Recovery and art in Espoo Hospital

Recovery and art plays an important role at the new Espoo Hospital. Six new custom-made artworks have been planned as a part of the hospital’s architecture and operations. Artworks have been placed in common rooms and patient rooms – there are some 300 artworks from the collections of EMMa – Espoo Museum of Modern Art. Espoo Hospital has the largest display of public art in Espoo.

Recovery and art at Espoo Hospital tells the story of the basis for planning and construction of the hospital as well as opportunities opened up by the new operational concept.

The hospital contains a unique entity of art. Let’s enjoy the artworks by looking at them!

Espoo Hospital is a rehabilitation and domiciliation hospital for the elderly, where the patient plays the leading role. Six hours of rehabilitation a day, participation opportunities for family, single rooms for patients, common rooms, versatile rehabilitation facilities and remote services pave the way from the hospital back home.

The hospital is planned according to the principles of sustainable development.
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VERSATILE AND CROSSES BOUNDARIES – and it carries out the health and social services reform in practice. We cater for residents of Espoo, Kirkkonummi and Kauniainen. Apart from care and rehabilitation wards, palliative and end of life care and geriatric emergency care our services also include rehabilitation and hospital services at home, outpatient clinics, a dental clinic and assistive equipment services. Specialised health care services are only one corridor away, at Jorvi District Hospital. We use common support services with Jorvi Hospital.

FOR PEOPLE, IN DAILY LIFE
The patient is in focus. We offer active rehabilitation up to six hours a day. Family and a personal coach take part in the rehabilitation of the patient. Single rooms for all patients offer privacy. Common rooms and tablet computers with remote connections in each patient room help maintain contacts to day-to-day life.

HIGH QUALITY AND EFFICIENT
Things run smoothly and fast: access to care, rehabilitation and back home in as good a shape as possible.

AESTHETIC AND COMFORTABLE
Architecture, arts and nature bring joy, optimism and humour into the rehabilitation process. Works of art in the hospital sustain well-being for patients and personnel alike. Six commission works have been planned for the hospital. In addition, patient rooms and other facilities contain approximately 270 pieces of artwork from the collections of EMMA - Espoo Museum of Modern Art.

ECOLOGICAL
Convertible spaces, solar thermal collectors and a heat recovery system support sustainable development.

A FORERUNNER IN UTILISING COMPUTER SCIENCE
Tablet computers bring patients in each room information, knowledge and entertainment: rehabilitative games, rehabilitation and care schedules of the day, radio, TV, a video connection to family and friends. An application monitors that the patients get their six hours of active rehabilitation per day. We are the first hospital in the world to start using a system which recognises if a patient has fallen. Remote rehabilitation brings the services to the patient’s home. Solutions are implemented so that they can be modified according to new needs and ideas as easily as possible.

In art lies power.
Good art touches and makes the invisible visible.
Espoo Hospital is dedicated to rehabilitation and domiciliation, part of the comprehensive hospital services on the Jorvi Hospital campus. We are a centre of excellence for treatment and rehabilitation of the elderly and a support service for patients returning home. We want to be a forerunner in Finland and even in Europe. The hospital opened 6th March 2017.

▲ 5 wards, 255 beds: wound care, psycho-geriatrics, orthopaedic rehabilitation, neurological rehabilitation, infections
▲ 15 beds in palliative and end of life care: Villa Glims
▲ 22 geriatric emergency ward beds
▲ Dental clinic
▲ Assistive equipment services
▲ 400 skilled professionals in care and rehabilitation
▲ At home at 100: Espoo Hospital also celebrates the centennial of Finland’s independence.

▲ 270 pieces of artwork from the collections of EMMA – Espoo Museum of Modern Art and Saastamoinen Foundation
▲ 13,000 concrete elements
▲ 24 km of ventilation pipes
▲ 110 km of pipes
▲ 30 km of cable shelves
▲ 1,500 km of electrical and telecommunications cables
▲ 1,400 taps
▲ 40 electricity, telecommunications and security systems
▲ 700 electricity and telecommunications system centres
▲ 10,000 lamps
▲ 8 solar thermal collectors
Espoo Hospital – a service concept of the future

JUHA METSO, Deputy Mayor
palvelupiste
Which kind of hospital would you like your parents, other loved ones or yourself to be cared for at?

Elderly people wish to live at home safely for as long as possible. Espoo Hospital supports this wish, as our mission is to offer support services for living at home. New operations models and facilities enable care and rehabilitation which deliver results. We provide quick access to care and make sure patients get back home in as good a shape as possible. We do not provide services only inside the walls of the hospital, as care and rehabilitation can continue at home.

Espoo Hospital is aimed primarily at elderly people, whom we consider to be the VIP clients of municipal services. Each person deserves the best possible care and support. The principles of our operations are focused on families and the individual, which means we can also include family in the rehabilitation. We ask each patient what is important for her or him. The architecture of the hospital offers everyone both privacy and communality in the extent they wish. Nature, light and art empower and bring joy for patients, family and personnel. These are our strengths also when we recruit competent personnel.
Operations models and cosy facilities have been planned in cooperation with personnel. Facilities and technology at the hospital support teamwork, health and safety. At Espoo Hospital, everyone can focus on their core work: a carer works with and among patients. Care personnel do not hide away in the office, nor do they unpack or check delivery lists. Transports and supply deliveries are purchased from logistics professionals.

While Espoo Hospital is client-focused and a friendly work place, it is also a practical implementation of the health and social services reform. The Jorvi Hospital campus offers a combi-
nation of geriatric expertise at Espoo Hospital, specialised health care at Jorvi District Hospital and common support services around the clock. The entity also comprises assistive equipment services, a dental clinic, social and crisis emergency services and a sobering-up station.

How did we get here

The history of Espoo Hospital starts as early as 1917. At this time, planning of the first hospital building in Espoo, Muurala Hospital, commenced. In 1977, Puolarmetsä Hospital was finalised. It was the modern rehabilitation hospital of its time. Aside of hospital services, Puolarmetsä Hospital also offered long-term care, initially on a small scale. In 2002, wards in Puolarmetsä Hospital were profiled so that Puolarkoti provided long-term care and three wards provided geriatric rehabilitation.

In the early 21st century the renovation of Puolarmetsä Hospital was also drawing closer. The original idea was to renovate facilities at Puolarmetsä and build additional services adjacent to it. With these thoughts on our minds, we took a trip to Holland together with a few experts. In Holland, innovative solutions for rehabilitation of elderly people have been created. The trip opened our eyes: rehabilitation can achieve so much more than we could have imagined. Already on the way home an idea was starting to take shape: it would not be enough to repair the old building. Senior citizens in Espoo deserve renewed facilities and above all, entirely new operations models.

This thought grew into the idea of building an octagonal hospital concept, with the patient in the centre. What does a patient suffering from a hip fracture or recovering from a stroke need? Almost by itself, a few aspects started to emerge – rehabilitation, accessibility and aesthetics, work conditions, technology, logistics, multi-purpose use, quality, costs and ecology. “Out of bed, back into everyday life” was one of the strongest principles.

The Social and Health Services Committee decided that a new hospital would be built on the premises of Puolarmetsä Hospital. The same entity would also include a Life and Living Centre for old people. In 2008 the City of Espoo arranged an architecture competition in two stages. Orkidea, according to its name bearing the shape of an orchid, was declared winner. Orkidea implemented rather accurately the things defined for the hospital concept, as well as having a very unusual architecture for a hospital building. For Orkidea, the city decided to look for a builder in a 25 to 30 year-long public-private partnership. Builders were, however, not prepared to join a public-private partnership, so the project failed.

A new hospital was nevertheless needed. The idea to place it next to Jorvi Hospital quickly emerged – this would develop countless synergies, such as common support services and a seamless cooperation between specialised health care and rehabilitation. The model for public-private partnership was abandoned, and the city decided to build the hospital according to the principles of “plan and build”. This hospital would be built specifically for hospital care, not for long-term living. Long-term care would be arranged in homelike care homes.

The new hospital still follows the original operations concept, although the architecture is more simple than that of Orkidea. The hospital does not have long corridors, the patient rooms are single rooms and there is also a lot of common space. Patients are encouraged to take part in activities which promote rehabilitation and well-being. The principles of sustainable building have also been preserved: the use of energy is optimised and environmental damages minimised.
Completion of the hospital has required an input from several groups of experts.
Treasures along the way

Creating the new hospital has been a journey of joy. One could say we embarked the journey with an empty pickup truck, and now our truck is filled to the brim with treasures: solutions for planning and building, utilising computer technology in remote rehabilitation and contact, common support services with the Jorvi District Hospital, artworks from the collections of EMMA – Espoo Museum of Modern Art and Saastamoinen foundation.

Planning and building were all along accompanied by the idea that developing the operations would be the most important thing. In this area, we collected knowledge from many different directions, in Finland as well as abroad. We learnt an individual and family centred thinking, producing value and the importance of minimising waste. We implemented a rehabilitative way of working, the principle of six hours of rehabilitation a day and utilising care personnel fully for their main task – working with patients, not transport or stacking supplies.

