From Emmi Pouta to Everyone: 10:12 AM

What are the key components of your past experiences that contribute to your current design practice?What kind of prototypes do you use, and how do those support your thinking in the design process?Think of a phenomena or something out of your own field (e.g. IoT or PCBs) – how could you explore that through your own practice?

From Eerika Yli-Rahko to Everyone: 10:42 AM

Anna Poikonen, Eetu Kemppainen, Eerika Yli-Rahko, Edith Kankkunen: 1: ba-level studies, everything that we have made in past courses. Everytinme you learn something new, you will always strive to define the subject more in future courses and work more to that direction.2: pretty much the whole process has to be based on prototypes in clothing design. Testing patterns is crucial before starting to make the final prototype. In textile design prototyping happens in textile samples. Doing goes before sketching for us, seeing the 3D in real dimensions is more useful.

3: pretty much all the societal phenomena can be researched in the process. You can research something technical, creative, art, society, culture, or even yourself.

From Ione Rawlins to Everyone: 10:48 AM

Fanni, Isa Hummelin, Anna Semi, Julia Strandman, Ione Rawlins: Our group mainly discussed the effect of their bachelor’s studies on their current design processes and how that experience effects our current design processes. Specifically, in relation to the different kinds of boundaries and freedoms that helped to develop the ways of working and learning that are used now. The relative freedom that was allowed during the bachelors was fruitful for the learning process and allowed for experimentation and growth. Having had the freedom to learn during the bachelors grants the ability to now make considered and specific decisions during current design processes. In terms of prototypes, photos, sketches and notes are typically the first things that come to mind.

From Henna Salminen to Everyone: 10:49 AM

Henna Salminen, Prajeen Kunawong, Minerva Skyttä1. All previous experiences and methods that we have tried and noticed to be successful. For example how we sketch and how we have learned to trust the intuition and how the process guides us through.2. We like both digital prototypes and the how clean and easy they are to edit, but also when making a physical object it is nice to have something in your hands. When making first prototypes we use cheaper materials etc that we don’t feel bad modifying, and not the final, finer material.

3. We didn’t have time to go through the last question.

From Isabella Sartori to Everyone: 10:55 AM

Sohvi Väänänen, Nora Ainasoja, Isabella Sartori 1)All of the experiences in which we have encountered in our work, influence our consciousness and approach to our design process in the present. Each class we have taken has influenced our design process, and learning from mentors in our field who reveal their own design process helps us evolve and better analyse our own methods.2) In our groups we spoke about the importance of learning from physical construction of garments and materials. Prototypes that we often included in our work focus on 3- Dimensional making practises. Drawing was not as inherent in some of our work in the first stage of the design process. 3-D forms: both simple and complex aid our understanding throughout designing, from the beginning to final end product.3) We found it interesting to reflect on to a specific phenomena can influence ones making methods. Interests that were relevant to our work include innovative pattern cutting, working with bio materials, and intricate textile manipulation to garments and surfaces. It was also very interesting to learn how discovering a niche field of interest can direct ones choice in materials, working methodology, studio environments, in addition to the final outcome.

From Francesco Furlan to Everyone: 10:59 AM

Group 1: Emma Puota, Tuulikki Peltonen, Elina Pippo, Francesco Furlan1.Considered our different backgrounds, we exposed our current practices and researches as designers: those of us that already had a background in textile are now further with their researches (adding for examples electronic components to their work), those that had a background in different disciplines are exploring the techniques and adding their notions to weaving (e.g. creating rhythm and composition in surfaces or considering the thickness of textiles keeping in mind garment sewing rules). Through comparing these different situations we are in, we were able to understand that the creative process is never the same but it is always valuable.2. We are all giving importance to prototyping, as a means of giving a shape to your thoughts and a tool to find a direction to your creative thinking, that often has still to find a definite direction. Often we use prototyping and material-experimenting/playing to find inspirations to bring our ideas further or to simply start a project.

From Francesco Furlan to Everyone: 10:59 AM

3. While we believe in the importance of prototyping, the intensive length of courses and the presence of other time-consuming duties (such as a part-time job) are pushing us to prototype immediately and fast. Often we have little time to think of an effective way to play with materials and to create a polish prototype but this does not prevent us from finding always a physical solution to our concepts.

From Jingting Ma to Everyone: 11:01 AM

Group 4 Jingting Ma, Noora Jokela, Anneli Auranen, Idaliina Friman, Meri Kurki-Suonio Q1: 1.Do the research - Defining the mood board and key elements, giving enough time to try and experiment. - After that drawing and sketching. It is good to play with the idea with no limit. Taking notes of ideas and notifications. 2. Mock-ups and prototyping. See how the ideas comes together and how the material works (This is little bit cleaned up version) - Mock-ups and prototyping - See how the ideas comes together - How the material and technology work Q2: For textile, we do small samples to see if the material and technology work as the way we want it to be. For fashion design, patterns and shapes will also be taken into consideration.we didn’t have time to discuss the third question