

PERSONAL EXPLORATION

Theme: (Mis)Placing Matter

9.1.-22.2.2024

7 week-long intensive course

Priska Falin, Pia Puu Oksanen and Helen Felcey 9.1.2024

OBJECTIVES

The objective of the course is to create a challenging environment for action, where you:

- have the courage to experiment with your ideas and with a brave and open-minded attitude
- have control of the **creative process** by **documentation** and can run it according to the schedule
- combine a creative process and free expression in a way that at the end of the course, you are capable of introducing concrete **artefacts** related to the course topic
- are able to reflect your creative process in a **written form**

CONTENT

The starting point of the course is the idea of an artist/designer conducting research.

- The essential tool of the researching artist/designer is the capability to **conceptualise** the perceived phenomena and experience
- To support the process of conceptualising, you will keep a **working diary** and **document** your working process with images, video or with other relevant methods

TIMELINE

I Collecting information

Excursion

Documenting the process (diary & recording)

II Processing and interpreting data

Working on ideas towards artefacts/designs

III Finishing and presenting the results

Finishing the artefacts/designs

Exhibition

CONTENT

STAGE 1

Collecting of information

- Lectures
- Excursion
- Working diary
- Literature:
 - (a) Related to research methods and mastering of the creative process.
 - (b) Related to the theme

CONTENT

STAGE 2

Processing and interpreting of the collected data

- Stepping to the concrete working process: focusing on the ideas and plans; experiments, realising & trying out the plans
- Focusing on the free, creative expression and content of the work
- As a counterbalance, conceptualising the thoughts related to the process

CONTENT

STAGE 3

Presenting of outcome

- Presenting the completed artefacts and preparing the exhibition for showing them
- Assembling of the project in textual level exploiting the working diaries, other documentary sources and other literature related to the theme

PASSING THE COURSE

- Participation in the excursion to Koli
- Active participation in lectures, other excursions and group activity (80%)
- Working diary
- Literature assignments
- Production of the artefact
- 12 credits

COURSE EVALUATION

Course evaluation 0 (failed) – 5 (excellent)

25 % Active participation in lectures, other excursions and group activity

25 % Creative process

25 % Final artefact

25 % Final reflection

WEEKLY PROGRAMME

MONDAY: Reflecting (Personal assignment)

- Writing weekly learning diary
- Leaving a reflection of the working diary (one A4 page)

TUESDAY: Sharing the progress (In the group)

- Väre, room L102, 9.15 – 16.00 (17.00)

WEDNESDAY: Personal / Group assignment

THURSDAY: Lecture / Excursion day & Reading group

- Otaniemi 9.15 – 12.00 (13.00)
- Afternoon: Possibility for tutoring

FRIDAY: Personal assignment

Personal Exploration Course 2024

	Monday	Tuesday	Wednesday	Thursday	Friday
WEEK 1 8.-12.1		Intro and student presentations (pre-assignment) 9-17		9-13 Koli presentations Reading Group: Learning with the Natural Environment	
WEEK 2 15.-19.1	Koli Lectures: Priska, Pia and Helen	Koli	Koli	Koli	Koli
WEEK 3 22.-26.1	First Assingment: Reflections from Koli (to MyCourses)	Student presentations 9-17		9-12 Reading Group: Krista Kosonen	Krista Kosonen lecture 10-11.30
WEEK 4 29.1-2.2	Weekly reflections	Student presentations 9-17		9-12 Workshop: Sonja Dallyn Reading Group: Panhover 2011	
WEEK 5 5.-9.2	Weekly reflections	Student presentations 9-17		9-12 Helen lecture: Curating Reading Group	
WEEK 6 12.-16.2	Weekly reflections	Process updates		Process updates	
WEEK 7 19.-23.2	Weekly reflections Building the Exhibition	Building the Exhibition	Building the Exhibition	Final presentations 9-15 and opening of the exhibition	

PROGRAMME FOR WEEK 1

MONDAY 8.1. Personal assignment

TUESDAY 9.1.