The new Espoo Hospital is the sum of good partners and innovative operations models. It is also significant that our partners HUCH, Kauhinen and Kirkkonummi trusted the concept and operations model of Espoo Hospital. The result is a large campus, a competence centre for care and rehabilitation of elderly people, which enables producing health and well-being benefits for more than 300,000 inhabitants.
Rehabilitation is an entity of physical, psychological and social well-being

JORMA TEITTINEN, Medical Director
Failing ill affects the body’s functions as well as the mind. The world can alter at any moment, when our capacity to function deteriorates and a healthy person must rely on the help of others. Things which might have felt obvious before suddenly do not work – we must learn to sit, stand, move, eat and talk again. A hospital stay interferes with our social networks: suddenly it is not possible to visit a concert or the library, we can only dream of going to the summer cottage or taking a fishing trip.
Our loved ones and art encourage rehabilitation

Our loved ones play an important role in supporting us and giving us courage. A video connection between the hospital and the home or the grandchildren in London motivates to exercise and rehabilitate, to return to the familiar everyday life. Tapiola Sinfonietta brings a concert to the hospital facilities, and music therapists help with their own skills and knowledge. An occupational therapist can help to practice daily functions, and a physiotherapist cares for the recovery of muscle strength and movement. Nurses and doctors implement rehabilitation in their work: this means the patient is an active part of everything he or she is capable of, and receives help when needed.

The facilities at Espoo Hospital support rehabilitation – the hospital is flooded with light which travels through the large windows from one room to the next. Corridors are wide and it is easy to move around. The wards are equipped with balconies and terraces, rehabilitation continues outdoors. The facilities have a strong connection with nature. The common rooms and dining areas as well as group rehabilitation offer a sense of community. Everyone can withdraw to their own single rooms for peace and quiet. The unique feature is the art everywhere. It welcomes us in the hospital entrance hall and in the car park, in common rooms and in every patient room.

Art helps us recover – art has a healing and reconciling power. It takes our eyes off the things causing us anxiety and reduces stress. Good art touches the viewer’s emotions and makes the invisible visible. Art can help us become our own unique selves.

All of this promotes rehabilitation. Tempting surroundings attract, pulling patients out of bed and out of the patient room. Our starting point is that the hospital is not a place to lay in, but a place to rehabilitate in. From here patients return home.

Palliative and end of life care is an exception. In Villa Glims we create a homelike peace in the ward. This aim is supported by the furniture of the common rooms, the choices of artworks, the sauna department and the outdoor area.
With and without walls

When the extraordinary hospital building with its art is complete, it might feel odd to think that we had also planned for a hospital without walls. Of course the patients need the hospital, its facilities, machines, safety and care, but we see the hospital of the future in a broader way. The hospital is a network, where the services continue outside the hospital walls. It is not necessary to be in the hospital to receive care and rehabilitation, when the capacity to function has been fixed to the point that one can succeed at home.

In all services we highlight an individual and family centred approach. Rehabilitation at home and other services which can be brought home are good examples. We ask the patients what is truly important for them, and we genuinely take these things into account.

Why would we not rehabilitate the patients in their own homes, in their familiar surroundings and with their own equipment? If feels strange to think that earlier we might have brought patients from their homes to the hospital to practice functioning at home. Together with the personnel from the home care we may bring as much support and help as the patients need to their homes to make them feel safe and have a functioning everyday life. Speech therapy and physiotherapy can perfectly well be carried out through video calls.

Video calls also help to keep loved ones close. Isn’t it of the utmost importance that the warm relationship between grandparents and grandchildren remains despite distances and illnesses. Perhaps we should not require family to drive for hundreds of kilometres to participate in a consultation meeting for a grandparent at the hospital, when we might just as well arrange remote consultation meetings.
Doctor’s practices

Ulla Virta
Goblet Tulip, 1999
woodcut on cardboard
EMMA – Espoo Museum of Modern Art Collection
THE HUMAN BEING /

Single rooms for all patients

ELINA KYLMÄNEN, Project Manager
Espoo Hospital’s single rooms for patients received a lot of attention already in the planning stage. Many people might have thought that perhaps we introduced luxury features not belonging in hospitals. Does someone who is ill need a private room? Let’s turn the question around: would you like to recover from, say, hip surgery or a stroke with strangers in the beds next to you?

Single rooms are not about providing luxury. It is about rational care practices which help the patient. Single rooms promote recovery, in other words they bring value to the client. They also reduce empty spaces. Better care results and saved costs – quite a good equation!

Already the first weeks after the hospital had opened showed that patients slept better in their own rooms. When people are ill, it is important to protect what is most valuable to them. Core things are a chance to rest, privacy and having your loved ones around.

REST is crucial to recovery. As patients are offered six hours of active rehabilitation a day, an important balancing factor is a chance to rest well at night. The possibility to rest is in a league of its own in single rooms. Nobody will by accident take your bed, open your cupboards or turn on the TV in the middle of the night. Supervision a roommate might need or the beeping of monitors do not disturb at night.

HOSPITAL INFECTIONS are reduced in single rooms. Especially private bathrooms reduce the risk of contact. There is no need for having special rooms in case of contagious diseases, as each room is its own entity.
LOGISTICS BECOME EASIER, when each room can be used for any purpose. Personnel do not have to spend time thinking about which types of rooms are available when and where, if the rooms are inhabited by men or women, or if the rooms are needed for secluded patients. There is no need to transfer patients or leave beds empty because a ward has five beds for women or five beds for men or one person is ill with a stomach flu.

INTIMACY PROTECTION is also improved. Many patients need help with intimate matters. Single rooms with private bathrooms are ideal for helping patients in privacy. Nobody is undressed, washed or taken to the bathroom publicly. Doctor’s ward rounds and consultation meetings should not be overheard by neighbours behind curtains.

IT IS IMPORTANT TO MAINTAIN CONNECTIONS TO FAMILY AND A NORMAL EVERYDAY LIFE during recovery. It is possible to discuss private matters with family, either face-to-face or by a remote connection; there is equipment for the purpose in every patient room. Things will not be left unsaid just because there is no place to talk. In palliative and end of life care, pets are also
The vases in the Vase Tree can freely be taken to the patient rooms. COMPANY’s Aamu Song next to the artwork.
welcome to visit – this was a frequent request when the hospital opened. Flowers are also allowed, which is unusual in a hospital. There is no need to avoid flowers because people have allergies. Every ward has its own Flower Tree; pick a vase for flowers from its branches.

Family can also stay overnight in the patient room. Each patient room has an arm chair which can easily be converted into a spare bed. There is no need to make special arrangements for sleepovers.

Family also play a central part in supporting rehabilitation. There is no need to stay in the patient room to spend time together, as the hospital is full of life: a cafeteria, small-scaled commercial services, a small library and art. Patients can practice on the equipment in the corridors where family can witness the progress.

There is good visibility from each patient room’s window. It is often important for patients to keep up with the weather, nature and occurrences on the street or in the garden. Therefore the windows in patient rooms are large, and the lower frame of the window is as low down as possible. Sitting up or laying in the bed, it is possible to see outside.

THE HOSPITAL DAY RESEMBLES THE PATIENT. The days are not defined by everyone doing the same things at the same time, rather everyday life can continue in the hospital as well. In a private room, it is possible to sleep for as long as one wishes, there is no need to wake up to the pace of a morning person in the next bed. On the tablet computer, patients can keep updated on things which are important for them, be it sports, the stock market, concerts or soap operas.
Architecture of Espoo Hospital

KARI PALASTE, Principal Designer
D&B – Design and build

Already for the architecture competition, Espoo Hospital was planned to fulfil the aims and demands of both the real-estate company Kiinteistö Oy Espoon sairaala and the future personnel. Functions are clear, the interior is light and easy to grasp and accessibility has been taken into account. Because of these characteristics, it was also the clear winner of a two-phased quality contest.

After the public procurement contract was made, planning of the facilities and structures of the hospital progressed very quickly. Excavation works started simultaneously. Planning was conducted in close cooperation with users and orderer and guided by the design-builder and the principal designer. When the main principles of dimensioning of the facilities for different purposes were clear, planning of the building’s structures and shell could be differentiated from planning of the internal functional facilities. This paved the way for a fast building schedule.

Car parks K1-K3

The hospital itself takes up the four floors above ground. Car parks for some 1,000 vehicles are built on the three lowest floors beneath the hospital facilities. Drop-off and pick-up on the top parking level, K1, is weather protected and
dimensioning also takes ambulances into consideration. Each car park floor has an entrance to Espoo Hospital either via the lifts in the middle of the building or the main staircase. Because the car park also serves Jorvi Hospital, there is a connection to this hospital as well. The lifts and the staircase lead to a glass-walled corridor between the two hospitals at first floor above the ground.

**Ground floor**

The main entrance is located on the ground floor. The main entrance hall is connected to meeting rooms, a cafeteria and commercial services. This floor also includes the outpatient clinic, rehabilitation, the home hospital, dental clinic, assistive equipment centre, palliative and end of life care unit Villa Glims as well as an office space which serves the entire personnel.

