



ANNI KÕRVEMAA



Minu esimesed mälestused ruumiga mängimisest pärinevad varajasest lapsepõlvest, mil oma kentsakal viisil viltuste joonte ja ebamääraste vormidega kodust ruumiplaani joonistasin ning puuonne ehitasin. Juba toona meeldis mulle ümbritsevat analüüsida ja üles märkida, olgu selleks ruum või inimesed.

Olen pidanud õppima kohanema paljude erinevate ruumide ja keskkondadega, neid kiiresti enda omaks muutma, et siis neist jälle lahti lasta. See on õpetanud ruumi paremini mõtestama, teisalt seda täiesti hülgama. Eristades end igasugusest seintega piiritletud "oma" ruumist, keskendun töödes rohkem kasutaja mäluruumile. Kuidas ruumi mäletame ja miks me seda üldse mäletame? Paigakiindumuse ja rändamise vaheline suhe paelub mind praeguses kiiresti muutuvmas maailmas väga. Me ei hoiu enam kinni põlvest-põlve pärandavatest esemetest ning suudame kiiresti adapteeruda uute ruumiolukordadega. Soovin oma töös adresseerida pidevast liikumisest ja ümberkohastumisest tingitud ruumivajadusi ja -probleeme.

Sageli peatun oma rännakutel, uurin pisemaidki unustatud fragmente seintel ning märkan ümbritsevate inimeste mõttevälgatusi ja tähelepanekuid mõnel pealtnäha suvalisel postil. Ammutan tänavaruumist suurema osa inspiratsioonist. Sisearhitektuuri kõrval olen leidnud endas kire fotograafia, graafilise disaini ja moe vastu. Arhitektuuri ja ruumiloomet pean pinnaks, kus kõik need kunstid kohtuvad. Põnev on mängida erinevate piiridega ja justkui esitada enda väike protest ütemaks "jah, see jope on ka arhitektuur!"

Portfoolios olevad tööd kajastavad ringi rändamist, ruumi pidevat muutumist, dokumenteerimist, lõpetamata ruume ning lugusid, mille jutustamisel tuginen tugevale kasutajaga suhestumisele, lugusid. Arvan, et see loob hea ja tundliku aeg-ruumi. Tunnen, et minu tööd on rohkem nagu protsess, mõte, tugi, pooleli olev ruum, mitte täiuslikult viimistletud pakett.

My first memories of playing with space come from early childhood, when I, in my own goofy way, with crooked lines and vague forms, drew up floor plans of my home. Even back then, I enjoyed analysing my surroundings, be it space or people.

I have had to learn to adapt to many different spaces and environments, quickly make them my own, only to let them go once again. It has taught me to make better sense of space, on the other hand to be able to completely abandon it. Differentiating myself from any kind of "my" space delimited by walls, I tend to focus more on the user's memory space. How do we remember space and why do we remember it? The relationship between place attachment, migration and the issues surrounding are things that really fascinate me. We no longer hold on to items handed down from generation to generation and can quickly adapt to new spaces. In my work, I want to address the spatial needs and problems caused by constant movement, relocation and change.

On my travels, I often stop to examine even the smallest forgotten fragments on the walls, and notice the flashes of thought and observations of the people around me on some seemingly random post. I draw most of my inspiration from the streetscape.

Besides interior architecture, I have found a passion for photography, graphic design and fashion. I consider architecture and spatial creation to be the surface where all these arts meet. It's exciting to play with different boundaries and as if present your own little protest saying "yes, this jacket is also architecture!"

The works in the portfolio reflect the constant change of space, change of storylines, documentation, unfinished spaces and stories that rely on a strong relationship with the user. I think this is what creates a good sensitive time-space. I feel as if my work is more like a process, a thought, a work in progress, rather than a perfectly finished package.

ANNI KÖRVEEMAA



Miksi arkkitestit rakentavat uusia tiloja? Rakentaminen on ihmisen luontainen tarve ja arkkitehtuurin tehtävä on luoda tiloja, jotka vastustavat ajan kuluvaan muuttamiseen ja jotka antavat ihmisille mahdollisuuden elää ja toimia. Uudet tilat eivät ole vain tiloja, vaan ne ovat ihmisen elämää ja toimintaa edistävää välineä.

Olisi hauska tutustua sinuun ja kuulla lisää sinusta ja ajatuksistasi. Olen vakuuttunut siitä, että sinulla on kaikki tarvittava osaaminen ja kokemus, jotta voit auttaa minua löytämään oikeat ratkaisut.

Yhteistyössäni olen saanut tehdä useita mielenkiintoisia projekteja, jotka ovat auttaneet ihmisiä löytämään uusia tapoja elää ja toimia. Olen vakuuttunut siitä, että minulla on kaikki tarvittava osaaminen ja kokemus, jotta voit auttaa minua löytämään oikeat ratkaisut.

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Suomen Arkkitehtiliiton jäsen. Olen vakuuttunut siitä, että minulla on kaikki tarvittava osaaminen ja kokemus, jotta voit auttaa minua löytämään oikeat ratkaisut. Olen vakuuttunut siitä, että minulla on kaikki tarvittava osaaminen ja kokemus, jotta voit auttaa minua löytämään oikeat ratkaisut.

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CV	
Asiantuntijana	1998-2005 Arkkitehtitoimisto "Mies + Oksanen"
Asiantuntijana	2006-2010 Arkkitehtitoimisto "Mies + Oksanen"
Asiantuntijana	2011-2015 Arkkitehtitoimisto "Mies + Oksanen"
Asiantuntijana	2016-2020 Arkkitehtitoimisto "Mies + Oksanen"
Asiantuntijana	2021-2025 Arkkitehtitoimisto "Mies + Oksanen"



Ennen kuin aloitan, olen vakuuttunut siitä, että minulla on kaikki tarvittava osaaminen ja kokemus, jotta voit auttaa minua löytämään oikeat ratkaisut. Olen vakuuttunut siitä, että minulla on kaikki tarvittava osaaminen ja kokemus, jotta voit auttaa minua löytämään oikeat ratkaisut.

My first memories of playing with space were from my childhood, when I would play with blocks and lego bricks, and as I grew older, I would play with architectural models and plans. I have found it to be a very rewarding and challenging experience, and I have found it to be a very rewarding and challenging experience.

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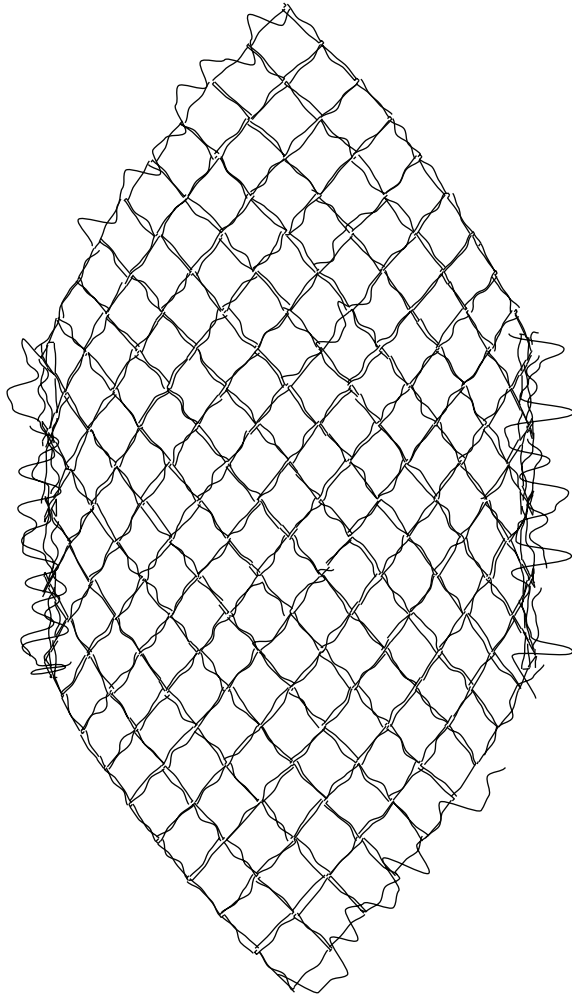
The relationship between space and time is a complex one, and I have found it to be a very rewarding and challenging experience. I have found it to be a very rewarding and challenging experience, and I have found it to be a very rewarding and challenging experience.

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Besides interior architecture, I have found a passion for photography, graphic design and fashion. I have found a passion for photography, graphic design and fashion. I have found a passion for photography, graphic design and fashion.

This work in the portfolio reflects the constant change of space, and I have found it to be a very rewarding and challenging experience. I have found it to be a very rewarding and challenging experience, and I have found it to be a very rewarding and challenging experience.





KOOS / TOGETHER

Väikeehitise disainimine kasutades peamise ehitusmaterjalina puitu. Algseks ette antud asukohaks Kiidjärve matkarada.
Designing a small shelter using wood as the main building material. The original location - Kiidjärve hiking road.

KUIDAS ME PÜSIME KOOS? *HOW DO WE STAY TOGETHER?*

Puitpaviljoni disainimine lageraiealale oli vastuoluliseks lähteülesandeks. Võttes arvesse sealses paigas pesitsevate kuklaste olulisi liikumistrajektoore, tuli ehitise loomisel erilist rõhku panna selle paigutusele. Sipelgatele on oluline valgus ning nende selgelt väljakujunenud rajad.

Otsustasin luua paviljoni, mille sekkumine sealsesse alasse oleks võimalikult väike, ent siiski mõjuks loodusradadel liikujatele huvitekitavalt. Ehitise ei ole pikemaks peatuspaigaks inimesele, vaid tekitab lageraie alale väikse markeeringu, jättes ruumi sealsetele põhielanikele - sipelgatele.

Vormi inspiratsiooniks on puude omavahelised suhtluskanalid. Paviljon kasutab ära puidu loomulikku paindumist, võttes enda alla võimalikult vähe materjali ning maapinda.

Designing a wooden pavilion for an area of deforestation was a controversial starting task. Taking into account the important movement trajectories of the nesting warblers, special emphasis had to be placed on the layout of the small building. The ants have their clearly developed paths and need for sunlight which are important factors for their survival.

I decided to create a pavilion that would interfere with the area as little as possible, but would still have an effect on the passer-by hikers. The building is not a primary place for people, but a space for the main inhabitants - ants.

The form is inspired by the communication channels between trees. The pavilion takes advantage of the natural bending of wood, taking up as little of material and land as possible

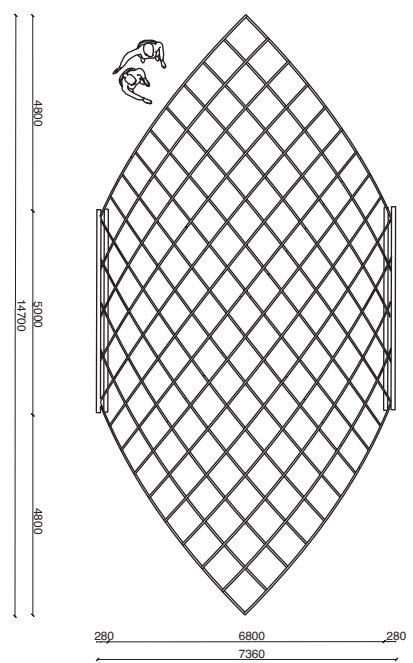
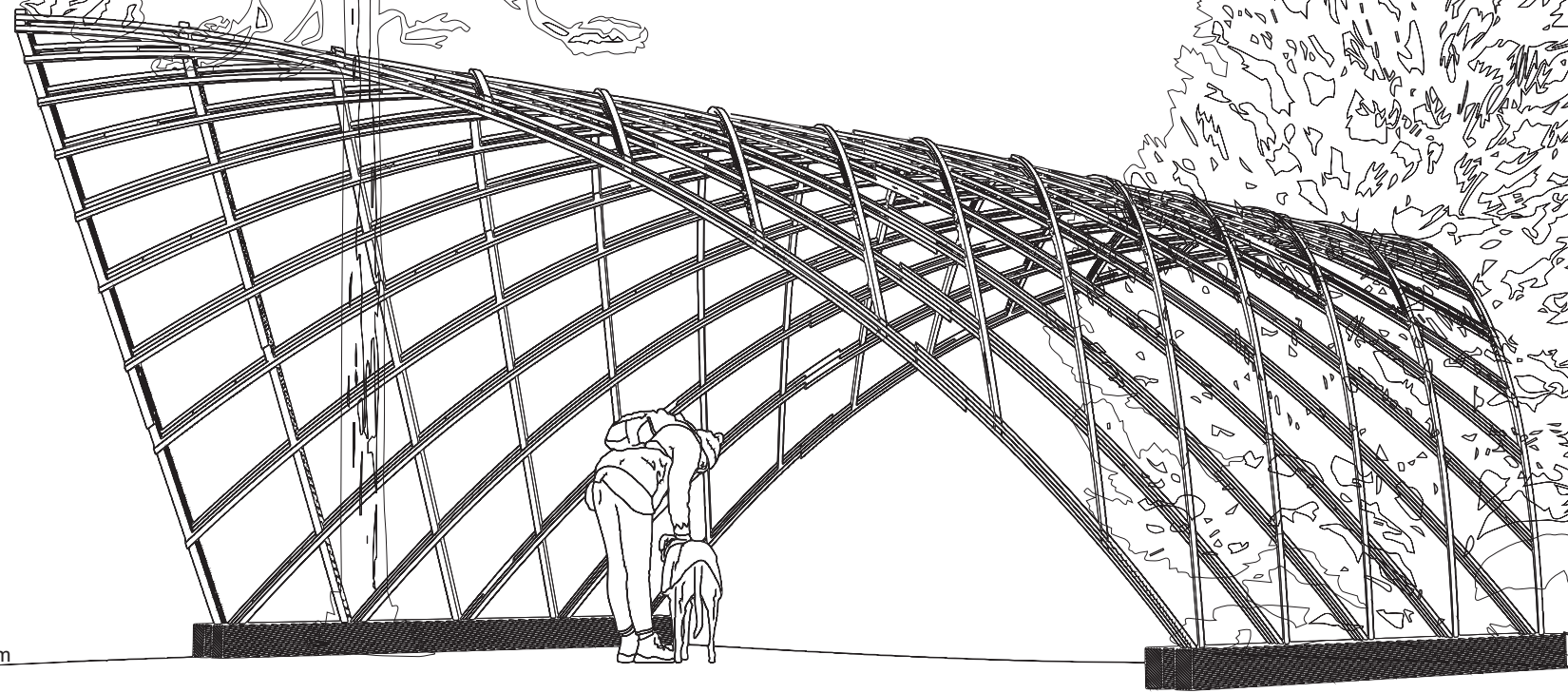




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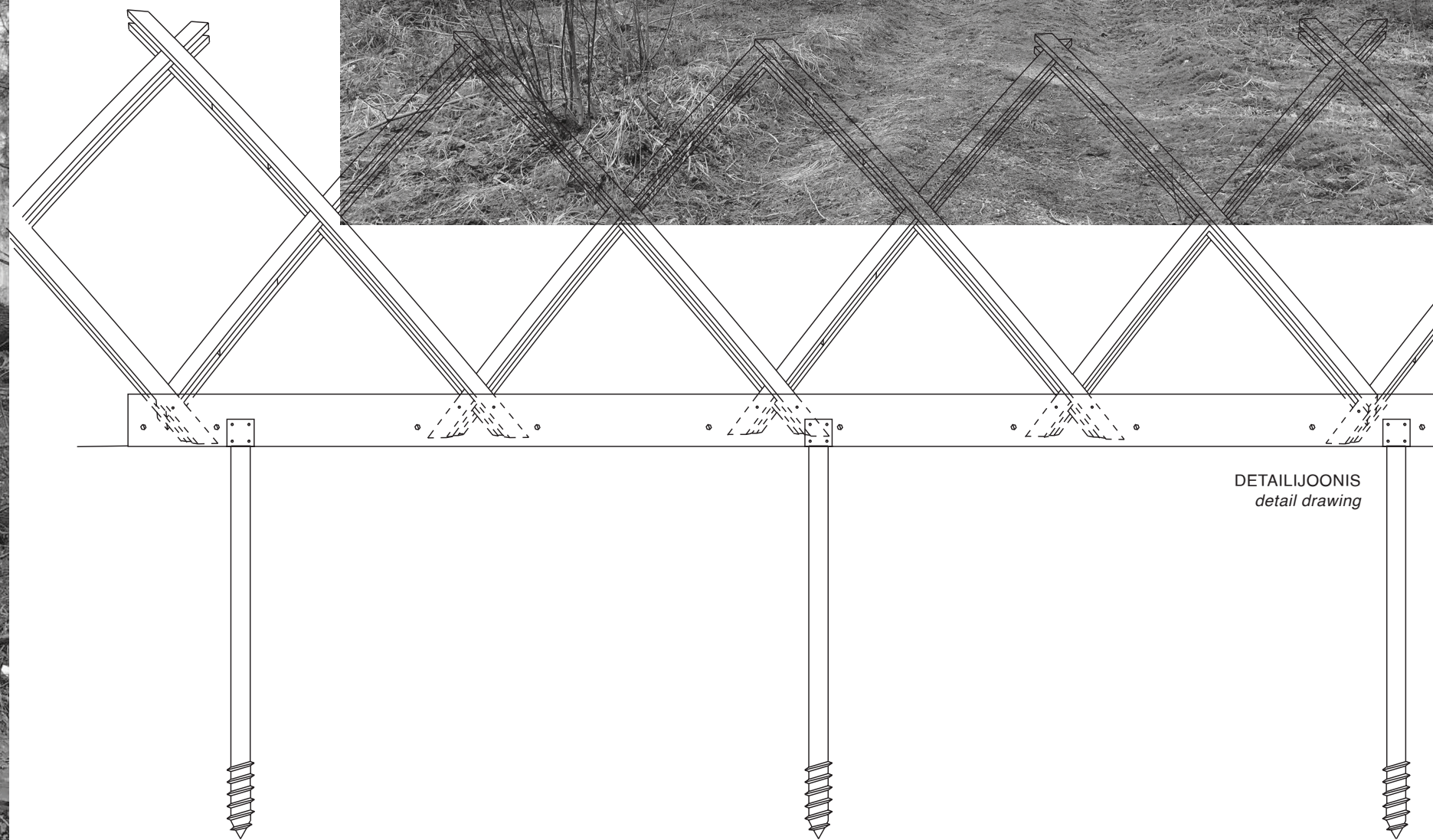


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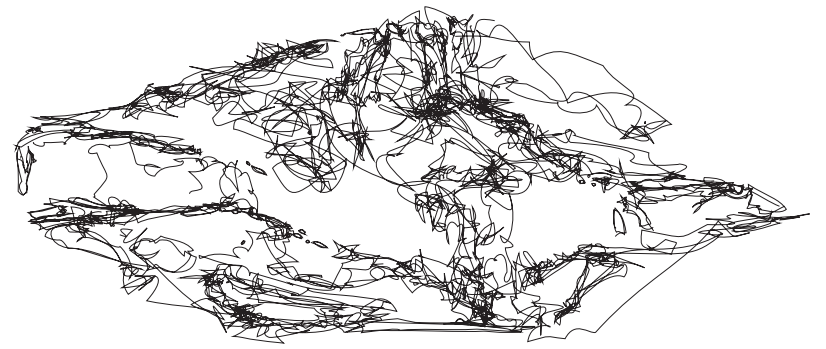




VAADE PAVILJONILE
view to the pavilion



DETAALIJOONIS
detail drawing



NÄITUSERUUM / EXHIBITION

*Näituseruumi ideelahenduse väljatöötamine erivajadustega külastajatele. Fookuses autisühäirega lapsed.
Spatial design of an exhibition room for visitors with special needs, focusing on autistic kids.*

RUUM, MIS RÄÄGIB MU KEHAGA *ROOM THAT SPEAKS TO MY BODY*

Uuris intervjuude abil autistlike laste käitumismustreid ja nende suhestumist ruumiga. Autistlikule inimesele on oluline, et tema ise kontrolliks keskkonda. Loodud ruumi mõtteks oli lasta külastajal vabalt ruumis liikuda, hüpata, pikali visata ning oma kehaga ruumi kogeda. Sellise ruumi loomiseks võtsin eeskju biomimeetilisest disainist ning kasutasin topograafilist tunnetust ja pindasid.

