

Day 1 26 April: Stories of Ecology/Ecologies of Story

9am Metallimiehenkuja 2
Coffee and settling

9.30 Check in round/meditation

10-10.30 am Lucy presents her objectives for this course
Stories of Ecology Ecologies of Story
and we discuss the schedule

10.30 -12

- i) Your own Intentions and aspirations (journals):
- ii) Creating a collective framework, culture & ecology for these
- iii) setting up a whatsapp/telegram group for the course
(paper)

12-13 Lunch

13-15.00 Individual and group responses to readings,
Discussion of how these might influence your Story Ecology studio projects

15.00-16.00 Lucy gives short introduction to Vuosaari, Story Ecology possibilities

Requirements for this course

Stories of Ecology/Ecologies of Story

1. A **working weekly journal/sketchbook** (individual) in which you note/sketch responses to course content, readings discussions, excursions.
2. A **story ecological work** that resonates with the themes, methods and questions of the course
This can be solo or in groups and concerns an artistic/creative project of your choice, which responds to key concepts, questions and experiences of stories of ecology or ecologies of story as situated in Vuosaari, to be presented on 2 June 2023 in Villa Lil Kalvik and possibly at Redi thereafter
3. A **written critical reflection** of this work that takes into consideration key methodological, material and multi species questions that have arisen during the course (individual max 2500 words due two weeks after the end of the course)
4. **80% attendance** in all contact sessions and completion of all hwk assignments.

Lucy goes through schedule

<p>Wednesday Metallimiehenkuja 2 9am- 5pm</p>	<p>Thursday Villa Lil Kalvik Vuosaari 9am-5pm</p>	<p>Friday Metallimiehenkuja 2 9am-5pm</p>
<p><u>26 April</u> Story Ecologies/Ecologies of Story PROCESSING Anna Tsing/Ursula Le Guin Lucy Introducing Story Ecologies in Vuosaari HWK for next week: Andri Snaer Magnussen Time and Water podcast 101 intro to Vuosaari</p>	<p><u>27 April</u> 9am meet in Vuosaari check in round 10.30am Matti Lipponen (eco-urban- historian) layers of story in Utela 13.30 lunch Open field exploration (Lucy gives optional score)</p>	<p><u>28 April</u> Lucy lecture: Ecologies of Story Open Studio Time/Lucy consultation</p>
<p><u>4 May</u> Stories through Time, Stone, Sand & Water PROCESSING of homework podcast Brainstorming of projects HWK Task/reading for next week given out Jane Bennet <i>Vibrant Matter</i></p>	<p><u>5 May</u> 9am meet in Vuosaari check in round 10.30 am Temporal Ecologies Geological tour of Kallahti with Antti Salla 13.30 lunch Open field exploration (Lucy gives optional score)</p>	<p><u>6 May</u> Morning: Open Studio Time/Lucy consultation 13.00 <u>Odeion</u> Screening Auditorium Marintie 8 T Alia Syed sound led feminist, speculative film ecology <i>Meta Incognita</i> Set in the near future, <i>Meta Incognita: Missive II</i> is built around the audio log of a renegade female captain of a ship smuggling an illegal commodity from the Arctic via the North West Passage. 14.00 -Open Studio Time/Lucy consultation</p>
<p><u>10 May</u> Assemblage, Collage & Vibrant Matter PROCESSING of homework Jane Bennet 13.00 Feedback session and presentation together with Alia Syed Hwk Task/reading for next week given out Eben Kirksey: <i>Chemosociality in Multispecies Worlds</i></p>	<p><u>11 May</u> 9am meet in Vuosaari check in round 10.30 am Biochemical Ecologies Tour of Vuosaari Landfill with Antti Salla Open field exploration (Lucy gives optional score)</p>	<p><u>12 May</u> 10.30 am-3pm Kiraṅ Kumārworkshop Expanding Incriptions & Story Ecologies This workshop offers an introduction to Kiraṅ's transdisciplinary practice at the intersection of dance, visual art, new media and writing. By considering words, images, movements, sounds, breath and pixels as plural modes of inscription, this practice reconfigures choreo-graphy as deep inscription into various lived spaces: psycho-physical, socio-political, artistic, scientific, philosophical, technological.</p>

Wednesday Metallimiehenkuja 2	Thursday Villa Lil Kalvik Vuosaari	Friday Metallimiehenkuja 2
<p>17 May PROCESSING HWK input taking stock collated impressions Hwk Task/reading for next week given out Railtrack Songmaps/ Walking as a story method</p>	<p>18 May Own field exercises/ Explorations Pia's installation Vuosaari beach</p>	<p>19 May Odeion Screening Auditorium Marintie 8 T Migrant Ecologies Project { If your bait can sing the wild one will come} Like Shadows through leaves) Pia symposium <i>City as space of rule and dreaming</i> evening optional</p>
<p>25 May PROCESSING HWK input 13.00 Feedback session and presentation by Lucy Hwk Task/reading for next week given out Talking in Trees by Alfian Saat or <i>Feral Atlas</i> Anna Ting</p>	<p>26 May PROCESSING Own field exercises/ explorations</p>	<p>27 May PROCESSING</p>
<p>1 June PROCESSING</p>	<p>2 June Presentation/Exhibition Villa Lil Kalvik Vuosaari</p>	<p>3 June Evaluating, Reflecting perspectives (evt prep for Redi exhib) Prep of critical reflection</p>

10.30-12 Your own intentions/aspirations for this course Stories of Ecology/Ecologies of Story

Solo 20 min, In groups 20 min then compile as a whole class

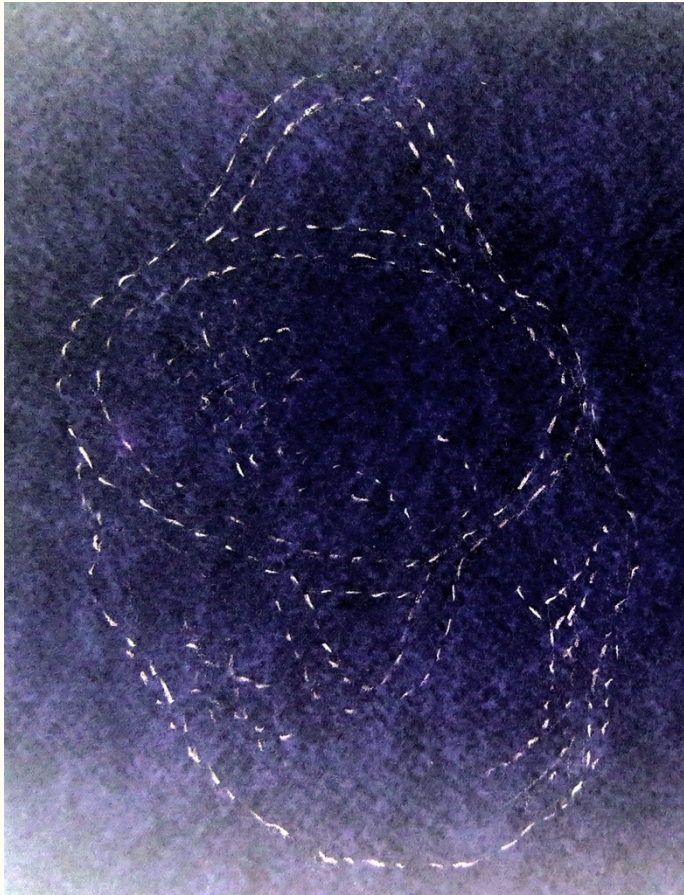
1. In your journals, make some notes of your **personal and artistic/academic aspirations and intentions** for this course. Its highly likely that these will change over time but its good for you to formulate them already now
2. Make notes also about kind of **co-learning environment** you feel would best suit this process
3. What for you would comprise **a space in which you can feel safe to process ideas and also take risks?**
4. How might we **collectively build** such a space?
5. What sorts of **frameworks and ground rules** should there be?
6. What provision might we make now for **times of difficulty?**

