

WRITINGS FROM
THE ACADEMY OF FINE ARTS

07

LIVING IN THE FUTURE

REVISITING TIME OF ROSES

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RISTO JÄRVÄN ELOKUVA TULEVAISUUDESTA

RUUSUJEN AIKA

ARTO TUOMINEN
RITVA VEPSÄ
TARJA MARKUS
EERO KESKITALO

TUOTANTO  FILMINOR

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INTRODUCTION

An Old Future Revisited

Time of Roses (Ruusujen aika) is a rare flower in the history of Finnish cinema. On its release in February 1969, the urban science fiction film set in the year 2012 was an oddity in a Nordic semi-urban society lacking any tradition in speculative fiction. Fifty years on, as local literature has slowly caught up with the 21st century, *Time of Roses* still remains the only representative example of serious science fiction film in Finland.¹ This small book is the first study dedicated to the film and its basic ideas – at least in part.

Rather than a survey devoted to the work of the director Risto Jarva (1934–1977), a leading Finnish filmmaker of his generation, the book in your hands is a conjecture about the intellectual and artistic background of *Time of Roses*. After this introduction it divides into three chapters that will concentrate firstly on the theoretical and filmic sources of the team that worked on the script – this group included, among others, the well-known cinephile Peter von Bagh (1943–2014) – and secondly on the two individual artists responsible for the set design and

the sound effects of the future, Lauri Anttila (1938–) and Erkki Kurenniemi (1941–2017). They will be discussed in separate chapters since their works in the realised future also unfolded in a dissimilar fashion. The logic of the study is to shed light on the underlying concepts of *Time of Roses* and argue for the significance of minor details. Less attention will be paid to the narrative line of the film. The single theme to be discussed at length is that of memory and restoration of identity, also intimately linked to the ideas of Anttila and Kurenniemi.

Time of Roses was the fifth full-length feature film directed by Risto Jarva. He was a self-taught filmmaker who had studied chemistry at the University of Technology in Otaniemi while dreaming of new Finnish cinema. Together with likeminded friends Jarva started in 1957 a practice-based student film club and five years later the film company Filminor.² When making the company's first films Jarva and his colleagues were still learning their trade. Yet learn they did. It was their fourth feature *A Worker's Diary* (Työmiehen päiväkirja, 1967), a realistic social drama about the marriage of a working class man to a middle class woman, that brought Jarva a major State Prize and acclaim as a director. Following the simple everydayness of *A Worker's Diary* the move to thoughtful science fiction could hardly have been predicted – the whole genre was virtually unknown in Finnish

culture. Some things were clearly in the air, however. The production of the film coincided with the publication of the first serious Finnish science fiction novel, *The Place Named Plaston* (Paikka nimeltä Plaston, 1968) by Erkki Ahonen. In the international context *Time of Roses* stood at the forefront of new science fiction film making and marked a new start for the genre in the Nordic countries, alongside the Swedish film *Gladiators* (1969) and the Danish film *The Man Who Thought Life* (1969).³ The futurism of *Time of Roses* appeared an apt reaction to an age typified by functional computers and space rockets. Yet the single most important inspiration behind Jarva's great time leap was not the NASA moon programme but the new French cinema. More about this in Chapter One.

The concepts of Risto Jarva's major films were all team work and a similar method was also applied in *Time of Roses*. The script was put together by the troika of Risto Jarva, Peter von Bagh and Jaakko Pakkasvirta while additional brainstorming and gathering of background information was done with the help of four more people: Titta Karakorpi, Kullervo Kukkasjärvi, Seppo Palosaari and Filminor's trusted cameraman Antti Peippo. As the name suggested, Filminor was a small company where everyone multitasked. Jarva himself was the producer as well as the director. The smallness also meant that the funding of Filminor's non-commercial feature projects relied on the

income from short films tailored for wealthy customers, such as the state-owned bank Postipankki. Actual topics of these films included the prospects of an urbanized future (Kaupungissa on tulevaisuus, 1967), women's role in society (Nainen ja yhteiskunta, 1968) and computers (Tietokoneet palvelevat, 1968). Preliminary work with the short films proved useful as the team pondered over the future world of *Time of Roses*, but when it came to realising the bold visions Filminor was forced to cut corners. The original dream of a colour film in CinemaScope was soon abandoned and *Time of Roses* was shot in ordinary widescreen format on a black and white film.

If the future turned out colourless this was but an aesthetic flaw. The intended focus of the script was never on the visual spectacle but instead on the sociological aspects of a future world. This meant that *Time of Roses* had nothing of the typical action and thrills of a commercial sci-fi film. Instead of a world under threat, Jarva wanted to portray life in a calm, non-aggressive society. Consequently the future of *Time of Roses* cannot be named outright anti-utopian or bleak – the mankind has not renounced drinks, drugs or sex, for example – but it appears that the coming people are not as advanced as the most optimistic soothsayers had predicted. Progressive ideas seem to get stuck somewhere in the system. In this sense the film critic Sakari Toiviainen correctly observed that

Time of Roses depicts not so much the future year 2012 but the months of its making.⁴ *Time of Roses*, like most classic visions of utopia, was talking about the tensions inherent in contemporary society – and in 1968 they were many.⁵

No matter how hard the team writing *Time of Roses* tried, it could hardly match up to the hectic reality of the late 1960s. The news coverage of the disconcerting occupation of Czechoslovakia and the excitement stirred up by the Paris student riots caught Jarva's generation unawares – and politicized many Finnish students ten years younger. The present of 1968 comes to the screen in the brief 'historical' clips (e.g. demonstrations in Paris, Prague, Helsinki) inserted in *Time of Roses* and culminates in the subplot of the future strike leader being shot in middle of his speech on a live television broadcast – a scene Jarva allegedly filmed on the day the Russian tanks rolled into Prague.⁶ The rest of *Time of Roses*, however, moves in other directions. Although the film reflects something of the mood of 1968, after fifty years it remains quite a task to sift out the main plot.

On the one hand the film portrays a male character lacking morality, on the other hand a female character driven to a suicidal end – not only once but twice. The protagonist Raimo Lappalainen is a self-satisfied researcher working at the Historical Institute in Finland in the year 2012. A society sustained by atomic power is prosperous,

balanced – at least superficially – and run by a class of educated specialists like Raimo, not by politicians. For a project Raimo now chooses to make a documentary film about an ordinary person from the historical time fifty years back. The individual selected is one Saara Turunen, an uneducated shop assistant and part time erotic model/strip- per who killed herself in the aftermath of a scandal concocted by tabloid journalists. By a strange coincidence the historical woman has a lookalike double named Kisse Haavisto living in the year 2012. Raimo recruits her to act in his film and also becomes her lover. However, Kisse dies tragically as Raimo is filming her for the scene of Saara's death. History as it were repeats itself by demanding the sacrifice of an innocent woman. Smug as ever, Raimo calmly denies his manipulative role in the project and shows the finished film on public service television.

Poor and tiresome scripts have typically been the besetting sin of Finnish cinema. *Time of Roses* makes out perhaps better than average but clearly the scenario is overpacked and full of inconsistencies. As a result *Time of Roses* mixes promising social critique and visionary insights with unconvincing portraits and bland melodrama. The main character Raimo is not a likeable, positive protagonist, rather the opposite. Kisse for her part is naïve, fatalistic and equally difficult to identify with. The subplots stand out half-finished, like the secret plan of

Raimo's colleagues to expose his unethical methods or the already mentioned strike at the nuclear power plant where Kisse works as an engineer when she is not with Raimo. Yet it is safe to say that the film has withstood the test of time. Furthermore, it seems to have grown stronger on those parts which were never at the epicentre of the original script. As the critic of *The New York Times* already put it in 1970, "*Time of Roses* doesn't occupy the mind, but it does offer some amusing fringe benefits."⁷ It is the fringes of the film that I aim to study in the following chapters. Before that we should make a note of some further developments.

EARLY RECEPTION

The film, like all serious art productions at the time, was well covered by the Finnish media. Risto Jarva himself talked about *Time of Roses* in seven interviews and the total of newspaper reviews following the premiere neared thirty.⁸ This did not help, however, and the audiences chose to see other films. *Time of Roses* sold a mere 30,000 tickets, a disappointingly low number. The Filminor company survived the blow only because of the State Prize system which covered part of the losses. Critics were divided. Those emphasising the unsuccessful aspects usually pointed at the script. It was seen as cursory and weak, shot through with lines that sounded like



quotes and clichés.⁹ The underlying problem, argued some, was the team work; instead of a firm and unified vision the film gave an impression of mixed material and compromises. The basically thoughtful content was also said to suffer from private jokes and byplay.¹⁰ Sakari Toiviainen, at the time a young enthusiast hailing *Time of Roses* as the first masterpiece of Finnish cinema,¹¹ has subsequently argued that the normal team work irritated certain critics simply because the arrogant 25-year old cinephile Peter von Bagh had a part in it.¹² Be that as it may, glimpses of von Bagh's taste for crazy humour still jump out of the film's style and context.¹³ On the positive side the critics usually mentioned the solid camerawork and the intellectual challenge, an uncommon phenomenon in Finnish cinema.¹⁴

Time of Roses was sent to a science fiction film festival in Trieste (*Festival Internazionale del Film di Fantascienza*). There it made its international début alongside big colour productions such as Ishirō Honda's latest Godzilla-movie *Destroy All Monsters* (1968) and Jack Smight's *The Illustrated Man* (1969), an unsuccessful adaption of Ray Bradbury's short stories.¹⁵ The festival audience, however, never saw *Time of Roses*. Because of some blunder on the part of the organizers it was only shown to the press and the jury. Nevertheless, the film received a special mention and Ritva Vepsä was given the Best Actress Prize for her

double role as Saara Turunen and Kisse Haavisto.¹⁶ It may well be that the other films actually had no serious roles for women.

International distribution of Finnish films was always difficult but Filminor achieved some results. *Time of Roses* was shortened for the foreign markets, thus making it – in the opinion of some – more solid and easier to understand.¹⁷ The result was shown in theatres in Sweden, West-Germany, Austria and Switzerland, and also briefly in the USA.¹⁸ The reception remained mild: “Mr. Jarva's view of the future seems not very dark, just dim and rather polite.”¹⁹

LATER EVALUATIONS

Science fiction films often age in a particular way, appearing old early on but acquiring varying degrees of youthful charm after a few decades have passed. This also holds true for *Time of Roses*. The start, as we saw, was not exactly successful. The unfamiliar genre and the ambitious but overlaid script proved problematic. The setting was intellectual rather than fantastic and the envisioned technological progress could hardly compete with the present; the first moon landing was televised only five months after the film's premiere. In the face of the latest international films, such as Stanley Kubrick's overwhelming *2001: A Space Odyssey* (1968), the Finnish b/w sci-fi feature

shrank even further. The lifespan of *Time of Roses* proved short and by the end of year 1970 the film was already fading into oblivion. It resurfaced briefly in 1973 and 1981, when it was shown on Finnish television to a wider audience, but a proper reassessment had to wait until 1983.