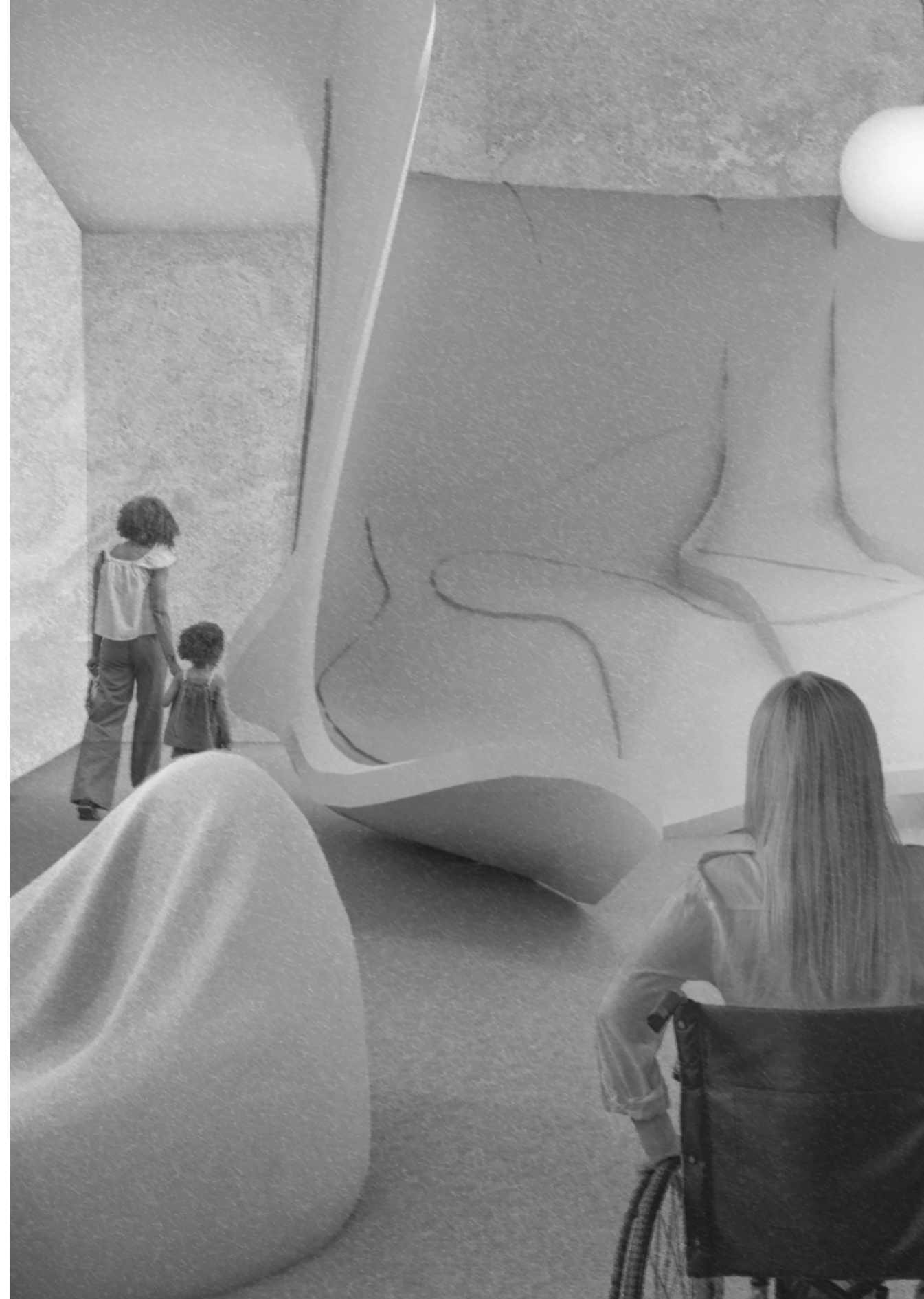
Näituseruum pidi olema realiseeritav, mistõttu kogu ruumi maastiku vormilisest katmisest kujunes välja kaks maastlaeni pinnavormi. Pinnavormi põhjaks on painutatud puidust karkass, mida katab pehme vahtkumm.

Kaks maastikulist elementi paigutusid kaardistatud ruumi hästi – need jätsid ruumi keskele avara ala, et aidata autistlikul lapsel hoida ruumis toimuvat kontrolli all. Teisalt paigutusid vormide taha “elavamad” eksponaadid, mis takistasid külastaja ülestimuleeritust.

The idea of the exhibition design was to let the visitor move freely, jump, lie down and experience the space with their body. Therefore, being inspired from the biomimetic design, the design was based on the sensibility of topographical surfaces.

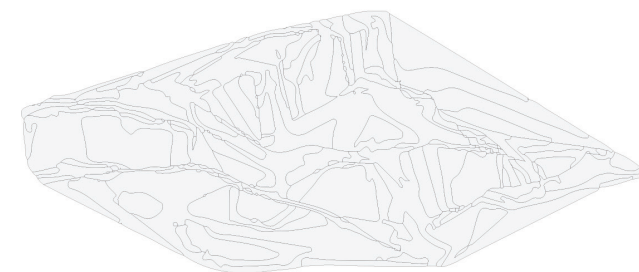
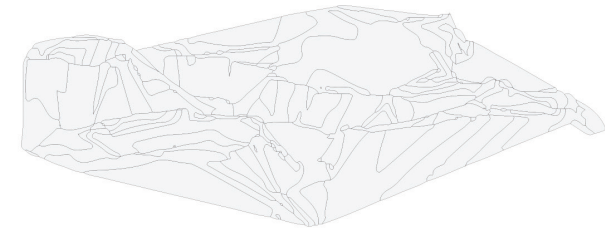
The exhibition space had to be realisable, which is why two separate floor-to-ceiling forms are placed into the room to mimic the form of landscapes. The bottom of the surface is a bent wooden frame topped with soft foam and a cover sewn together from recycled fabrics.

The two elements mapped the space well - leaving a wide area in the middle of the room to help the autistic child keep control of their environment. The more “lively” exhibits were placed behind the forms, which prevented overstimulation of the visitor.



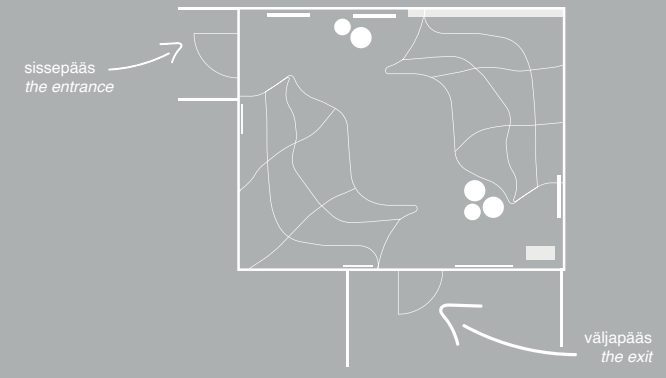


3D PINNAVORMID TOPOGRAAFILISTEST JOONISTUSTEST
KASUTADES PARAMEETRILIST TARKVARA GRASSHOPPER



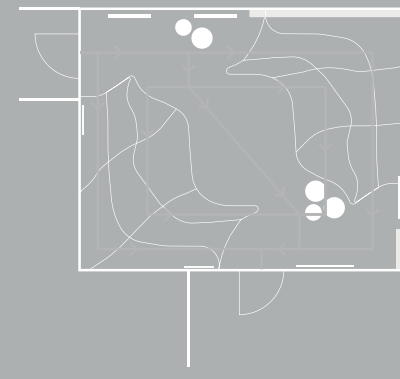
*3D landscape forms extruded from the topographic drawings
using grasshopper parametric programming*

ÜLDPLAAN
general plan



LIIKUMISKEEM
moving diagram

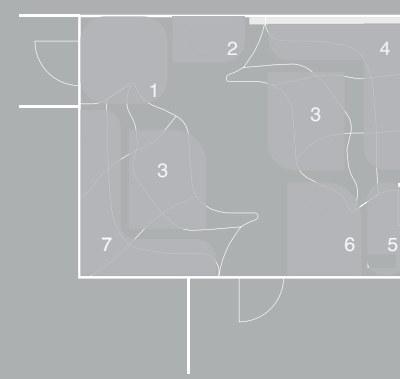
kõik alad on ratastooliga ligipääsetavad, pinnavormid kaardistavad ruumi ja peidavad enda taha ära aktiivsemad eksponaadid



all areas are wheelchair accessible, the forms map the space and hide the most active exhibits behind them

EKSPONAATIDE TSOONID
zoning of the exhibition

- 1 näitust tutvustav tekst, makett pimedatele
- 2 magnetahvel mänguasjadega
- 3 taktilised puhke- ja mängualad
- 4 "Muusika Mets", visuaalide ja heliga installatsioon
- 5 puutumatud eksponaadid vitriinis
- 6 ekraan õppevideotega
- 7 black box + ekraanid

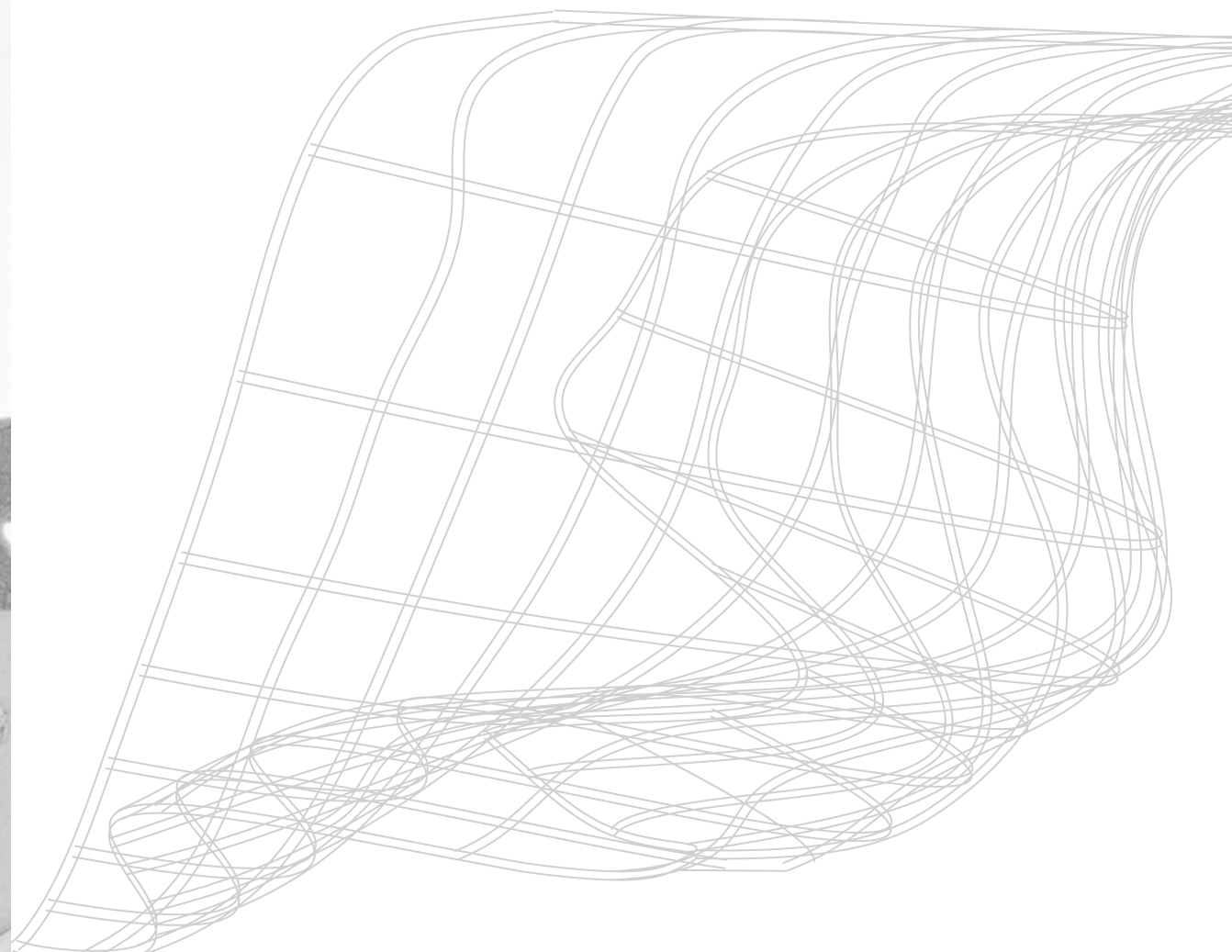
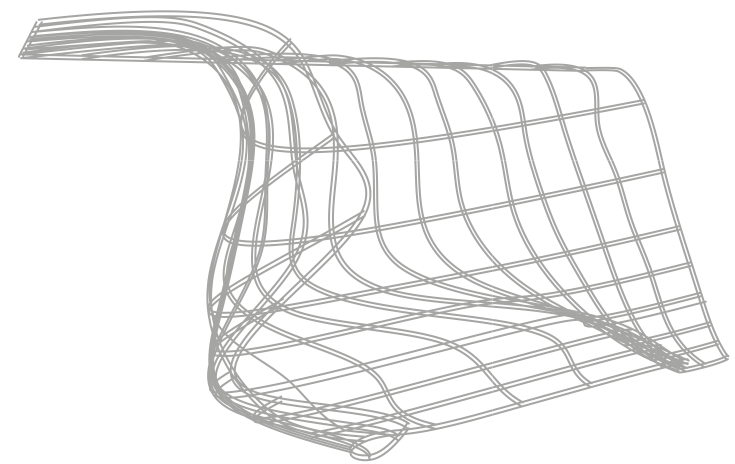


- 1 introduction of the exhibition room, model for the blind
- 2 magnetic board with toys
- 3 tactile recreation and reading areas
- 4 "Musical Forest", with visuals and sounds
- 5 intact exhibits
- 6 screens with educational videos
- 7 black boxes + screens





PAINUTATUD PUIDUST RAAM
frame made of bent wood





VAADE NÄITUSERUUMILE
view to the exhibition



SAABUMINE / THE ARRIVAL

Õuelasteaia toimimist toetava ruumi loomine. Fookuseks oli lasteaeda saabumine ning sellega kaasnev ärevus.
Creation of a space that supports the functioning of the outdoor kindergarten. The focus of the work was on the arrival to the kindergarten and the accompanying anxiety of it.

KUIDAS KOGEME SAABUMIST? *HOW DO WE EXPERIENCE ARRIVAL?*

Õuelasteaia suurim väärtus on vahetu side loodusega. Nende toimimise eripäraks põhimõte, et enamik lasteaia tegevusi toimub õues. Looduse vahetu kogemine kõigi meeltega soodustab oskuste kujunemist, tagades teadmiste kinnistumise ja seoste loomise.

Et kaardistada õuelasteaia väliruumi ja märkida saabumise suundi, viisime äbi ruumilise sekkumise. Teipisime maapinnale erksavärvilised suunavad joonestikud ning jälgisime nende mõju lastele päeva kulgedes.

Kuna puudus ala piiritlev aed, aitas markeering ka laste jaoks väliruumi kaardistada ning töötas mõnevõrra piiravalt. Jõudsime vaatluse ja sekkumise käigus järelduseni, et meie loodaval disainil on kasutajale suunav mõju, aidates lasteaeda saabumist juba eemalt tajuda. See mõjub tuttava, mängulise ja tähelepanu suunava maamärgina.

