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MADE IN
KRUUNUVUORENRANTA

Made in... is an ongoing series of site-sensitive art projects. Visual artist Anne Roininen collects objects from the local community. Unused or surplus items are transformed into sculptural assemblages. Both the objects and the assemblages are presented in a changing installation throughout the event.

Made in Kruunuvuorenranta is part of a percent-for-art commission by the City of Helsinki, resulting in public artworks for the new school building in Kruunuvuorenranta. Artistic consultation for the project is provided by Helsinki Art Museum HAM.

MADE IN – EVENTS AND INSTALLATIONS

BY ANNE ROININEN

MADE IN YLIKIIKINKI

2–6 July 2023

Community House car park

Harjutie 18

Ylikiiminki

In collaboration with the City of Oulu Cultural Services, Cultural Centre Valve, TervaStiima, and visual artist Heidi Kesti. Administrative production by Taide-agentti.

MADE IN TÖÖLÖ

19–22 September 2024

Mika Waltari Park

Helsinki

The event was part of the Oksasenkatu 11 gallery's programme and was supported by the Finnish Cultural Foundation, North Ostrobothnia Regional Fund, and the City of Helsinki. Sculptures were created in collaboration with visual artist Heidi Kesti and artist–researcher Andrea Coyotzi Borja.

MADE IN KRUUNUVUORENRANTA

11 August – 26 September 2025

Silo 468 / Ilonpuisto Helsinki

In collaboration with HAM, Helsinki Art Museum.

OBJECTS TELLING STORIES – ANNE ROININEN'S MADE IN KRUUNUVUORENRANTA

PAULA KORTE

– CURATOR, PUBLIC ART, HAM

What is an artwork? A simple answer might be a painting or a sculpture, but the matter hasn't been this straightforward for well over a century. An action, idea, event, or the manipulation of a spatial experience through the use of light and sound can also be a work of art. An artwork can be a process, made up of prosaic materials, or be based on the participation of the public in the making of the work. An entire network of concepts, meaning, references, and the artist's intention is at play behind the visible artwork.

The accumulated paraphernalia in our homes served as the starting point for artist Anne Roininen's work *Made in Kruunuvuorenranta*. Roininen collects unwanted items from the residents of Kruunuvuorenranta and makes them into assemblages – object collages – that obscure the original function of the item and, using the principles of art, she creates a completely new object. The importance of usage disappears and is replaced by a consideration of the harmony of colour and form, by the rhythm of the piece, and by its materiality.

Roininen became interested in the notion of locality a few years back when she realised that she didn't in fact know anything about the origin or production process of many of the items in her home. Our relationship with 'stuff' has changed in fundamental ways over time: in the past most things were produced locally, to the extent that you might have even known the maker. In our current age of global goods production our ties to the origins of items and their materials have been severed. There's a danger of romantic nostalgia here for "the good old days", when Arabia crockery was still crafted in Helsinki's Toukola, and Finlayson fabrics made in Tampere, but the truth is that the easy availability of things has also improved lives in many ways. But has unrestricted freedom of choice also led to an unsustainable relationship with material goods?

And what to do with all the no longer useful, excess stuff mounting up at home? This summer one option in Kruunuvuorenranta is to bring unneeded objects for Roininen to use as the raw materials for art. The artist will set up a temporary studio in a freight container in Ilonpuisto Park for two months, serving as both an atelier and storeroom. The object assemblages that take shape at the container act as sketches and prototypes for the future percentage for art pieces that Roininen is making for the new community centre at Kruunuvuorenranta. Roininen will scale up these prototypes for the final artworks and make them from durable materials such as wood and resin. Eventually the artworks will be installed in the lobby of the new school.

In the *Made in Kruunuvuorenranta* art project the journey is in many ways just as important as the final destination. Encounters with people take on as much meaning as the sculptures that emerge from the process. Roininen not only collects objects but also tales; she's a community focused artist for whom the stories of people are precious material for art. Thus the items people donate aren't left as cold and soulless objects, but instead are connected with stories, lives lived, memories and experiences. A trace of their origin is preserved in the title of the final sculptures: each item is identified by its former owner and the original function: Tarja's motorcycle helmet, Sylvi's eyeglass case, and Kyösti's VHS tapes.



The public artworks commissioned for Helsinki's schools, nurseries and parks through the percentage for art principle bring works of art to our shared day-to-day environments. A particular feature of public art is its site specific nature. New artworks intertwine with their environment and come about as the artist reacts to the context of the site. In the Kruunuvuorenranta community centre this site specificity is especially strong. At the new school a piece of the area's history will remain permanently in Kruunuvuorenranta – interpreted through the lens of art.

