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<b>5</b>	<b>NEW TIMES AHEAD</b>	
	<b>NEWS</b>	<b>6</b>
	<b>PIIA EMILIA</b>	<b>14</b>
<b>28</b>	<b>ZERO WASTE</b>	
<b>32</b>	<b>SELF PORTRAIT COURSE</b>	
	<b>WHAT'S UP GUYS?</b>	<b>38</b>
<b>46</b>	<b>FACEBOOK FROM 1973</b>	
	<b>PROJECTS BY STUDENTS</b>	<b>48</b>
	<b>STRUCTURE OF STUDIES</b>	<b>86</b>



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# New Times Ahead

**UNIVERSITIES OF APPLIED SCIENCES** are in a permanent state of change. At the Institute of Design and Fine Arts – and Lahti UAS at large – we are about to face the biggest change in our history: the factors driving change are numerous, they are significant, and they cannot be ignored. Our new facilities will be an integral part of this in the near future.

As we plan and design our new facilities, we are also building a new community and making way for new forms of communality. Our aim is to create improved, more functional facilities. This change is not just about moving our operations to a different address. We must question our current ways of doing things and identify the pros and cons. We must change our thinking and highlight what is good about our current systems. The things we want to preserve will provide a strong foundation on which to build on. Add to that a novel pedagogical approach, a willingness to experiment and some courage, and we have created a robust and exciting learning environment.

The Institute of Design and Fine Arts is characterised by a strong sense of community. Both students and staff members benefit from cross-pollination between different fields in their professional development. In the future, there will be even greater cross-pollination across disciplines when all units of Lahti UAS share the same campus. Our learning environments will continue to evolve, and students will be well placed to become tomorrow's experts with excellent workplace skills and the ability to work with a multidisciplinary approach. Master's degrees will combine design and media competencies and continue to pursue multidisciplinary development.

This publication and the featured works were also conceived from the idea of doing and seeing things differently. Seeing things in a different way is part of the fabric of our design and media programmes. It allows us to build a new future full of possibilities.

**Essi Pullinen**

*Dean*

*Institute of Design and Fine Arts*

*Lahti University of Applied Sciences*



# NEWS

## Revi tästä



*Revi tästä – Riv Här – art exhibition exposes some of the ways in which consumers' choices are influenced through design. The exhibit focuses on the discreet but surprisingly powerful influence of packaging design. Packaging does not only protect a product but also communicates messages to us in ways we do not always recognise. Packaging is a strong marketing tool and a brand storyteller that influences our choices more than we consciously acknowledge. You did not choose the product, you were chosen to buy it – to be a member of a target group. This art exhibit will broaden your views on packaging.*

## PÄK PÄK



*Package and Brand Design students class of 2012 created packaging and branding for products to sell at the Design Institute Christmas market on the 29th and 30th of November. They sold three kinds of tea, backpacks, cards and cookies. The sale was a big success, raising 1400 euros profit for the class fund!*



*Photography student Jonne Sippola shooting pictures for Finnish outdoor magazine Retki by Lake Sevan in Armenia.*

## Helsinki Design Week



# NEWS

*Helsinki Design Week is an annual design event in Helsinki. Different operators are invited to appear at the design week. Helsinki Design Week is organized by Luovi Oy and Kari Korkman.*

*The Institute of Design had two separate booths at the 2014 Helsinki Design Week. The booths were located in the furthest corner of the area, but still they were some of the most interesting and attractive at the event. The Visual Identity was designed by students Aya Iwaya, Robert Lönnqvist and Juha-Pekka Laurila.*

## Artsmo Print Workshop



*In September 2014 a group of students from the Institute of Design took part in a print workshop hosted by the Saint Petersburg State Art and Industry Academy also known as Stiegliz. Students from Aalto University, University of Lapland and from Stiegliz also participated.*





As part of their trip to Berlin the fourth year graphic design students were shown around the über cool design studio Hort.

## Time After Time



Time After Time, a graphic novel by Muotoiluinstituutti teachers Kaisa and Christoffer Leka, was selected among the most beautiful Finnish books of the year 2014. The book is a 304-page graphic novel based on Indian mythology, seen through the eyes of a very busy mouse and a duck who likes shopping.

## Samuji Home



Graphic design student Aya Iwaya was commissioned by Samuji to create a visual identity for an interior design collection. The collection was launched alongside the already existing Samuji Woman and Samuji Man clothing collections. Samuji Home is intended to be recognisable as an extension of Samuji's brand, but still its own entity, with its own story.



Aya Iwaya aspired to create a visual identity that is timeless and flexible. The identity does not focus on tying itself to specific set of colors, motifs or themes, but rather it is designed to live freely. This makes it applicable to many types of products and the ever-changing frontier of design.

Aya won Young Talent of the Year at Vuoden Huiput – The Best of Finnish Advertising and Design 2015. Also, the Samuji Koti book got silver in the print publication category. In the photograph with Aya is the head judge Teemu Suviala. Photography by Eetu Linnankivi.



## Rivo magazine



*Rivo is a new art magazine that introduces young up and coming artists and writers. Rivo is made together by students and professionals.*

*The theme of the magazine is porn. Porn is often monotonous, unrealistic and it's everywhere, so we wanted to show new ideas and provoke thoughts. The magazine attempts to criticize and make more beautiful and better porn.*



*The point of Rivo is to open as many perspectives as possible to the subject through several artists. The first issue came out this spring and it contains photos, short stories, poetry and illustrations.*



*The exchange students enjoy a wide variety of different books they found in their teacher Christoffer Leka's private library during their visit to his home/studio in Porvoo.*

## Our Daily Bread



*Photography student Sara Hornig's work "Our Daily Bread" was featured in the To the Third Generation exhibition at the Festival of Political Photography in early spring 2015. The festival is organised by the Finnish Museum of Photography. The exhibition featured seven photographers whose works deal with societal and social issues.*

*Each week some 20,000–25,000 Finnish people queue at food banks. Over 90% of them would not survive without food aid. About 50% of food bank users have less than 100 euros a month to spend after essential bills.*

*The provision of free food banks first started during the 1990s recession. Although originally intended as a temporary measure, food banks have become a permanent feature. Initially, most food bank users were lonely men living on the margins of society. Today, there are mothers, students, immigrants, elderly people, even working people queueing for food.*

*The bags were photographed at the Myllypuro food bank in Helsinki.*

## LAMK visual identity



*Graphic Design students Tytti Halonen, Sanni Kariniemi, Tino Nyman and Emilia Raitokoski designed the new visual identity for Lahti University of Applied sciences under the guidance of the graphic designer Helmi Honkanen, a former student of the Institute of Design.*

## International Activities

The Institute of Design and Fine Arts is an internationally recognised and highly respected institution. International activities form an integral part of our studies and curriculum development. By dealing in close cooperation with our partner institutions worldwide, being active in various international networks and events and by encouraging our students for an exchange or training period abroad, we aim at offering our students the opportunity to receive different kind of influences and learning experiences throughout their studies.

In addition to internationalising our curriculum and students, our staff is also highly encouraged to widen their horizons. Many of our teachers have international experience and complete a staff exchange every year to deepen their professional skills and bring something new to their teaching.

*The Institute of Design is a member of:*

*The International Cumulus association  
cumulusassociation.org*

*Nordplus network Cirrus  
cirrus.artun.ee*

*The Finnish Russian University network  
FIRST-ARTSMO  
cimo.fi/programmes/first*

## 10,000 km Getaway



*Last summer photography students Anna Valli, Atte Tanner and Jussi Ulkuniemi fulfilled their dream to take the Trans-Siberian Railway. Two months of train ride took them from Lahti all way to Hanoi, Vietnam. Photos from the journey were gathered in a blog, 10000 km Pakomatka. (10000km.fi)*

# The New Joint Master's Programme

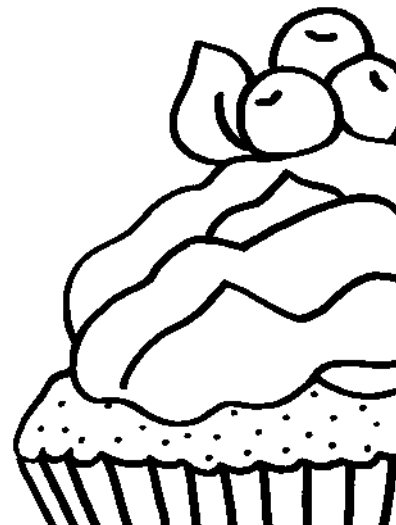
**THE NEW JOINT MASTER'S PROGRAMME** in design and media started in autumn 2014. The first award came in December. Master's students are previous Bachelor's programme graduates who have already spent a few years working in their chosen fields and who are looking to build and expand on their skills and knowledge. With this objective in mind, the programme emphasises the application of design thinking and strategic design in business and organisational development. Design thinking is manifested in rapid, experimental development and user-centered activities involving both users and multidisciplinary development teams. In strategic design, the concept of design is approached as an innovative activity which can be aimed at creating, for example, novel sources of customer value or new ways of organising the business.

Master's theses are typically workplace-oriented development projects commissioned by a client, and they can involve new products, services, processes, work procedures or methods. The students are interested in examining the role of design and media-related competencies, as well as the effects of digitisation, in wider contexts such as brands, customer-orientation, services, sustainable development or welfare. In development assignments, the typical research and development methodologies of design and visual communication research are applied, including a user-centred approach, prototyping, visuality and experience.

The multidisciplinary format of the new Master's programme, which provides a way for design and media students to join their forces,

already bore fruit in the first autumn term. In December 2014, the course projects of the Institute of Design and Fine Arts Master's programme in design and media garnered awards at the Apps4Finland competition. In the Innosta category, second place went to Villitys, an idea about an environmental application brainstormed by Master's programme students at the Institute. There were four entries from the Institute in this category. The challenge award of Yleisradio, the Finnish Broadcasting Company, went to the same team of students with their Koko Suomi paikallisesti ("All of Finland locally") entry, which included ideas for new applications for reusing old media materials.

*Further information:  
apps4finland.fi/2014-voittajat*





# Piia Emilia

*Young Designer of the Year 2014*





**MY NAME IS PIIA HONKANEN.** I graduated from Muotsikka's fashion design programme last May. I am originally from the northern city of Oulu, and I now live in Helsinki.

I had considered studies in fashion design while in upper secondary school and finally decided to apply when I was spending a gap year in England. I chose the Fashion and Clothing Design programme at the Institute of Design and Fine Arts, because I knew that it's the leading Finnish institution in fashion and design. The application process was very hectic, especially the entrance exam, with added stress caused by the infamous Icelandic volcanic ash cloud which nearly prevented me from returning to Finland for the exam. Still I made it in the end, and the exam went well.

