will be divided into smaller units. This will allow for greater diversity, both in architectural expression but even more importantly, for an opportunity of small scale ownership. Small scale properties invites smaller economic actors, to take part in the construction and ownership process of the city. To ensure there will be activities towards streets and major public places, a plan has been produced to show clearly, where such ground floor economic spaces, will be. As such economic spaces is often seen as an extra cost by developers, the project aims to be clear about the rules of the game, before detail planning begins.



City of Malmö as a process co-ordinator

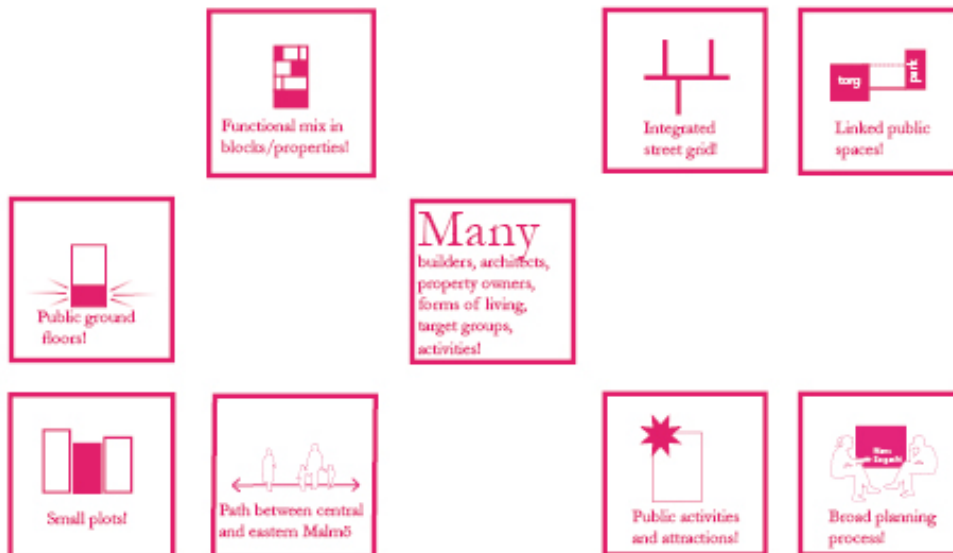
There is within the project a high ambition for complexity, where a mix of uses, within each block and property, is sought after. The main reason is the belief that social encounters between people is encouraged by such proximity between different uses. Housing, schools, offices, services and cultural activities can be fitted within the same projects, as long as there is a process coordinator to make this happen. Here, the planning office in Malmö takes on such a role of coordinator. A

continuous dialogue and networking with a lot of sectors and people, is thus part of the planning job description.



For the Norra Sorgenfri project to be a success, and to materialize, there has to be many people and actors wanting to take part in the process. Making the project known, and to communicate the idea that we are open to ideas and participation, becomes important for this reason. So, to hype, build anticipation and to create an atmosphere around the project is as important to the planning process as the final plans and documents!

An event from the summer of 2008, organized by some individuals, who became interested in the project and the area. The city of Malmö had only to encourage the event, after which many more have been initiated.



EXCURSIONS IN PHOTOGRAPHS



EXCURSIONS IN PHOTOGRAPHS



EXCURSIONS IN PHOTOGRAPHS



HANSA SHOPPING CENTER



ORTHODOX CHURCH



MARKET SQUARE



MARKET SQUARE / ORTHODOX CHURCH



ABOA VETUS & ARS NOVA / RETTIG PALACE



PAUNO NARJUS



QWENSEL HOUSE

EXCURSIONS IN PHOTOGRAPHS





WORKSHOPS WITH LIA GHILARDI

The first part of the seminar was an intensive exploration into the topic of Turku. It was all very necessary as this was the first trip to Turku for many. Then, in the workshops that followed, directed by Lia, each of the four working groups set down to their final task.

