

5

Pääkirjoitus

6

News

18

Encounters

19

Structure of Studies

20

What's up Guys!?

30

Design and Media
Playing Together

40

Samuli Helavuo

36

#munaasitreffillä

54

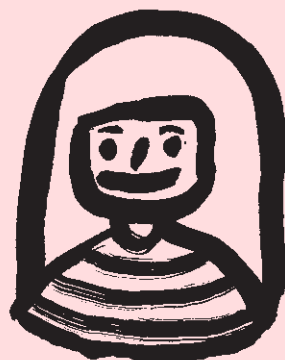
Let's Get into
Experimenting

58

Projects by Students



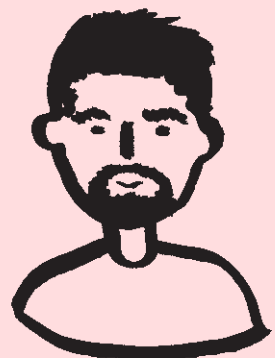
Anna Tuomela
Graphic Designer



Beatrice Borgström
Graphic Designer



Penni Osipow
Co-editor



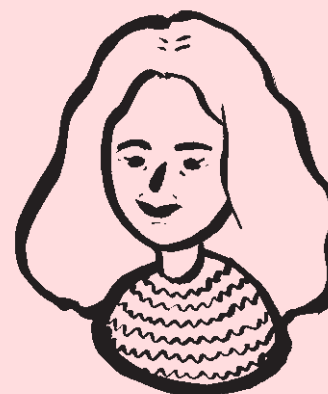
Duncan Andersson
Translator



Eija Mäkelä
Editor



Ninni Vidgren
Photoshopper



Essi Pullinen
Dean
Institute of Design and Fine Arts
Lahti University of Applied Sciences

WAITING WITH ANTICIPATION

THE MOOD AT THE INSTITUTE OF DESIGN is one of anticipation and busy excitement. We are about to embark on a new journey, as we plan our new facilities, a new culture of doing things and a new curriculum. In autumn 2018, we will relocate to the building that was previously home to Finnish furniture makers Isku.

Our old building is a place full of feelings, familiarity and traditions of how we do things. Our community spirit is priceless. We will nurture it and take it with us to the new facilities. Not preserved in a glass jar like a specimen, but in our way of doing and creating things with passion and a critical eye.

Our students have been involved in the design and requirement specification process for the new facilities. A project is under way to design furniture for our new space. Our students' ideas come through in the space solutions. The students already have opportunities to test and develop their skills in different learning environments in close contact with the real world. This prepares them for the challenges of working life after graduation.

We should continue to be finely tuned to the varied needs of industries. Our strengths combine with those of other Lahti UAS faculties, creating new kinds of competencies, new insight and experiments. This is something we have always valued.

This is the second annual 240 publication of the Institute of Design. It showcases our knowledge and skills, which come from our uncompromising quest for quality through experimentation, demonstration and the way we nurture each student's personal vision. Our students, staff members and alumni have worked together to design and implement insightful solutions for the new everyday.

The future is made here and now, together.

14 February 2016

CREW

NEWS



INTOHIMO 2016

What is PASSION? This is the question we posed at the beginning of summer. Thirteen photographers, thirteen responses – the result is INTOHIMO - PASSION 2016. INTOHIMO 2016 is a collaborative project launched by photography students at the Lahti UAS Institute of Design. All of the collaborators started studying at Lahti in 2014. The project culminated in a 170-page, unique photography book that can be used as a calendar. The calendar project is an annual tradition at the Institute of Design that dates back to the 1970s.

Showroom Muotsikka

Showroom Muotsikka is the pop-up store concept of the Lahti UAS Institute of Design. Its activities began in summer 2014 and the first pop-up store appeared at the Karisma shopping centre in Lahti. Since then, our stores have popped up at the Lahti Block Party, the Arts Saturday event, the Kätevä ja Tekevä trade fair, various events at Lahti UAS, etc. Showroom Muotsikka is specifically designed to work outside the school environment. Each year, the MIO student association organises the popular Muotsikka Christmas market at the school. Showroom Muotsikka showcases products designed and made by our students. The products must be well-made using quality materials and could be described as locally produced. The product selection varies slightly from pop-up to pop-up, but all are unique or limited editions.



Nordic Creative Talent Award 2015



Third-year graphic design student Beatrice Borgström is one of the winners of the Nordic Creative Talent Award. This competition is organised by Adobe and Swedish design magazine CAP&Design. The competition's purpose is to acknowledge talented people under the age of 28 from Finland, Sweden, Norway and Denmark. From each Nordic country, two winners were selected from among the 17 finalists. The jury rated the participants based on their works, innovativeness, and unique aesthetics. Finnish design agency Kokoro & Moi's managing director, creative director and founder Antti Hinkula was also one of the judges.



Konstrundan

In my illustration for the art event Konstrundan, I wanted to portray the feeling of a creative chaos in an artists' studio. I like working with an almost abstract imagery, and build narrative atmospheres or moods rather than distinguishable places or events.



Flow Festival 2015

Graphic design student Milla Selkimäki did the revamping of the visual identity for Flow Festival 2015. The project was done as her thesis with Bond Creative Agency where she also did her internship.



EMPACK 2015

The Packaging and Branding program exhibited at the EMPACK15 Packaging Fair, themed Future of the Packaging Industry during 7-8.10.2015. On the exhibition stand students of packaging design were introducing their skills to the Finnish packaging industry. Lecturers Noora Nylander and Markus Toivanen gave presentations about our Packaging Design program.



KOE15 & Arctic Jello

The KOE15 show in spring showcased fashion and clothing designers whose ranges place emphasis on industrial and creative design, various material techniques and environmental thinking.

The "Arctic Jello" plus-size clothing range combines different material techniques with open-minded design. Designer Minnaleena Jaakkola wants to break down preconceptions about plus size fashion. Arctic Jello was well-received at the KOE15 show, and Jaakkola is currently working on an experimental plus size range for women as part of her thesis project.



Rivo magazine

RIVO is a creative and independent magazine exploring sexuality in the field of arts. It introduces young up and coming artists and writers. Rivo is made together by students and professionals. The second issue was inspired by the countryside and our relationship with it.



Herbs for Health

Herbs for Health is a packaging design project by Duncan Anderson, which started with the idea to design for increasing product life time. The project discusses how to maintain fresh herbs sold in supermarkets for a longer time; growing herbs in the Nordic region is quite energy consuming and possibilities to keep them alive longer would add value to the product.

Firstly, Anderson tested different self-watering systems for plants to gain knowledge about system functionality. After that he designed a packaging system which contains a self-watering system for the herbs.



DMY

The members of the Unveiled Exhibition Collective all graduated together from Lahti Institute of Design and made a spectacular debut at DMY Berlin in spring 2015. They also took Beatrice Borgström, a third-year graphic design student, and photographer Panu Salonen with them on this epic journey. Unveiled participated in DMY Berlin in June 2015. Naturally, the products and the stories behind

them were an important part of this marvellous exhibition, but so was the actual journey to Berlin. The designers travelled from Lahti, Finland to Berlin, Germany by bus. The whole trip was around 3,500 kilometres and it took several days. The purpose of the daring venture was to gain a foothold on the Central European market and kick off their professional careers with a dash of extravagance.

NEWS

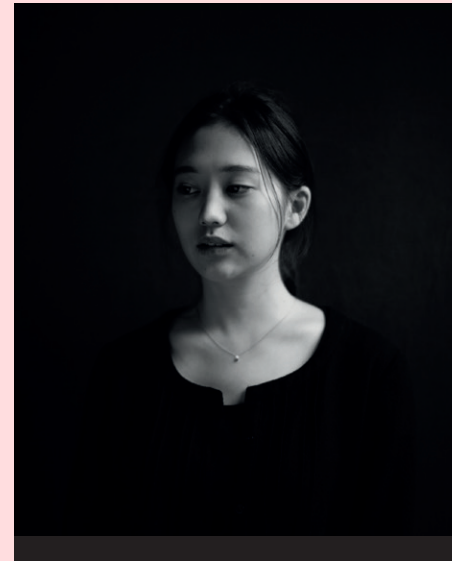


Quershi De Lavazh

If you had the chance to go on a photography trip anywhere in the world for two weeks, where would you go? We decided on Albania, a country that I knew almost nothing about. It was an incredible experience to see a different culture and meet its people without any preconceptions or expectations. A quick bit of research revealed that Albania used to be an extremely closed Communist country.

The local currency is the lek, and the Albanian word for ice cream is akulllore. It was rare to find a common language, but you can get far with a smile and honesty. Our class spent a week in Berat, and we soon became a familiar sight to the locals: the word gets around quickly when fifteen Finnish photographers descend on a town.

We received a warm welcome, and the people were very friendly and happy to share with us. Most people agreed to have their picture taken. In the second week, we all went our separately ways; I stayed in the capital Tirana. It was like a different world, a European city, no cherry sellers or goats on every street corner. At home, when we were choosing photos for the exhibition, the images transported us back to Albania in May, and the same happened again as we mounted the exhibition. Iida taped up herbs bought at the Shkodër market next to the photos, and Sara found Albanian wedding music to play at the opening. The atmosphere was buzzing. Will I ever return to the country of Mercs and fresh vegetables? Only a month ago, I would have said no. Now I'm missing those mountains on the edge of Europe.