Studying at the Institute was a great experience, not least because of the fantastic team spirit. It was easy to get to know students from other programmes, and we became a close-knit group during our four years at "Muotsikka".



Working together as students was easy, and we have kept in touch and worked with each other on some projects since graduation. I feel that I have received a very versatile education in my field, and the teachers and other students were always encouraging. The only downside was that four years was not enough time to sample all of the exciting courses on offer!

I spent my exchange period in Paris at ENSAD, École Nationale Supérieure des Arts Décoratifs. I learnt a lot, and I think that a foreign exchange period is an essential part of education in this field, at least if you're dreaming of an international career. I had the opportunity to visit the Paris Fashion Week, test my ability to deal with officials in another language in another country, experience student life at another institution, and be inspired by a much wider cultural offering than what we're used to in Lahti and Finland. I became fluent in French, built my confidence, and I now have the courage to move to another country should I decide to do it again. On the other hand,

the experience also gave me a new perspective and helped me appreciate Finnish logic and the high standard of education and facilities offered at Muotsikka.

I completed two work placement periods, one at R/H in Helsinki after my second year and another period at the H&M design studios in Stockholm working as a design assistant in the Trend knitwear range the summer before my final year. The two placements were very different, one at a small Finnish studio and the other one in a major international company. The combination gave me a good overview of employment opportunities in this industry.

During my studies, I entered a few competitions, including



*Seeing my collection share a stage with established designers like Katri Niskanen was an unbelievable experience for a new graduate!*

the NRJ Fashion Awards in 2012 and the Young Designer of the Year competition in 2014. I placed second in the NRJ competition and received the Seppälä Special Award. It was great to get this kind of recognition as a student, and it definitely increased my confidence as a designer and reinforced my career choice. I'm sure that my success in the competition gave me an extra boost for my exchange period and final year at the Institute. I entered the Young Designer of the Year competition with my thesis project entitled Masculin/Feminin, and won. The award ceremony took place at the Elle Awards in October. After the demanding pace of the final year and the last spring term in particular, it felt great to be able to put together my own collection, and this amazing recognition made it all worthwhile. Seeing my collection share a stage with established designers like Katri Niskanen was an unbelievable experience for a new graduate!

I was involved in a number of shows during my time at the Institute, the main ones being the KOE14 show in May and the LIDF Copenhagen in August. KOE14 was our final year show. Final-year Fashion and Clothing Design students design and put together a show as part of their thesis projects, with help from students from lower years and other programmes. The show is the culmination of a hectic spring term and

the programme as a whole, and a great learning opportunity for all involved. After working so hard – with occasional fits of despair – on planning the show, it's an indescribable feeling when finally the lights go down and the opening song of the show soundtrack starts to play.

I went to LIDF Copenhagen with two of my classmates, Ida Linnéa Mohell and Carita Kiema, and there was also a joint entry from our first-year students. We arranged the show in cooperation with Minna and Yat Cheung of 2or+ by Yat who, with their contacts, helped us get our own slot in the official programme of the Copenhagen Fashion Week. We also attended the trade fair organised in conjunction with the fashion week as representatives. The whole trip to Copenhagen felt surreal – us three fresh graduates mingling with the pros. All in all, LIDF was an unforgettable experience!

I am currently working as a freelance designer for a utility clothing manufacturer and I also do a lot of other projects as a stylist as well as commissions. I have come to realise that I graduated at a very bad time in terms of employment prospects: all companies are facing financial difficulties, and it takes a lot of initiative and flexibility to make it in this business right now. In any case, as I have found both as a student and as a recent graduate, this industry is not for the faint-hearted or people who shy away from a hectic work environment and uncertainty. However, the fast pace of this industry has always appealed to me. I intend to take my Master's degree at some stage, but before that I want to get work experience at a practical level to gain more perspective for my postgraduate studies. I'm currently living and working in Finland, but I will probably end up moving abroad to study, work or take an internship. My plan is to first work as an in-house designer for a major brand and then one day perhaps launch my own label. At the moment, the future is wide open, and I intend to embrace all opportunities.



## Masculin/Feminin

*Selections from Piia Emilia's  
Award-winning Collection*



















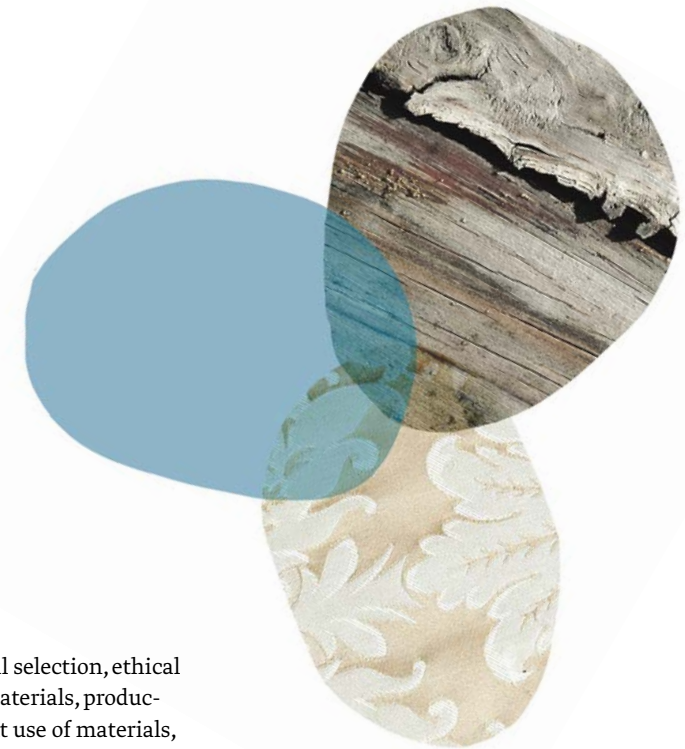


# Zero Waste

Environmentally  
effective design  
teaching in  
Lahti Institute  
of Design

**SUSTAINABLE DESIGN TEACHING** in Lahti Institute of Design is a combination of different teaching methods – students are involved in discussions about environmental design from various view points as well as in the practical side of design by learning by doing, experimenting and testing.

Even though sustainable design thinking involves a lot of different levels from green design to transformative design and consists of many steps of the product life cycle, the practical side of a design brief and making a product concept is often achieved by material effective design tasks. The life cycle consideration of products includes the following steps from a designer's point of view:



Raw material selection, ethical sources of materials, production, efficient use of materials, ethical manufacturing, questions regarding sales and logistics, user-usability in practice and the social welfare of design as well as users' involvement in sustainable products.

On the other hand it also means using something that has become waste as a new raw material. When selecting materials, a designer should pick non-toxic materials and use materials from ethical sources or new sustainable technologies. In their studies designers learn where to find information and what things in specific materials might become sustainably difficult. All selections come to design decisions – to create something usable and meaningful for someone.

### **Zero Waste Fashion Design**

The Zero Waste project is an annual combination of several courses held by the Fashion Design department of the Institute of Design. The course has been running since 2011 and it combines teaching from environmentally effective design course and pattern making. As a term “zero waste fashion” means the new sustainable way of thinking about fashion design.

In the “zero waste” process the designer plans the pattern marker on the fabric without producing any waste material. This way of thinking is very different from conventional fashion design. The complexity in pattern making lies in thinking how to make traditional curvy patterns into effective usage of the square sheet of material. Kia Koski, the Lecturer of Fashion Design in the Institute of Design describes the basics of the Zero Waste project: “The starting point of the training was getting an insight on environmentally efficient ▶

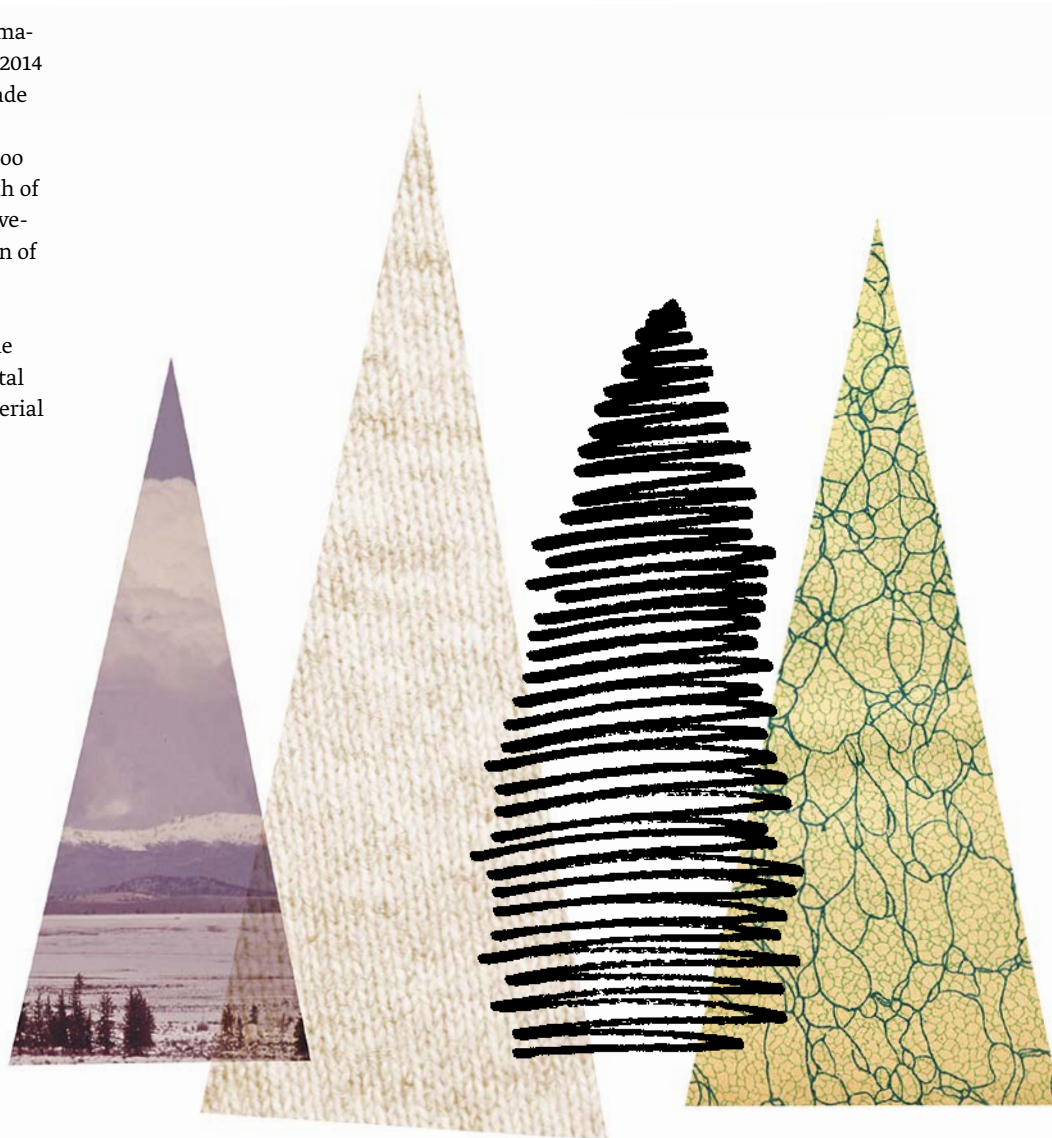


and ethical thinking principles as well as what is the meaning of sustainable product development. The purpose was to explore how environmentally efficient ways of thinking can be included into design process.“

A typical zero waste design process contains restrictions and challenges for the student. Normally the restrictions are given naturally by the width of the fabric but also by the chosen material and its amount. In year 2014 the zero waste project was made out of 1,5m of leftover cotton and 1,5m of roll-ends of bamboo jersey. Both fabrics had a width of approx. 1,5 m. Material effectiveness is one key design decision of the Zero Waste project.