The participants were asked to *define the genius loci of the city*. What did they perceive to be the cultural resources of Turku? What was distinctive? What was happening in a given place now vs. what was the past history? Patterns of use? What do people think or how do they act? How does the city present itself to the world? Are we putting forward a face that is not entirely true? And lastly, what kind of development does justice to this complex city?



Each group recorded visually with cameras and drawings their observations and thoughts. Team Turku was aiding in answering detail questions about the city, its planning history and the future.

Lia was supervising it all, making sure the task at hand was at all times clearly remembered.

After the hectic sessions, when each group was clearly dwelling deeply into its own perceptions about the city, it was actually surprising to find out at the Saturday morning presentation that the groups actually agreed on many things about the DNA of Turku and of their suggestions for the future!

Something for us to really think about.



Workshop groups

GROUP I

Magdalena Jasiak, Adam Rodziewicz, Niels-Peter Mohr, Lars-Göran Boström, Håkan Magnusson, Gundars Ukis, Viktoria Fagerlund

GROUP II

Remida Asamäe, Evelin Viljamaa, Jaanika Luiga, Jarmo Riihinen, Rasa Budryte, Carsten Nielsen, Paulina Golebiowska, Ninni Berggren Magnusson

GROUP III

Sirkka Wegelius, Ryszard Bialy, Jussi Kautto, Helsinki, Witold Korzynski, Koszalin Iwona Stepanow, Marek Karzynski

GROUP IV

Ilze Jankovska, Tove Frisk, Ilona Asare, Solvita Kalvite, Kyni Larpes-Nordas, Uta Jahnke, Claus Arnfeldt Andersen, Sirpa Kallio



Analyses & Proposals

Group I Duality



ARCHIPELAGO

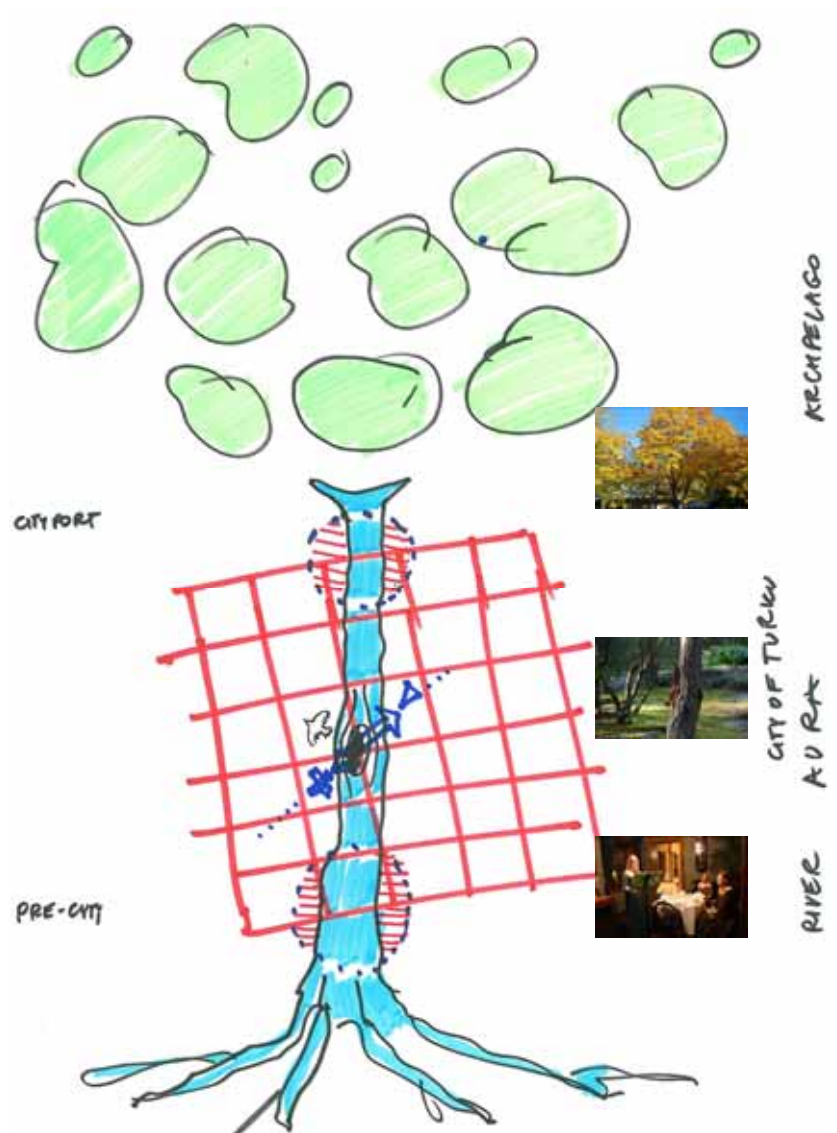
- Town area has tree like structure
- Not defined border line between land & sea
- Is it sea, river or land?
- Long coastline – water contact opportunity