Creative Express

Graphic design student Aya Iwaya, the winner of the Young Creatives category of The Best of Finnish Advertising and Design 2015 represented Finland at the Creative Express event in Munich last summer. The participants spent four days riding cable cars in the Austrian Alps while working on new advertising campaign ideas.

The event was a great opportunity to learn about fast-paced project work, meet new people and explore new ways of working.

Creative Express is a programme for young design talents led by top professionals in advertising. In previous years, workshops have been held in Munich, Amsterdam and Vienna.



Place of Death

Place of Death is a small reminder about the importance of kindness in a world of ever harsher attitudes. At the same time the 64 page graphic novel is a good example of the Muotoiluinstituutti school spirit: It is illustrated by an alumni, coloured by a current student, and written by a teacher of the school.

Spandex

Spandex is an annual football tournament organised by a group of active students. The event was first launched in autumn 2009 when it was no longer possible to organise a student party at the school, and students had to come up with an alternative.

The idea for the event also partly came about as a response to the Institute's (some might say, humiliating and unjust) defeat to engineering students at a previous football tournament of Lahti UAS. Since the UAS tournament was not organised again, the Institute of Design students decided to put on their own competition - partly to get their revenge!

The tournament's name, Spandex, came from the first year's dressing-up theme. Since then, the dress code has changed annually. Initially the students agreed on a single theme for each tournament, but today each team

decides on their own costumes and theme. Dressing up is perhaps the most important part of Spandex. The participants put a lot of effort into their costumes, coming up with a range of quirky themes including Jersey Shore, LARP, fish, pharmaceutical packaging, Transformers, and Finnish fitness star Tiina Jylhä.

Each department is usually represented by their own team, and teachers enter as one team. The registration fee is a case of beer per team, and the winning team gets the whole jackpot. A DJ provides music to keep everyone pumped up. In the first few years, the decks were manned by artist Teemu Keisteri. The main point of the tournament is for everyone to have fun, spend some quality time together and admire each other's weird and wonderful costumes.



MI15



MI15 event represents Lahti Institute of Design students artwork from all training programmes. There were speeches in various artfields, small-scale exhibitions and the evening culminated in KOE15 fashionshow. This was the first time MI15 was held.





Carelian bike

The initial objective for me was to create a service concept in the rising street food culture that would offer new and different approach for eating in a urban environment. Carelian Bike is still in operation and it has been ordered to many different events.

Terho

In 2016, a group of four Packaging Design & Branding students, Venla Haverinen, Ella Härkönen, Paula Pihlajaoja and Iina Sillfors, designed a new visual identity for Kyläravintola Terho, a restaurant located in Mathildedal, Salo. Terho recently started a coffee roastery so the work also included designing packages for their coffee.



Sergei Pavlov / Duotone

WINNERS Tiina Eronen, Marina Vesikko and Tino Nyman

Vuoden Huiput

The Best of Finnish Advertising and Design 2015

Graphic design students, recent graduates and teachers of the Institute of Design were well represented on the shortlists of Vuoden Huiput - The Best of Finnish Advertising and Design competition, and as the results were announced on April 14th three works originating from the Institute of Design received awards.

In the Editorial Design category Tino Nyman, Tiina Eronen and Juha Helminen received the prestigious Gold Top award for their "Rivo Magazine" and lecturers Kaisa & Christoffer Leka a Silver Top with their book "Place of Death", colored by Helena Koskinen. Teun van Hejden, Penni Osipow and Hannamari Shakya were also shortlisted with "Raw View Magazine".

In the Young Creatives category, Marina Vesikko also picked up a Silver Top award for her thesis project "The Nonconformist". All in all, four of the thirteen shortlisted entries were submitted by our students and alumni. The other shortlisted artists were graphic designer Riikka Hoskola and her team, fashion designer Piia Emilia Honkanen and photographer Tiina Eronen, with Riikka's thesis project titled "Collage"; Tino Nyman with his thesis project "KOE15-näytöksen visuaalinen ilme" and a second work, "Rivo Magazine".

In the Graphic Design category, the shortlist featured a set of visual elements designed for Frankly Partners by Riikka Koistinen, who graduated from the Institute of Design last year.

Campus Furniture

The campus furniture project is one part of the design project for the new Lahti UAS campus. The aim is to design and manufacture all the furniture the new campus will need. The starting points of the design process include the user-focus of the new furniture and facilities, improved comfort, better learning outcomes, the development of pedagogical practices at different faculties, and enhanced opportunities for collaboration.



NEWS

ENCOUNTERS



Markku Mujanen, Graphic design
"I'm designing a font as my thesis project"



Kalle Hakola, Jewellery Design
"I'm working on an assignment,
a silver brooch"



Aleksandr Pukki, Furniture Design
"I'm making a lamp"



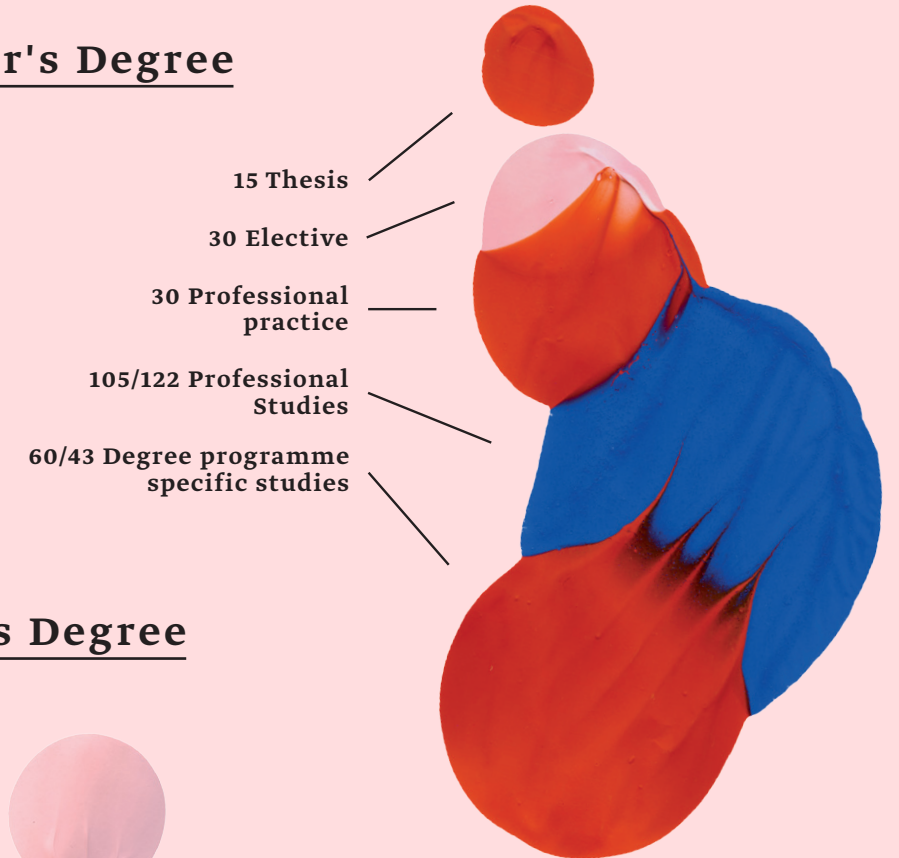
Julia Töyrylä, Industrial Design
"We're doing a service design project for the Lahti region
transport system. We're having a workshop right now."



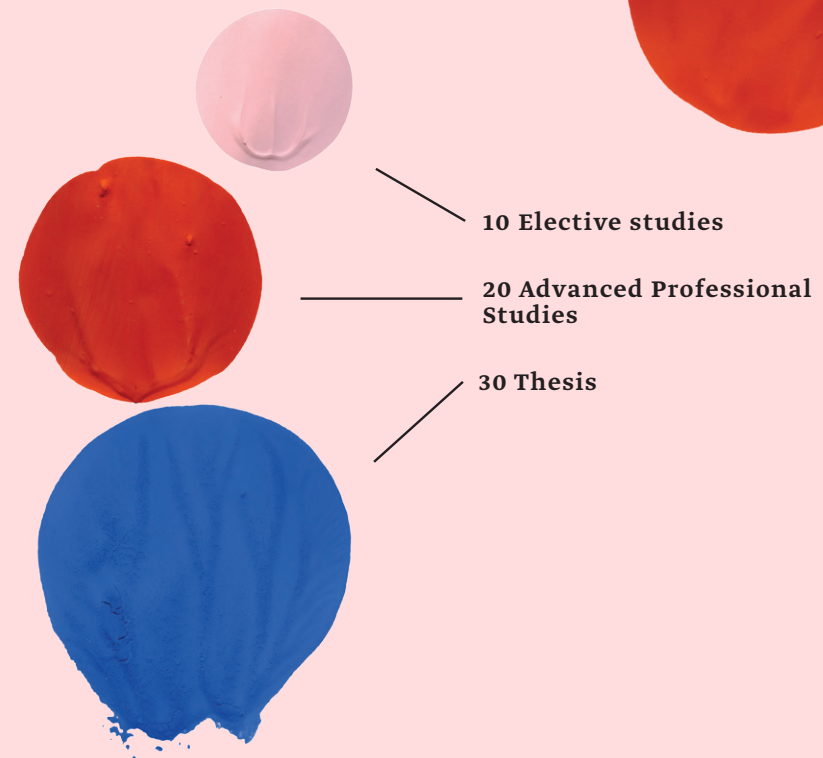
Risto Kujanpää, Graphic design
"I'm taking a break and sunbathing."