- Introduction of the course
- Reflecting and writing a working diary
- Student presentation
- Task of the week

WEDNESDAY 10.1. Individual (article) & Group assignment

THURSDAY 11.1.

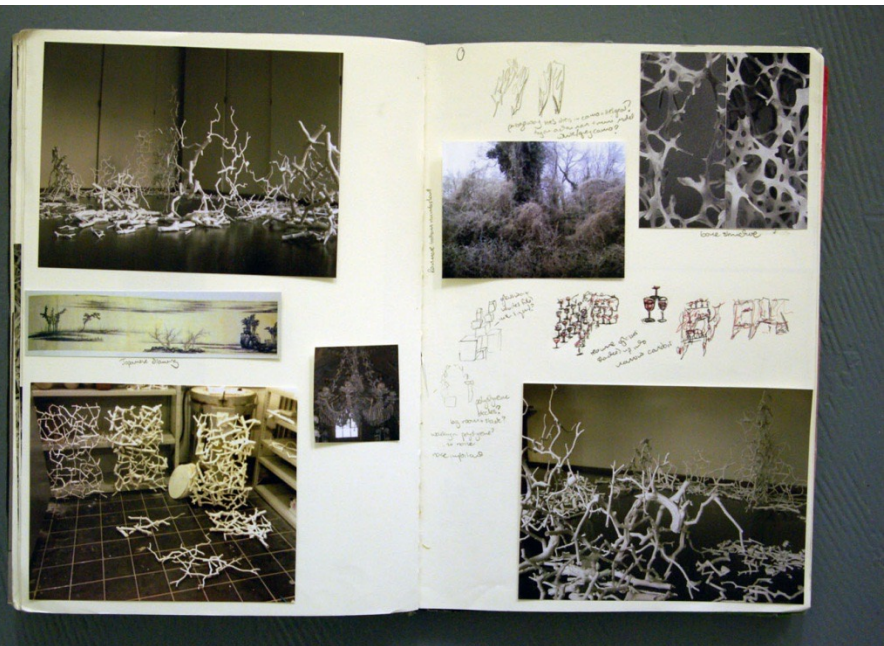
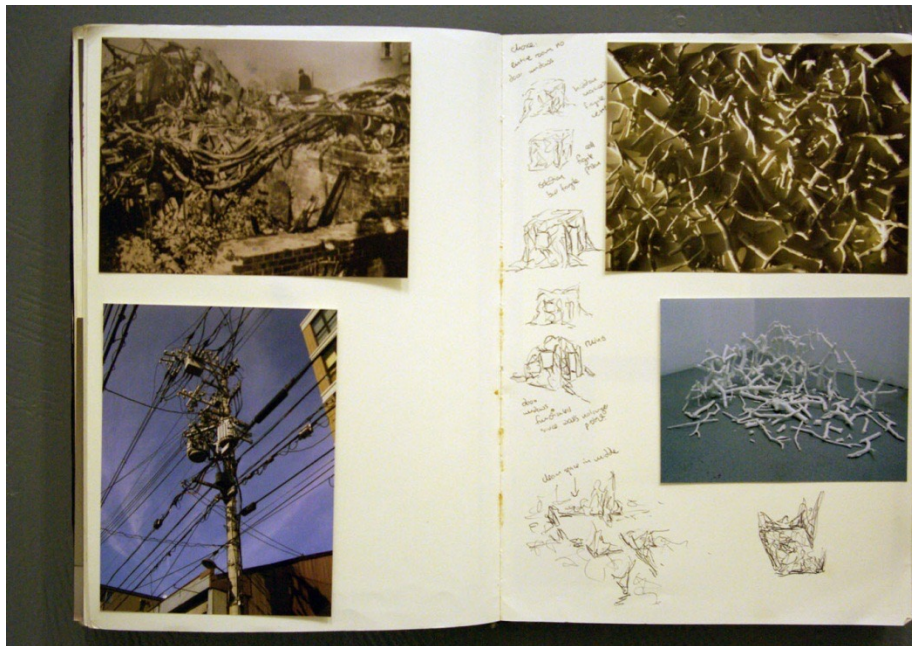
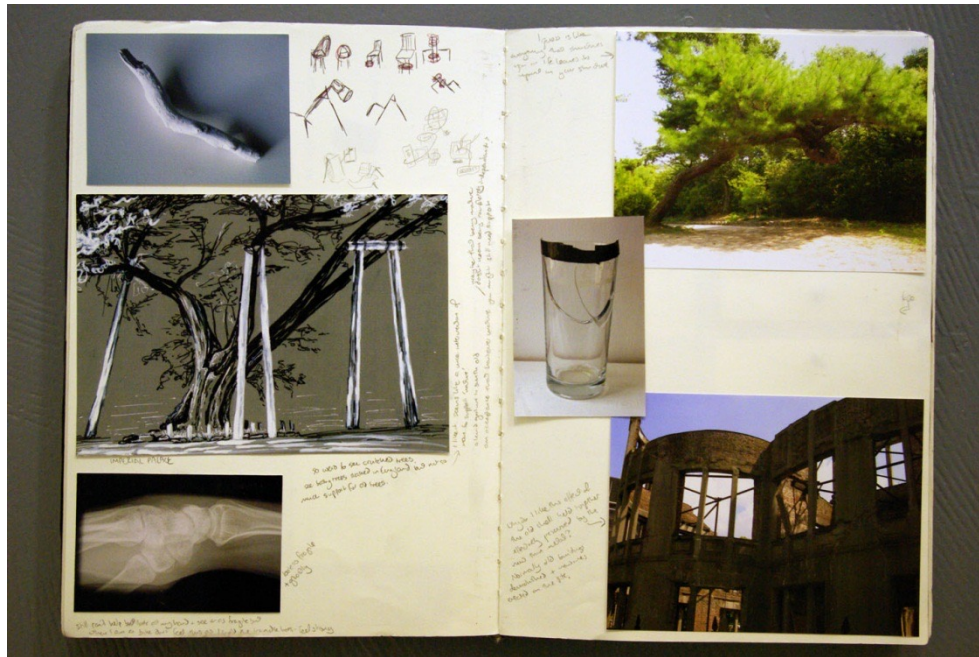
- Group presentations
- Reading group
- Journey timetable