IDEAS TO EXPLORE

- Sauna
- Tango
- Boat making
- Public transport
- Viewpoint to archipelago (at Prison Area?)

PUTTING IT TO REALITY

- Cable hanging train from prison area to the hill above the harbour
- Viewpoint at prison area (or two near the port?)
- Dancing bridge connecting two markets
- Increase importance of both areas – pre-city and city port
- River as a theatre – changing through the river

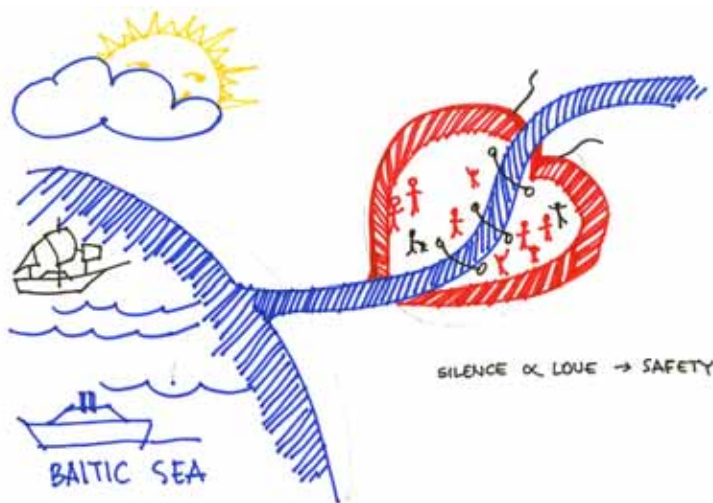


Analyses & Proposals

Group II ID Mapping

MOST INTERESTING / IMPORTANT PLACES

- Library
- Aboa Vetus & Ars Nova
- Arken / Åbo Akademi (Swedish university)
- Market square, pedestrian street
- Riverfront, gathering place
- Castle Park
- Bicycling, walking along the river
- Old wooden houses
- Qwensel house
- Market hall
- Alternative pedestrian route
- Streets are in a regular pattern, cut by stones
- Kakola Jail, hills, stones, that cut the pattern
- The lightning on the river
- Bridges
- Connection between history and future
- Turku Conservatory/ Academy Of Art
- Paavo Nurmi stadium

