

Southern Kaakinmaa and Nalkala - a DIVE analysis



1900-luvulla: Näkymä Pyynikin suunnasta itään

by Andreea Perthen for the Unit of Cultural Environment of the
Pirkanmaa Provincial Museum, Tampere, Finland / October 2012

TABLE of CONTENTS

Preface

Stage I: DESCRIPTION

Areas:

- matrix overview
- area A
 - matrix A
 - matrix Klingendahl
 - matrix Kulkutautisairaala
- area B
 - matrix B
 - matrix Nalkalantori
- area C I
 - matrix C I
 - matrix C I pictures
- area C II
 - matrix C II
 - matrix C II pictures
- green area: Eteläpuisto and Koulukadun kenttä
 - matrix I
 - matrix 2

Stage 2: INTERPRETATION

Readability and authenticity:

- readability map of urban plan
- authenticity map of buildings

Historical significance:

- historical significance of buildings
- historical significance of parks and squares

Context and environment

Stage 3: VALUATION

Values:

- map of architectural values
- map of values of symbols and identity

Development potential:

- map with main fields of action
- description of values, development potential, vulnerability and capacity to change

Stage 4: ENABLEMENT

Propositions and Suggestions

PREFACE

The following is the attempt of an exemplarily application of the so-called DIVE method to a selected area in Tampere. It is the result of my three-month internship at KYY in summer/autumn 2012. As I have only little knowledge in Finnish and DIVE was entirely new to me, this report is far from being complete; it should rather be a first step towards the work with that kind of approach to the cultural environment. In the end of this paper, I will point out what is still to be done.

Due to my lacking knowledge of the Finnish language, I mainly relied on the historical photos and maps itself, trying to get familiar with the history of the area by carefully „reading“ the pictures. However, this led to the fact that my investigation doesn't reach much deeper into history than to the end of the 19th century, when the first photos were taken. Possible ancient settlement and the like could thus not be taken into account. Here, it might be worthwhile for an archaeologist to work on this matter.

The method

Basically, DIVE is a tool for the analysis and evaluation of historic and cultural qualities of cities. It was developed during two international projects (SuHiTo 2003-05 and Co-Herit 2007-08) and is still at its beginning, open for change and development.

There are four main steps in DIVE:

1. Describe: What characterises the development of the project area? This step is to be descriptive, that is, as factual as possible. The collected information is structured particularly in „time-space-matrices“ that allow the reader to „dive into“ the history of a place. They are mainly a „pedagogic tool“, as one of the main developers of DIVE, Dag Arne Reinart, put it: „[They are] designed to increase awareness and understanding of the project area's tangible and intangible history.“ (Reinart in: The DIVE Approach, p.8)

2. Interpret: What are the significant societal and historic narratives, contexts and elements? From this stage on, the work should be carried out in (in the best case: cross-disciplinary) groups to allow critical and creative discussions.

3. Value: What are the main qualities and values of the area? What are their development potentials and capacities for change?

4. Enable: How can the heritage, the historical environment and the area in general be activated? This last step is already a concrete basis for future urban planning.

For more information, a list of links to DIVE related topics (introductions, overviews, examples) can be found in the end of this report.

The area of analysis

I decided to study the area around Eteläpuisto for several reasons. Firstly, it is an area of high diversity, ranging from park and sporting areas, a boulevard - Hämeenpuisto - and a square, to former industrial complexes of buildings, schools and dwelling houses. Nevertheless, all these potentials seem largely unused - this was a second reason why I wanted to research the history of the area and its possibilities for development. And finally I wanted to bring this area more into the minds of the inhabitants of Tampere.

The decision for the borders of the area to be analysed resulted partly of natural conditions: In the south and the east, it is bordered by Pyhäjärvi respectively Ratinan suvanto. In the west, Eteläpuisto merges with Pyynikki, so there is no strict border to draw. However, I don't consider that a problem. Defining the northern boundary was more problematic. The block structure continues, and I could have taken Hämeenkatu respectively Pyynikin kirkkopuisto as borderlines; however, I decided to draw the line already along Satamakatu, as the character of the blocks neighbouring Hämeenkatu is quite different to those of my core area.



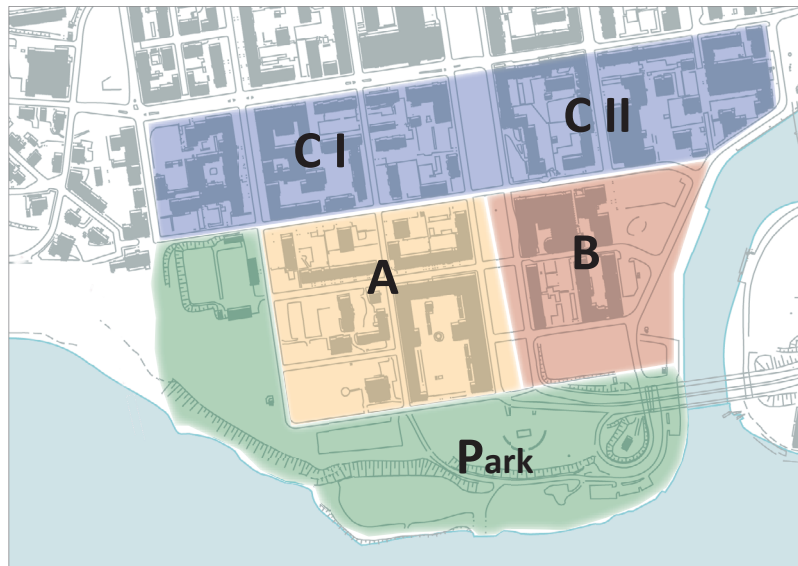
The analysed area and its environment

Stage 1: DESCRIPTION

According to the handbook to DIVE, the main issue of the first descriptive stage is to highlight the historical character of the area of analysis, working primarily with time-space-matrices. Thus, a basis of knowledge should be established about the origins, developments and changes of the area, that help to explain its contemporary character.

As my area of analyse is fairly diverse and complex, I decided to create several time-space-matrices. They proceed from the general to the particular, each considering the development of different aspects in the course of time:

First, a rough overview of the area is given. Then, I divided the area into sub-areas to improve the handling: there are the sub-areas A, B, C I, C II and the Park area (as seen on the map below), which have each their own time-space-matrices. Moreover, interesting spaces like Nalkalantori or the complex of Klingendahl are again described in own matrices, following the ones of the sub-areas. Thus, the reader might decide how deep he wants to dive into the respective case.




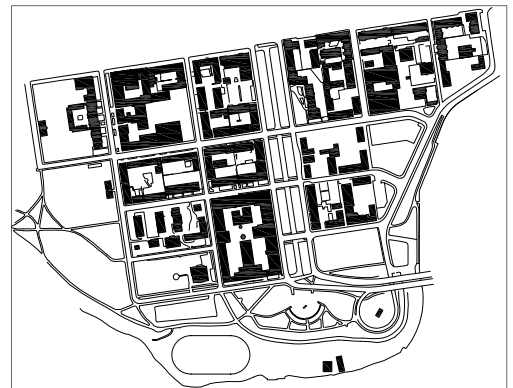

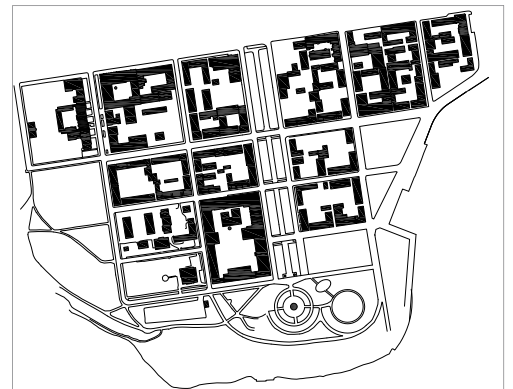






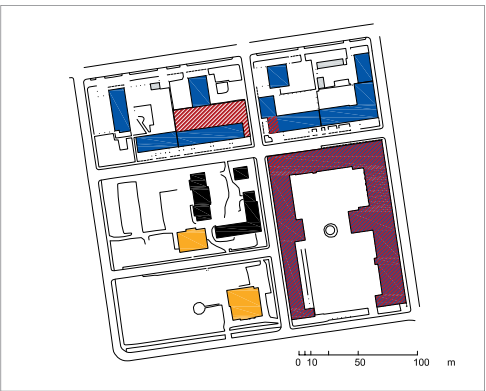



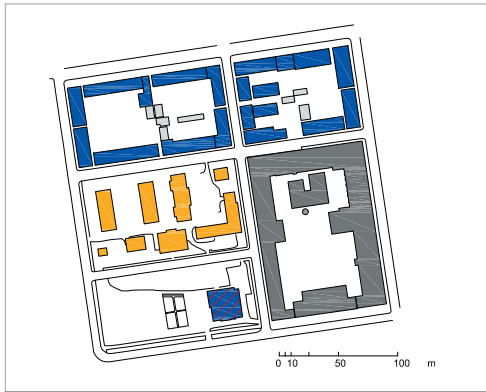




Which are the main historical eras that can be found in this area in the past century?

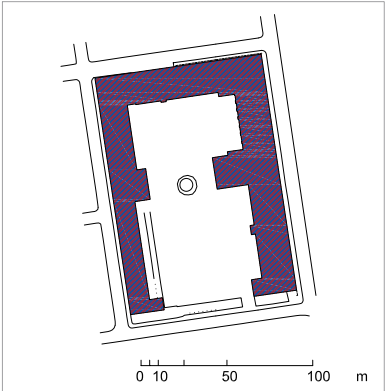

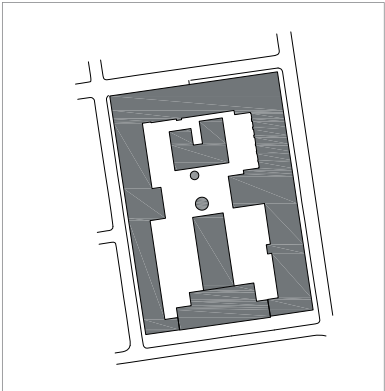

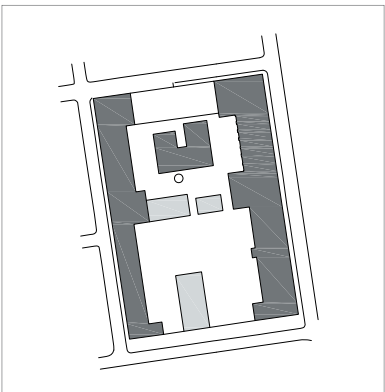

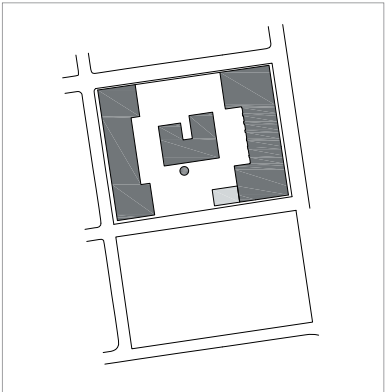


The first important stage was, in my opinion, the second half of the 19th century, when the area was being settled. Already in the end of the 19th century, the western part of it was densely built. The shores were used for wood storage and boats. Around the turn of the 20th century, the first factories started their operations, too. They characterised the area to a high degree in those days.