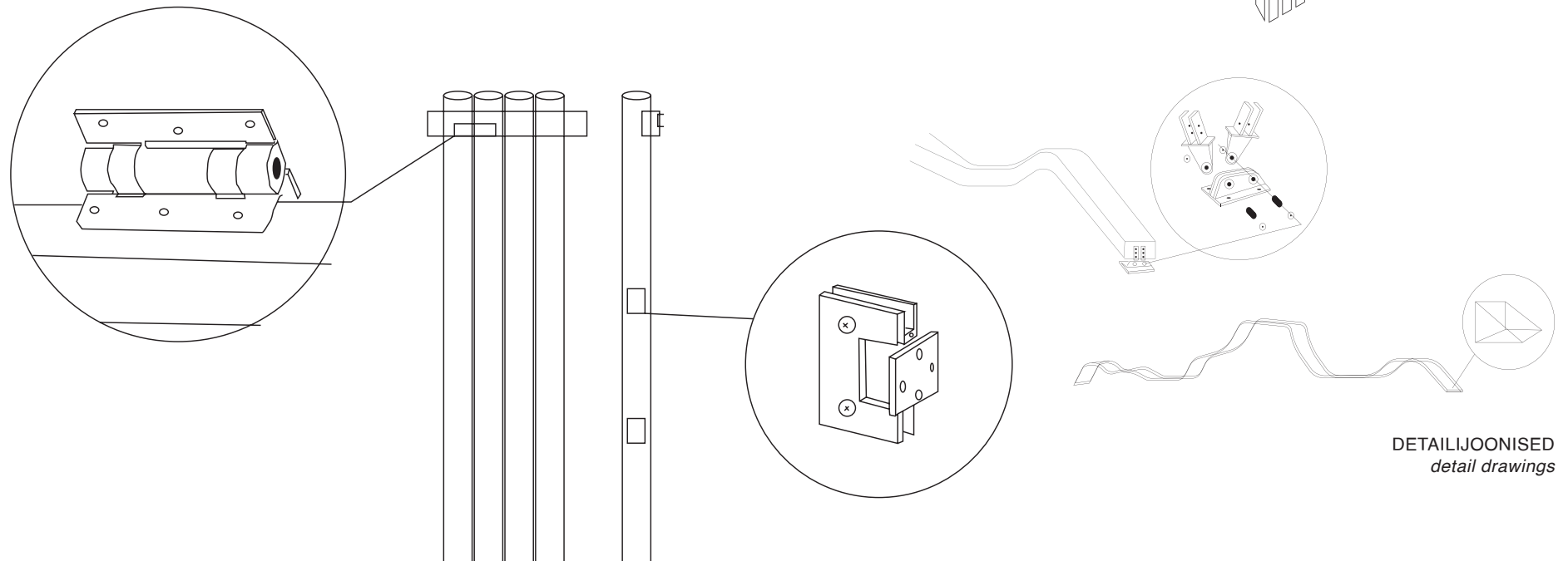
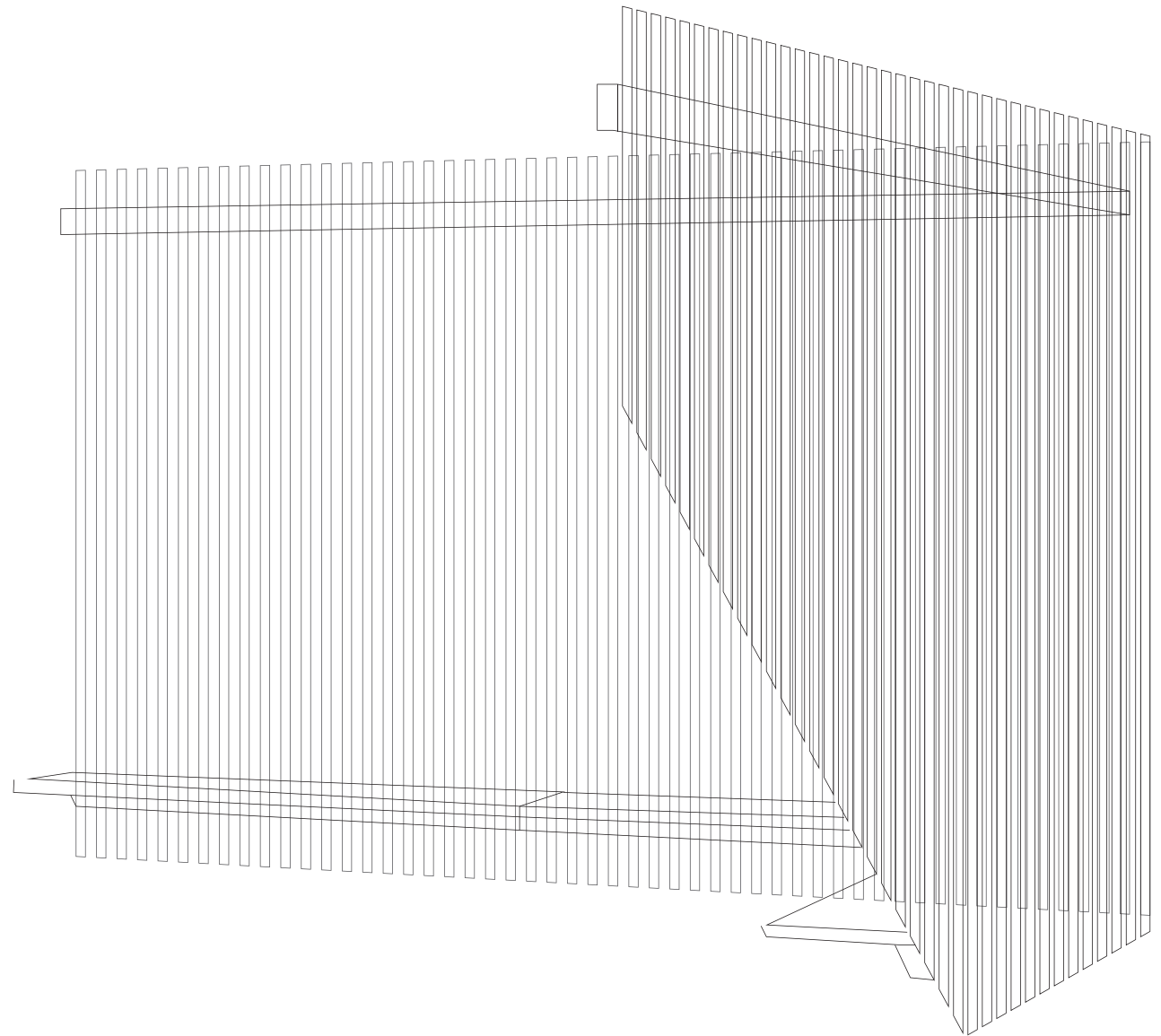
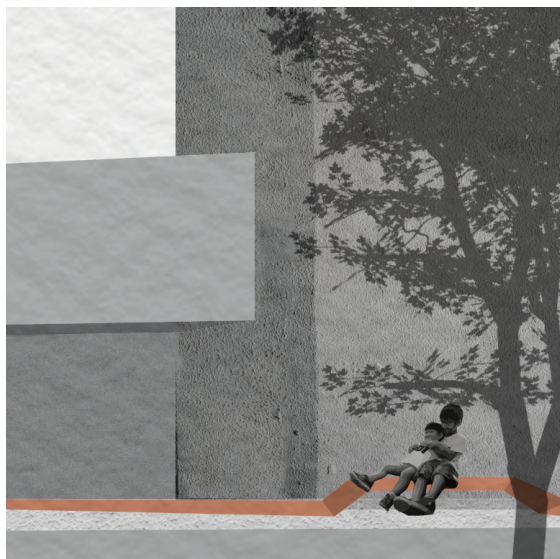
The greatest value of an outdoor kindergarten is the direct connection to nature. A special feature of outdoor kindergarten is the reliance on the principle that most activities are held outdoors. The direct experience of nature with all the senses promotes the development of skills and ensures the consolidation of knowledge.

In order to map the outdoor space of the kindergarten and mark the directions of arrival, we carried out a spatial intervention. We taped brightly coloured guidelines on the ground and watched the effect on children as the day progressed.

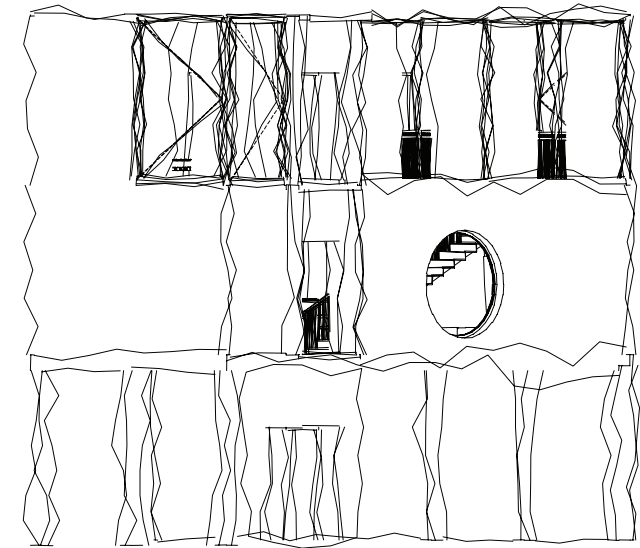
Since there was no garden delimiting the area, the marking helped mapping the space for children and worked somewhat restrictively. During the observation, we came to a conclusion that the design would have a guiding effect, helping to perceive the arrival from a distance. It acts as a familiar, playful and attention directing landmark.







DETAILIJOONISED
detail drawings



REDU

Klientide vajadustele sobiva elamu projekteerimine, kasutades põhiliseks ehituselemendiks kolme merekonteinerit.
Designing a residential house using three sea containers as the main building element.

ELURUUM TIHEDAS LINNARUUMIS *LIVING SPACE IN A DENSE CITYSCAPE*

Minu tellijateks olid kolm kiire elutempoga üliõpilast, kes vajasisid privaatset ruumi, kuid pidasid elukoha puhul oluliseks ka sotsiaalset ja avatud ühisala.

Asukohaks oli Sakala 24, mille krundil asub parkimisplats. Ümbritsev mõjus monotoonselt, vähese roheluse ja naturaalsete materjalideta. Lisaks iseloomustavad paika kõrghooned, tihe liiklus ja ühekülgne maastik.

Hoone loomisel võtsin arvesse ümbritseva keskkonna tempokust ja tihedust, proovides lisada antud olustikku kasutajatele võimalikult palju privaatust. Lõin elanikele kaks eraldi sissepääsuga korrust ja tõstsin eluruumid maapinnast korruse võrra kõrgemale. See lisab elanikele privaatust ja annab võimaluse veeta ühiselt aega esimese korruse avatud planeeringuga ruumis või otse oma puhkeruumi suunduda. Kuna elanikud on tulevikus vahelduvad, lõin elamusse võimalikult lihtsa ja selge ruumiplaani.

My customers were three students, whom all needed their own private space, but considered social space - an open common area - to be a primary zone for their residence.

The location was Sakala 24, a plot which is currently a parking lot. The surrounding has little greenery and a lack of natural materials. It was characterised by high-rise buildings, heavy traffic and monotone landscaping.

I took into account the pace and density of the surrounding environment, trying to add as much privacy as possible. The designed building has two floors with separate entrances and the living spaces are raised from the ground level up. This allows the user to gain privacy and have the option to spend time together in the open area on the first floor or to head directly to their private bedrooms. Since in the future the residents would potentially change, I created a simple and clear room plan for the housing.



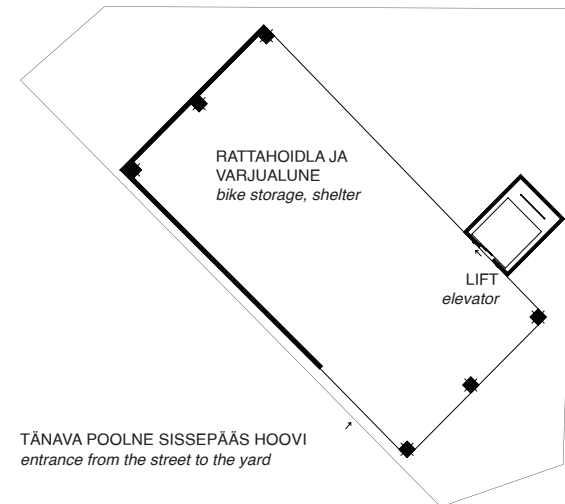


MAKETI PILDID
pictures of the model

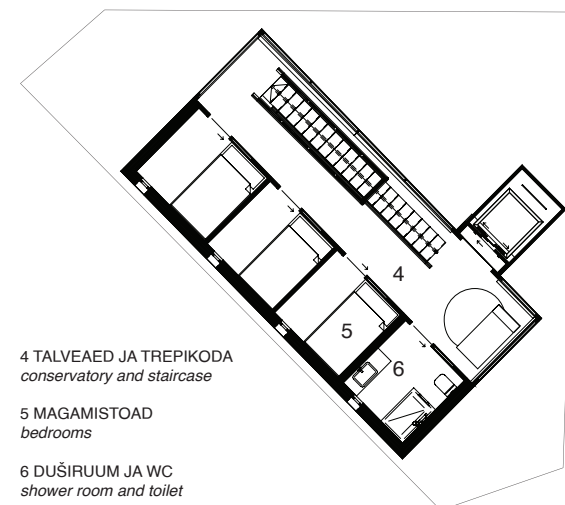
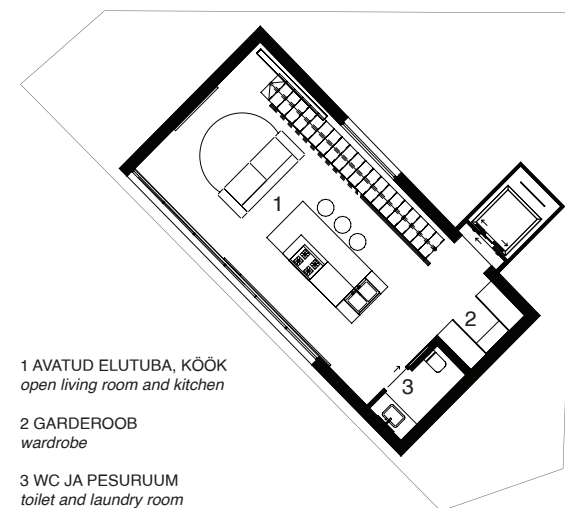


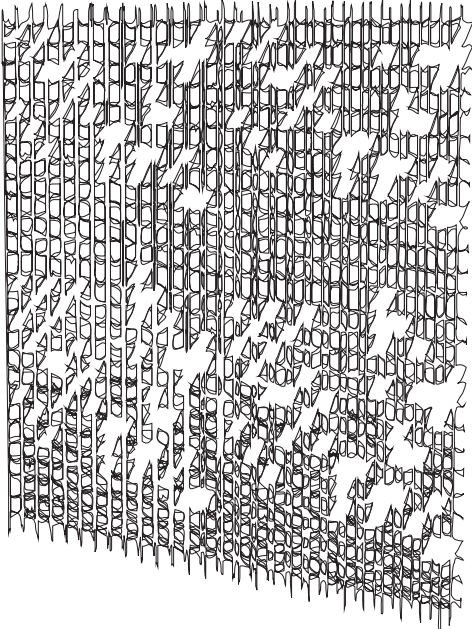


ESIMISE KORRUSE VAATED
views of the first floor



TÄNAVA POOLNE SISSEPÄÄS HOOVI
entrance from the street to the yard





EHESTU

Ehtepood Ehestu kontseptuaalne disain
Jewellery shop design concept for Estonian Ehestu

EHETEPOOD KUI GALERII *JEWELRY SHOP AS A GALLERY*

Idee oli kasutada kauplust kui galeriid kohalike ehtekunstnike valmistatud ehete eksponeerimiseks. Interjäär pidi minimaalse materjalikasutuse kaudu edasi andma elegantsust, samas eristuma teistest ehtepoodidest oma värskuse ning mängulisusega. Lähteülesandeks oli sisustuselementide modellaarsus ja nende lihtne teisaldamisvõimalus.

Disainisime ruumi põhi-elementideks metallisõrestik seinad, millele asetatud kald-paneelid on lihtsasti ümbermängitavad. Leti puhul kasutasime samuti sõrestikku, mille pinnaks valisime läbipaistva klaasi.

Metallsõrestikele tasakaaluks kasutasime massivseid vorme, mida oleks võimalik mitmekülgsest ära kasutada. Need andsid lisapinna toodete eksponeerimiseks ning pakkusid külastajale istet.

Poe kujundus jäi pandeemia tõttu realiseerimatta.

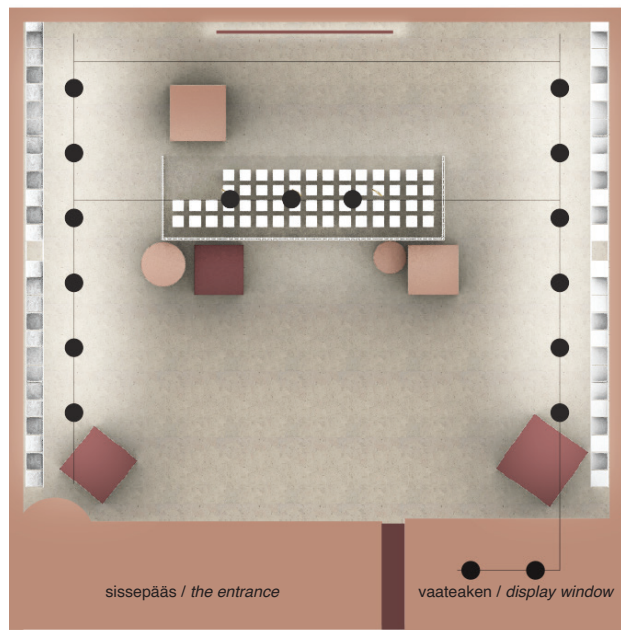
The idea was to use the store as a gallery to display jewelry made by local jewelry artists. The interior had to convey elegance through the minimal use of materials, while at the same time distinguishing itself from other jewelry stores with its freshness and playfulness. The main task was to design modular interior elements- they had to be easily portable.