Structure of Studies

Bachelor's Degree 240 cr



Master's Degree 60 cr



Graphic design alumni

Teo Tuominen and

Marion Robinson are

being interviewed about

what's happened since

design school.



WHAT'S
UP GUYS?!



Teo Tuominen and Marion Robinson are graphic design alumni who graduated from the department in 2011 and '12 respectively. Since their studies at LAMK Teo has gone on to get a masters degree at Den Haag, The Royal Academy of Art in type design and works as a type designer, letterer and teacher. Marion continued her graphic design studies at Aalto University and works with international clients in exhibition and environmental design, publication design, research and art. Here they interview each other on what's happened since design school.

tering and type design. In addition to that I teach typography and type design quite often. I work on my own typefaces whenever I have time and I run a series of lettering workshops called DropCap. On top of that I have multiple letter related side projects that I do for fun. I'd say I've somewhat steered away from "traditional" graphic design, as apparently have you.

TEO: You mentioned a love for the written word and being a part of an art collective. Neither of those are subjects that we actually studied at Lahti Institute of Design, at least not in great detail. How have your studies at Lahti helped or encouraged you into the field that you work in now?

TEO: What are you working on at the moment?

MARION: I'm currently deeply involved with languages and the written word which seems to be a theme I carry with me always. That manifests in many ways. I'm researching Finno-Ugric languages, especially the typography and orthography, for a bigger artwork by our multi-disciplinary art collective Liiketila together with the Finnish National Library. This will preview in Summer 2016, but we've been doing performance demos and exhibitions all year in Finland and abroad. I also run my design practice and Design breakfast (Muotoilijan aamiainen) lecture series which has visited Muotsikka too.

MARION: I've always seen design education as getting a broad skill set, be it BA or MA level. I never was a talented drawer but instead I always sketch by writing and then execute it visually. We had a rigorous typography education from Christoffer Leka and Jürgen Sanides that furthered my knowledge on applied type. This has been, more or less, the backbone of my work in art and design. While studying I found myself pushing the briefs and rethinking the concepts which, as I see it now, has shaped how I work today.

MARION: We share a passion for letters and language but from different perspectives. What's on your desktop right now?

MARION: We had more or less the same education and you also seem to work in a niche. How did this happen? You have now transitioned from studying to teaching type at LAMK. How is it being back with a renewed role or "identity"?

TEO: I have quite a few things going on at the moment. I work as a designer at a design agency in Helsinki where my main responsibilities are let-

TEO: Well to answer your first question it grew from an interest in typography as a tool for both communication and self-expression. I gradually



After all getting new people interested in something is the only way a profession can develop and evolve. I've also found that teaching others teaches me too.



got more and more interested in the smaller elements that typography is made of; letters. The more I explored with type the more I got fascinated by how you can communicate emotion through form. It also helped me to recognise and understand some basic elements in all design; contrast, rhythm and harmony. After getting my BA in graphic design I went to the Hague in Holland to study an MA called Type and Media which is focused on type design.

Originally I thought I could use type design as part of branding and identity work. That's still true but a big surprise was how type introduced illustration back to my work in the form of lettering. Lettering brings a welcome break to type design because the latter can feel very technical and is slow whereas lettering can be as artistic, rough and fast as you want or need. So in a way my work has come full circle because I originally thought I

would be an illustrator.

Teaching is something that feels very natural to me. I remember I was so keen to help my fellow students in school that I was worried they thought I was obnoxious. So when I was offered the chance to teach I was ready to give it a go. Type design is also something that not many people teach in Finland and I don't think any teach lettering specifically. To me it feels important to introduce these professions to new people. After all, getting new young people interested in something is the only way a profession can develop and evolve. I've also found that teaching others teaches me too. A lot. You really have to articulate a subject well in your head before you can clearly communicate it to others. You don't have to know everything but you have to want to share what you do know.

TEO: So you now have a BA and MA in graphic design and you work in a whole bunch of cross-disciplinary projects. Do you already have an idea where you want to go next? Any specific ambitions?

MARION: Thing is, I never quite know where I am physically or project-wise in the next 6 months. My studio was placed in London for two years and I worked on multiple international projects in Europe ranging all the way to Asia. My work has been sort of location independent but now I find myself longing for a permanent space, but not giving up



Visual identity for TANGO exhibition by Aalto University, L'École de design Nantes Atlantique and Politecnico di Milano

on the international aspect. Rather I plan to focus more on environmental design, wayfinding and space in general. I also want to do more research oriented work, be it in design or art. Lahti is a surprisingly good home base for that I think.

MARION: We've both returned home, so to speak. How did you find coming back to Finland, the design scene in particular? And would you recommend students to test their wings abroad?

TEO: What was surprising about returning was how slowly things got rolling again. I thought work would just automatically start coming in like it did before, but there was a clear warming up period which lasted for some months. But after I'd

spent time shouting to everyone that I'm back and I want to draw letters for you things got better. The buzzword at the moment seems to be "custom". The need to stand out from competition is stronger than ever and one tool to use in that is an asset that no one else has. That can mean a custom logo or a custom typeface for example. Designers especially are starting to realise this, which happily has resulted in me drawing a lot more custom logos than I ever thought I would.

As for moving abroad I'd strongly recommend moving to a place where you speak the language or have a common language with the locals. I had no trouble arranging my stuff in the Netherlands because everyone speaks such good English. Germany was another thing altogether. Still, even





when you have the language covered you should still be prepared to put a lot of effort into creating new contacts and adjusting to the local way of doing things, both professional and private. It can definitely be a challenge to move abroad but in my opinion it's totally worth the risk and stress.

TEO: What about you, did you get anything significant out of living and working abroad?

MARION: As you mentioned, building a network or tapping into an existing one, like doing an exchange in university, is so important. I moved abroad without knowing anyone and it took time to build relationships and get accustomed to building a business in a new environment. I am still involved with the London scene to some extent, like being a member of the IDA (Information Design Association) committee. The aesthetics also influenced me. I'm more open to different tastes, habits and cultures. For example I'm not so stuck on the Nordic design aesthetic anymore that I learned at design school. It does tickle your senses being somewhere new.

MARION: On a personal note, you've always been so driven and focused, do you ever find yourself off track going onto a new venture?

TEO: Oh I totally do. I sometimes realise that what I'm currently doing isn't taking me to where I want to go. In those situations I make a little chart where I write down the kind of work I want to do and what I want to learn. Kind of like a mind map but prettier. I then plan what kind of steps need to be taken in order to shift me back to the right track and I add those to the chart. It's a lot easier for me to evaluate and compare things when I see them in writing instead of just juggling them in my head.

*Density, 2011/2015
From series Literary landscapes*

I think having a direction and a plan is important, at least to me, but so is having the guts to take risks and try new things. New experiences are always beneficial even if it's a sidetrack from your big goal, and even the goal can change. Trying new things and especially making a "wrong move" helps you focus things like what do you want to do, how and where.

So yes I'm driven and focused sometimes to a ridiculous degree. But I try to accept that sometimes you stray away from the main road and that's ok. I can be really impatient so that's a bit of a challenge.

TEO: Any last words of advice for someone starting off or who's looking to get into the design business?

MARION: Stay curious and be open for change. In the future designers will be placed in more diverse companies and have wider responsibilities or roles from design management to in-house design. That means we have to have good overall knowledge of multiple things, so it pays to hang out with and learn from people outside the design business. All too often we tend to stay in our comfort zone, be it people or what we are used to doing.

And just start. If you have a bonkers idea it's worth investigating what comes out of it, so be brave and daring. Do it today. ●

I'm not so stuck on the Nordic design aesthetic anymore that I learned at design school. It does tickle your senses being somewhere new.

Design and media playing together

Design and media
professionals join forces in
the field of user experience
and co-design producing
service solutions, pleasurable
interaction, information
visualizations, customized
platforms and solutions with
gamification.



IN THE DESIGN AND AUDIOVISUAL MEDIA

industries, there is currently a lot of talk about change – and even revolution. Technological advancements led by digitalisation, the evolution of the market towards peer markets, and global change in the operating environment are bringing about radical changes in society and working life. Job roles and skills application areas in the visual design industries are also changing as a result.

In recent years, a lot has been said about this change, which has a few negative aspects but also some positive opportunities. Publications have provided analyses of the underlying factors and the resulting changes in work approaches. Key phenomena and structural change factors include digitalisation, the rise of the service and immaterial economy, and peer markets, which are heading in a more network-based and inclusive direction. Now the user is king while old production-focused methods and the genius designer have become passé. All design work and the associated business models and developmental efforts are underpinned by the aim to create engaging use-value. The need for customised solutions, and a service-focus in particular, emphasise the importance of the user experience. Expanding forms of user-generated content, creative design and the era-defining concept of peer marketing require genuinely user-centred solutions and communications. Design processes are increasingly user-centred, as design and media professionals are tasked with creating various "interfaces" or broader concepts that deliver positive user experiences from an empathic design approach.