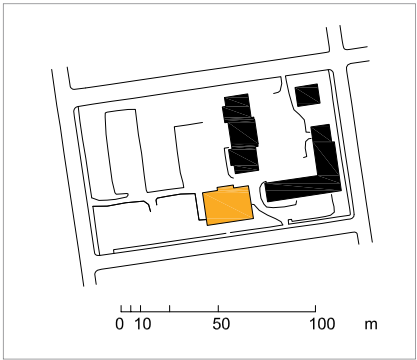

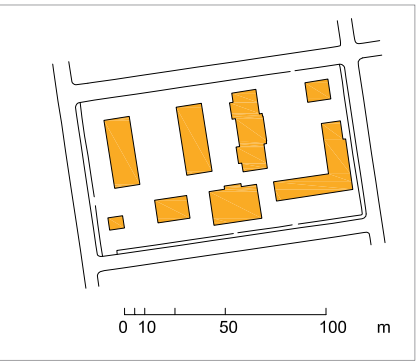


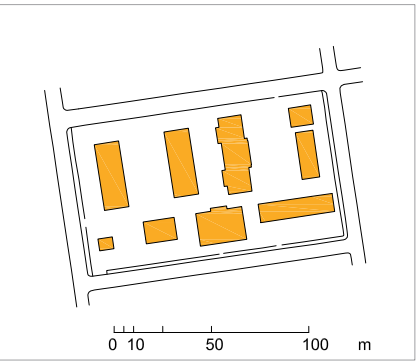

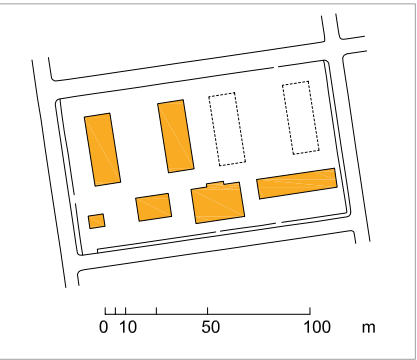


During the Second World War, several bombs hit the north-eastern part of the area; on those plots, the first apartment blocks were built in the 50s. However, the fundamental changes started not until the 60s. In the following decades, all the wooden dwelling houses - except two - were torn down and replaced by modern apartment blocks. This development also occurred in many other parts of Tampere, e.g. in Amuri and Tammela, in other cities of Finland and in the whole western Europe; following the doctrines of the modernistic urban planning, that is mainly the Charter of Athens.

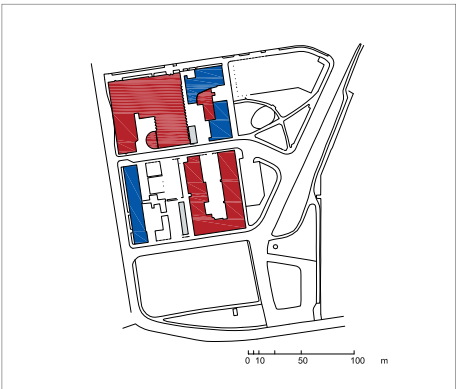



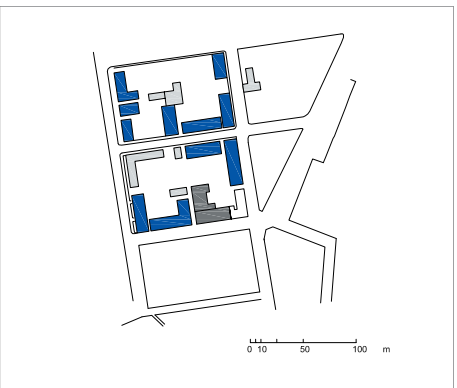
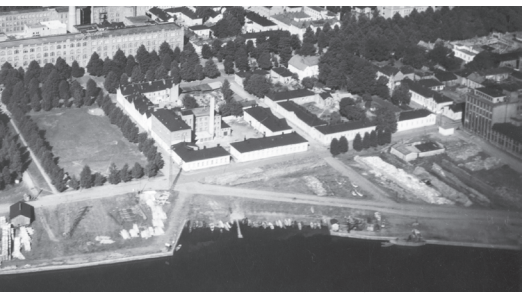
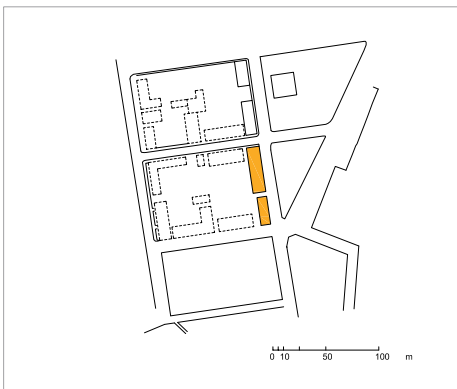

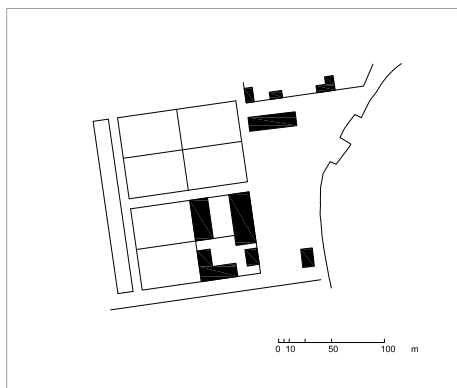
In the past decades, another important change took place in the area as well as in the whole town of Tampere and in many other western cities: the deindustrialisation led to the abandonment of the factories and their re-use for other purposes, mainly offices and dwelling.








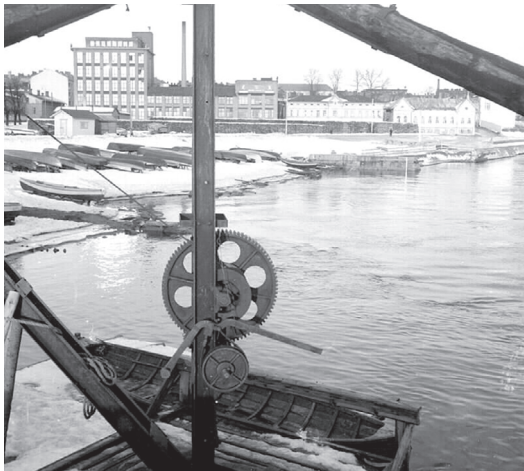

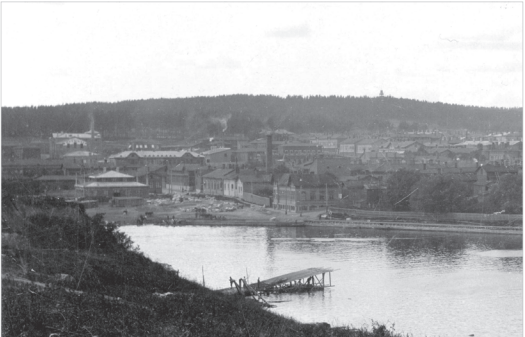

T S	ILMAKUVAT	KARTAT	HUOM.
1980-luvulla - tänään	 <p>1996, kuvaaja: Veli-Matti Parkkinen</p>	 <p>2012</p>	<p>Nowadays, the area seems very quiet. There is still a certain mix of uses, but the residential use prevails.</p>
1960 - 1980	 <p>1962, kuvaaja: E. M. Staf</p>	 <p>1966</p>	<p>The biggest change in the urban plan took place around the 60s: a bridge to Ratina was built and a multi-lane road led to Hämeenpuisto and cut the connection between the latter and Eteläpuisto. On the shore of Pyhäjärvi, a speedwayrata was built and became very popular.</p>
1940 - 1960	 <p>1950, kuvaamo Kuvaus Oy, Turku</p>	 <p>1946</p>	<p>In the years after the second World War, the first new apartment buildings were erected.</p>
1920 - 1940	 <p>1933, kuvaaja: Karhumäki</p>	 <p>Tampereen asemakaava 1934</p>	<p>By the 1930s, Eteläpuisto had been designed, even though in a smaller scale than planned; the shore was needed for the storage of logs. Also Koulukadun kenttä already existed, as well as the school buildings and the first factory buildings.</p>
1890 - 1920		 <p>Tampereen asemakaava 1896</p>	<p>By the end of the 19th century, the kulkutautisairaala had been established in Kaakinmaa. Also, some plan for the design of a big park area at the shores of Pyhäjärvi had been made.</p>
ennen 1890		 <p>Tampereen asemakaava 1882</p>	<p>The plan of 1882 shows that at that time there were already some houses in Nalkala, whereas the western part of my analysed area wasn't covered with buildings yet. However, the street grid already existed also in Kaakinmaa.</p>












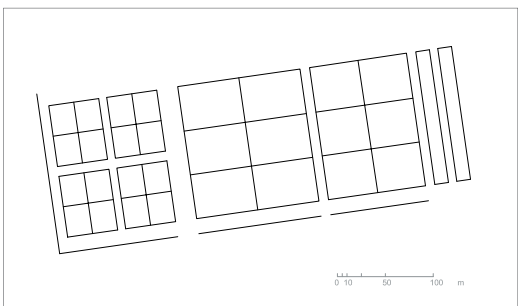
T S	KORTTELI	KÄYTTÖ	KUVAT	HUOM.
1980-luvulla - tänään	 <p>2012</p>	<p>After its bankruptcy in 1983, the building complex of Klingendahl was renovated and transformed to apartments and office spaces. The home for the elderly has become the Pirkanmaan Musiikiopisto in 1984. The Kulkutautisairaala was in use until 1986; then it was used as apartments for students. No wooden house in this area is left.</p>	 <p>2009/10, kuvaamo: SkyFoto Group</p>	<p>more detailed information about Klingendahl and Kulkutautisairaala in the corresponding t-s-matrices.</p>
1960 - 1980	 <p>1966</p>	<p>Beginning in the 60s, the wooden dwelling houses were one after another demolished and replaced by multi-storey apartment blocks.</p> <p>Klingendahl was still in use in that time, as well as the Kulkutautisairaala and the home for the elderly.</p>	 <p>1962, kuvaaja: E. M. Staf</p>	
1940 - 1960	 <p>1946</p>	<p>There were three main elements in the first half of the 20th century:</p> <ul style="list-style-type: none"> - Klingendahl textile factory - Kulkutautisairaala - wooden building blocks for living <p>Additionally, the home for the elderly facing Eteläpuisto was an important element.</p>	 <p>1950, kuvaamo: Kuvaus Oy, Turku</p>	
1920 - 1940	 <p>1933</p>		 <p>1933, kuvaaja: Karhumäki</p>	
1890 - 1920	 <p>1900-luvulla</p>	<p>Legend:</p> <ul style="list-style-type: none"> asua julkinen teollinen sivurakennus palvelu 		