FRIDAY 12.1. Preparing for journey

Reflecting and writing a working diary

I Working diary

- A space where you document your thinking, insights, knowledge, experiments, and inspirational sources during the course.
- The purpose is to document your own learning process and to be aware what you have experienced and found during the week.
- Can include:
text, mind maps, drawings, sketches, quotations, photographs, experiments etc.



II Weekly reflection

- Reflective summary of your weekly working diary
- To be left as one A4 page (pdf) each Monday by 3 pm as an assignment in MyCourses
- Should include:
 - What has been done and what is ongoing in your process
 - Reflection on literature and other sources, including your expectations, questions, insights and possible problems
 - Practical solutions related to the creative process
 - Key pictures, diagrams etc

Weekly reflection 4

Aivi Ojala | 15.2.2010

I have been trying to approach the design from the material point of view. At first I was studying what is usually been done out of leather and especially reindeer leather. One idea that I had then was to think of ways how a traditional leather piece could be made with a new technique and design. After a while though, I decided not to think about it too much on paper. I just started to hold a piece of leather in my hands, walk around my appartement thinking what I could do with it. I have been somewhat stuck after I chose the material, but after last tuesday's presentation I realized that I needed to stop from over-analysing it all, the Lapland trip, what is it I want to say with my design, if anything, and just try something out.

On tuesday I gave a presentation about the Dutch designer Tord Boontje, whom I think has the kind of style and approach that I am looking for in my project also. Last weeks the idea has been to test out laser-cutting the leather to make some kind of flowing shape, but after my presentation it was starting to feel too much like an identical "Boontje project", so I became a bit hesitant of that. I wanted to try something else first.