Even though the basis is in the bigger picture of environmental and ethical thinking, the material effectiveness is chosen as the point of view to start with. ”

It is easier for students to gain insight into their environmental thinking, when there are not too many pieces in the puzzle in the beginning”, tells Kia Koski. For example, Koski lets the students dye and use colours in their design without thinking of the toxicity aspects in these techniques. These are ruled out from the course tasks even though in the discussion understandably students are told that these things also matter from environmental point of view.



### Upcycling Waste

Upcycling as a design process means converting waste materials or useless products into new materials or products of better quality. The design thinking is to increase the end life of materials as an environmental design act. Sometimes the term “trash design” is also used in similar design situations. Trash design aims at making use of landfill materials and surplus products instead of using virgin raw materials as a product design solution. In addition upcycling differs ideologically from recycling. While recycling reduces the value of material, upcycling adds value to excess material.

The Industrial design students of Lahti Institute of design had a design brief arranged by Specsavers Nordic. In the design brief Specsavers asked students to design something new out of the surplus eyeglass frames that otherwise would be thrown away. Specsavers marketing point was to arrange a project with design students to raise awareness of responsible material usage and create new out of surplus materials. While thinking about material effectiveness, students named important definitions for their design. Among them were the following statements: to use all the material from given

frames; to use frames as whole to gain savings in production; to use also other waste material in the final design; to use similar materials in the final design; to make the designed object useful; to make the designed object feasible and durable; to prolong the life time of excess material from brand value as well as material value point view.

The design process included material exploration by breaking products into parts and creating new surfaces and patterns out of the material pieces as well as testing different joining methods. After that students made a new product or prototype of the product out of the frames. Since eye frames as a raw material are quite difficult to use, some other materials were allowed to include in the final design. In Salmi’s Pitsi-chair for example the web pattern that was designed from eye frames could be implemented into different products and objects even though the produced example is the seat of a chair.

### Meaningful and challenging enough

As an outcome the Zero Waste project opens up new ways of thinking about fashion design. Parallel to that the upcycling product design addresses the question of students’ thinking – what is needed, what is meaningful? Can our design thinking create more sustainable products? The design brief needs to be meaningful and challenging enough to bring out a proper discussion about how to create environmentally effective designs. At the same time students need to tackle concrete problems of using materials and making finished products out of them, to understand the complexity of the implementation of the design concept into real products. This helps them to understand the relationship between design and material decision and production design and how these together create more sustainable life cycles for products. Experimental design process in co-operation with other students or companies and finishing the products together create positive learning experience for students. ●



# Self Portrait Course

The self-portrait course  
was a brain child of  
graphic designers  
Laura Väinölä and  
Hanna Kahranaho.





*One of the tasks during the course was to go out into the woods, write down impressions of the surroundings, then change papers with someone else and make a headpiece for them using materials found in the nature.*

**THE SELF-PORTRAIT** is a motif in art and life that never ceases to fascinate and intrigue. The impossibility of seeing your own face directly poses a compelling enigma, made ever so evident today as we are living in the golden age of the selfie.

During the project week this fall (October 20th to 24th), when most students retired to their own homes to work on various projects without a set timetable, the corridors of the Institute of Design were taken over by a group of fourteen students from different fields of design, who had decided to spend the week working intensely on the theme of the self-portrait.

The course lasted five days and culminated in an exhibition of unconventional self-portraits a couple of weeks later. The idea was an invention of Laura Väinölä and Hanna Kahranaho – two former graphic design students from the Institute of Design. Laura is now working as an entrepreneur and Hanna in the magazine industry.

– I got to know Laura during our studies, we were both very ambitious, but had different interest. Later on our paths have crossed in several different projects. We also shared thoughts on what we felt lacked in our own education. One thing was more visiting lecturers that would bring perspectives from work life; another was more emphasis on communication and interaction amongst the students. Working with graphic design can be quite an anti-social activity. As a student you often end up working by the computer and usually alone. We wanted to encourage the students to commu-

nicate and to try out new ways to get inspired and solve work related task, says Hanna.

Both Hanna and Laura have always been interested in theater and the interactive methods with an emphasis on presence, typical for theater practice.

– During the first day of the course it became clear that the students were a bit shocked by the “New Age” methods we used. For example running around in a classroom and suddenly stopping, finding a pair and saying something spontaneous about that person, or going out in the woods to gather impressions and make a headpiece of material found in the nature. But all the students finished the course and the feedback we got was very positive, says Hanna.

Ida Enegren, a first year student of photography thought the course was a real eye opener.

– During my previous studies I had now and then worked on self-portraits, but I never really got a clear view on what I was doing. I saw this as an opportunity to get to the bottom of what a self-portrait really is. During the course we did a ▶





lot of short exercises in groups and pairs. Talking about your ideas with others often clarifies them for yourself. Even when you disagree with what someone else is saying you learn something about yourself.

For the final exhibition Ida chose to make a photo portrait series where her grandmother Sighild portrayed her.

- I've never thought that much about who I identify with before, but after moving away from home and then returning to visit my childhood surroundings and grandparents I realized that I have a relationship with Sighild that I don't share with anyone else. It was a very special experience to let her wear my clothes and pose in front of the camera. I felt that she was one hundred percent present during the photoshoot and really took on the role of me in front of the camera.

One of the primary goals for the course was to encourage students from different fields of design to work together.

- During the studies we often had team work within the graphic design department. Many graphic designers in the same group can be rather challenging since everyone has their own particular solution for the same problem. When you work at a magazine for example you are often the only or one of the few people with expertise in your

field, and then work together with photographers, journalists, stylists and so on, says Hanna.

Graphic design student Fanni Perälä, who made a knitted wall piece for the final exhibition, thought this was one of the most important points of the course.

- There are not too many experimental courses at the Institute of Design so I thought it would be interesting to check this one out. I really liked working with people from different departments since that's the reality of work life. There should definitely be more courses like this at the Design department! Says Fanni.

And finally Ida, did she manage to pin down the essence of the self-portrait?

- Well, I think the main point is that it's impossible for one picture to entail the whole complex idea you have of yourself. A self-portrait is always something very limited and niched. ●



Laura Väinölä & Hanna Kahranaho





## Graphic Design



## Fashion Design



## Photography



# Facebook 1973 Style

**A PHOTO ALBUM**, the Institute's very own "facebook", has passed through generations of teachers and different incarnations of the school. This pre-digital era book served as a tool for teachers as they guided groups of students through the programmes. Today, teachers set up Facebook groups, and the community lives and evolves through social media. In a small community, everyone is an individual, and the Institute tends to work in the same way as a design or PR agency, as teachers coordinate students in various tasks.

In the photos from the 1970's, graphic designers were just as cool as they are today, the photographers were a bit more rock'n'roll, the fashion and clothing designers were on trend and riding high, and then there were the artists - those lovely

hippies of whom there are precious few left today. The fine arts programme, a longstanding companion of the Institute, will close after the graduation of the current class. The Institute of Design will remain and continue to draw from the arts and creativity and challenge conventions, as it has done for decades.

New concepts include the user-centred approach, innovation as a synonym for creativity, and strong involvement of industries as our partners. The design focus has shifted from material to immaterial, and the programme contents evolve as the world around us and the need for skills change. The postmodern world is one of constant change: as job descriptions change, so do the professional identities. Hats and moustaches go in and out of fashion, but true style will always endure!

