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**Anna-Maija Ylimaula**

**Tomaz Mächtig and Ursa Vrhunc**

**Leena Koskinen**

**Michel Rocard**

*Cumulus Working Papers*

**PARIS**

# Cumulus Working Papers PARIS

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*Preface*

# Window into European Future

Town Hall, Grand Salon, Paris, 2 May 2002

*Honourable Mayor Bertrand Delanoë,  
Distinguished participants of the Cumulus Conference,  
Dear Ladies and Gentlemen,*

Once again, as so often in the past, Paris has been the central stage for a major cultural event. Students and teachers of European universities and colleges of art and design have come together here to deliberate and discuss the challenges facing culture and education in the future. The exhibition “European Ways of Life”, which will open at the Carrousel du Louvre, is a unique window into how European designers and students from the top design universities and colleges see our future.

“Design” has become the slogan of the information and dream society. Design is becoming ever more important as, in the hierarchy of human needs, we are stepping into the aesthetic echelon; that is, the world of enjoyment and experiences. Researchers talk about an exchange of cultural and symbolic significance, which is closely linked to the growing phenomenon in urban cultures to live individualistic lives, and the need to stand out from the crowd.

Artistic creativity is one of the most valuable of all human capabilities. The purpose of a university of art and design is to help young, talented people develop their artistic personality, skills, and talents. Education in the arts always has a strong humanistic component: it must nurture the courage to ask how the task at hand serves the good of both individuals and human kind. The capacity to boldly break established patterns is an important dimension in an artist’s development. It keeps art in constant, expansive motion.

Art is a medium that enables us to nurture and anticipate the human factors in a world dominated by technology and economics. Art is what gives technology a human face. From human needs, for the people, is a good guideline for art.

Honourable Mayor Bertrand Delanoë, On behalf of the Cumulus Association and all participants, I wish to thank you for your generous hospitality and your kind support for this important cultural event.

**Prof. Yrjö Sotamaa, IDSA, SIO, ORNAMO**

President of CUMULUS, European Association of Universities and Colleges of Art, Design and Media

# Another America

Extract from the book "East coast/West coast, graphistes aux Etats-Unis", written by Michel Bouvet, published by Les Editions Textuel and Le Mois du graphisme d'Echirolles, november 2002 (texts in french in english, 424 pages, 300 reproductions).

The exhibition and the book published in the year 2000 under the title *Graphic Artists around the World*, were a way to let readers into the work and the lives of graphic designers from twenty-two countries on the five continents. The idea was fairly simple: what differences exist for graphic designers depending on whether they live in Caracas, Abidjan, Moscow or Seoul? Indeed it is indispensable to take into account variables such as climate, traditions, culture and social, economic and political contexts that shape the landscape and environment in which graphic designers evolve today. The angle that was adopted chose to bring together sociology and graphic art creation to decipher and uncover professional realities profoundly anchored in national cultures, and this despite a move towards globalization of which it was expected that it would render everything uniform and quench new forms of specific inspirations. Among the countries presented in this vast panorama of international graphic arts, the United-States, taking into account their status in the realm of graphic arts, could not have been left out. Paula Scher, a New Yorker and graphic designer, embodied the vitality of contemporary American creativity.

However, the haunting question of how to untangle the gigantic web spun by American graphic arts of today, beyond the case of Paula Scher, was left unanswered. The images projected by the cinema and on television, create the illusion of deeply understanding a country of which we only see the appearances. Graphic arts are no exception to the rule. Certain names, often the same ones, are familiar to us, whereas numerous publications messily show us pieces of which we, most of the time, grasp neither the motive

nor the finality. Consequently, there emerges a risk of reducing our vision of America and of its diversity even more drastically. This is even more salient if we stop to consider the distances and particularities that separate the West and the East Coasts of the United-States. Appearances are all but true and the homogeneity of the country, illusory. One does not live the same way in New York and Los Angeles or in San Francisco. History, climate, influences and populations differentiate them as much as a radically opposite landscape. The East Coast is lined with a myriad of impressively densely populated cities on the shores of the Atlantic Ocean; the West Coast, despite the immensity of Los Angeles, rarely offers big cities. Despite this obvious contrast, the sensation of space is felt differently than in Europe: the sky is grander, the clouds higher and the light brighter. The American paradox however, extends much further beyond the inevitable clichés that are constantly used to portray it, and is infinitely more complex. America is as multiple as the populations that inhabit it, and often discloses only the images that correspond to beholders' wishes. This contradiction is mainly felt in the gulf that separates the people and the federal government, the administered and the elites. Despite the very strong involvement of the population in public life (the judicial system; the police), the high level of voters' abstention at the ballots is yet another sign of the gap between the political and civil realms. For some, it is the result of protest against or disinterestedness for public life. For others, it is a way of expressing the desire to live outside or on the margins of the system. It is sometimes the fruit of renouncement, poverty, despair and wrath. Countless are the associations defending the environment,

human rights and, as in Seattle, combating the perverse effects of a society often considered too liberal and too judgmental. Although, the country is huge, the energies are dispersed and the media are especially powerful. Some of the graphic designers presented in “East Coast/West Coast” are sedentary, yet for the most part they travel much through the United-States. It is not unusual to hear them tell tales of their numerous journeys throughout the country, of their numerous removals from one city to the next, one State to the next. Their refusal to settle is also a sign of their thirst for freedom and independence, likely bequeathed to them by their pioneer ancestors. The lives and the work of American graphic artists illustrate the possibility of being simultaneously inside and outside the system. The capacity to “extract” oneself is only made possible by the extreme material wealth of the United-States that churns out as many haves as have nots. Not one graphic designer portrayed in this book is indifferent to the plight of humanity, therefore invalidating the stereotype, according to which, many Americans suffer from moral and social blindness. But once again, the country is huge – so huge that sometimes these graphic artists from Los Angeles or San Francisco, find no recognition of their work outside of the country’s boundaries. If Seymour Chwast and the founders of *Emigre*, are celebrated outside of the United-States, some of their fellow artists, many of them Californian, have few professional relations with the outside world; with the exception of Great-Britain and the Netherlands; these can be explained by linguistic and cultural ties. Although American graphic arts have a tremendous influence outside the country, their planetary resonance often remains unnoticed in the United-States. Are these graphic designers and animators truly aware that that they are conceiving the movie titles for *Seven* and *Mission Impossible* that will be viewed by millions of spectators around the world? They are no doubt conscious of it but, seen from the West Coast, the other continents surely seem very far off.

*East Coast/West Coast* does not have the pretension of presenting an exhaustive list of graphic arts creation in the United-States but rather to offer a particular outlook on it: a imaginary journey through time and space. Otherwise, why bring Seymour Chwast,

the *New Yorker*, *Emigre* “the magazine that ignores boundaries” and today’s Californian graphic designers together? Perhaps because, ever since Alexey Brodovitch, the brilliant inventor of American-style artistic direction, there exists in the United-States as everywhere else, an invisible thread that ties generations together. New York cannot be summarised by Seymour Chwast’s work; concomitantly, California abounds in very talented creators. Nevertheless was not *Push Pin Graphic*, the magazine that Seymour Chwast and his friends edited in the sixties and the seventies, the forerunner of *Emigre* created in the eighties? Does not this self same magazine have Californian guests of whom some are presented in this book? If America is huge, the world is, nevertheless, small – for graphic designers. This choice, that of *East Coast/West Coast*, is audacious because unusual, in the sense that it endeavours to present the fashion in which graphic arts fit into the history of the arts, on the same footing as painting, sculpture, and architecture. Posters, books, magazines, movie titles – *East Coast/West Coast* invites you to discover another America.

#### **Michel Bouvet**

Michel Bouvet is a poster artist, a graphic designer and is teaching graphic design in ESAG/Penninghen in Paris.

# Writing as a Design Subject

## The Typography Design Studio

Ecole Estienne, Paris

A resume of the conference presented in Paris  
May 3rd, 2002, Carrousel du Louvre

This two-year study program, initiated in 1992, offers an applied arts degree (3rd and 4th year after high school) and claims its place within the functional design arena in France. Within the vast field of typography and typographic teaching, the originality of this degree program lies in this specific choice of the functional aspects of typography.

Far from ignoring the artistic and expressive side of contemporary typography, the attention is brought to the role of letters as writing systems and their uses. It is seen as a writing system of signs with a formal organization which goes beyond the written word, a carrier of codes or languages within a technological or social context. It is why the students are encouraged to see writing as a design subject, in order to understand the fundamental principals of these codes which precede their use.

So, students join us after a minimum of 2 years of graphic design training. The program is based on the marriage of 3 basic elements of typography:

### Hand writing, or calligraphy

This element we consider as the sketching phase may be seen in comparison to the production of a final image.

### Applied typography

Typography manipulated within space, the space of a page, a three dimensional space, or more and more, the space of time.

### Typographic letter design

The drawing of letterforms or figures. Understanding these abstract forms, which together should develop a legible code.