JUNK THAT HASN'T BEEN BORN YET

JONATAN HABIB ENGQVIST

– AUTHOR & CURATOR

"Tulevaisuus on romua, joka ei ole vielä syntynyt."

The future is junk that hasn't been born yet.

Paavo Haavikko



A rebus (/ 'ri:bəs/ REE-bəss) is a puzzle device that combines the use of pictures with individual letters to depict words or phrases. For example: the word "been" can be represented by a rebus showing a bumblebee next to a plus sign (+) and the letter "n". In Anne Roininen's assemblages, objects rather than signs or symbols are combined. They are not assembled according to meaning, words, or function, but to form. Yet form unavoidably creates meaning. And these new combination-objects are moreover given quite specific names.

We can call her work a form of realist abstraction. Roininen's main material is junk, other people's junk. Everyday objects that have lost allure, become out-dated or simply Mary Kondoed. I read somewhere that product development can be described as a linear process of idea generation (ideation), product definition, prototyping, initial design, and commercialisation. I've heard some people claim that the same formula can be applied to art. I think that this description leaves out some of the most important parts of art making (such as laziness, craft, reciprocity, emotions), but mention it because Roininen follows it to a certain extent as a means to show how stuff follows an analogous system—composed of extraction, production, distribution, consumption, and disposal.

You see, Roininen doesn't have a plan when she starts. She first collects. Then she makes. The way she assembles is a form of formal aesthetics. She makes sculptures, from locally sourced and mostly elsewhere produced things. The material is in other words global products and strategies adapted to local markets and culture. "What does it mean to be local today?" she asks, "what is art from within the hyperlocal?". Is it possible to be a local artist in terms of sourcing, making, and distributing? Is there such a thing as a specific local identity when it is based on generic goods? By setting up a temporary studio in a shipping container in a park in a brand-new residential area for two months, she encourages locals to bring the stuff they no longer want to keep, talk about it, and see what she does with it. Perhaps she is creating a local identity by/or creating some kind of a time capsule.



Many archaeological findings are junk. The archaeologist who finds a rubbish pit is thrilled. The dump is where missing papyrus scrolls are found, where new clues about lost civilisations and stories from all segments of society are unearthed, and the place where history isn't defined by the winners. Some of the first forms of writing that have been found are pictures or signs drawn on clay tablets 5,000 years ago in Sumer, southern Mesopotamia. Archaeologists have even found early examples of rebus sculptures, like the famous statue of Ramses II that uses three hieroglyphs to compose his name (Horus for Ra; the child, mes; and the sedge plant, su composing the name Ra-mes-su).

When rebus refers to the use of a pictogram to represent a syllabic sound, pictograms also become phonograms. This is often seen as a precursor to the development of the phonetic alphabet, like the one with which this text is written, and is a process that represents one of the most important developments of writing.

In linguistics, the rebus principle refers to the use of existing symbols, purely for their sounds regardless of their meaning, to represent new words. Many ancient writing systems used this principle to represent abstract words, which otherwise would be hard to represent with pictograms. For instance writing “I can see you” by using the pictographs of “eye—can—sea—ewe”. Much later, during the Middle Ages, rebuses were used to denote surnames in heraldry, and in the eighteenth-century correspondence in the form of rebus was quite a popular way to show off. Perhaps emojis are reviving that tradition? Emoji-correspondence is also a language that can be extremely local in terms of what different, often generic, pictograms mean and require a contextual understanding based on things like generation, geography, and clout.



Just like the project’s name *Made in..*, Roininen’s individual artworks have relatively self-explanatory titles: the place where things were put together, the given name of the giver, and the object. At the same time, the title also adds a layer to the narrative: *Made in Ylikiiminki: Tuuli’s late husband’s prize trophies (made flat when driven over with Kyösti’s van)* and Lossari’s late brother’s shirt, or Mikko’s kite from grandma’s house and leftover planks from the platform. By using the given name and not the surname, the works are named yet somehow unspecified and like the objects themselves, both personal and anonymous: *Made in Ylikiiminki: Tuuli’s late husband’s prize trophy and Siru’s doll head*.

With the development of *Made in Kruunuvuorenranta* Roininen takes her process a step further. Not only through creation of a temporary studio, but also by creating copies of the original compositions. Rescaling and translating them into other, more reliable and uniform material for a permanent public commission. “Will this junk survive the non-junk?” she asks.



This shift in her process makes me wonder if it perhaps would've been more accurate to describe these glocal un-ready-mades as kinds of sculptural aphorisms. Like Paavo Haavikko's quote above, they turn abstract futurism into something tarnished and real. Both the rebus and the aphorism rely on compression—on saying more with less – like an oyster revealing a pearl (*Made in Ylikiiminki: Sylvi's eyeglass case and therapy ball, Pauli's vase, and Jarmo's glue paste*). But where a rebus uses images or symbols to stand in for words; an aphorism uses brief language to express a truth or observation. What links them both to Roininen's work is perhaps more a question of function than form: both are shaped by local use.