PROJECTS  
BY  
STUDENTS

48-85





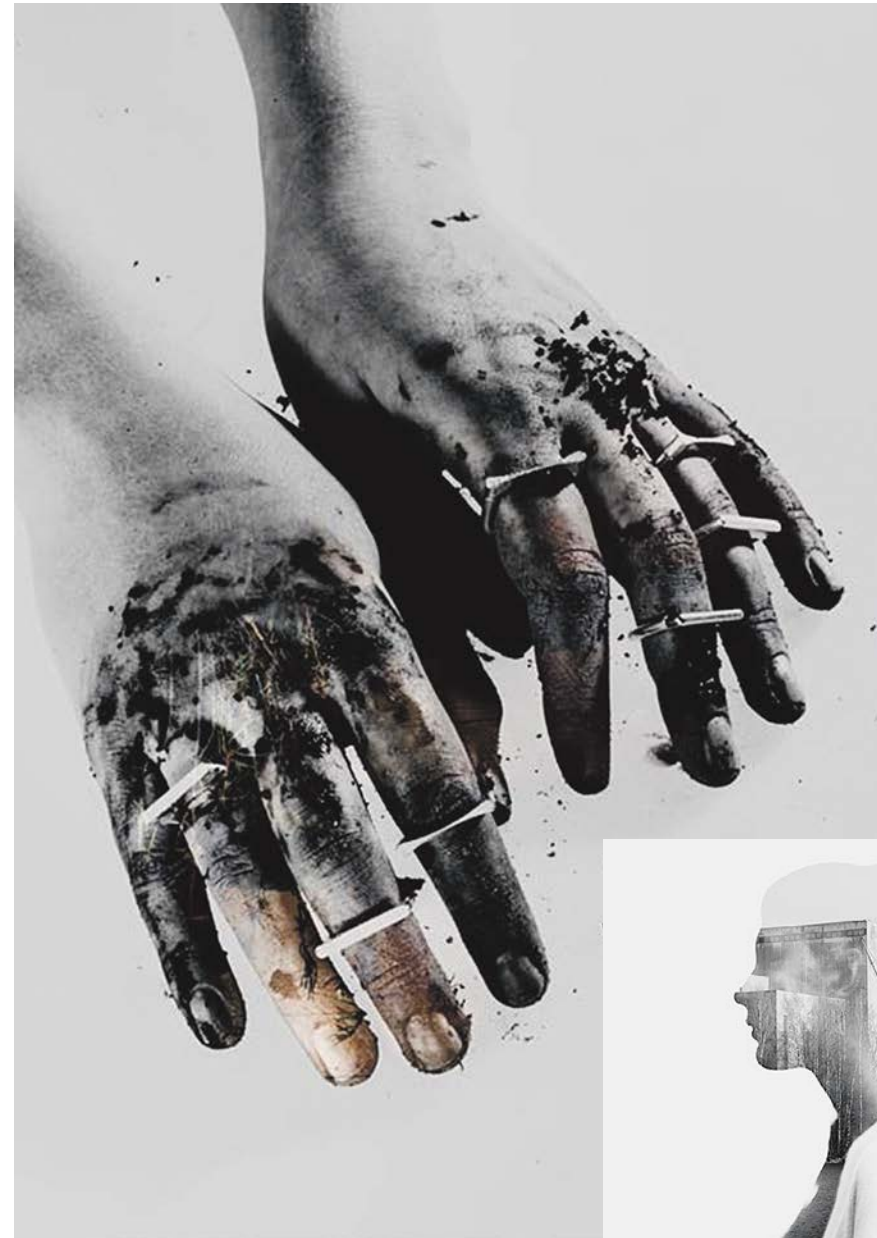
# Forgotten

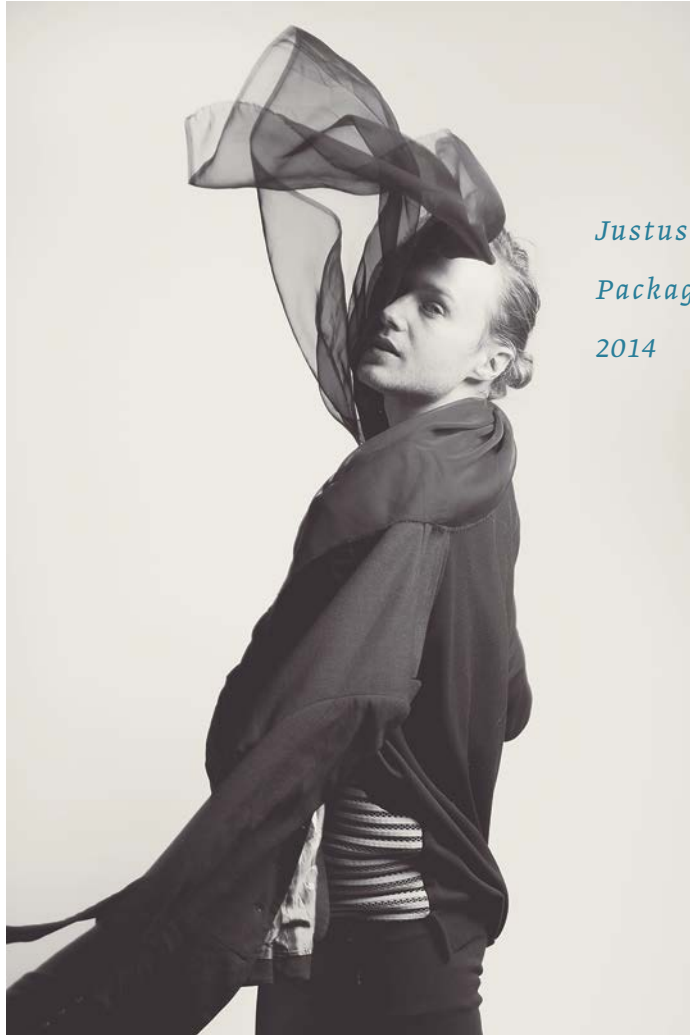
*Ida Thompson Coon*

*Jewelry Design*

2014

Forgotten is a study on the truth of the jewellery trade through the eyes of a jewellery designer. Conflict gold, child labour and shady transactions are all part of the glorious gold trade. As a continuing process the aim is to become a responsible designer. The study is just the beginning of a lifelong journey on finding the right way for us all. Not just in jewellery, but in life in general. Jewellery is a way of life and through jewellery we can tell a true story.

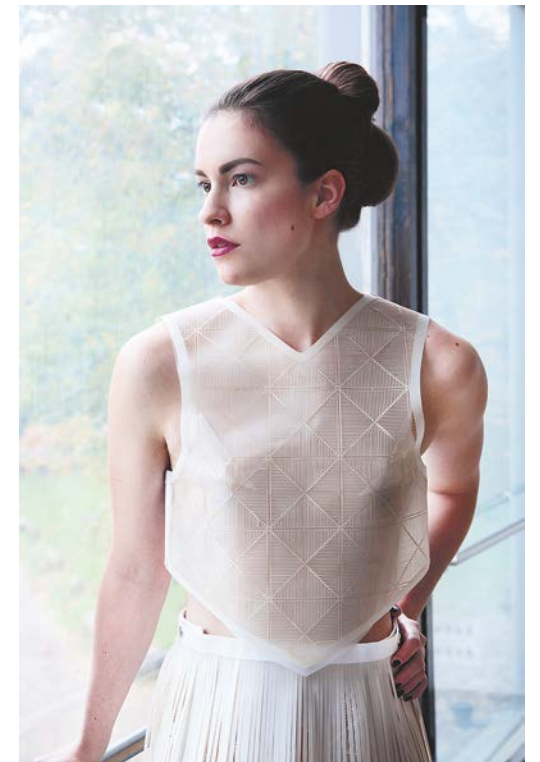
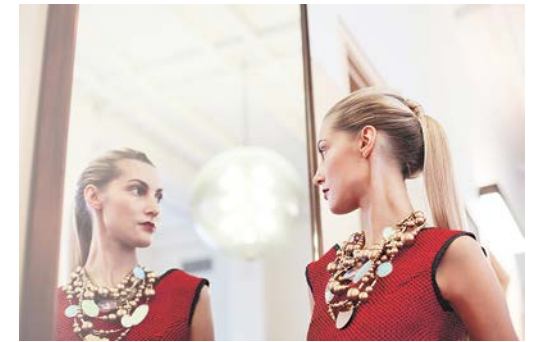




*Justus Kantakoski*  
*Packaging Design*  
 2014

# **KASKI** **Paper** **Couture**

My final thesis, KASKI - paper couture, is a material exploring based couture collection. The collection includes mainly Finnish paper and it focuses to explore the usability of the wooden based fibers in fashion. The inspiration of my collection comes from the Finno-Ugric folk art. In the making part of the garments the challenges that are coming from the unusual materials in fashion has been turned to practical solutions to create elegant garments. The thesis describes different parts of the design process from the background work to sketching, making and in the end to the final garments.







*Jenna Ruisaho*  
*Media Content Design*  
*2014*

# Project Hippokrates

My graduation thesis describes the role of a creative producer in a low-budget documentary production. The end product is a full-length documentary film about the pharmaceutical industry and health care in Finland. The thesis explores the essence, purpose and theory of documentary film making and parallels these to the realities and workings of the actual finished product.



# KARNE/VALE

*Ida Mohell*  
*Fashion Design*  
*2014*

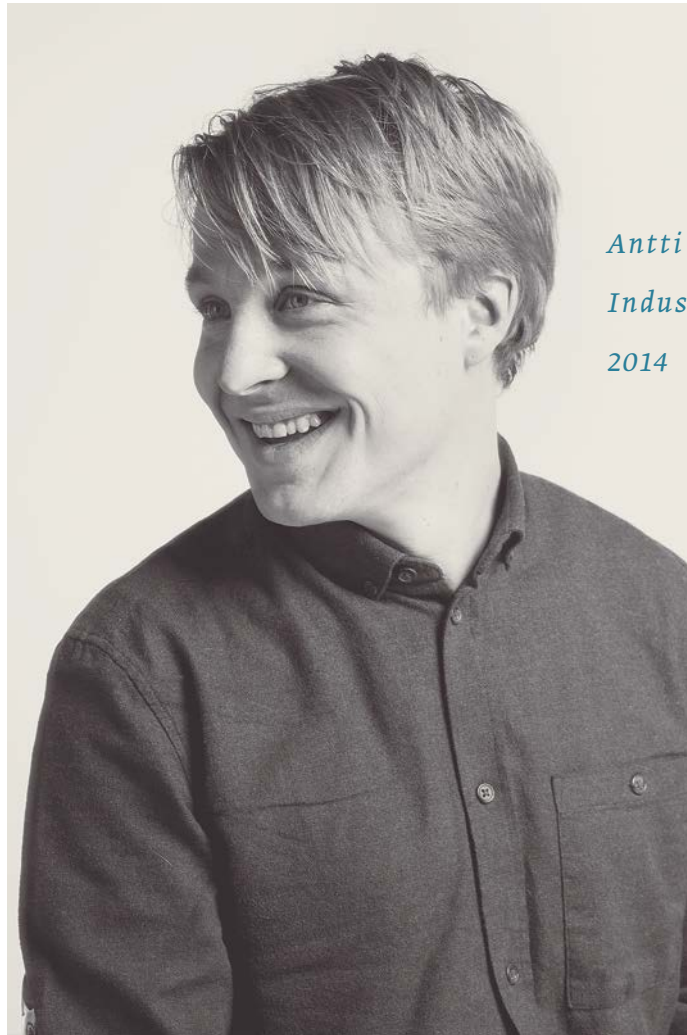
My graduation work is an experimental, seasonless collection for women. The aim of my graduation project is to research the possibilities of pattern-cutting based on geometrical forms, and to challenge the conventions formed in flat pattern-cutting with deconstruction and draping on a mannequin. In my research I use the innovations of 20's and 30's haute couture designer Madeleine Vionnet as well as Japanese avant-garde fashion designers from the 80s, as guidelines and a base for my own work. The main inspiration for the collection is a Haitian carnival Kanaval, and the carnival symbolism reflects my main research, experimental pattern-cutting. Like a carnival of my own, with KARNE/VALE I aim to create an alternative state of being, where I create my own rules. The collection is a proposition of what fashion should be - innovative and new but at the same time timeless and sustainable.