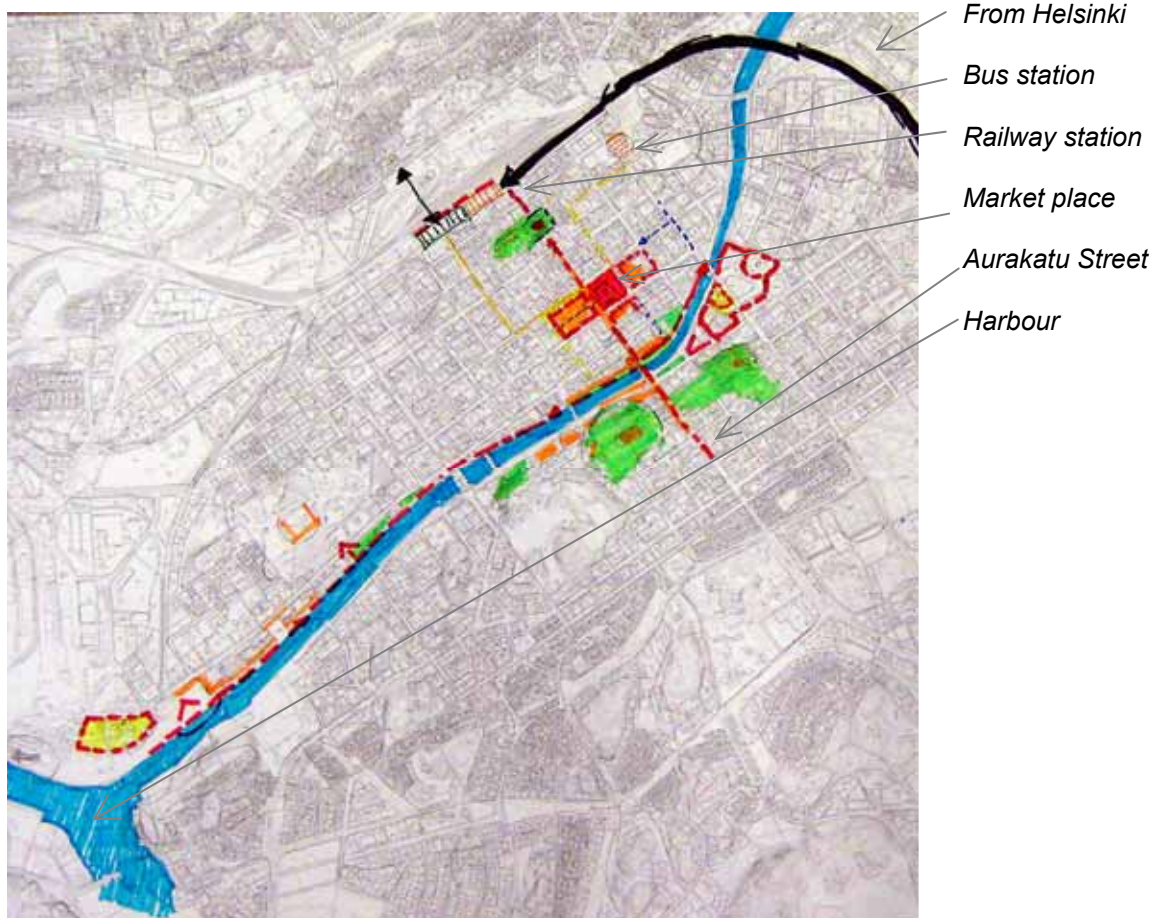


Analyses & Proposals

Group III

Allow the Fire to do It's Duty

- Add new quality to the **market place as a city core**
- Improve the feel of **entering the city** and it's crucial points from the main entries
- New **urban axis** connecting the major points of the city center;
Aurakatu for urban promenade
- A lot of place – not so much people
 - ▶ **Concentrate** on activating the most important places
(like middle part of the river area)



Group's observation photos from the market place. Pointing to the Capital of Culture 2011 slogan Turku on Fire, this group would figuratively like to put the city into flames. The planners should provide the "fuel".