The design skills of creative industries have been deployed in communication and service design and in open innovation as inclusion facilitators, communication enablers and synthesis makers.

Designing the user experience of even the simplest technological applications requires synthesis, and the visualisation of data alone can mean visually describing extensive systems through information design. Synthesis is needed in multi-channel brand development and in experience design, both of which utilise increasingly diverse forms of digital technology. The experience aspect also involves interaction and gamification, as user experiences need to be transformed and made more appealing across a range of different industries.

More than ever before, creative design is now linked to extensive development concepts and the support, guidance and planning of other people's creative processes to foster innovation. Strategic design involves innovative, user/customer-oriented business strategy development beyond the brand or user-centred product, interface or service innovations. In addition, design work increasingly involves public and third sector strategies, approaches and services. All tasks related to strategic activities require the application of multidisciplinary, user-inclusive co-design

T-SHAPED PROFESSIONAL



Figure 1. T-shaped professionals. Jim Spohrer, IBM laboratories.

More than ever before, creative design is now linked to extensive development concepts and the support, guidance and planning of other people's creative processes to foster innovation.

principles. The individual designer's process is replaced by a collective one, and the designer's role is that of a facilitator who enables others to design.

Specifically, descriptions of the change in the role of design professionals often mention "T-shaped professionals," a term which refers to a more general role in the information society of designers as developer/experts. Tim Brown from the international design agency IDEO, highlights the need for T-shaped professionalism among creative designers given that as design problems become more complex, individual designers are no longer able to come up with the solutions on their own. According to Brown the T-shaped professional is the answer to the challenges of the designer's expanding role. A T-shaped professional can work in cooperation with various actors who are needed in development ventures. The vertical line of the letter 'T' depicts individual in-depth expertise, and the horizontal line illustrates the ability to communicate and identify shared goals with other parties involved in the development of technologies, marketing, business operations, etc.

Multidisciplinary work and T-shaped professionals require many of the strengths of creative industry professionals: they can help produce ideas and search for creative solutions, assist multidisciplinary teams to solve problems through visualisations and concretisations, and illustrate proposals that synthesise multidisciplinary development efforts. In addition design and media professionals are responsible for developing empathic user experiences. However one potential problem is how to show the benefits, necessity and validity of visual and creative skills to people who do not think in the same way as creative professionals. This is why research-based approaches and skills are needed in creative industries in order to formulate arguments that even the most ardent "science-only" proponents can understand.

Although education in design and audiovisual media is provided separately at the basic education

level, they often merge together as society, technologies and markets change. The figure illustrates the changes which have influenced professional development in design and communication industries and led to the alignment of vocational qualification requirements in these fields, especially in terms of strategic competencies. Common core competence includes brand and visual communications management, the development of empathic solutions for users, the design of interactions, and the design of service processes and their stages. In multidisciplinary development, creative visual industry experts play a role in supporting innovation and helping to engage others in the development process. Many solutions related to the development of digital technologies have also introduced development concepts that fall within the realms of the design and media industries.

When both industries face similar new challenges and opportunities, they naturally share many common areas for further development. Together they can be more.

Transformative competence in design and media, a joint Master's degree programme in design and media at the Institute of Design of Lahti University of Applied Sciences. ●

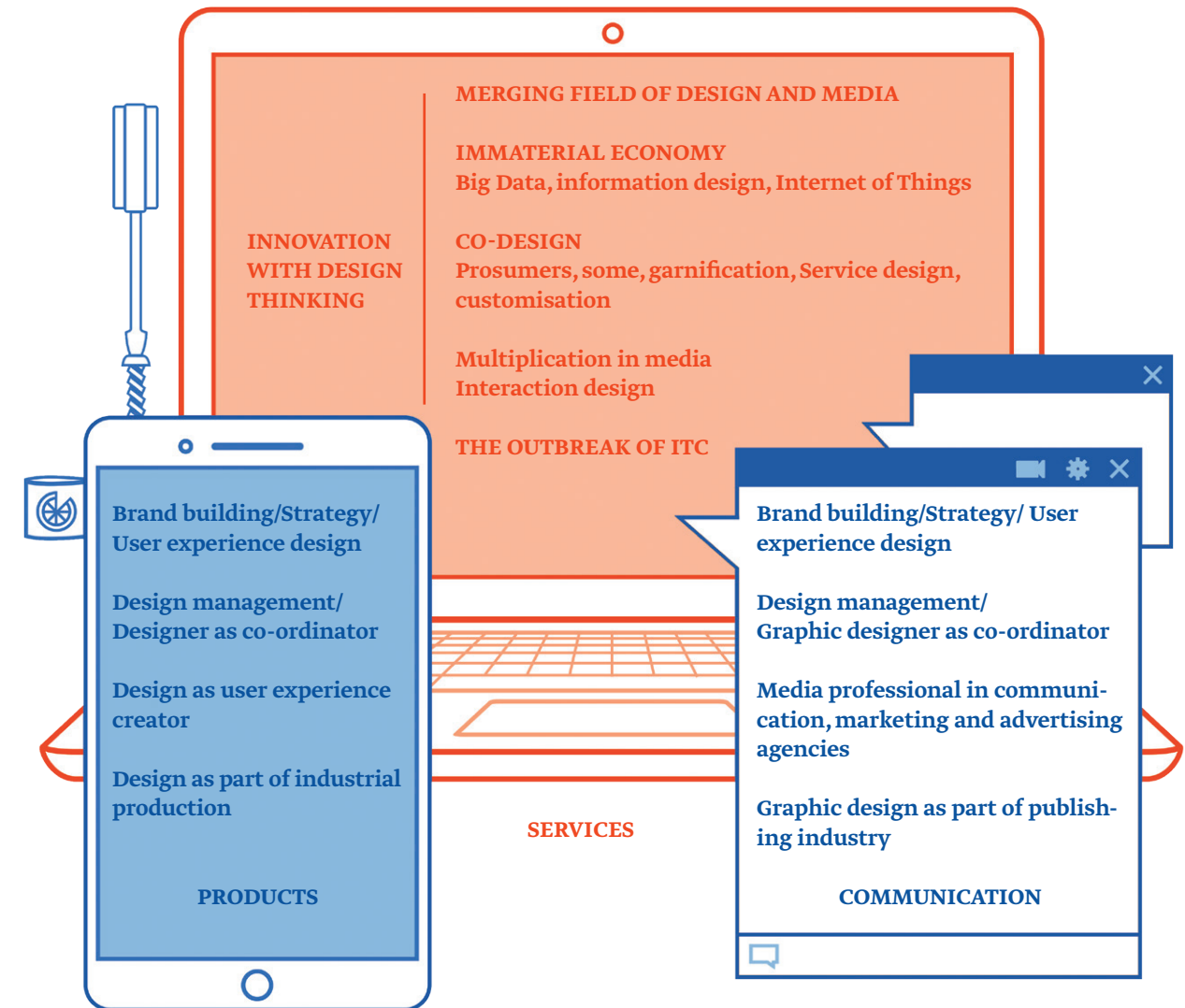


Figure 2. The merging of design and media as both strategic design competence and through digital solution design tasks.

munaensitreffeillä

Design studies start with
a marketing event that
delights the whole school

THE DESIGN INDUSTRY is perpetually changing. A recent phenomenon is the expansion of design as an idea to include not just material designs but immaterial ones as well. For example, many job roles are now in the field of service design. Design work is being revolutionised, and new frontiers require new competencies. That said, it makes no sense to attempt to do everything alone: design professionals should network and collaborate to strengthen their individual skills. One area where designers could improve is their ability to produce and market their services, as studies suggest a lack of skills in this area. Inadequate business competence can lead to poor profitability in a service design enterprise.

The Institute of Design is responding to new competence needs right from the outset of its programmes. Our designer programme traditionally starts with a launch workshop that lasts a week and a half. The Introduction to Design Studies course is designed to give students insight into their upcoming studies and the design industry as a whole. In the workshop, students are given a design challenge which also supports group forma-



tion. It is an opportunity for students to familiarise themselves with the school community and tackle a design process using the power of collaboration.

Last autumn, design students from seven different majors participated in the workshop. After the introductory lectures, students were divided into eleven groups so that each group had at least one representative from each major. The groups were given a task to develop a product or service aimed at other students and staff members of the Institute of Design. Interest in the product or service was tested during a marketing event which concluded the workshop. Each group was given start-up capital. The amount had to be returned to the venture capitalist at the end of the workshop,

and the groups got to keep any profits they earned.

The first question that came up during the exercise was what type of competencies were needed to implement the task. The groups felt slightly powerless before such a monumental challenge but they had active discussions to identify existing competencies that could be useful in the task. Each student was assigned a role depending on their interests and skills. The groups produced a selection of product and service ideas and then worked with the group instructor to choose the most interesting and viable proposal for further development. The instructor's task was to ensure that the groups didn't have identical - and thus competing - business concepts. Once the groups had formulated their business ideas, they were presented to everyone. After the presentations, the teams continued working on their concepts. It was important for the ideas to be

distinctive, as the best-performing concept would be given an award at the end of the workshop.