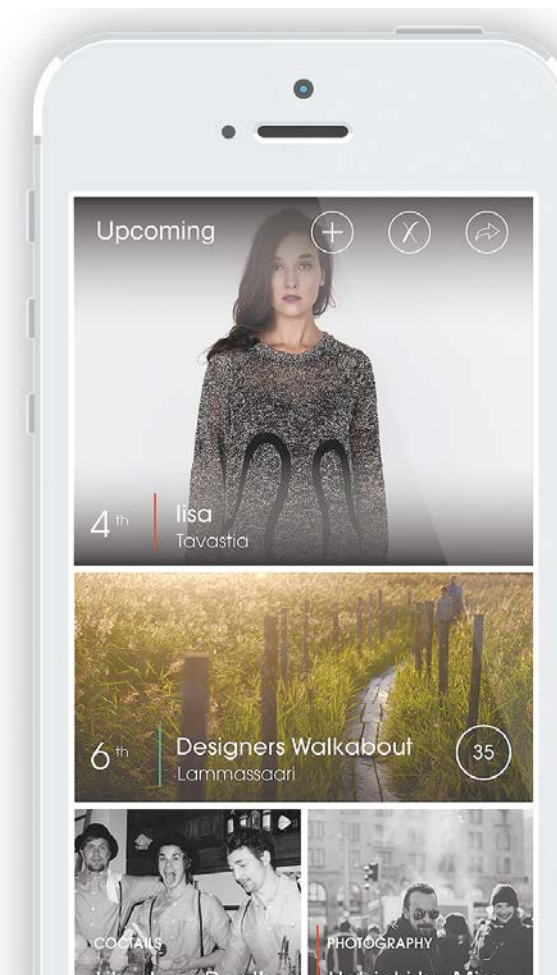
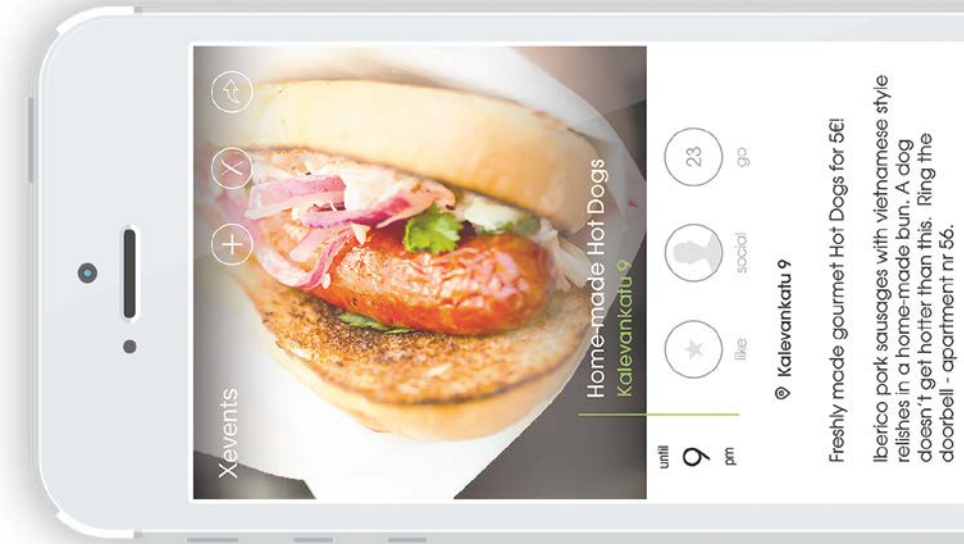




*Antti Kuivamäki*  
*Industrial Design*  
2014

# Xevents

Social networks and experiences are the key themes of this Industrial Design graduation project. In the research phase of the project, I studied the effects and values of social networks and experiences. Qualitative user research was put to use to guarantee user-centricity as a basis for the design. Mobile technology trends as well as market offerings of social media services of today were also reviewed and analysed. The design process captured efforts of a mobile service concept design with emphasis on user-centricity, innovativeness, user experience and visual design. As a result, I presented a mobile service concept that addresses the user needs and problems related to the themes of social networks and experiences.



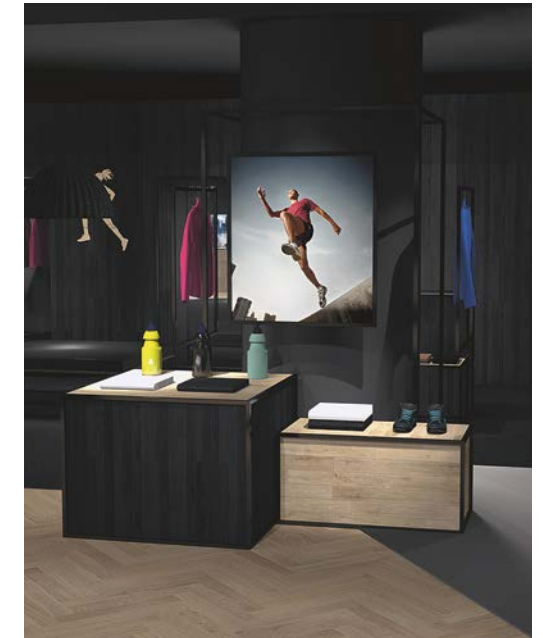




*Roosa Riski*  
*Interior Architecture*  
 2014

## CASE: Bond Sports

The commission was to create a tool for Bond Creative Agency Ltd with which they could present the elements and principles of retail design to their customers. The design process was based on both preliminary research and meetings conducted with the company. To support the tool, a conceptual design plan for the fictional Bond Sports retail chain was realized. The aim of the design plan is to function as an example store, as part of the tool, to visualize Bond's retail design principles. The intention of the example store is also to illustrate how the development of retail stores will affect brick-and-mortar store design in the near future. Based on the research and the commission, the final Bond Sports store emphasizes adjustability, experientialism, and the integration of electronic channels within the physical space.



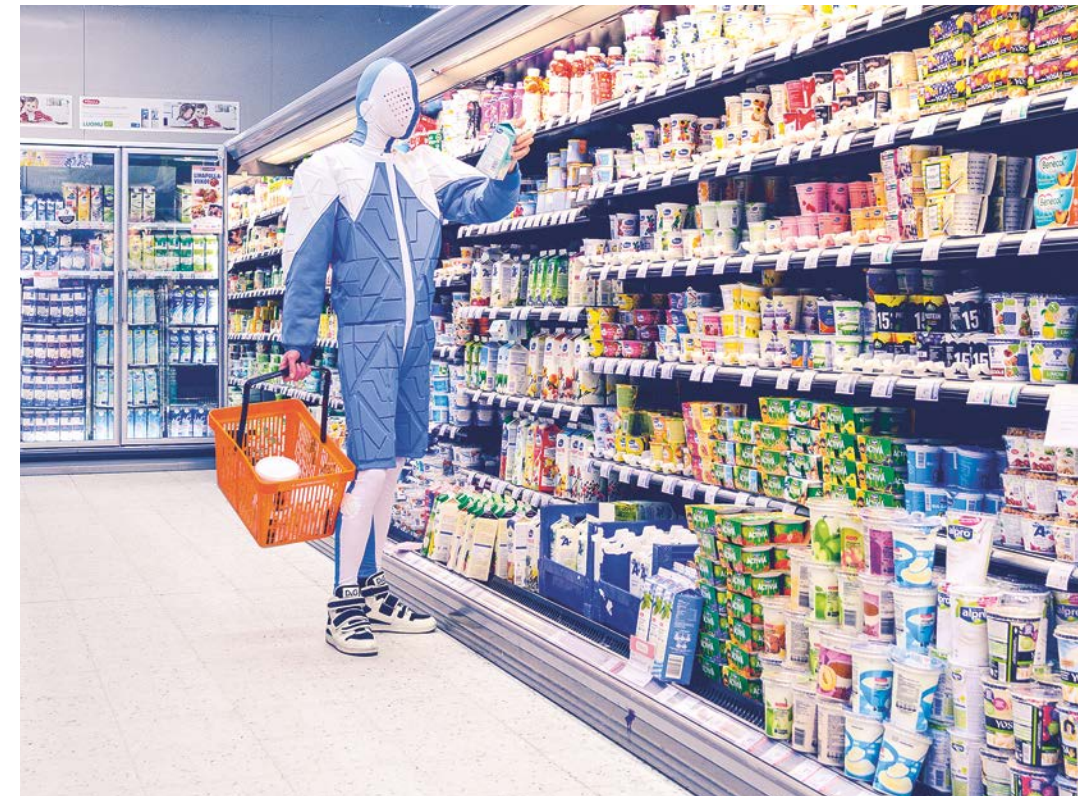


# ALTER EGOS & SUPERHEROES



*Tommi Valkola*  
*Fashion Design*  
 2014

My graduation collection Alter Egos and Super Heroes is a fall/winter collection for nerd men. In my dissertation I study the interest nerds have in alter egos and how I can utilize the same features in my design. My collection aims to give nerds the opportunity to express themselves and become the superhero alter ego they dream of being. In my search to find a design that could speak for the nerd culture, I came across the tv series Mighty Morphin Power Rangers (1993) and chose it for my visual inspiration. I'm inspired by its costume design and its toy figures. In the collection I explore the collective aspects of the transforming toy robots and figures so that every piece of clothing in my collection is transformable with 1 or 6 other product pieces.