T S	ASEMAPIIRROS	KUVAT	KUVAUS
1983 - tänään	 <p>2012</p>	 <p>2012</p>	<p>In 1983, after the bankruptcy, the complex of buildings was renovated and turned into office spaces and flats by Haka-Ahti Oy.</p>
1940 - 1983	 <p>1966</p>	 <p>1951: Klingendahlin piippu, kuvaaja: E. M. Staf</p>	<p>In 1951, a power plant with a 85 meter high chimney stack was built in the courtyard of the factory.</p>
1920 - 1940	 <p>1933</p>	 <p>1933/34: Uusi kutomorakennus, kuvaaja: Mauno Mannelin</p>	<p>In 1926, a new weaving mill building at the southwest corner of the plot was added.</p>
1896 - 1920	 <p>1904</p> <p>Legend:</p> <ul style="list-style-type: none"> palvelut asua teollinen sivurakennus 	 <p>noin 1905: Kehräämö, kuvaaja: Karlo Mäkinen (?)</p>  <p>1898</p>	<p>In 1896, the construction of the first Klingendahl buildings in the Eteläpuisto area began; one year later the weaving mill in Papinkatu was completed. The spinning mill building along Hämeenpuisto is built in 1904.</p>

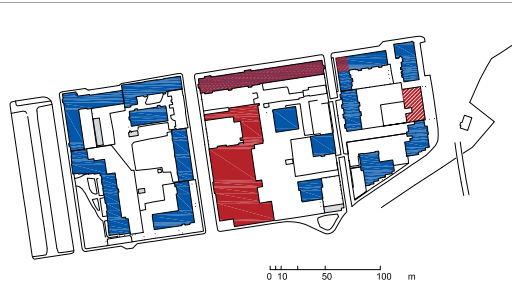





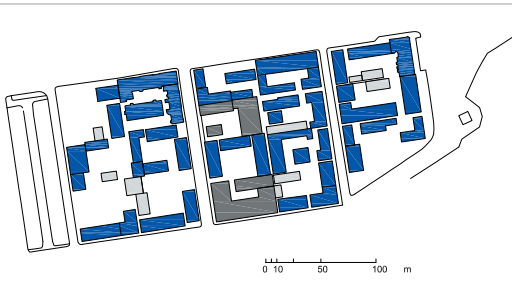





T S	ASEMAPIIRROS	KUVAT	KUVAUS
1986 - tänään	 <p>2012</p>	 <p>1985: kivinen potilasosasto, kuvaaja: Raija Nurmi</p>	<p>The kulkutautisairaala was in use until 1986.</p> <p>After that, the potilasosasto had been in use as student housing until recently; today, it is in a bad condition.</p> <p>The annexe buildings are temporarily used by artists.</p> <p>The brickhouse is nowadays used by the Pirkanmaan musiikkiopisto.</p>
1950 - 1986	 <p>1966</p>	 <p>1952: laajennut potilasosasto, kuvaaja: E. M. Staf</p>  <p>1951: Kulkutautisairaalan laajennustyöt</p>	<p>In 1951, the potilasosasto was renovated and heightened by Bertel Strömmer.</p>
1920 - 1950	 <p>1946</p>	 <p>1930/50: keitto, asuntola ja toimistorakennus, kuvaaja: E. M. Staf</p>	
1892 - 1920	 <p>1900-luvulla</p> <p>Legend: käyttötön julkinen</p>	 <p>1918: Hoitaja ja lapsipotilas kulkutautisairaalassa</p>  <p>1900-luvulla, kuvaaja: Juho Holmstén-Heiniö</p>	<p>In 1909, Birger Federley added a sauna and a potilasosasto.</p> <p>The first buildings - a brick building housing the kitchen, the office and residential accommodation, and a laundry - were constructed in 1892-93 by Onni Törnqvist.</p> <p>On the plot also wooden houses for the sick, a quarantine building and a mortuary existed.</p>


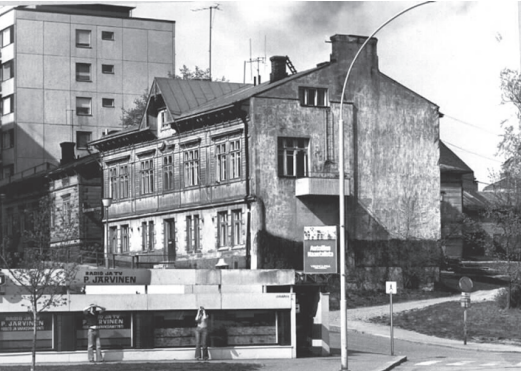
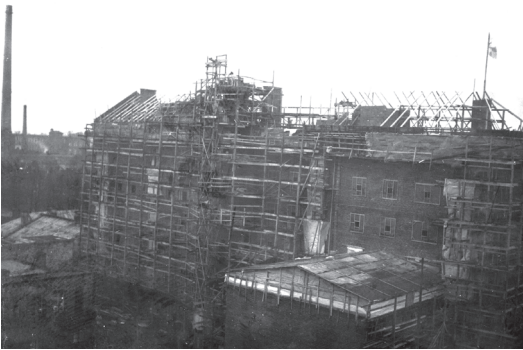








T S	KORTTELI	KÄYTTÖ	KUVAT	HUOM.
1980-luvulla - tänään	 <p>2012</p>	<p>In 1983, the factory closed down. Instead, other office space was built.</p> <p>In the late 80s, a big cumulus-hotel with parking deck was built in Hämeenpuisto.</p> <p>In the beginning of the 21st century, an apartmentbuilding with service space was built in Näsilinnankatu 46. No wooden house is left.</p>	 <p>1996, kuvaaja: Veli Matti Parkkinen</p>	<p>more detailed information about Nalkalantori can be found in the corresponding t-s-matrices.</p>
1960 - 1980	 <p>1966</p>	<p>In the early 60s, the square was designed with parking lots and a playground.</p> <p>The wooden dwelling houses were torn down and replaced by multi-storey apartment blocks.</p> <p>The factory was still in use.</p>	 <p>1962, kuvaaja: E. M. Staf</p>	
1920 - 1960	 <p>1946</p>	<p>In 1925, the Leijona-Pukineen Talo was built in Nalkalankatu 12.</p> <p>Apart from the factory, the area was covered with wooden dwelling buildings.</p> <p>Nalkalantori was used continually for wood and log storing.</p>	 <p>1950, kuvaamo: Kuvaus Oy, Turku</p>	
1890 - 1920	 <p>1900-luvulla (?)</p>	<p>From 1848 to 1910 the Yleinen sairaus-huone was situated in Näsilinnankatu 50 and its surroundings.</p> <p>Nalkalantori was already used as storing space for logs and other material. A brick building was situated right on the square.</p>	 <p>1890, kuvaaja: Ida Nyman</p>	
ennen 1890	 <p>1882</p>	<p>Legend:</p> <ul style="list-style-type: none"> asua julkinen palvelu sivurakennus teollinen 		

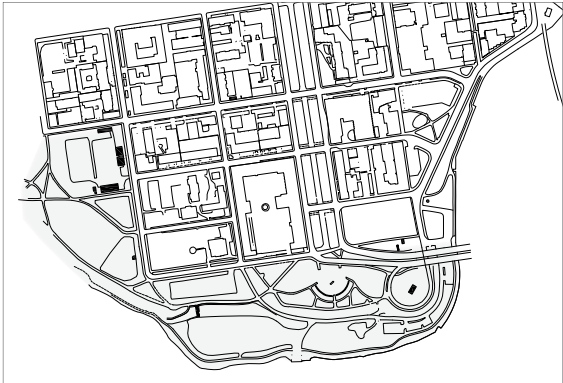

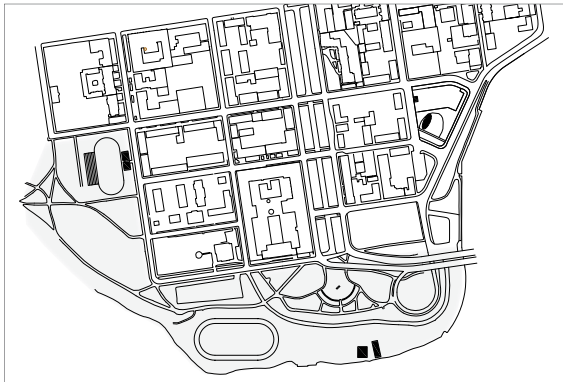

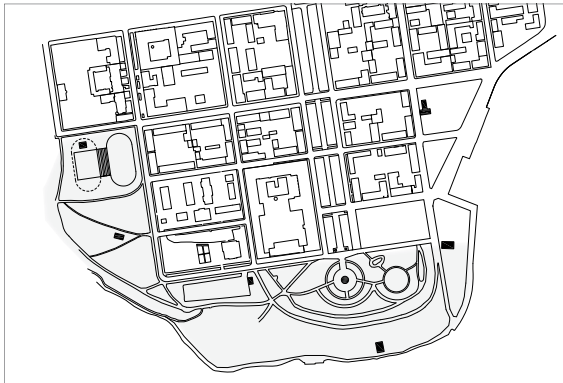



T S	KUVAT	KÄYTTÖ	KUVAUS
1980 - tänään	 <p>2010/II. kuvaamo: SkyFoto Group</p>	 <p>2012: uusi leikkipuisto</p>	<p>In 2007 a renewal of parts of Nalkalantori took place: a new playground was built and parts of gravelled space were turned into green area.</p>
1961 - 1980	 <p>1968, kuvaaja: E. M. Staf</p>  <p>1961, kuvaaja: E. M. Staf</p>	 <p>1960-luvulla: leikkipuisto „Tervalahti“-laivan kanssa, kuvaaja: Erkki Kauppila</p>	<p>In 1963, a steamboat called Tervalahti was put on Nalkalantori as a playground for children.</p> <p>In 1961, the shaping of the shore at Nalkalantori was completed.</p>
1920 - 1961	 <p>1959, kuvaaja: Juhani Riekkola</p>  <p>1950, kuvaamo: Kuvaus Oy, Turku</p>	 <p>1950-luvulla, kuvaaja: Pekka Kosonen</p>  <p>1920-luvulla: puupinoja Nalkalan torilla</p>	<p>Nalkalantori was used for the storage of wood logs; also boats could land at a small „port“ on Nalkalantori.</p> <p>Until the 1960s, there had been successively several different buildings on the square; probably used for service and/or commercial purposes.</p>
1890 - 1920	 <p>1890, kuvaaja: Ida Nyman</p>	 <p>noin 1910</p>	