The first major text on *Time of Roses* after the premiere reviews can be found in Sakari Toiviainen's monograph *Risto Jarva* (1983). Toiviainen is well informed, uses interviews with several of Jarva's collaborators and discusses the earlier critique. He provides a balanced overview of the film's production, the complex plot line and the rather mixed reception. Toiviainen's viewpoint, however, is that of a local film historian and he studies *Time of Roses* firmly within the context of director's oeuvre. No analysis of science fiction as a genre is attempted. Toiviainen argues that *Time of Roses* is an intimate idea drama that tells about the time of its making.²⁰ This view is not to be denied; if anything *Time of Roses* reveals much about the resources of filmmaking in 1960s Finland. Yet there may be more in the picture than met Toiviainen's eye between 1969 and 1983.²¹ Perhaps it once felt like a half-baked move to the set the film fifty years ahead in time, but now, with the benefit of hindsight, the premises and the outcome appear afresh, also against some later science fiction works. Having safely outlived its own futurological estimate, *Time of Roses* has landed in a world

of the year 2019 – another speculative future, the one famously imagined in *Blade Runner* (1982) by Ridley Scott.

After the chapter in Toiviainen's book, *Time of Roses* saw one more television screening (1990) and then lay dormant until its release in DVD format in 2005. Some fresh reviews followed, apparently from people who had never seen the film in cinemas in 1969. Toni Jerrman, the editor of the leading Finnish sci-fi magazine *Tähtivaeltaja*, thought that because of its restrained approach *Time of Roses* has fared better than many other old films in this genre. He noted that even if the futuristic props looked typical and a trifle foolish, the technical gadgets such as the home computer were almost spot on.²² The cinephile magazine *Filmihullu*, still under the editorship of Peter von Bagh, would not review DVDs. Two articles on Jarva's oeuvre were published, however. Markku Varjola hailed *Time of Roses* as a visionary cinematic summary of the aesthetic and sociological thinking of the 1960s. In his view the film was hypnotic and based on meticulous research. Keeping in mind the meagre economic resources, the set design and the technology appeared almost miraculous.²³ The writer of the second article, Eero Tammi, was not as easily charmed: "The depiction of the system and the system control leaves an impression of a crowded mind, of dead end ideas and underlying human angst. In its way the film aims to give an account of reasoned

thinking, yet the viewer might be uplifted if at the end of the film someone would blow his brains out or explode in the air with a laugh, like Josef K. in *The Trial* by Welles.”²⁴ Not a rosy reconnection, Tammi seemed to say.

TIME OF ROSES REVISITED

Finnish film criticism often avoids foreign reference points when dealing with Finnish films. In other words, there is a consensus that the local features are best appreciated in the local context. In many cases this is indeed a fair, if not humane treatment. What it leaves to be hoped for is a wider artistic perspective. In the case of *Time of Roses* the newly found adulthood of the science fiction genre from the mid-1960s onward – with the intellectual challenge peaking in *Solaris* (1972) by Andrei Tarkovsky – and the amount of academic futurological writing published in the 1960s all offer, in my view, a more fruitful background for study than local film history. What is attempted in the next chapter is to set *Time of Roses* in this bigger picture. There is no need to make the Finnish film look more meaningful than it is, but it seems that even modest research will reveal a rich network of references old and new.

CHAPTER ONE

THINKING OF TOMORROW TODAY

*Your tendency to dwell in the past can possibly be useful to us.*²⁵

Alpha 60

By the mid-1960s a typical science fiction film was hardly more than an easily predictable and morally simple romp laden with invading aliens or intrusive monsters, as Susan Sontag snappily analysed in her 1964 essay *The Imagination of Disaster* (Finnish translation 1967).²⁶ The space race was on but science fiction seemed stuck in the B-film category as if the genre were lacking ambition. Positive exceptions were few but remarkable. The unexpected science fiction features that would cross the borderline to art cinema came from the young leaders of the French New Wave, Jean-Luc Godard (1930–) and François Truffaut (1932–1984). Their films soon appeared in Finnish cinemas and were patently familiar to Risto Jarva and his team members. Both directors had a keen following and Peter von Bagh had briefly interviewed them on their recent visits to Finland.²⁷ Godard's loose-limbed Lemmy Caution film *Alphaville* (1965) and Truffaut's far stiffer rendering of the Ray Bradbury novel *Fahrenheit 451* (1966) opened

up new avenues. It was obviously the French connection that turned *Time of Roses* into a futuristic film in the first place.²⁸ Godard and Truffaut, each in his own way, had proved that it was possible to use the science fiction genre as a platform for discussing the direction of contemporary society. Moreover, their personal depictions of future dystopia were far removed from the habitual puerility of American productions. Perhaps the connection to science fiction was even unspecific, at least for Godard, who described his as yet unnamed film as “an experimental art-house adventure story.”²⁹

What was remarkable in the films of Godard and Truffaut was the nearly non-futuristic future. The computer-run world of *Alphaville* was famously filmed in nocturnal everyday Paris while the book-banning world of *Fahrenheit 451* showed ordinary suburban houses and countryside in France and England. No complicated sets were built and technical gimmickry was cut to a minimum – with the exception of a (rather silly) flying patrol in *Fahrenheit 451*. Future gadgets were of secondary importance, the coming changes were seen as social. Moreover, both films proclaimed the power of love and literature in the face of totalitarianism. Truffaut’s vision was an overt reference to the Nazi book burnings while Godard foresaw a more imminent danger in the rise of computer power. The locus of *Alphaville* was the city run

by Alpha 60, a super computer not unlike the real-life French-built machine *Gamma 60*, used by the national company Electricité de France, whose headquarters were also chosen as a film location.³⁰

GODARD VERSUS IBM

In the early 1960s it was the American corporation IBM that enjoyed a near monopoly over the computer mainframe and peripheral markets in both the USA and Western Europe. As Richard Barbrook points out, this meant that in the minds of most people, IBM *was* computing.³¹ The promises of time to come, marketed by IBM at the New York World’s Fair in 1964, found a visual and conceptual antithesis a year later in *Alphaville*. The IBM pavilion, if anything, was a truly futuristic achievement. A fantastically odd building, conceived by Eero Saarinen, hosted the stunning multiscreen film installation *Think* by Charles and Ray Eames.³² What IBM and the Eameses lavishly prophesied about computers and their impact on society was, of course, not what Godard cared to believe. The Americans painted a bright, progressive and optimistic future whereas the Frenchman leaned towards dystopian visions and wry humour – as a sign of the latter he even thought of naming his film *Tarzan vs. IBM*.³³

In *Alphaville* Godard’s take on computers is critical but hardly analytical; in the American IBM he saw but a

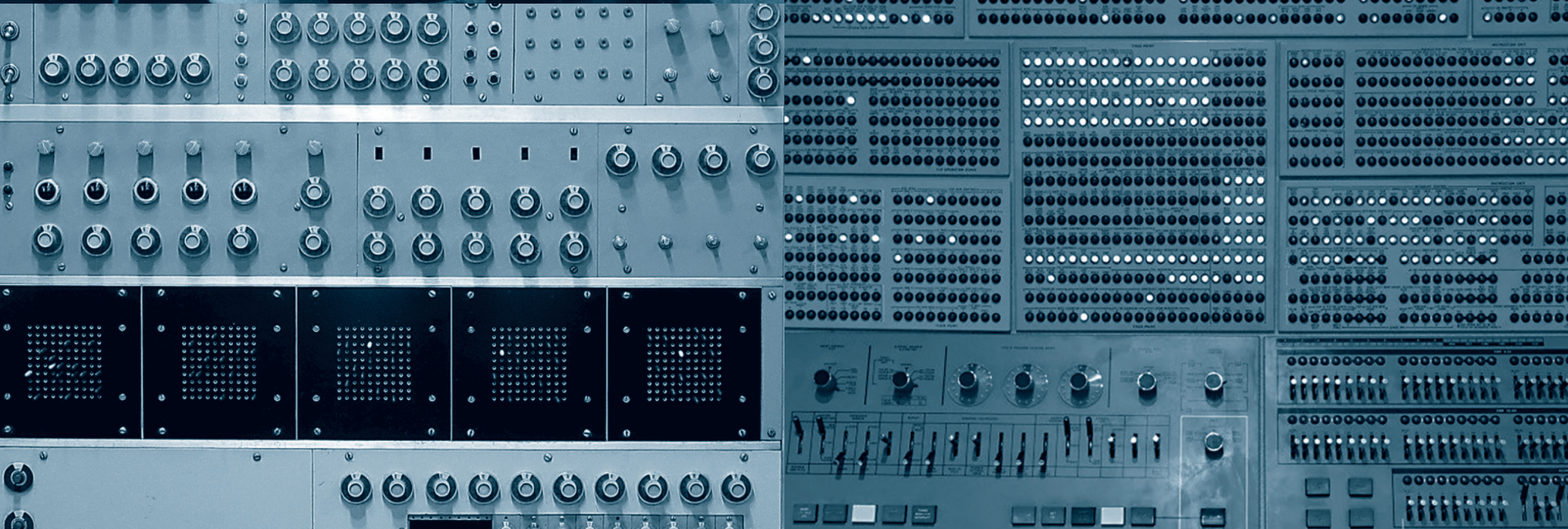
harbinger of thought control. Where the Eameses wanted to discuss “the influence of computers in contemporary society, and similarity between the ways that man and machine process and interpret information,”³⁴ Godard stressed the fundamental divide between humans and machines: humans are emotional and therefore unintelligible to a programmed mind. Or, conversely, a computerized world will automatically prove emotionless and inhumane. A computer may learn to speak but it does not have the means to understand art or sensual drive. It is therefore only natural that the general undertone of Godard’s script remains romantic: poetry vs. Americanization, love vs. consensual stupor, a lone hero vs. the system.

Lemmy Caution, a character created by the British author Peter Cheyney, was an FBI agent turned private detective in popular French *film noir* features of the 1950s and 60s. By placing this B-film detective at the centre of the science fiction story, Godard effectively thought up a new hybrid genre and, as we have subsequently seen, paved the way for *Blade Runner*. Caution’s main adversary in this ‘strange adventure’ is not a human villain but a logical machine talking in cold-blooded idiom. This relates *Alphaville* and the mechanically phrasing Alpha 60 to another contemporary agent or detective film featuring a metal voiced super computer, namely *Billion Dollar Brain* (1967) by Ken Russell. Successful speech synthesis

was one of the actual feats of recent computer research, so here Godard and others are merely confirming a fact. The filmic march of the speaking computer culminates of course in 1968 with the human sounding HAL 9000, the main character of the epic *2001: A Space Odyssey*. It is hardly a surprise that the home computer in *Time of Roses* is also able to speak even if not control the scene; it tells the time and congratulates on a good choice when Raimo Lappalainen is ordering desserts online.