Si nous notons  $\mathcal{A}$ ,  $\mathcal{B}$ ,  $\mathcal{C}$  les célèbres *constantes inférieures* de Wylles, les formules suivantes prennent tout leur sens :

$$x = 2\pi\alpha \Rightarrow \text{card } \mathcal{B}_n | \mathcal{C} \text{ et } \forall \delta \in ]-\infty; 0], \int_0^n e^{n/\delta} dx$$

$$\sum f_0 g_0 = \left[ x \left( \frac{\tau^8}{\cos \alpha} \right) + \sqrt[6]{25} \right]_a^c \text{ avec } \mathfrak{p}(x) \neq \{ \mathcal{C} | \mathcal{E} \mathcal{F} \}^{b^4}$$

Ceci dans la base  $(\mathcal{O}, \vec{i}, \vec{j})$ , pour  $p \in \mathbb{R}$ , on considère alors :  
 $\Delta = b^2 - 4ac$  lorsque  $\mathcal{B} \rightarrow 0$ , ssi  $\overline{\mathcal{A}\mathcal{C}} + \overline{\mathcal{A}\mathcal{E}} = \overline{\mathcal{A}\mathcal{B}}$

### 1. Vanessa Vansteelandt: Typeface designed for mathematical composition.

There are a great number of signs from diverse origins in the mathematical world, and their use varies according to the type of math involved. The diversity of these signs is so great, that at present, there are no typefaces that include all of them. Vanessa attempted here to develop a sampling of all the families' signs in order to design a harmonised typeface which would enable the composition of mathematical textbooks or research documents. For this, she had not only to design the signs, but also to incorporate a latin alphabet which would function with them.



This formal approach, is complemented by a series of courses involving semantics, history, literature, language, drawing and artistic expression and of course training for the programs and numeric languages necessary.

At the end of the two year cursus, a diploma subject is presented to an international jury of typographers and graphic designers. A great number of themes are touched, either experimental or applied to specific needs within the field of informational typography.

To have a clearer idea of our direction, here are a few examples among the subjects which the students have treated in the past:

- Typeface design for specific publications (private press, multiple language documents),
- Typeface design for foreign languages and alphabets (Greek, Cyrillic, Bambara, Creole, Hebrew),
- Typeface design for complex codes (mathematical languages, musical composition, telephone directories),
- Page layouts for learning material,
- Sign systems for complex networks (public transport, maps and signs).

#### Margaret Gray

Professor of Applied typography  
Ecole Estienne

וּשְׁלָחוּ בְנֵי יִשְׂרָאֵל אֶל־בְּנֵי־רְאוּבֵן וְאֶל־בְּנֵי־גָד וְאֶל־  
חֲצִי שִׁבְט־מְנַשֶּׁה אֶל־אֶרֶץ הַגְּלָעָד אֲתֵּי־נַחֲסִים בְּוַאֲלֵעֶזֶר  
הַכְּהֵן: וַעֲשֶׂרָה נְשָׂאִים עִמּוֹ נְשֵׂאֵי אֶחָד נְשֵׂאֵי אֶחָד לְבֵית  
אָב לְכָל מִטּוֹת יִשְׂרָאֵל וְאִישׁ רֹאשׁ בֵּית־אֲבוֹתָם הֵמָּה  
לְאֵלֶפֶי יִשְׂרָאֵל: וַיָּבֹאוּ אֶל־בְּנֵי־רְאוּבֵן וְאֶל־בְּנֵי־גָד וְאֶל־  
חֲצִי שִׁבְט־מְנַשֶּׁה אֶל־אֶרֶץ הַגְּלָעָד וַיְדַבְּרוּ אֲתֵּם לֵאמֹר:  
כֹּה אָמְרוּ כָּל וְעַדְת יְהוָה מִה־הַמַּעַל הַזֶּה אֲשֶׁר מַעַלְתֶּם  
בְּאֵלֹהֵי יִשְׂרָאֵל לָשׁוּב הַיּוֹם מֵאֲחֵרֵי יְהוָה בְּכַנּוּתְכֶם לָכֶם  
מִזְבַּח לְמִרְדְּכָם הַיּוֹם בִּיהוָה: הַמַּעַט־לָנוּ אֲתֵּעֲנֶן פְּעֹר  
אֲשֶׁר לֹא־הִטְהַרְנוּ מִמֶּנּוּ עַד הַיּוֹם הַזֶּה וַיְהִי הַנִּגְיָר בְּעַדְת  
הַיּוֹם תֵּשְׁבוּ הַיּוֹם מֵאֲחֵרֵי יְהוָה וְהָיָה אֲתֵּם תִּמְרְדוּ  
טְמָאָה אֶרֶץ אֲחֻזַּתְכֶם עֲבְרוּ לְכָל אֶל־אֶרֶץ אֲחֻזַּת יְהוָה

#### 2. Sylvie Choukroun: Hebrew typeface for a new publication of the Massorah.

This typeface was developed specifically for publication which required an extensive number of signs, not found in contemporary Hebrew typefaces. Sylvie began this project through calligraphic exercises which enabled her to get to know the forms specific to that alphabet. Here you see the alphabet with accents and points. Because of the technical program used to generate this complex publication, the alphabet and points and accents were to be generated separately.



# Architecture, Design et Quotidien

“Courir, comme si vous aviez oublié quelque chose. Raconter des mensonges... C’est comme si vous saviez quelque chose que personne d’autre ne sache. Comme si vous aviez eu l’idée de ce que vous vouliez le plus... Et courir, comme si vous étiez novice...”

– Hugo Hamilton, *Surrogate City*.

Porteurs de la même envie d’invention, disciplines proches quand il s’agit de la création d’environnements particuliers, architecture et design diffèrent par leurs champs d’investigation. La nature des objets envisagés et les leviers de la commande imposent deux attitudes intellectuelles différentes.

L’une conceptualise, l’autre figure. La figure réunit l’ensemble des intentions du projet, séduit au niveau désigné par le choix même de la figure, et prend en compte les seuls paramètres choisis par son auteur. La complexité du milieu dans lequel prend place le projet d’architecture: superposition simultanée de mémoires, d’activités, de formes, et de moyens donnent de l’amplitude à la réflexion. La qualité intrinsèque de l’objet praticable et habitable, celle de son contexte, et les interactions entre cet objet et son milieu sont les paramètres moteurs du questionnement du projet. Jusqu’où transformer l’objet lui-même et son contexte? Comment assurer la pertinence du projet? L’architecture questionne le temps: l’histoire du lieu, quel avenir possible – non dans un souci futuriste mais d’inscrire le projet dans la durée – et surtout quel présent pour installer le projet dans sa réalité. Dans la multiplicité des signes seuls des fragments sont saisis. Cette interprétation s’exprime par la figure. Si elle tend au respect des intérêts communs, son dessin se soumet à une attitude citoyenne. Objet symbolique et esthétique reflétant la compréhension du monde jusqu’au mouvement moderne, la figure pousse le projet à devenir projet social. Par ce biais, l’architecture devient projet politique qui peut aussi s’approprier la réflexion de l’échelle du territoire: les villes sont faites de

bâtiments qui composent à leur tour les villes. La définition des caractères spécifiques de l’objet architectural n’est donc pas de l’ordre du concept.

Les enjeux de la création recouvrent plusieurs niveaux d’information, par delà l’appréciation du beau. Chaque projet est un prototype avec sa kyrielle de réponses à des réalités contrastées; sans cesse réinventé, enrichi par itération, c’est un langage en construction permanente. Chaque mot n’y recouvre pas toujours un sens unique, le projet s’enrichit des différentes interprétations. Lumières, formes et matériaux sont assemblés pour composer le sens particulier de chaque projet. Asymétries, dissonances, contiguïtés, logique constructive... sont la grammaire de la figure architecturale qui convoque images et sensations pour rendre le projet intelligible. De l’évidence des signes proposés, cette architecture devient celle du quotidien. Elle assure la lisibilité de la valeur de l’espace en admettant la diversité. Chaque mot prend sa place depuis la maison d’habitation jusqu’à l’édifice public.

## Thomas Dryjski

“L’architecture n’a qu’une raison d’être, bien nette, bien visible: construire. (...) Construire est le à la fois le but de l’architecte et le moyen dont il dispose.”

– Julien Gadet (1901). *Éléments et théorie de l’architecture*  
Ultime niveau de lecture, la tectonique.

# The New Interiority

What is the place of interior design at the start of the new millennium in fact what is interior design as we now envisage it?

After a century of modernism and the white heat of change, our conclusion must be that we cannot re-build our environment as though we had a blank sheet of paper or increasingly a blank computer screen. The issues of human need, habitation, and resources now withstanding mean that architecture as monument will never fulfil all aspects of the role as provider of shelter.

It has always been a misunderstanding of the role of the interior designer as a maker solely the imagery and furnishing of space, which has slowed the debate, which would move us toward the primacy of interiority as the generator of built form.

It is this initial understanding which we aim to develop in the new wave of practitioners and extend in both the visionary and pragmatic production of space.

We must consider and create new prototypes for living and working and question whether they are not more closely interlinked than ever, we also have an opportunity and responsibility to look beyond ourselves in a global sense at a growing cultural diversity, a design Diaspora, in our provision of solutions to the questions of habitation.

Now more than ever we have the possibility to influence not only the remaking of the existing but also to determine the new and environments which exist beyond three dimensions within the virtual domain.