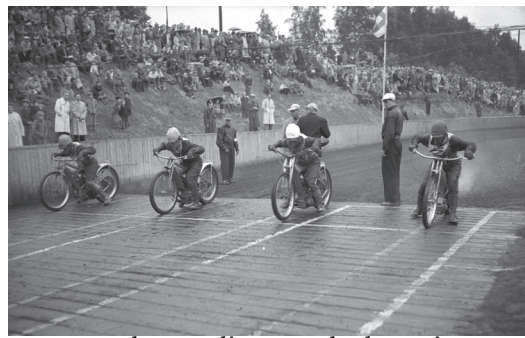








T S	KORTTELI	KÄYTTÖ	ILMAKUVAT	KUVAT
1980-luvulla - tänään	 <p>2012</p>	<p>After the closing of the brewery in Koulukatu in 1992, the area now lacks production sites. The public buildings of sosiaalivirastotalo and the schools as well as the apartment blocks dominate the area today.</p>	 <p>2010/11, kuvaamo: SkyFoto Group</p>	 <p>2012: Hämeenpuisto 36-38</p>
1960 - 1980	 <p>1966</p>	<p>In 1966, the Suomen Trikoo building was transformed into offices for the sosiaalivirastotalo. As in the other areas, the wooden houses were successively replaced by modern apartmenthouses.</p>	 <p>1962, kuvaaja: E. M. Staf</p>	 <p>1982: Hämeenpuisto 38, kuvaaja: Ensio Kauppila</p>
1930 - 1960	 <p>1946</p>	<p>The factory dominated its neighbourhood.</p>	 <p>1950, kuvaamo: Kuvaus Oy, Turku</p>	 <p>1950-luvulla: Tietyöt Satamakadulla</p>
1890 - 1930		<p>The area consisted mainly of wooden dwelling houses. In 1899, 1902 and 1904, the three school buildings were built. In 1906, the Suomen Trikoo factory started its business.</p>	 <p>1923/24</p>	 <p>1900-luvulla: Näkymä Pyynikin suunnasta itään</p>
ennen 1890	 <p>1882</p>	<div> <div>asua</div> <div>teollinen</div> <div>sivurakennus</div> <div>julkinen</div> </div>		

<div>T</div> <div>S</div>	KOULUKATU 14-18	SUOMEN TRIKOO JA YMPÄRISTÖ	TIILIRUUKINKATU 12-14/ PAPINKATU 11-15	HUOM.
<div>tänään</div> <div>1900</div>	<div data-bbox="224 379 716 706"></div> <div data-bbox="224 706 422 730">2012: Talouskoulu</div>	<div data-bbox="741 379 1232 706"></div> <div data-bbox="741 706 1232 759">2010: Suomen Trikoo rakennus, kuvaaja: Miinu Mäkelä</div>	<div data-bbox="1255 379 1747 706"></div> <div data-bbox="1255 706 1520 730">2012: Tiiliruukinkatu 14</div>	<p>Today, the area is still dominated by the buildings of Suomen Trikoo, the former brewery and the schools.</p>
	<div data-bbox="224 783 716 1142"></div> <div data-bbox="224 1142 693 1169">1952: Talouskoulu, kuvaaja: Ensio Kauppila</div>	<div data-bbox="741 783 1232 1142"></div> <div data-bbox="741 1142 1232 1199">1930: Suomen Trikoo, kuvaaja: Mauno Mannelin</div>	<div data-bbox="1255 783 1747 1142"></div> <div data-bbox="1255 1142 1747 1519"></div> <div data-bbox="1255 1519 1747 1578">1960: Papinkatu 17-11 (above) and Papinkatu 15 (below), kuvaaja: P. Helenius</div>	<p>Between the 60s and the 80s, the wooden houses were replaced by modern apartment blocks. Only the wooden building in Koulukatu 11 remained. The schools and Suomen Trikoo remained.</p>
	<div data-bbox="224 1255 716 1608"></div> <div data-bbox="224 1608 716 1665">1910: Talouskoulu ja Koulukatu, kuvaaja: Mikko Lehtimäki</div>	<div data-bbox="741 1255 1232 1608"></div> <div data-bbox="741 1608 1201 1635">1910: Suomen Trikoo, kuvaaja: K. Mäkinen</div>	<div data-bbox="1255 1691 1747 2050"></div> <div data-bbox="1255 2050 1457 2077">1920: Papinkatu 15</div>	<p>In the first years of the 20th century, the school buildings and the factory building of Suomen Trikoo were erected and thus shaped the area. Besides them, there existed wooden dwelling houses.</p>
	<div data-bbox="224 1691 716 2050"></div> <div data-bbox="224 2050 716 2133">1900-luvulla: Koulukatu 14-16, kuvaaja: E. A. Bergius</div>	<div data-bbox="741 1691 1232 2050"></div> <div data-bbox="741 2050 1232 2104">1900-luvulla: Suomen Trikoon takapiha, kuvaaja: Axel Wennerstrand</div> <div data-bbox="741 2133 1232 2442"></div> <div data-bbox="741 2442 1232 2499">1900-luvulla: Papinkatu 12, kuvaaja: Richard Thulé</div>		

T S	KORTTELI	KÄYTTÖ	ILMAKUVAT	KUVAT
1980-luvulla - tänään	 <p>2012</p>	<p>Today, offices of the Elisa company replace the former Tammer Tehtaat Oy. Along Satamakatu and Laukontori some shops exist; apart from that, the area is characterized by apartment blocks.</p>	 <p>2010/11, kuvaamo: SkyFoto Group</p>	 <p>2012: Tiiliruukinkatu 2 ja Laukontori</p>
1960 - 1980	 <p>1966</p>	<p>Starting in the 50s, the old dwelling houses were one by one replaced by new apartment blocks.</p>	 <p>1962, kuvaaja: E. M. Staf</p>	 <p>1976: Tiiliruukinkatu 2, kuvaaja: Martti L. Laitinen</p>
1930 - 1960	 <p>1946</p>	<p>In the middle of the century, Tammer Tehtaat Oy in Tiiliruukinkatu facing Nalkalantori seems to be a dominant factor of the area.</p>	 <p>1950, kuvaamo: Kuvaus Oy, Turku</p>	 <p>1958: Satamakatu 1, kuvaaja: Juhani Riekkola</p>
1890 - 1930		<p>Already in the end of the 19th century the area was densely built with wooden dwelling houses.</p>	 <p>1923/24</p>	 <p>1900-luvulla: Laukontori 10-14, kuvaaja: K. Mäkinen</p>
ennen 1890	 <p>1882</p>	<div> <div>asua</div> <div>palvelu</div> <div>teollinen</div> <div>sivurakennus</div> </div>		

T S	HÄMEENPUISTO 41-45	Tiiliruukinkatu 4-6	KUNINKAANKATU 41/ LAUKONTORI 14	HUOM.
<div>tänään</div> <div>1900</div>	 <p>2012: Hämeenpuisto 41</p>	 <p>2012: Tiiliruukinkatu 4 ja 6</p>	 <p>2012: Kuninkaankatu</p>	<p>Today, there is only one wooden house left, in Näsilinnankatu 38. The area is characterised by apartment houses.</p>
	 <p>1953: Hämeenpuisto 41, kuvaaja: Teuvo Mäkinen</p>	 <p>2012: Tiiliruukinkatu 4 ja 6</p>	 <p>1976: Tiiliruukinkatu 2 (above) and Kuninkaankatu 41 (below), kuvaaja: Martti L. Laitinen</p>	<p>During the 60s, 70s 80s, and even around the turn of the century, the wooden houses were replaced by modern apartment blocks.</p>
	 <p>1951: Rakennustyöt Hämeenpuistossa 41, kuvaaja: nsio Kauppila</p>	 <p>1959: Tiiliruukinkatu 6, kuvaaja: Veikko Kanninen</p>	 <p>1976: Tiiliruukinkatu 2 (above) and Kuninkaankatu 41 (below), kuvaaja: Martti L. Laitinen</p>	<p>After the war, the first constructions of new apartment buildings took place; at first on the plots of those houses that had been hit by bombs in 1940.</p>
	 <p>1940: Hämeenpuisto 41, kuvaaja: Yrjö Ingman</p>	 <p>1950-luvulla: Tiiliruukinkatu 4, kuvaaja: P. Helenius</p>	 <p>1940: Laukontori 14, kuvaaja: E. M. Staf</p>	<p>During the Second World War, in 1940, several buildings of the area were hit by bombs und thus damaged or destroyed, among them Laukontori 14, Satamakatu 5 and Hämeenpuisto 41.</p>
	 <p>1910 (?): Hämeenpuisto 43, kuvaaja: Berndt Blom</p>	 <p>1910: Tiiliruukinkatu 4</p>	 <p>1900: Kuninkaankatu 41, kuvaaja: I. K. Inha</p>	

T S	KARTAT	ILMAKUVAT	KUVAUS
1980-luvulla - tänään	 <p>2012</p>	 <p>1996, kuvaaja: Veli-Matti Parkkinen</p>	<p>Today, the gravelled area of the former speedway rata is used for events like circus; in the eastern part of the shore area there are several parking lots. Eteläpuisto itself has become relatively quiet; south of Koulukadun kenttä, a mini-golf has established.</p> <p>In 1995, the shore area of Eteläpuisto was paved and renovated.</p>
1960 - 1980	 <p>1966</p>	 <p>1971, kuvaamo: Studio B. Möller</p>	
1930 - 1960	 <p>1946</p>	 <p>1958</p>  <p>1950, kuvaamo Kuvaus Oy, Turku</p>	<p>When the bridge to Ratina together with the multi-lane road was built in the end of the 1950s, parts of Eteläpuisto had to be sacrificed for a driveway. Additionally, the connection between the park and Hämeenpuisto was cut by that road.</p> <p>From 1953 to 1988, the speedway rata, located at the shore of Pyhäjärvi, was in use. It was very popular.</p> <p>A small pavilion in classical style was built in 1924 in the centre of Eteläpuisto and then demolished in 1950, when the monument for the Wäinö Aaltonen co-operative was erected at that very place.</p>
ennen 1930	 <p>Tampereen Asemakaava 1896</p>		<p>The park was constructed by the city's gardener Onni Karsten in two stages: 1915–1917 and 1928–1929, according to the plan drawn by the city's engineer K. Vaaramäki.</p> <p>Before that, in the 1890s, Russian soldiers used the area as vegetable growing land and for storage cellars.</p> <p>In the 1770s the area of Eteläpuisto consisted of forest.</p>

T S	ETELÄPUISTO	RANNAN ALUE	KOULUKADUN KENTTÄ
1980-luvulla - tänään	 <p>2012: Pienoisgolf</p>	 <p>2012: entinen speedwayrata</p>	 <p>2012</p>
1960 - 1980		 <p>1968, kuvaaja: E. M. Staf</p>	 <p>1960-luvulla: Nuorten jääkiekko-ottelu Ilves - Tappara, kuvaaja: E. M. Staf</p>
1950 - 1960	 <p>1950: Osuustoimintamuistomerkin rakennustyömaa ja Aaltonen, kuvaaja: Pekka Kosonen</p>  <p>Hämeenpuisto ja Eteläpuisto, kuvaaja: Hannu Rantakallio</p>	 <p>1960: Tapparan pelaajat harjoittelevat Eteläpuiston kentällä, kuvaaja: Nils Snellman</p>  <p>1954: speedway nelimaaottelu, kuvaaja: Reino Branthin</p>	 <p>1960: Koulukadun tekojäärata, kuvaaja: Veikko Lintinen</p>  <p>1952, kuvaaja: Ensio Kauppila</p>
1930 - 1950	 <p>1949: Paviljonki Eteläpuistossa, kuvaaja: E. M. Staf</p>	 <p>1935: Puupino Eteläpuiston rannalla, kuvaaja: Veikko Kanninen</p>	 <p>1938: Ilves - KIF jääkiekko-ottelusta, kuvaaja: Eero Troberg</p>
ennen 1930	 <p>1920-luvulla: Paviljonki Klingendahlin edessä, kuvaaja: Hannu Rantakallio</p>	 <p>1910/30: Laivoja Eteläpuiston rannassa</p>	 <p>1910: Tenniskentät, kuvaaja: Richard Thulé</p>

Stage 2: INTERPRETATION

Following the handbook on DIVE, the second stage is concerned about the interpretation of the area and the knowledge gathered in stage 1. The key issue here is to highlight the historical significance of the area.