+++ Volunteers to form a whatsapp/telegram group?

LUNCH 12-13.00

Story Ecologies Pre-course prep for 26 April

Taught in combination with AXM-E3002 - Story Ecologies in Theory, Practice & Everyday Life, Villa Lil Kalvik, Vuosaari each Thursday 9-5 in May



Pre reading for Story Ecologies 26 April Responding to Readings In/As Artists, In/As Practice

As pre-requisite for this course, I'm asking you to read

Anna Tsing *Unruly Edges: Mushrooms as Companion Species*

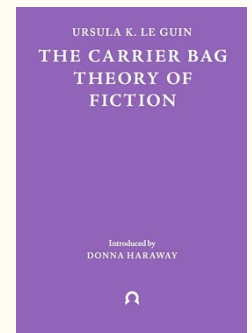
<http://tsingmushrooms.blogspot.com>

Supplementary reading (if you have not already read this)

Ursula Le Guin *The Carrier Bag of Fiction*

<https://otherfutures.nl/uploads/documents/le-guin-the-carrier-bag-theory-of-fiction.pdf>

Even if you have read either or both of these before it might be an idea to give them another read as we will be working deeply with both of these texts in class on the 26th April



PTO for some questions/tasks

Questions & Tasks: Solo then Group Work 2-3 people

20 min by yourselves, 20 min in groups and then 20 min whole class

Discuss the two texts I have given you for pre-reading and your impressions of these (questions below)

You might want to map these on the paper I have given you. Select 2-3 key ideas, images anecdotes to share with the larger groups

After reading the two texts I'm interested in finding out your key impressions of both as artists, as practitioners. I've broken the things I'm interested in into the following questions/tasks. You might have different ways to process these texts and that is also OK

1) Summary /Structure of the Written Pieces

What are the key arguments that both authors are making, How are these arguments structured, how do they evolve with the narrative form of both texts?

2) Form/Content of Memory

How do you recall these texts? As fully formed arguments? As fragments of story? As images, sensations, or sounds? This question also has to do with memory and how we as multisensorial beings process information in mind/body

3) Incorporation; Interconnection/Relation to Artistic Practice

How do such these texts and their arguments attach themselves to your memory, imagination, and to the ways in which you start to process thoughts about story and ecology in this course? How do these two key texts dance with the thoughts and experiences you already have of ecology and story.

4) Processing/Applying to Artistic Practice

What methods do you already have of processing/applying (academic) texts as companions to your practice?

How would you share these with others? How might you begin to process these two texts? As individuals? Collectively? You might want to use your journal/sketchbooks or your recording equipment to help you show the rest of the group what you mean by this. We will be using these ideas as basis for processing and working with these texts in/as practice in class.

Lucy's extra questions For Anna Tsing *Unruly Edges Stories of Ecology*

- What might a mushroom-centric story of the world look like according to Anna Tsing?
- How does this story interact with the stories of humans? How are mushroom histories gendered, raced, classed?
- What kinds of other non-human agents does Tsing compare mushrooms with?
- What are the emotional repercussions of human-mushroom relationships?
- What are some of the spatial repercussions of human-mushroom relationships?
- What do you think about the form of Tsing's writing? The poetics of her writing?

More questions For Ursula Le Guin's *Carrier Bag of Fiction Ecologies of Story*

- What are the problems, in Le Guin's perspective with singular "hero" stories?
- What does she propose as an alternative
- What kinds of stories have we already been/are we regularly told about urban ecology in Finland/elsewhere
- What is the form that kinds of mainstream stories take
- How might changing the form of an ecological story impact the way it is received
- How can small stories, grains of oats be inspire awe

For more on the neuroscience of awe and joy see interview with [Dacher Keltner Professor Psychology UC Berkely](#)