**Wards**

Wards are located on first and second floors, so that both floors have one ward for four small groups and another ward for three small groups. In between them is the hospital’s main staircase and lifts. The top floor has another ward for three small groups. Each facility for small groups contains 15 single rooms. Thus, the wards can hold either 45 or 60 patients.
The hospital is strongly connected to nature.
The basic shape of the hospital, which is visible on the outside too, is largely affected by the large number of exterior windows and thus extensive facade that the 270 single rooms for patients require. All rooms face outwards. The town plan restricts the height of the building; it could not be any taller. Hence, the great amount of windows and extensive facade has been enabled by a comb-shaped building.

The architectural language of the spaces

The comb-shape of the building helps patients and visitors move and grasp the interior of the hospital.

The open view to the countryside and courtyards, vast amounts of natural light, versatile lighting, carefully chosen colours and materials also strengthen the message of the functions and facilitates identifying the different entities.

The interior is characterised by open, winding views of corridors and entrance halls. On ground floor, corridors are connected with glass walls and automatic doors to courtyards, which are used for getting fresh air, active rehabilitation and testing equipment as well as for shared moments for families and patients in palliative and end of life care.

The colour scheme of the interior is calm and light.

Jaakko Mattila
Materia, 2016
EMMA – Espoo Museum of Modern Art Collection
Entrance halls and corridors are used for socialising as well as for spontaneous and organised rehabilitation using various equipment. The hospital’s straight angles were balanced out with a series of rooms in the middle of the wards. These rooms have rounded shapes and different-angled walls which break off and give life to the large spaces. This series of rooms also differs in colours from the rest of the interior, which makes it easier for patients and visitors to find their own facilities.

**Overall look**

The spacious interior is emphasized by glass walls and rows of top windows in corridors and rooms. These open up views between rooms and even through rooms to the outside. According to the wishes of personnel, each patient room has a large window to the common area to facilitate a sense of community between patients and between patients and personnel and to ease supervision. The transparency between
the rooms can be restricted with different arrangements.

The colours of the hospital interior are intentionally calm and light. The custom-made and purchased art as well as the vast amount of pieces from EMMA’s collections have also been taken into account. Colours are sufficiently contrasted with regard to people with poor vision. Some of the walls in entrance halls and corridors and window constructions have bolder colours. Furniture is mainly earth coloured but occasionally pieces of furniture in bright colours cheer up.

The hospital and its surroundings

Espoo Hospital forms a separate entity on the Jorvi Hospital campus. It also clearly delimits the campus to the west. The Espoo Hospital is aesthetically high-class, down to earth and easy to approach and naturally fits into its environment.

The gables of the ward wings are a blue hued glass with white details. The gables give rhythm to the west and east wing facades with strong graphical motifs. In the courtyards between the ward wings architecture is calmer with window rows. The courtyards form distinct spaces and are simultaneously parts of the building as defined by the beams that connect the wings at the top.

The glass elements and the outdoor ceilings at ground floor level, with the main entrance and the courtyards, are warm in colour. On the upper floors the glass elements approach the blueish tones of the ward wing gables.

The hospital above ground level is light, which was also the wish of Building Control Department. Car park floors break this pattern with dark colours, which signals a different kind of activity inside the outer walls. The exterior of the lower floors of the car park are landscaped with terraces, trees and bushes as the road Karvasmäentie descends to Turuntie.

Yards and traffic spaces are carefully planned to be part of the hospital entity. On the inner courtyards, trees and bushes are planted in concrete basins. The courtyards are equipped with garden furniture and other fitment and with rehabilitation and test equipment. All yards have accessible entrance to the interiors of the hospital.
Art as part of an environment to recover in – Espoo Hospital’s arts programme

HENNA PAUNU, Chief Curator, Collections
Enabling the hospital’s art programme and the commission works is the largest project of public art that EMMA - Espoo Museum of Modern Art, has participated in. A record number of artworks from EMMA’s and Saastamoinen Foundation’s collections have been placed in the hospital.

An art jury, founded specifically for the purpose, was responsible for aims, choices and counselling. The jury consisted of representatives from EMMA as well as the builder, users and planners.

The art jury defined goals for the arts programme and locations for the artworks. The purpose of art in the hospital is to promote welfare, good habits and healing. Art also makes us stop, brings joy, evokes thought, creates interaction, emphasizes comfort and transmits values, which operations of the hospital are founded upon. When choosing artists and artworks, it was taken into consideration that the hospital is a unique location for art.

When planning the commissioned works goal was to integrate the pieces into the architecture and create an experience of space. It was important to preserve the goal of art itself and give the artists freedom to come up with ideas. The artworks represent a broad scale of different techniques and methods, but at the same time, their content is thematically and visually coherent. Nature’s importance for our wellbeing becomes clear in many artworks.

The art programme at Espoo Hospital consists of six commission works, a video work for the waiting room in the out-patient clinic and patient rooms, and almost three hundred artworks for break rooms and common rooms, which the hospital personnel participated in choosing. It is also EMMA’s first project of public art where the museum’s audience development has a significant role.

Members of the art jury at Espoo Hospital were Director of Social and Health Services Juha Metso (chairman), Planning Manager Juha Iivanainen, Museum Director Pilvi Kalhama, Project Manager Elina Kylmänen, Head of Planning, Architect Kari Palaste, Chief Curator / Collections Henna Paunu and Theatre Director Kirsi Siren. The arts coordinator of the project was artist, Doctor of Fine Arts Matti Tainio.

New artworks

COMPANY, consisting of Aamu Song and Johan Olin, planned the piece Flower Vase Tree for the patient wards. A single vase tree consists of a metallic body. Its branches can hold hand-blown, gradient coloured glass vases in different colours and shapes. The tree constantly lives and changes, when the vases are placed in different ways and used in the patient rooms. COMPANY’s artwork is within the reach of every visitor: two trees can be found in the entrance hall of each of the seven inpatient wards and in the palliative care ward. The hospital has altogether 18 vase trees. The company Lasisirkus from Finland’s Nuutajärvi has produced the vases.
COMPANY / Aamu Song, Johan Olin
Flower Vase Tree, 2016
glass, metal bar
EMMA – Espoo Museum of Modern Art Collection
KIRSI KIVIVIRTA’S white, ceramic pieces form artworks which combine organic surfaces resembling reliefs. The artworks are harmonic and have figurative elements resembling forms of water. The theme tells us about the importance of water in life and is connected to the mineral springs which have existed the area. The entity consists of six reliefs located close to one of the most central entrance routes, in the lift lobbies on three car park floors, each with two artworks. On the ground floor, the water flows freely, while on the top floor it sits in containers.
Kirsi Kivivirta
Waters, 2016
glazed porcelain
EMMA – Espoo Museum of Modern Art Collection
JAAKKO MATTILA has created a compilation of artworks for the palliative and end of life care ward. The artwork series consists of large abstract aquarelles with translucent, clear and light forms and colours. The artworks are metaphysical and bring out symbolic layers outside our physical reality. According to Mattila, the artworks neither portray anything nor carry a message, and they are not tied to a time or place. The artworks consist of several circles and traces of running water, creating an image of movement and space. The pictures can be interpreted in several ways - it is possible to see both a piece of a micro and a macro cosmos in them.
RENJA LEINO’S videowork *Happy Hour* was bought for the waiting room in the out-patient clinic at the hospital. The artwork pictures a winter feeding place for birds with seeds and tallow in abundance. The artwork is a virtual window to Finnish nature, like a new aquarium, easy to take care of and ethical, offering waiting clients something to watch and listen to. The human being has been feeding birds for ages to help them survive winter and their life is interesting to follow.
The group NioRautiainenToikka, in other words Leena Nio, Taneli Rautiainen and Jenni Toikka, has been working together on spatial, functional and often motorised works. The group uses surprising materials from everyday life, such as fisher line, reflexes and window blinds. A crucial part of their works is a connection to a certain place, a minimalistic form and a use of light as part of the work. The group’s work (In)Sight in the Quiet Room at Espoo Hospital is located on the ground floor in vicinity of other services. The space is used for small gatherings and for calming down. The work is built from long glass pieces, stacked on top of each other to form a wall. The uneven surface lets light through and reflects it, creating a water-like, gleaming and organic surface in different shades of green; the thicker the glass, the darker the colour. The viewer’s movement in front of the work creates reflections. The horizontal pattern formed on the artwork balances and gives the eye a point to fix on. The glass used for the artwork was left over when the hospital was built.
NIORAUTIAINENTOIKKA are independent artists, but have carried out collaborations over the past ten years. The artists got acquainted in the Academy of Fine Arts in Helsinki. They all have their unique styles, techniques and visions, but a spatial ability could be described as a common factor. (In)Sight was the first public artwork for Nio and Toikka.

According to the artists, humour is a shared strength for the group. All works of art consist of certain work phases: a lot of building work, and lows, having each other’s backs and believing things will work out. These phases come and go like waves. All ideas are processed through discussion, thus adding a linguistic dimension to the work.

A SIGNIFICANT SPACE

“Glass may easily be compared to the delicacy of human life: it’s hard, but can easily shatter. We thought it would be appropriate for the hospital environment and the Quiet Room”, explains Rautiainen about glass being the material of choice. At a first instant, the artists felt glass was a difficult material. They didn’t want the artwork to be decorative. They started reflecting upon the theme through religious art and church architecture at the architecture department of the Aalto University library. They immediately felt Otaniemi Chapel was interesting. The chapel has a large landscape window by the altarpiece. The group also visited Tapiola Church where a funeral service by chance was held. Therefore they could not enter the chapel. The experience illustrated many of the emotions which might arise in the space.