According to Dag Arne Reinart, significance means in this context „society’s attributed importance to functions, structures and elements at a particular point in time.“ (Reinart, The DIVE Approach, p.10)

The tools to be used shall be mainly maps that show different aspects of historical significance, such as historical legibility, authenticity or integrity.

These maps can be found on the following pages:

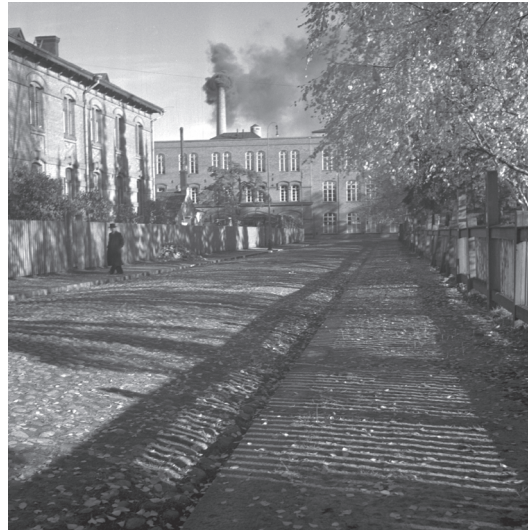
- readability map of the old city plan, focusing on the street grid
- readability map of buildings, evaluating their degrees of authenticity. That is, what is the extend of originality of the historic fabric, so that it can inform us about its past?
- map of historical significant buildings, in order to highlight those buildings that were essential for the development of the area
- map of historical significant parks and squares (equivalent to buildings)
- map of the contexts and environment of the analysed area.

One difficulty for me arose by the question which parts are „historical“, that is, until which point in time I should investigate the area according to the described factors? Of course, also the time of „modernisation“ from the 60s until the 80s is an important part of the area’s history. However, is it already „past“, or are we still in that period of modernism? Furthermore, in that sense every part of the area is significant; how is it possible to differentiate then?

As I was mostly working in my own, without a group of professionals to discuss this problem with, I decided to leave this aspect aside. I think, there are areas in Tampere that show the process of modernisation in a better, that is, more exemplarily, way.

However, this is a point to further work on. Here, my work is incomplete.

READABILITY MAP: STREET GRID



Kurilankatu 1940-60 (above; kuvaaja: Veikko Kanninen) ja 2012 (below)



- excellent readability
- good readability
- readability disturbed



Tampereen Asemakaava 1896

The street grid, that has existed on town plans of Tampere since the city's very beginning, is still readable today in most of the area. Unfortunately, the position of the buildings in the western part of Tiiliruukinkatu led to a confusion concerning the readability; the order of the public, the semi-public and the private spheres got mixed up. The southern end of Hämeenpuisto, that used to merge into Eteläpuisto, became totally obscured due to the road and bridge built in the 1960s. Here, the grid is no longer readable. In contrast, Kurilankatu is especially readable, as the old cobblestone still exists and preserves the atmosphere of the area. .

READABILITY / AUTHENTICITY MAP: BUILDINGS



Suomen Triko 2010, kuvaaja: Miinu Mäkelä



Näsilinnankatu 2, 2012



Klingendahl 2012



1990: Näsilinnankatu 38, kuvaaja: Elmar Badermann



high authenticity
medium authenticity

Concerning the historical buildings in the area, particularly the ancient factory buildings are eye-catching. They affected the area to a large extent. Due to changes in their uses, the authenticity of the buildings is not granted completely. However, their industrial past is easily visible.

Some other old buildings show the area's past functions, especially the various school buildings (see also: map of historical significance / buildings). They're all well maintained and seem to be authentic to a high degree.

There are two preserved wooden buildings in the area, Näsilinnankatu 38 and Koulukatu 11, which are very important „historical monuments“ to commemorate the „wooden past“ of the area, as it used to consist almost completely of wooden building blocks. Both wooden buildings are authentic to a high degree.

HISTORICAL SIGNIFICANCE - BUILDINGS



Tyttölyseo 1900-luvulla, kuvaaja: Berndt Blom



Svenska samskolan 1900-luvulla



Talouskoulu 1938 kuvaaja: E. M. Staf

The area is both architecturally and in city life coined by the existence of several schools from the beginning of the 20th century. It shows the importance of the educated middle class in the beginning of the 20th century and their priority for education.



The kulkutautisairaala also played an important role in the history of Tampere. It reflects the history of diseases and the dealing with it. De Gamlas Hem was built in a quite early stage in the development of the area and is closely linked to the adjacent Eteläpuisto. Together with Svenska samskolan it also shows aspects of the life of the Swedish speaking minority in the around the turn of the 20th century.



1920: De gamlas hem Eteläpuistossa, kuvaaja: Hannu Rantakallio

high significance
medium significance



1930-luvulla: Yhtyneet pukutehtaat Oyn tehdasrakennus, kuvaaja: Mauno-Mannelin



Klingendahl 1940, kuvaaja: Veikko Kanninen



1930: Suomen Triko, kuvaaja: Mauno Mannelin

Factories are essential elements of Tampere and its history; they're also found in this area and thus underline their omnipresence in the town.

HISTORICAL SIGNIFICANCE - PARKS AND SQUARES



1960: Koulukadun tekojäärata, kuvaaja:
Veikko Lintinen

Koulukadun kenttä has an immaterial, mental meaning for the local population. On that place, many important ice hockey matches had taken place before the stadium existed.

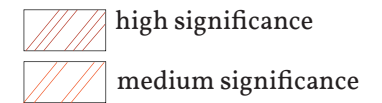
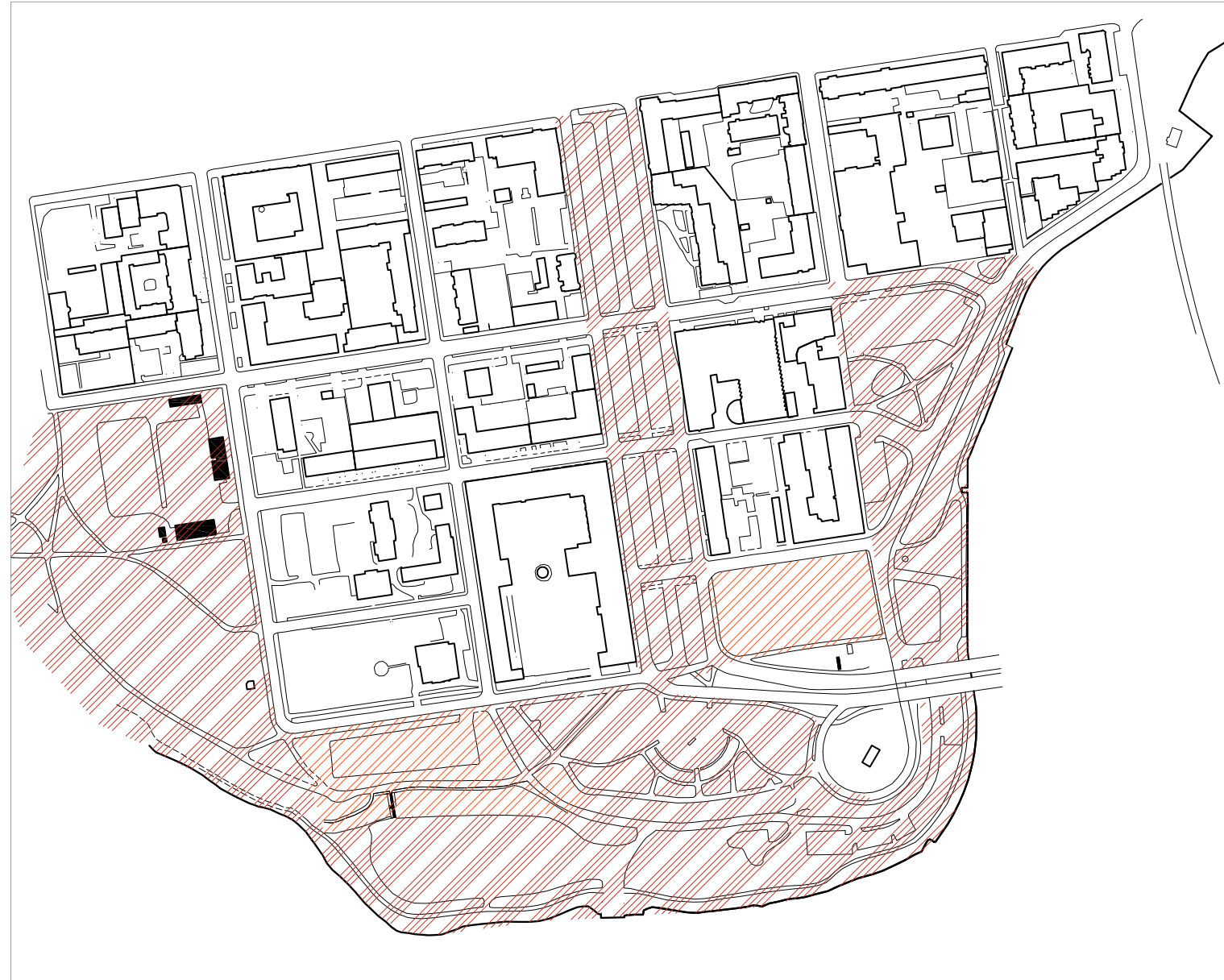


Ilmakuva 1950, kuvaamo: Kuvaus Oy, Turku



Eteläpuisto 1949, kuvaaja: E. M. Staf

The Eteläpuisto as the southern ending of Hämeenpuisto was carefully planned. It's a fundamental element in the urban plan of Tampere and has always been an important area of recreation for the population. The speedwayrata was legendary and in wintertime also used for icehockey and other events.