This development of interiority [the space within which we dwell] can be a source of empowerment in the lives of many, and it is in pursuit of this that

we present some examples from our laboratory of ideas.

The re-use of a redundant bus station in the inner city, enabling the user to make a greater contribution to aspects of the global scene – linked to business-generating employment – serving a social vacuum – inventing new forms as part of polycultural landscape of technology and human interaction and education.

Show the use of and the development of the concept, using the full spectrum of creative skills, drawing, model making and research in order to generate the final presentation in order to truly understand the consequences of our proposals the software becomes a facilitator for the investigation of form and a vehicle for the interrogation of solutions.

Interaction design can become another area from which the form can be generated. A simple narrative, the sending of a postcard. By analysing simple yet significant activities which we often take for granted we may consider the generation of space from an interactive perspective The vehicle for interaction and its context becoming an entire environment. This itself posits an alternative re-evaluation of the city not as reactive space but as proactive engaging with the user creating new dichotomies and their attendant contexts. The questions of shape grammar and form generation in virtual environment yield us opportunities to explore the more complex qualities of element junction and derivation and in themselves ask questions regarding the accepted view of construction and notions of efficiency of scale and the problems of mass production which we currently face this liberation of the interior to become the

generator of our constructed environment provides us with a series of experimental strategies. If we ally these questions to the increasingly more capable software, which is now available to us, we can embark on a polycultural journey, which reassesses existing theoretical positions. We may now make the argument that interior spatial definition is inexplicitly linked to our understanding of both built and natural form as evidenced in a mandelbrot regenerative simile.

The constructs of our cultural understanding of spatial values is inherently linked to the requirements of commerce without a clear analysis of the existing consequence of land use strategy and urban development we are not able to develop contemporary and effective philosophy for the future of work and living from an European perspective let alone question what it means to be European at the beginning of a new century.

We now see our work as significant as that of a laboratory providing new solutions to the potential questions and offering an opportunity to lead the agenda for a future European landscape. The following visual presentation shows that our current areas of investigation.

Projects:

- Urban environment, a new kind of quarter for the city
- The queue, a point of interactive reference
- Retail, a journey of consequence
- Theatre, access and detail
- Music, as a physical context
- Literature, in a virtual zone

**Layton Reid**

Head of I.D.E.A. Interior Design Environment Architectures,  
Ravensbourne College of Design and Communication, London

# Thinking about Design Education

The historical context of a design education

Design teaching started in art schools, fitting naturally in with the other applied arts courses, which had grown from the arts and crafts period. Today, our teaching has become sophisticated, linking multi-disciplined, highly professional training with the integration of closely linked subjects, and very quick response to new branches of design activity. We are aware of the need for designing with others, and so design schools have developed inter-departmental projects, links with other schools, links with industry, placements as part of the training, and exchanges with design schools in other countries. I think we can be proud of the high standards which have been achieved throughout the world for this complex teaching, but there is still a lot to do.

## Problems and frustrations

There remain some aspects of design education which I think we should investigate further:

- It's very difficult for students to get real answers to their project based problems since there is no project team, and design teachers are not there to provide solutions, but to help students look in potentially viable directions.
- It's very difficult for schools to find the right balance while developing links with industry, providing realistic projects with external input, without being seen as a competitor for design offices.
- It's very difficult for design teachers not to get involved in student's projects.
- It's frustrating for everybody to see so many good ideas get wasted, since there is no life after the final presentations, no time and nobody to follow on beyond the pretty model of a good idea.

We have all been working hard to provide solutions to some of these questions. We have developed

joint projects with other schools. We have built post diploma training for other professions, and design awareness modules in other courses. We communicate about design through competitions and award schemes. We ask industry leaders to come and join our juries to add weight to our diplomas.

## Meanwhile in the outside world

In parallel, and throughout the twentieth century, there has been strong, and inevitable growth of all the specialised professions which are now involved in new product development. With this growth, and with man's increasing ambition, has come pressure and conflict within companies, leading to lack of trust at best, and argument, lack of communication, back stabbing, and lost goals in many cases. Many people have serious health problems stemming from the stress of the working environment, where inter-professional distrust is a major factor.

But we designers have identified a new role for ourselves in this situation. We say that our training is unique because we are the only ones who have been made aware of all the other professions. We are taught to go and talk with them, and to use their specialist knowledge. We have built ourselves a job as the ones who join all the conflicting parts of the problem together, and with a masterful sweep of our pencils, we show everyone how to go forward. While the marketing people and the technical people are incapable of mutual trust or understanding, we can make things happen.

While this central role is a real one in today's industry, designers are just as distrustful as all the others. We go and talk to end users to get first hand information, while saying how out of touch with reality the marketing statistics are, we make proposals for new technology, talking together about how unaware our client's engineers are, and we suggest

new suppliers when the purchasers aren't up to it. We don't trust them, they don't trust each other, and in fact nobody trusts anyone.

Which brings me to ask some much deeper questions about design education, and to suggest that the answers touch the whole field of professional training, way beyond the frontiers of design.

### Getting back to basics

Can we create training which simulates and stimulates the inter-professional relationships found in industry? Can we remove all the barriers linked to inter-professional rivalry? Can we teach everybody why we need the others? Can we breakdown all the elites, including design?

I think we can build answers to all of these questions, and I suggest that the key element is the product. Since manufacturing industry is product based, then so could professional education. All the professions found in industry could be involved.

In this idea, each profession would receive theoretical teaching from teams of specialists within a unit, not unlike an existing school. This teaching would be reinforced and put into context by joint "work experience" teaching through projects involving the other professions. In any one project, all the professional groups would be involved in an observed sequence, meaning that projects would start from the genesis of an idea, and run right through to be ready for market launch. All the professions would live with the experience of how they contribute to making a new finished product.

I call this idea THE PRODUCT SCHOOL.

You can be trained in any of the professions found in manufacturing industry.

You learn your job and how it relates to the others.

You play an active role, with real responsibility.

You have finished projects to show at the end.

Your projects could grow into new companies.

As described above, the school would have multiple departments built around a central core where everyone works on projects. Because the school

includes teaching for ideas people, the thinking leading to new projects would be self-fed, with opportunities for everyone to be involved in open creativity workshops for identifying new project themes. Because projects would be shared by all the professions, this would generate hands-on experience for those training to become project managers, as well as all those with a more operational role. There would be no choice but to learn to work together, with no risk of being seen as a competitor for designers or other service industries. It is also interesting to think about the opportunities for both student and staff projects, since once the structures were in place, anyone could initiate and work on a project, making full use of the fantastic capacity to cover all aspects of the birth of a new product within this one structure.

My feeling is that there should be a 50/50 share of time between theoretical and project teaching. I am fully aware of the difficulty of setting up such an ambitious project, which would inevitably need an initial period where several schools were involved, but the intention would be to build a new school, whose architecture would of course reflect the unique structure of this project.

In order to obtain recognition from future employers, the school would have to give state recognised diplomas for each profession. These diplomas would be reinforced by a PRODUCT SCHOOL diploma based on assessment of project work, and giving proof of the candidate's capacity to work in a team.

The school would build active links with venture capital organisations, and others looking to invest in new start-ups coming from successful projects. The message here is very clear – a finished project would be ready-to-go, with prototypes, costings, patents, marketing statistics, and business plans, all prepared by a team of young professionals who believe in them. All they would need to turn that into an operational company would be four walls and the capital to start, because they would have already proved their capacity to work together, and to build for the future. I think it would be easy to negotiate financial feedback from successful companies coming from the school, who would have no doubt as to its use.

Some questions to think about:

There would be a difficult gestation period because of territorial ambitions in existing schools?

How to deal with individual rights within a widespread group. Patents, royalties, etc?

Who is capable of taking the first step?

**David Balkwill**

David Balkwill is an industrial designer trained in England (Central 1977). He has been living and working in France since 1983, and teaching part time since 1986 (ESDI) and since 1990 at the ECOLE DE DESIGN NANTES ATLANTIQUE. You can contact him to talk about this or other projects by e-mail at [dbdesign@imagnet.fr](mailto:dbdesign@imagnet.fr).



# Urban Mobility

I would like to link three themes around the axis of issue of urban mobility: First, what is our perception of urban mobility; Second, What are the bonds existing between urban mobility and transportation design and, primarily, vehicles; Then, what I identify as the Art of good Design.

We shall start with some linguistics and history

The word “urbain” – meaning urban – appeared for the first time in French around 1354. It was found in conventions (cartelaires) in 1508 and 1638.

In 1768, the French philosopher J-J. Rousseau uses this word meaning urbanity and not urban planning. For Rousseau “a person who shows gracious and courteous manners” in cities is “urban” and is therefore opposed to the uncouth and rural individual.

Thus we can think about:

- Mobility in cities
- Educated mobility or educated mobility in cities!

This leads us to the idea of the education in mobility.

From education to civilization there is only one step that we can take to observe that the first urban mobility is about movements in the very city.

We shall approach this issue in three phases: the city on the move, things happening in the city, and people moving in the city.