WORLD WITHOUT WORK

The computerized world of *Alphaville*, designed by one Professor von Braun, may be logical but overmuch logic also drives its dwellers into chemically enhanced numbness. Godard shows people consuming pills like breakfast cereals and eating American cereals for food. In a similar fashion the society in Truffaut’s *Fahrenheit 451* turns its tame members into pill addicts and controls them with interactive television programmes. This aspect of social criticism does not occur in *Time of Roses*, where drugs are used in a psychedelic party scene. Truffaut may have had in mind the frustrated American housewives on Valium but Jarva’s people clearly represent another class altogether. They are professionals from the upper stratum of the new society, people who have risen to leading positions by their intellect, achievements and learning.



In 1958, the sociologist Michael Young (1915–2002) published his overview of the modern history of British education system and introduced to the world a new catchword ‘meritocracy.’ Young’s work was an international bestseller and also, in Finnish translation from 1967, one of the sources behind *Time of Roses*.³⁵ What made it an intriguing analysis was the vantage point set in the year 2034. Young’s *The Rise of Meritocracy 1870–2033* was not just a scrutiny of the old class society under change but also a satirical prediction of the coming social consequences of the new and more systematically distributed public education. As *Time of Roses* talks about the ethos of the future society one can almost hear the echo of the sentences in Young: “The ranks of the scientists and technologists, the artists and the teachers, have been swelled, their education shaped to their high genetic destiny, their power for good increased. Progress is their triumph; the modern world their monument.”³⁶ Add to this ‘the myth of the computer,’ epitomized by IBM, which, in Andrew Utterson’s words, “sought to cloister this machine within rarified realms of specialist institutions, guarded over by a technical elite.”³⁷

Raimo Lappalainen and his colleagues at the Historical Institute are just the kind of specialists whom the world ought to thank for the progress. They have access to powerful computers and to the information they

contain. But how does the society in *Time of Roses* really function? Who is in charge and, more importantly, who is doing the work? Kisse Haavisto is introduced as an engineer at an atomic power plant. Yet we see her either participating in a ball game that involves kissing and cuddling or spending time with Raimo and cuddling him instead. The only fleeting moment she pretends to work is when she holds a slide rule in her hand and Raimo wonders what is it that she – or the script writing team – is doing.³⁸

The seeming difficulty in forgetting about the slide rule and proposing in its place an electronic calculator remains one of the blind spots in the film that often scores well when it guesstimates technological gadgets. But rather than missing the approaching change of device the slide rule scene slips out the problem of imagining the look of work in a futuristic world. If the meritocratic society is about ‘all things bright and beautiful,’ as Young ironically put it, then the silence around its practical base forms the true mystery of *Time of Roses*. Kisse’s colleagues want to take strike action but it is not stated who exactly is of their number, what they are protesting against and whom they are addressing. The situation becomes problematic on closer inspection for the film only shows two groups of future people: those who intrigue at the Historical Institute and those who play a semi-erotic game at the atomic power station. The former group

handles information, the latter group handles a ball. It seems that by 2012 normal work has disappeared from Finland for good.³⁹

The attention paid to the ball game of the atomic proletariat recalls the ideas of Marshall McLuhan (1911–1980), one of the most widely read academics of the 1960s. In his *Understanding Media. The Extensions of Man* (1964, Finnish translation 1968) McLuhan describes the cultural impact of media from the spoken word to automation. In his view any game is also a medium of information and as such an extension of the individual or the group, permitting a respite from customary patterns.⁴⁰

*[...] a man or society without games is one sunk in the zombie trance of the automaton. Art and games enable us to stand aside from the material pressures of routine and convention, observing and questioning. Games as popular art forms offer to all an immediate means of participation in the full life of a society, such as no single role or job can offer to any man.*⁴¹

In *Time of Roses* it is the workers who seem to play and dance. The historians, reserved and serious, relax only in their own hippyish party. Looking at the origins of the sci-fi genre, it dawns that the twofold society of *Time of Roses* has its roots in H. G. Wells' classic dystopian novel *The*

Time Machine (1895). In *Time of Roses* the class divide is, of course, not as grim and starkly Victorian as that of the effete Eloi and the machine-running Morlocks, but as a sociological sketch it represents a similar dualism: elite vs. working class – this time in an atomic age welfare state.

Risto Jarva, always a gentle humanist, originally attempted to portray a positive, conflict-free future and escape the dystopian alternative. However, the times of the film's production cast a shadow on the script, making political comment almost inevitable. Confronted with the present, the production team updated its stance on the future. Yet the complicated storyline left little room for changes other than additional irony. This meant criticizing the society through its representative member, the pundit historian Raimo Lappalainen. His is the complacent face of the specialist class that has power to control and modify information, even in the name of scientific neutrality. He calls himself simply an official. Early on in the film Lappalainen claims that the society is based on progress, well-being, safety and freedom. By the end of the feature the meaning of his words seems to echo other futuristic mottos, such as the notorious 'Community, Identity, Stability' in Aldous Huxley's *Brave New World* (1932, Finnish translation 1944), or the more Continental sounding 'Silence, Logique, Sécurité, Prudence' in Godard's *Alphaville*.⁴²

STABILITY

Marshall McLuhan argued that every technology gradually creates a totally new environment. Environments are not passive wrappings, he wrote, but active processes.⁴³ Thus the future world of *Time of Roses* should also reflect something of the activity created by the coming technologies. One area where McLuhan promised radical changes due automation was education.

Automation is information and it not only ends jobs in the world of work, it ends subjects in the world of learning. It does not end the world of learning. The future work consists of learning a living in the automation age.

[...] Our education has long ago acquired the fragmentary and piecemeal character of mechanism. It is now under increasing pressure to acquire the depth and interrelation that are indispensable in the all-at-once world of electric organization.

*Paradoxically, automation makes liberal education mandatory. [...] As the machine and the motorcar released the horse and projected it onto the plane of entertainment, so does automation with men.*⁴⁴

In *Time of Roses* the visible change in work mode and the emphasis on recreation signal that with atomic energy and automation the society has freed itself from

toilsome labour (making the causes of strikes even more obscure). The genders seem to be equal and individuals sexually liberated, perhaps owing to easy contraception and the end of patriarchy. But it is difficult to ascertain the stance of society on educating all people as liberally as possible. In his historical research, Raimo Lappalainen notices the difficulty of understanding the problems of an ordinary 1960s person: “[...] for who of us now is an ordinary person? The class division has been abolished, everyone participates in the society according to their disposition.”⁴⁵ Lappalainen’s disposition is such that the problems of ‘ordinary people’ of 2012 go unnoticed, too. As a member of the meritocratic elite he has little compassion for the atomic workers’ cause. This is in line with the conclusion of Michael Young’s satire, where the merited gradually form the new upper class and then seek to maintain the status quo for the benefit of their children: “[...] some intelligent parents were stimulated to go further and ask whether equality of opportunity is not a wholly outdated idea.”⁴⁶ As for looming social unrest, the response applied in *Time of Roses* can also be found in Young: “But on this occasion anything more serious than a few days’ strike and week’s disturbance, which it will be well within the capacity of the police (with their new weapons) to quell, I do not for one moment envisage.”⁴⁷

TECHNOLOGY

In *Time of Roses* the power structures of the 2012 world are expounded only in fragments. It proved difficult for the script writers to think over the effects of a societal change. There were reservations about presenting contemporary social criticism in a futurist guise, as explained by Peter von Bagh.

*In any case, when sketching a future, the field of relevant possibilities remains rather limited. One must fabricate a fiction of a time distant enough from our own. The viewer shouldn't have the impression that the attempt here is but to show the problems of our time in another environment, some sort of allegorical arrangement, for then comes the question of why it wasn't set in our own time in the first place.*⁴⁸

Whether or not Jarva's team really pondered on the matter, *Time of Roses* depicted the future society of 2012 as the well-to-do nation-state Finland. This is interesting when read against McLuhan's *Understanding Media*, where the historical perspective did not extol small national constructs. By dismissing the political, economic and cultural explanations of social change and by emphasising the power of media technologies instead, McLuhan proclaimed progress in a way that was alien for the nation

known in the 1960s for its good political and economic relations with the big Soviet neighbour and for its self-made myth of a specific Finnish culture. It would have been difficult to swallow McLuhan's bitter pill and admit that Finland once came to exist because of printing technology rather than by an authentic Finnish identity, or that in a coming future the whole nation would dissolve into a global village created by new electronic media – and in ways which not even McLuhan could foresee.

Both prognoses – that of the film and that of the book – have proved relevant for the 2010s. Yet many eagerly waited changes have taken much longer than expected. This is the snag with the future. All too often it dawdles and fails to deliver. In 2007, writing on the history of computers, network society and artificial intelligence, Richard Barbrook made an observation typical of those of us born in the years between Sputnik and Gagarin: “[...] a strange paradox: the model of the future offered to me as an adult in late-2000s London is the same future promised to me as a child at the 1964 New York World's Fair. What is even weirder is that – according to the prophecies made more than four decades ago – I should already be living in this wonderful future.”⁴⁹ Barbrook recalls how McLuhan's readers, for example, were delighted to be told that the rapid pace of technological innovation would lead to peace and prosperity for all.”⁵⁰ These hopes were also



reflected in *Time of Roses* but they always came with a feeling of uneasiness. What we should perhaps have noticed and thought about earlier as the real future promise is the recording video surveillance system installed on the premises of the Historical Institute.

THE DOUBLE

*What an eerie sight. I can't get used to all these resurrections.*⁵¹

Snaut

Science fiction, as Brian Aldiss once put it, is no more written for scientists than ghost stories are written for ghosts.⁵² *Time of Roses* is certainly not a film for scientists but it could be a ghost story of a sort. The idea of reconstructing the life of a dead woman with the help of her lookalike is the main subject of the script. This is usually explained away as Peter von Bagh's idea, for he was at the time writing his master's thesis on Alfred Hitchcock's *Vertigo* (1958).⁵³ The thematics of double, the blurring of identities, the obsessive interest in a dead person and passion for her simulacrum are clearly borrowed from the famous thriller. Even the tragically repeated death of the remade Saara Turunen owes much to Hitchcock. By killing her off on the railway tracks, however, Jarva's team nods in another direction, that of Tolstoy's *Anna Karenina*.⁵⁴

The decision to have Ritva Vepsä play both Saara Turunen and Kisse Haavisto suggests a further filmic influence. A few years earlier, Julie Andrews acted in a similar fashion in two roles in Truffaut's *Fahrenheit 451*, playing the conformist housewife Linda Montag and the dissident book lover Clarisse – in one critic's view a double verification to the hunch that Andrews cannot really act.⁵⁵ However, in *Time of Roses* the double issue points farther than a game of identities. The process of reconstructing Saara Turunen's life is also analogised to reviving the dead. We see Kisse Haavisto and Raimo Lappalainen watching a television documentary about cryogenically preserved bodies and scientists speculating on the possible results of their future awakening.