1930-luvulla: jääkiekko kentällä Nalkalankadulla, kuvaaja: Werner Mauritz Gestrin



Nalkalantorinrantaa 1900, kuvaaja: Werner Mauritz Gestrin

Both Nalkalantori and the shore in the south of Eteläpuisto were very important for storing logs. They were one reason for the factories in Kaakinmaa and Nalkala to choose their locations. They were real „workplaces“.



speedway nelimaaottelu 1954, kuvaaja:
Reino Branthin



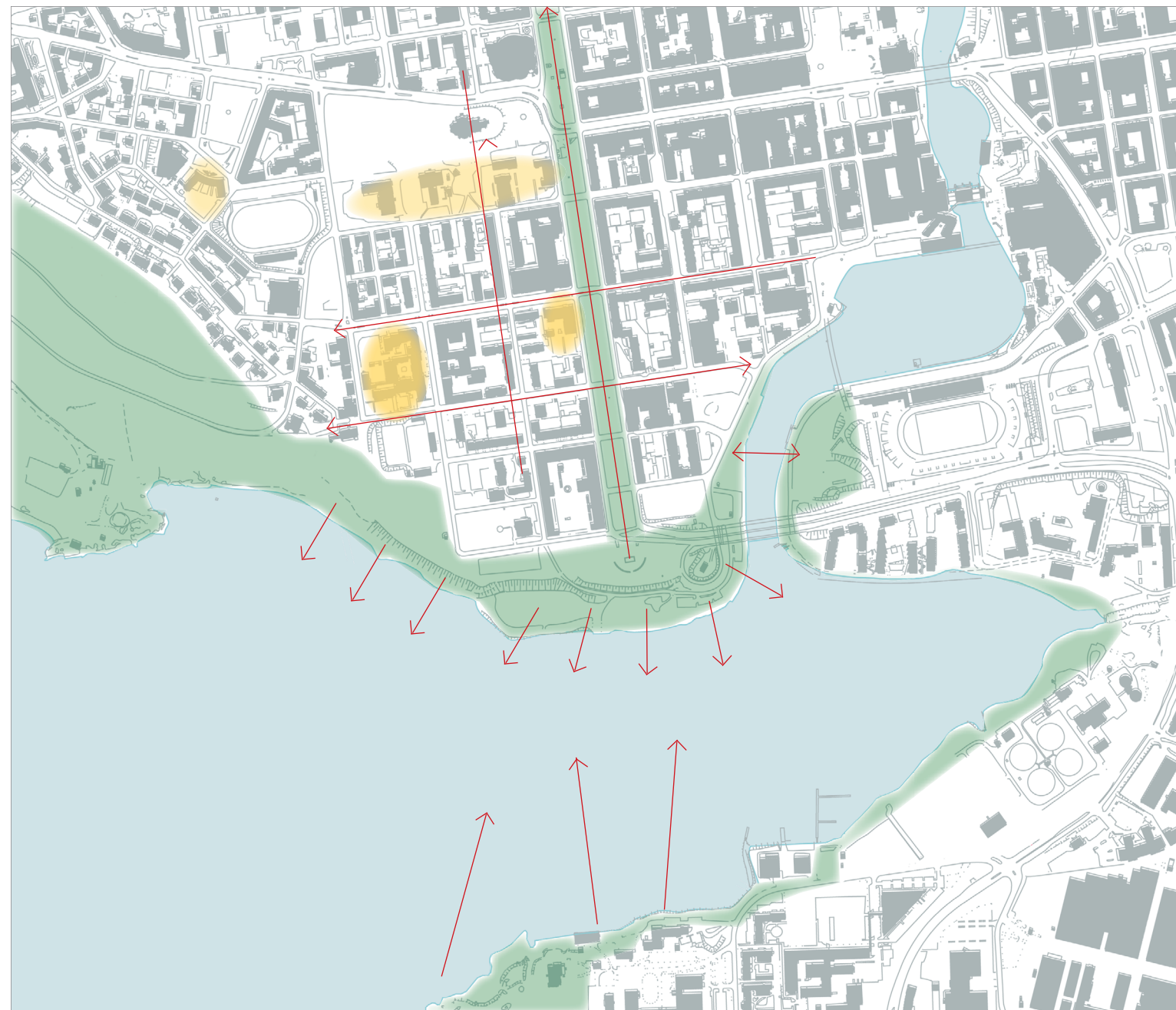
Puupino Eteläpuiston rannassa 1935, kuvaa-
ja: Veikko Kanninen

CONTEXT AND ENVIRONMENT

As to the schools in the research area (Talouskoulu, Svenska samskolan, Pyynikin koulu), they might be considered as part of a broader „system“ of schools in the near environment: north of the area, next to Pyynikin Kirkkopuisto, Lastentarhanopettajaopisto, Aleksanterin koulu and Tampereen yhteiskoulu are located; in the northwest, Tampereen lyseo is situated.

Eteläpuisto is to be considered part of a broader „green belt“ of Tampere city centre: it is, most important, connected to Pyynikki in the west; additionally, the green verge of Nalikalantori allows the passage either to the very city centre or to Ratina and then further to Hatanpää with its green area.

Hämeenpuisto, on the other hand, constitutes a green corridor via Pyynikin Kirkkopuisto to Näsinpuisto.



„green belt“
schools

Between the shores of Eteläpuisto and Pyynikki and the one of Hatanpää attractive views exist.

An interesting view axis exists along Papinkatu, which allows the prospect of the steeple of Aleksanterin kirkko.

The street grid allows furthermore connecting views between Tammerkoski and Pyynikki, e.g. along Tiiliruukinkatu.

Stage 3: VALUATION

Key issue in the third stage is to highlight the cultural historical value and the opportunities of the area.

Cultural heritage should be, according to the handbook to DIVE, a basis for experience for people; it should „provide continuity in the physical surroundings. [. . .] [Cultural heritage and cultural environments] contribute to creating local character and a sense of belonging.“ (p.32) This local character is based on three elements: the context and the environment, architectural values and symbols respectively identity. The latter depend on two factors: „concrete events or specific people that are connected to a place, or traditions or continuity in the way the area is used.“ (ibid.)

The valuation should also lead to a description of the development potentials, the vulnerability and the capacity for change of the area respectively some of their elements.

Development potential describes, according to the handbook on DIVE, ideas for the preservation and active use of the heritage resources; vulnerability is the probability for reduction or loss of defined values if changes are done to it; and capacity for change describes to what extend it would be possible to adapt and/or develop the cultural heritage in positive ways.

In this case study, I structured stage 3 as follows:

- Maps showing architectural values and points of identity / symbols
- Map showing „main fields of action“, that is areas with development potential
- Description of values, development potentials and vulnerability of these fields of action

Again, as it was not possible for me to work in a group, this stage may be incomplete - and, due to this fact, it is of course quite subjective.

ARCHITECTURAL VALUE



Koulukatu 13, 1965 (above, kuvaaja: E. M. Staf) ja 2012



De Gamlas Hem 1920-luvulla, kuvaaja: Hannu Rantakallio



- high architectural value
- medium architectural value
- valuable aspects in architecture



1974: Satamakatu 1-5, kuvaaja: E. M. Staf



2012: Hämeenpuisto 41-43

There are many buildings in the area that carry architectural values on different levels. They are of different uses and different periods of architectural history; varying from the Jugendstyle school buildings to modern apartment buildings of the post war period. Many of the buildings have already been chosen for the Tampereen kantakaupungin rakennuskulttuuri in 1998, for further information on these buildings, please look up in this book.

VALUE: IDENTITY AND SYMBOLS



1957: Tampereen Lyseon jääkiekkjoukkue

In the „collective memory“ of the area, Koulukadun kenttä is connected to important ice hockey matches in the past, making it a part of the area's identity.



1918: Pienen potilaan lähtö kulkutautisairaalasta

Kulkuautosairaala is an exceptional kind of place, differing from its environment. It has a high value for the identity of the area.



The park area has been a part of the city centre for more than a century. It has a long tradition of use. It's the same with Hämeenpuisto, which shares its history with Eteläpuisto. They're both very important for the identity of the area.

1920: Eteläpuisto, kuvaaja: Hannu Rantakallio



1900-luvulla: Lapsi Svenska samskolan edessä

The school buildings have been in use for more than 100 years. Thus, they are a distinguishing feature of the area.



1930-luvulla: Yhtyneet pukutehtaat OY:n työväkeä poistumassa tehtaalta, kuvaaja: Mauno Mannelin

The old factory buildings characterize the area as well as the whole town of Tampere is affected by those. So they are important key features of the identity.

DEVELOPMENT POTENTIAL: MAIN FIELDS OF ACTION

Koulukadun kenttä is currently in a shape that is to be changed.

Apart from the brickhouse and the sauna, the buildings are in a bad shape, so that something has to happen. The area offers enough room for more buildings to come.



Nalkalantori is a vast free space, yet fragmented and hardly filled with life. Bushes and randomly distributed attributes such as parking lots, a playground and flowerbeds can't countervail these deficits.

The connection to Ratinan suvanto is inadequate and the traffic situation dissatisfying.

The space along Nalkalankatu has been remaining unused.

Eteläpuisto and the shore of Pyhäjärvi are currently less used than it might be the case.

The park is cut off Hämeenpuisto so that it can't serve its purpose as southern ending point of the latter.

The shore area is hardly used and fragmented due to parking lots.