The city on the move

As centuries go by, cities have spread out. (As for Paris: the small island of la cité, the city walls at the time of Philippe Auguste, the 1848 fortifications), etc...

Then, cities have moved from one bank of the river to the other, around a hill, or from the heights towards the lowest parts...

Fortresses (cf. La Ferté ) were usually established on the hills, while palisades were enclosing the lower parts of towns (a pale, that is a stake in Old French, gave the name to the town le Plessis), The towns where stakes were manufactured in the woods were called “les Essarts” (because the verb essarter meant to chop wood) or layes (meaning clean cuts, as in St Germain en Laye).

Cities have produced suburbs, satellite villages where people who had been banned from the city for having transgressed the law were sent during the Middle Ages.

The suburb, in French ban-lieu, is at a distance of one “lieue” (that is four kilometers) from the place where the ban had been ruled. Therefore, from its start, the suburb is the location where populations banned from the cities have concentrated.

Things happening in the city

We have things (urban furniture, signs and boards to carry information and bring comfort, prestige, health, and embellishment, and we have spaces. These things and spaces:

– Appear and disappear: Torches became gas lamps that became in their turn electric streetlights.

Street urinals became paying restrooms, cars have replaced carriages and ATM and automatic vendor machines selling metro tickets, cokes, or condoms have replaced street merchants and craftsmen such as cutlers, knife grinders and glaziers.

– Are animated: from semaphore signals to advertisements and neon signs.

- Transform themselves: refuse heaps at crossroads have become public steel garbage cans designed both for the community and for individuals. Nowadays they are made of composite materials and enable the sorting out of garbage. Horse drawn carriages have evolved into buses and streetcars. Thanks to the use of electricity, trains have become underground rail cars.
- Move around: fountains that once were practical are now purely decorative at the heart of public places.
- Pass by: bookmobiles, ambulances, and industrial medicine on buses, public utilities such as post office, the public electrical company EDF, etc...

The city dynamics also exist:

- As stylistic dynamics: Rome isn't Paris, London isn't Berlin, and Helsinki isn't Amsterdam...
- The city dynamics is also periodic: Nice carnival is not the non-carnival period of the rest of the year.

The city dynamics may be due to technical progress, to tourists or trade success or failure (for instance, the deflection of the N 7 main road), to changes in infrastructures (new railways, closer highways, etc...).

This dynamics is also linked to the growth and/or the limitation of cars. On one hand, restoring pedestrian precincts and on the other hand, setting up superstores in the suburbs along with the development of service roads and bypasses.

In these first two cases the designer's work should be integrated within all the professions concerned by these issues: urban planners, architects, sociologists, marketers, and engineers... The idea of team work being inferred.

#### People moving in the city

People move around because of the creation of the following districts:

- New lodging programs in the suburbs
- New working facilities
- New amusement facilities (cf. Disneyland, the "green path" at Daumesnil on the old railway, Cergy's artificial lake, etc.)

They move around in different manners for the following reasons:

- There are new roads: bypasses that avert the center of towns;
- New commuting means: streetcars, funiculars, subway;
- And new transportation means: new motorbikes concepts, new bicycles and new urban vehicles.

Within this frame the design process is always connected to the other professional approaches and rests upon two intellectual stages that support each other; a creative process and a conceptual process:

- The creative process, using inventiveness and imagination without any of the constraints of customer's specifications finds its source in the very talent of designers. We talk about creativity, for instance Renault calls itself a "car inventor."
- The conceptual process involves the ability to organize and manage a list of customers' specifications. Its constraints are perceived more as facilitators to solutions than as limitations.

The balance creation and conception involves professionalism and competence:

- Competence: implies mastering the techniques and processes concerning methodology, creativity, control and validation.
- Professionalism, involving the meaning of profession of faith, that is the ability to assert principles, values, and convictions, as well as the respect of others'.

Concepts are elaborated at the heart of these dialectic relations. They are the first formalized representations of a product: that is when we are at the heart of Design and primarily of transportation design.

#### The art of good conception

Among sensitivity to shapes and knowledge of transformation techniques, ease in the means of expression and proficiency in information technology, designers cruise on the boundaries of possibilities. These boundaries are determined by the designers' knowledge and skills as well as by those of engineers, technicians, sociologists, marketers,

sémiologists, and all the experts who compose a project team.

To play their part, designers will have learned the art of conception or how to integrate artistic singularity within the world of industry and economics.

For us, mentors, we have to transfer knowledge by combining an artistic education through the teaching of drawing skills, volumes, and creativity, and some business culture, that is to say, team work, innovation, quality, marketing, and product strategy.

At Strate, we master the art of teaching this modern paradox of “manufactured aesthetics”. We think that designers of the third millennium shall need to consider recycling when carrying out productivity research, ethics when thinking about product strategy and accountability when participating in a launching committee.

Thus designers will bring meaning not only to their creations but also, to their very acts of creation.

That is how we will have taught them the art of good design.

**Jean-René Talopp**

# Why Weave Today?

The Diplôme de Métiers d'Art Textile (D.M.A.) has three studio practices that train students in the applied art disciplines of Broderie (embroidery), Tissage (loom weaving) and Tapisserie (tapestry techniques). The objective of the D.M.A. cursus aims at developing a vocabulary of skills that our students will exploit as consultants, artistic directors or practising artist/designers, etc.

In their future careers, these students will be confronted with rapid technological advances and fast changing social and aesthetic criteriums. The number of hand made objects is diminishing, as CAO technology and industrial processes are producing objects that in the past made by the skill of craftsmen.

Within this context, is there still a need to learn these time consuming, labour intensive skills? Tapestry weaving which has its roots in a historical and high social status of the past, particularly raises questions concerning its relevance within this contemporary context.

Challenging the status of tapestry, by the question "Why weave today?" is the problematic that determines my teaching within the D.M.A. Textile cursus. The nature of "off the loom" weaving stimulates experimentation and diverting techniques whilst sharpening the awareness of materials. My methodology consists of encouraging students to strain the medium or technique to extend its formal range of possibilities, or to refine it in order to create unexpected tactile effects or visual sensations.

The studio practise is a laboratory where students experiment with ideas and observations, in order to test hypotheses that they can then apply to design precepts. Whilst working around a subject or a question, they channel their research energies towards present trends, whilst reflecting on possible

relationships in the sphere of applied arts.

This form of intelligence guides them in their practice, allows them to develop new research directions, envisage applications and functions, and then eventually transferring them to less explored fields.

I feel convinced that craft practises and acquiring skills provide a foundation of making and an understanding of how things work. With real making one is confronted with the resistance of materials and the necessity to find solutions when problems arise. In this case, knowhow cannot be learnt from books, it comes from experience.

## **Diana Brennan**

Professeur de Tapisserie

Diplôme de Métiers d'Art Textile

Ecole Supérieure des Arts Appliqués Duperré

# Design, High-tech and the User

As a result of the fast development in information technologies we have witnessed very recently the birth of several new and technology intensive product categories. Today there is a variety of communication products and wearable monitoring technologies on mass market. Many of the more traditional product categories have changed their character as well. The impact of IT on, e.g. production machinery and medical equipment, has added the complexity of those products essentially.

This development has naturally influenced on the requirements set for industrial design discipline. Even though high technology as a concept is vague, broad and covers an immense range of different technologies and products a couple of generic high-tech design challenges can be named.

Product categories are not established. In the field of rapidly developing technologies the new possibilities keep on challenging the old product categories. Software based solutions enable the adding of new features to products easily. Sooner or later the core nature of the product will be blurred. Technical product development or market driven thinking do not fix product categories easily. Technologists appreciate open, platform kind of solutions, where the products are open systems capable of carrying out what ever kind of functions. Marketing departments appreciate long lists of features because they are regarded as strong selling arguments. Both of these approaches make the products increasingly difficult for the customer to understand. What is the product meant for? Why would I need a product like that?

In this kind of situation industrial designers (together with interaction designers and user researchers) are in the key role to give the products an understandable form and character. They need to figure out strategies to make products approachable through linking them with something that is known already, using

metaphors, striving for consistency and learnability. They don't just give products a coat of design, but they define what makes a new product meaningful for a customer.

Layered user interface. The user experience given by high-tech products is a combination of several technical solutions that often can be created by different providers. There is the physical device with its keys, joysticks, displays, covers, colours, etc. There is the software part of the interface having a logic of its own, its symbols and layouts. Increasingly often even rather simple devices are capable of connecting to information networks and accessing a variety of network services. It is possible, even typical that these three layers are designed by different teams having no other common design guidelines but the technical standard enabling the technical compatibility.

Designers are among the professions who are used to operating between different stakeholders, understanding the core about each of those disciplines, and combining specialised views and knowledge into holistic solutions. Thus, it seems that creating holistic user experiences combining the different layers of modern interfaces would be a kind of challenge that matches with the strengths of industrial designers. To take the integrators' role in the design of new technologies is not the present practise for industrial designers, but interesting future possibility.<sup>1</sup>

Usability and user experience. Within the design of information technology there is a well-established tradition to involve users in the design process, namely usability. Usability aims at optimising the effectiveness and efficiency of human-technology interaction. However, usability not enough, when ubiquitous information technology enters all the sectors of human life. Technology will not be any more in instrumental role, for the development which usability is a perfect framework. Technology has to be regarded as a prevailing context and environment where human activities take place. Thus, designers have to pay attention also to the subjective ways of interpreting technologies. They need to pay attention to style, preferences, aesthetics, and find the ways to deal with these kinds of considerations when dealing with advanced technologies.