The groups spent the rest of the week fine-tuning their concepts. This included branding and finalising the product or service and later designing and preparing the sales points and service environments. In addition, the groups carried out marketing exercises for their business ideas. The shared goal was to put on a great marketing event at the end of the week. The groups also had to work on keeping the cost structure in check. They did a lot on their own: some groups sought out sponsors to get the materials they needed, while others used borrowed props, and so on. In this new era of circular economies, all means were permitted.

On the last day of the workshop, the groups were finally able to put their business ideas to the test. The school was filled with sales points run by

young designer hopefuls.

The marketing event was a success with plenty of sales. First and foremost, the event put a smile on every face. The day ended with a feedback session and an award ceremony. The students were able to choose their favourite concept, which was the Egg & Date dating restaurant - an almost unanimous choice. The best financial performance was delivered by Ring, a keyring concept. Wins and awards aside, at the end of the week everyone was tired but happy, including both students and the group instructor. The workshop had been a fun learning and teaching experience, but it was also a useful reminder of the fact that new business ideas are needed, and designers can play a major role in this regard. ●



The concepts

MUOTOVAAHTO SHOWROOM - A cafe offering customers a design-themed movie consisting of interviews with Lahti residents and their opinions about design

EGG & DATE - A dating restaurant serving omelettes with the slogan #eggsanddates

KOLME KARHUA - Serving fresh porridge and grandma's juice

KIVÄÄRI - A ginger drink

RING - An Institute of Design-themed keyring

TÄGBÄG - A leather holder for a key fob

CUBU - A black square hamburger served in a sci-fi setting

PIRISTÄMÖ - Smoothies made with real berries and ingredients: what you see is what you get

ITU BAR - Open sandwiches with a free choice of fillings and sprouts to eat or take home to grow

MUOTSIKKA SECOND HAND - A recycling store

SHOT BAR - A smoothie bar where you choose your drink by shooting at a colour-coded board.

SAMULI HELAVUO



Samuli Helavuo graduated from the Institute of Design of Lahti University of Applied Sciences with a major in furniture design in spring 2014. Towards the end of his programme, Samuli already had an extensive network in place to support his future business venture. Samuli built contacts throughout his studies by actively participating in events related to his field and start-up business, as well as various competitions, conferences and international exchange periods.

After graduating from the Institute of Design, Samuli got involved in creating a model for a new kind of design entrepreneurship, which has networking and multidisciplinary partnerships at its core. In this model, the designer can work both independently and as an expert on more extensive projects and teams. Project teams can consist of individual small business owners or, for example, designers from different fields.





In this approach, independent entrepreneurs work in partnerships to create functional, high-volume production teams, "pop-up" expert organisations for various projects. "The networks need to be diverse, because it is not possible to run a business based on a limited area of expertise or a narrow client base," Samuli explains. One of the benefits is that work backlog can be shared among the partners, which helps to ensure delivery reliability. In other words, in this collaboration model, each individual entrepreneur is a cell that can join a larger network serving a specific project.

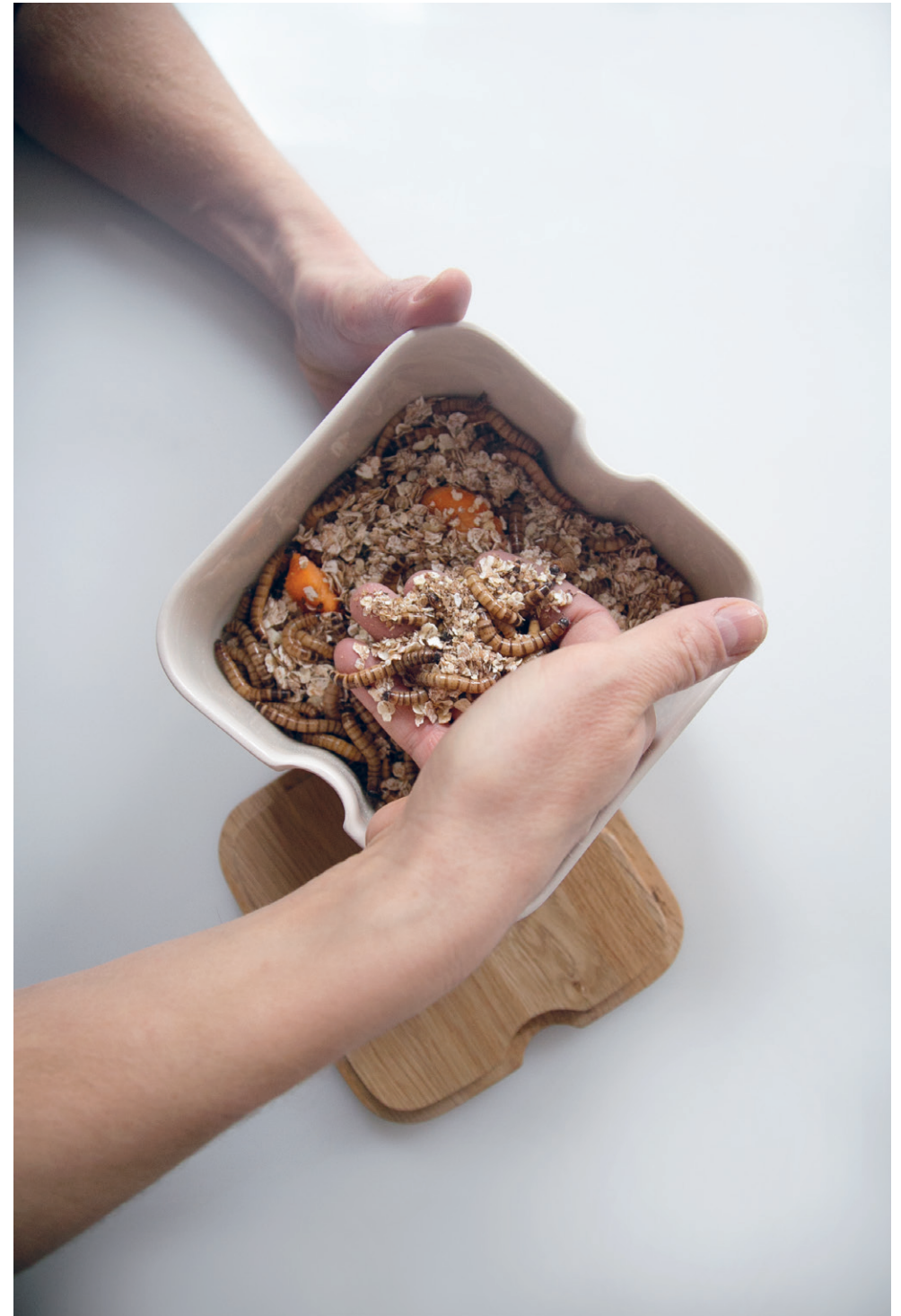
Alongside his business, Samuli studies in the Applied Arts and Design programme of Aalto University School of Arts, Design and Architecture. "I have one foot in the academic world, while the other is looking for a steady place as a designer entrepreneur." For Samuli, having broad interests is only natural, and his partner network keeps growing project by project. "As a rule, when I'm offered work I would rather say yes than no." Samuli is based in the Hietaniemi district of Helsinki. His office is part of a larger designer community where he shares space with internationally recognised designers like Mikko Laakkonen and Mika Tolvanen, among others.

The Finnish consumer industry has been continuously shrinking, and as a result, the traditional partnerships - and objectives - of design have had to change. Today, the focus is increasingly on users and needs. In addition, design competence is needed across a broader field to provide expertise in various different sectors. "New industry should be seen as a network involving different operators and a range of skills from multiple disciplines."

For Samuli, it is important to be involved in a diverse range of projects, both in customer commissions and in his own projects as well as competitions. "It is important to be able to share thoughts and expertise and bounce ideas off of partners. As a new entrepreneur in design, I have a five-year plan for my business, which is currently in its second year. I set interim goals at the annual, monthly and weekly level." Entrepreneurship requires the ability to tolerate continuous uncertainty. On the other hand, it offers diverse and interesting work opportunities.







The focus needs to be simultaneously global and local. This means that new technologies, digital sales and marketing solutions, new types of partnerships and new ways of working are essential for business continuity. "My aim is to develop my business so that it rests on a sound foundation in four years' time." For the new entrepreneur, income comes from multiple sources and smaller revenue streams, including royalties, work done on an hourly rate, one-off payments, sales of his own products, speaking fees, teaching work, etc.

Samuli has worked with a range of different subjects and materials and designed products and applications for e.g. indoor cultivation, furniture made from packing board, new-technology lighting solutions, camping and outdoor furniture, repurposing solutions for recycled materials, and novel seating solutions. He has received a number of international awards for his works and innovations. Samuli is particularly interested in the possibilities of design in sustainable development. In one of his projects, Samuli developed a solution for growing insects for food in an urban home environment. The project was part of Samuli's final-year thesis at the Institute of Design. The aim was to promote the use of insects as human food. "In our culture, insects are under-valued as a source of nutrition, but they are a potential and in many ways a more environmentally friendly source of protein."

The job requires the ability to learn, curiosity, a positive attitude, people skills, the ability to question things, as well as courage and patience.