FROM WASTE GLASS TO A NEW ELEMENT

The artists ended up using leftover glass by the provider of the hospital’s window glass. The recycled glass fitted the budget and was an ideological choice. For ecological reasons, no more new material was used.

When the window element is prepared, it is straightened out into correct-sized plates in a 90 degree angle by cutting off a narrow slice from the corner. The shape of the work was thus solved as a sum of many factors: as the long side of the glass plate fitted the proportions of the room, the group started envisioning the rhythms of the hues. The floor was strengthened under the 3,000 kg piece of art. When agreeing to assemble the glass slices with UV glue, a glue expert was found in Estonia. According to the artists, several of their projects have served as explorations of new areas of expertise.

Nio Rautiainen Toikka (Leena Nio, Taneli Rautiainen, Jenni Toikka)
(In)Sight, 2016
glass, metal
EMMA – Espoo Museum of Modern Art Collection
Oona Tikkaoja’s artwork rises outside the main entrance of the hospital. The passageway to Jorvi Hospital is visible in the background.

Helix, 2016
aluminium, LED lighting
EMMA – Espoo Museum of Modern Art Collection
DONA TIKKADJA’S sculpture *Helix* is placed in the outdoor space between the pylons under the roof of the entrance area. The work of art forms a regular spiral which consists of even aluminium triangles. The spiral resembles the exact shapes found in nature and a DNA spiral and molecules come to mind. The outside of the artwork has a matte white colour, while the colours on the inside are different shades of shimmering blue. The colours emphasize the shapes of the hospital and are related to its architecture. The spiral can be seen also as a linkage to the medicine symbol, the Staff of Asclepius. The triangle shape element relates to the structures of the bridge to Jorvi Hospital.

HANNA VIHRIÄLÄ often uses surprising materials in her work. The starting points for the artworks in the hospital can be found in the natural remedy plants Silverweed and French sorrel. The artworks consist of different-sized acrylic beads thread on iron wires. They form a raster and an almost abstract, three-dimensional picture of the plants. The artworks are placed in the ceiling, thus enabling the large size and the large quantities of material used. The artworks all in all consist of about 350,000 beads in different colours and shapes. In the entrance hall Silverweed creates a peaceful, light atmosphere. The structure of the artwork is circle-shaped and ornamented, resembling a mandala. French sorrel is oval-shaped and reproduces the shape of the hallway where it sits in front of the cafeteria. The shapes of the artworks are visible from beneath, but you can also admire them from different directions. From a distance they look like colour clouds. The artist has aimed to create spaces in which to stop, observe and strengthen the experience of being in the moment. Vihriälä also searched for a visual counterpart to the hospital’s simple architecture.
EMMAs collections at the hospital

Beside the new pieces, the hospital also has works from the collections of EMMA and Saastamoinen Foundation. The largest entity is made up of artworks in the patient rooms, in the common rooms of the wards and in the staff’s break rooms. New and older works form a planned coherent entity, with a starting point in the architecture of the hospital and the functions in it.

Going through with the art programme at Espoo Hospital has been a great effort by EMMA and a highly positive project. The hospital’s builder and users wished to emphasize the significance of art in the operations at the hospital. This wish has been of crucial importance to the outcome of the art programme. The head of planning and the coordinator have been closely connected to the work of the artists and enabled circumstances for striving for the best possible result. Working together has made it possible to achieve an impressive entity of public art, which Espoo can be proud of. EMMA is ready to take on new tasks of public art in Espoo.

In ward 1, arrivals are greeted by Jim Wichmann’s bright blue artwork.

Still alive II, 1993
EMMA – Espoo Museum of Modern Art Collection
The path of the artworks from EMMA to Espoo Hospital

LIISA SMEDS, Curator, Collections
Personnel art jury

Personnel moving to the new hospital were included in the art choices at an early stage, as the choices largely were related to their break rooms and work rooms. The personnel chose among them an art jury of ten people, with representatives from all units of the hospital. The group gathered three times at EMMA in April-May 2016. Employees at EMMA had made a preselection, leaving plenty of choice for the jury.

The personnel jury used blueprints of the hospital projected on a screen with measurement and A4 sized pictures of the artworks. Less common in the computer era, the printed pictures added a concrete dimension to the work. It was easy to put the pictures together in different combinations. At first, it seemed difficult to visualise the three dimensional hospital with blueprints. EMMA continuously places artworks in schools, day care centres, offices and institutions in Espoo. The artworks are usually chosen when the premises are already finished and furnished.
In this new situation, with slight nervousness in the air, employees at EMMA prepared themselves for the arrival of the personnel jury. Working solely with the blueprints didn’t seem to bother the art jury. They went to work with enthusiasm and soon a happy chatter filled the conference room at EMMA. The group sat or stood at the table while fitting artworks into the future hospital premises and taking notes of the results.

Although the members of the group were not acquainted with each other, they all equally participated in the choices and found alternatives they liked. The work was characterised by excitement as well as by a confident artistic view. The meetings passed by quickly and even several of the extra pieces on the list were chosen.

During the preselection, certain colours were debated among EMMA’s own employees. For example, the employees wondered if it was appropriate to choose red-toned artworks for a hospital environment. The members of the jury were, however, equally excited about all colours. They wanted plenty of colours in their workplace to bring joy to the sometimes hard work in the hospital. Without hesitation, the jury chose two bright red paintings by painter Ipi Kärki for ward 2. Paintings by the colourist Marjaana Savander, who has worked in Espoo for a long time, also turned out as favourites. Paintings by Savander were chosen for several break rooms. Employees moving from Jorvi Hospital wanted to bring along Espoo-based painter Pekka Muinonen’s bright yellow painting *The Sun’s Discs* (1999). The painting now hangs on the wall of the entrance at ward 4.

As the personnel participate in choosing artworks, their work satisfaction and well-being is expected to increase. As the employees have been able to influence the decisions, the artworks feel closer to them and they want to take good care of them. It was positive to see that already while considering places for artworks, the jury was concerned about the endurance of the works.
Works of art were also placed at Espoo Hospital’s emergency ward in the new accidents and emergency building at Jorvi Hospital. Artworks for this ward were chosen and hung in 2016.

Art in patient rooms

To increase the cosiness and homeliness of the patient rooms, each single room (a total of 225 rooms) received a piece of artwork from EMMA’s collections. The Saastamoinen Foundation was willing to participate with works from their own collection, which contributed to a larger selection. Employees at EMMA started the preselection process in autumn 2015. The model room built in Puolarmetsä Hospital helped a great deal, as one could get an overall picture of the future patient rooms and take measurements of the wall reserved for art.

For practical reasons, graphic works were chosen for the patient rooms, as graphic works always come with a protective glass fitted to the frame. EMMA’s collections contain a lot of graphic works. Part of the artworks have been kept without frames and part of the frames were in bad condition. After the pieces had been chosen, it was therefore time to roll up the sleeves: the artworks were collected.
As Espoo Hospital was built, operations at Puolarmetsä Hospital ended. On the personnel’s request, some of the artworks moved with them to the new hospital. Painter Erkki Hieonen’s custom-made abstract painting *Summer Noon* (1979) had been ordered for the entrance hall at Puolarmetsä Hospital in 1978. After the artwork had been detached from the wall, it was transported to EMMA to be cleaned. The measurements of this monumental piece of art are 270 x 540 cm and it consists of five separate parts. After conservation, the grand painting was hung in the lift lobby at 4th floor of Espoo Hospital.

Sculptures bought for Puolarmetsä Hospital found a new home in the offices of Espoo Hospital; Kari Juva’s bronze sculpture *Mother and Child* (1977) and Jussi Koivusalo’s granite *Waltz* (1977). Both artists have lived and worked in.
Espoo. Patient wards got graphic works 6-78, 8-78, 10-78 by Erkki Hervo, made in 1978. Hervo lived and worked in a studio flat at Tapiola’s Nallenpolku for a long time. Three paintings by Seppo Pohjonen from the series *Encounters* (1999) can be found in the corridor of the outpatient clinic on the ground floor.

In December 2016, the interior and furnishing of the hospital had got so far that it was possible, with the help of pictures and measurements of the artworks, to establish whether the art choices were suitable. Although the choices had been made with the help of blueprints with measurements, some rooms and walls turned out to be smaller than expected. For example, two graphic works by artist Elsa Ytti had been chosen for a break room at the Dental Clinic, but only one could fit. Because the furniture had bold colours, the lighter of the two works, *Sun Shore* (1987), was chosen.

When the 272 pieces from EMMA’s collections were ready to be transported, they were packed according to destination and taken to the hospital. It took an experienced work pair just over two weeks to hang the art, which was less time than expected. When certain place and measurement coordinates in the patient rooms were clear, hanging of the artworks went quickly. In other rooms, it took more time and a careful eye to find the right place and height: "The height is good, but sideways we need to go a bit left. That’s good!".
Head Nurse Birgitta Oksanen and Dental Assistant Cristina Dahlström, who work in dental care, took part in the art jury which chose, for instance, the piece of art for the break room at the Dental Hygiene Ward. The art jury was led by Curator Liisa Smeds.