Reporter:

– *What if they nevertheless appear permanently melancholic?*

Scientist:

– *At that point it will be perhaps possible to transfer human intelligence into bionic databases.*⁵⁶

As Raimo realizes Saara Turunen's apparition with Kisse's help and tests her credibility on some old men who had been intimate with Saara, the likeness proves ghostly and disturbing. When Raimo proposes to her, Kisse is

uncertain who is it he is thinking of: “Which one am I now, Saara or me?”⁵⁷

Some years later the encounter with a replica – or the realisation that one might be one oneself – is illustrated with full force in Andrei Tarkovsky’s *Solaris*, where the scientist Chris Kelvin and the likeness of her deceased wife Hari struggle with questions of identity, humanity and memory. ‘Hari’ finds a photograph of the original Hari and asks: “Who’s this? ... Chris, it’s me. ... You know, I’ve got a feeling that I’ve forgotten something ...”⁵⁸

The same problem reverberates in the 1980s in Ridley Scott’s *Blade Runner*, where, once again, it is presented as a women’s symptom. The artificial female Rachael finds it difficult to believe that her memories and understanding of the world were never of her own making, even if she has a photograph to show that she already existed in years gone by.

CHAPTER 2

MEMORY AND TIME TRAVEL

*The function of the memory is to retain and represent not only present, corporeal, and temporal things, but also successive, simple, and everlasting things. It retains the past by remembrance, the present by receiving things into itself, and the future by foresight.*⁵⁹

Bonaventure

Bonaventure (1217–1274) claims that future falls under the rubric of memory, for it is the task of memory to preserve all that is temporal. He does not explain the technique of foresight, yet in the 13th-century Christian context it would most likely appear prophetic. Such reminiscing comes with a problem, however: that one really has been talking about the future can be proved only when the future has arrived. Intrigued by the thoughts of Bonaventure, I went in search of H. G. Wells' novel of 1895, *The Time Machine*. As a child this classic science fiction tale had inspired me because of its exciting adventure. Now I wanted to see if my recollection of its structure was correct. In the novel the unnamed narrator describes a group of men who meet on two occasions in the house of

a man called Time Traveller. At the first meeting nothing dramatic yet happens while at the second time Time Traveller comes in belatedly and in wretched condition. The narrator of the novel then describes how Time Traveller tells his own story of a journey he made to a distant future with a time machine of his own design. This tale, told within the novel's frame, naturally forms the main content of the book.⁶⁰

The reason for returning to this text after reading Bonaventure lies precisely here, in the arrangement of the novel: it is Wells' prophetic vision of the future of mankind told with double remembering. At first Time Traveller calls to mind the things he experienced in the future and recounts them to the group of men, then the novel's narrator as one of the group recalls the story they heard and retells it to the reader. The book speaks about the future only by remembering it. One could say that Wells' text is a much more inventive time machine than the actual imagined apparatus. Academic futurology has every now and then used a similar format that borrows from Wells as well as other science fiction writers. For example, *A Short History of the Future* by W. Warren Wagar (1989) is broad vision of time to come, covering the years 1995–2200 and narrated in the imperfect tense by a fictional future human. By delivering his thoughts in literary form in which future is described as past Wagar also

acknowledges the debt futurology owes to the founding work of reverse science fiction, *Looking Backward 2000–1887* by Edward Bellamy (1888).

THE RUINS

Lauri Anttila was recognised as Finland's leading conceptual artist at the age of 46, when he participated in the exhibition *Hearing* at Helsinki Kunsthalle in 1984. Yet his early works from the late 1960s onward remained largely unknown and it was only in 2003, with a partly retrospective exhibition in Turku, that a fuller picture of Anttila's art emerged.⁶¹

In his practice Lauri Anttila typically enters into a dialogue with histories of art and science, covering long spans of time. In this way he has turned, for example, the landscapes of late 18th-century German Romanticism or the remains of early 20th-century radio experiments into works of our time, into contemporary art. The intentional carrying of history – or travelling with it – became Anttila's signature method in the 1980s. It also concretized his view that art as such is forever overlapping with structures of the past: "No visual art without a bond to the history of image."⁶²

Anttila's oeuvre is not, however, a one-way trip through history from past to present but includes a more complex strain. It is the movement between temporal

levels that allows us to see the future through a two-way lens of past and present. As a theme this movement emerged largely in the 1982 exhibition *Atom and I* (Atomi ja minä) at Oulu Art Museum. The exhibition booklet was subtitled *In Search of Childhood* (Lapsuutta etsimässä). On the textual level the exhibition relied heavily on Anttila's memories of his childhood and youth. He described the feeling of the 1950s and the great expectations for the future. It was not simply a time of post-war reconstruction but a new age of nuclear power and space exploration. Reality knew no bounds: "In the films we saw the arrival of flying saucers, we travelled to the moon, to Mars, and we witnessed the destruction of the old Earth but also saw how a new and better planet would become our home."⁶³

As a schoolboy Lauri Anttila not only watched science fiction films but also followed with excitement how the first satellites appeared on the Finnish night sky. The exhibition booklet proved openly nostalgic, and I could recall similar feelings from my own 1960s childhood – after all, I shared the optimism of the space era before the bleak dusty realism of the moon's surface. But for Lauri Anttila science fiction or satellites were yet secondary to the activation and tuning of memory as he was rebuilding simple radio receivers for his exhibition: "That bit of building was like a time machine, my attempt to access

the feeling which caused my generation to create that world in whose ruins we now find ourselves."⁶⁴

Let us observe how the temporal levels overlap in Anttila's work: on the one hand the rebuilt past, on the other the present as its already ruined future. The childhood future came of course, but not quite as expected. The once wished-for time has now turned into history and its sense can be understood only through time travel to experiences that the present no longer recognizes. The artist sends the future hiding in his memories into our present time, where it briefly glows as a piece, only to be surpassed by the next future and classified and catalogued as part of the history of 1990s conceptual art. Lauri Anttila stands at the same time by the ruins of the past and the future. There is, in my view, a romantic side in all this: the remembered future is like an illuminated landscape that shows itself for a moment when the clouds part and reveal the moon – or perhaps an artificial moon.

MEMORY, WORK AND OBSERVATION

If the future can be something remembered, as suggested above, we also need to say something about remembering itself. It is not only retaining that which is temporal, as Bonaventure said, but is in itself something that takes time. Now I have in mind the remark by Henri Bergson on the relation of active remembering to what is useless.

*To call up the past in the form of an image, we must be able to withdraw ourselves from the action of the moment, we must have the power to value the useless, we must have the will to dream. Man alone is capable of such an effort. But even in him the past to which he returns is fugitive, ever on the point of escaping him, as though his backward turning memory were thwarted by the other, more natural, memory, of which the forward movement bears him on to action and to life.*⁶⁵

To withdraw oneself from the action of the moment is not always easy. In the present world of productivity and constant output such withdrawals are not openly encouraged. More likely all useless dreaming is seen as a waste of working time and eventually diminishing someones profit in the competitive market. Therefore one needs to stand up to the logic of work and action in order to remember and invoke something – especially if one wishes to think and do something as ‘useless’ as art. This attitude has found no more direct formulation than the fierce essay *Life without Principle* by Henry David Thoreau, one of the figures who inspired Lauri Anttila.

Let us consider the way in which we spend our lives.

This world is a place of business. What an infinite bustle! [...] There is no sabbath. It would be glorious to see

*mankind at leisure for once. It is nothing but work, work, work. [...] If a man was tossed out of a window when an infant, and so made a cripple for life, or scared out of his wits by the Indians, it is regretted chiefly because he was thus incapacitated for business! I think that there is nothing, not even crime, more opposed to poetry, to philosophy, ay, to life itself, than this incessant business.*⁶⁶

Thoreau's claim from 1863 reverberates in the words of Paul Lafargue, a Marxist even if not in Marx's opinion, who in 1880 proclaimed that in a capitalistic society it is work which is the cause of all mental degeneracy and organic deformity, and continued:

*When, in our civilized Europe, we would find a trace of the native beauty of man, we must go seek it in the nations where economic prejudices have not yet uprooted the hatred of work.*⁶⁷

True words! May laziness, the mother of all arts and noble virtues, provide balm for mankind burdened with toil. However, I am not suggesting that Lauri Anttila's artistic output was made possible by objection to labour or hatred of work, even if his artistic travels are often reminiscent of the ancient tradition of lazy wanderers, vagrant students and pauper pilgrims. It is perhaps safer to say

that the thoughts of Thoreau and Lafargue are connected to the way I see the material conditions for the birth of art. Surely, art asks for the time and useless effort mentioned by Bergson; it asks for time to dream. And yet art never builds its case on plain unworkaholism and remembrance. Lauri Anttila's works tell, often as almost didactic examples, that one also needs curiosity and sensitivity of perception, keenness of observation.

In his writings Anttila has often pointed to observation as a principal artistic method. He takes the idea farther in his 1994 article *Observation as an artwork* (Havainto taideteoksena). In the text the main examples are once again based on Anttila's own memories.

*I spent all my childhood summers on my grandfather's farm in the Saimaa archipelago. In those years local life there was based wholly on the household's self-sufficiency. I have had a unique opportunity to see it in action. Money was practically never used. [...] A culture so firmly handcrafted and filled with practicality, simplicity and beauty has no need of separate art since it is already included in everything.*⁶⁸

There is a clear link to the business-free world that Thoreau dreamt of. It is not by chance that having first described at some length the making of utensils and everyday objects on his grandfather's farm, Anttila moves on to

discuss Thoreau's way of perceiving much but producing as little as possible. The point here is not laziness – it is well known that Thoreau built his cabin with his own hands – but a rejection of the capitalistic work morals also criticized by Lafargue. Anttila's childhood memories carry an experience of 'the native beauty of man' that Lafargue called for, and it seems to me that this experience becomes fundamental to his artistic view from the early 1990s onward.

In the 1994 article, observation and memory are inextricably linked. This is not surprising, for according to Henri Bergson they are in fact simultaneous. What Bergson calls perceiving contains all consciousness of present objects, in other words the things perceived and observed can be inside of us as well as outside. We make observations – and artworks – also with our memory. Seen from the point of view of time travel this link is particularly interesting.

*I hold that the formation of memory is never posterior to the formation of perception; it is contemporaneous with it. Step by step, as perception is created, the memory of it is projected beside it, as the shadow falls beside the body. But, in the normal condition, there is no consciousness of it, just as we should be unconscious of our shadow were our eyes to throw light on it each time they turn in that direction.*⁶⁹



Then with painted face and a feather
in his hair he would proudly range
the woods in his little kingdom...