Vuosaari: A Contested, Cultural/Ecological Contact Zone

Source: Google Maps

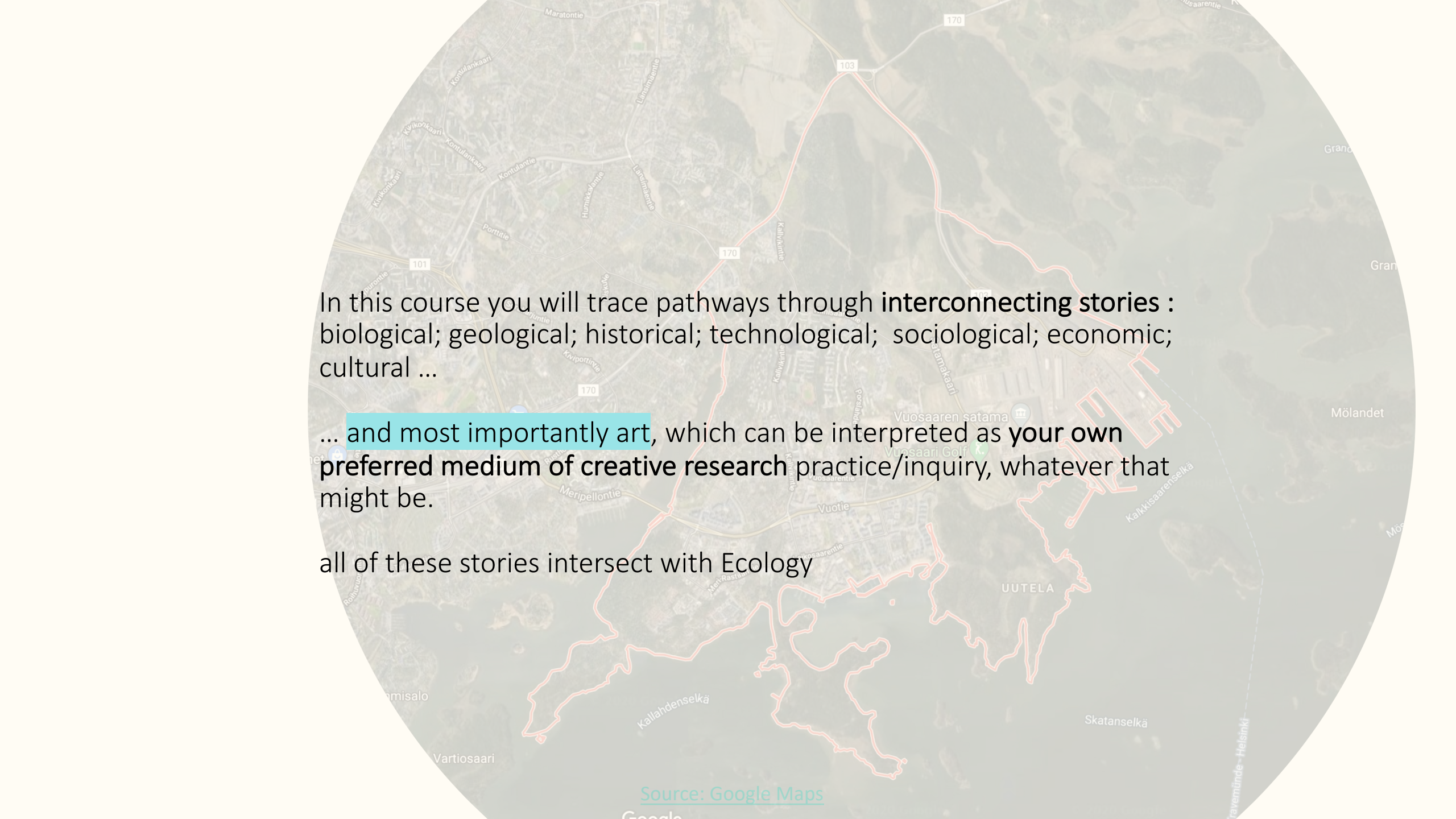
CONTACT-ZONES

Mary-Louise Pratt: defines *contact-zones* as [sites where] “cultures, meet, clash and grapple with each other, often in contexts of highly asymmetrical relations of power, such as colonialism, slavery, or their aftermaths as they are lived out in many parts of the world today”.

Donna Haraway: in where species meet also refers to interspecies contact zones/ecological intersections which she also *calls ecotones* “edge effects [...] where assemblages of biological species form outside their comfort zones” This can refer to, for example border zones between one ecological system and another, or describe ways that native and ‘non-native’ species constitute each other or between dominant and marginal beings,

[Link to Source Haraway When Species Meet p216](#)

[Link to Source Mary-Louise Pratt](#)



In this course you will trace pathways through **interconnecting stories** :
biological; geological; historical; technological; sociological; economic;
cultural ...

... and most importantly art, which can be interpreted as **your own preferred medium of creative research practice/inquiry**, whatever that might be.

all of these stories intersect with Ecology

Source: Google Maps

URBAN ECOLOGIES

Situated, always in process
interconnections of human and
non-human environments, natures
cultures and politics.

Including ecologies of things
apparently out of place

*Ernst Haeckel Kunstformen der
Natur* (1904), plate 93:
Mycetozoa public domain

We will likely come across many definitions of
ecologies, *nature-culture* interconnections and
politics thereof in this course.

However, as contested* a place to start as any is
Ernst Haeckel as, as many of you will already know,
the term oekologie was first applied by the 19th
century art/scientist and philosopher as a way of
thinking about living being's relationships both to
organic and inorganic environments.

Of relevance to this course, on urban ecology term
has a particular relationship to placemaking as it
derives etymologically (as does indeed the eco in
ecnoomy from the **Greek oikos, meaning the basic
unit of society, the "household," "home," or "place to
live."**

Haeckel of course is also known for his sublime
drawings and paintings of microscopic creatures.

* Haeckel was also like many contemporary artists
fond of speculation. Many of his wilder theories have
been resoundingly rejected, for example Haeckel's
theories on race, which were were selectively taken
up by Nazi ideologues, even as the Nazi state
rejected other aspects of Haeckel practice. Thus a
good reminder before we start how science is and
has always been cultured, how culture is inextricable
from politics. And how art is never innocent!

On art/practice led inquiries & storytelling

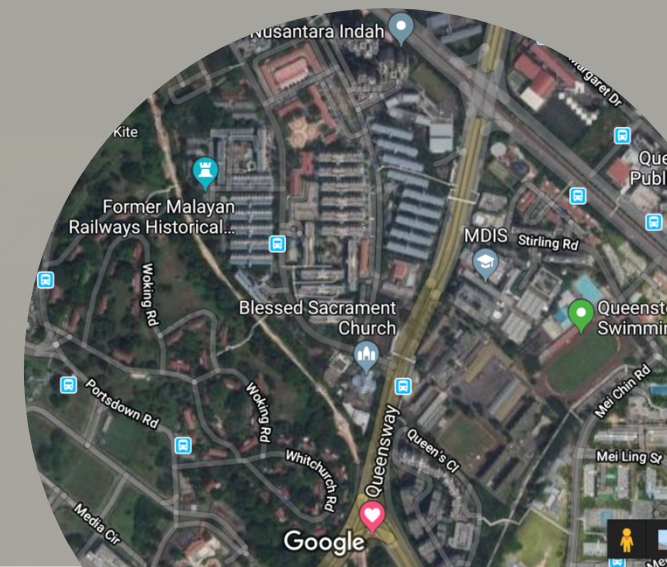
The great thing about art practice (or at least the art practice that I am interested in), is that when you are in flow, you can find meaning and ways of working from anything: Any material, object, space, any existing form of knowledge, be it formal or informal, “popular” or academic.

The creative research practices that I am interested in are “ecological” in that they are about staying curious and making connections: Between the sensorial and the conceptual; Between neurons and mycological networks; Between sound and shadows; Between birdsong and human language; Between humans and non human migration; Between a cup of coffee and colonialism; Between the sand under our feet and the structures of this city; Between the speed of our internet and our fingers on the keyboard and the hands attempting to cleanse the soil in Chinese landfills.

With art/practice led inquiries, we get to make poetic and political connections and alliances that are perhaps not permitted in streamlined modern disciplines. We get to play with the children our parents warned us against.