To sum up, advanced rapidly developing technologies frame design tasks in a novel way. First, when designing high-tech products designers have to pay more attention to characterising the designs as the cannot lean on the established product categories. Second, the consistency of the different technical layers of the product is a design challenge and especially a problem from the point of view of design communication. Third, user involvement has to cover task oriented usability considerations and design for holistic user experience as well.

**Turkka Keinonen**

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## Craft: Nostalgia or Avant-garde?

This lecture introduces Finnish craft and design environment from five perspectives. These categories are based on the traditional way of considering Finnish design as clear and economical form, functional attitude and mystical metaphor of nature. The aim of this lecture is not to show or define all forms of Finnish craft, but to offer the audience some flashes or visualisations about the contemporary development. In this case I will use the term "Craft Design" in the widest sense possible. The term covers the whole area of traditional craft as well as art and industrial design. Five examples, analogies, to symbolise Finnish craft design.

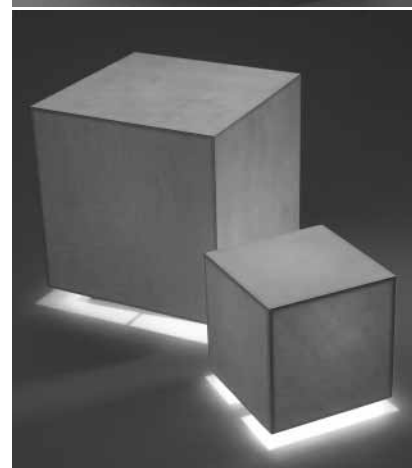
### Mathematical analogies

From the time of functionalism, the balance between the harmony of space and ideal of form were based on geometrical and mathematical relations.

The geometrical forms of items give the possibility to mix different styles. That way the manufacturing is easier than with multishaped objects. But it's very hard to build up the exact basic form by hand. It needs excellent technical skills as well as the fluent co-operation of eyes and hands. Our craft education was based on studying technical skills and understanding of materials. Especially the spirit of functionalism of our architecture and design was founded/based on craft knowledge. Contemporary crafts use that kind of deep basic knowledge to develop new human objects for every day life.

**1. Pia Nurkka, "Pino"**  
0,8 mm WISA Craft, wax.  
Photo: Ari-Pekka Auvinen

**2. Stefan Pihkala, "Li"**  
50 W lamp,  
280 mm x 250 mm x 250 mm/  
165mm x 150 mm x 150 mm.  
Photo: Ari-Pekka Auvinen



## Biological analogies

In the traditional Finnish craft design, clear and decent lines and shapes of forms were metaphors of virgin nature. Nowadays craft design uses this metaphor more in a way to express the mystical point/side of unknown nature and to connect that to the high-tech design environment.

Finnish nature for the designer is not any longer only a source of imitation. From nature, the craftsman gets more than just fluent forms and clear shapes; it's a store of ideas for new ecological material combinations, examples of less pollution production and, if we notice, a source of natural humour. Crafts use nature as a language. It's the backbone which gives inspiration and a solution at the same time. New crafts use it in very subtle ways and connect it with the high-tech environment. Through this method, the crafts could give to the user and the audience an authentic and personal experience.

### 3. Erkki Pelvo, "Zaggara".

A low swinging seat,  
630 mm x 270 mm x 400 mm.  
Photo: Ari-Pekka Auvinen



### 4. Jussi Helve, "Koivio baskets".

0.8mm WISA Craft,  
1000 mm x 450 mm x 360 mm.  
Photo: Ari-Pekka Auvinen



### Romantic analogies

The character of the national identity, folklore, was once a main stream design approach in Finnish craft. Nowadays it is more like the way of using materials and contents of items. At present designers are more like storytellers than technical assistants.

In every culture, myths and religions are based on non-verbal materials. That means that every picture, hand prints on the wall, ceramic pots and a stone hammer were an attempt to understand and handle the world. This is the basic idea of craft. Contemporary crafts use these basic elements as a tool to show the audience what we could find from our history and what we do today. Craft languages are more symbolic and metaphoric than logic and rational. It gives tools for the designer to understand and handle abstract ideas and build up new products of art. And at the same time the user and the maker come closer to each other.



**5. Mirjami Rissanen, "Confronting".**

Installation, 1998,  
porcelain, mixed media.



**6. Simo Puintila, "Eternal vehicle".**

2002.

## Mechanical analogies

The Idiom of form is a combination of style of constructivism and high-tech form of thinking. Those elements enable the designer to understand the user and usability in context of everyday life in the post-modern world.

Craft design serves the whole design field as a laboratory of combinations Of new materials and new technical construction. Especially Finnish wood industry and furniture industry get many innovations from craft design. We all remember Alvar Aalto and Tapio Wirkkala's joint experiments with laminated wood. Working with unique or small series the designer could understand better e.g. the variations of material and concentrate on the problems of usability. All this is based on craft knowledge which is more than technical skills. Environment in craft design is a way of holistic thinking not only from the users or makers or the industrial point of view. In glass and furniture craft in Finland we have nowadays very innovate and skilful atmosphere which comes forward in new ways to produce items.



### 7. Tobias Nagel, "Smooth".

0.8 mm WISA Craft, rubber foam, experimenting with "sandwich constructions";  
1200 mm x 450 mm x 650 mm.  
Photo: Ari-Pekka Auvinen



### 8. Touko Palviainen, "Askel".

Aluminium tube, frame of cast aluminium,  
720 mm x 480 mm x 480mm.  
Photo: Ari-Pekka Auvinen



**9. Kim Simonsson, "Pimper 1".**

1999, majolica, alkyd paint, wood,  
135 x 110 x 45 cm.

**10. Susanne Koskimäki, "The Ones Who Came Here".**

1999, hand blown glass,  
height 35-40 cm.



## Gallery analogies

Things are more than functions. Most things contain aesthetic, moral and ethical qualities. Inside this gallery analogy are those objects the existence of which is based on the artistic way of thinking – so called contemporary or applied arts and design.

At the beginning of 1980's, Finnish crafts people had a very strong passion to connect art and craft. Especially areas like ceramics, textiles and metal arts had many artists who started to work more like visual artists than designers. Nowadays the art craft articulation is quite far from industrial design. Artists concentrate to develop their aesthetic knowledge and artistic skills. However, this form of crafts produce many new and innovative ideas to design. In the art craft there is a possibility to test sculptural outlook, open-minded material combinations and extraordinary joint, which and they can be used as ideas in furniture or textile design.

## The end of avant-garde

### Nostalgia or avant-garde?

It's not anymore necessary to talk Finnish Craft as a part of Past or something Avant-Garde. Contemporary Craft is based on the direct relation to human ordinary life; it gives life solemnity, revives it or is a relic that disappeared in utility. The ordinary character of craft connects it to direct interaction with the user without institutional categorisations of art or design. Craft enriches individual experience in everyday practice.

### **Petteri Ikonen**

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University of Art and Design Helsinki

# Growing Out of Needs of People – For People

The importance of design grows because we are entering the esthetical zone in the hierarchy of people, entering the world of pleasures and experiences. The researchers talk about the exchange of cultural and symbolic meanings, which is in close connection with the individual ways of life growing in the urban cultures. Design has become a slogan of the knowledge and experience society.

The global companies have become aware that design can decisively contribute to the success of their products and services. As well, the public sector has understood that high quality of design is necessary if we want to make people to get rid of their beloved car and alternatively enter the train, tram or subway. The experience of traveling and the image of quality in services have to be competitive against the use of private cars.

Mobile communication devices i.e. mobile phones can act as an example of the problems grown out of technological development and the change of tasks given to design. Designers have to more often solve complicated psychological and cognitive problems related to the user and smart product interaction. The services offered by a product have to be designed that the user understands them easily. We therefore talk about user friendly orientation. Otherwise, all goes around the question on design of experiences in the use of product: Desirability. Alongside the material elements we more often design the immaterial essence of a product.

Design has always a strong humanistic approach: One has to dare to ask how the tasks given serve the wellbeing of people and how design can help the life of those people who have because of age or other reason some disabilities. Technology has to be measured up to the people. Growing out of needs for people is a good instruction for the future design.

“European Ways of Life” -exhibition is a unique window to show how European designers and the students of best design universities and colleges see our future. I want to sincerely thank on behalf of all participants the organizers of this exhibition, SAD, for the excellent work and all French supporters who have contributed to this remarkable cultural event.

**Prof. Yrjö Sotamaa, IDSA, SIO, ORNAMO**

President of CUMULUS, European Association of Universities and Colleges of Art, Design and Media

# The European Way(s) of Life Exhibition Raises Numerous Questions on the Image of the Future Europe: Europe, Identity & Trends in the Future

The design exhibition “European way(s) of life”, has been mounted in one of the most prestigious exhibition sites in Paris i.e. Carrousel du Louvre.