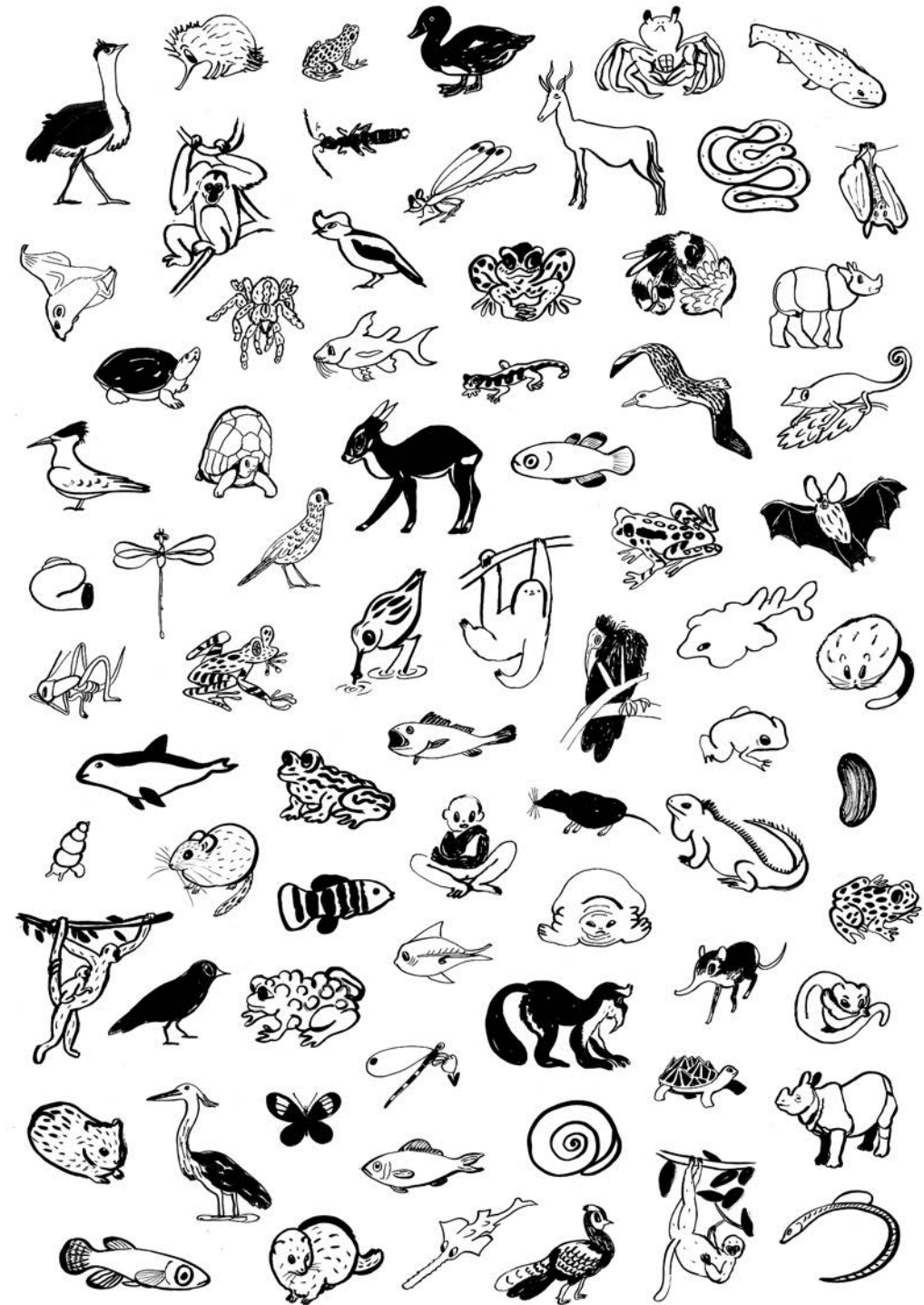
*Veera Ala-Vähälä*

*Graphic Design*

2014

# 74 illustrations

The subject of my graduation project was creating a coherent collection of 74 illustrations using and exploring the line drawing technique. In the report I go briefly through some conventions in line drawing using source literature. In my process description I analyse my own process step by step. My goals were to simplify my visual expression and develop my skills as an illustrator.





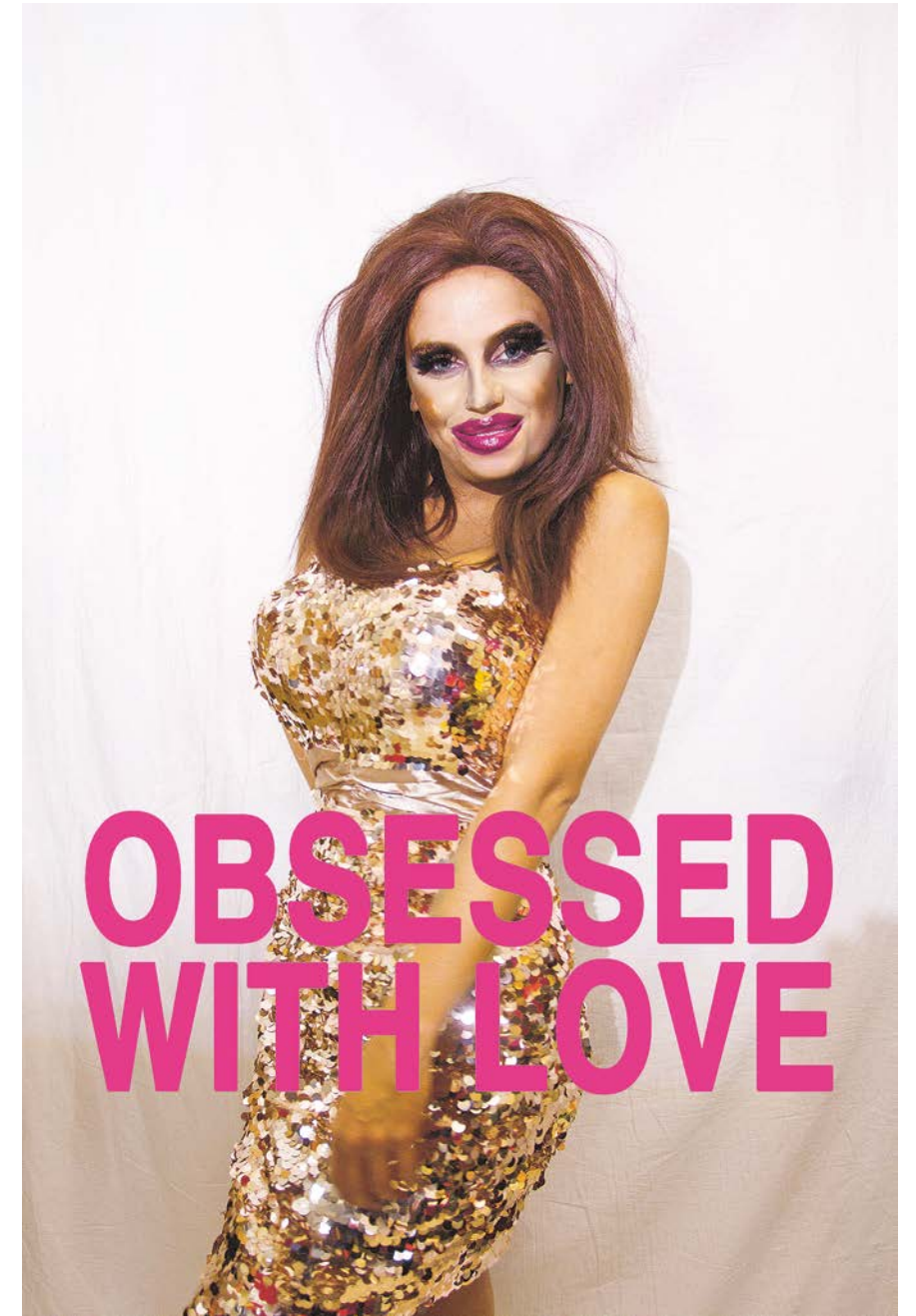
*Viivi Huuska*

*Photography*

2014

# I Breathe PLASTIC

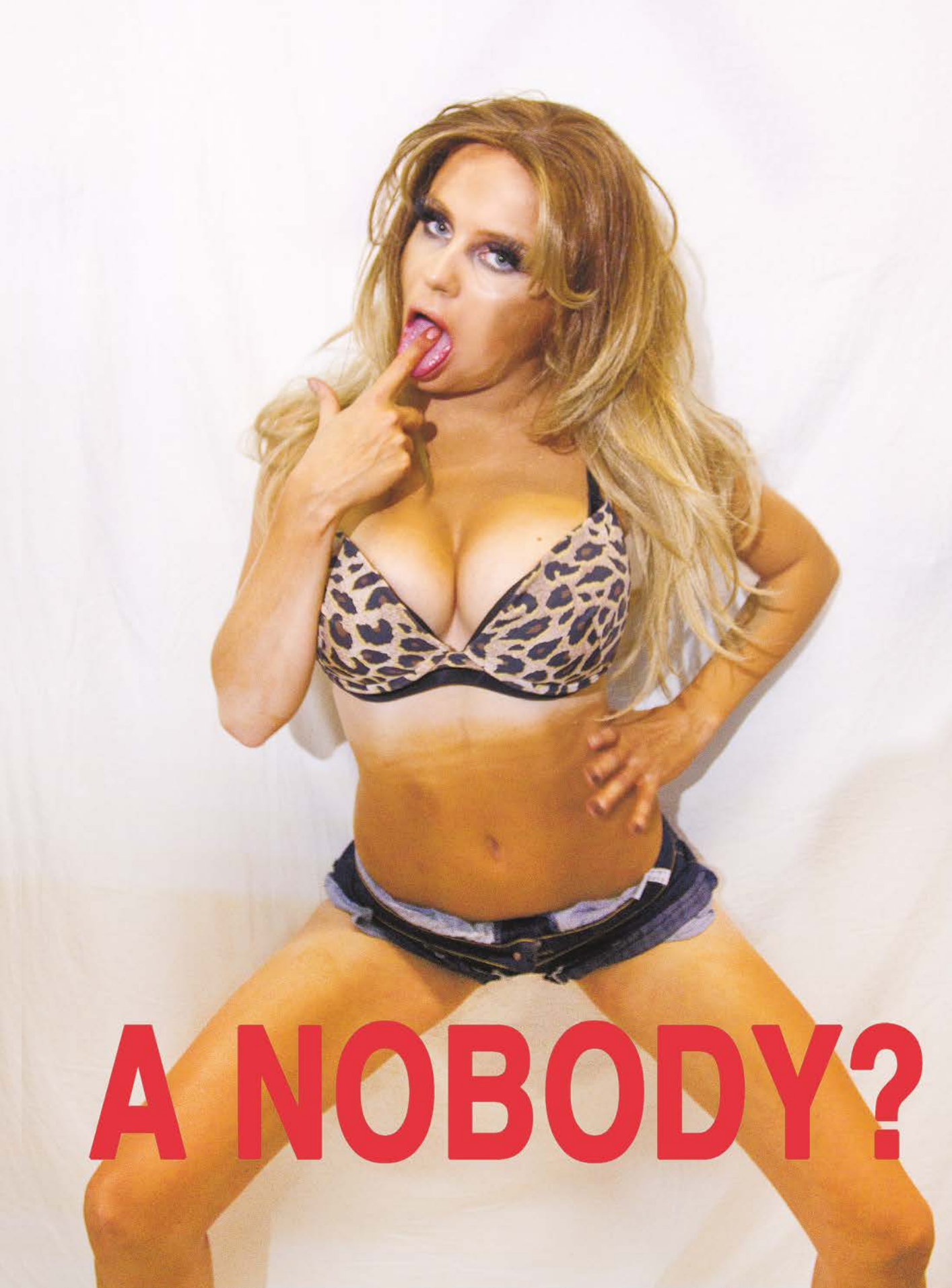
This thesis is about how womanhood and female bodies are represented in contemporary media. The artwork itself consists of a photo series and four video performances, which are carnivalisue, seductive and distressing views on the world of pornographic media. I use myself as an instrument in my works, examining the topic through the history of my life. My presence and physicality are the basics in my art.