These processes are not innocent. We are also products of modernity and our speculations and imaginings do not necessarily always lead us to emancipatory, democratic places. But I hang on to art as I feel that combination of artistic methods and critical reflexivity enables a potentially fully embodied a toolkit with which to rethink human’s place in this world

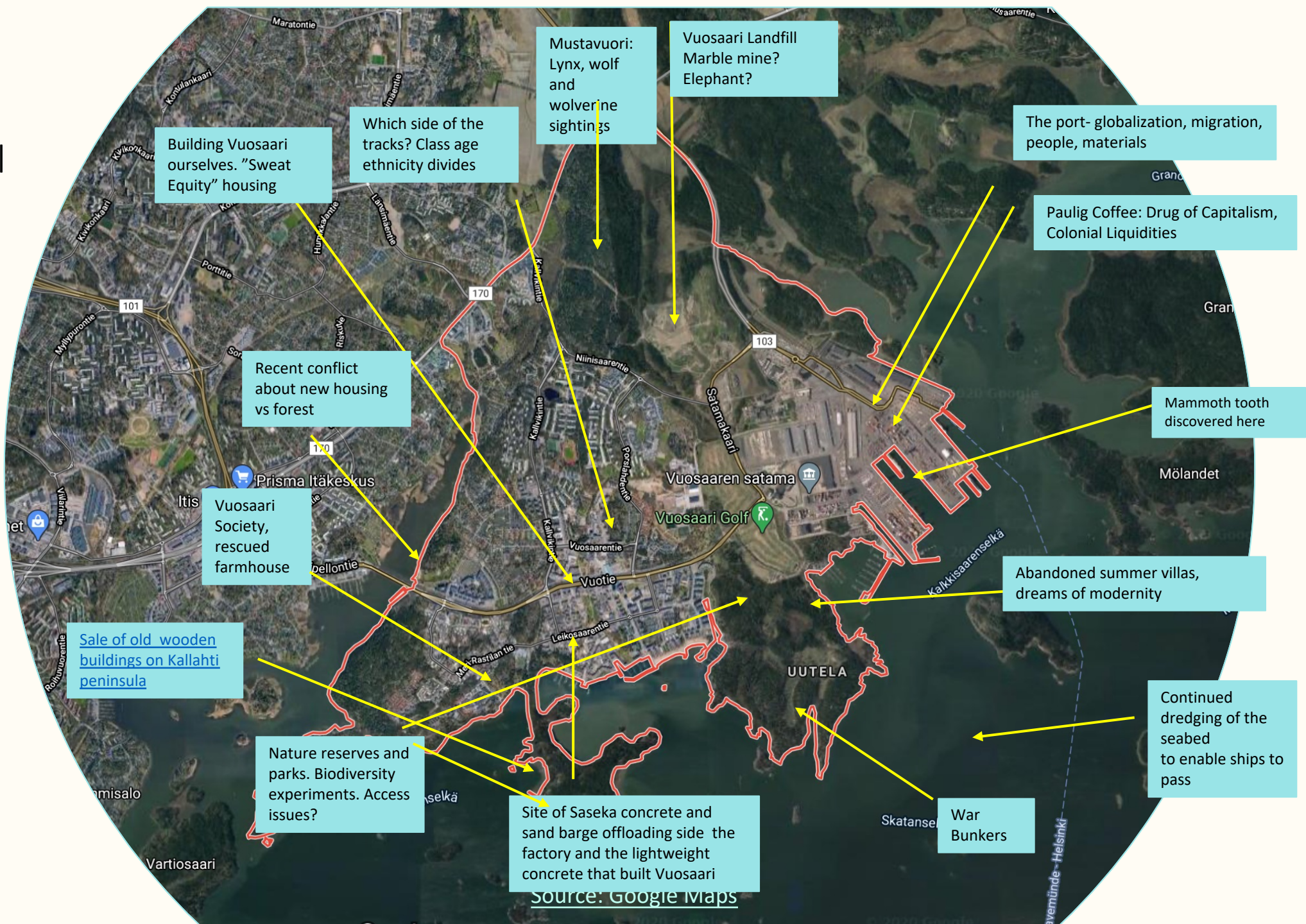
Inspired by Migrant Ecologies Project Methods



• Stills from Railtrack Songmaps 2013-2021 and the film {If your bait can sing, the wild one will come} Like Shadows Through Leaves 2021 by the [Migrant Ecologies Projects \(link\)](#)

“Finland seems very small But Vuosaari seems very big”

Anna Kozonina 2021



Building Vuosaari ourselves. "Sweat Equity" housing

Which side of the tracks? Class age ethnicity divides

Mustavuori: Lynx, wolf and wolverine sightings

Vuosaari Landfill Marble mine? Elephant?

The port- globalization, migration, people, materials

Paulig Coffee: Drug of Capitalism, Colonial Liquidities

Recent conflict about new housing vs forest

Mammoth tooth discovered here

Vuosaari Society, rescued farmhouse

Abandoned summer villas, dreams of modernity

[Sale of old wooden buildings on Kallahti peninsula](#)

Continued dredging of the seabed to enable ships to pass

Nature reserves and parks. Biodiversity experiments. Access issues?

Site of Saseka concrete and sand barge offloading side the factory and the lightweight concrete that built Vuosaari

War Bunkers

Source: Google Maps

INTRODUCING: Villa Lil Kalvik LINK





Filling in the Blank(et) - Stitching Stories

By Elina Priha, Eline Gaudé, Stella Martino, Anna Kozonina, Martta Nieminen, Onerva Heikka

Skatanselkä

avemünde - Helsinki



Myriam Graz during Final Presentations *Digesting Waters*, Art Ecology & Everyday Life Villa Lil Kalvik 2022
Photo by Juan Couder



Genietta Varsi, chart for *Digesting Waters*, Art Ecology & Everyday Life Villa Lil Kalvik 2022 Photo by Genietta Varsi



The Missing Elephant By Tuula Vehanen, Paul Bot & Dominik Fleischmann



Lucy basic google Vuosaari Sources. You will surely find more!

[Vuosaari Library](#)

Vuosaari Society <https://vuosaari.fi/>

Helmet Library search

Helsinki City Archive

Helsinki City Museum

<https://arkisto.fi/en/frontpage>

National Archives of Finland <http://digi.narc.fi/digi/>

Finnish oral history archive https://www.finlit.fi/en/archive#.X_32_y2w3s0

<https://www.luontoportti.com/suomi/fi/>

<https://www.climatechangepost.com/finland/biodiversity/>

https://www.ymparisto.fi/en-US/Maps_and_statistics/The_state_of_the_environment_indicators/Biodiversity