We designed metal lattice walls as the main elements of the room, on which the slanted panels can be easily changed and exhibited. For the counter, we used the metal grid, the surface of which was transparent glass.

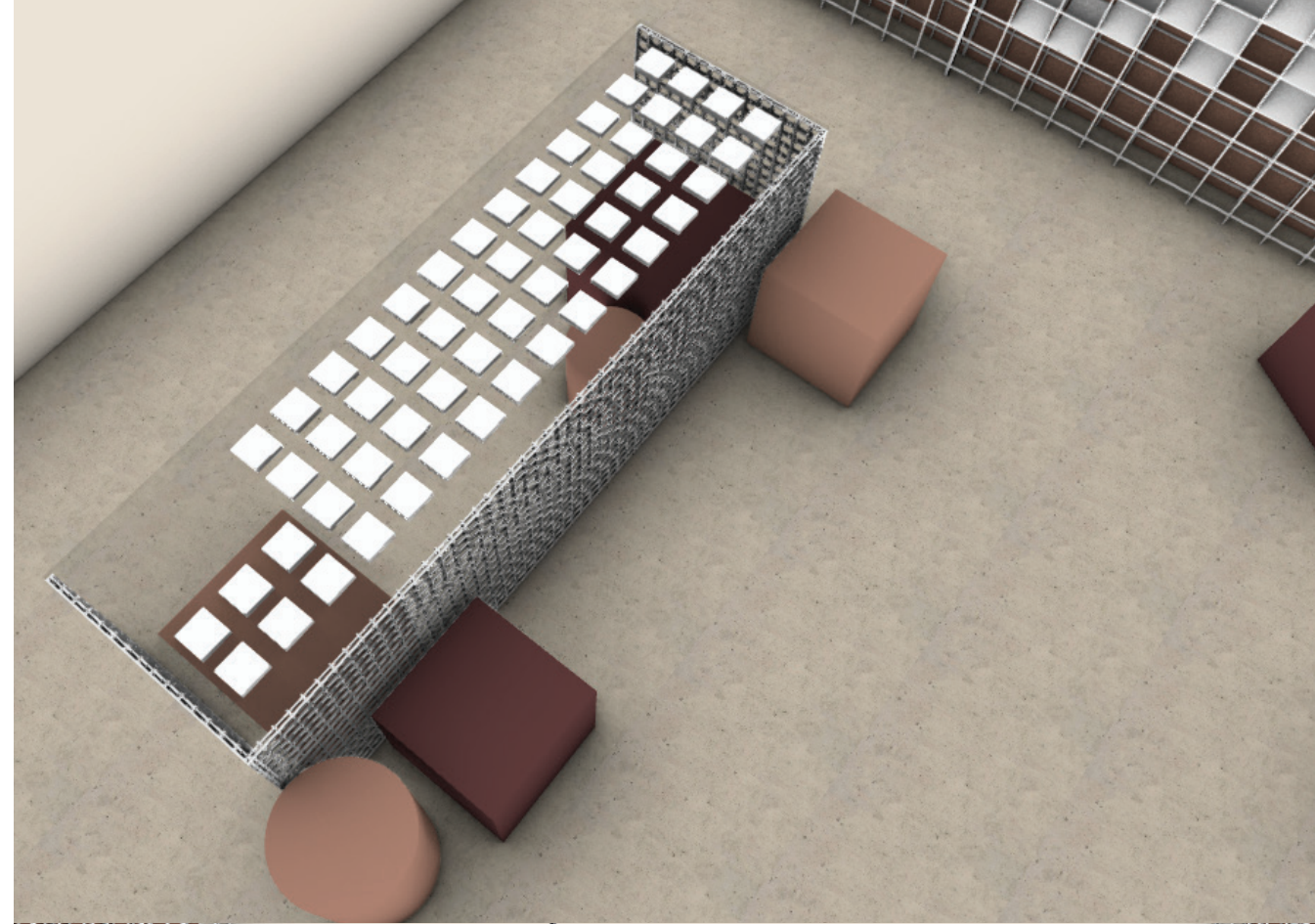
To balance the metal grids, we used massive forms. They provided an additional area for displaying products and offered the visitor a seat.

The design of the store was not realized due to the pandemic.





RUUMIPLAAN
room plan





VAADE POELE JA VAATEAKNALE
view to the store and display window



PARKHAUS

“15 minuti linna” hotelli kontseptsiooni rakendamine 5-korruselise parkimismaja ruumidesse.
Concept creation for the “15 minute city” hotel + adding a new function to a current 5 floor parking house.

MIS TÄHISTAB MEIE RUUMI? *HOW TO DEFINE (Y)OUR SPACE?*

Hotelli põhiidee on viia “15-minuti linna” liikumine sujuvalt tänavalt hotelliruumideni, liikvideerides kohalike elanike ja hotelli vahelist võõrastumist. Lisaks võimaldades kohalikel elanikel ruumi kasutada galeriina, kohtumispaigana, kunstnike residentuurina ja ühise tööruumina.

Hotellitubade paigutus ja nende vahelised koridorid järgivad tänava tüpoloogiat ja kutsuvad külalisi aktiivselt osalema selle ruumi loomisel, kus nad peatuvad.

Hotellist saab avalik kunstiobjekt. Ruumblokkide välisseinad on värvitavad ning annavad hea pinna kunsti eksponeerimiseks. Eesmärk on näidata piirkonna mitmekesisust ning suurendada antud asukoha potentsiaali läbi elanike loovuse.

Sekkumine olemasolevasse hoonesse on minimaalne - hotellitoad on modulaarsed ning eelmonteeritud.

The main idea of the hotel is to move the concept of the 15 minute city continuously from the street to the hotel, creating no borders between the local people and hotel itself. The space is used as a gallery, a meeting spot, artist residency and communal working space.

The hotel rooms and the corridors between them continue the street typology and invite guests to actively participate in the creation of the space that they are staying in.

The hotel will serve as a public art object. The outer walls of the room blocks can be painted and provide a surface for displaying art. The aim is to show the diversity of the district and increase the potential of the given location through the creativity of the residents.

Intervention to the existing building is minimal - the hotel rooms are modular and pre-assembled.





BERLIIN, WEDDING
asukoha analüüs
location analysis

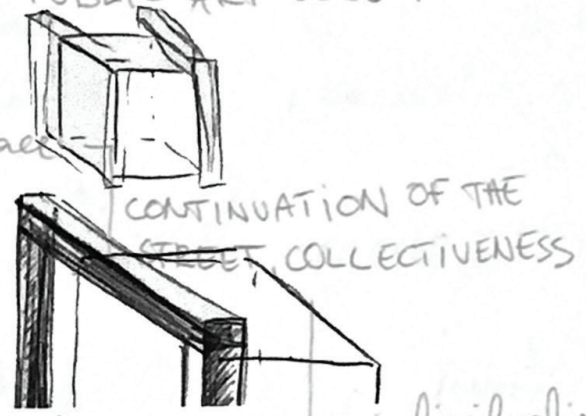
Wedding on üks Berliini vaesemaid piirkondi (töötuse määr ligi 26%). 30% elanikest on immigrandid, tegu on väga multikultuurse naabruskonnaga. Piirkonnas on madalamad üürikulud võrreldes teiste linnaosadega ning see vajab uusi elanikke ümbruskonna aktiivseks arendamiseks. Võrreldes teiste linnaosadega on Weddingus vähem galeriisid ja stuudioruume.

Wedding is one of the poorest areas of Berlin (unemployment rate of nearly 26%). 30% of the residents are immigrants, it is a very multicultural neighborhood. The area has lower rental costs compared to other parts of the city, and it needs new residents to actively develop the surrounding area. Compared to other districts, Wedding has fewer galleries and studio spaces.



main ideas
 capturing the diversity through exhibiting art - integrating
 art and culture and by that inviting newcomers
 to explore the potential of the area and emphasize the
 strengths of it - PUBLIC ART OBJECT

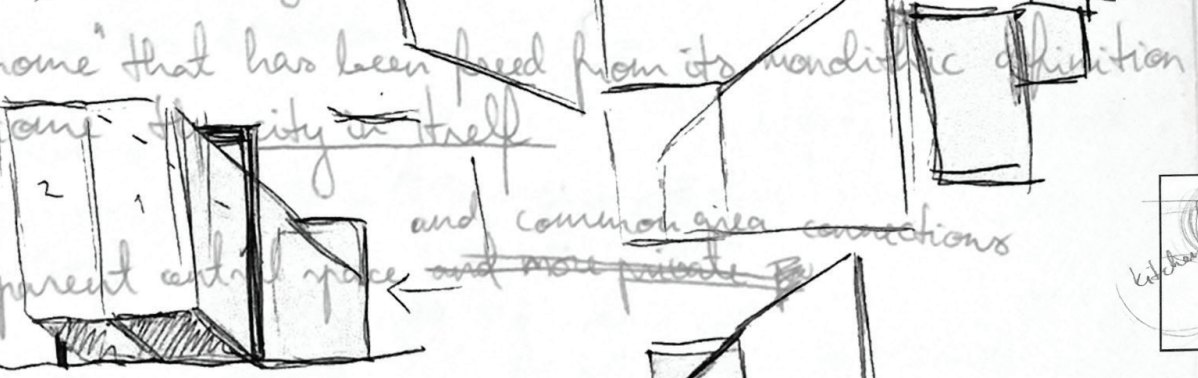
high communal space
 active vibrant
 also transitions
 living camp/playfield



CONTINUATION OF THE
 STREET COLLECTIVENESS

general style or typology is
 and CANVAS like
 size building cores

no individualism
 & egoism, more like
 blank

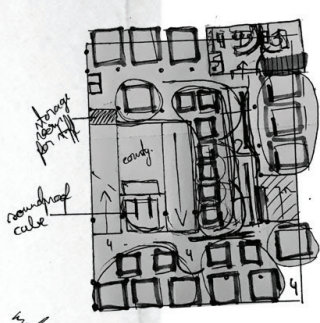
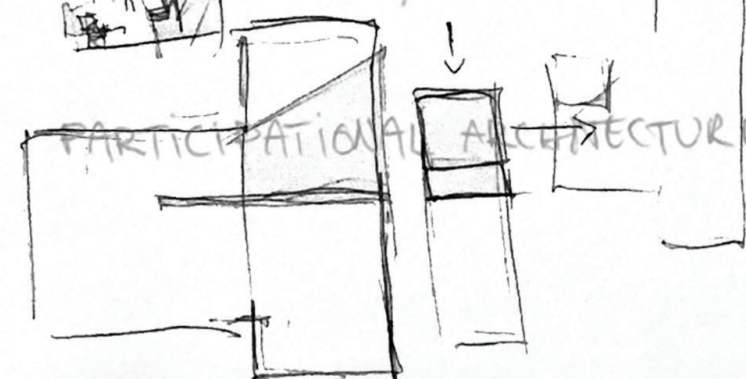


and common area connections
 and more private

to make the hotel open and transparent but also

bar & rooms

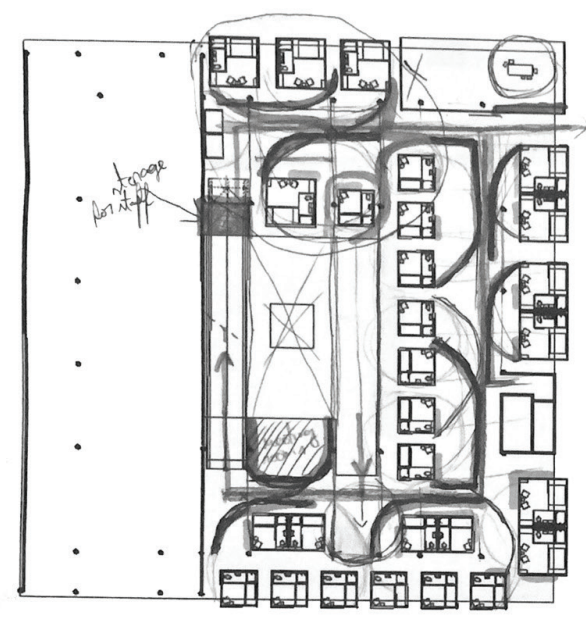
PARTICIPATIONAL ARCHITECTURE



storage for staff
 roundhead
 cabinet

material
 shop/incl

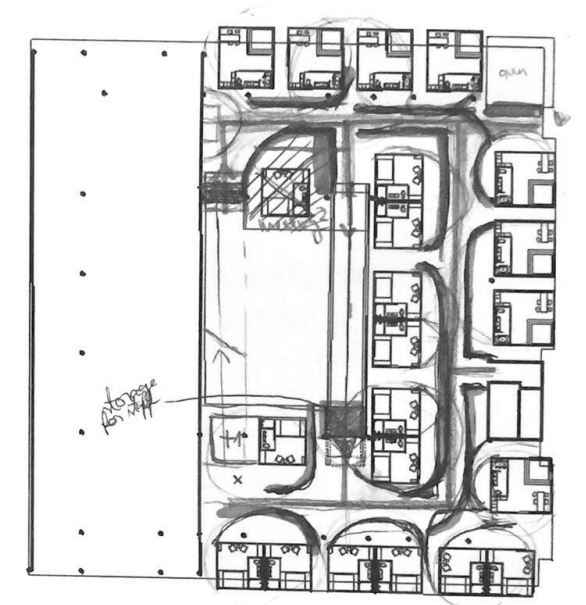
storage for artists
 hotel rooms
 record room/reading



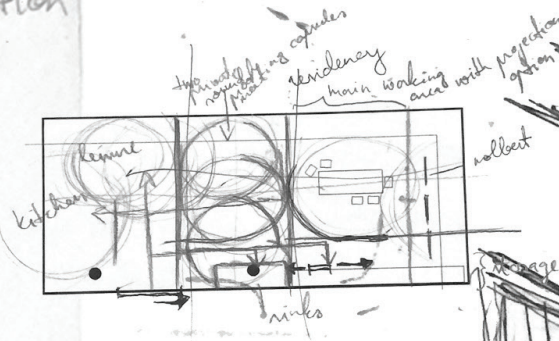
open ways and views
 partitions
 chaises

living area
 material dump/second hand shop (?)
 open working area
 storage for artists
 kitchen sink