As the business evolves, the entrepreneur's specialist expertise begins to crystallise and it becomes easier to focus resources sensibly. Samuli's work environment is multisectoral and multidisciplinary. "I have worked with photographers, artists, sales representatives, business leaders, chefs, graphic designers, textile designers, teachers, professors, architects, carpenters, metal artisans, research scientists, engineers, social and lifestyle activists, and various user groups."

The encouragement Samuli received as he was working towards his degree and the success he has had in competitions have both been crucial in his ability to believe in his career after graduation. The education of a designer never ends - his skills

need to be continuously updated.

The job requires the ability to learn, curiosity, a positive attitude, people skills, the ability to question things, as well as courage and patience.

These characteristics provide the foundation for concrete skills development. "But there is no single correct toolbox that helps you overcome all the challenges: everyone needs to acquire the right tools and skills for themselves." The knowledge and skills Samuli developed at the Institute of Design have given him a solid footing on his professional path.

"In design education, there needs to be a focus on supporting and challenging each individual." Practice assignments that provide a safe space for failure are also needed. "It is important for schools to provide opportunities for trial, error and success," Samuli muses. ●





environment at a Citymarket in Espoo's Iso Omena shopping centre. The financial input in the experiment was 60 euros. After two weeks, the new service innovation was delivering the store profits in the hundreds of thousands. Follow-up studies showed that a slower service was attracting new customers – especially families with young children. The experimentation also led to new forms of cooperation among businesses. Meira offers coffee to waiting customers. The Institute for the Languages of Finland chose "hidaskassa" as its Word of the Month. In its 2011 annual report, the Ministry for Foreign Affairs mentioned the Hidaskassa service innovation as a prime example of Finnish development work alongside Nokia and Angry Birds.

The two-day experiment became a permanent service. The social value of the innovation is significant. Disabled customers who previously needed paid assistants can now use the Slow Checkout service independently.

Invest in experiments (Experimental culture is in)

Experimental culture is a rising phenomenon that is widely applied in various organisations. However, experimentation is not a shortcut or an easier or cheaper way of doing things. In the Demos Helsinki blog,

researcher Mikko Annala perceptively notes the following: "Experimentation sounds like something that doesn't require planning. In fact, just the opposite is true. An experimentation can lead to major societal changes and the development of new services, making our everyday lives smoother. However, a good experiment requires expertise and resources. Experiments have produced clearly identifiable real-world benefits. That said, experimentation in itself is not useful. Potential problems include failure to learn from the experiment or the lack of resources and capabilities to scale the results. First and foremost, a good experiment requires expertise."

How can experimentation create new value? Learning is the essence of experimentation. A failure is also an important result. Experimental culture is about learning by doing, and finding the right direction. It is characterised by activity in a real environment. Real users are an asset in experimental development. The work is not always easy or light. It requires planning, research, surveys and high-quality facilitation and monitoring in order to succeed. The design of the experimentation set-up is crucial to detecting future needs.

If it is not possible to obtain accurate user knowledge, then don't make assumptions: experiment instead. It is much cheaper to carry out light experiments during the development process instead of designing the whole concept in a closed office, only to find in the implementation stage that the design does not correspond to real needs. In experimental culture, everything is based on learning by doing and interaction, which lead to insight.

Ability to tolerate uncertainty

Experiments can be based on budding ideas. Systematic development is key. The way we learn from experiments and manage experiment-based projects is important. Experimental culture is characterised by taking curiosity as a work approach and

the ability to tolerate uncertainty. There are always surprises when working in a live environment with people. The experiment set-up can be turned on its head at any moment. But in situations like these, without any certainty or reliable information, experimentation pays off! A good process leads to a vibrant organisation that is able to rapidly take new development ideas forward. As written by researcher Reetta Maila in *Kehitä kokeillen! Organisaation käsikirja*.

Making visible

Design competence helps to make immaterial and abstract concepts visible. This facilitates multisectoral shared understanding and insight from experimentation. Experimentation is a form of development, and design methods are used as learning tools. Typical methods include digital prototypes, user interface prototypes, drama tools, role play, simulation and

visualisation, for example, in the form of scenarios. New types of processes, spaces, services, systems and organisations can be experimented with through these tools.

Aim for concrete changes

Experiments are often used to accelerate development work. On the other hand, they can slow down some of the stages of the process. When looking at the big picture, however, experiments speed up the process as a whole as long as they are implemented in the right environment. Experimentation is a chance to think big and develop smaller parts of the whole at the same time. The aim is to detect new value, establish new types of activities, and renovate old practices. ●





PROJECTS BY STUDENTS



Crawler



*Pekka Puhakka
Vehicle Design
2015*

The goal of my graduation project was to study Batman as a hero and the phenomenon and history behind the character. Based on my background studies my aim was to design my own visual concept of the legendary hero-car called Batmobile.

The end result is an experimental design study that has formed itself through the design process I made in Spring 2015. I went through the traditional design process where I

proceeded all the way from information research to sketching and 3D-modelling. The end result is this written graduation project, finished 3D-model and renderings of the model in its own environment that are representing Gotham City. After the final seminar a 3D-printed plastic scale-model car was produced to be used in all the possible presentations that are held afterwards.

My project tutor in this gradua-

tion project was car designer Jarmo Lehtinen who gave me design tips and feedback during the process.

The work represents my own vision of Batmobile, it has nothing to do with DC-Comics who own all the copyrights to Batman and Batmobile. This will not be used for any kind of commercial purposes in the future.

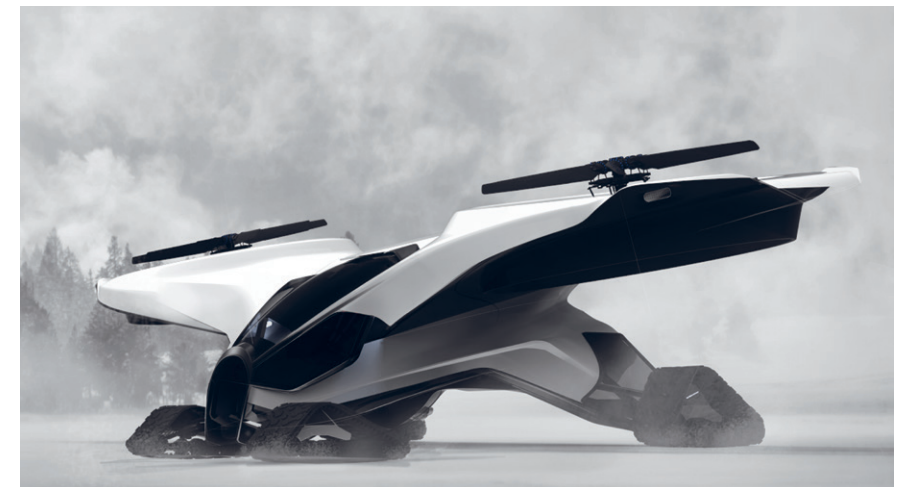


Husky Hybrid Rescue Vehicle



Viljami Räisänen
Vehicle Design
2015

This is the graduation project of the Transportation Design course made in Lahti Institute of Design (Lahti University of Applied Sciences). The subject of the project is a futuristic vision of a 'search & rescue' vehicle operating both on land and air in the arctic regions. In this project I concentrated on search and rescue work in certain areas, rescue methods used in arctic conditions and technology that is used in rescue vehicles operating in snowy conditions. The outcome of the project is a conceptual vision of the future needs of search & rescue vehicles in arctic regions for the year 2035.



Anna Kiuru
Photography
2015



Visit Us To See Us

"Visit us to see us" is my final project for Lahti Institute of Design, for this I held an exhibition at my home on the 7th of May 2015 (Keuruuntie 17 b 8, 00510 Helsinki, Finland, Europe, Planet Earth). It was a combination of photographs, photo montages, diaries, videos, ready-made art and some installa-

tions, as well as food but no alcohol (maybe some wine for holy people). The written part is about my notes, stories and experiences from Israel/Palestine (Jerusalem). It also comprises interesting areas in Jerusalem and my relation to religion as well as information about myself and artists I admire.



Instinct of Distinction

Pauliina Heinänen

Photography

2015

Instinct of Distinction examines people's relationship with nature through an urban space. The images of the series depict nature as built and managed by people: nature in city parks, zoos and natural history museums. The spaces I have photographed are representations of nature – images of what we believe and want nature to represent. The written component of my thesis discusses our relationship with nature, its problems and how this relationship is manifested in an urban space. In addition, I reflect on my approach to the topic as a photographer and as a participant in the field of the arts.



Printophrenia

Noora Pajari
Fashion Design
2015



In my thesis, I explore adaptability through experimental pattern-making and design. I investigate whether the clothes could be worn for longer and sold to a larger target audience. The range is designed for women; based on digital prints, it is inspired by schizophrenia symptoms.

As I was seeking contrast in the range, I wanted to combine

handwork with digital printing by painting the base material by hand and then finishing them electronically. Playing with colours, forms and prejudices was an important part of the work overall. The thesis was implemented in cooperation with the flag and textile printing company Printscorpio Oy.