<https://mmm.fi/en/forests/biodiversity-and-protection/metso-programme>

<https://www.luke.fi/en/natural-resources/forest/forest-biodiversity/>

<https://forest.fi/article/biodiversity-and-conservation/>

https://www.syke.fi/en-US/search?n2=Baltic_Sea

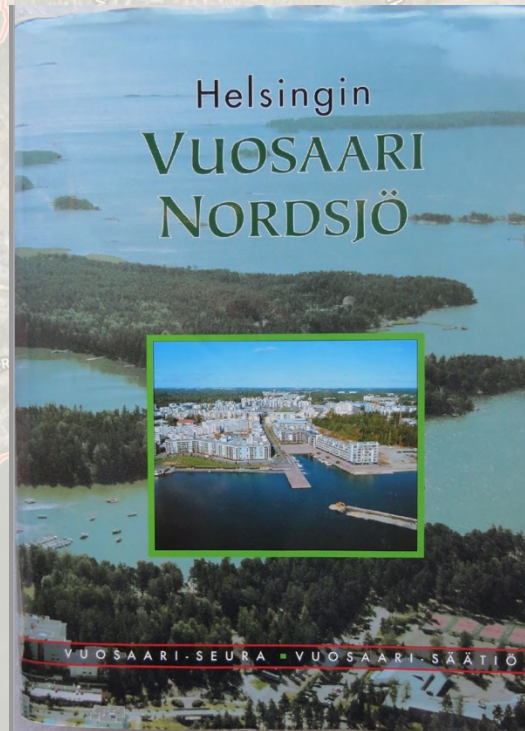
<https://www.environment.fi/sea>

<https://www.helcom.fi/wp-content/uploads/2019/08/BSEP122-1.pdf>

Homework Reading/listening for week 2

Listen to Podcast: [On Time and Water](#) *An Interview with Andri Snær Magnason*

101 English summary of Vuosaari history (on mycourses)





Villa Lil Kalvik c
7min from
metro station

Thursday 27 April tour with Matti Lipponen Layers of Story and Landscape in Uutela.

Matti Lipponen is a historian writer and a member of Vuosaari land use working group [Vuosaari Society](#)

What kinds of non-linguistic visible and non-visible stories are playing out, being told during our walk around Uutela

What kinds of human and more than human stories and interconnections are at play through sound, touch, smell +++

What kind of presences and absences shape this landscape?

What forms might such stories take?



Thursday afternoon free exploration of Vuosaari,

You may want on your own or in groups to return to a place we went this morning or take a different route, for example through the town centre to the older Vuosaari centre and former shopping mall.

Some questions, to consider as you wish, and to answer in words, sounds, walk, dance

Time and space: How do the different layers of time and space you experience on your walk manifest?

Story Ecologies: What kind of different ecological stories exist? Who are the main actors in these stories? What forms do they take

Edge Effects: Where are the edges between these ecologies and stories? Is there anything interesting happening along these edges?

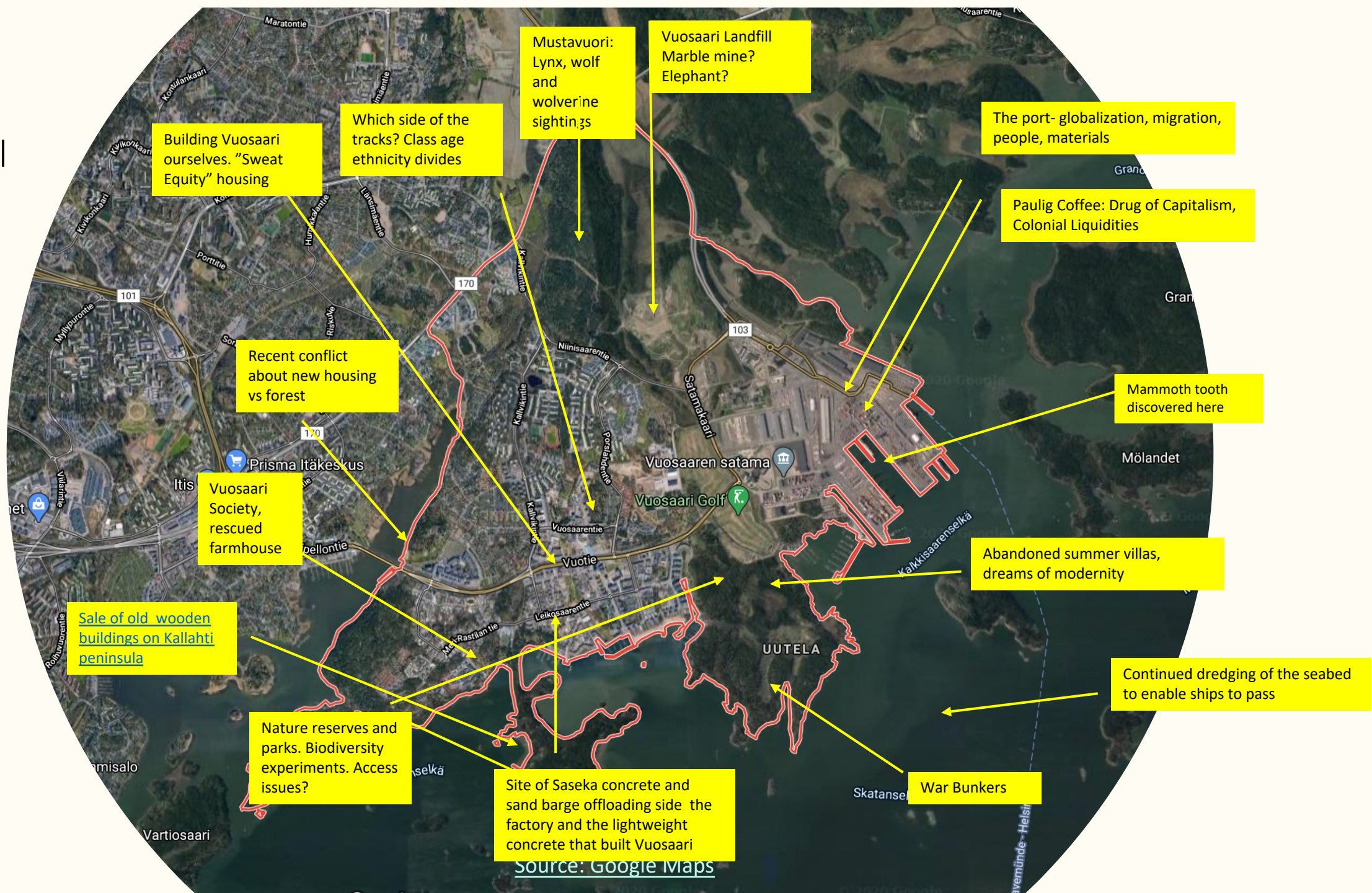
Place Making: Which experiences, objects feel very specific to this place and time? Which seem to connect to elsewhere?

Orders of Things: What kinds of invisible rules are there? Where are these rules being contested? What is supposed to be in this place, What is not supposed to be in this place? Are there any weird things going on that connect when shouldn't

Hot Spots: Where do you feel particular concentrations and contestations of human political sociological categories? Is anything in this place marked by gender, sexuality, class, ethnicity, ability, age?