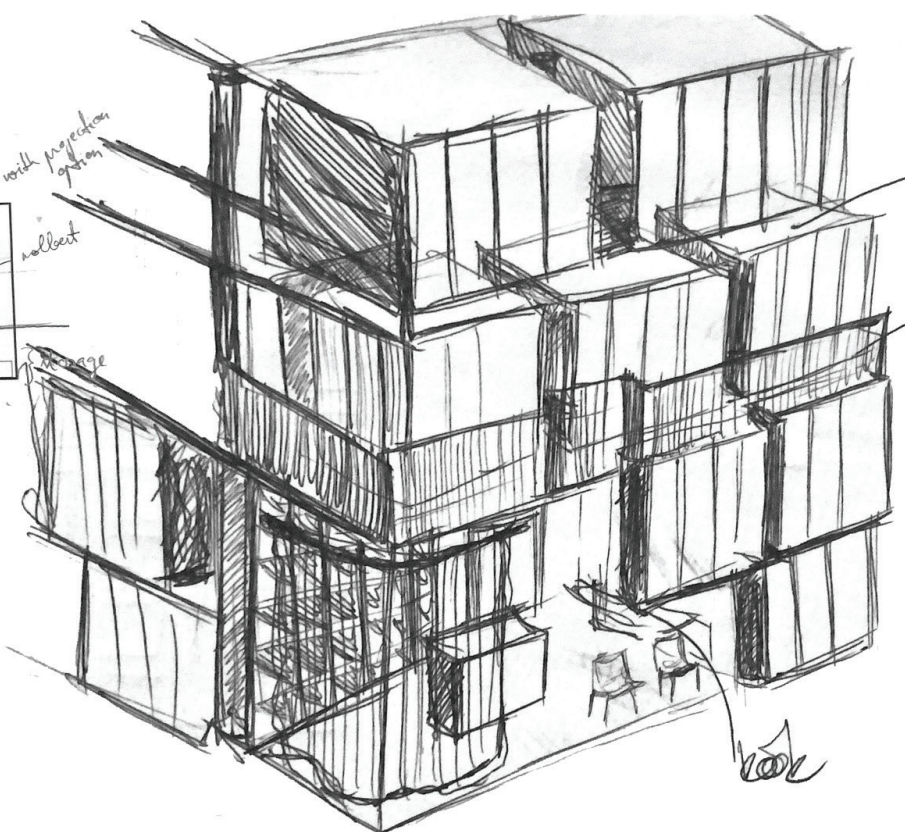
1st floor



2nd floor



"material dump room"
 2 areas
 dump your material
 sell new art material



misaligned
 misaligned
 projection

100

1 SISSEPÄÄS TÄNAVALT
street side entrance

2 KALDTEE
ramp

3 SISEHOOV
courtyard

4 KUNSTIPOOD
art shop

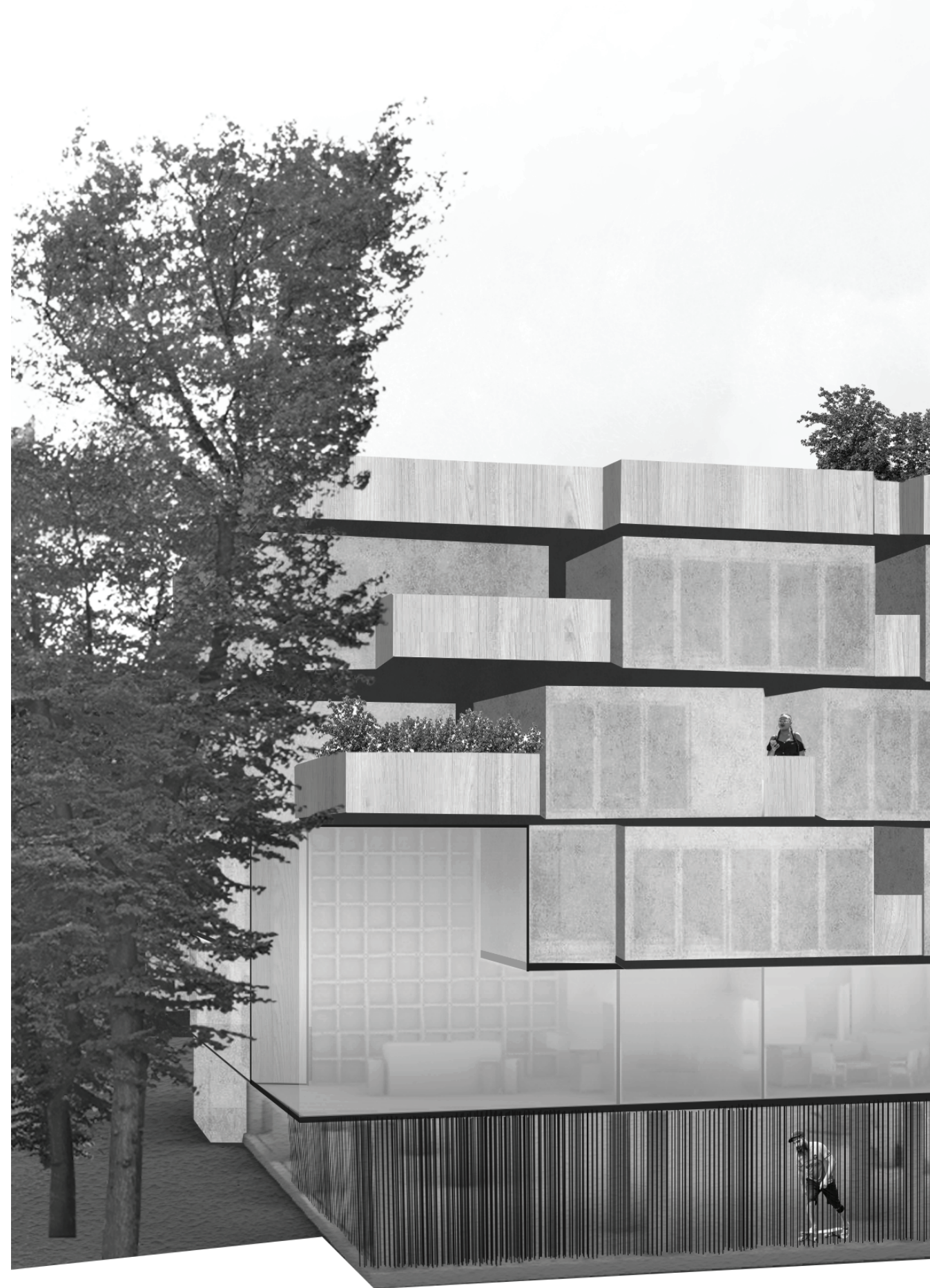
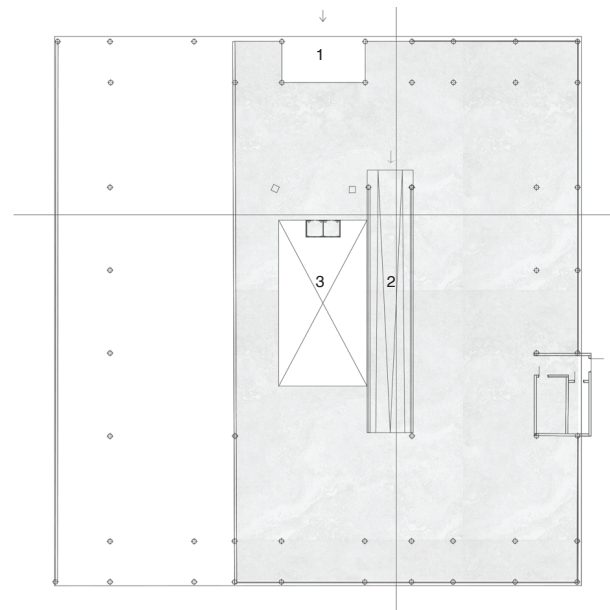
5 PUHKEALA
recreation area

6 AVATUD KONTOR / GALERII
open offices / gallery space

7 PESURUUM
laundry room

8 RESIDENTUUR
artist residency

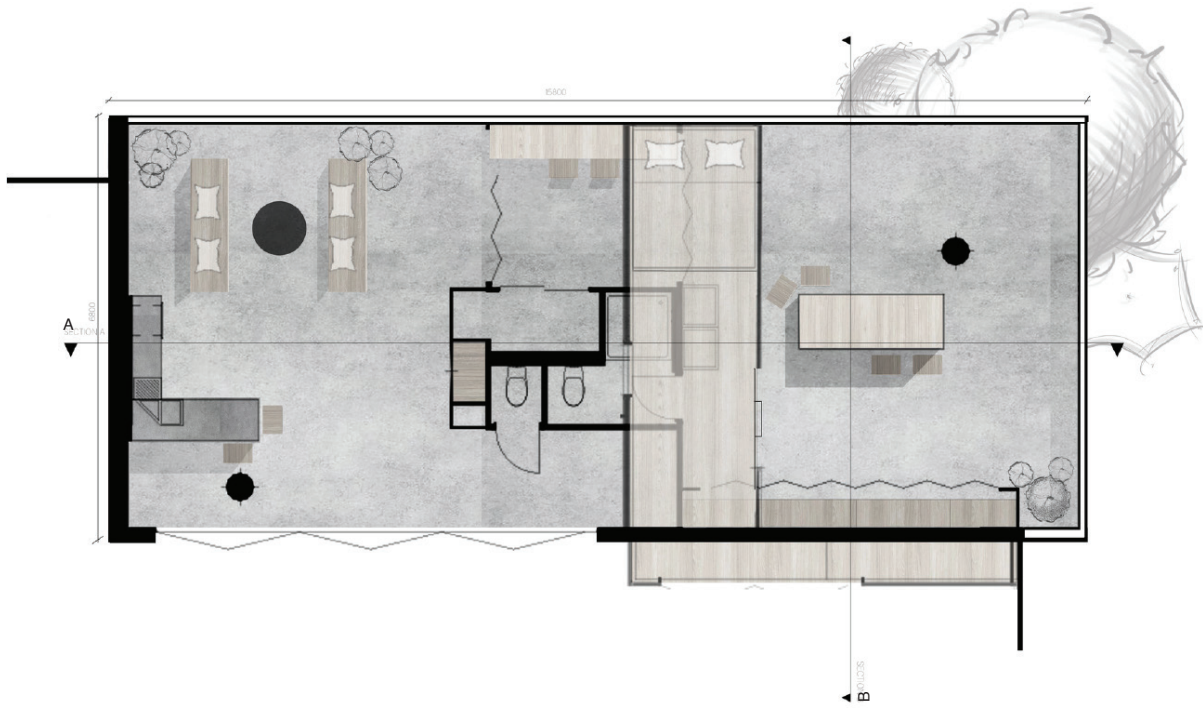
9 HOTELLITUBA
hotel room





VAADE KORIDOR- GALERIILE
view to the corridor/gallery

RESIDENTUURI PLAAN JA LÕIKED
plan and sections of the residency
113m²



LÕIGE A
section A



LÕIGE B
section B

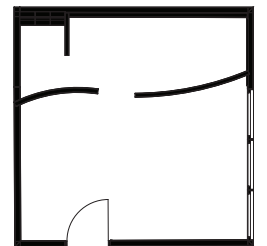


VAADE RESIDENTUURI
view to the residency

HOTELLITOAD / HOTEL ROOMS

Hotellitubade sisearhitektuurne eesmärk oli lõhkuda hotelli üldist kindlavormilist joont, lisada pehmust, ent säilitada minimalistlik ja puhas esteetika.

The interior architectural goal of the rooms was to break the overall boxy shape of the hotel itself, to add softness, but to still maintain a minimalistic and clean line.

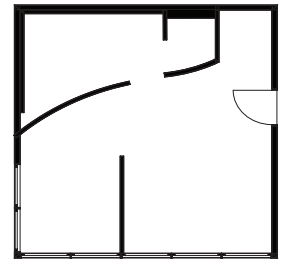


KAHENE HOTELLITUBA
double room
21m²

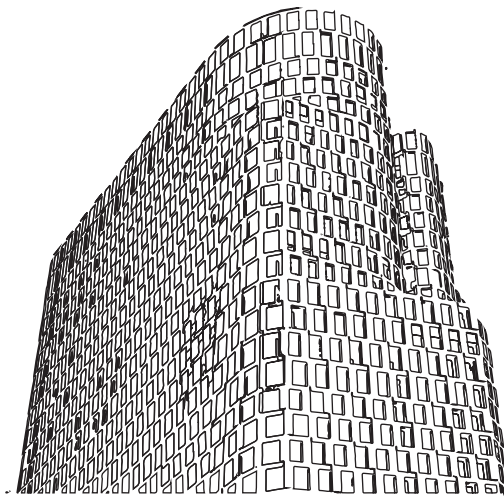
HOTELLITOAD / HOTEL ROOMS

Tubade siseseinad on kumerad, mille tulemusena on ruumi tekitatud privaatsed tsoonid, mis ei vaja siseuksi.

The interior walls of the rooms are curved, as a result of which private zones in the room do not require doors.



SVIIT / suite
30m²





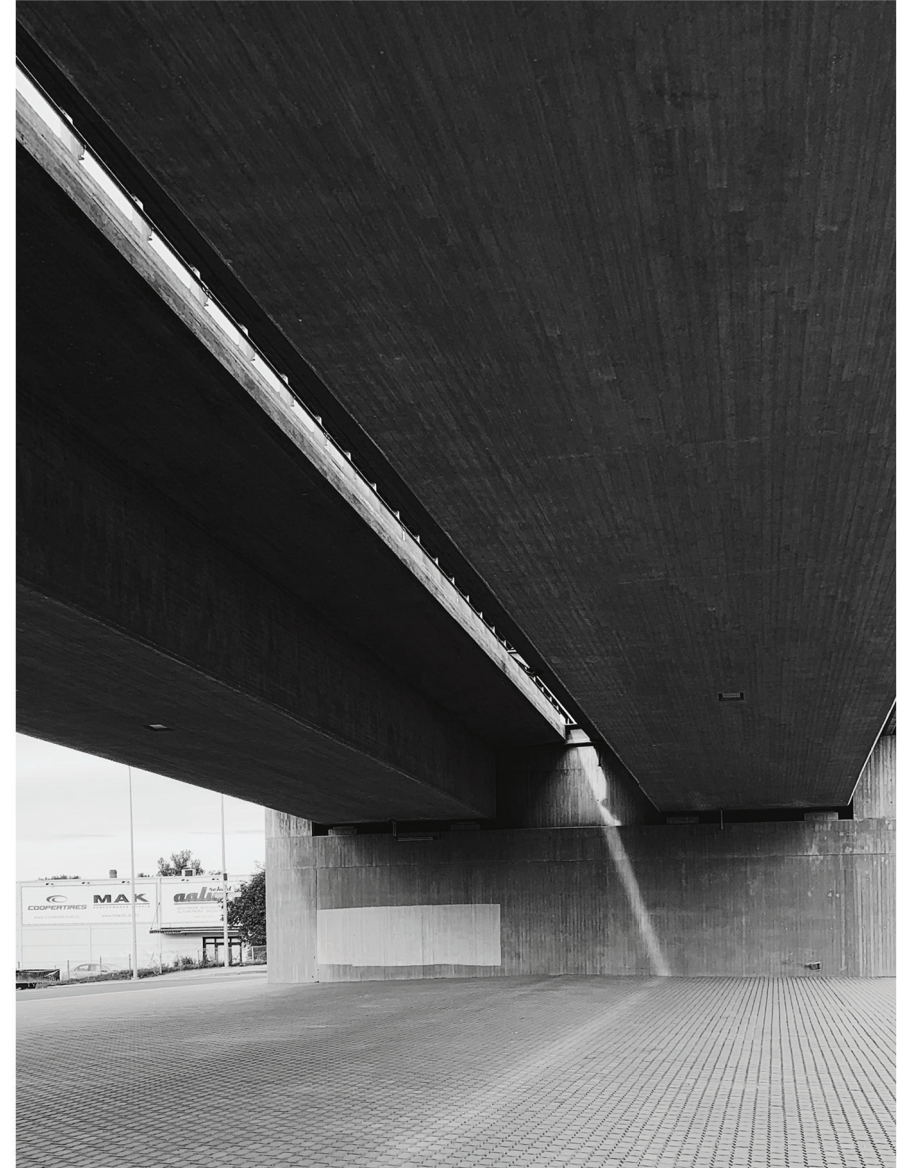
Fotokolleksioon, milles peegeldub armastus hetkede tabamise ja arhitektuursete vormide vastu.

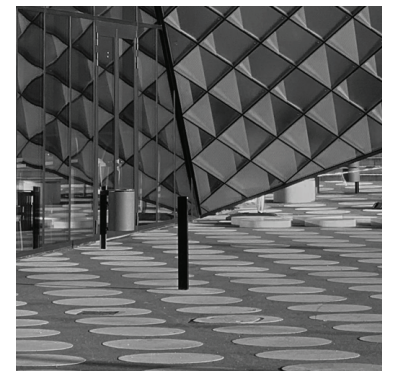
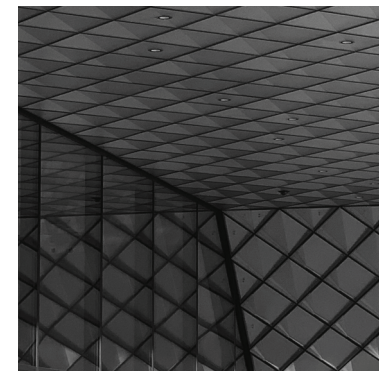
A photo collection that reflects my love for capturing moments and architectural forms.

Berlin 2022

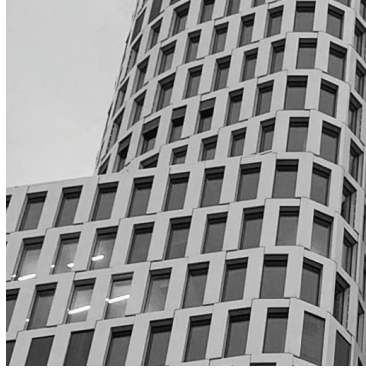








Berlin 2022





Paris 2022

SEINAD, MIS KÕNELEVAD WALLS THAT TALK

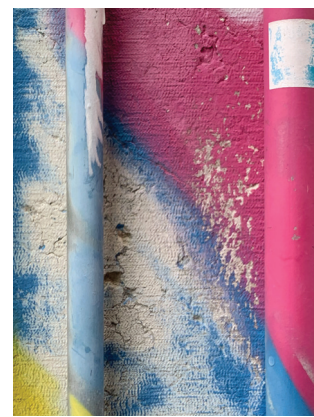
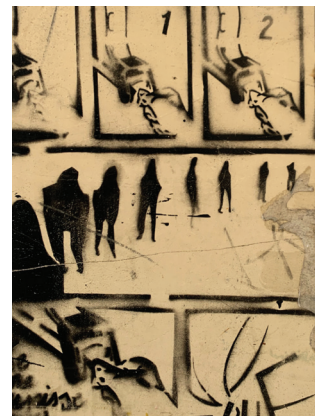
Veneetsia tänavaseintel mõjuvad grafitid eriti silmapaistvalt. Massilise turisminduse ja koroonapandeemia mõjuavaldus on tekitanud Veneetsia tänavaruumi palju kinniste võreseintega ukseavasid. Lisaks sellele on märgata ka kommertsistunud ettevõtete tekkimist sinna, kus enne olid tegutsenud kohalikud ärid. Ka tänavaseintelt võib lugeda kohalike vajadust ennast protestiks märgistada. Siin kajastub osa minu kolme kuu jooksul jäädvustatud tänavakunsti jäädvustustest.

Üks minu kohalik sõber rääkis mulle enda esimesest grafitist, mille ta kümme aastat tagasi ühele Veneetsia tänavale tegi. Mõni aeg hiljem tuli välja, et too sama "teos" oli minu ajutise kodumaja seinal.

Graffiti on the street walls of Venice has a particularly striking effect. The impact of mass tourism and the corona pandemic has created many doorways with closed lattice walls in the street space of Venice. In addition to that there is noticeable emergence of commercialized businesses in places where there used to be local businesses. On these walls, you can read the locals' need to mark themselves as a protest. Here are some captures of the street art on the walls of Venice, taken over the course of three months.

A local friend of mine told me about his first graffiti, which he did ten years ago on a street in Venice. Some time later it turned out that the same "work" was on the wall of my temporary home.

