Discuss the main points that stood out the most for you in the articles you read. Where there any topics that you did no understand? Was there anything that inspired you? How do you feel about the approaches used in the 2 articles? How can you implement in your own practice?

From Noora Amanda Jokela to Everyone: 11:31 AM

Eerika Yli-RahkoFanni LyytikäinenNoora JokelaDiscuss the main points that stood out the most for you in the articles you read.-Intuitively but constructed-What happened when idea hits, hard to remember-When working outside of school, it’s hard to replicate the idea process when working intuitively-Develop your idea constructively while giving space work serendipity-Document the moment when those ideas rises-When trying to force that intuitive thinking, it might create stress-Multisensory experience-Material leads the creative process-Focus to one material or theme to deepen your knowledge and that helps to create more interest to the workWhere there any topics that you did no understand?-Both methods seems useful, depends who does it and what is the subject.-Limit the subject, so the work does not seem too shallow.-Overall we were wondering what was the point of choosing the felting, what was the NEW idea? Was it enough? How to dig deeper and what would be the more interesting use for it?Was there anything that inspired you?

-Integrated different habits to work, to dive to the culture and use that in her work

-How important it is to give free space to your brain to process your ideas.

From Noora Amanda Jokela to Everyone: 11:32 AM

How do you feel about the approaches used in the 2 articles? -In Aktas’s text we felt that the question wasn’t challenging enough and in Mäkelä’s work she dived very deeply to her question.How can you implement in your own practice?-When is hard to continue remember to have small break and give yourself time to get bored!

From Jingting Ma to Everyone: 11:32 AM

Group 3: Isa Hummelin, Ville Pölhö, Taneli Ukura, Jingting Ma 1. We as a group found similarities between the process of letting your mind wander and just look at things in a new way. Go for a walk, talk to your peers, friends etc. 2. Taking a walk or go shopping and just stop thinking of the project intensively. And while walking or shopping, the inspiration will just pop up sometimes and the materials I see on the way will just be used in the project. 3. Due to having a lot of freedom in our courses we need to constantly reflect ourselves on our process and where the project is going. 4. Maarit Mäkelä’s text especially mentions how material can invite you. 5. We think it is an everyone’s process to mess up or do useless jobs. These are very common but also a part of the whole research process. Eventually these experiences may help us with the final project in some ways. 6. We think it is very useful to choose just one material and develop from this one idea. Or pick one concept and start. 7. For the fe

From Maria Korkeila to Everyone: 11:33 AM

What did we not understand: the purpose of the felt research? Why did she do it, what was the context and what’s the application? Personal or in a broader context?We found Maarit Mäkelä’s research and process more relatable, leaving room for chance and happy accidents and having an organic, end-result driven process. We’re already implementing similar approaches in our practices.We were questioning whether documenting the process itself is enough to make something interesting for other people or in a broader context.Even though this was also a very material-driven process, she had a more clear idea of how to apply it in order to create something out of it. (Compared to the felting where the process of felting itself seemed to be the only point)Inspiring: traveling, walking, exposing and opening oneself to new environments and ideas through these kinds of things.Learning from Mäkelä’s way of documentation and writing: summing up the research and conclusions in an academic context, rather than sounding like a personal diary.

From Ellen Rajala to Everyone: 11:33 AM

Room 4, Eetu Kemppainen, Noora Ainasoja, Ellen Rajala,.Diary notes works quite good for reflecting your work. Recording yourself is another way of doing it but here it seams like it would be a lot of work when transcribing? “Creative work can be considered an interplay between serendipity and intentionality”. Moving away from the designer centric way of thinking, how can material make a way of design? It helps when disengaging yourself from the actual workplace into some other place while the design process is happening. It seamed that Maarit had used these kind of earthly elements before and in a way this process of using sand as paint she found a familiar way to use her previous knowledge, from which she created a new way of working her art. Aktas had also emerged with her chosen material as well before and chose to interact with the material in focus when making her new artefact. For both cases, the designers had chosen exactly this material familiar to them. What outer elements made them choose these materials? Somewhat it feels they chose a practice they liked and created a process around it, are these design work relevant anymore? Perhaps the journey is the more important part than the actual result and therefore you have gained something in your design learning.Both cases used diaries, which worked very well for them and seamed useful for the thinking and reflect process. Is the diary way of notes the only way though? Is the design research a justified way of showing your own design work?These both practices were done in the field of art, as designers we have been thought to create design, such as useful products, where does the fine line of art and design eventually go?Are we knowingly using our design research for solving our problems in the design process or do we understand and see the connections only later when the design product is done?