Oksanen says she visits art exhibitions herself from time to time. Dahlström’s interest in art is especially aimed at interior design, although she says she too enjoys art.

LOW-THRESHOLD PROJECT

Oksanen recalls how Tapani Mikkonen’s artwork Second Chance II ended up on the wall of the waiting room. When Oksanen had seen the people hanging the pieces at work, she mentioned that the wall in the waiting room felt empty. To her surprise, the artwork suggested for the space was the piece she had earlier admired in the transportation cart. The delightful surprise artwork was hung in the entrance hall at once. An inauguration party for the staff was planned for the afternoon, which was a good opportunity to admire the artwork while raising a toast together.

EFFECTS

Oksanen emphasizes the importance of the art project, as it has made the workspace feel familiar to her. When you have contributed to designing the rooms, you establish a personal relationship with the space. Work satisfaction increases when acknowledging one has had an impact on things. It’s not possible to criticise the choices made – and delightful artwork improve work satisfaction. The interviewees reckoned the hospital was a good environment for art, as hospitals might tend to feel sterile and cold. Art is part of the care, as the spiritual side is significant when treating diseases.
Meeting room Kvartsi

Leonhard Lapin
CODE XXXII, 2006
acrylic, serigraphy on plate
EMMA – Espoo Museum of Modern Art Collection
Erkki Hienonen’s abstract painting Summer Noon, 1979, was returned from Puolarmetsä Hospital to EMMA for conservation. After cleansing, the painting continued its journey to Espoo Hospital. It can be admired in the fourth floor lift lobby.
Art as a source for shared experiences – joy and empathy at Espoo Hospital

REETTA KALAJO, Chief Curator, Education and Customer Services
The strong presence of art creates paths for personnel and clients alike to meet each other, it also creates topics of conversation, thoughts and experiences. The artworks located around the hospital can be tools to create interaction and discussion. In our relation to art, we are equal, as beings that observe and experience: for a brief moment, we can forget our roles as health care professionals and clients. When art functions as a conversation starter, knowledge is not absolute, no one is a higher authority than the other: we may safely disagree.

A loved one of mine has cancer. We were talking about healing forces in the world. The two most efficient remedies were joy and anger, which both are matters of attitude. Next on the list were our close ones, people around us and good conversations.

We can compare visual arts, and arts in general, to a language for emotions, objects and phenomena – also beyond words and linguistic expressions. Art comments on phenomena of our world, on being human and on our reality. Reading the language of art is different from reading a text: we must be open to experience, dare to look, examine, observe and feel.

The hospital is a place where emotions are often brought to the surface: fear, grief, hope, belief and even joy are all part of everyday life in health care. When it comes to life, stakes are high. We need joy and belief as much as we need the power of anger. In difficult moments concerning our own or a loved one’s health, emotions emerge at the surface. Art is a language in which we can process and describe emotions without words. Because our experience of art is always personal, it works on the emotional level: a work of art might visualise fear, evoke sadness or sum up the experience of joy and hope.

Art and people around it

Art in the hospital further improves the conditions for healing and recovering, but art is also part of the workplace. The hospital and its healing powers are created by the people who run its functions. Care is provided by humans. A good work culture and appropriate tools bring positive results as well as healthy and happy patients.

When operations at the hospital are up and running, it is time to implement arts. With the support and guidance of personnel from EMMA, health care professionals can familiarise themselves with the works of art, practise immersing themselves and find ways to make use of the pieces in everyday life and work. This is extraordinary and rare when it comes to public arts projects. The aim of bringing audience development and a pedagogic dimension of the museum into the arts project was to ensure that the emphasis on arts in Espoo Hospital broadens. From being something that creates a pleasant atmosphere, a visual element, it can penetrate deeper into our human experience, interaction and everyday life.

The audience development team from EMMA has provided the personnel with tools to see and discover meaning in arts. The personnel can use these tools in everyday life and in encounters with patients and their loved ones. An entity introducing hospital personnel to art was planned. The purpose was to shed light on the background and the birth of the artworks in the hospital. Another aim was to enable the employees to enjoy art, experience through it and encounter others with the help of it.
Working with art often constitutes of studying different kinds of materials, ideas and options. Some artworks are created for a certain space and for a certain purpose, to be part of an entity. Shedding light on the materials and the work of the artist helps personnel see beneath the surface and find a contact area. Such contact areas were opened up in lectures about the artworks and their backgrounds.

EMMA’s audience development programme for the hospital personnel, aimed at getting to know art and experiencing it, was carried out in two stages. In the first stage, we talked about the works of art, their birth process as well as their themes, content and techniques in a larger group. In the second stage, we divided into smaller groups and plunged deeper into ways of seeing and experiencing art, our own relationship with the pieces through different techniques and methods. Art was examined for example through Visual Thinking Strategies, storytelling and exercises. In the future, it is possible to expand on the themes of the already existing pieces of art in the house and search for contact areas between different forms of art: the presence of music, movement and drama in the hospital feels natural when the conditions create inputs for creative thinking and experi-

The art in the hospital has generated a lot of interest.

Hannu Väisänen
Singing ray, 2012
EMMA – Espoo Museum of Modern Art Collection
encing. Visual arts is a good starting point for various openings.

A personal experience – good or bad, big or small – helps people create a relation to the piece of art. When as many people as possible among the hospital personnel have tools to create a relationship with the pieces of art, they get a deeper meaning in people’s everyday life as well as in the healing environment. The work environment is part of everyday life for each and every one of us. The quality and aesthetics of it improves work satisfaction. EMMA’s starting point is that, the same way personnel get added value in their everyday life through arts, the pieces of art benefit from the commitment of the hospital personnel. When the personnel embrace the art and is aware of the contents and materials, they are more likely to care for preservation of the artworks. In Espoo hospital, there are more pieces administered by EMMA’s collections than anywhere else. It is important for the museum that the artworks are preserved and cared for. Therefore, it is also important from the museum’s point of view that the personnel create a relationship with the artworks.

The impact broadens, the discussion carries

For EMMA, audience development outside the museum on this scale is new. In the case of public art, which affects in everyday life, the surroundings and their characteristics become accentuated. Watching and discussing art in the hospital tunes in to the frequency of the surroundings, to what else is happening in the space. This is important for the audience development of the museum. Our work with the personnel will hopefully continue and get new forms which spur from life at the hospital.

In Espoo, the value of public art is highlighted when a central and large health care unit recognises the meaning of art as part of well-being and, together with the museum, offers its personnel a chance to study and dive into the use of art. This operations model opens up horizons for a broader spectrum of work with Espoo residents around public art, for example in schools, health care centres or public offices. We can build a relation with art when we examine it while examining ourselves at the same time. We can discuss our own relation to arts and reach out to people who work in the same environment.
Practical suggestions for looking at and discussing art
There are multiple ways of looking at art. This variety is introduced at interactive lectures for hospital personnel. During lectures, personnel can see how art can be utilised, shared and discussed. Here are some suggestions for conversations around art.

The theme of nature is found in many of the commissioned works. You can contemplate elements of nature in the pieces and how you think these elements are visible. Look at the artworks a piece at a time, and consider what you find to support your answer. It’s not a coincidence what the view from a window is like or where a piece of art is located. The unity of architecture and art is carefully considered. You might want to start at Kirsi Kivivirta’s work and think about the circle of water.
The medical plant names Silverweed and French sorrel of Hanna Vihriälä’s seemingly non-descriptive pieces bring new layers into our observations. The Finnish vernacular name of Silverweed has been Kiroheinä (literally meaning “swearing grass”). The plant was thought to be a remedy for diseases caused by jealous people. French sorrel was also said to increase the appetite. Perhaps it’s not a coincidence that the artwork is placed in the vicinity of the restaurant. Can you think of other folk remedies? Perhaps the healing power these plants possess is today more of the spiritual kind, affecting our minds and thoughts through the positive experiences they give us. The abstract shape of the artwork leaves room for thought. It describes nature in a wider way, considering also light, reflections and atmosphere.

Techniques characteristic for modern art represent the age we live in. Renja Leino’s film Happy Hour in the polyclinic entrance hall focuses our attention on the small, beautiful occurrences of everyday life. We can learn to appreciate mundane life more when considering different perspective on our own lives. Which everyday occurrence do you think is beautiful, deserving to be captured?

When pausing at the artwork by artist collective NioRautiainenToikka in the Quiet room, our minds can wander into space, providing a backdrop for reflection. A place where we can calm down, breathe and be empowered. Which place do the materials bring to your mind, where do you travel in your fantasy? Are you able to calm down, find peace of mind?

At Villa Glims, Jaakko Mattila’s works of art invite to a quiet moment. The light, breezy and delicate aquarelles are subtle and discrete. They carry layers of meanings and allegories in their abstractedness. Could a poem complement the artwork and put words on the moment?

The artwork Flower Vase Tree by COMPA NY’s artists Aamu Song and Johan Olin is playfully located on the border between art and design. The artwork is human-sized, beautiful and usable. The artists have encouraged people to sit down on the floor beneath the tree to experience the artwork. Perhaps you can move your chair a bit closer, look from a different angle, maybe even sit down on the floor. At the same time we can reflect on the continuum of glass works at Nuutajärvi, where Lasisirkus crafts the “blossoms” in the tree.