*Reluctance - Tahdottomuus
Model: Saara
Makeup and Hair: Inka-Harriet
Kaminen ja Vilma Mäkitalo*



*Hallucination - Hallusinaatio
Model: Mikaela
(Brand Model Management)
Makeup and Hair: Sara Tarnanen*





*Cognition - Kognitio (left)
Model: Ella (Brand Model Management)
Makeup and hair: Sara Tarnanen*



*Katatonian - Katatonian
Model: Mikaela (Brand Model Management)
Makeup and Hair: Sara Tarnanen*

Black Gold

Iiris Herttua
Fashion Design
2015



The thesis is a study of artistic commentary and how it can be applied in the design of a clothing collection. The work is a commentary on the manmade destruction of marine ecosystems. Key visual elements depicting this theme are kelp, which is a key species in the Baltic Sea, and different forms of

oil. The thesis is a visual dialogue between these two elements.

Wool felt and laser-cutting are used in the thesis to depict the multidimensional and sprawling form of kelp, and thermal glue, siliconised paper and textile wax are used to create an oil-like surface.

The thesis was implemented in cooperation with KH Felts.



Scopolia



The aim of my thesis was to determine whether it is possible to mix two different UV-curing materials, whether they could be cured using UV light designed for another type of material, and how durable the combination material is. Tests measuring the mixing ratios and durability of the materials were carried out on the test pieces. Material combinations that were found to be

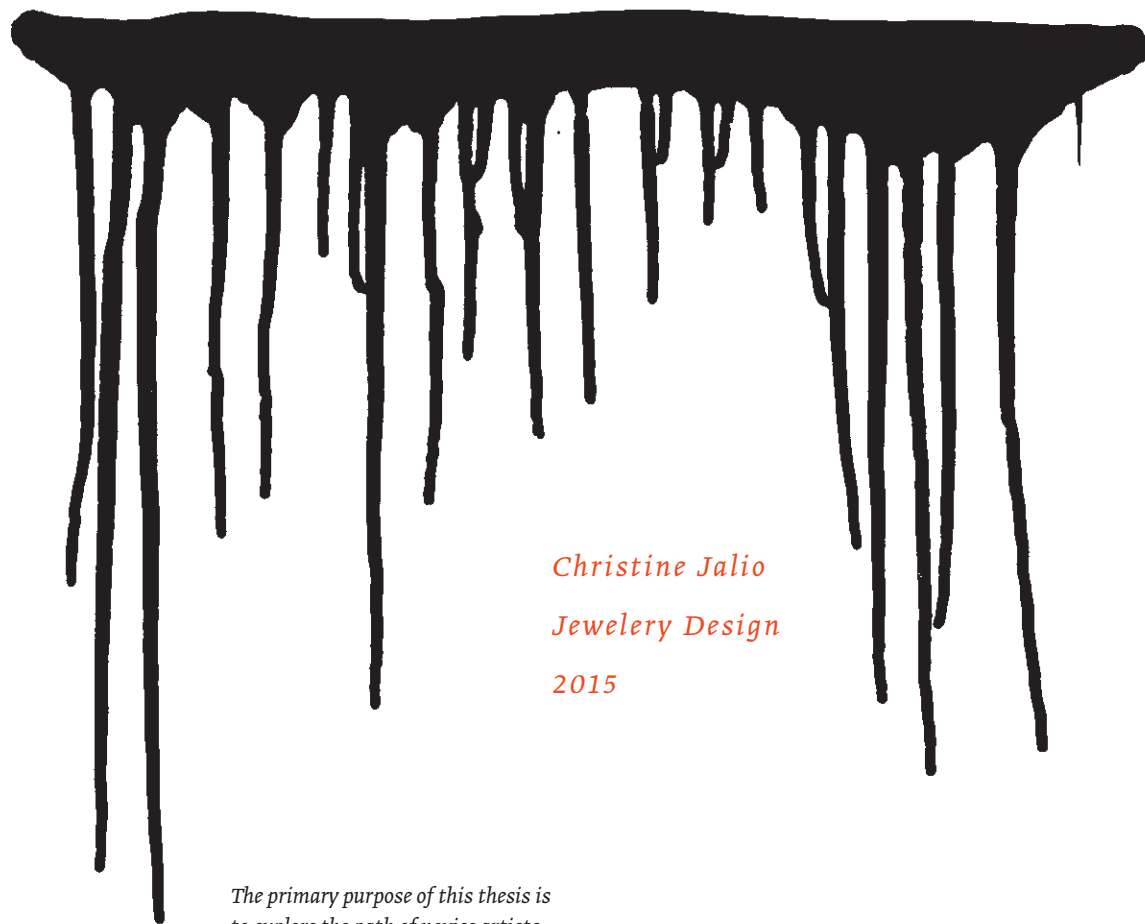
viable in the tests were then used as colour elements in jewellery-making. The pieces were developed based on an existing unique piece with the aim of adapting it for serial production. The end results were individual, serial-manufactured silver components. The thesis project was implemented in cooperation with Firma, a local occasion wear store.

Iina Pajuvesa
Jewellery Design
2015





Past, Loss, Future



*Christine Jalio
Jewellery Design
2015*

The primary purpose of this thesis is to explore the path of novice artists in the field of jewellery art. The life of an artist was explored through interviews and literature. In addition, the creation of exhibition works and

the organising of an international exhibition provided a personal basis for the research. The artist's mental creative process and growth as an artist were key aspects of the work.



Rosie



*Esko Ihalainen
Furniture Design
2015*

The aim of my thesis was to design a chair, primarily for public spaces, based on a chair I had designed previously. In the background stage, I researched publications on the topic by the Finnish furniture manufacturer Martela, which specialises

in public spaces and workplace environments and has studied them to a great extent. I have produced a prototype of the chair, and my aim is to have it manufactured by Lahti-based Isku Oy.



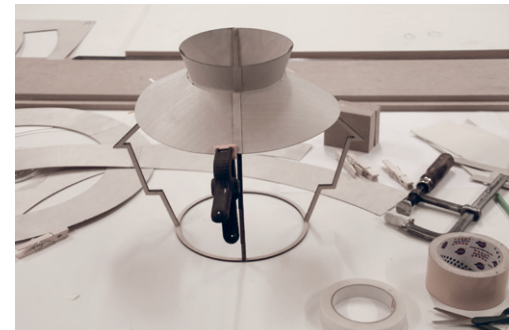
Intuitio vs Ratio



Matilda Palmu
Furniture Design
 2015

My thesis juxtaposes two different design processes: one based on intuition, and another based on reason. I manufactured two pendant lights based on intuitive and rational processes. Finally, I compared the two processes and analysed the resulting counterparts (intuition vs. reason). In the theory component, I used

image examples to compare different styles and approaches of product design. For example, I examined what kind of a product duo can be created when one design process is led by emotion and the other by reason. The theory component provided the basis for my own design work.



Veijo

PIKTOGRAMS FOR WAYFINDING

Juuso Känkänen
 Packaging Design
 2015



For my thesis I designed a group of pictograms, which work in printed media and on screens and mobile devices. My goal was to create navigation pictograms, which are clear and timeless. They should work both in small or large size. My set is called Veijo.

The written part deals with pictograms, signage and wayfind-

ing. Designing for screens and using pictograms on the Internet is an important part of my work and I also examine how the pictograms can be modified by web developers without drawing software. In the end I present my way of publishing the product and my plans for further development.



The Ui design

WIREFRAME PROTOTYPE FOR AN IOS MOBILE GAME

Richard Hormia
Packaging Design
2015



This final thesis is a means of becoming acquainted with the development phase of the game design process through the context of creating a user interface wireframe concept for an upcoming mobile game. The project is done in collaboration with Silvermile, a startup game design company based in Helsinki. The final outcome is a game user interface

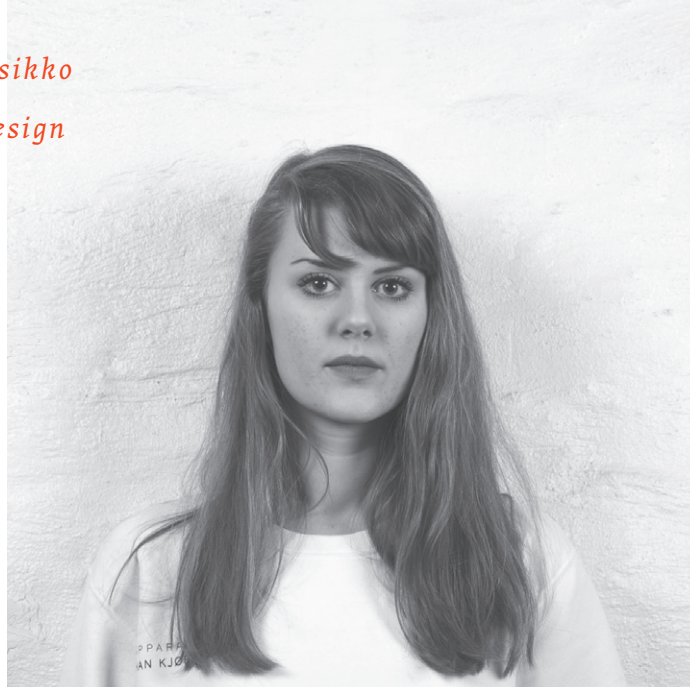
concept, which is based on the general standards and guidelines of user interface design for applications, user experience and user interface design for mobile games. The final concept strives to provide the company with a user interface design that helps the overall design process of the game. The concept is meant to be used internally within the company.