It was organised by President Jean Pierre Khalifa of SAD – Société des artistes decorateurs – with its hundreds years of tradition in exhibiting craft, applied arts and (in modern times) – design, in collaboration with ESAG design school in Paris with the chief curator Prof. Gerard Vallin under the auspices of the French government, supported by Brussels European Comunity, City of Paris, CUMULUS – a European network of higher education schools of Art and Design and numerous other institutions.

Where is Carrrousel du Louvre? The Carrousel du Louvre is located in a very heart of Paris. In the basement everyone can see the majestic old walls of medieval city of Paris in situ.

The place is easily accessible from the underground passage leading from the famous I. M. Pei Pyramid, which leads a short distance to the west, on the surface route from Rue de Rivoli that begins between the Tuileries metro station and the Palais Royal, or from the Tuileries Park past the small Napoleon Arch, which stands just above the Carrousel. From there, a majestic view of the grandiose Louvre’s inner facades opens up to the east, in the midst of which, the Pyramid symbolically rises. If we turn back to the west, we can admire the Luxor Obelisk in the crowded Place de la Concorde, Les Champs Elysées, the distant Arc de Triomph and La Defence beyond.

The exhibition was opened by the Mayor of Paris, Mr. Bertrand Delanoë, on Friday 3rd of May! It was closed on Sunday 12 May. The exhibition was visited by tens of thousands common visitors interested in what is going on in design.

With a record number of exhibitors (just under 1000) presented over a total surface area of 6800 m<sup>2</sup>. It was accompanied by a splendid 400-plus page monograph with data, the exhibition’s contextual presuppositions and presentations of the predominantly young artists and their works.

## Background

The exhibition was special in many ways. The basic idea of the exhibition is expressed in its title “European way(s) of life”. It speaks about identity, although there is no simple answer to the questions of the present identity of European nations. The invitation to take part, demanded a conceptual and critical approach to a broad range of topics: **the universe, earth, city, home, the workplace, body, food and network**. Most exhibiting designers (artists) responded *with products* that are attractive to a public that finds it difficult to understand abstract concepts and philosophies. That is true that in the product, the public can identify with something that they know or that is familiar.

In Europe, the new image of an Europeanised identity has been emerging before our very eyes as a segment of the inescapable globalisation. The limitless ideas and mobility of Europeans must necessarily reflect in the state of the art of the EWOL substance of materialised culture.

## New image

Looking at exhibited design, one can not ignore emerging new image that shatters stereotypes about the self-image of the national identities of the classical modernity. A hybrid has been forming, which is natural for design. Nothing is certain any more! What is or will be European, British, German, French, Finnish, Slovenian...? Philosophical foundations have also crossed the physical boundaries. Individuals from different social strata do not share only the physical proximity, but also the same interests. These affinities are even felt at a distance of several thousands kilometres. The internet generation is here.

If we return to the meaning of “European way(s) of life” its exhibition and source issues of change, we must look at two topics:

- the issue of identity **as a meaningful framework for critical point of view**, and
- the issue of identity **as a reflection within the product**.

These are about **the state of the spirit** and **the state of the art** in design.

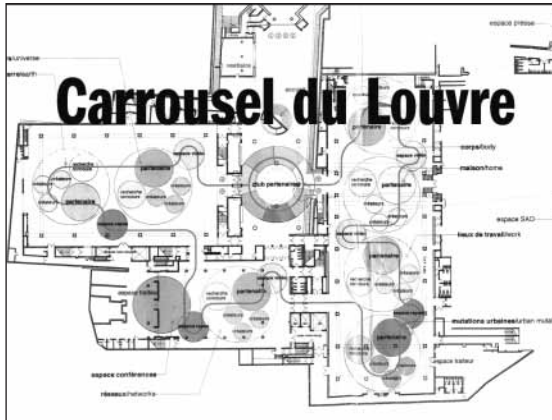
The actual research and opportunity to evaluate the present situation, to draw conclusions and set up guidelines only started with the short lasting exhibition. Anyhow the exhibition was meaningful and quite transparent about the state of the spirit. The publication and possible individual documentation as well as Seoul Art Centre’s recapitulation offers an opportunity for further research for theorists and scholars.

## Messages

Some exhibitors (like Slovenian or Finish contribution) presented a conceptual critical consideration with a messages created by a visually well versed and educated design narrators of stories. These contributions were based on an awareness of changes in society and the huge opportunities created by the dynamic development of technology, communications and

1.





### 2.3.

information society with their impact on the notions of the nation – region, Europe (common values), unification, **harmonisation**, **Europeanisation** and globalisation. As for example the Finnish showed how a social state can pay extraordinary attention to the solving of significant, although ignored social problems, ranging from catastrophic situations (fires) to the integration of the blind into normal life.

#### Concepts

In modern Europe, **harmonisation** provides an opportunity both for localisation and individualisation. If **unification** unravels through *work, money, information, knowledge, the media and communication technology*, there is individualisation of *life styles, self-realised needs of individual groups, individual talent, their achievements, successes or failures*.

**The cultural capital** of the small does not necessarily lie in the material wealth but in other forms of capital, such as *knowledge, creativity, information, social and emotional competence, interaction and communication*.

The small, be nation or community, can express their identity as both globalised and localised individuals

– if they do not stand on the foundations of the “heimat” stereotype of the so called “national” identity,

– if they do not rely on the utopia of ethnic or local identities,

– if they do not search for the archaic identification of “what belongs to our fatherland and what does not”;

instead, they must exploit a creativity that is neither global nor local, that is Trans-national and **leaves all options open**.

#### Products

Nevertheless, most exhibitors focused on the concept of the product or system of products with the distinct mastery of technological innovations and their usage. To name a few: The Sogeres, a French food producer was particularly exciting and meaningful. They presented the strategic complexity of a company based on R&D, on science and design. It presented links that reveal new opportunities particularly in connection with sensitivity, **the senses and the good mood** brought about by an extremely tasty food product. The French in their special way excelled in their characteristically humorous technological and formal innovation in concepts and products. The British or German expressed their way of understanding the innovation setting up relationship between user, a product (tool) and environment.

#### Identity

The issue of identity is a **hot topic in post-modern Europe**, which symptomatically questions **the state of the spirit after modernism**. At a time when nothing is self-evident any more, we are asking ourselves about **where do we belong?**, about the region, the nation, Europe and the world.





## 4. 5.

Despite extensive virtualisation, identity is still expressed in the materialisation of the idea. Designed products inevitably and decisively shape the global material culture. Design is of key importance to the quality of our everyday living environment and without underestimating the features that design generates while communicating with the broadest range of consumers, we can say that it gives a company a crucial advantage over the competition.

In this exhibition, it was possible to observe the complex features of design that might be of key and lasting importance to future development.

#### Future trend setters

Most designers at the “European way(s) of life” exhibition were fairly young. In the future, they will give the greatest contribution to the planning of new products. They will influence their environment and market dynamics through their products. For this reason, I see this exhibition as a mirror of our near future in the key issues of living and our attitude towards society and technology.

Alvin Toffler used to say: “the future always comes to early and by wrong (false) turns”. My young student in her degree thesis on Sociological aspects of IT and its impacts to various spheres of life deliberates: “The individual could not manage the idea of the long-term future. Especially we, young people, do not want to be loaded (burdened) with. No one

complex imagination about the future could not be real illustration of the future. The future seems to us wrapped up in mystery. Our sensations (feelings) are stretched between sweet expectations and shadow of doubt.”

Anyhow, EWOL is a representative sample of the state of the art within our present and future European material culture. It featured a broad range of provocative visions that may influence design trends in foreseeable future.

We found out several common features of the exhibited products, which are characterised by a tendency to ensure an objectively better life through technical, functional and cultural innovations. The common characteristics are no obstacle to the obvious variety and personal approaches to products whose most visible characteristics are new materials, the impact of new technologies (computers, communication, industrial processes), emotions (psychological aspects of design) and a tendency to produce personal, individualistic or universal solutions.

#### Conclusion

Due to fruitful efforts of Prof. Robin Baker, Ms. Claire Kim and Mr. Kim Sang Kyu, curator of SAC Korea, EWOL in its smaller abbreviated version was exhibited in Seoul Art Centre from September 5th to 29th. Two conferences, motivated by the exhibition, were included in a program. Robin Baker, Leighton



Reid and myself were speakers. I've covered the main story which was "EWOL – learning from the past, dealing with the present, planning with the future" as stated in Claire Kim's contextual introduction. Beyond all question it helped to reinforces sound attention to European case from the point of Far East view.

But not only that, as a matter of fact, the Paris exhibition has not been a single one action. By our strives was spread around by follow up of activities. Just for example, In Slovenia public was well informed about Paris's exhibition thorough electronic and printing media. The articles with attention to design reached broader public as for example through a Weekly Supplement "Science" of the main national newspaper DELO and thus reached around 350.000 people or homes. More selected target readers were covered in In-flight magazine of Adria Airways national air carrier. In such respect the influence of our profession, our projects or familiarity with CUMULUS can be greater than expected at the first turn. It all goes in favour of young generation of our graduates.

Sasha J. Mächtig



***New image***



6.