Oona Tikkaoja: "The airy artwork soothes and takes effect through small elements. Helix is a fixed part of the hospital building, the architecture and the location."
Do you think Oona Tikkaoja’s *Helix* at the hospital entrance represents the DNA double helix, our genetic material which is replicated and carried on in future generations? Or does it make you think of the Staff of Asclepius, symbol of doctors and medicine? The shape of the serpent and the angles of the artwork also suggest it might be Rubik’s serpent, a playful version of the famous cube. We might see the architecture of the building with new eyes. What do you think?

Which of the artworks in the patient rooms stayed in your mind? Did you have a memorable encounter at one of them? Did you have time to stop for a moment? Maybe you could share your experience with someone. The artwork can act as an invitation to interact or it might promote interaction in the care. It might evoke feelings or bring memories to the surface.

Your personal experience of a piece of art might help make art your own and share it with others – make it part of life. Art can be consumed time and time again. You might walk past it once without noticing it. The second time you pass it, the artwork might lure you in and become a source of power you carry within.
It is impossible to walk past Hanna Vihriälä’s artworks *French sorrel* and *Silverweed*: The beautiful oceans of pearls greet visitors on the ground floor of the hospital. But what do the artworks look like with the eyes of the conservator? EMMA’s conservator Katja Oijusluoma has worked with the pieces since they were hung. She brings up interesting viewpoints concerning artworks which are placed in the public area and are part of the museum’s collections.

EMMA’s conservation team is responsible for keeping public area artworks in good shape. The artworks may show signs of use and age to a certain point. It’s neither necessary nor possible for them to always look brand new.

Publicly displaying artworks always involves foreseeing risks. The artist might in advance be asked for suggestions on how the artwork ought to be cared for, but the conservator is the one who makes decisions about conservation whilst taking different viewpoints into account.

In the case of *French sorrel* and *Silverweed*, the conservator takes note of three different things. The hues of the pearls are examined to see if light causes their colour to change. Secondly, the wires are monitored in case they get tangled up. The artist has provided guidelines for untangling the wires. The pearls collect dust and an issue to consider is how to keep them clean over a long period of time.

The conservator considers restoration work out of practical needs. The artworks are placed in a very central place. Where can scaffolds be set up so that other operations in the hospital are not interfered with? It is also possible to move the artworks to the museum to be conserved.

How artworks are placed in a public space make a big difference. Situations which can potentially be dangerous for the clients should be avoided. The artworks should also be hung in such a way that people do not accidentally touch them. The better condition the artworks are kept in, the easier it is to promote conserving of all artworks.

An important message for hospital visitors is, let’s enjoy the artworks by looking at them!
Varnishing day for the hospital’s art was celebrated in February 2017.
Art in Espoo Hospital

ART ON GROUND FLOOR

WORKS ORDERED AND PURCHASED TO THE HOSPITAL

WARD ON FLOORS 0 TO 3
Company (Aamu Song, Johan Olin)
Flower Vase Tree, 2016
Glass, metal bar
EMMA

POLYCLINIC’S WAITING ROOM
Renja Leino
Happy Hour, 2013
Video, length 2 h 2 min
EMMA

PALLIATIVE AND END OF LIFE CARE WARD, ROOM FOR FAMILY MEMBERS
Jaakko Mattila
Circle in Ground, 2015
Watercolour on paper
EMMA

LIFT LOBBIES ON FLOORS K1 TO K3
Kirsi Kivi Virta
Waters, 2016
Glazed porcelain
EMMA

LIVING ROOM
Jaakko Mattila
Landscape, 2016
Watercolour, earth pigments, gouache on paper
EMMA

DINING AREA
Jaakko Mattila
Dialogue of Light, 2016
Watercolour on paper
EMMA

SMALL GROUP ROOM
Jaakko Mattila
Matter, 2016
Watercolour on paper
EMMA

QUIET ROOM
NioRautiainenToikka
(Leena Nio, Taneli Rautiainen, Jenni Toikka)
(In)Sight, 2016
Glass, metal
EMMA

OUTSIDE OF ENTRANCE
Oona Tikkaja
Helix, 2016
Aluminium, LED lighting
EMMA

ENTRENCE HALL
Hanna Vihrialä
Silverweed, 2016
Steel wire, aluminium, plastic pearls
EMMA

CAFETERIA SUOLAHEINÄ
Hanna Vihrialä
French Sorrel, 2016
Steel wire, aluminium, plastic pearls
EMMA

WORK FROM COLLECTIONS

ENTRANCE HALL
Jorma Hautala
Light in the Rooms (6 parts), 1981
Serigraphy
EMMA

Irma Weckman
Ikaros, 1988
Ceramics
EMMA

MEETING ROOM KVARTSI
Leonhard Lapin
CODE XXXII, 2006
Acrylic, serigraphy on plate
EMMA

MEETING ROOM PALLOKIVI
Hannu Vaisanen
Singing ray, 2012
Oil on canvas
EMMA

FRONT OF PALLOKIVI
Markus Konttinen
Markus Konttinen
Anemone, 1996
Oil on canvas
Saastamoinen Foundation

Markus Konttinen
Orchid, 1997
Oil on canvas
Saastamoinen Foundation

Markus Konttinen
Gerbera, 1994
Oil on canvas
Saastamoinen Foundation

Markus Konttinen
Cat Lily, 1995
Oil on canvas
Saastamoinen Foundation
WORKS FROM COLLECTIONS, VILLA GLIMS

**BREAK ROOM**
Juha Elomaa
City view, 1961
woodcut
EMMA

1
Juhani Suna
unnamed, 1957
lithography
EMMA

2
Ilppo Heikuri
Street, 1959
woodcut
EMMA

3
Juhana Blomstedt
From the graphics portfolio
11 Finnish painters, 1977
serigraphy
EMMA

4
Esa Riippa
Nostalgia, 2002
aquatint, line etching
Saastamoinen Foundation

5
Simo Hannula
Cloud Top, 1975
line etching
EMMA

6
Rafael Wardi
From the graphics portfolio
Light of shadows: The Park, 2007
lithography
EMMA

7
Hannes Wagnstedt
Herring Fishers
lithography
EMMA

8
Rafael Wardi
From the graphics portfolio
Light of shadows: The Park, 2007
lithography
EMMA

9
Helmi Kuusi Vuoksi, 1955
lithography
EMMA

10
Osmo Niissinen
Early Morning, 1984
aquatint, soft-ground etching
EMMA

11
Voitto Vikainen
Parade, 1959
woodcut
EMMA

**SMALL GROUP ROOM**
COMPANY (Aamu Song, Johan Olin)
Flower Vase Tree, 2016
glass, metal bar
EMMA

12
Marko Suomi
From the graphics portfolio
Axis: Maylandia lombardoi, 2001
EMMA

13
Tapani Mikkonen
From the graphics portfolio
Glow: So Close, 2003
lithography
EMMA

**WAITING ROOM**
Markku Hakuri
The Beloved’s Face Can Be Seen from the Train’s Window I–II (2 parts), 1983
acrylic painting on cardboard
EMMA

14
Tuula Lehtinen
From the graphics portfolio
Axis: Two Roses, 2001
photogravure, aquatint, dry-point, line etching
EMMA

15
Tapani Mikkonen
Kinikiniba, 2000
lithography
EMMA

**WORKS FROM COLLECTIONS, ASSISTIVE EQUIPMENT SERVICES**

**WAITING ROOM**
Marjaana Savander
In Barallier’s Hennery, 1991
oil on canvas
EMMA

**BREAK ROOM**
Tapani Mikkonen
Second Chance II, 2000
lithography
EMMA

**CORRIDOR**
Sam Vanni
Purple Orange, 1982
serigraphy
EMMA

**WAITING ROOM**
Elsa Ytti
Sun Shore, 1987
serigraphy
EMMA

**BREAK ROOM**
Tapani Mikkonen
Kinikiniba, 2000
lithography
EMMA
## WORKS FROM COLLECTIONS, OUT-PATIENT CLINIC

### WAITING ROOM, ACROSS FROM HELP DESK
- **Renja Leino**
  - Happy Hour, 2013
  - video, length 2:02 h
  - EMMA

### DOCTOR’S PRACTICES
- **Ulla Virta**
  - Goblet Tulip, 1999
  - woodcut on cardboard
  - EMMA

### REHABILITATION
- **Kristian Krokhfors**
  - Red Andalucia, 1999
  - serigraphy
  - EMMA

### BREAK ROOM
- **Marjaana Savander**
  - Organ Grinder, 1989
  - oil on canvas
  - EMMA

### CORRIDOR
- **Seppo Pohjonen**
  - Encounters II, 1999
  - acrylic painting on canvas
  - EMMA

### WORK ROOM
- **Jussi Koivusalo**
  - Waltz, 1977
  - granite
  - EMMA

### ROAD TO WORK ROOM
- **Seppo Pohjonen**
  - Encounters III, 1999
  - acrylic painting on canvas
  - EMMA

### SECONDO FLOOR

### OFFICE
- **Sofia Wilkman**
  - Procession (4 parts), 1992
  - paint on balsa
  - EMMA

### WORKS FROM COLLECTIONS, WARD 2

### REHABILITATION ROOM
- **Pentti Lumikangas**
  - Staircase in Venice, 1978
  - aquatint, dry-point
  - EMMA

### 2A
- **Pentti Lumikangas**
  - Illuminated Tower, 1980
  - aquatint, dry-point
  - EMMA

- **Tapio Tapiolaara**
  - Night in Kökar, 1960
  - lithography
  - EMMA

- **Rafael Wardi**
  - From the graphics portfolio Light of shadows: 3 Interior II, 2008
  - lithography
  - EMMA