Additionally a working wireframe interface prototype will be built using an application for developing prototypes for user interfaces. At the same time this thesis is a design exercise and a learning experience, with the goal of expanding my own personal skills as a designer into the world of user interface design and the game industry.



The Nonconformist

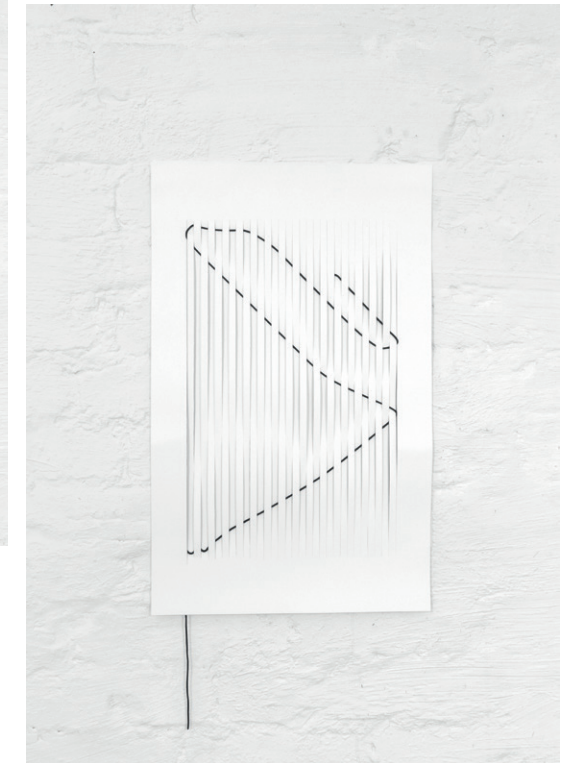
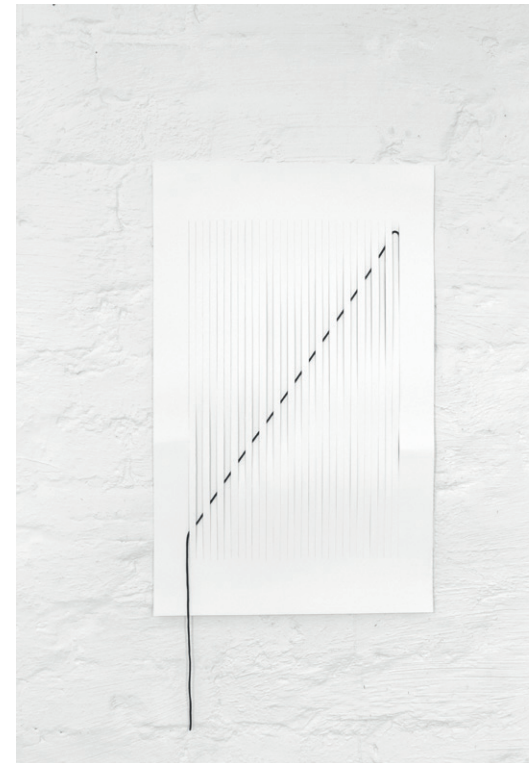
Marina Vesikko
Graphic Design
2015



In my thesis, I examine the visualisation of time and how it influences the way we perceive time. The visual component is an experimental calendar comprised of paper installations and printed materials which toy with the conventions of traditional calendars. In the written component of the thesis, I examine the history and

function of calendars and delve into the conception of time and other related themes. I have also described the stages of the work process and explained my thought processes behind the experimentations.

Briefly, my thesis is an examination of the possibilities for visualising time in a calendar-based context.



The Rain Dance

Tiia Lindström
Graphic Design
2015



My thesis is a study of the interactive relationship between an illustrated work and the reader. My work comprises a research-based written component and an end product created on the basis of the findings. My aim is to investigate whether it is possible for authors to equip readers with storytelling tools instead of giving them the whole story and explore what pos-

sibilities exist for book designers and illustrators to create a work of this kind.

My end product is a prototype of a visual work whose progression, rhythm and mood can be influenced by the reader. In the written component, I analyse the essence of visual storytelling, the reader's role, and the possibilities for authors to make their work more interactive.



Semi-Automatic Rig

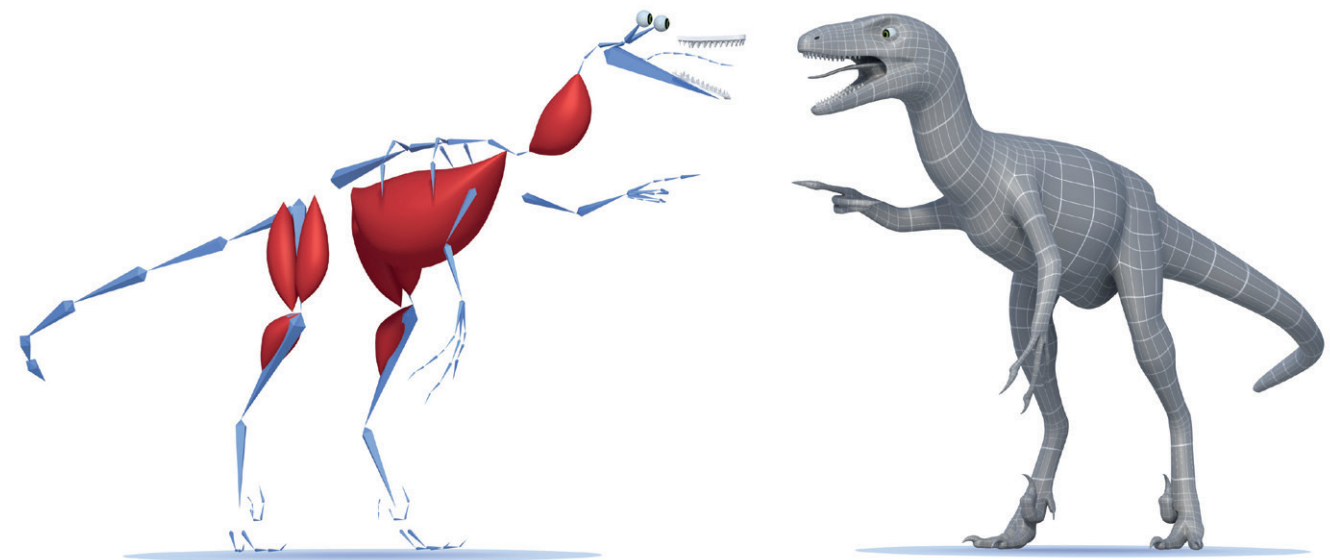
Lilli Sirkkala
Multimediatekniikka
2015



The thesis topic is the semi-automation and construction of a 3D rig. I will examine the extent to which it is feasible and viable to automate the rig. The aim is to produce a rig that utilises the advanced technologies of my current level of capability - a rig that is also a pleasure for the animator to use thanks to a solid user interface.

I will produce the rig with the Maxon Cinema 4D software. I will also use tools integrated into the software, such as XPresso.

The conclusion of my thesis is that the best subject for automation is one that requires secondary motion, and a good rig is by nature semi-automatic.



Original model and animation: Emmiina Jokinen.
Light rig: Tim Clapham.
Everything else: Lilli Sirkkala.

Population Zero



Niko Korhonen
Multimedia production
2015

Population Zero is a thesis project on the production and animation of matte paintings. The thesis examines the regular process of matte painting stage by stage. In addition, it proposes a way of adding depth to regular matte paintings by utilising 3D camera projection. The end result is a set of four moving matte paintings that illustrate what different places would look like if people disappeared from earth and nature took over.





Annika Bengts
Interior Architecture
 2015

In my thesis, I examine the design and 24-hour operation of a childcare facility. I seek to determine how the space can help support children's needs in 24-hour child care.

The design component assignment was to produce a parallel plan for a 24-hour child care unit in Suviniitty, Espoo. The final plan is a work drawing, and its purpose is to highlight new, different perspectives and possibilities in childcare facility design.



Motley Agency



Essi Kantonen
Interior Architecture
2015

Originally built for Vakuutusosakeyhtiö Suomi, the building that stands on the edge of Vanha Kirkkopuisto park in central Helsinki has a fine history. Now, a young and successful enterprise is becoming part of that history, as Motley Agency is relocating its facilities to the two top floors of the building. I

was given the task of designing the new facilities for Motley Agency. The new space is approximately 450 square metres in total.

I was responsible for the whole project from the planning stage to implementation. The thesis, however, is focused solely on the planning of the space.



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.

Institute of Design and Fine Arts

Fashion Design
Furniture Design
Graphic Design
Industrial Design
Interior Design
Jewelry Design
Media Content Design
Packaging and Brand Design
Photography
Vehicle Design

Kannaksenkatu 22
15141 LAHTI
FINLAND

tel. + 358 3828 2803
www.lamk.fi/muotoilujataide

The publication series of Lahti University of Applied Sciences, part 16.
Editor-in-chief: Ilkka Väänänen
Layout: Beatrice Borgström and Anna Tuomela
Portrait photography: Sonya Mantere
Cover Photo: Jussi Nahkuri

ISSN 2342-7493
ISBN 978-951-827-247-5

Printed by: Bookwell Oy, 2016