Analyses & Proposals

Group IV

Cultural DNA of Turku

DNA Mapping – our feelings

- Contrasts of generations, of architecture, of low and high construction
- Lack of vision – local personality?
- Slowness – not at all a busy town
- The River Aura – multifunctional element
- Movement
- Feeling of space – both positive and negative
- Silence
- Romantic
- Light – natural and artificial
- Public spaces – not room for meeting people instead of for cars
- Feeling of control – where are the places allowed for hanging out
- Tidyness, cleanness, neatness in a very controlled way
- Public spaces seem to be only for the elderly or the small children, but not for all
- The swedish university Åbo Akademi



PROPOSALS

- Public areas in the city centre
 - Develop the Samppalinna park for the local youth
 - Skate board ramps
 - Games like frisbee, street football, petanque, mölkky
 - See-through-pavillions (cafes, tea rooms)
 - a warm place with a view
 - Add light like on the banks of the river Aura
 - somewhere more, somewhere less
- More walking streets like Yliopistonkatu
- The Market Square (Kauppatori)
 - *Make the decision of the vision NOW!*
 - Put the cars somewhere else
 - Consider of cutting the traffic on the surrounding streets;
 - case *Bremen market place*
 - Loose the trashy look
 - New additional use for the square after market hours:
 - Skating rink on artificial ice
 - Innocent activities like snowmen competition, sandcastles, snow sculptures





Outlook for city making DECODING CULTURAL DNA

DNA: genetic instructions used in the development and functioning of all known living organisms. The main role of DNA molecules is the long-term storage of information. DNA is often compared to a set of blueprints or a recipe, since it contains the instructions needed to construct other components of cells.

An extract from a dictionary could be transformed a little: Cultural DNA is a local set of instructions for vitality maintenance, development and functioning of a cultural organism like an urban community and its environment. After all, DNA is a molecule that contains the information by which an organism develops, survives, maintains or expires. The analogy between DNA and the appearance (of a city) is clear: the DNA gives the explanation for the current state. It also works as a key for evolution but can also reveal the risk of decline. The cultural DNA scanning helps us to see both our risks and strengths in the local city making processes. Positive urban development requires actions strengthening the good local genes. If the good parts of cultural genes are not taken into account, we can face the genetic regression which can be seen in the environment as homogenous direction of the development or fading of the local feel. Like Lia Ghilardi pointed out, place 'sameness', lack of visions and poverty of aspirations do often go together.

Instant analysis method

Decoding DNA means catching up the clues that tells us why a city is like it is. What is the flavor of the center, the sound of the street or the feel of the place? Scoping the cultural DNA requires seeing the city on different levels at the same time. What we see as a city is actually a process resulting from planning, topography, people, history, coincidences, politics and economics and so on. As an observed object a city works at the same time as an interpretation (image, vision, expectations), as touchable physical surface (space) and a social system (community). All these levels are constantly visual on one way or another. Therefore a city as whole cultural constitution is applicable for instant analyses (by anybody from anywhere) that can help a lot when we think that our planning needs fresh ideas that do grow from the local base and offer something that makes the city interesting generally (wider than local interest).

In the cultural DNA analysis method we can share our concentration on three different levels:

- D)** Conceptual level – the idea of the city
- N)** Spatial level – the format of the city
- A)** Socio-cultural level – the lifestyle of the city

For example, the *Duality* mentioned earlier (Ghilardi's essay; Analyses and proposals: *Group I*), is the cultural master gene of Turku on the conceptual level and it appears in contradictions and complexity among others. Furthermore, a gene named *Slow motion* can be found on the socio-cultural level analyse. It can be seen as peacefulness; no hurry feeling and positive emptiness. Waterfront and hilltops and the grid plan are different part of genes on the spatial level and are sensed in connections, views and placing of remarkable sites and so on. Of course the levels intermix: spatial frames make places with certain social actions that can be seen as a local mode of space formation. These genes are seen in positive light but they do have downsides, risks. The difference between exiting duality and disharmony is very slight; slowness can easily turn to desolation.