“Finland seems very small But Vuosaari seems very big”

Anna Kozonina 2021



Friday morning 28 April Otaniemi

Some thoughts about story forms

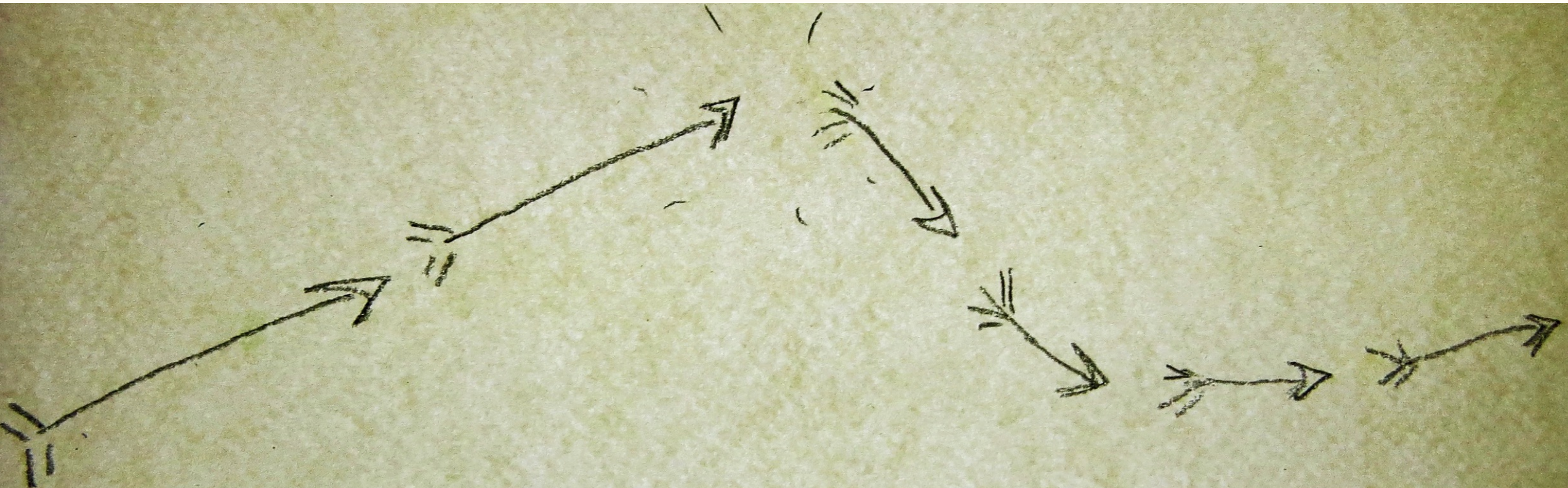
CRITIQUES OF MODERN
STORIES:

OF

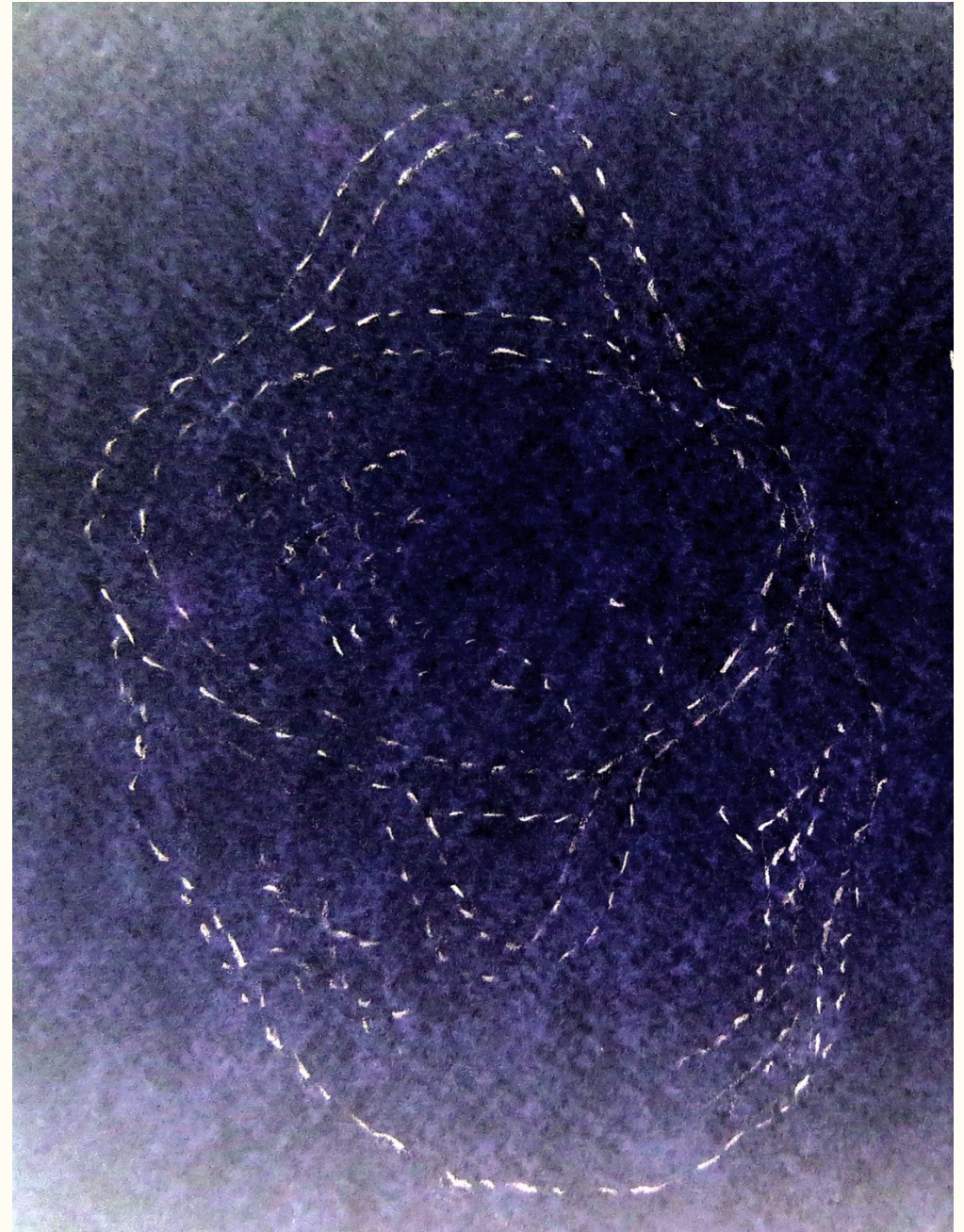
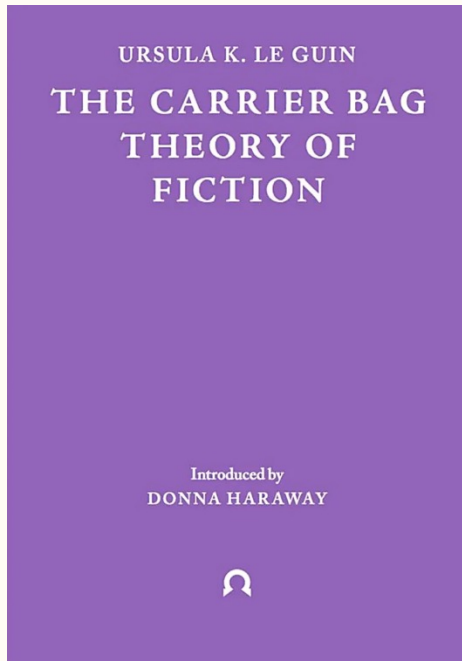
PROGRESS GROWTH
EVOLUTION