From Jingting Ma to Everyone: 11:35 AM

7. For the felting process, we think it can be better to have some comments from other people in the developing process. 8. It is interesting that the project is not only about designing and pattern develop, she also learns about the relationship between environment and final work. And how the workplace would affect the design, which is quite interesting. 9. Difficulty: materials of textile and fashion have to be functional or realistic-to-use. So it is a bit unpractical for us to apply to the ideas these two readings refers to. We can understand the artistic process they have but It may be more concrete to have examples related to textile and fashion. 10. For us, we don’t have a formula while designing, we just have random thing coming up in our mind and just follow up. For Ville, he won’t do any physical practice in the starting phase, but some writing or sketching. Keep himself isolated from real fabric or material, so he can be freed and think creatively.11. Technology-driven or design-driven. How to balance.

From Edith Kankkunen to Everyone: 11:36 AM

Notes from group 1: Francesco Furlan, Ione Rawlins, Tuulikki Peltonen and Edith KankkunenMain points of the articles: Both of the text discuss the the materials and how to work with them in advance to the material. Both of the articles are also very personal and poetic in their personal approach. The way Bilge and Maarit explain their processes is very simplistic, but in a good way, and focused on a very specific subject. Maarit has a compelling way to combine different sources of inspiration from different moments of her life, even though these are very separate from each other.Inspiring to us: We found the relationship between the mind and the hand, and the unconscious decisions made between these two, very inspiring. We can learn from the duality of the hand and the brain, and change the way we work while doing. We thought that the ’material first’ approach of these two articles was inspiring. Mastering the material and its properties allows us as designers to explore even further and more freely. Learning the properties with hands-on approach allows us to design for the benefit of the material while respecting it.We also talked about the practice of consciously misusing the materials, and to what extent can this can be taken. What is considered disrespecting the material and what can be seen as innovation and exploration.

From Edith Kankkunen to Everyone: 11:37 AM

Approaches used in the articles: We talked about the space defining the flow of the process. For Bilge, getting close to the origin of the material allowed her to go even further in the project. For us, in this situation of pandemic, home is allowing us to explore the projects further, whereas the studios feel restricting at the moment. Things we can implement in our own practice: We all thought that Maarit’s way of describing walking as an act of sparking creativity was familiar to us. Taking a walk, and through that a break from our projects is very important. Also cooking, talking to someone, and cleaning work as ways of taking a break and clearing our thoughts. We thought that doing sketches, taking photos and writing a diary were familiar ways of working for us.

From Praejeen Kunawong to Everyone: 12:04 PM

Praejeen Kunawong, Meri Kurki-Suonio, Henna Lampinen, Minerva Skyttä-The exploration of self-practice leads us to observe our physical and mental like hand movement, 5 senses perception which could accidentally generate our design notion.-Sometimes, the way of researching like surfing pictures from the internet is just passive. So changing the design practice by experiencing the tactile in the material's environment that is not only in the design studio could make the difference. Even we have the same design concept. But the surroundings and mediums will affect each artefact making.-Exploring material from the roots >> turn us to be a materials insider >> gain more skills-Using different methods e.g in Akta's text using 3d technique to create different outcomes.-Both of the texts really were about the relationship of human and non-human and how through tactile making and how the process of these two coming together affects the end result. Wool in Bilges text doesn’t become felt without the interraction. It is more about decentering the human and interacting with the non-human.-Solving design problems can become part of everyday life. It is possilbe to use innovative activities in the creative procress. The result is a dialogue between an action and reflections