(Ernest Thompson Seton)

I will now attempt an observation of one of the unconscious shadows that I believe were born in Lauri Anttila's childhood environment in Saimaa, in a world free from business. I trust this particular one was an essentially perceptive undertaking and memory, and also explains many of Anttila's later activities. I namely wish to ask if a man scared by the Indians would end up being free from harmful business, as explained by Thoreau, why not also a person who was actually excited by the Indians?

THE FLOWER PEOPLE

As we already know, the filming of Risto Jarva's *Time of Roses* took place in autumn 1968. The result soon transformed from a future vision into an image of the past. But the dual nature of *Time of Roses* was already inbuilt in the script and suggested to the viewers by the constant movement between the fictional past (the time of the film's making) and the film's present age (year 2012). The limited production budget, however, meant constraints effective in both time zones. The task of creating a credible future world with incredibly little money was assigned to the set designer, Lauri Anttila.⁷⁰ While the film script aimed to prophesy a broader societal development, it was the details of the set that offered a window on daily life in the future. Most fully this was worked out in the apartment of the historian Raimo Lappalainen. Lauri Anttila

had no previous experience of film sets but he had graduated as an interior designer from the College of Art and Design three years earlier. His job was to think about the living environment, not just to fake one.

The setting of the future apartment in *Time of Roses* now appears rather conventional. It is located in a vertical building made of concrete elements – an educated guess as similar towers are still being built in the real 2010s. The more experimental innovations on offer at the time, such as the UFO-inspired ellipsoid plastic house *Futuro* by the Finnish architect Matti Suuronen, launched in 1968, had no obvious credibility. Only the print enlargement of Ron Herron's fantastic urban vision *The Walking City* (1964) on the Historical Institute's wall points to the 'radical architecture.'⁷¹ The lack of extravagance on the exterior turns the focus onto the different layers of the interior. These include the obvious props demanded by the science fiction genre: a flat screen television and a computer console with an integrated videophone and a printer connected to the central computer. We also notice the audio/video recording machines of time to come still using ordinary ¼ inch reel tape and Compact Cassettes (introduced in 1963); here the means of the film team ended abruptly.

As for furniture there are transparent inflatable plastic chairs, not unlike those designed in the late 1960s by

Quasar Khanh, for example. Again, there are no local classics of the future, such as designer Eero Aarnio's *Ball Chair* (in production since 1966). Perhaps the more interesting – even ironic – dimension of the interior can be found in the historian's 'antiques,' i.e. the remains of the past (from the time of the film's making): a tasteless wall rug with a Lapland motive, a large brass chandelier, popular religious colour prints from India, and a traditional flower embellished Russian (Soviet) souvenir cup. In the middle of the apartment, as a centre of attention there is a stuffed golden eagle – possibly an extinct species by 2012. It now feels like a harbinger of the most famous bird motive in all later science fiction films – the artificial eagle-owl in *Blade Runner*.

Raimo Lappalainen's apartment is also the scene of a houseparty where the guests consume narcotic substances by drinking and smoking. The atmosphere is psychedelic, the music bears witness to obvious oriental influences. The party people lie side by side on the floor with closed eyes and wave their hands to the music. The women have heavy make-up, the men are less decorated. One of the partygoers lights a pipe and inhales deeply. A moment later we see him waving his hands. He wears a big necklace but on his head he has a narrow woven band, on his cheeks something like warpaint. To my mind his appearance refers to the Indians. He is Lauri Anttila.⁷²

RETURN TO CHILDHOOD

The pipe smoking 'Indian' figure of Lauri Anttila, as we briefly see him in Jarva's film, is a sketch for a man of the future. But what made him choose such strange attributes as the headband and the warpaint? In his essay *Living in the Woods* (Elämä metsässä, 1993) Anttila refers to Ernest Thompson Seton's classic *Two Little Savages* (1903, Finnish translation 1917) and the impact it had on him at an early age.⁷³ Following the example of the book, Anttila started trekking and camping in the woods and learning the traditional 'Indian skills,' as explained by Seton. The essay comes illustrated with a photograph of a 10-year-old boy standing on his grandfather's land in Saimaa dressed in Indian gear. He is proudly upright, hands crossed across his chest and wears a headband with a single feather sticking up.

Lauri Anttila writes that he had forgotten the illustrations in Seton's book and was surprised how directly the language of his own works was based on these. Some works turned out to be almost identical with Seton's 'Indian signs.' The details of the past appear to have been forgotten, and yet they transmitted themselves to the future and came back to life in a new context. In this respect Anttila has something of Yan, the protagonist of *Two Little Savages*.

*Yan was much like other twelve-year-old boys in having a keen interest in Indians and in wild life, but he differed from most in this, that he never got over it. Indeed, as he grew older, he found a yet keener pleasure in storing up the little bits of woodcraft and Indian lore that pleased him as a boy.*⁷⁴

Since childhood Lauri Anttila had carried with him memories of Seton's world. This is also proved by his fleeting self-portrait in Jarva's *Time of Roses* – the grown-up boy who once wanted to become an Indian. The future now fulfills that dream on the silver screen, although with closed eyes, as if in reverie. Even the pipe he smokes could be a dream image from the world of Seton's book.⁷⁵

NEW GAMES

While travelling on the New Foundland coast in 1995, on a trip preparing for the exhibition *Over the Horizon* (Yli horisontin) at Wäinö Aaltonen Art Museum in Turku a year later, Lauri Anttila was closer to Indians than ever before. He sailed with them on a ship along the foggy coast of North-East Canada.

*I share the cabin with three Indians. The old Indian tells about his youth. The younger ones cannot sleep in the soft cabin bunks; one disappears, the other one sleep on the floor. Clothes on, as is the custom.*⁷⁶

One gets the feeling that it is also an 'old Indian' who tells about his youth in Anttila's *Living in the Woods*. The residue of a forest campsite, once constructed according to the instructions in Seton's book, appear on the essay pages as archaeological remains of the artist's childhood. They are not far removed from the remnants of Guglielmo Marconi's first cross-Atlantic radio message that Anttila searched as he was working towards *Over the Horizon*.⁷⁷ Both the relics of Marconi's radio station in Cornwall and Anttila's decayed childhood campsite on an island in Lake Saimaa are linked to messages that have travelled across the time and space and reached their destinations without precise knowledge of those laws which eventually made their relaying possible. The common factor in these transmissions was the high charge, the energy of approaching adolescence and the arriving radio.

The future may not have delivered the real Redskin life Lauri Anttila dreamed of in his childhood games. But the fictive, play-like ethnicity could still provide a fillip. Soon after Jarva's film was finished, Anttila played music inspired by African Pygmies and Amazon Indian tribes in the band *Kruunuhaan Dynamo*.⁷⁸ Topics and working methods may have changed but playfulness stood its ground as a main resource in Anttila's artistic practice. Pondering on his childhood memories in the exhibition *Atom and I*, in 1992 in Oulu Art Museum, Anttila felt he

was old yet able to empathize with the world of play: “I observe my childhood now as an aged person. I try to start anew, to play new games.”⁷⁹ One essential dimension in play is adventure, “a manifold event different from the normal course of life,” as a dictionary describes it.⁸⁰ As we already saw, it is ‘the normal cause of life’ and its business mentality that Thoreau described as the most destructive for poetry and life. It leaves no time for observations, memories and dreams. If one wishes to see adventures in the future, one has to choose a path that leads away from normal life.

CHAPTER THREE

ONE UNHAPPY RESURRECTION

*Could a machine think? – Could it be in pain? – Well, is the human body to be called such a machine? It surely comes as close as possible to being such a machine.*⁸¹

Ludwig Wittgenstein

“Erkki Kurenniemi is a mathematician, nuclear physicist, expert in digital technologies, inventor, filmmaker, and pioneer of electronic music,” writes Lars Bang Larsen in the *dOKUMENTA 13* guidebook, and he seems to be serious.⁸² I can presume that he is not unwittingly exaggerating Kurenniemi’s credentials or being misled by other people. It is therefore difficult to avoid the feeling that, in their enthusiasm, some of those who have found Kurenniemi only in the 21st century have not only praised him as a one-man super reactor but also turned him into a semi-fictional being.

My aim in this chapter, then, is to look for firmer ground and study Erkki Kurenniemi’s activities in a more critical light. Now, as his major achievements as an inventor, experimentalist and visionary have been researched and discussed,⁸³ I feel free to concentrate my attention

on other aspects. The making of *Time of Roses* preceded Kurenniemi's main output yet certain of its themes keep reappearing in his oeuvre all the way to the 2010s, like the idea of resurrection. But was he ever a nuclear physicist? For the record, let us just accept the fact that Kurenniemi studied at the University of Helsinki and received a bachelor's degree in science in the crazy year of 1968.⁸⁴ Eighty years later he wishes to be born again as a computer programmed entity, based on the material documents and data he had collected over the years from and about his own life.

For an archaeologist digging up history, a long-forgotten rubbish heap may be a treasure trove. As historical beings, however, we usually hope to leave behind signs of accomplishments that are more refined than garbage bags. Erkki Kurenniemi's futuristic project for the year 2048 falls somewhere in between these two extremes.⁸⁵ The idea of recording the everyday life of a person is not altogether improbable in science fiction literature. This is something we should keep in mind, for originally Kurenniemi's project was nothing more than a failed attempt to write a novel. He crystallizes it all in his diary on the first of July 1989: "Today I have once again started the novel 2048, yet again for nothing. I just uncorked the second bottle of wine."⁸⁶

As the literary critic Matti Savolainen has remarked, science fiction literature is not, and does not aim to be,

science, but fiction using the backcloth and paraphernalia of science or pseudo-science.⁸⁷ In Kurenniemi's case we need to pay attention to the last five words. Much that appears technical in his writings belongs to that pseudo-scientific paraphernalia. The novel 2048, or *text* for short, also contains more mundane diary material, but the project never proceeds, perhaps because writing a novel is hard work in general and requires some planning as well as discipline, but mainly because Kurenniemi has little to tell. This acute problem can always be postponed to the future, however, while the next wine bottle can only be opened here and now. At the end of the day the belletristic motive makes room for other half-sober activities. By leaving his unrealised literary attempt, whatever the reasons behind its failure may be, to the future and to the computer to come, Kurenniemi gives weak artificial respiration to a dream that was always more narcissistic than scientific.

It seems to me that what lies at the heart of project 2048 is not so much a vision of the coming technological progress as it is Kurenniemi's idea that all that has been salvaged of his life could be turned into literature, i.e. meaningful writing. In his email correspondence with the author Leena Krohn in 2003 he still muses: "And yet, my notes on small pieces of paper may contain a wealth of information about my world, down to my handwriting, if

all that material is analysed with a programme, say, a million times more efficient compared to what we presently have.”⁸⁸ The main point here is not whether Kurenniemi himself could have concentrated harder and worked enough to produce textual material that deserves future attention, but that a computer should be able to interpret and reveal his often rather dispirited and fragmentary notes as something more than trifles, in other words, turn second-hand information into first-rate thoughts.