- **Simo Hannula**
  - Sunflower Summer, 1979
  - aquatint, dry-point
  - EMMA

- **Inari Krohn**
  - From the graphics portfolio Pro Marrasjärvi: Lichen Rised its Brittle Goblet, 2001
  - woodcut, line etching
  - EMMA

- **Tuulikki Pietilä**
  - Fiesole
  - woodcut
  - EMMA
| 12 | Kuutti Lavonen  
From the graphics portfolio  
Axis: Dea, 2001  
aquatint, soft-ground  
etching  
EMMA |
| 13 | Simo Hannula  
Waterlily Dance, 1978  
dry-point  
EMMA |
| 14 | Markus Konttinen  
Trace of a Flower I, 1997  
aquatint, soft-ground  
etching  
EMMA |
| 15 | Lars-Gunnar Nordström  
Blue White Black Composition II, 1980–1986  
offset  
EMMA |

| 28 | REHABILITATION ROOM  
COMPANY (Aamu Song, Johan Olin)  
Flower Vase Tree, 2016  
glass, metal bar  
EMMA |
| 4 | Maria Kähönen  
Affection II, 1977  
aquatint, line etching  
EMMA |
| 8 | Maria Kähönen  
Horses  
dry-point  
EMMA |
| 12 | Nauna Hustad  
Window, Books 101, 1982  
dry-point  
EMMA |
| 13 | Ilkka Väätti  
Arcturus  
serigraphy  
EMMA |
| 14 | Sirkka-Liisa Kortelainen  
From the graphics portfolio  
Dimension: Louhi’s Gate II, 1988  
serigraphy  
EMMA |

| 1 | Ernst Mether-Borgström  
From the series Antelope:  
Topi, 1969  
serigraphy  
EMMA |
| 2 | Kristoffer Albrecht  
From the graphics portfolio  
Armor: L’ocean Atlantique, 1990  
photogravure  
EMMA |
| 3 | Jyrki Siukonen  
Leibnitz’s Graden, 1989  
lithography  
EMMA |
| 5 | Ernst Mether-Borgström  
From the series Antelope:  
Gnu, 1969  
serigraphy  
EMMA |
| 6 | Maria Kähönen  
Abstract, 1966  
dry-point  
EMMA |
| 7 | Onni Mansnerus  
Landscape, 1954  
lithography  
EMMA |
| 9 | Jorma Hautala  
Considered Gesture, 1980–1981  
serigraphy  
EMMA |
| 10 | Outi Heiskanen  
Game Hall  
line etching, dry-point  
EMMA |
| 11 | Matti Kujasalo  
From the graphics portfolio  
Galerie Artek – 35 years, 1985  
serigraphy  
EMMA |
| 15 | Erkki Kulovesi  
Still Life  
lithography  
EMMA |

| CORRIDOR | Timo Aalto  
Karelia III, 1976  
serigraphy  
EMMA |
| 2C | Timo Aalto  
Homage, 1979  
serigraphy  
EMMA |
| 3 | Timo Aalto  
Karelia IV, 1976  
serigraphy  
EMMA |
| 2c | REHABILITATION ROOM  
COMPANY (Aamu Song, Johan Olin)  
Flower Vase Tree, 2016  
glass, metal bar  
EMMA |
| 1 | Jouko Bergqvist  
Argent, 1966  
serigraphy  
EMMA |
| 2 | Harry Henriksson  
Castle Park, 1952  
woodcut  
EMMA |
| 3 | Pentti Lumikangas  
Temple, 1969  
aquatint, dry-point  
EMMA |
4 Simo Hannula
Chief Architect’s Golden Wedding March, 1961
line etching, soft-ground etching
EMMA

7 Erkki Hienonen
Variation of Amphitheatre, 1989–1991
serigraphy
EMMA

10 Hannu Kotivalo
Vyborg’s Station, 1970
aquatint, line etching
EMMA

13 Simo Hannula
Ice Breaker, 1978
aquatint, dry-point
EMMA

5 Pentti Lumikangas
Towers, 1968
aquatint, dry-point
EMMA

8 Aukusti Tuhka
Summer in Lapland, 1956
lithography
EMMA

11 Vappu Johansson
Relations VI, 1992
aquatint, soft-ground etching
EMMA

14 Aukusti Tuhka
Summer in Lapland, 1956
lithography
EMMA

6 Aune Mikkonen
Stuck to the Ground, 1962
serigraphy
EMMA

9 Erkki Hienonen
serigraphy
EMMA

12 Helge Riskula
Move, 1977
linocut
EMMA

15 Vappu Johansson
Relations IV, 1992
aquatint, soft-ground etching
EMMA

19 REHABILITATION ROOM
COMPANY (Aamu Song, Johan Olin)
Flower Vase Tree, 2016
glass, metal bar
EMMA

1 Kaarina Sepponen
Fantasy I, 1984
serigraphy
EMMA

5 Hanna Varis
Death, 1988
aquatint, line etching
EMMA

10 Teija Immonen
Duckboards, 1999
carborundum, dry-point
EMMA

12 Jan Kenneth Weckman
From the graphics portfolio
Axis: Meeting, 2001
EMMA

2 Pavel Londl
E.T., 1976
woodcut
EMMA

6 Outi Heiskanen
I Accuse, 1986
aquatint, line etching, dry-point, soft-ground etching
EMMA

9 Teija Immonen
serigraphy
EMMA

11 Vappu Johansson
Relations IV, 1992
aquatint, soft-ground etching
EMMA

3 Aukusti Tuhka
Tenojoki River, 1955
lithography
EMMA

7 Jouko Bergqvist
Be Shadowed, 1965
lithography
EMMA

13 Soile Yli-Mäyry
unnamed, 1998
serigraphy
EMMA

4 Vilho Askola
Shore of Lake Taponjärvi, 1962
woodcut
EMMA

8 Pilvi Ojala
Confection, 2000
carborundum
EMMA

14 Daryk Dimming
Bridge on the Seine
lithography
EMMA

15 Inari Krohn
Departure / From the Cocoon a Butterfly... , 1994
aquatint, line etching
EMMA
2E
REHABILITATION ROOM
COMPANY (Aamu Song, Johan Olin)
Flower Vase Tree, 2016
glass, metal bar
EMMA

1
Teija Immonen
Beach Play, 1999
carborundum, watercolour
Saastamoinen Foundation

2
Tapio Haili
Boats, 1962
woodcut
Saastamoinen Foundation

3
Kristian Krokfors
Green Mountain, 1997
lithography
Saastamoinen Foundation

4
Erkki Hervo
Study, 1992
woodcut
Saastamoinen Foundation

5
Elina Luukanen
Interval, 1996
aquatint, dry-point
Saastamoinen Foundation

6
Esa Riippa
Provisions, 2004
aquatint, line etching
Saastamoinen Foundation

7
Tapio Haili
Butterflies, 1962
woodcut
Saastamoinen Foundation

8
Emo Kärki
Mother and Daughter, 1989
acrylic painting, photocopy
on plywood
EMMA

2F
REHABILITATION ROOM
COMPANY (Aamu Song, Johan Olin)
Flower Vase Tree, 2016
glass, metal bar
EMMA

1
Elina Luukanen
Beads, 1960
woodcut
Saastamoinen Foundation

2
Esa Riippa
Newlywed, 2004
aquatint, line etching
Saastamoinen Foundation

3
Elina Luukanen
Glance, 1995
aquatint, dry-point
Saastamoinen Foundation

4
Tuomas von Boehm
White Flags, no. 29, 1951
woodcut
Saastamoinen Foundation

5
Unknown
Still life
lithography
Saastamoinen Foundation

6
Paivi Lempinen
Third Tower, 2004
aquatint, soft-ground etching, dry-point
Saastamoinen Foundation

7
Paivi Lempinen
Third South-east, 2004
aquatint, soft-ground etching, dry-point
Saastamoinen Foundation

8
Esa Riippa
Dark, 2002
aquatint, line etching
Saastamoinen Foundation

9
Kari Laitinen
Unknown, 2002
woodcut
Saastamoinen Foundation

10
Jaakko Somersalo
Wanderers, 1951
woodcut
Saastamoinen Foundation

11
Väinö Rouvinen
Flower Meadow, 1975
aquatint, dry-point
EMMA
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<th>12</th>
<th>Simo Hannula</th>
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<tr>
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<td>Carousel, 1975</td>
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<table>
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<tr>
<th>26 REHABILITATION ROOM COMPANY (Aamu Song, Johan Olin)</th>
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<td>Flower Vase Tree, 2016 glass, metal bar</td>
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<td>Tower, 1973</td>
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<td>Banquette Room, 1995</td>
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<table>
<thead>
<tr>
<th>13</th>
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<td>From the series Antelope: Kudu, 1969</td>
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<table>
<thead>
<tr>
<th>14</th>
<th>Markus Konttinen</th>
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<td>Trace of a Flower II, 1997</td>
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<td>aquatint, soft-ground etching</td>
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<table>
<thead>
<tr>
<th>15</th>
<th>Elina Luukanen</th>
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</thead>
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<tr>
<td></td>
<td>Connection, 1984</td>
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<tr>
<td></td>
<td>aquatint, line etching</td>
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<td></td>
<td>EMMA</td>
</tr>
</tbody>
</table>
# THIRD FLOOR