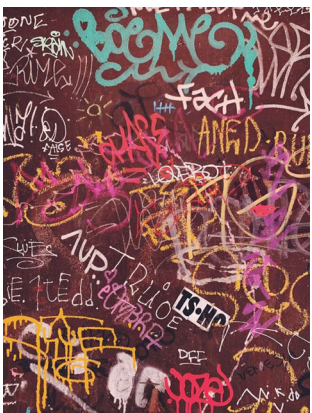
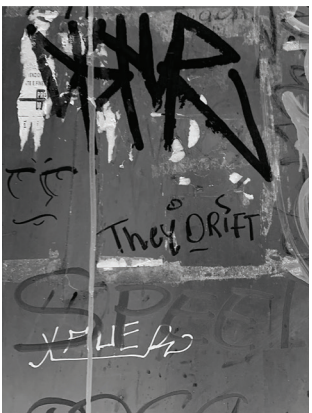
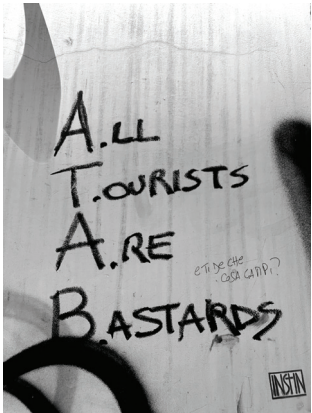
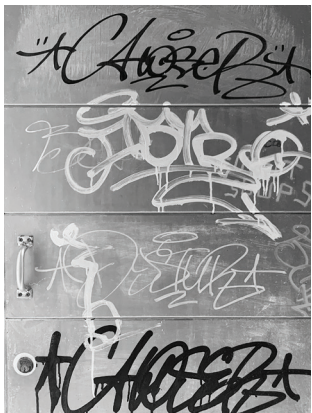


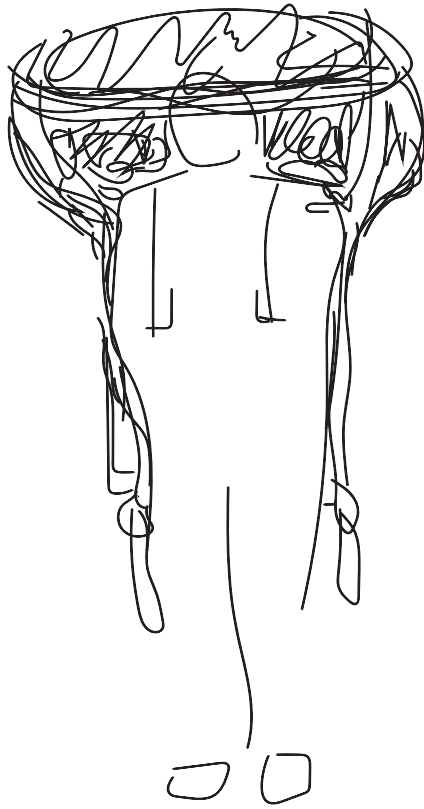


A.LL
T.OURISTS
A.RE
B.ASTARDS

et de che
cosa camp?

IN





ESE

Eseme disain vastavalt isiklikule probleemipüstitusele. Ideekavandini jõudmine.
Product design conception according to personal problem or statement.

KAS SA LÄHED KUHUGI? *ARE YOU GOING SOMEWHERE?*

Idee oli kanda mõte esemest või mööblit piirekompavasse interdistsiplinaarsesse vormi. Soovisin näidata, kuidas mood, arhitektuur ja disain saavad teenida ühist eesmärki. Inspiratsioon tööks tekkis kehaarhitektuuri uurimisest, arhitektuursetest elementidest, mis ei ole inimkehast eraldatud.

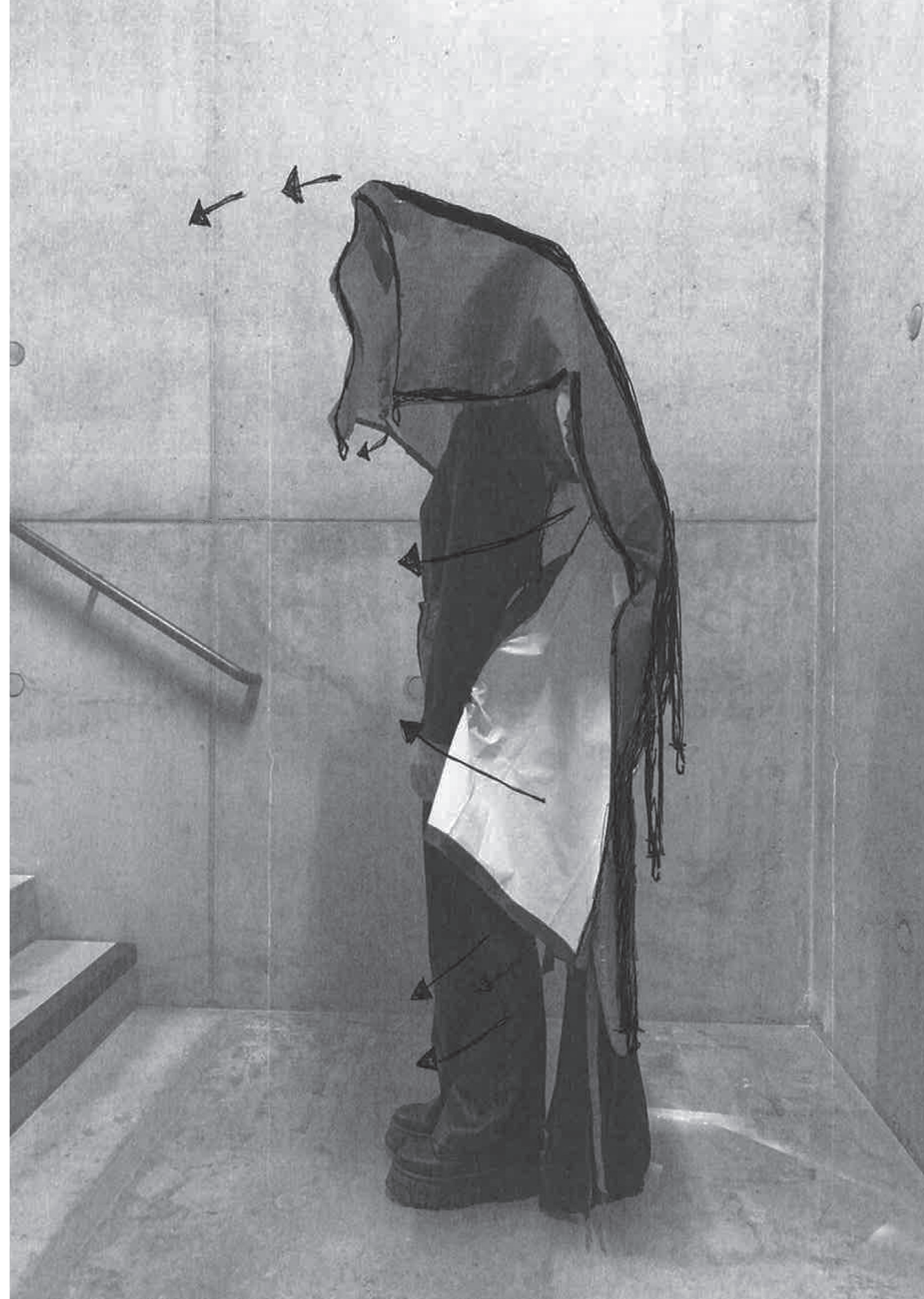
Lisaks füüsilise kaasaskantavusele muutus oluliseks ka mäluruum ning mälestuste "peitmine". Eseme vormiks sain inspiratsiooni stressi ja ärevust reguleerivast inimaju osast, mis vastutab motoorika, aga ka mälu võimekuse eest.

Adresseerisin töös tänapäeva nomaadile sageli omast kiiret ümberasumist ning kaasaskantavate esemete kompaktsust. See on ese, mis on alati kaasas, ese, mida maha ei unusta. See on lahti pakitav õlakott, seljaskantav varjualune, ajutine istekoht.

The idea was to transfer an object or furniture piece into a boundary-pushing interdisciplinary form. I wanted to show how fashion, architecture and design can serve a common purpose. The inspiration for the work arose from the study of body architecture - architectural elements that are not separated from the human body.

In addition to physical portability, memory space also became important element. The form of the object was inspired by the part of the human brain that regulates stress and anxiety, which is responsible for motor skills as well as memory.

I tried to adress the rapid characteristics of today's nomads and the compactness of portable objects. It's an item that's always with you, an item you won't forget. It is an unpackable shoulder bag, a backpackable shelter, a temporary seat.



THEY ASKED ME
“ARE YOU GOING SOMEWHERE?”
I SAID YES, I’VE GOT WALLS
AROUND MY BODY,
A SECOND SKIN,
I AM A TRAVELLER.
THEY ASKED ME WHERE I’M
GOING,
I SAID WHEREVER, REALLY.

I’VE PACKED MY BELONGINGS
MANY TIMES,
ADAPTING TO NEW PLACES,
FIGURING OUT
THE FORMS,
SHAPES,
DYNAMICS
AND STORIES.
“IS IT TIME TO STAY?”
“WHAT ABOUT YOUR HOME?”

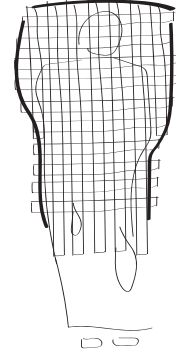
IT’S THE BODY, THE SPACE,
THE HIDEAWAY,
THE RESTING PLACE.
THE WIRES BENDING,
THE FOUNDATION,
THE FORM.
THE VOLUMINOUS FABRIC,
THE PROTECTOR,
THE STORAGE, **THE STORY.**

I’M OFF TO WHEREVER,
BUT I WILL REMEMBER,
I WILL CARRY MY SPACE,
I WILL BE THE MAIN USER,
I WILL INVITE GUESTS UNDER
MY ROOF,
I WILL OFFER YOU A SEAT,
ALWAYS
AND I WILL NEVER FORGET
THIS SPACE.

VARJUALUNE ISTE PAGAS



SHELTER SEAT CARRY-ON LUGGAGE



THE WALLS OF
YOUR HOME

KODUSEINAD / THE WALLS OF YOUR HOME

Tähelepanu juhtimine "oma kodu" mahajätmisele ja uuega kohanemisele, püüdes mõista tänapäeva nomaadide ruumikogemusi.
The idea of the work is to draw attention to leaving "your home" behind and adapting to a new one, trying to understand the spatial experiences of the modern day nomads.

KUS NEED ON KÄINUD, MILLEST NEED ON TEHTUD? *WHERE HAVE THEY BEEN, WHAT ARE THEY MADE OF?*

Meie ajastu üheks suurimaks väljakutseks inimestele on ränne, oma "kodu" selja taha jätmise ja uuega kohanemine. Seinade uuesti üles ehitamine. Olgu see siis kliimaránne, sõjakoldest pääsemine, poliitilised põhjused või tänapäevane nomaadielustiil, mis tingib pidevat elukoha vahetust.

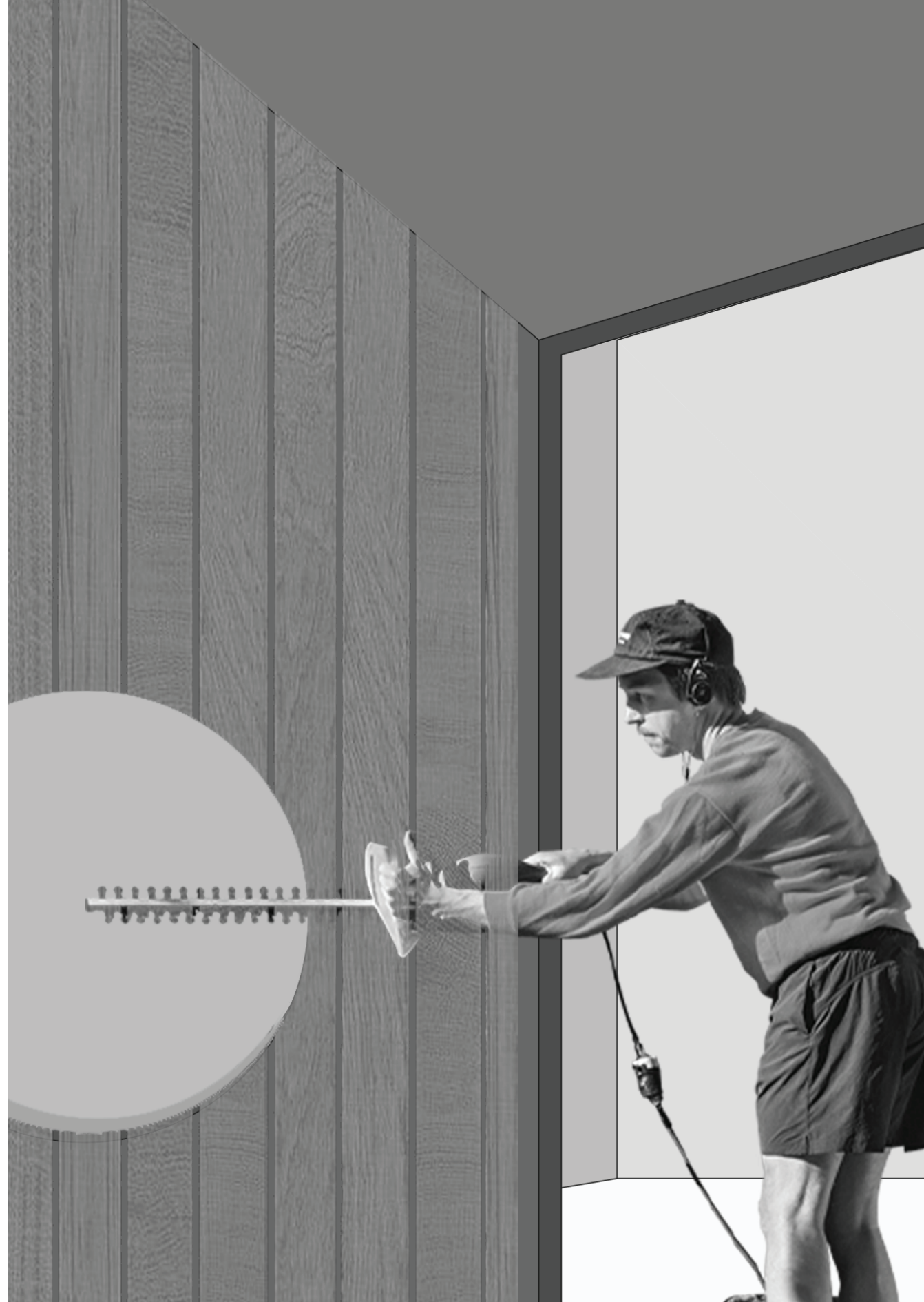
Liikumise ja ümberkohastumise mugandamiseks tuleks ruumide näol välja töötada hea tugisüsteem. Arhitektuur peab muutuma mitte sinu omaks, mitte meie omaks, vaid kõigi omaks. See peaks olema lihtsamalt ümbermängitav.

Võttes arvesse rändajaid ja nende ruumiga suhestumist, soovisin oma lõputööga luua lähteülesande, mis annaks aluse tulevikus ruumiga töötamisele. Et jõuda eesmärgini, oli minu fookuses rändajate intervjuerimine. Vestlesin projekti käigus tänapäeva nomaadielu elavate inimestega ning uurisin nende arusaama kodust, kogemusi ning mälestusi saabumisest

We live in an era when one of the biggest challenges for people is migration, leaving their "home" behind and adapting to a new one. Rebuilding the walls. Be it climate migration, escape from war, political reasons or the modern nomadic lifestyle, which requires a constant change of residence.

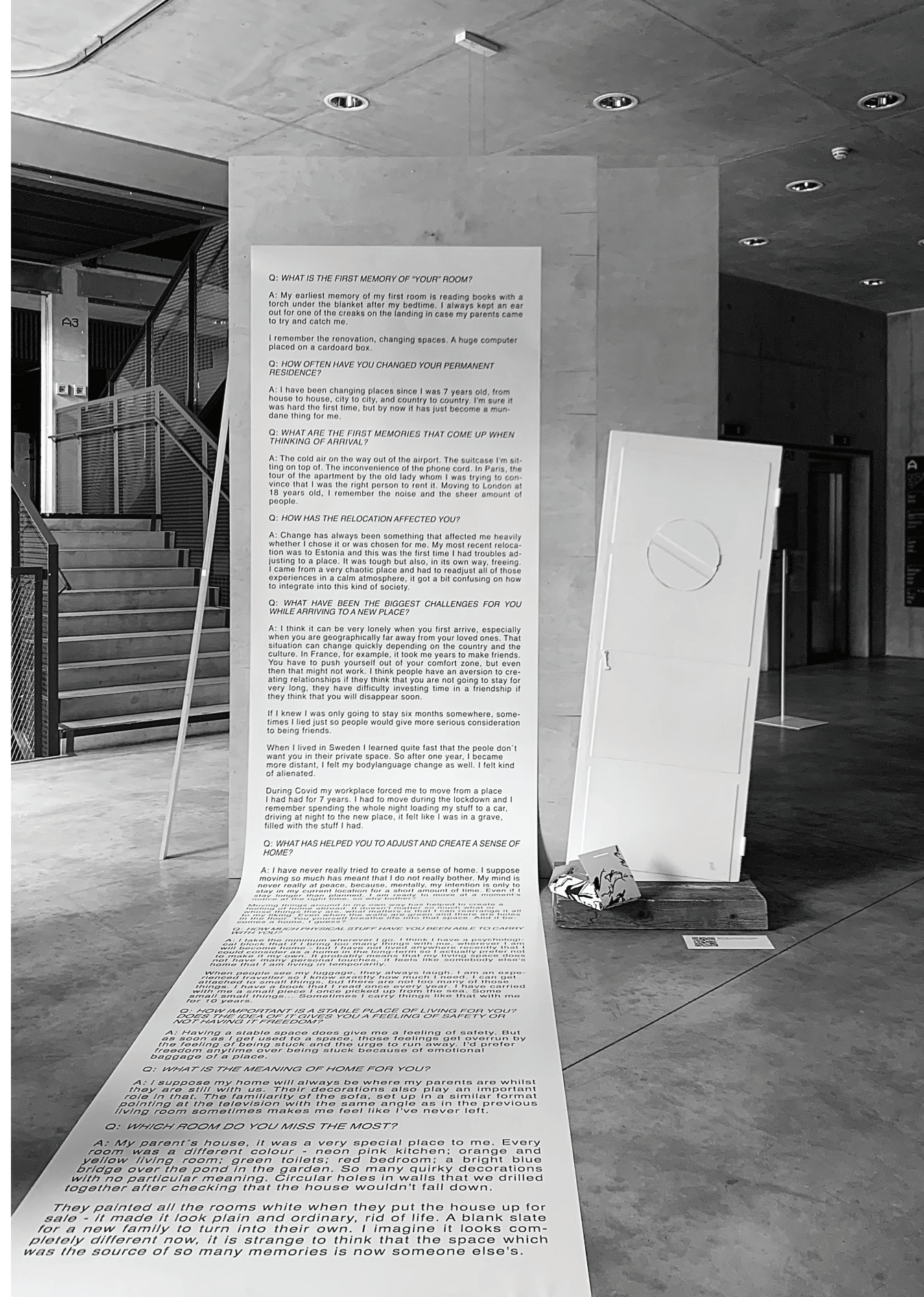
A good support system should be developed in the form of rooms to facilitate movement and adaptation of new spaces. Architecture must become not yours, not ours, but everyone's. It has to be easily replayable.