OPPORTUNITIES AND LIMITATIONS

	VALUE	DEVELOPMENT POTENTIAL	VULNERABILITY	CAPACATY TO CHANGE
KOULUKADUN KENTTÄ	On Koulukadun kenttä, primarily intangible value is found: It is a ground on which many important sport events (e.g. ice hockey, tennis) took place, mainly during mid-20th century.	Two possibilities arise of this plot: either the renovation and improvement of the current sporting ground, or the conversion to a building zone.	As the value is foremostly immaterial, the vulnerability of Koulukadun kenttä is not very high. As long as the memory of the „spirit“ of the place is kept and sufficient space for sporting activity is provided, a conversion can be tolerated at this place.	large
KULKUTAUTISAIRAALA	Kulkutautisairaala has different levels of value: Firstly, it is a considerable part of the city's history, showing the dealing with deseases at a certain point in time. Secondly, the buildings are of architectural value, and finally, a cultural value can be found in the current use by artists, who activate and inspire the place.	This area might really be a „Sleeping Beauty“ and has a high development potential. The buildings can be used for different purposes and the area might serve as a subcultural hot spot of the city.	The buildings tolerate some changes in the ex- and interior, as long as the character of them is kept. The plot itself is large enough to tolerate some new buildings on it, as long as the respect the scale of the existent houses.	medium
ETELÄPUISTO JA JÄRVENRANTA	At an urban level, Eteläpuisto has had a great importance as the southern ending point of Hämeenpuisto. It is also a valuable part of the „green belt“ going from Pyynikki in the west to the opposite shore of Hatanpää. On a cultural level, it has been a valuable space for recreation and various events (e.g. speedwayrata). Furthermore, the shore had been used for log storage for a long time and is thus also historically significant.	This green area has a high development potential. The park area may be extended to the very shore of Pyhäjärvi, unused spaces „activated“, e.g. by creating a sporting ground (especially if Koulukadun kenttä should be converted). The connection to Hämeenpuisto should be strengthened, so that the link to Näsinpuisto and the shore of Näsijärvi is re-established. Thus, a wide green belt throughout the city is created.	Within the design of the park and green areas, there is a wide range of possibilities without harming its values. However, a conversion of the area (also parts of it) to a building zone would destroy the high urban and cultural values it possesses!	medium
NALKALANKATU	This area doesn't have exceptional values. It used to be used as sporting ground, especially in the winter, but apart from that it remained unused.	It is possible to take the plot in use, for example by building houses of mixed use (dwelling and service or the alike).	As there are no special values on this plot, its vulnerability is low.	large
NALKALANTORI	Nalkalantori is part of the urban plans of the 19th century. It has also a historical value, in so far as the square used to be an important place to store wood logs, which used to be an essential part of the city's economy.		The vulnerability of Nalkalantori is relatively low. As a former „workplace“ in a literal sense it is quite tolerant regarding changes, which indeed have taken place already in the 1960s.	medium

Stage 4: ENABLEMENT

In this last step, the basis for future planning processes is to be provided. This happens by:

1. defining the arena of intervention
2. suggestion of the implementation strategies and principles, that is „to establish the main principles and guidelines that should be built into the ensuing planning and implementation process“ (DIVE, p.10) and
3. proposing concrete measures and instruments.

I already defined main fields of action in stage 3; on the following pages, proposals and suggestions for these fields - Koulukadun kenttä, the area around Kulkutautisairaala, the plot along Nalkalankatu and Eteläpuisto - can be found. They're not very elaborated yet, they should rather serve as rough guidelines for possible future plannings.

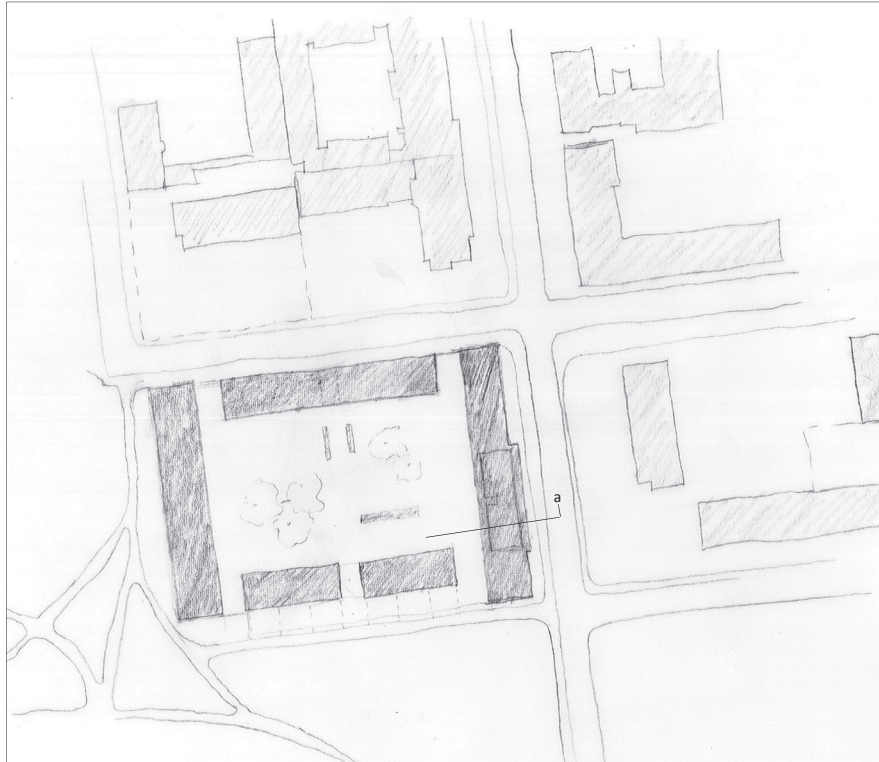
In general, I consider the following points as important for the further development of the area:

- In order to activate the area and make it more attractive for the public (both local population and tourists), it should gain a higher degree of variety in usage. For example, there exist already some cafés, run by private initiatives (in the Pirkanmaan Musiikkiopisto, in the former kulkutautisairaala, in Koulukatu 11), but they're almost unknown and don't adress a broader public.
- Another chance to activate the area and to increase it's attractiveness, even beyond the city's borders, would be to turn the ancient kulkutautisairaala into an art centre. As it is already used by active citizens for that purpose, and there may be the possibility of a co-operation between them and the city of Tampere. (see suggestion sheet of kulkutautisairaala)
- If it's desired to densify the city centre and thus also the analysed area, it seems to be reasonable to „fill in“ the street grid at first, that is building on Koulukadun kenttä and on the plot along Nalkalankatu. Building on the park area would be devastating and should not be an option.
- In order activate the park area and to connect it closer to the centre and the shores of Näsijärvi, it is necessary to reduce the traffic on Tampereen valtatie/Hämeenpuisto. If then also the visual connections between Hämeenpuisto, Eteläpuisto and the shore of Pyhäjärvi could be strengthened, a great system of parks and green areas would increase the appeal of Tampere.

MAP of SUGGESTIONS

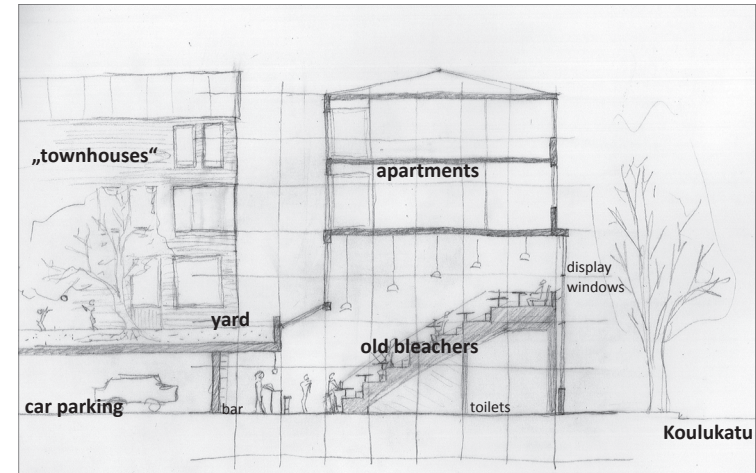


SUGGESTION: KOULUKADUN KENTTÄ



site plan

Koulukadun kenttä has already been integrated in the city's street grid. Thus, it is easy to fill the block with buildings. I'd suggest a perimeter block development, as it used to be common in this area and the whole city centre. The height of the buildings should be moderate; I'd advocate three- to four-storey buildings, partly being „townhouses“, that is, urban rowhouses. The yard should be designed as an attractive place for the inhabitants.

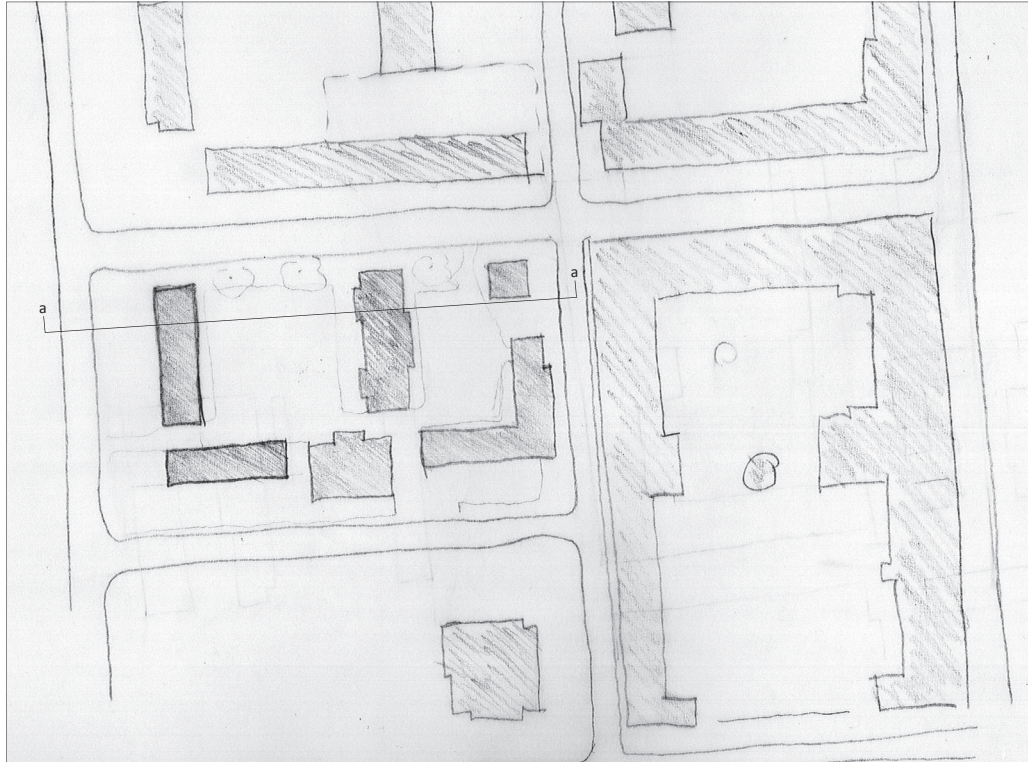


section a

In order to keep the memory of the former use of the plot, the old bleachers might be kept and „embedded“ in a new building. They could be used as an extraordinary bar; big display windows, in their designs similar to those of the former brewery, could show the „artefact“.

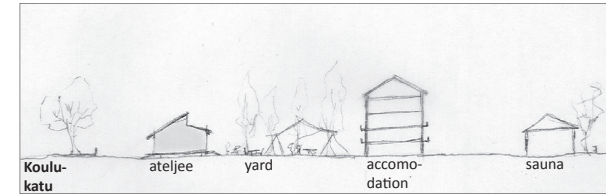
The difference in altitude from the eastern to the western side of the plot could be utilised for car parking beneath a green yard.