+

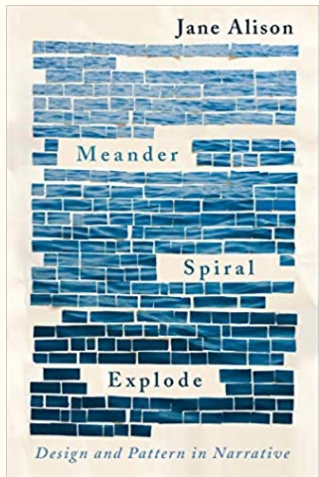
SINGULAR HUMAN
ACTOR / SOVEREIGN
DEFINES + RULES



ARISTOTLEAN LINEAR STORY ARC



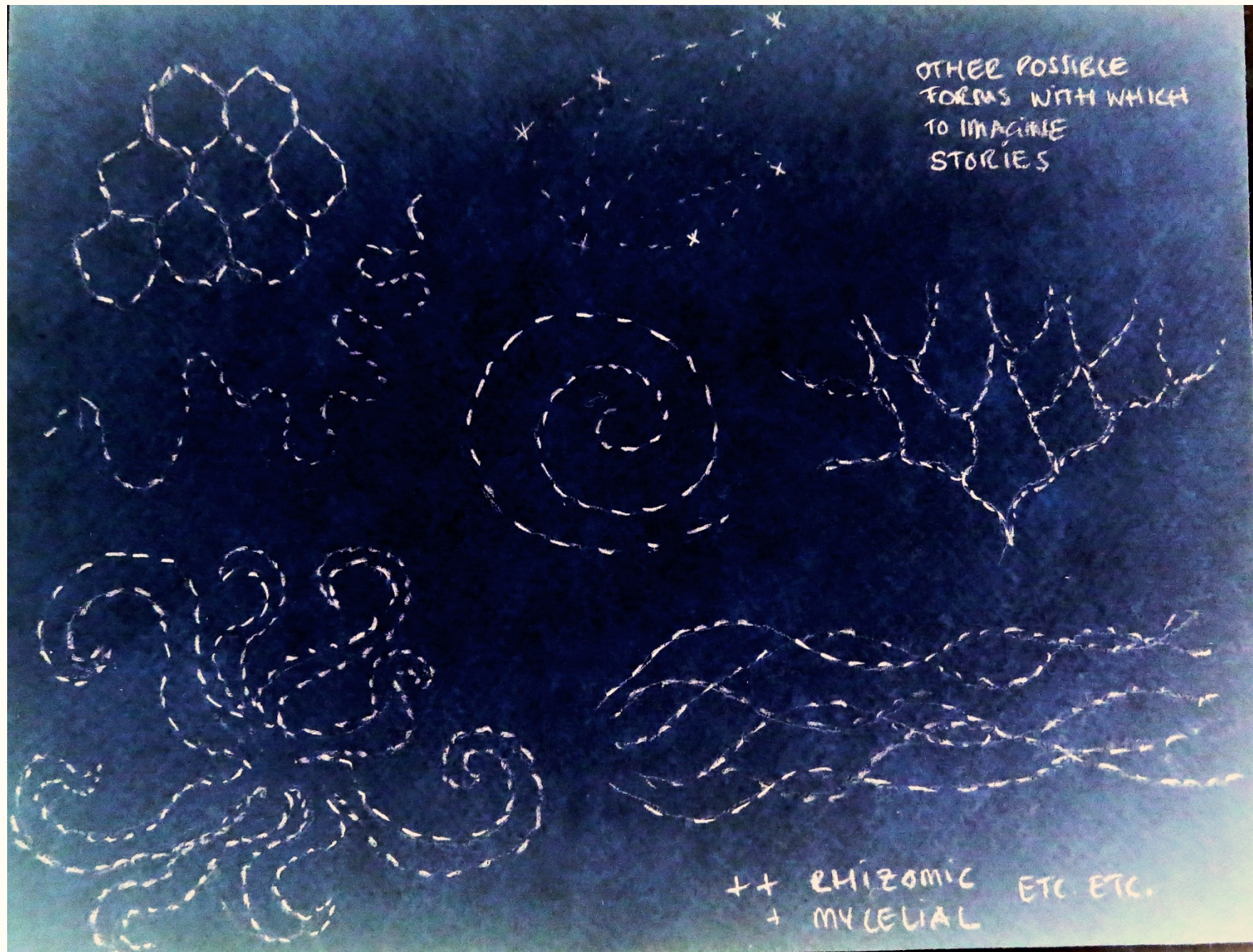
Thanks
Ursula Le Guin!

