

The Riverside Quarter Art Competition by Porvoo Art Factory

APPENDIX 1

Ajallisessa sivuvalossa [In a sidelight temporally] (first place)

The thematics of the work, a map, was seen to work well on different scales and for different viewers, although it is also a subject often used. The layering and how the work looks far and near were considered successful. The work is elegant and multifaceted. There is lightness in the design of the work with its lines and reflections, and the metal working also gives the work a sense of artisanry. For some, the work creates an impression of a slate-like stone surface or marble, making it architecturally intentional element of the building's foundation. On the other hand, the darkness of the work was also criticised as gloomy in general appearance. The work's dimensions fit well with the building, and it neither competes with, argues, nor challenges the building.

Seen from a distance, the work was considered to be somewhat modest, especially during daylight hours without lighting. Consideration was also given to whether the work itself is enough to make the view interesting and add something creative to it or not. Also, the participatory part remained unclear, and it was not quite certain whether it brings more content to the work. As a whole and as part of the cityscape, the work was considered to be successful, and the sketch has been made carefully and professionally.

Nousuvesi [Rising tide] (shared second place)

The sketch appears interesting in terms of content; it takes into account the location and history. The work's dimensions function insightfully and combine two different themes successfully: the changing water level and the history of the wooden boatyard. The work contrasts well with the building's architecture and combining the drawings of boats made on the boatyard with the wave is interesting. The fact that the scale of boat drawings is 1:1 illustrates their actual size compared to humans and the environment. It was appreciated that the work looks different during the day and in the evening. The atmosphere and glow of the wave created by the work were considered great and the whole was perceived as beautiful, but it gave rise to discussion about whether the sketch would fully correspond to the final appearance of the work.

Viewing the work in close distance was seen as its weakness, since the dimensional drawings of the boats are so high that they are difficult to detect as a pedestrian. Consideration was also given to the shape of the wave in relation to the building's architecture. The work as a whole was seen as beautiful, elegant, and thematically proper to the site.

Puutarhajuha [Garden party] (shared second place and popular with the public)

The world created by the work was considered attractive, spacious, and light, and created an impression of, among other things, Japanese-style room dividers. The fact that the work consists of real objects was seen as interesting; it gives the whole a genuine handprint. The work was considered to work both from far and near, and varied materials, like brass and recycled glass, create variations to the work in a fine way. The colour scheme of the work was seen as a workable solution to support different seasons in a changing environment. The blue background brings space to the work to breathe and calms the whole.

The work was perceived as stylised and even naive, but it lacked a connection to the location and cultural history. On the other hand, the work was seen as timeless in its thematics and expression of form. With regard to the technical implementation of the work, consideration was given to whether the glass fasteners would define the location of the parts of the work too much. As a whole, the work was considered to be colourful, cheerful, and surprising. However, it was considered whether the work would be right for this particular location and subject?

The next following proposals in alphabetical order

Kilpikaarna [Shield bark]

The work appeared to the jury as something patterned or textile-like, as if it were a beautiful fabric that could flap in the wind. The whole is organic and vivid, and the colours of the work are summery and positive. The horizon formed by the two background colours behind the work was

slightly questioned and perceived as dominating the work and causing a sharp contrast to the upper and lower parts. It was perceived to some extent that the idea of thick dry bark on pine trees, shield bark, was not conveyed strongly enough in the outcome, although the theme was liked. The work was seen to work, especially from a distance, but when viewed from close, it would have been desired to contain more variation and more to discover.

Kontraposto [Contrapposto]

The proposal had monumentality, fine rhythmicity and picturesqueness in it and its dimensions were insightfully adapted to the object. The pillars in the sketch were seen to carry up the entire building and therefore being well suited for the site. It was thought that the work would be well-functioning especially in the evening, but the daytime view shared opinions. In addition, the proposal's picture of the miniature model in the evening as well as the picture of the fitting of the façade in the daytime were quite different, and the jury had challenges in assessing which one would more correspond to reality. In the sketch, the façade colours of the building had been taken into account well, but some felt that the colours fit even too well with the architecture, which makes it more difficult to distinguish the work as a separate whole.

Merta [Fishing trap]

The sketch was seen as a sympathetic proposal suitable for several kinds of viewers. Some members of the jury described that the work created an impression an aquarium-like wall in the marine museum or a picture in a schoolbook. The work was seen to work especially in the dark and it was considered as great that the work looked different in light and dark. However, the question arose, whether the view in the daytime would be interesting enough. The colour scheme was also seen to stand out strongly from architecture and the work's dimensions made the jury wonder, since the animals would appear to be really large against the wall. There was also a question of whether the proposal would stand the test of time well enough.

Ranta [Bank]

The jury liked the sketch that alluded to Porvoo, life, and history and was colourful, light, and cheerful. The layering of the work was also liked. However, it was seen that the partially humorous imagery feels strange on this scale and context and that the sketch does not take enough account of the object's architecture. It was felt that the work could work well in temporary form, but that it might not last for decades. The view to the opposite riverside also sparked discussion, and the work was perceived to appear too fragmented from far, although it offers much to explore when viewed closer.

Valonkuori [Bark of light]

The sketch was considered to be insightful, delicate, and elegant and it was seen to work especially in the evening, offering a different view depending on the light. Consideration was given, however, to whether the implementation of the work is too brownish grey to stand out properly in the day view. The story that the work expresses and its implementation with its motifs, a caddis fly and other motifs originating from the nature of the area and the objects found there were found to be attractive. The idea of a separate sculptural part was insightful and fun, but the way it was implemented sparked discussion. The magnification of the motifs was seen to make the work almost abstract. Consideration was also given to lighting, to whether it would be even too dramatic and bright in relation to the environment in the evening view, and especially to the inhabitants at the opposite riverside.

Väv [Weave]

The jury considered the proposal to be fast-paced, colourful, vibrant, and mobile – something of a comic book-like stream of life was seen in it. The sketch moves between picturesqueness and installation or performing and abstract. To some extent, the work reminds of Tove Jansson's world, which fits insightfully into Porvoo. The work was seen to stand out from the architecture of the building, but also to fit with it in a way. The work was thought to attract attention and become an eye-catcher – perhaps even too much in relation to the architecture. In addition, a certain kind of

anxiety and garishness of the work shared the views of the jury. Some clearly depicting elements, the very large hands, for example, sparked discussion.