**AN UTTER SKANK  
CRACK-HO**



**A NOBODY?**



600 UP

*Niki Kurki*  
*Industrial Design*  
 2014

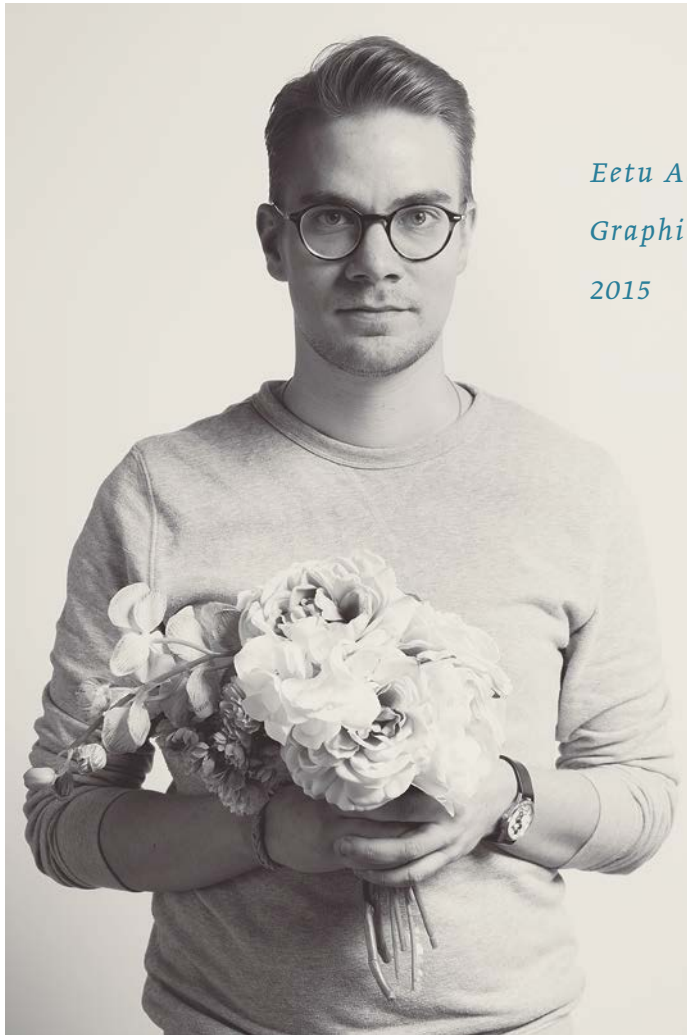
The subject of my thesis was to design new seat model for boat seat factory Ergo Ltd. Nowadays boat seats are generally very similar to each other. The purpose was to design a seat model, which differs positively from the existing selection in accordance with the company's wishes. In addition, some possible accessories were explored. The design project began by looking into Ergo and its production. In addition, I studied competitive models and new manufacturing procedures. I utilized the general shapes of boats in the visual appearance of the final product, because a boat's interior has a strong impact on the appearance of the whole boat.







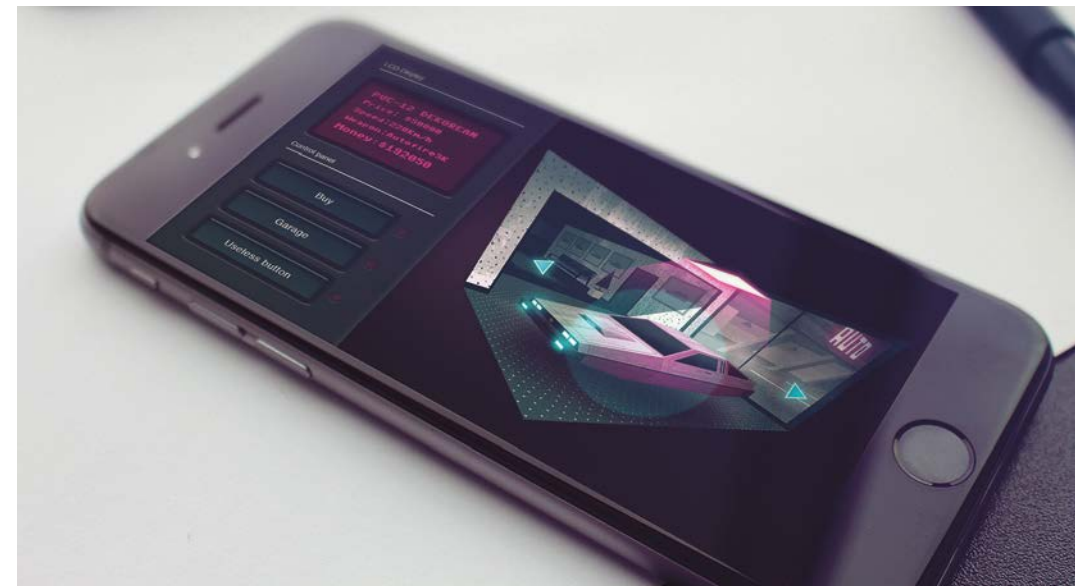




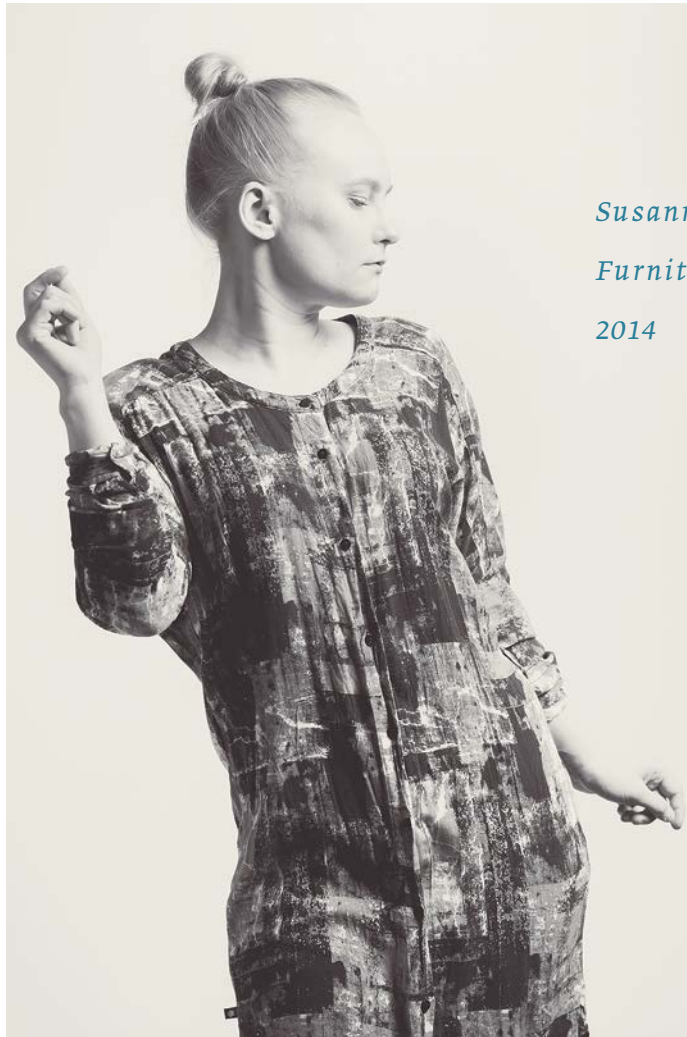
*Eetu Aalto*  
*Graphic Design*  
 2015

# WHEEL & DEAL

Paying homage to classic 80's arcade games, Wheel & Deal is a neon-glow, high-score chaser made of lasers, space and everything ace. The 2D-visuals are a mashup of classic flat pixel perfectness combined with retro-futuristic illustrations drawn strictly to a perspective grid to achieve a multi-dimensional feel. The whole colour scheme is based on a classic CGA-palette with the addition of monochromatics, and the pixel graphics are spiced up with modern lighting and shading effects while still maintaining the classic feel. The menu-UI is based on old cassette decks and the gameplay typography is derived from the typeface used in Commodore 64. There are also quite a lot of references to 80's pop-culture lying within the pixels.







*Susanna Puura*  
*Furniture Design*  
2014

**from CLOTH  
to ROPE  
to CHAIR**

I researched textile waste recycle possibilities in my thesis. I've become familiar with the background of textile waste problem, its current state and existing recycling solutions. I decided to use household textile waste, which I collected from the recycling center Patina in Lahti. As a part of my thesis project I made rope from this textile waste. I tied ropes together to form the net. Finally I designed a metal chair where I used the net as a surface for sitting.



# On Mothers & Daughters

*Maria Gallen-Kallela*

*Photography*

2014

My thesis is a short documentary film called "On mothers and daughters". It tells the story of a Senegalese woman trying to reunite her daughter to her new family in Finland. It is filmed both in Senegal and Finland juxtaposing the two cultures, and depicting the lives of the three generations of women of Nabou's family: their aspirations, disappointments, contradictions and successes. In my written thesis I recount my working progress and try to contextualize the piece in the field of documentary film. I contemplate concepts such as Alterity and Postcolonialism, and the social and cultural impacts of Representation. I also discuss the motivation for the piece and why, having spent four years studying photography, I decided to use film as my method.

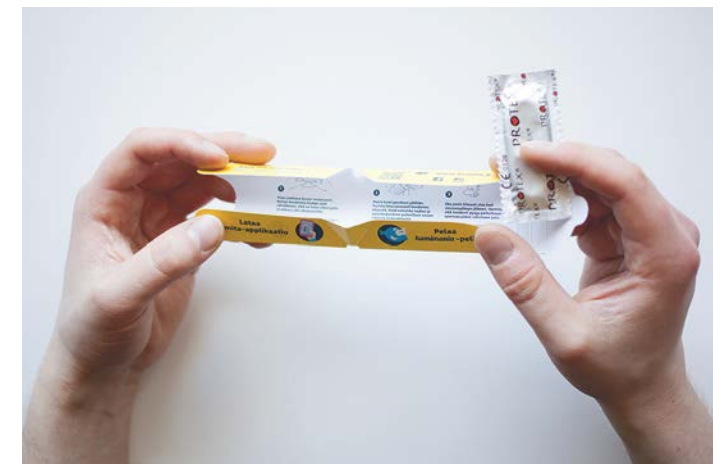






*Lauri Virkkunen*  
*Packaging Design*  
 2014

As my graduation project, I designed and implemented the visual identity and condom packaging for a sexual health campaign. The target group of the campaign was all upper comprehensive school students in Finland. The project was commissioned by the Family Federation of Finland and the other collaborative partners were the National Institute for Health and Welfare and the Ministry of Social Affairs and Health. The research part of the work is based on the theoretical background of emotional design and multisensory design. In addition, some co-design methods and prototype testing have been used in the process. The project aimed at creating a reliable, still attractive sexual health campaign for the target group. How to find the balance between sensitivity and attractiveness without pandering or lecturing when it comes to sexual education?



**Kumita**

# Vehicle Design



Sketch: Kalle Keituri

Vehicle Design as a major subject aims to enable graduates to design transportation products within the engineering and styling parameters of the automotive industry.

Vehicle Design studies focus on personal mobility, public transport, machinery and freight vehicle design. Students achieve understanding in the processes of ideation, design, product research and development, usability, ergonomics, user centered design, user interface design, project management, branding, and a variety of visualization and modeling techniques.



This field of design requires superb aesthetic perception in three-dimensional form and a passion to design future products and services for and around humans, in everyday environments.