| CULTURAL DNA – Instant analysis method | | |
|--|---|---|
| Analysis on three levels D) Conceptual level N) Spatial level A) Socio-cultural level | | |
| INDICATORS | MEANINGS | STRENGTHS, POTENTIALS, CHALLENGES, RISKS |
| <i>Cultural genes</i> | <i>Genetic information, molecules</i> | <i>Evolution Manual</i> |
| Object of observation: how to identify? | What does this phenomenon tell us about locality? | Positive and negative long term effects on cultural environment; Things to remember in planning |

Dualistic DNA of Turku

The DNA decoding illustration by the workshop Group I (*Tree Shaped City*, see page 23) describes apposite how the natural forms and organic shapes come across with the formal lines and strict definitions all over Turku making the *duality* phenomena a strong concept for the

city. This crossing is tangible and visual (the cityscape) but has also replications in social and mental spheres. The social duality appears in the indefinite image of Turku as well as in the tensions behind the cityscape and land use decisions. Activities and aesthetics is a powerful combination in an urban environment: people and services tend to gather at beautiful sites and active nice places are usually taken care of. In dualistic town this is not automatically so: the most beautiful places in the center of Turku are the river Aura and the old Great Square and they are indeed inactive. The present market place, on the other hand looks messy though it is very vivid and it's located in the center of the center.

The riverside and markets (former and present) are the key premises of the city and therefore the most remarkable urban places. The seminar participants saw this pair through historical duality: the city with two etymologically different names: *Turku* the (seasonal) market and *Åbo* the (continual) settlement by the river. Another fresh study about Turku central locations (Outi Pakarinen: *Keskustan rajat* 2008) showed that there are indeed different city centers situated apart if defined from other than commercial point of views. The center of pleasure does not meet the center of commerce. There are positive sides of that (calming slowness) but that can also be seen as weakness of the city center. *Where to put the money?* – A common question from a tourist flaneuring along the river or around the nice historical center.

TURKU
AT THE MARKET PLACE

ÅBO
BY THE RIVER



The past of Turku is dualistically a burden and an asset. Every local do know that he/she is living in the oldest Finnish city (national heritage) which was very vivid market area (heritage of business) and major ship building city in Scandinavia (heritage of work), but this awareness do not show in the every day city making choices which can cause urban heritage deprivation. On the other hand, it can be hard for the locals to see opportunities independent of the past. For

example, the pleasant old main market area, the *Old Great Square*, is used only two times a year: during the Christmas market and the medieval festival. It is supposed that the old urban focal point fits only for historical dramas.



The former central business area (the Old Great Square) has fallen asleep. Should we take the "slow motion" as aspiration for the places which we appreciate most through generations? Should the history be monumentalized or processed as normal part of living and business? Perhaps some kinds of hybrids?



Arken. Deliberated architectural dichotomy of a place: Public – private; inner – outer, us – they; finished – unfinished, urban – non urban...

Something in something

During the UBC workshops it was also observed that in Turku there are hiding, underlying or obvious *extra meaning within a meaning* and place(s) inside of another place. This gene was named *Something in something*.

Example: Museum of modern art and medieval urban history called *Aboa Vetus & Ars Nova*.

The combination of old (archaeological history) and new (contemporary art) is fascinating as a gallery theme itself. The museum was built in 1995 inside of the 1920's neoclassical palace style housing building and therefore the new function cannot be seen through architecture of the outer walls. This makes a hidden meaning. But this is not enough. In the cellar of the museum there are real streets, house groundings and cellars of the pre fire city locating on their original sites. This thematic combination (modern art – medieval history) and a city inside a house was actually created by accident. During the required archaeological excavations it was noticed that the planned modern art gallery was topping the invaluable archaeological site and there would be extraordinary opportunity to present this kind of past reality for larger audience. The modern got the equal pair from the real past (not only a story about it).



The riverside was once the main stage of urban life of Turku with its numerous markets, noisy workshops, buildings of different uses and all kinds of joys of a harbour city. It works now as a promenade for Sunday walkers. The Cultural DNA would permit more urban life around the year.