SUGGESTION: KULKUTAUTISAIRAALA



site plan

In a co-operation between the city and association run by interested citizens, the plot and its buildings could be leased to the latter at a low rate; in return, the association would take care of the estate. Thus, a historical significant place could be kept and revived at a time, and an economic utilisation would be prevented. A vivid artistic and alternative scene could develop and radiate in the nearer and further environment.



section a-a

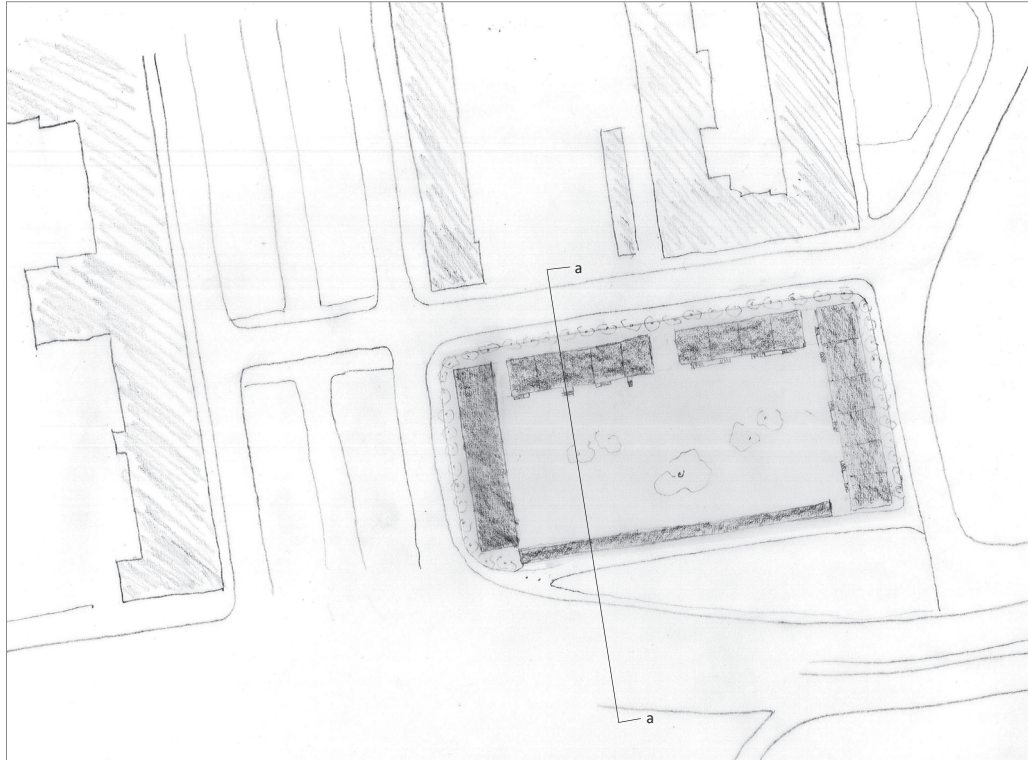
One or two buildings could easily be added on the plot, complementing the already existing agglomeration of houses.

The new buildings should respect the scale of their environment and could house artist's workshops and also apartments for artists.

The in that way newly formed square between the houses could be used for various outdoor events as well as for outdoor work by the artists.

The existing building could serve as hostel and accommodation for participants of workshops after its renovation.

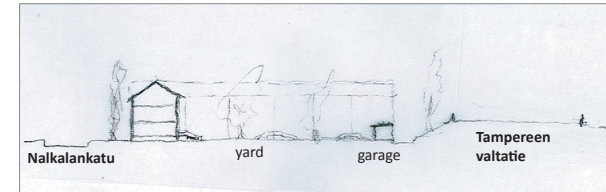
SUGGESTION: NALKALANKATU



site plan

The plot next to Nalkalankatu is already fitting to the street grid. It would be nice if the birch trees that are planted around the plot could be (mostly) kept.

In order to strengthen the street grid and to remind of the formerly typical pattern of building blocks, I'd suggest a perimeter block development on that area. The height of the buildings should be moderate, as they could thus serve as „intermediary“ between the built area of Kaakinmaa and the open space of Eteläpuisto and the shore.



section a-a

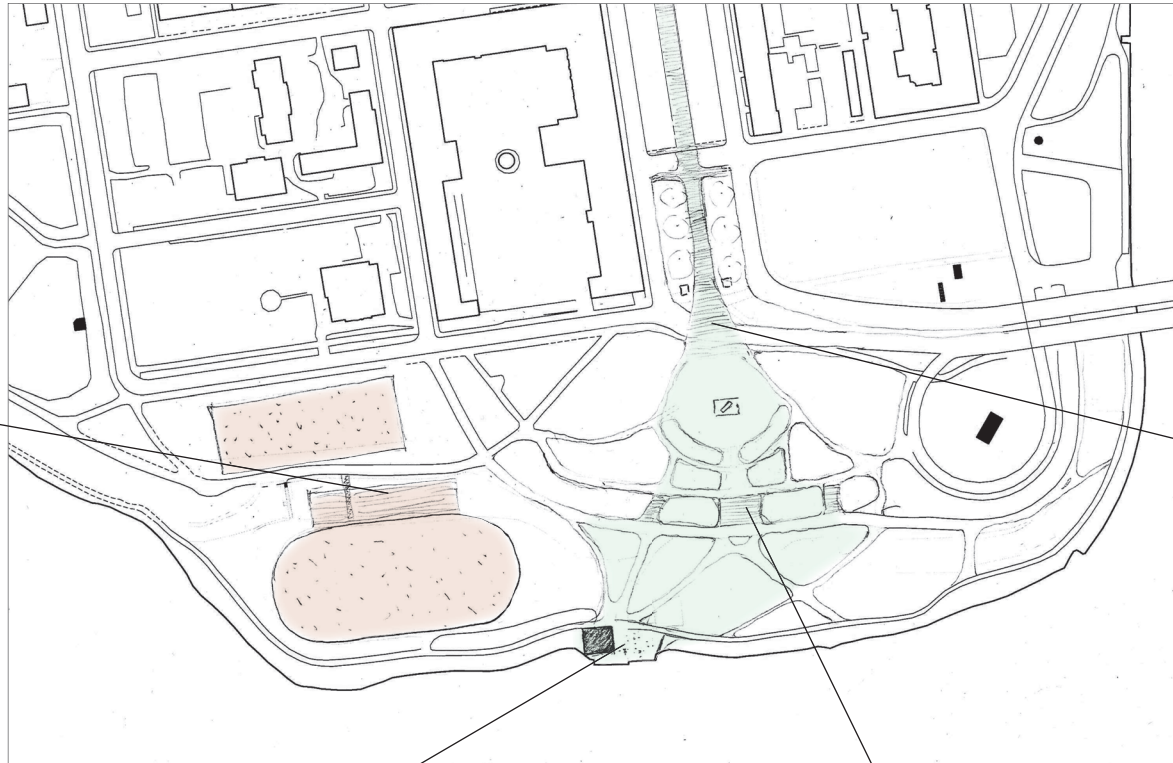
The building types could be two- or three-storey „townhouses“, as also suggested on Koulukaun kenttä. The yard may serve as entrance area; steps leading to each door could be another reminiscence of the building traditions.

The southern side of the plot facing Tampereen valtatie shouldn't be built with dwellings; instead, I'd suggest to place a row of garages there. Thus, the sun may shine into the yard (that can be used by the inhabitants and doesn't have to serve as parking space that way) and the distance to the big road is kept.

The buildings at the eastern side of the plot may house shops, a restaurant or café and the alike to activate the area around Nalkalantori.

SUGGESTION: ETELÄPUISTO

In order to activate the area around Eteläpuisto and as a substitution for Koulukadun kenttä, the former speedwayrata and the gravelled space in front of the Musiikkiopisto, which was formerly also used for ice hockey, could be transformed into sport-grounds; on the slope at the northern side of the speedwayrata bleachers could be built.



If the traffic on Hämeenpuisto could be reduced in the future, there would be the chance to strengthen the connection between Hämeenpuisto and Eteläpuisto. This could possibly be achieved by extending the paving of the boardwalk in Hämeenpuisto up to Eteläpuisto - which would also mean, that pedestrians had priority over car drivers.

On the shore of Pyhäjärvi, with a beautiful view over the lake to Hatanpää, a café could be built. It would be the southern highlight in the extension of Hämeenpuisto.

The connection of the two levels of Eteläpuisto and the shore area has to be improved. In the prolongation of Hämeenpuisto respectively the monument wide stairs could serve that purpose.

PROBLEMS and GAPS

As I already suggested in the beginning of this report, there were some problems I had to struggle with. Some were of personal kind, based on my poor Finnish skills, my insufficient knowledge of the city's and the country's history and the lack of experience in the field of cultural environment. Some were of structural kind, like the one that I hadn't the possibility to work in a mixed group of professionals, but had largely to work on my own.

However, there might also be some problems resulting of the DIVE approach itself. Sometimes it was quite difficult to squeeze such a complex, diverse and manifold area into simple structures as the time-space-matrices. Additionally, it was at times hard to keep the different stages separate from each other and draw clear borders between them. And as I said, the question of which is „old“ and „historical“ and should therefore be considered, and which parts should be left aside, gave me headaches.

Concerning the aspects that should further be dealt with, I suggest that firstly more historical contextual information, extracted from written sources, has to be added; especially information concerning the older history and archaeological questions. Also the history of lake Pyhäjärvi might be worth to have a closer look at.

Additionally, the time period of the „modernisation“, beginning in the 1960s, should be investigated more deeply.

Then, stage 2 and 3 have to be discussed among representatives of different professions or fields of activity: What is significant, valueable and so on might vary, depending on the point of view. Now, it is still too subjective and probably incomplete.

On the level of presentation, it would be great if some day the matrices could be transformed into interactive elements, in which the pictures could be clicked and thus be enlarged (as it is the case on many websites). That would facilitate the handling of the material to a large extend.

SOURCES and LINKS

DIVE:

Urban Heritage Analysis – Handbook for DIVE (English):

<http://www.riksantikvaren.no/filestore/DIVE-english-web2.pdf>

Lecture by Dag Arne Reinart: The DIVE Approach: Tool for Activating the Development Potential of Cultural Heritage Resources in Urban Planning and Development (English):

http://leidykla.vgtu.lt/conferences/urban_2007/files/pdf/reinar_the_dive.pdf

Communicating Heritage in Urban Development Processes 2007-08: The CoHerit Project Report (English):

<http://www.riksantikvaren.no/filestore/CoHerit.pdf>

Analysis for Jakobstad / Pietarsaari (Finnish / Swedish):

<http://jakobstad.fi/jbst/upload/doc/2356.Kulturmiljoprogram.pdf>

DIVE-Analysis for Tromsø (Norwegian):

<http://www.riksantikvaren.no/filestore/DIVE-Troms.pdf>

Contact in Norwegian Riksantikvaren: Dag Arne Reinart and Tron Stranden: http://www.riksantikvaren.no/Norsk/Tema/Byer_og_steder/Kulturhistorisk_stedsanalyse_DIVE-analyse/

Other:

Tampereen Kantakaupungin Rakennuskulttuuri 1998, Tampere 1998

http://www.tampere.fi/tiedostot/5tayc9jcd/kyms_kohdekortit_johtopaatokset.pdf

<http://www.tampere.fi/tiedostot/5lARDVu5j/nalkalantori.pdf>

<http://www.klingendahl.info/historia.html>

All pictures are taken from the Vapriikin kuva arkisto.