The collection of documents from the life of Kurenniemi, now reposing on the shelves of museum archivists,⁸⁹ contains material where the wish of one’s recreation goes hand in hand with the most trivial details of life. My feelings about this whole endeavour remain openly mixed. On the one hand, it brings to mind the decision of the composer John Cage, whom I admire, to give his correspondence to the Northwestern University according to their wishes – on the condition that junk mail was also accepted and catalogued.⁹⁰ Cage’s gesture is in line with his artistic view according to which all sounds are equally remarkable, even those of humble or non-artistic origin. On the other hand, I find no artistic line of any kind at the heart of Kurenniemi’s project, only a monotonous preoccupation with the continuance of individuality even after death. In principle, this is nothing new, for the self-centred wish to deposit one’s everyday life, and with it a kind

of comprehension of life, for all those who are interested comes close to writing a diary for publication. To make it readable, however, requires almost the same virtues as writing a novel: something to say and the skill to say it.

These are things that rarely surface in Kurenniemi’s diary notes. The result of this ‘lifelogging’ is usually fragmentary theoretical jargon or data about daily food, drink and sex.⁹¹ Kurenniemi is not big on reflection, nor on poetry. There is yet another problem, and it relates to the rather concrete way Kurenniemi had to record himself and his life at the time. I cannot help thinking that my smartphone, my credit card and my supermarket customer card register most of my activities far more accurately and with much less effort than all the bags of receipts he has saved for the 2048. One can be sure that today’s social media algorithms will take care of the rest. For better or worse, things have progressed by leaps and bounds in the recent years. But who is really interested in this enormous accumulation of material when every attempt at individuality looks more or less the same? None other but the greedy new world of business, consumer profiling.

THE SOUND OF A FUTURE DOOR

At the end of the 1960s, Erkki Kurenniemi created sound effects for Risto Jarva’s film *Time of Roses*. Working at the cutting edge of electronic musical instruments in Finland,

Kurenniemi was the right man for the job.⁹² However, his contribution remains rather small and consists mostly of fictional sounds of computers, automatic doors and telephones. In other words, Kurenniemi produced a collection of various conventional beeps and humming sounds, which helped the filmmakers to underline the feeling of a technologically progressive future. But there is also a further link between Kurenniemi and *Time of Roses*. The film's idea of recreating the mind and the world of a deceased person points in the same direction as Kurenniemi's dream for 2048. In the middle of the film, however, the protagonist Raimo Lappalainen and the nuclear engineer Kisse Haavisto find themselves discussing the problem which arises with the ever-increasing amount of information and its processing.

Lappalainen:

– Should you have lived in the 19th century, all that would remain of you would be a portrait at most. As for Saara Turunen, we have newspaper clippings, films... and lots of archive information. And there will be even more about us. But how do you think this will help a researcher?

Haavisto:

– Do you mean that it is difficult to tell false information from true information?

Lappalainen:

*– It is more difficult to interpret large amounts of information than small amounts.*⁹³

Even if the computer programmes of the future would be a million times more efficient than the old ones, as Kurenniemi argues, and capable of interpreting all the neural nuances currently concealed in his own handwriting, there remains the question of the meaningful use of such high-fidelity reading. What exactly would we achieve with it? Or, more precisely, who would even bother when there are much more exciting things to do? Saving the planet, for example. We have safely passed the future pictured in *Time of Roses*, but the year 2048 is still far enough to conclude, if we want, that everything will be multiplied, and improved, by a factor of a million. Yet these are always binary assumptions. The coming of the technology rests not so much on confirmed advances as it builds on beliefs. Richard Barbrook has noted:

*In the prophecies of artificial intelligence and the information society, ideology is used to warp time. The importance of a new technology lies not in what it can do in the here and now, but in what more advanced models might be able to do one day. The present is understood as the future in embryo – and the future illuminates the potential of the present.*⁹⁴



Erkki Kurenniemi's wish for 'rebirth' in 2048 is based on the seed he emitted and preserved in different forms of information: "Videocapturing everything on my cellphone, making notes every minute, recording the most trivial stuff [...]"⁹⁵ Whether this *datobody* was potent enough to conceive a future entity remains open to scrutiny. In Kurenniemi's lifetime the ideological promises were compelling yet the glimmering goal proved a mirage. Browsing through a Finnish work on artificial intelligence from 1989, one cannot help noticing the author's excitement about a project called *Cyc*, which, he says, "aims to transfer an encyclopaedia's worth of basic knowledge about the world into a machine within the next decade, and thus make it understand what takes place in the world. Even today we have around us all that which in ten years' time will shine like novelty."⁹⁶ The mentioned project has now dragged on for more than a third of a century, but no major breakthroughs have been made in making machines understand what goes on in the world. Instead, we, supposedly non-machines, have bought programmes and gadgets, generation after generation, only to see them lose their shine and novelty sooner than expected. In this respect, things have indeed multiplied by a million.

But the essence of computers and software is not that they can help us clarify or organize our old thoughts effectively. On the contrary, every new application creates

new kinds of functions and needs and generates collective excitement which seems to confuse our judgement just as much as it leaves us enthralled. If the concept of a paperless office proved to be a goldmine for manufacturers of printer paper, what can we expect from more adventurous ideas?

FUTURE IN MY POCKET

Erkki Kurenniemi deserves to be called a visionary when it comes to digital technology. One of his most accurate predictions is the sixth paragraph of his article *Message is Massage* from 1971 – an open allusion to Marshall McLuhan's book *The Medium is the Massage* (1967). In his text Kurenniemi predicts the coming of an all-in-one personal device which will link together most of our implements and media: computer, television, telephone and videophone, radio, audio and video recorder, editing table, book, magazine, newspaper, library, school, post office, bank, electric organ, answering machine, walkie-talkie, cinema, theatre, typewriter, calculator, calendar, notebook, clock, camera, microscope, telescope, workplace, entertainment, social relations, photo album, museum, art exhibition.⁹⁷

Kurenniemi says nothing about the size of the fantastic universal device, however, and it is unlikely that in 1971 even he could have imagined carrying all this in

his pocket. In the future of *Time of Roses*, the personal machine with many of the listed properties was still pictured as big as a writing desk. In real life it would take Kurenniemi another three years before he could afford his first electronic hand-held LCD calculator.⁹⁸ In 1974, this simple machine, brought to the market by Sharp, cost over 400 future Euros but could only add, subtract, multiply or divide; anything more complicated – as far as Kurenniemi needed that – was still done with a slide rule. The first scientific pocket calculator by Hewlett-Packard (1972) would have cost an average Finnish worker a half year's salary, a hefty sum for three hours' battery life.⁹⁹ Yet in those days, the future seemed to be within easy reach. In *Message is Massage* Kurenniemi introduced the idea of a 'pocket computer' with a video camera and a small display. This would be the tool of an artist in 1983, he wrote.¹⁰⁰ To miss the mark by some twenty or thirty years was common in this line of business, where hopefulness always prevailed. The vision itself, however, has proved to be surprisingly accurate.

What Kurenniemi envisioned in his 1971 article (or, rather, an incoherent collection of fragments) belongs to a greater body of futurological writing which was popular at the time. We can take a look at two representative books: *The Year 2000* by Herman Kahn and Anthony J. Wiener (1967), and its smaller Finnish counterpart

Finland in 2000 (Suomi vuonna 2000), edited by Kalevi Haikara in 1970. Both books offer a broader view of future society and therefore discuss gadgets in less detail than Kurenniemi. The trends are the same, however, and Kurenniemi hardly stands out as a lone prophet; much of what he said was invariably gathered from printed sources. Through his active working life he was an avid reader, who followed different strands of scientific facts and speculations (as well as science fiction) in English. It was this substantial input that often kept him two steps ahead of his colleagues in Finland, artists in particular.

Kahn and Wiener – more concerned with population statistics and the possibility of nuclear war, for example – did not care to mention McLuhan's message or index the term 'information technology.' Yet their sources were highly optimistic about the future development of computers. Accordingly, the authors stated that by the year 2000, computers are likely to match, simulate, or even surpass some of man's most 'human-like' intellectual abilities, including perhaps some of his aesthetic and creative capacities.¹⁰¹ This was in line with the forecast given by IBM at the New York World's Fair in 1964. For decades the year 2000 had been loaded with exhilarating magic and promise, but as the turn of the millennium approached, disappointments started to pile up. Space flights, especially, seemed to go round in

circles, at least when seen from the perspective of the late 1960s, when the mission to the moon and Kubrick's *2001: A Space Odyssey* showed the way to go. For all of us who never made it to the upper echelons of space travel it was then of little interest if the computer game *The Sims*, first released in February 2000, was merely simulating or in fact surpassing our intellectual abilities. Computers constantly broke new boundaries, of course, but the way they actually changed our world was something Kahn and Wiener had not anticipated in 1967. What they instead concluded in their prognosis appears now all the more interesting: "If it turns out that they [computers] cannot duplicate or exceed certain characteristically human capabilities that will be one of the most important discoveries of the twentieth century."¹⁰² Such a discovery was indeed made but the news soon got lost in the noise of millennial fireworks.

Three decades earlier Kurenniemi had had his finger on the pulse, and in his 1971 description of the future personal device the words 'entertainment' and 'social relations' now stand out. It is mostly in these areas that our 'human-like' abilities have found their new computer-based homeland. Instead of reaching for higher intellectual goals, much of the calculating power of machines is spent on keeping us busy with games, music, films, self-promotion, idiocy, gossip and pornography. For

Kurenniemi, the last mentioned was a vivid reality and his 'homeporn' movies form a substantial part of the 2048 archive.¹⁰³ The function of pornographic filming and the problem the material poses for research was also touched upon in *Time of Roses*, where Saara Turunen, the average historical person to be recreated, led a double life as a shop assistant and as a stripper. The historian Raimo Lappalainen interviews an old man who knew Saara back in the 1970s.

Old man:

– Yes, she enjoyed filming and I filmed her a little [takes a film reel out of his pocket]... here are some... but only confidentially, now that you are researching her.

Lappalainen:

– But of course, of course.

Later Lappalainen watches the films and comments to his colleague:

– Old creep. With this material we could still blackmail him if we wanted.

Colleague:

– We can't use these, can we?