Advantages in planning

After we've microscoped the cultural genes we must next macroscope: think about the genealogy, evolution: what are strengths and threads of the local DNA and how to apply the DNA decoding in every day planning? As we know, biology applied in planning is not a very fresh idea but cultural DNA as data store for planning gives us something more. Place is not seen just as a cell as bio-mechanic machine; place has its cultural genetic codes for natural vitality maintenance and for instruction manual towards the best possible future (*the Evolution Manual*).

We in Turku should start to see the concepts of dualism and co-meanings strategically as opportunities to evolve the city from the local point of view. Surprising combinations can be the local strength of improving old environments and creating new ones. The co-meaning doesn't need to be so extreme that it

was in the example case (*Aboa Vetus & Ars Nova*). We could make controlled contradictions or cultivate the unpleasant contradiction (disharmony) to dualistic harmony.

There are absolutely traps playing with the duality scheme. Things can not be combined randomly. There must be enough connections to make meanings; there must also be enough distinctiveness: good idea used over again would turn to normality.

I would put a lot weight on the *something in something* concept. The analogue with the matryoshka doll (Russian nesting doll which reveals smaller dolls fitting inside one another) given by Ghilardi was very striking. If we put together duality and locality and coexisting meanings referring to reality we cannot go too wrong whether the project was regeneration of used space, in-building or making totally new environments. The silent parts in the center which used to be the best market places in Turku could be regenerated to be closer to today's business without totally losing the sound of silence here and there. The vivid but unpleasant places could be improved by the ideas of workshops and by all the tools in *Evolution manual* (see the next page). Decoding the dualistic relation to our past we can have fresh start and take – instead of monumentalizing – history as a natural part of developing the city of today and tomorrow.

Practical proposals for Turku following the seminar:

CITY EVERYDAY

- More space for human beings
- Real center-look for the market square; tidying up the market square
- More life to the river around the year
- Reshaping Aurakatu to an new axis / gate from the riverside to the center

CITY SLOW

- Balance of vividness and positive silence
- Not every place on-line, different places, different "beat"
- Meanings that will be revealed by second look

CITY VISUAL

- Viewpoints and accented vistas
- Feel of entering a place, feel of leaving another; visual distinctions and borders
- Visual urban paths from spaces of arrival to the center



TURKU CULTURAL DNA MOLECULES

Workshop Summary: Evolution Manual

D

CONCEPTUAL LEVEL

DUALITY

- + Contradiction as strength
- + Opposites as value in city making processes
- + Discarding flatness: Unplanned but dynamic compositions as examples
- + Something in something, meaning within a meaning
 - ▶ Place inside a place
 - ▶ Unusual in usual – usual in unusual
 - ▶ Exceptions and breaks in regular pattern
- THREAT / WEAKNESS / CHALLENGE:
 - Duality can turn to disharmony and meaninglessness



N

SPATIAL LEVEL

WATER AND LAND, Cultivation of the place

- + Water through the city: river – sea – islands
- + Water as pleasant content where ever, even if artificial
- + Urban definition; nature / rural environments as specifying circle around compact city; water makes the interface (urban – non urban) flexible and transparent
- + Diversity of landlines: grid – archipelago – topographical variations
 - ▶ Great help in localization / orientation
 - ▶ Visual richness
 - ▶ Several base levels in creating variety of places
- / + THREAT / WEAKNESS / CHALLENGE:
 - No clear frontiers between in the outlining areas
 - Unidentified districts in the harbor area and between urban and rural riverside
 - risk of vagueness and obscurity



A

SOCIO-CULTURAL LEVEL

POETIC COLOURS OF EVERYDAY LIFE

- + Commonness and visible everyday life; no artificial “baits”
- + Poetic slow motion and emotional silence
 - ▶ Feel of safety, easy to feel the connection (or to be in love) with the place
- + Number of students / young people with different cultural backgrounds
 - ▶ Vividness, color of the social cityscape
 - ▶ Urban future expectancies
- THREAT / WEAKNESS / CHALLENGE:
 - Silence: Risk of desolation; How to retain the feel of safety in quiet places?
 - Plurality of young people: erratic behavior and noisy crowds can be frightening in certain places