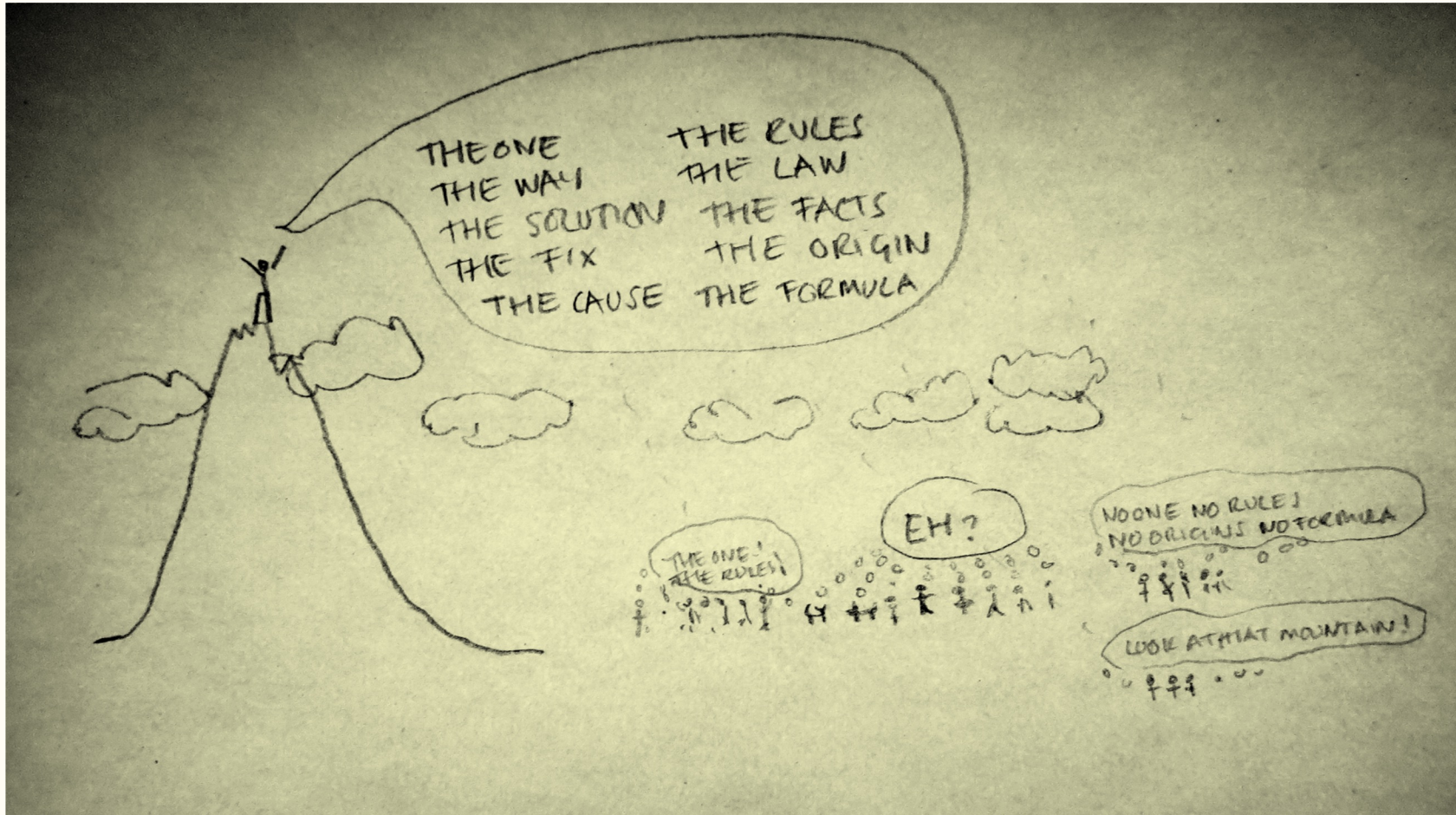


Thanks Jane Allison!



Thanks Tim Ingold!





[Of course even linear, authoritative, stories can be read in different ways.. The 'preferred' interpretation is not a given.]



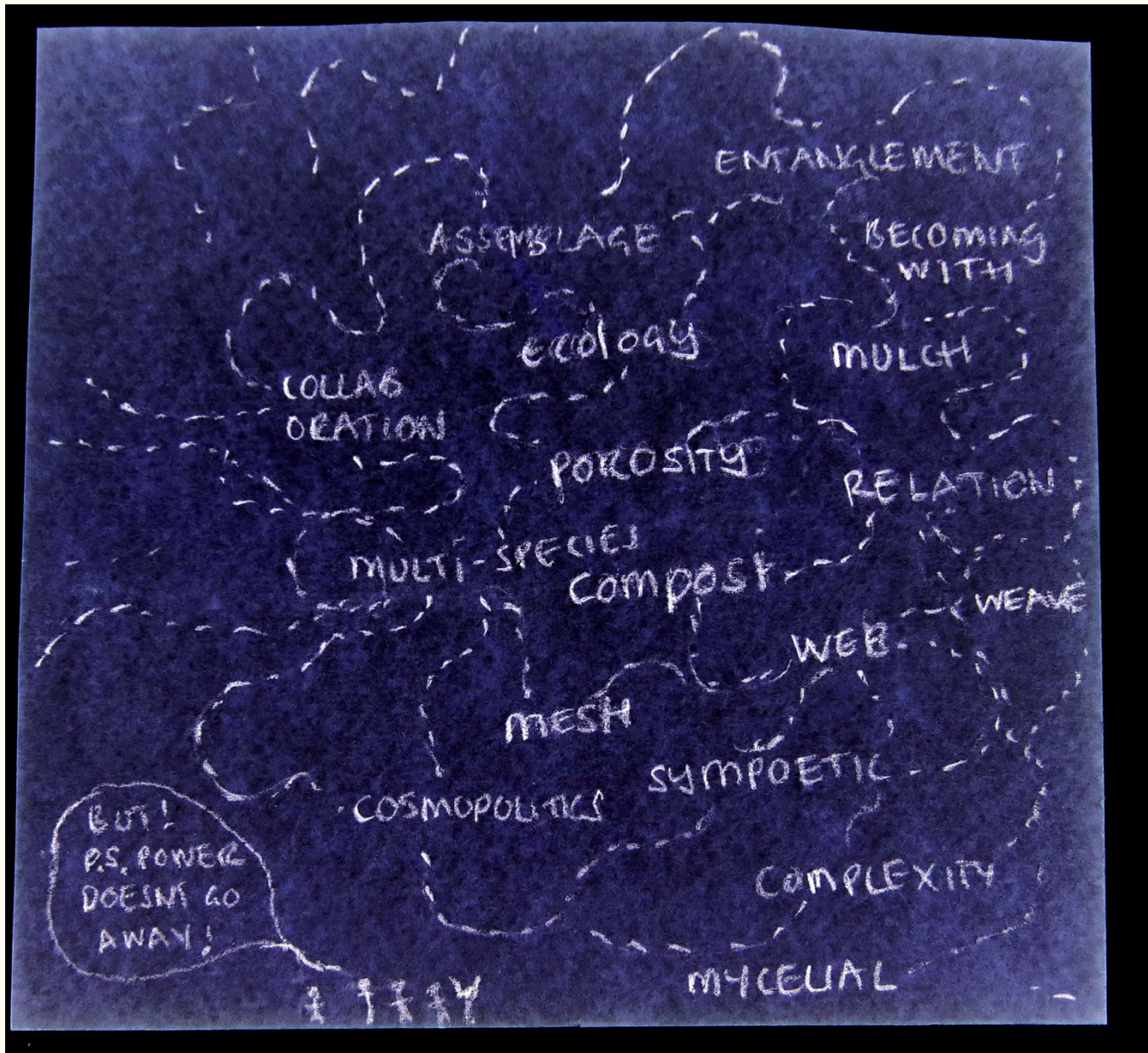
Thanks
Stuart Hall!

CRITIQUES OF MODERN STORIES:

+ CRITIQUES OF CATEGORIES, DUALISMS

HUMAN / NON-HUMAN
 MALE / FEMALE
 MIND / BODY
 LIVING / NON-LIVING
 ACTIVE / PASSIVE
 INTELLECT / MATERIAL
 WRITING / MAKING
 SCIENCE / ART

etc etc



Feral Atlas

How might artists rejuvenate academic forms of storytelling. Why is it mostly anthropologists and philosophers doing this work?

On your own: Spend some time with this website, get lost down one of the many feral paths ways

In groups: Discuss your experiences. What forms of story does this site tell? How?

Report back to class



Friday afternoon 28 April Otaniemi

Independent work + Lucy consultations