Lappalainen:

– Of course we can... truth always comes first.¹⁰⁴

POST-MORTEM

*Man is a machine. A machine produced by evolution. I find it impossible to think that for mere nostalgic reasons, such a slime-based system would be preserved ...*¹⁰⁵

Erkki Kurenniemi

At the beginning of his book *Confessions* Jean-Jacques Rousseau writes that by telling everything about his life he has entered a performance beyond compare. In the next breath he confesses to being charmed by his own uniqueness: “I am not made like anyone I have been acquainted with, perhaps like no one in existence.”¹⁰⁶ The hypothetical computer-Kurenniemi of 2048 might utter something similar; after all, he would be a unique realisation of the old Warholian slogan “I want to be a machine.” But there is a twist, if not two, in this tale. For how can a computer that passes the Turing test be aware of being a machine at all? Kurenniemi and others like him seem to think that it would in fact cease to be a machine and instead take a step up the evolutionary ladder and become a new kind of life form. Well and good, but if it really is a new kind of reasoning entity with more calculating power than we have, why on earth would it like to have anything to do with Kurenniemi’s pedestrian notes and memories? What should it do with his bottles of cheap wine, joints, schnitzels and hunger for sex, with all that not-so-intel-

lectual everyday life that poignantly tells about the realities of our limited bodily existence, the ‘slime-based’ life? Or what should it make of Kurenniemi’s brainchild, the *Graph Field Theory*, which is just as deep as staring at the screen of an old tube television at close range while completely stoned.¹⁰⁷

In *Alphaville* Jean-Luc Godard famously used a “\$3 fan” to depict a supercomputer.¹⁰⁸ Keeping in mind that I know only little more about computers, it seems to me that the 2048 project could survive only as long as the computer remains a torpid machine, a machine running a programme rather than writing them. One possible resurrection of Kurenniemi would then be a shaggy exhibit on the corner table of the museum café, a creaking computer that could be turned on for special occasions, like an old hippie waking up in his slow orbit to the sound of a familiar song.

Marika Hausen wrote in 1970 in the book *Suomi vuonna 2000* a note about artists who see themselves as spearheads of the coming time: “There exist, of course, artists who are facing the future, those who feel they are part of the process that genuinely serves progress. The mistake may then be that they identify themselves with a future that they know all too little about.”¹⁰⁹ Hausen did not offer a lofty vision of the age of computers, and it may well be that her words of warning were directed towards emerging political artists. But it is also good to

ask if Erkki Kurenniemi's knowledge about the future was ever as advanced as his hope for transcendence.

The arch of time (from past to future and back) took an unexpected bow in Helsinki in the autumn of 2013. Parallel to the opening of the retrospective exhibition of Erkki Kurenniemi in the Finnish National Gallery, yet quite accidentally, the publication of the Finnish translation of Thomas Pynchon's famous novel *Gravity's Rainbow* was announced. The book first came out in 1973, and Kurenniemi read it the following autumn. He must have been one of the very few Finns who had the book in their hands at the time. Kurenniemi's input was always impressive; Finnish academia started to take notice of Pynchon only two decades later.¹¹⁰

Gravity's Rainbow was never an easy read and finding one's way through those 760 pages of wildly overgrown textual shrubbery is an achievement in itself, even though Kurenniemi has nothing to say about the book's subject matter in his diary.¹¹¹ Holding the book now in my hand, I come to think that perhaps it was only the opening quotation from Werner von Braun that etched itself into his memory for further use:

*Nature does not know extinction; all it knows is transformation. Everything science has taught me, and continues to teach me, strengthens my belief in the continuity of our spiritual existence after death.*¹¹²



AFTERWORD

THE TIME MACHINE

*The recent interest in the future is quite novel.*¹¹³

Daniel Bell

I cannot say that *Time of Roses* ever fooled me with its future promises the way *2001: A Space Odyssey* did. After that film everything has felt more or less bland. I first saw it on the evening of the Finnish premiere, 20 September, 1968. Risto Jarva was still working on *Time of Roses*, I was waiting for my ninth birthday in October. I didn't understand much about anything, so I had to go and see the film again. I still do.

Time of Roses dealt with far less mind blowing issues than *2001*, yet on its premiere, 7 February, 1969, I was not allowed in the cinema. The age limit was set at twelve, I assume because of Ritva Vepsä's naked breasts. *2001* had been shown in the same theatre and deemed perfectly good for all of us who were eight years or older. Let them be traumatised by the hairy forefathers and HAL as long as there is no nudity! – one of the minor paradoxes of the past. In my case interest in breasts was but a future unimaginable.

And so, I had to wait until 7 September, 1973 to see *Time of Roses* on Finnish TV1. In those days, if you missed a film all you could do was to wait – four and half years was nothing out of the ordinary. I remember lying on our living room sofa and really enjoying Jarva's film. The problem was that a mere two weeks earlier I had seen Tarkovsky's *Solaris* – the Finnish premiere was on 24 August, 1973. In my case the mind blowing effect was just as strong as with Kubrick's *2001*.

In this way, *Time of Roses* was sandwiched in my memory between two rich and challenging films by directors second to none. It took me some time to recognize the unique flavour of the slice of modest local future life. As the year 2012 approached, however, there came the evocation of feelings that had stayed with me for a good fifty years. Even if *Time of Roses* underachieved in fantasy and profound thoughts it always remained a weirdly familiar world: the future of Finland, like no other place. With this homely touch, I realised, also had come to me in bud the new artistic futures for the 1970s: conceptual art and electronic music.¹¹⁴

Writing about *Time of Roses* has been a time travel to a future twice past. It also has been a return to two of my earlier texts. The essays dealing with Lauri Anttila and Erkki Kurenniemi, written in 2008 and 2013 respectively, remain tangential to Risto Jarvas's film. Yet I hope that

the reworked versions in this book tell more about the different shoots that have grown out of *Time of Roses*. The introductory notes and the essay on the politics and aesthetics of *Time of Roses* were put together in autumn 2018, half a century after the film was produced. This seemed a good juncture to reassess and celebrate the landmark artwork. The result is dedicated to all who participated in making *Time of Roses* – to those alive and in memory of those who have died.

I wish to thank KUVA, KAVI, FNG, and NLF.

1 November, 2018.

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Images

Cover Tarja Markus as the historian Anu Huotari in *Time of Roses*.

Page 6 *Time of Roses*, original poster 1969. Designer unknown. The upper image echoes the negative scenes in Jean-Luc Godard's *Alphaville* (1965).

Pages 16–17 (left) Tarja Markus as Anu Huotari working on a home computer in *Time of Roses*. Ritva Vepsä as the nuclear engineer Kisse Haavisto in *Time of Roses*.

(right) Arto Tuominen as Raimo Lappalainen in *Time of Roses* making a documentary in 2012 with SONY CVC–2100A (with an Electronic View Finder CVF–4) from the year 1968. During their workday the employees of Kuortane nuclear power plant enjoy a new sport in *Time of Roses*.

Pages 30–31 (left) Eddie Constantine as Lemmy Caution in Jean-Luc Godard's *Alphaville* (1965). Erkki Kurenniemi's Integrated Synthesizer (1967).

(right) A frame from Risto Jarva's short film about computers (1968). IBM System/360 computer operator's console (1960s).

Pages 40–41 (left) Ritva Vepsä as Kisse Haavisto facing the images of Saara Turunen in *Time of Roses*. Natalya Bondarchuk as Hari (neutron version) facing the image of Hari (atom version) in Andrei Tarkovsky's *Solaris* (1972).

(right) Stuffed Golden Eagle in *Time of Roses* (1969) and the artificial “must be expensive” Eagle-Owl in Ridley Scott's *Blade Runner* (1982).

Pages 56–57 (left) Lauri Anttila as a young ‘Indian’ in Saimaa in 1948. (Lauri Anttila's archive, photo Silva Anttila)

(right) Lauri Anttila posing as an ‘Indian’ in the year 2012 in *Time of Roses*.

Pages 74–75 (left) Erkki Kurenniemi, 1960s. (EKA, CAA, FNG. *Erkki Kurenniemi – A Man from the Future* 2013, 6.)

(right) Lemmy Caution facing the picture of Professor von Braun in *Alphaville* (1965). Television image of the awakening of a cryogenically preserved person in *Time of Roses*.

Page 86 Tarja Markus as Anu Huotari and Arto Tuominen as Raimo Lappalainen on the videophone in *Time of Roses*. Ritva Vepsä as Kisse Haavisto after the game in *Time of Roses*.

Time of Roses images Filminor Oy 1969 / Heikki Takkinen 2018. Used by permission.

NOTES

- 1 The next film in the genre, *Sun Wind* (Aurinkotuuli, 1980), was based on the novel by Kullervo Kukkasjärvi, a member of the team behind *Time of Roses*, but the result was simply boring and far below the level of Jarva's work. Another failed science fiction attempt was the nuclear disaster film *The White Dwarf* (Valkoinen kääpiö, 1986).
- 2 For Jarva's life and career see Toiviainen 1983.
- 3 Science fiction was not a new invention in the North, however. Its earlier history in Denmark included the silent films *The End of the World* (1916) and *A Trip to Mars* (1918) as well as the 1961 giant monster romp *Reptilius*. Meanwhile the Swedish film history had in its back pocket the sci-fi monster feature *Space Invasion of Lapland* (1959).
- 4 Toiviainen 1983, 157.
- 5 For a general overview of the time, see Mark Kurlansky, *1968: The Year That Rocked the World*, Ballantine Books, New York 2004.
- 6 Toiviainen 1983, 165.
- 7 Vince Canby, "Finnish 'Time of Roses' Looks at Politics in 2012," *The New York Times* 20.10.1970.
- 8 See listings in Toiviainen 1983, 346 and 354–355; *Suomen kansallisfilmografia* 1998, 554–555.
- 9 Paula Talaskivi, "Ruusujen aika," *Helsingin Sanomat* 9.2.1969.
- 10 Yrjö Kemppi, "Kavaliako Jarvan Ruusut?" *Ilta-Sanomat* 8.2.1969.; Erkka Lehtola, "Ruusujen aika – erilainen elokuva," *Aamulehti* 9.2.1969.
- 11 Sakari Toiviainen, "Ruusujen aika," *Suomen Sosiaalidemokraatti* 9.2.1969.
- 12 Toiviainen 1983, 173.
- 13 For example, the scene where Raimo is reading press review headlines like "Pope accepts contraceptive foam for men," "Finland's hairiest young man changes the faculty," "Rump-grinding conquers the world." *Ruusujen aika* 1969, 25'44".
- 14 Pertti Lumirae, "Elokuva lastemme Suomesta," *Päivän Sanomat* 9.2.1969.; Bengt Pihlström, "Mäktigaste äventyret hittills i finsk film," *Nya Pressen* 13.2.1969.
- 15 FIFF 1969, *Festival Internazionale del Film di Fantascienza*. <http://www.sciencefictionfestival.org/archivio-edizioni/festival-internazionale-del-film-di-fantascienza/fiff-1969/?lang=en>
- 16 *Suomen kansallisfilmografia* 1998, 551.