## WORKS FROM COLLECTIONS, WARD 3

### 3A REHABILITATION ROOM

COMPANY (Aamu Song, Johan Olin)

**1**

Marjatta Nuoreva
Shore, 1977
mezzotint, line etching
EMMA

**2**

Maria Kähönen
Brim Hat Boy, 1977
line etching
EMMA

**3**

Matti Koskela
From the series Growth no. X, 1981
serigraphy
EMMA

**4**

Maria Kähönen
Winter Boy, 1977
line etching
EMMA

**5**

Erkki Hervo
8-85, 1985
woodcut
EMMA

**6**

Maria Kähönen
Abstract, 1969
line etching
EMMA

**7**

Ernst Mether-Borgström
From the series Antelope: Impala, 1969
serigraphy
EMMA

**8**

Maria Kähönen
Snack, 1977
aquatint, line etching
EMMA

**9**

Helmi Kuusi
Waiting for the Ship, 1955
lithography
EMMA

**10**

Kristoffer Albrecht
From the graphics portfolio Armor: Benodet, 1990
photogravure
EMMA

**11**

Ernst Mether-Borgström
From the series Antelope: Oribi, 1969
serigraphy
EMMA

**12**

Maria Kähönen
Abstract, 1969
line etching
EMMA

**13**

Simo Hannula
Birthday, 1981
line etching
EMMA

**14**

Marko Lämpisuo
Rear Room 2, 1997
photogravure, soft-ground etching
EMMA

**15**

Ernst Mether-Borgström
From the series Antelope: Oryx, 1969
serigraphy
EMMA

### 3B REHABILITATION ROOM

COMPANY (Aamu Song, Johan Olin)

**1**

Tapani Mikkonen
Gate, 1982
linocut
EMMA

**2**

Outi Heiskanen
G, 1984
aquatint, line etching
EMMA

**3**

Pentti Lumikangas
Reflection, 1977
aquatint, dry-point
EMMA

**4**

Outi Heiskanen
Rendez-vous, 1974
aquatint, line etching
EMMA

**5**

Carolus Enckell
From the graphics portfolio Galerie Artek - 35 years Nómoi, 1985
serigraphy
EMMA

**6**

Maria Kähönen
Abstract, 1969
line etching
EMMA

**7**

Tuulikki Pietilä
Fishers on Mykonos, 1960
woodcut
EMMA

**8**

Pentti Kaskipuro
White Tub, 1976
aquatint, dry-point
EMMA

**9**

Ernst Mether-Borgström
From the series Antelope: Topi, 1969
serigraphy
EMMA

**10**

Maria Kähönen
Knight of the Golden Castle, 1977
aquatint, line etching
EMMA

**11**

Lauri Ahlgren
Builders, 1955
lithography
EMMA

**12**

Maria Kähönen
Goggle-eyes Knight, 1977
aquatint, line etching
EMMA

**13**

Hannu Väisänen
Maytreya, 1997
aquatint, line etching
EMMA

**14**

Maria Kähönen
Teddy Sighted III, 1977
aquatint, line etching
EMMA

**15**

Helmi Kuusi
Women on the Shore, 1955
lithography
EMMA
The hospital is equipped with 1,500 km of electrical and telecommunications cables.
<table>
<thead>
<tr>
<th>CORRIDOR</th>
<th>3C REHABILITATION ROOM</th>
<th>Bare ROOM</th>
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<tr>
<td>Erkki Hervo</td>
<td>COMPANY (Aamu Song, Johan Olin)</td>
<td>Jan Kenneth Weckman</td>
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<tr>
<td>6–78, 1978 woodcut</td>
<td>Flower Vase Tree, 2016 glass, metal bar</td>
<td>Moonlight, 1987 crayon, gouache on paper</td>
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<tr>
<td>Erkki Hervo</td>
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<tr>
<td>6–73, 1979 woodcut</td>
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<td>Erkki Hervo</td>
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<td>8–78, 1978 woodcut</td>
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<td>Osmo Kivimäki</td>
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<td>Black Brown, 1989 paint on sheet</td>
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<td>Osmo Kivimäki</td>
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<td>Wheel of Fortune I, 1989 paint on sheet</td>
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<td>Osmo Kivimäki</td>
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<td>Wheel of Fortune II, 1989 paint on sheet</td>
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<td>Osmo Kivimäki</td>
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<td>Play, 1960 woodcut</td>
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<td>Olavi Vepsäläinen</td>
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<td>Peintti Kaskipuro</td>
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<td>Man and Tube, 1970s aquatint, dry-point</td>
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<td>Väinö Rouvinen</td>
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<td>Teapot Still Life, 1957-1959 aquatint, line etching</td>
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<td>Cabbage Opera, 1998 aquatint, line etching</td>
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<td>Onni Mansnerus</td>
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<td>Toucan, 1952 woodcut</td>
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<td>Hanna Varis</td>
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<td>Blue White Black Composition V, 1981-1986 offset</td>
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<td>Hill Island, 1971 line etching</td>
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<td>Olavi Vepsäläinen</td>
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</table>
Flower Vase Tree, 2016
glass, metal bar
EMMA

1 Tuulikki Pietilä
Cellist, 1961
woodcut
EMMA

2 Outi Heiskanen
Clam, 1989
aquatint, line etching
EMMA

3 Tuulikki Pietilä
Accordionist, 1957
lithography
EMMA

4 Anita Jensen
From the graphics portfolio Pro Marrasjärvi: Spring Songs, 2001
polymer etching
EMMA

5 Teemu Saukkonen
Oars from Teisko
lithography
EMMA

6 Tuulikki Pietilä
Red Mountains, 1961
lithography
EMMA

7 Simo Hannula
Dragonflies, 1975
dry-point
EMMA

8 Outi Heiskanen
Tintagilo, 1986
EMMA

9 Sisko Riihiaho
From the graphics portfolio Dimension: Changing Figures, 1987
aquatint
EMMA

10 Hilkka Silvekoski
Rear Bedroom, 1962
lithography
EMMA

11 Simo Hannula
Observatory, 1979
line etching
EMMA

12 Toimi Kiviharju
Summer Night, 1961
lithography
EMMA

13 Outi Heiskanen
Chess, 1980
aquatint, line etching
EMMA

14 Onni Mansnerus
Morning in the Archipelago, 1957
woodcut
EMMA

15 Erkki Hervo
Blue, 1966
woodcut
EMMA
**CORRIDOR**
Pekka Muinonen
The Sun’s Discs, 1999
acrylic painting on canvas
EMMA

Marjaana Savander
Card, 1987
oil on canvas
EMMA

**BREAK ROOM**
Marjaana Savander
Christmas, 1993
oil on canvas
EMMA

**3F REHABILITATION ROOM**
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Flower Vase Tree, 2016
glass, metal bar
EMMA

1 Jorma Hautala
Totem, 1980–1981
serigraphy
EMMA

2 Pentti Kaskipuro
Man and Fish, 1971
dry-point
EMMA

3 Siri Rathsman
Flower, 1957
lithography
EMMA

4 Antti Ukkonen
From the graphics portfolio
Dimension: Spring Day, 1988
serigraphy
EMMA

5 Sam Vanni
Styx, 1978
serigraphy
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6 Helmi Kuusi
Sunday, 1957
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EMMA

7 Kari Huhtamo
Spring, 1976
serigraphy
EMMA

8 Peter Wiklund
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Axis: Untitled, 2001
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9 Tuulikki Pietilä
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serigraphy
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10 Tapio Haili
unnamed, 1972
aquatint, line etching
EMMA

11 Seppo Kärkkäinen
From the graphics portfolio
11 Finnish painters, 1977
serigraphy
EMMA

**3G REHABILITATION ROOM**
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glass, metal bar
EMMA

1 Kari Huhtamo
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2 Jorma Hautala
Homage to Seurat, 1986
serigraphy
EMMA

3 Simo Hannula
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4 Maria Kahonen
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5 Simo Hannula
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6 Aune Mikkonen
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7 Jorma Hautala
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EMMA
At home at 100:
Espoo Hospital participates in the programme of Finland’s centenary celebrations.

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Art plays an important role at the new Espoo Hospital. Six new custom made artworks have been planned as a part of the hospital’s architecture and operations. Artworks have been placed in common rooms and patient rooms – there are some 300 artworks from the collections of EMMA - Espoo Museum of Modern Art. Espoo Hospital has the largest display of public art in Espoo.

Recovery and Art at Espoo Hospital tells the story of the basis for planning and construction of the hospital as well as opportunities opened up by the new operational concept.

**The hospital contains a unique entity of art. Let’s enjoy the artworks by looking at them!**