# Radical Aesthetics

**A study of epoch-making fashion designers' ideas and means in their radical breaks with the prevailing fashion.**

Working within the field of education in fashion design develops essential questions which need answers. What is a fashion designer's task? One obvious answer can be that the fashion designer is a tool for the industry. An industry that needs to meet the competing market with bestsellers. What possibilities does a fashion designer have to convey ideas and messages? The change in paradigms of fashion have been few but obvious since the role of the fashion designer emerged in the 1850-ties along with the idea of mass production and international trade. How has epoch-making fashion designers succeeded? Are there deliberate strategies taken into use? In my doctoral work I am trying to find answer to these questions.

## Mobilizing the senses

Responsibility is a focused issue affecting industry and production. The focus is largely directed towards the important and unavoidable ecological aspect where one endeavor to proceed responsible alternatives concerning manufacturing. To incorporate the aesthetics as an issue concerning responsibility is not put in focus. Nevertheless, it is an interesting approach. The standardization in fashion leads to unconcern. Japanese designer Rei Kawakubo (1942) has once expressed that she through her design wants to suggest different aesthetics and values. Kawakubo's attitude underlines the communicating aspect of clothing. Fashion and clothing is mobilizing our senses.

We are often reminded of fashion's negative sides. Saying that, fashion's strong ability to create engagement must at the same time be credited.

Some of the most influential fashion designers in history are those who have chosen their own way.

They have been looking for the future and suggested alternative aesthetics. Aesthetics that initially have been met with skepticism and resistance also from commentators within their own field.

Amongst the epoch-making contributors in the history of fashion two of them are the French designer Madeleine Vionnet (1876–1975) and the earlier mentioned Rei Kawakubo.

Early in the twentieth century, parallel with Poul Poiret, Vionnet created and developed garments that broke radically with the prevailing Edwardian silhouette which demanded a corset. Vionnet's design work led to her revolutionary use of the bias-cut of textiles in her garments. Garments which revealed the natural female body – a huge contrast to the corset based fashion. Her ideas which started out as controversial, are today still valid and considered modern.

During thirty years Rei Kawakubo has designed and created clothing under the label Comme des Garçons

in ways that initially have been regarded unaesthetic and ugly. She would purposely make use of “errors” in the technology for production of textiles and materials.

These designers must be viewed as entrepreneurs and strategists. They have been determined have consciously taken into use means to communicate their ideas so that it ultimately forms the basis of a new paradigm.

Vionnet and Kawakubo have revealed a strong motivating force in their design work. What are the motivations and means? What are the elements that have been included in the process leading to a successful break with the prevailing fashion? Are there any parallels similarities regarding focusing on textile technology and development of materials? In what manner way have they paid attention to social aspects? Regardless of time and cultural background there might be points of resemblance to find in the designers strategies. Through understanding their work, there are possibilities to come forward with a pattern in the process of designing of innovative, epoch-making fashion designers. This knowledge will contribute in the education of future designers.

**Kirsti Bræin**

# Future Home Graduate School 1999–2004

Future Home Graduate School 1999–2004 is a trans-disciplinary doctoral education co-ordinated by the University of Art and Design Helsinki. The students come from five Finnish universities and they all have their basic education in design or planning. The Graduate School has arranged workshop-seminars 5 times a year, each lasting for one week, and in the meantime the students work with their individual doctoral study. Most of the lectures have been held by artists, architects or industrial designers, who also have a doctor's degree and have been able to benefit in their own activities from the combination of theory and practise.

FHGS has been a thematic graduate school, everyone has a topic related to future housing, home or the urban environment. The diversification and individualization of the society is creating demand for a wider choice of alternatives in future housing. People with different lifestyles place different requirements for their daily living environment. At present urban planning faces questions related to ecological and economical sustainability and cultural diversity. The need to develop living spaces for future more flexible and personalized, has been one of the challenges of this graduate school.

We have had some major principles, some kind of criteria, for the product development: the latest technology should be combined with the best possible design, user orientation and the barrier free environment are as important as ecological aspects and responsible progress. Services, products and spaces are increasingly merging together forming intelligent, adaptive and responsive environments. Integration means more interfaces between different components of the environment in order to guarantee usability in homes.

The existing standards of the building industry are

primarily serving manufacturing and assembling processes, not enabling new possibilities and services in the field of housing. The doctoral thesis from the FHGS may contain also an artistic work (design/plan/product development) which could be 50 percent of the doctoral study, the rest consisting of the theoretical framework and literature research (25 %) and the researcher's own design philosophy and its relation to the project (25 %). This is one way in which doctors in art/design can compete with the traditional fields of science. The first doctors of the Future Home Graduate School should get their degrees during 2003.

## **Anna-Maija Ylimaula**

Professor, M.Arch, Dr.Tech.

Director of Future Home Institute and FH-Postgraduate Studies  
University of Art and Design Helsinki

e-mail ylimaula@uiah.fi

# Paperless and Hands Off

## Define your style

Issues of style and visual authorship in architecture are often incorrectly regarded as purely “analogue” nature. An observation that might be made of architectural representation in the early 90’s was that it was common for architectural hand drawings to look as if they were produced mechanically.

Following a period where nearly all computer-generated images were beginning to look the same, due to the limitations of either the particular software or in many cases the particular user, it now seems that we are facing the reverse phenomena. This is not to say that digital representation seeks the appearance of hand drawing, but rather that as a response to a pervasive “digital look”, we are now witnessing the reappearance of particular formal aesthetics and individual authorship.

Abandoning familiar pre-digital design techniques, such as plans, sections and elevations, as the final step in a linear design process, enables us to think in terms of new technical standards. We are now taking full advantage of amazingly capable modeling and animation softwares as a source of investigation and experimentation – a new engine that enables the discovery of our own design techniques, models, and readings of contemporary arguments and information, and lets us actualize our own thing in our own mode of expression.

The development of very specific working methods paired with supportive critical and theoretical tools is a powerful alternative to modes of practice predicated on issues of form and style. This is where architectural practices may build up and regain distinct identities.

Process v. Technique: the technique wins!

Process has almost always meant an automatic

process, for it was naively believed that removing the human subject from the design loop would produce a wholly autonomous work, liberated from the author’s hand, signature, and presence. Process work identifies the means as more important than the ends. In a sense, a process orientation is somewhat obsolete today, due in part to the extent to which new technologies guarantee process automatically.

We are far more interested in effects. Techniques are the means to this end. We are now (perhaps once again) willing to admit that architects operate with expertise, knowledge and power, and we are no longer awaiting some mystical accident that may (or may not) deliver us into some great, unknown future.

We now have the capacity to predict the emergence of desired effects. This is technique. If you are interested in producing effects, then you need techniques. (If process is its own end, then who cares what the effects are?)

Create your own (with PCs and Macs)

There are roughly three discernable “camps” or schools of thought in digital form making, both in academia and in the market. Most practices may be considered reducible to or hybrids of this basic set of three, all informed by a West Coast, American architectural formal agenda:

**The Conceptualists**, or the prevailing breed of actual practitioners, are those who use the modeling capacities of the computer mainly as the means of representation and realization. Design technique, however, resides in idea generation, the drawing and the model, physical or digital.

Frank Gehry is an example whose professional expertise is twofold: an analogue formal design

approach paired with extremely sophisticated custom paneling and cladding systems made possible by the computer. If Gehry is an example of an “old school” Conceptualist, Neil Denari and Wes Jones belong to the younger generation of this same camp.

**The Animators**, for a long time very fashionable exclusively in academic circles, are now increasing their “market share” with the actual production of smaller projects, interiors, installations, exhibit design, and various products. The Animators are concerned with temporal processes of formation and performance, coupling analytic and generative techniques in their experimentation with 3D modeling and animation tools. In terms of method, a primitive (or generic form) is typically exposed to a set of contextual information, or forces, that are in turn registered, or indexed in the massing of the resultant form.

One could argue that this abdication of form-making responsibility to the computer reduces the “act” of design to mere data entry – a dumb automatism driven by contextual and functional information. However, the Animators are not necessarily interested in the rigor or legitimacy of the process itself. Rather, they are interested in the process as a device or tool; a technique for producing effects that are not reducible

to the contextual input. As part of a larger project, and they often seek to produce effects of dynamism in the form. And even if the form itself is static – literally freeze-framed – it produces movement through performative spaces that require inhabitants to (re)act.

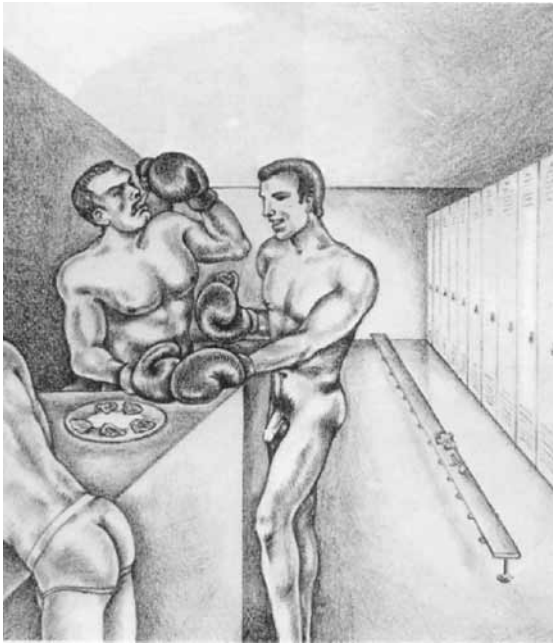
**Lastly, there are the Generators.** These are the very few, and very distant from tectonic reality, who circulate primarily in academia. The Generators believe in a world that can be reduced to numbers. Their main obsession is computation, more specifically the generative potential of systems to evolve architectural morphology.