The local newspaper Turun Sanomat (Sept. 27) wrote about Lia Ghilardi and the UBC seminar. In the paper Ghilardi says that Turku is verdant city and going slow in a beautiful local way. She would like to see more life along and particularly in the river, and young people in the decision making process. She also wished that the city planning could have more courage and produce surprises that fit into the local urban milieu.



27.9.2008 KULLIUSLINN

Turun Sanomat

Kaupunkisuunnittelun asiantuntijan neuvo Turulle Opiskelijat päätöksentekoon ja Aurajoki täyteen elämää

Turun Sanomat
RETTA MONTO

Kaupunkisuunnittelun kulttuurin ja paikallisuuden näkökulmasta ja paikallisuuden näkökulmasta on puheita asiantuntija Lia Ghilardi on esittänyt kotonaan Turussa ja toisaalta kaupunkien ja maaseudun välillä. Ghilardi on ollut jo vuosia kouluttamassa Turun kaupungin ja maaseudun välillä. Ghilardi on ollut jo vuosia kouluttamassa Turun kaupungin ja maaseudun välillä. Ghilardi on ollut jo vuosia kouluttamassa Turun kaupungin ja maaseudun välillä.

Kunhan että kulttuuripolitiikan ja kaupunkisuunnittelun välillä on yhteistä. Se on avoin ja elävä. En tiinkä, että näin olisi ollut vastassa. Ja se kertoo ihmisistä ja heidän elämästään. Ghilardi on ollut jo vuosia kouluttamassa Turun kaupungin ja maaseudun välillä. Ghilardi on ollut jo vuosia kouluttamassa Turun kaupungin ja maaseudun välillä.

Välityksellä ja rohkaita
Lia Ghilardi jatkoi Suomessa Euroopan ja Planning Ltd:n kouluttajana kaupunkisuunnittelun ja maaseudun välillä. Ghilardi on ollut jo vuosia kouluttamassa Turun kaupungin ja maaseudun välillä.

Lia Ghilardi teki Turun kaupunkisuunnittelun ja maaseudun välillä. Ghilardi on ollut jo vuosia kouluttamassa Turun kaupungin ja maaseudun välillä. Ghilardi on ollut jo vuosia kouluttamassa Turun kaupungin ja maaseudun välillä.

Lia Ghilardi jatkoi Suomessa Euroopan ja Planning Ltd:n kouluttajana kaupunkisuunnittelun ja maaseudun välillä. Ghilardi on ollut jo vuosia kouluttamassa Turun kaupungin ja maaseudun välillä.

Miksi Turun kaupunkisuunnittelun ja maaseudun välillä? Ghilardi on ollut jo vuosia kouluttamassa Turun kaupungin ja maaseudun välillä. Ghilardi on ollut jo vuosia kouluttamassa Turun kaupungin ja maaseudun välillä.

Lia Ghilardi jatkoi Suomessa Euroopan ja Planning Ltd:n kouluttajana kaupunkisuunnittelun ja maaseudun välillä. Ghilardi on ollut jo vuosia kouluttamassa Turun kaupungin ja maaseudun välillä.

enemmän nähtä. He herättävät mielenkiintoa, ja näin ollen myös Turun kaupunkisuunnittelun ja maaseudun välillä. Ghilardi on ollut jo vuosia kouluttamassa Turun kaupungin ja maaseudun välillä.



M E N U

Ingredients:

Waterfront

River

Hilltops

Archipelago

Markets

Timber

Spices:

Tango

Fire

Cuisine:

Duality

Complexity - Contradiction

Something in Something

Slow Motion



Farewell Turku,



See You in Gdansk 2009!