Taking into account the travelers and their relationship with the space, I wanted my work to be a starting point, which would provide a basis for working with the space in the future. To reach the goal, my focus was on interviewing the nomads. In the course of the project, I talked with people living a nomadic life and studied their understanding of home, experiences and memories of arrival and departure.



Intervjuude illustreerimiseks kavandasin installatsiooni koduuksest, mille ma tahtlikult dekonstrueerisin. Aja jooksul muutuvad meie mälestused kohtadest, mida oleme koduks nimetanud. Kõik pole päris nii, nagu oli enne lahkumist, enne saabumist. Uks on element, mis on nagu portaal, olenemata sellest, kas suundume uuele teekonnale või siseneme kohta, mida nimetame koduks. Uksel on tuttav, ent kummastav ilme. Ringikujuline väljalõige on inspireeritud ühest intervjuudes jagatud loost. Valge värv tähistab puhast lehte, uut algust.

To illustrate the interviews, I designed an installation of an old door (found from the attic of my house) that I intentionally deconstructed. Over time, our memories of the places we have called home change. Everything is not quite as it was before you left, before you arrived. The door is an element that is almost like a portal, no matter if heading to a new journey or entering a place we call home. The door carries a familiar yet strange image. Circular cut-out was inspired by one of the stories shared amongst the interviews. The color white represents a clean slate of a new beginning, peace of mind & clarity.



Q: WHAT IS THE FIRST MEMORY OF "YOUR" ROOM?

A: My earliest memory of my first room is reading books with a torch under the blanket after my bedtime. I always kept an ear out for one of the creaks on the landing in case my parents came to try and catch me.

I remember the renovation, changing spaces. A huge computer placed on a cardboard box.

Q: HOW OFTEN HAVE YOU CHANGED YOUR PERMANENT RESIDENCE?

A: I have been changing places since I was 7 years old, from house to house, city to city, and country to country. I'm sure it was hard the first time, but by now it has just become a mundane thing for me.

Q: WHAT ARE THE FIRST MEMORIES THAT COME UP WHEN THINKING OF ARRIVAL?

A: The cold air on the way out of the airport. The suitcase I'm sitting on top of. The inconvenience of the phone cord. In Paris, the tour of the apartment by the old lady whom I was trying to convince that I was the right person to rent it. Moving to London at 18 years old, I remember the noise and the sheer amount of people.

Q: HOW HAS THE RELOCATION AFFECTED YOU?

A: Change has always been something that affected me heavily whether I chose it or was chosen for me. My most recent relocation was to Estonia and this was the first time I had troubles adjusting to a place. It was tough but also, in its own way, freeing. I came from a very chaotic place and had to readjust all of those experiences in a calm atmosphere, it got a bit confusing on how to integrate into this kind of society.

Q: WHAT HAVE BEEN THE BIGGEST CHALLENGES FOR YOU WHILE ARRIVING TO A NEW PLACE?

A: I think it can be very lonely when you first arrive, especially when you are geographically far away from your loved ones. That situation can change quickly depending on the country and the culture. In France, for example, it took me years to make friends. You have to push yourself out of your comfort zone, but even then that might not work. I think people have an aversion to creating relationships if they think that you are not going to stay for very long, they have difficulty investing time in a friendship if they think that you will disappear soon.

If I knew I was only going to stay six months somewhere, sometimes I lied just so people would give more serious consideration to being friends.

When I lived in Sweden I learned quite fast that the people don't want you in their private space. So after one year, I became more distant, I felt my body language change as well. I felt kind of alienated.

During Covid my workplace forced me to move from a place I had had for 7 years. I had to move during the lockdown and I remember spending the whole night loading my stuff to a car, driving at night to the new place, it felt like I was in a grave, filled with the stuff I had.

Q: WHAT HAS HELPED YOU TO ADJUST AND CREATE A SENSE OF HOME?

A: I have never really tried to create a sense of home. I suppose moving so much has meant that I do not really bother. My mind is never really at peace, because, mentally, my intention is only to stay in my current location for a short amount of time. Even if I stay there, I am always planning to move at a certain point in the right time, only better.

Home has never been in my mind, but I have tried to create a sense of things that are what matters to that I can remember. It is not about the things that I own, but the things that I have carried with me. I guess, when I come to a new place, I guess I bring a sense of home.

Q: HOW MUCH PHYSICAL STUFF HAVE YOU BEEN ABLE TO CARRY WITH YOU?

A: I take the minimum wherever I go. I think I have a psychological trick that if I bring too many things with me, wherever I am, I will feel like I am not at home. But I have not decided anywhere, so I can't really consider as a home in the first place. I think I would consider as a home in the first place, I think I would consider as a home in the first place, I think I would consider as a home in the first place.

Q: HOW IMPORTANT IS A STABLE PLACE OF LIVING FOR YOU? DOES THIS IDEA OF IT GIVE YOU A FEELING OF SAFETY OR NOT HAVING IT FREEDOM?

A: Having a stable space does give me a feeling of safety. But as soon as I get used to a space, those feelings get overrun by the feeling of being stuck and the urge to run away. I'd prefer freedom anytime over being stuck because of emotional baggage of a place.

Q: WHAT IS THE MEANING OF HOME FOR YOU?

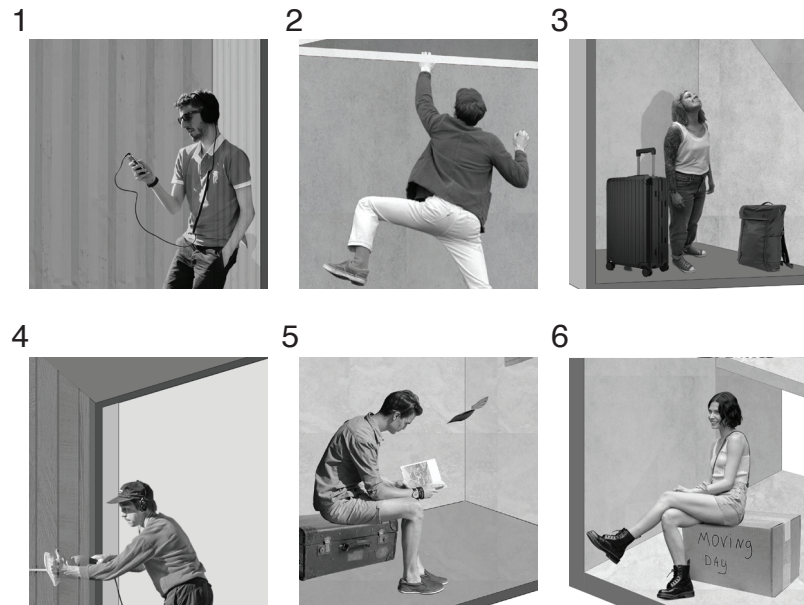
A: I suppose my home will always be where my parents are whilst they are still with us. Their decorations also play an important role in that. The familiarity of the sofa, set up in a similar format pointing at the television with the same angle as in the previous living room sometimes makes me feel like I've never left.

Q: WHICH ROOM DO YOU MISS THE MOST?

A: My parent's house, it was a very special place to me. Every room was a different colour - neon pink kitchen; orange and yellow living room; green toilets; red bedroom; a bright blue bridge over the pond in the garden. So many quirky decorations with no particular meaning. Circular holes in walls that we drilled together after checking that the house wouldn't fall down.

They painted all the rooms white when they put the house up for sale - it made it look plain and ordinary, rid of life. A blank slate for a new family to turn into their own. I imagine it looks completely different now, it is strange to think that the space which was the source of so many memories is now someone else's.

INTERVJUUD RÄNDAJATEGA *interviews with the nomads*



Rändajale on oluline asjade modulaarsus, ümberpaigutamine, mobiilsus, rännakutelt üleskorjatud meened või mõni armsaks saanud raamat riulil. Need on esemed, mis tekitavad kodutunde olenemata paigast ning mida rändaja vähese vaevaga kaasa pakkida saab.

Intervjueeritavate vastustest kõlasid nostalgilised meenutused oma endistest kodudest. Elemendid, mida välja toodi, varieerusid koledatest tapeetidest kuni pappkastist arvutilauani.

Lisaks rändamisest tingitud põnevusele, peegeldus vestlustest uude kohta saabumisega tekkiv ängistus, keskkonnast tingitud kehakeele muutused, uute inimestega ühenduse leidmise probleem, ekslemine võõras ruumis ning oma koha leidmine.

Vestlesin kokku 10 rändajaga ning enamus vestlusi viisin läbi inglise keeles. Sel põhjusel on valitud intervjuud kajastatud oma originaalkeeles. Intervjuude illustreerimiseks kasutasin kollaaže.

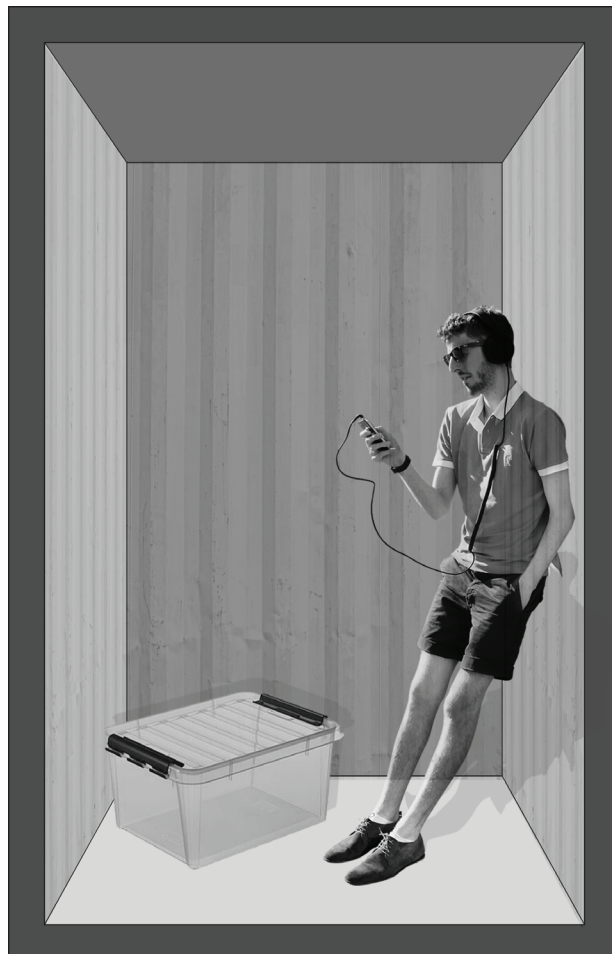
The modularity and mobility of things are important to the traveler. Small elements, fragments picked up from travels or a favorite book on the shelf, these are things that a traveller can easily carry to create a feeling of home regardless of the place.

Nostalgic memories of their former homes resounded through the interviewees' answers. The items that were brought up varied from ugly wallpapers to a cardboard box computer desk.

In addition to the excitement of traveling, the conversations reflected the anxiety of arriving a new place, changes in body language, the problem of connecting with new people, wandering around in strange spaces and finding one's place of stay.

I talked with a total of 10 travellers and most of the conversations were held in English. For this reason, the selected interviews are presented in their original language. I created collages to illustrate the interviews.

1



Jean (33)
lover of narrow spaces

Q: What is the first memory of your room?

A: I was sharing my room with my brother, we were 5, so the thing I remember about my room is that we had to share... the place was small. Because of this, the more tight I feel in a room, it actually makes me feel more like home.

Q: Can you recall moving out of that room? Was it hard for you?

A: I went to a boarding school when I was 15 years old. The room there was minimal, but it had everything there- a desk, a small wardrobe and a bunk bed. So I spent my teenage years in that one room. Again in a really tight space.

I felt some attachment to my family's house but at the same time I wanted to run away, it was a small village. There was something about the warmth of the air though... I can't describe it really.

Q: Has the relocating been challenging for you?

A: During Covid my workplace forced me to move from a place I had had for 7 years. I had to move during the lockdown and I remember spending the whole night loading my stuff to a car, driving at night to the new place, it felt like I was in a grave, filled with the stuff I had.

Q: I know that because of your work you have quite extreme experiences settling in abroad as well, am I right?

A: One of the places I had to relocate to was Somalia.

I lived half a year in a commercial container where they had created a room. The dimensions of the room were strictly fixed, I couldn't move anything. My stuff was all in a small plastic trunk. So that plastic trunk was my life, everything I owned was inside that...

Q: How did that experience affect you and your perception of home?

A: The work was intense so I went inside mainly just to sleep. That time this container was my universe.

That room was the only place I could listen to music in, it was not allowed to wear headphones outside, there was shooting, bombing, you had to be aware of what was happening. The only "safe space" was that home.

The playlists I listened to there I cannot listen to anymore, it is deeply connected. So linking these things, I think it is important what you wear, what you eat or listen to at a certain time, they will be linked with the place.

Q: So at that time you felt safe and at home but now you'd rather forget about that place and time?

A: It feels like... you know... when there are two different songs playing and the beats are not matching, that's how it feels thinking back.

Q: So what have the biggest challenges over the years of relocating been for you?

A: The challenge has been mainly to adapt to the place and make it "your home". Whilst you really don't know when you are leaving again...

The place I am right now, I knew was right for me cause I felt it could easily, without making any big changes become my home.

Q: What is the meaning of home for you?

A: For me the kitchen and the music are most important. (describes the layout of the place). For me it is all about sharing, creating a bond between who is serving and who is being served...

Home is where I'm free to be messy. Wherever I have the liberty to leave the place as it is. Then it's a home.

Q: How important is a stable place or space for you? Does the idea of it give you a feeling of safety? Or not having it freedom?

A: I always justified not buying a house because I wanted freedom. I didn't want to believe in a certain place. I was doing it for freedom, for not having roots anywhere. This was my mentality until a few years ago.

I started to feel that I want to be where all my stuff is. Still travelling but... Wherever I'm going I know I still have my place somewhere.

Q: What is the first memory of your room?

A: I don't remember much of my past rooms, only the recent ones, but I do have these fragments... I just remember the mess or the feeling in some way.

Q: How often have you had to change your permanent residence? What have been those reasons?

A: I have been changing places since I was 7 years old, from house to house, city to city and country to country. I'm sure it was hard the first time but by now it just became a mundane thing for me.

The reasons vary but lately it just about wanting to make a change every few years.

Q: How has the relocating affected you?

A: Change has always been something that affected me heavily whether I chose it or was chosen for me.

My most recent re-locating was to Estonia and this was the first time I had troubles adjusting to a place. It was a bit tough but also in its own way freeing.

I came from a very chaotic place and had to readjust all of those experiences in a calm atmosphere, it got a bit confusing on how to integrate into this kind of society.

Leaving was never hard for me at any time, I consider myself a master of escapism.

Q: How much physical stuff have you carried with you?

A: I usually carry minimal amount of stuff since with each new place, it's a new beginning. I just carry the things that remind me of my older self (notebooks, instruments, some silly objects, teddy bears..)

Q: How important is a stable place or space for you? Does the idea of it gives you a feeling of safety? Or not having it freedom?

A: Having a stable space does give me a feeling of stability. But as soon as I get used to a space, those feelings get overrun by the feeling of being stuck and the urge to run away to make something better out of myself. I'd prefer freedom anytime over being stuck because of emotional baggage of a place.

Q: What is the meaning of home for you?

A: Home isn't a concept I really believe in, I've never felt it and I've never felt welcomed at any place. I've never cared about home, I just try to go from place to place, have the fullest experience and then move on.

Q: What room do you miss the most? What is associated with it, what made this connection?

A: I think I miss more than one room, it's just that every room I've ever been in, was a different part of my life.

There was one room I spent a few months in. It had nothing in it really, but at that time just isolating myself there helped to realise a lot of stuff.

2



James (29)
master of escapism

3



Anne (25)
nostalgic traveller

Q: What is the first memory of your room?

A: I remember the kitchen of my childhood home. There was a kitchen cupboard right in front of the window. I often sat there as a child and looked out to the garden...

Q: Was it hard for you to leave that space?

A: It was difficult. I grew up in a place where there was greenery, where I felt warmth, the neighbors were like a second family.

This is also the place where I have lived the longest through out my life- 9 years. It was like my fortress. When it disappeared and was replaced by a two-room apartment in a prefab house somewhere along a high street, my little world collapsed. I was left alone in the new apartment and I completely broke down while unpacking my bags. I will remember this moment forever.

Q: How often have you had to change your permanent residence? What have been those reasons?

A: After the first time moving, I often changed residences and still do. I have moved about 16 times in total.

Q: How has the relocating affected you?

A: I learned to let go of "my" place. I tried to find the joy of discovery in new places. I was also forced to move to places I strongly protested against, I had no idea or vision of this next place as my home. But somehow my mother always managed to make these places a home. We built temporary walls, poured floors, adjusted furniture and sometimes escaped into dreams of what this "real" home could be.

I moved to a new city on my own 5 years ago. Even in the beginning, I changed places of residence every six months. It was no longer difficult for me, I wasn't holding on to anything mentally.

Travelling far away never made me feel anxious or worried about what if I don't find my place or don't fit in, don't feel at home or start missing something. There was never such a fear. I knew that even without the so-called safety net, I would somehow find my place or a helping hand abroad.

Q: So about the leaving, is it still hard for you?

A: Not anymore. My last relocation was overnight. I found a place, packed up my few things and moved in after just a few days. I make decisions quickly and act on the spur of the moment. The connection I have with the space I'm in at the moment is important to me, but it's not something I can't find anywhere else.

Q: How much physical stuff do you carry with you?