- 17 Toiviainen 1983, 171. The foreign version was 20 minutes shorter than the original.
- 18 *Suomen kansallisfilmografia* 1998, 551. There is also an unspecified reference to the film being shown in "South American countries."
- 19 Canby 1970, as in note 7.
- 20 Toiviainen 1983, 157.
- 21 He also wrote about the film in his 1975 book on new Finnish cinema. Appropriate to the times the tone is more leftist than before and after. Sakari Toiviainen, *Uusi suomalainen elokuva*, Otava, Helsinki 1975, 70–71.
- 22 Toni Jerrman, "Ruusujen aika," *Tähtivaeltaja* 3/2005, 50.
- 23 Markku Varjola, "Jarvan tuotannon rakenne," *Filmihullu* 2/2005.
- 24 Eero Tammi, "Jarva ja modernin elämän sairaskertomus," *Filmihullu* 2/2005.
- 25 Godard 1969, 51.
- 26 Sontag 1966, 209–225.
- 27 In 1964 and 1965 respectively.
- 28 We should note, of course, two more non-American science fiction films in the mid-1960s, *The Damned* by Joseph Losey (1963, Finnish premiere 1965) and *Dr. Strangelove* by Stanley Kubrick (1964, Finnish premiere the same year). Thematically, however, these films are even further away from *Time of Roses* than *Alphaville* and *Fahrenheit 451*.
- 29 *Godard on Godard*. Critical Writings by Jean-Luc Godard. Edited by Jean Narboni and Tom Milne. Da Capo Press, New York 1986, 208.
- 30 Utterson 2008, 47.
- 31 Barbrook 2007, 17. By the mid-1960s, nearly half of the worlds computers in use were type IBM 1401. However, it was the IBM System/360, introduced in 1964, that made the real breakthrough in electronic computer systems. <http://www.computerhistory.org/timeline/computers/>
- 32 For a feel of the state of the art *Think*, see the film *IBM at the Fair* (1964) <http://www.eamesoffice.com/the-work/ibm-pavilion-ny-worlds-fair/>
- 33 Darke 2005, 10.
- 34 <http://www.eamesoffice.com/the-work/ibm-pavilion-ny-worlds-fair/>
- 35 Jarva 1969, 18; Toiviainen 1983, 158. Kullervo Kukkasjärvi is said to have made summaries of Young's book as well as that of Kahn and Wiener (*The Year 2000*).

- 36 Young 1970, 15.
 37 Utterson 2008, 46.
 38 *Ruusujen aika* 1969, 75'00".
 39 Or perhaps the work has gone into hiding. For a brief moment we see a man who cleans Raimo's flat with an electric duster.
 40 McLuhan 2013, 324; 325.
 41 McLuhan 2013, 319.
 42 The world of 2012 has, however, nothing to do with the world of 1984.
 43 McLuhan 2013, 12.
 44 McLuhan 2013, 459; 471.
 45 *Ruusujen aika* 1969, 17'37".
 46 Young 1970, 181.
 47 Young 1970, 188.
 48 "Kielon jäähyväisistä Ruusujen aikaan," *Ylioppilaslehti* 21.3.1969.
 49 Barbrook 2007, 6.
 50 Barbrook 2007, 75.
 51 Tarkovsky 1999, 177.
 52 Aldiss 1975, 1.
 53 Toiviainen 1983, 158; 169–170.
 54 At the end of the novel she threw herself under a train.
 55 *Time* magazine 18.11.1966, quoted in [https://en.wikipedia.org/wiki/Fahrenheit_451_\(1966_film\)](https://en.wikipedia.org/wiki/Fahrenheit_451_(1966_film))
 56 *Ruusujen aika* 1969, 60'17".
 57 *Ruusujen aika* 1969, 88'20".
 58 Tarkovsky 1999, 159.
 59 Bonaventure 1987, 18.
 60 The novel remains one of the foundation stones of science fiction genre. Among Wells' many books, it has been considered 'very nearly his most perfect.' Aldiss 1975, 130.
 61 On the Helsinki exhibition, see Jaakko Lintinen, *Kuuntelua/Hearing*, Taidehalli, Helsinki 1984. For Turku, see Anttila 2003.
 62 Anttila 2003, 64.
 63 Anttila 1992, 7. The last reference is to the classic film *When Worlds Collide* (1951) by Rudolph Maté, where a group of people builds a spaceship and escapes from the doomed Earth to start anew on the planet Zyra.
 64 Anttila 1992, 11.
 65 Bergson 1988, 82–83.

- 66 Thoreau 1993, 75–76.
 67 Lafargue 1883, Chap. I.
 68 Anttila 1994, 10.
 69 Bergson 1920, 157–158.
 70 Anttila was in charge of the main set design, i.e. Raimo Lappalainen's apartment, built at Pasilan työväentalo (Pasila Workers' House in Helsinki). Additional credit is given to Antti Peippo, Juhani Jauhainen, Kullervo Kukkasjärvi and Matti Mansner. *Suomen kansallisfilmografia* 1998, 549–550. It is unclear who brought in the tall *Cannabis sativa* plant that appears in Lappalainen's flat but also elsewhere in the film.
 71 On the Futuro house, see Marko Home – Mika Taanila (eds.), *Futuro. Tomorrow's House from Yesterday*. Desura, Helsinki 2002. On Herron's architectonic vision, see for example Justus Dahingen, *Urban Structures for the Future*. Pall Mall Press, London 1972, 114–115.
 72 *Ruusujen aika* 1969, 41'12" and 42'54".
 73 Anttila 1993, 177–186.
 74 Seton 1922, 10.
 75 Instructions for making a pipe in Seton 1922, 80–81. My reference to reverie is based on the fact that Anttila appears in *Time of Roses* eyes closed. Anttila has remarked that he understood the importance of dreams only as he grew older. Kochta 2001, 19.
 76 Anttila 1996, 4.
 77 Anttila 1996, 5–7; Anttila 1993, 181.
 78 Kruunuhaan Dynamo, "Simple Things," in *Psychedelic Phinland. Finnish Hippie & Underground Music 1967–1974*. Helsinki: Love Records LXCD 651.
 79 Anttila 1992, 12. Anttila's playfulness shows, for example, in *Shaman Radio*, a work made on a trip to Siberia in 1992. Anttila admits it was a joke (ein Witz). Kochta 2001, 14. Anttila also notes the bond between the playful works and his childhood in the catalogue of the Turku Art Museum exhibition. Anttila 2003, 60. More widely the theme of play is discussed in Anttila's interview of 1994, in Liisa Piironen, *Leikkivä taiteilija – leikkivä lapsi. Pohdintaa taiteen ja leikin yhteyksistä taidekasvatuksen kontekstissa*. M.Lic. thesis. Taideteollinen korkeakoulu, Helsinki 1998, 97–114.
 80 Definition of the Finnish word for adventure: "seikkailu," *Nykysuomen sanakirja*. Yhdeksäs painos. WSOY, Porvoo 1985. Translation by the author.

- 81 Wittgenstein 1984, §359.
 82 *dOKUMENTA* 2012, 218.
 83 *Writing and Unwriting (Media) Art History: Erkki Kurenniemi in 2048*, 2015; *Erkki Kurenniemi—A Man From the Future* 2013.
 84 Erkki Huhtamo names him “could-have-been nuclear physicist”. *Writing and Unwriting (Media) Art History* 2015, xii.
 85 For an overview of Kurenniemi’s ideas, see the interview made by Mika Taanila in 2002. *Writing and Unwriting (Media) Art History* 2015, 293–305.
 86 EKA, Diary 01.07.1989.
 87 Savolainen 1987, 183.
 88 EKA, email to Krohn 31.01.2003.
 89 See <http://www.lahteilla.fi/kurenniemi/en>
 90 Cage explained his decision to the author in Viitasaari in 1983. <https://www.library.northwestern.edu/libraries-collections/music/collection/john-cage.html>
 91 On the term “lifelogging,” see the foreword by Perttu Rastas in *Writing and Unwriting (Media) Art History* 2015, 3.
 92 Kurenniemi had already made electronic music for Jarva’s short film *Computers Serve* (Tietokoneet palvelevat, 1968). He worked (unpaid) in the experimental music studio at Helsinki University and was known for his programming skills and for the instruments he made, e.g. *Integrated Synthesizer* (1967) and *Electric Quartet* (Sähkökvartetti, 1968). The first digital instruments Kurenniemi built from 1970 onward. See *Writing and Unwriting (Media) Art History* 2015, 255–277.
 93 *Ruusujen aika* 1969, 59’58”.
 94 Barbrook 2007, 8.
 95 Interview by Mika Taanila in 2002. *Writing and Unwriting (Media) Art History* 2015, 300.
 96 Ilkka Tuomi in Heinämaa and Tuomi 1989, 264.
 97 Kurenniemi 1971, 36. English translation in *Writing and Unwriting (Media) Art History* 2015, 91–95.
 98 EKA, Diary 28.12.1974. The device was most likely Sharp EL-805, launched in 1973.
 99 This was Hewlett-Packard HP-35, with an energy-consuming LED display.
 100 Kurenniemi 1971, 36; *Writing and Unwriting (Media) Art History* 2015, 91.

- 101 Kahn and Wiener 1967, 89.
 102 Ibid.
 103 See Susanna Paasonen in *Writing and Unwriting (Media) Art History* 2015, 29–39; also Paasonen in *Erkki Kurenniemi—A Man From the Future* 2013, 32–56.
 104 *Ruusujen aika* 1969, 39’40”.
 105 Interview by Mika Taanila in 2002. *Writing and Unwriting (Media) Art History* 2015, 298.
 106 Rousseau 2004.
 107 For the theory, see *Writing and Unwriting (Media) Art History* 2015, 173–190. Kurenniemi had a habit of staring at the television: “I could see molecules and particles.” *Erkki Kurenniemi—A Man From the Future* 2013, 35.
 108 Darke 2005, 54.
 109 Hausen 1970, 125.
 110 It appears that the earliest Finnish article on Pynchon is from 1992.
 111 EKA, Diary 24.11.1974.
 112 Pynchon 1973, 1.
 113 Introduction to Kahn and Wiener 1967, xxiv.
 114 And not only to Finland; the year 1970 saw, among other things, the first exhibition dedicated to conceptual art (*Conceptual Art and Conceptual Aspects*, New York) and the launch of the *Mini-Moog synthesizer*.

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TIME OF ROSES – A FILM ABOUT THE FUTURE

I didn't like *Time of Roses* as it was so new and everything happened so fast that I got none of the plot. Sure, I can't judge artistic things in the film. I trust it's very high-quality work and thought has been given to it. But I thought, you know, that they blather on about the same thing everywhere, so you start to get deaf to it, everyone preaching the same, democracy and that stuff. And when it suddenly ended I thought, ahah, by and by two hours passed. But I understood not a sausage, all remained obscure.

Pertti Purhonen, boxer
Intro magazine 4/1969

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