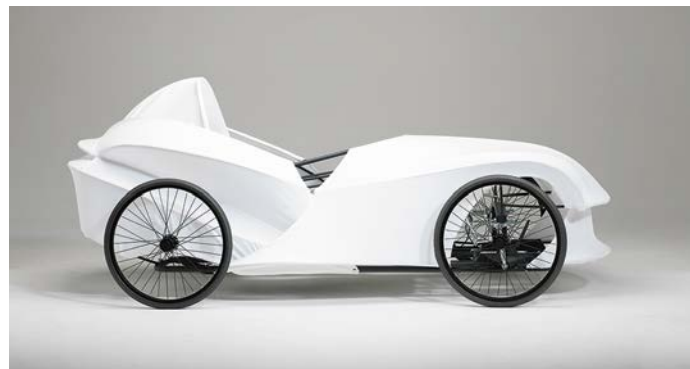


Photo: Aleksi Tikka

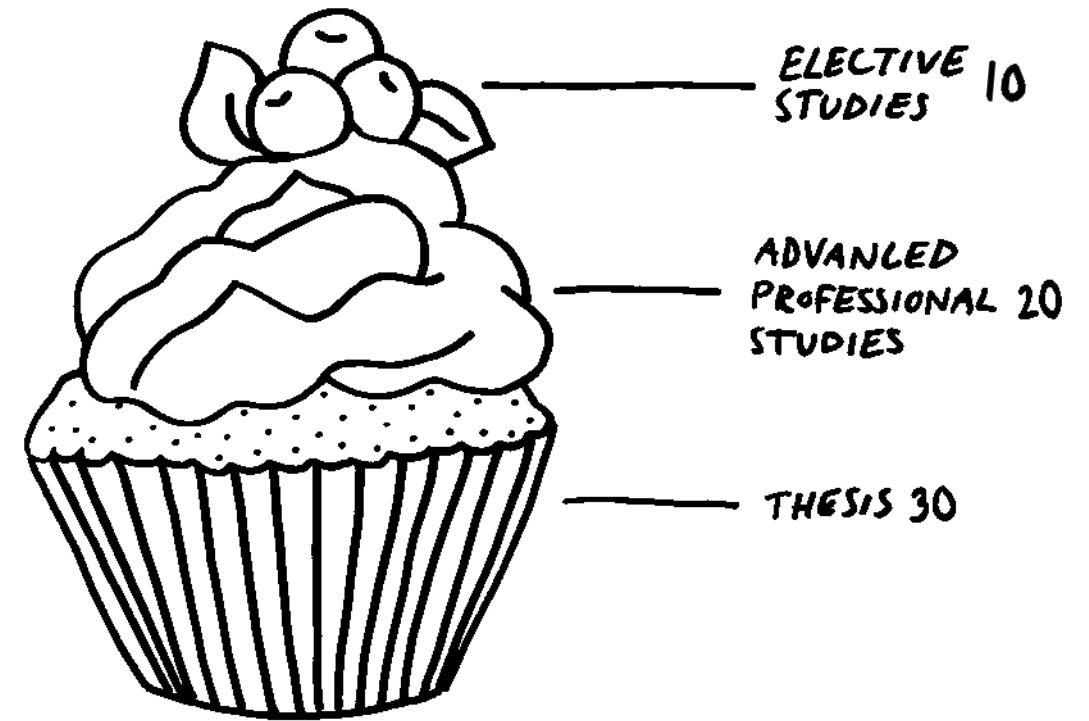
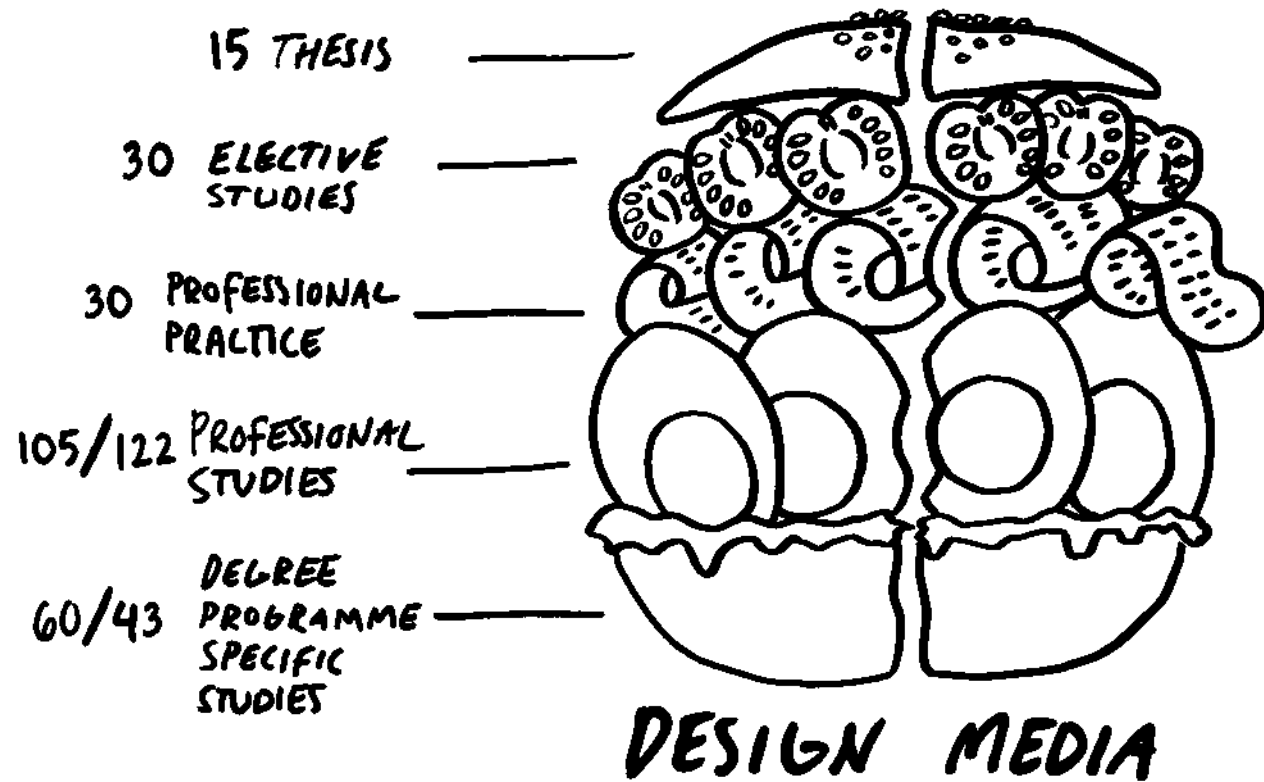


Renderings: Olli Seppälä & Viljami Räisänen



# BACHELOR'S DEGREE 240 CR

# MASTER'S DEGREE 60 CR



# STRUCTURE

# OF STUDIES

**Lahti University of Applied Sciences** is known as a multi-disciplinary and international university of applied sciences, where you can study tourism, music, business, technology, social and health care and design and communication.

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Interior Design  
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Media Content Design  
Packaging and Brand Design  
Photography  
Vehicle Design

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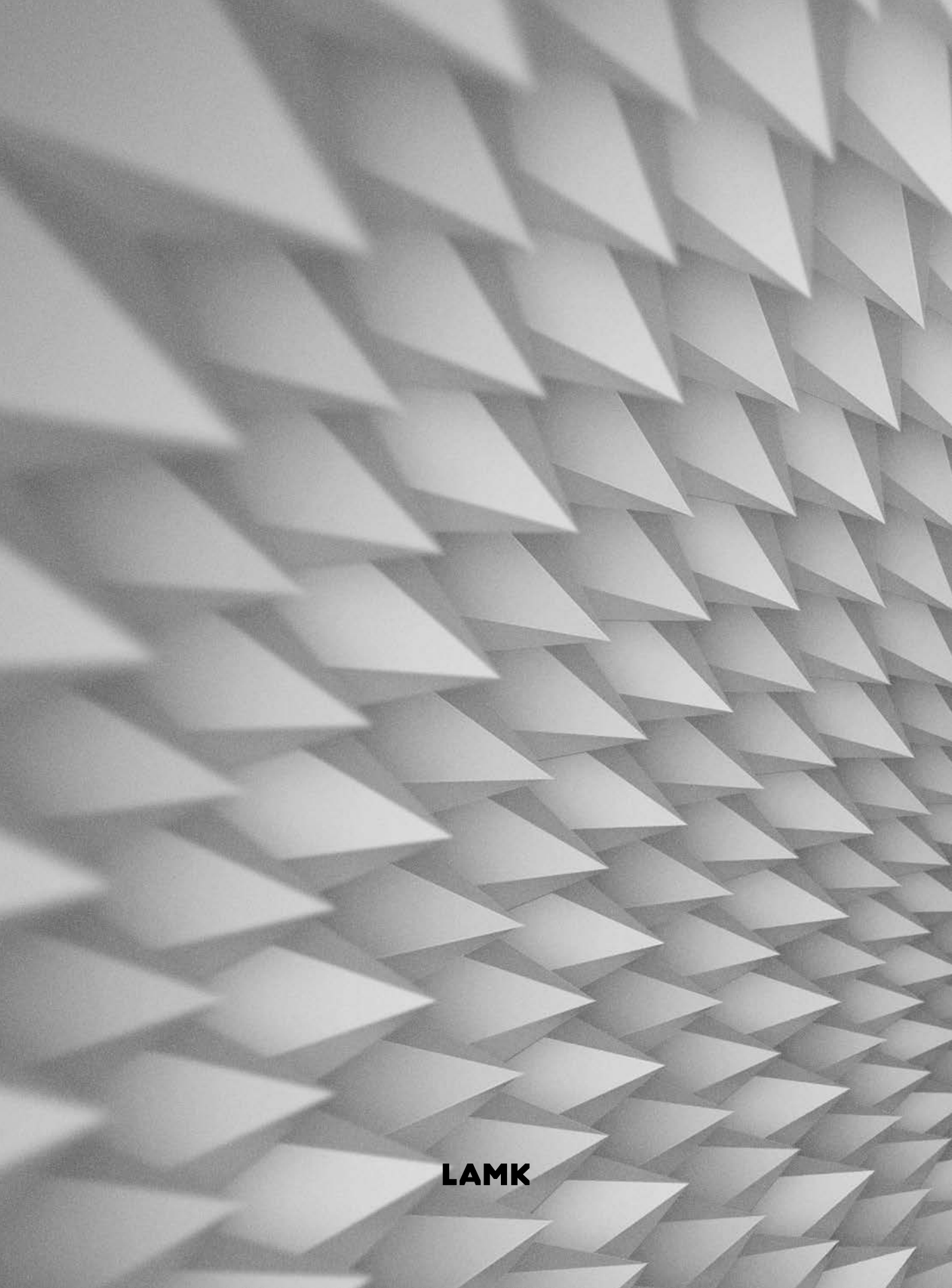
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