In many communities, especially where there are language issues, communication needs to be clear, rebus-like signs mark places or names—easy to recognize, easy to remember. Similarly, aphorisms often rise from local speech: short phrases refined over time, passed down like tools, expected to guide, warn, encourage, or teach.

Anne Roininen tells me that people have expressed both jealousy and embarrassment when she asks them for their junk: “Oh, this old thing...” or “There’s nothing special about that.” It makes me think of the Finnish expression: “Kell’ onni on, se onnen kätkeköön” (“Who has happiness, let them hide it.”) Unlike more celebratory or expressive traditions, it seems as if many Finnish aphorisms carry this tone of quiet levelheadedness and caution. But hey, “Sitä saa mitä tilaa” (“You get what you order”) and I suspect that these forms survive because they are practical, repeatable, and easy to share.

They are local not just in origin, but in how they carry the voice of a place—what people say, what they see, how they make meaning together. Small forms that grow from shared knowledge. Aphorisms become local when they draw from the speech, values, environment, or worldview of a community. They reflect what matters in that place—whether it’s rain, livestock, kinship, or survival—and are remembered because they say something essential in a form that people can recognise and convey.



INTO A QUIETLY BECOMING: ON THINGS AND THREADS

ANDREA COYOTZI BORJA

– ARTIST / RESEARCHER

September 2024, I was invited to participate in *Made in Töölö*, the second iteration of Anne Roininen's ongoing project *Made in...*, held at Mika Waltarin Puisto and organised in collaboration with gallery Oksasenkatu 11. *Made in...* is a site-specific project that gathers objects from the neighborhood where it takes place, inviting artists to transform them into new assemblages.

We worked with tools and tables in the park, surrounded by an assortment of objects gathered from the area. A temporary gallery space was set up on-site to display the artworks as they emerged. The project was open to the public, anyone wishing to contribute with additional objects was invited to bring them and, as the days passed, the gallery started to fill with sculptures and assemblages made from necklaces, footballs, drill parts, plastic cups, toy parts, dice, fabrics, wooden platforms, metal stands, umbrella parts, and more.

Among the many questions the project raises for participants and viewers alike, two stand out in Anne Roininen's words: "What kind of items do people want to get rid of? Do these objects say something about the area and its residents, even if they were originally shipped from afar?"

As Jane Bennett points out, "How would political responses to public problems change were we to take seriously the vitality of (nonhuman) bodies? By 'vitality' I mean the capacity of things — edibles, commodities, storms, metals — not only to impede or block the will and designs of humans but also to act as quasi agents or forces with trajectories, propensities, or tendencies of their own."¹ How do we relate to things and their capacities? This 'vitality' forms a bridge where the social, the personal, and the agency of objects intertwine, linking intimate encounters with things to the larger dynamics of mass production that shaped them.

What are people willing to get rid of? Do these things speak of the area where they were gathered? Are these things locally produced? Or are they standardised products that have more to say about the standardisation of objects than the actual neighbourhood where the project happens?

Made in... invites one to observe what is in our cupboards, closets, drawers, and homes. To wonder where the things we choose come from, are they part of a large production or locally sourced? It invites us to look upon the relationship we have with what is found around us and to imagine what they could become other than discarded and labeled useless.



After spending time with the project, handling the objects, reflecting on their stories, and sharing conversations with Anne, I took with me some of the assemblages made on the spot and I wondered about these reconfigured things made now into artworks. Not new as in 'unused,' but new in the sense of the relationships that emerged through their assembly. When I looked at the resulting works I didn't see the items individually, I didn't see tape, a deflated football, rubber bands, or a hockey figurine, I saw a thing, whole and singular.

It was interesting to observe the assemblages and imagine dismantling and cataloguing every object that constructed them and follow their his

tory from the work to the raw material. How many materials made up this item? How many people were involved in the journey from the material to the object? How many people kept these items in their homes holding to “what if I need it later”; and how long did it take them to let go of that “what if”; that imagined future where the object might become useful again.



What are things? Where do they come from? Of what, or whom, are they speaking of?

What if... we would take a moment to reflect on the things that surround us in our dwellings. We are among things—small things, tiny things, things that fit in our hands, others which are our own size, and many too heavy to carry or fully fit into view. Whether out of need, desire, or habit, we accompany ourselves with objects that speak, often silently, about ourselves. They may not speak in words, but they tell stories about their owners, their makers, their context, social spaces, transportation dynamics, and many other subjects that, when followed, share some aspects and qualities of the time and place we are living in.