A: Less and less. I'm constantly filtering my stuff, trying to get rid of as much as possible and replacing as little as possible. I usually have things with a specific purpose, nothing superfluous. It would tire me out. There are also a few sentimental things or items that I have taken from place to place, even to another country. A friend's poetry book and my childhood teddy bear.

Q: What have been the biggest challenges for you when you have arrived to a new space or environment?

A: A certain feeling of loneliness, perhaps. But the surroundings keep the mind busy.

Navigating in space is another thing. I remember when I arrived to Germany, to the big airport, in which I wandered for a long time, carrying my whole life with me, to find the subway and get to my apartment. I went round and round and lost my head.

Everything moved and worked at a completely different pace. In addition, several times I was wrong about the building I was supposed to arrive to. I lugged my suitcases to the top floor of 2 different buildings, knocking through the wrong doors and finally ending up waiting for help at the right door with a broken handle. I thought it was a bad omen, but it luckily wasn't.

Q: What has helped you to adjust and create a sense of home?

A: Being able to move the existing furniture in my place of stay. Moving things around in my own way has helped to create a feeling of home abroad. It doesn't matter so much to me whose things they are or what it is, what matters is that I can rearrange it to my liking.

Luckily, the space has been supportive, or at least I've felt good in it, even if the walls are green and there are holes in the floor. You somehow yourself breathe some life into that space.

Q: What does "home" mean to you?

A: A sense of peace. A place where I can keep the doors open and be in my element.

Q: What room do you miss the most? What is associated with it, what made this connection?

A: My childhood home. I would take the colored glass cubes from the wall, I always found them really lively. Or the slat of the door with all the history smeared on it.

Q: What is the first memory of your room?

A: My earliest memory of my first room is reading books with a torch under the blanket after my bedtime. I always kept an ear out for one of the creaks on the landing in case my parents came to try and catch me.

Q: How often have you had to change your permanent residence? What have been those reasons?

A: Around 15 times I guess. Parents' jobs; studying abroad; wanting to live with friends when I first started working; taking a break from life and going to learn a language; being sent on secondment with work.

Q: What are the memories that come up when you think about the moments of arrival?

A: The cold air on the way out of the airport. The tour of the apartment by the old lady who was going to rent it and having to show off during lunch to convince her I was the right person to rent it. In Argentina it was touch down on the tarmac in the plane and being filled with excitement at the thought of being in South America. Moving to London at 18 years old I remember the noise and the sheer amount of people.

Q: How has the relocation affected you?

A: I am quite used to it now and I try to look at the positive aspects of discovering a new place. I always wanted to live in as many places as possible before a certain age, but I think I have had enough now, it is tiring after a while.

Q: What have been the biggest challenges for you when you have arrived to a new space or environment?

A: I think it can be very lonely when you first arrive, especially when you are geographically far away from your loved ones. That situation can change quickly depending on the country and the culture. In France, for example, it took me years to make friends.

You have to push yourself out of your comfort zone, but even then that might not work.

I think people have an aversion to creating relationships if they think that you are not going to stay for very long, they have difficulty investing time in a friendship if they think that you will disappear soon.

If I knew I was only going to stay six months somewhere, sometimes I lied just so people would give more serious consideration to being friends.

Q: What has helped you to adjust and create a sense of home?

A: I have never really tried to create a sense of home. I suppose moving so much has meant that I do not really bother. My mind is never really at peace, because, mentally, my intention is only to stay in my current location for a short amount of time.

Even if I stay longer than planned, I am ready to move at a moment's notice at the right time, so why bother? creating your space. 80% of the decorations in my apartment are not mine.

Q: How much physical stuff was it possible for you to carry with you? Do you have a certain way of packing?

A: I take the minimum wherever I go. I think I have a psychological block that if I bring too many things with me, wherever I am will become home - but I have not lived anywhere recently that I could consider as a home in the long-term so I prefer not to make it my own.

It probably means that my living space does not have many personal touches, it feels like somebody else's home that I am living in temporarily, even though I have been in my current apartment for four years.

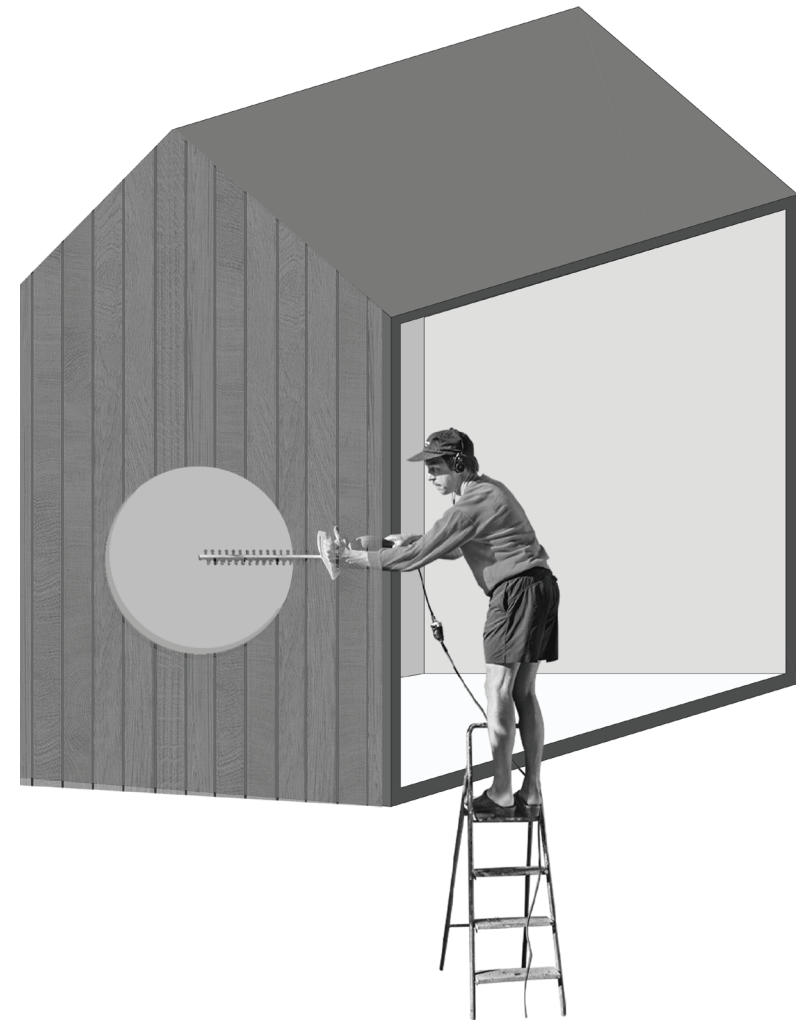
Q: What does "home" mean to you?

A: Now that my parents have sold the house I spent most of my life in, I no longer really feel like I have a home. But I suppose my home will always be where my parents are whilst they are still with us. Their decorations also play an important role in that. The familiarity of the sofa, set up in a similar format pointing at the television with the same angle as in the previous living room sometimes makes me feel like I've never left.

Q: What room do you miss the most? What is associated with it, what made this connection?

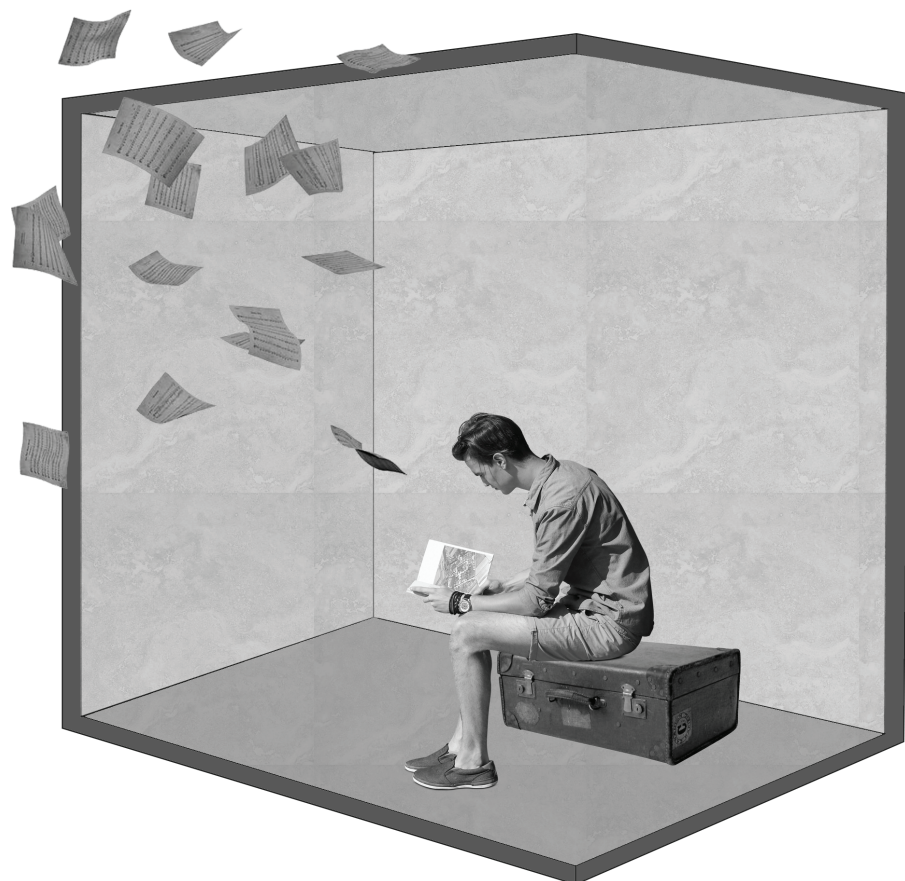
A: My parent's house, they really made it their own and it was a very special place to me. Every room was a different colour - neon pink kitchen; orange and yellow living room; green toilets; red bedroom; a bright blue bridge over the pond in the garden. So many quirky decorations with no particular meaning. Circular holes in walls that we drilled together after checking that the house wouldn't fall down.

They painted all the rooms white when they put the house up for sale - it made it look plain and ordinary, rid of life. A blank slate for a new family to turn into their own. I imagine it looks completely different now, it is strange to think that the space which was the source of so many memories is someone else's.



Carl (30)
one who always disappears

5



Mike (37)
professional packer

Q: What is the first memory of “your room”?

A: I remember I was living in the same room with my sister. We had a bunk bed. My mom was really into interiors, so she put a lot of effort in our surroundings. Even now I can see it even though it was 30 years ago.

Q: What is the meaning of home for you?

A: For the last 15 years I’ve had a nomadic lifestyle, I am moving, I am changing in to so many homes, temporary homes. Now I can’t wait for the time to come when I finally settle, Wherever it will be, whenever it will be. But it is not now.

I would like to have a house to call my own. Here in Tallin I see a lot of beautiful houses in my neighbourhood, with beautiful gardens. That is what makes me think of a home. I strive to create every place I move into, 2 weeks or months, doesn’t matter, I try to make it feel like a home too. But it is easy for me to leave.

Q: Can you tell where the non-attachment is coming from?

A: That has just been my lifestyle. As a student, I went abroad for one year, that one year eventually became 5 years. In 5 years I had already changed so many dormitories, horrible places, also beautiful flats and apartments... After that I have been travelling intensively. In one year I could have easily been to 17 different countries. In that time you lose the sense of what is your room, what is your home.

Q: How much stuff do you carry with you? How do you pack and prepare?

A: People, when they see my luggage, they always laugh. I am kind of an experienced traveller so I know exactly how much I need. It is all only the things I really do need. There is some kind of effortless feeling to it. You know, enjoy the place where you are more than what you wear, right?

I think I have had several stages in my life... So I’m 37 right? I have realised what is important for me and what is not.

I can get attached to small small things, but there are not too many of those things. It can be a book. I have a book that I read once every year. It can be some small part of a memory.

For example I bought with me a small thing that I picked up from the sea, I really like it and I’m going to keep it. Some small small things... I carry things like that with me sometimes for 10 years.

Q: How has the nomadic lifestyle affected you?

A: Due to my passport luckily or unluckily I cannot choose many locations to move to. So in my case it was all really about being spontaneous. I used so many scholarships to be able to move around, to move abroad.

Coming here, I was able to adjust and I like this place, but it was not my first choice. I am trying to say that there are also circumstances that are moving you from country to country. My focus is to use as much as I can from these places, to learn, to explore, that’s the only way you can know yourself.

Q: Could you point out some of the challenges you have faced while settling into a new environment?

A: The house where I live, my neighbours are all estonians. So there’s this guy, I greet him every day, persistently, say “Tere” to him. Maybe there has only been one time that he had reacted. But I still keep going, after one and a half years, I still do it. But you have to definitely adjust to the place you arrive to, to some extent.

And the body language. We hug each other, we kiss each other, even the guys kiss each other as a greeting which here would be just weird. I have challenges with that, I learnt that people don’t do it here, so I never know how to act when a person are approaching me.

When I lived in Sweden I learned quite fast that the people don’t want you in their private space. So after one year, I was also more distant, I felt my body language change as well. I felt kind of alienated.

Q: How have you adjusted to the spaces?

A: My current apartment has this kind of soul to it. The area is unique for me, especially the wooden houses. But there are no thick walls. I feel the cold and the noise of the neighbours which is strange... The noises are strange to me.

Q: What room do you miss the most? Where would you like to go back to?

A: Once I was living on a small island with only 5 other people there. The owner lived also in a tent, the conditions were really nomadic. I would like to return there. I dream of my own little island, I know it’s possible. I would return there, always.

Q: What is the first memory of your room?

A: The first one I think is from the house that was built by my grandparents. I remember the renovation, changing spaces. A huge computer placed on a cardboard box.

Q: Was it hard for you to leave that space?

A: My independence was stunted when I lived at home, it was shared between different people and I didn't have much control over it. If it was possible, I would have gone left earlier. But it wasn't time until it was time.

Q: What are the memories that come up when you think about the moments of arrival?

A: The suitcase I'm sitting on top of at the airport. The inconvenience of the phone cord (in your pocket) at every step, because the phone is always empty just when you need it. The first sun on the cheeks, eyes closed.

And some familiar smell.

Q: How has the relocation affected you?

A: I suddenly learnt to feel better and better with each new environment. I am comfortable in solitude, I make a nest out of it. But traveling can make you lonely, it forces you to think and re-think about stuff.

Q: What have been the biggest challenges for you when you have arrived to a new space or environment?

A: As someone who has high anxiety at almost every turn, reading a room is super important. The room can be nurtured and taught to work to your advantage. But probably the biggest job is the mapping, the constant barrage of information, a million things in the room to be aware of.

Q: What has helped you to adjust and create a sense of home?

A: I'm a peoples person. It's rare for me to actually be alone. So friends are actually the best way to help create it. And the space has also been supportive, I remember those moments when I just wanted to take a breath, to collect myself, sit down. There were something in the air...

Q: How much physical stuff was it possible for you to carry with you? Do you have a certain way of packing?

A: I remember moving out from my childhood home, moving heavy things in and out of the car. Many bags were counted. I hold on to things and they make me feel at home.

Fortunately, I'm balanced at least in terms of throwing (read: giving) away a lot of things and keeping the circulation in. So things are constantly coming and going. I appreciate the time I spend with them more, the moments have more weight.

Q: What does "home" mean to you?

A: Home is where I feel love. When I close my eyes, something pulls me in, metaphorically holds me so I don't want to go away. Something to stay for.

Q: What room do you miss the most? What is associated with it, what made this connection?

A: The memory space. I could physically go to the places I miss, but the fact is that space is always changing. The space acquires new meanings and flows out between the fingers. Like a river, in which you can put your hand and feel the heavy force of the current. The space I long for is no more.

So I miss the feeling of it. The core of the memory space is often the grandparent's summer home, near Pärnu, in the village of Metsaääre. There is the Reiu river, which is adjacent to the fields. When you walk through the furrows of the field, your hands get hot, the sun is starting to rise. It's summer between my fingers.

6



Lisa (23)
the observer

MÖTTETOIDUKS / NOMAADIARHITEKTUUR

food for thought / the nomadic architecture

On selge, et paindlik ja mobiilne arhitektuur on rändava elustiili tugisüsteemi loomisel võtmetegur. See võib hõlmata modulaarseid ja kokkupandavaid struktuure, mida saab hõlpsasti teisaldada ning ka paindlikke, multifunktsionaalseid ruume, mida saab kasutada erinevatel eesmärkidel.

Tulevikus võiks rohkem rõhku panna keskkonnasõbralikele, isemajandavate eluasemete võimalustele, mis on kavandatud olema taskukohased ja energiatõhusad, tuginedes täielikult oma enda energiaallikatele. Neid tehnoloogiasid ja lähenemisviise kasutades saaks rändavat elustiili säästval viisil toetada.

Oluline on luua rändajatele võimalus integreeruda kohalikku kogukonda. Seda võiks toetada kaardistav infograafika, kvaliteetne linnaplaneerimine, läbimõeldud ja avatud ruumiprogrammid ja kaasav arhitektuur.

Lisaks on tähtis kaasata rändurite kultuurilisi tõekspidamisi, näiteks tagada traditsioonilistele tavade ja rituaalide teostamise võimalused. Sel viisil saavad nomaadid säilitada oma identiteedi ja tavad, võimaldades olla osa ka kohalikust kogukonnast.

It's clear, that the architecture, which is flexible and mobile is a key factor in creating a successful nomadic lifestyle support system. This could include modular/ prefabricated/ foldable structures that can easily be moved and stored, in addition, flexible, multi-functional spaces that can be used for different purposes.

We could also explore more the possibilities of eco-friendly, off-grid housing that is designed to be affordable, energy efficient, and environmentally friendly. By utilizing these technologies and approaches, nomadic lifestyles can be supported and encouraged in a more sustainable way.

It is important to create opportunities for migrants to integrate into the local community. This could be supported by infographics, high-quality urban planning, thoughtful and open spatial programs and inclusive architecture.

It is important to incorporate cultural and spiritual beliefs of nomads, providing access to traditional practices and rituals. In this way, they can maintain their own identities and practices while also being allowed to participate more fully in their local communities.