Karl Chu, a professor at SCI-Arc in Los Angeles, is an experimental architect who now uses L-system softwares to generate, or in his own words, “grow,” emergent architectures. His work, for now, remains on a purely theoretical level.

And the stakes are?

If it is possible to agree that it doesn’t matter how you do it, then what is really important is what it does – how design operates aesthetically and socially.

It is safe to say that American design has developed



1. **Naked boxers.** Rem Koolhaas, *Delirious New York*.

a very formal aesthetics as compared to the far more familiar Dutch/European functional model. Nonetheless, as designers we must ask ourselves, “What are the stakes of our profession?”

Is legibility the primary concern, as it is with so-called critical practices? Here the effects are conceptual. There is an obsession with the ability to put the project back together, and a fascination with the authorization of composition. It demands that you pay attention. Look at me! Read me! I’m critical!

Or is it more about promoting or enabling life and lifestyle, where architecture no longer claims center-stage or seeks legibility? Rather, architecture sets the stage, and elicits a multitude of possible events and behaviors?

It is a form of design that can withstand disappearing into a background, like Koolhaas’s naked boxers on the nth floor eating oysters in boxing gloves in *Delirious New York*... there’s nothing noticeable or critical about the environment they’re in, but it is a spatiality that produces new relationships and effects and is not at all about paying attention to the environment. The environment is banal, but somehow it produces a new species of men – in this case the American bachelor that he writes about, which is a new species.

The mva architects

If the effects are more important than the means, then one should be working beyond well-known and well-rehearsed procedures, developing techniques for an engine of invention that produces one’s own style.

We are not committed to Dutch functionalisms, or American Formalisms, or any architectural behavioralisms. We simply seek to produce a recognizable sensibility and aesthetic in designs produced under the mva brand name. Our obsession is the production of a spatiality of maximum performance that allows alternate behaviors and new lifestyles to emerge.

Our interest lies in production. We can be reached at [www.mvarch.com](http://www.mvarch.com).

**Tomaz Mächtig and Ursa Vrhunč**

# Going Virtual

**Cumulus Conference in Paris 2–4 May 2002**

**Working Group: Going Virtual**

At Paris on the 2–4 May 2002 The University of Art and Design Helsinki was looking for Cumulus partners to produce an International Learning Course in the area of art and design.

The details for the project were:

- The university was looking for 3 to 5 Cumulus partners to collaborate.
- The subject and the content of the course would be planned with these partners.
- The university would coordinate this project and offer a free learning environment for the course.

Requirements for the participants were:

- To have access to the Internet
- To have some knowledge of the use of the Internet in the process of education
- To have at least one contact person or tutor who would be responsible for the course
- And to have some creative madness to try something new.

Seven partners joined and the following planning group was established:

1. Eunice de Vere Thorne  
Course Leader, International Studies,  
Southampton Institute/Faculty of Technology  
Design, UK
2. Leza m. Uffer  
Dr.phil, Prorektor  
HGK Hochschule für Gestaltung und Kunst,  
Schweitz
3. Rob Korver  
Senior Lecturer Architectural Design,  
Faculty of Visual Arts and Design,  
Utrecht, The Netherlands
4. Per Aarvik  
Assistant professor, Department of Design,  
Kunsthogskolen I Bergen, Norway

5. Robin Baker  
Rector, Professor,  
Ravensbourne College of Design and  
Communication London
6. Lilian Meistner  
Vice Rector,  
The Estonian Academy of Arts
7. Veli-Pekka Tuovi  
Principal Lecturer, Multimedia Production,  
Lahti Polytechnic

The Coordinator of this project is Producer Eva-Maria Hakola from the University of Art and Design Helsinki.

At the present moment this group of representatives from these Universities is planning the project. The group had a meeting at Utrecht on the 27th of September and will have another meeting at Siena on the 14th of November. For the rest of the year 2002, the group is focusing on the planning of the project and applying for funding.

**Leena Koskinen**



# European Way(s) of Life Fashion Parade

En signant le traité de Maastricht, en 1992, les Etats membres de l'Union européenne ont affiché leur volonté de "favoriser l'union sans cesse plus étroite entre les peuples de l'Europe".

C'était une manière de promouvoir ce que l'on a appelé la citoyenneté européenne, basée sur les valeurs fondamentales que partagent les Européens et surtout sur leur remarquable héritage culturel, enrichi au cours des siècles par l'interpénétration des influences.

Dans cette logique, l'Union a été dotée d'une compétence propre dans le domaine de la culture pour renforcer un sentiment d'appartenance à une communauté qui respecte les diversités et contribuer aussi bien à la meilleure connaissance et à la diffusion des cultures qu'à leur épanouissement.

C'est ce à quoi s'attache très largement la Commission, que j'ai l'honneur de présider au Parlement européen, en impulsant des échanges culturels et en favorisant, entre autres, la connaissance mutuelle des créations afin de contribuer à la mise en place d'un espace culturel commun aux Européens et de développer la création artistique, sa mise en valeur et sa diffusion internationale.

Des programmes européens, en matière d'éducation et formation, soutiennent ces coopérations car l'implication des jeunes est essentielle à une compréhension mutuelle libre de préjugés.

Car, il faut aussi apprendre et pratiquer : la création artistique, à travers les écoles européennes, permet à de jeunes talents d'acquérir les éléments structurants de leur discipline et de s'épanouir dans un contexte d'échange et d'ouverture à d'autres cultures.

J'ai donc soutenu avec la Commission européenne, et

dans cet esprit, la manifestation European Way(s) of Life organisée à Paris avec le concours de Cumulus, premier réseau des Grandes Ecoles européennes de Design.

J'ai été très favorablement impressionné par ce véritable laboratoire de la création contemporaine européenne qui a permis un témoignage dynamique des modes de vie en Europe.

Vingt pays représentés, cinquante grandes Ecoles et neuf cents créateurs ont ainsi matérialisé, auprès du grand public la pertinence du soutien de programmes européens, comme Socrates.

Paris a bénéficié de cette créativité qui exprime les formes avancées de la modernité et de l'ambition artistique; d'autres projets, initiés par le réseau Cumulus, sont en cours, d'autres belles villes européennes prêtes à accueillir ces manifestations talentueuses et sympathiques.

Alors, je félicite les étudiants, les enseignants et les professionnels qui ont pris cette initiative, inscrite dans la droite ligne de l'action communautaire et leur souhaite chance et succès pour l'avenir.

## **Michel Rocard**

Président de la Commission de la Culture, de la Jeunesse, de l'Education, des Médias et des Sports au Parlement Européen

Aarhus School of Architecture	Aarhus
Gerrit Rietveld Academie	Amsterdam
Hogeschool voor de Kunsten	Arnhem
Technical Educational Institution (T.E.I)	Athens
Escola Superior de Disseny Elisava	Barcelona
Academy of Fine Arts and Design	Bratislava
Universitatea de Arte	Bucharest
Hungarian University of Craft and Design	Budapest
Danmarks Designskole	Copenhagen
Academy of Fine Arts	Cracow
National College of Art and Design	Dublin 2/98
Design Academy	Eindhoven
University of Essen	Essen
Katholieke Hogeschool Limburg, Academy for Media and Design	Genk
School of Design and Crafts (HDK) Gothenburg University	Gothenburg
School of Photography and Film (HFF) Gothenburg University	Gothenburg
University of Art and Design Helsinki	Helsinki 5/00
Designskolen Kolding	Kolding 6/00
Lahti Polytechnic, Lahti Design Institute	Lahti
University of Ljubljana, Academy of Fine Arts	Ljubljana 4/00
University of Ljubljana, Department of Textiles	Ljubljana
Ravensbourne College of Design and Communication	London
Royal College of Art	London
Politecnico di Milano	Milan
L'École de Design Nantes Atlantique	Nantes
National College of Art and Design	Oslo
Oslo School of Architecture	Oslo
Ecole Supérieure d'Arts Graphiques et d'Architecture Interieure ESAG	Paris 8/02
Academy of Arts, Architecture and Design	Prague 1/98
Iceland Academy of Arts	Reykjavik
Istituto Europeo di Design	Rome 3/99
Willem Kooning Academy	Rotterdam
University of Lapland, Faculty of Art and Design	Rovaniemi
Konstfack	Stockholm 7/01
Estonian Academy of Arts	Tallinn
Institute of Design, Umeå University	Umeå
Utrecht School of the Arts	Utrecht
Vilnius Academy of Art	Vilnius
Universität für angewandte Kunst in Wien	Wien
Hochschule für Gestaltung	Zürich