What do things have to say?

More often than not, we forget about the things we have among us at home. In reality, how many of the things we have do we really use on a daily basis? How many others do we use from time to time? How many do we rarely use? And the rest, all the rest, what are they really doing in our homes? I live in a crowded space. I wouldn't call myself a hoarder, yet I'm surrounded by a cluster of things I may never use: a paper here, a pen there, a drawer full of “what ifs,” “just in case,” and “maybe someday.” Even

the most minimalist homes have nooks where things lurk, waiting, holding on to an expectation of use. Some stay until we finally throw them out. Others quietly become part of the indoor landscape.

I wonder what would happen if one had to do an inventory of every single item at the place where one lives. Certainly, I can justify some by attributing them to my partner with whom I live. And in households of more than two people, things have a different relationship with each person. But what would I find if we were to do an inventory of every item, by room, by dweller, in a home? What would we see? What would we discover?

THE KITCHEN

We all have different likes and habits. The kitchen is one of the places where people's desires and quirks shine the best from an outsider's perspective (if one was to get very personal, the bedroom might be another location). But what people choose to have in their kitchen, and how it functions can be telling.

Cutlery drawers are sometimes made up of sets of cutlery; other times, like in my case, they are made of an assortment of cutlery. There might be a couple of spoons, forks and knives that seem to belong to the same set, and then there are another two that are similar, and then there is another single one. There is no single set. Where did each come from? What is the history of that cutlery drawer? The same thing happens with plates, glasses, and mugs. What type of cupboard do you have? Do all the things match? Are they all from the same place? Where do we get all our stuff from?

In my case things have come from an assortment of places; from friends moving, recycling centers, gifts from friends, a mug that someone brought and forgot, and a piece or two that were bought new. I see this assortment not as a mismatch of style, or the embrace of an eclectic one, but as a display of relationships and histories. What if, instead of forks and spoons, my friend who was moving away was sitting in the drawer? Instead of a potted plant, my other friend popped his head out to greet me when I watered it. When I pour soup into a bowl, I imagine the person who packed the dish in the warehouse, or the stranger at the recycling center who handed it to me. Things don't simply appear; they are the result of many layered interactions, relationships often invisible, visible only when we choose to look.



¹Bennett, Jane. *Vibrant Matter: A Political Ecology of Things*. Duke University Press, 2010.
<https://doi.org/10.1215/9780822391623>

PORTRAITS OF HUMAN COMMUNITIES, CITIES AND VILLAGES

ANNE ROININEN

– VISUAL ARTIST

Do you remember a TV-programme where a contestant held some easily recognizable item, for example a coffee cup, and described it to a teammate, who sat behind a screen and tried their best to draw it according to the description? The person who tried to describe the item could not reveal what the object was, and the drawer had to guess what it was based on their own drawing. The audience roared with laughter, since most drawings did not manage to represent the original item at all.

A

curved line to the right, slanting downward to the left, and above it there was a circle. What is it? A mug? An inflatable boat? Oh, a watering can.

Just like the person describing the item, I approach objects by looking at their contours, shapes and colours. I roll them around in my hands without thinking about the meanings they carry, and I arrange them into compositions. This is something I find myself doing at home without even realizing it. Small compositions appear around me. Perhaps other people do this, too, when arranging their homes.

At the moment, I am working on objects in a container that was originally standardized and optimised and that speeded up international business trade significantly. My container creaks and shakes in strong wind, and it feels like I am trying to slow down the movement of container ships at sea and make them change course: I misuse the products that were shipped here by breaking them apart and putting them back together differently. At least I comprehend their final route from local residents to my hands, and this thought gives me some peace of mind. I know who gave them to me, and where they came from. They came from Kruunuvuoren-ranta.

All this is my attempt to ground myself, to connect with this fast-paced world. When enough time has passed, and the objects that now surround us can no longer be recognized, only colours and shapes remain visible.



Made in Ylikiiminki: Mikko's grandmother's kite and Kyösti's spare planks

Made in Ylikiiminki: Lossari's late brother's T-shirt and photo frame

Assemblage, 2023



Made in Töölö: Sylvia's eyeglass case and therapy ball, Paula's vase, Jarmo's glue mass

Wood, 2025



The objects on the pages have been collected from residents participating in the Ylikiiminki and Töölö projects. The cover photo is from the *Made in Kruunuvuorenranta* event venue. The assemblage above was created in Ylikiiminki from Sylvi's glasses case and therapy ball, Pauli's vase, and Jarmo's glue paste.

Photographs: Anne Roininen Layout: Maria Valkeavuolle