So there I was, turning, twisting and folding the leather piece, cutting it, sewing it, painting it and glueing it. I started to cut out strings of leather and try different textures I could come up with by glueing the strings in different places. During the process I came up with this twisting serpentine kind of texture that I feel is interesting. I made a series of small examples with various amount of bending the leather, some smaller and some looser. I tried sewing the twists but then went back to glueing as the sewing thread was too visible if I made the bends looser. Right now I feel that this twisting texture idea is something that I could develop more and try to define how it could be used in some product. Propably I will try to make some jewelry out of it (at least if it turns out impossible to get any leather from Lapland), or something in a bigger scale if the texture seems more interesting that way.



III Final Reflection

Assembling of the course in textual & pictorial form exploiting the working diary, other documentary sources and other literature related to the theme. Length: 12-20 pages (A4 size).

- The purpose is to reflect on your own learning process and to be aware of what you have experienced and learned during the course.
- Can include e.g.
 - text & quotations
 - mind maps
 - drawings & sketches
 - photographs
- Should include:
 - What has been done during the course
 - List and reflection on literature you have read during the course
 - Practical solutions of the creative process
 - Key pictures, diagrams
 - Pictures of the ready artefact and how they are displayed in the exhibition

Final reflection

Aivi Ojala | 26.3.2010

Before

Before I started in the Design Experimentation and Exploration course I knew that it was going to be something totally different from my usual choices. During my master studies at the department of Industrial and Strategic Design I am mainly focusing on usability and user-centred design process. I wanted some counterbalance, and the DEE course seemed just that. I hadn't really done any concrete objects in workshops for four years and I was missing it a bit. So I decided to venture out and once again grasp the long-forgotten artistic way of working.

Week 1: Impressions of Lapland

During the first week we started by discussing Sperryn-Jones' article on combining visual and verbal approaches. I read it mostly as a description of her way of working and documenting. I liked the idea of combining those approaches into a working diary. The question about whether her process was good enough for a PhD or not didn't really interest me that much, it just felt like a question of education politics.

Afterwards I think that showing us this article may have affected our choice of working diary type quite a lot, because Sperryn-Jones' diary seemed visually interesting. Also Maarit's own working diaries were the same type: real books with sketches and text. I found out during the process that this kind of working diary wasn't really for me, even if I started out eager to fill the pages of my black note book. Most of my thinking I did without writing or drawing anywhere. I also collected a lot of inspiration pictures from the internet and magazines. Pretty soon I got frustrated by having to glue a lot of stuff to my book every day. Towards the end I gave up and just kept the process pictures and weekly reflections on my computer, promising myself that I would glue them all to the sketch book later. And as you guessed, I never got around to it. At least I learned that next time I will go for another kind of working diary.



Helen Felcey

*Who am I and what (Mis) Placing Matters
means to me*



Who am I

Tutor in School of Creative and Performing Arts, Liverpool Hope University

Freelance Artist

Ops Manager for the Artists' Benevolent Fund

Trustee, Gomde UK Tibetan Buddhist Centre

What (Mis) Placing Matters means to me

Personal Practice

A doorway into personal practice

A tracing of meaningful elements

A discovery and recovery of creativity



What (Mis) Placing Matters means to me



Ritual Practice and Offerings

Tibetan Buddhist Practice

Outer and Inner – *physical offering as well as the inner state of mind.*

Cleansing offerings, profound instructions

Daily practice, intention and creation

What (Mis) Placing Matters means to me



Working with others – Clay and Recovery

Tension

*Quite hard to let go,
let go and start again.
To lose yourself easily
in the clay. Not always
does it have to have
a meaning or a name;
not always does
there have to be
a certain way; not always
does it have to be
anything.
It's hard
to let anything
just be.*



Introduction: PPO

Who am I

and how (Mis)Placing Matters

is a reoccurring theme in my life & work

PPO = Pia Puu Oksanen

Psychotherapist, systemic and cognitive approach

- Psychoanalysis and psychodynamic approaches by own experience
- Trauma-informed way of working
- Master from Social psychology (Helsinki Uni)

Main Experience

- "Steering" groups since 1997.
 - First peer groups with disabled people, mainly people who are on the spectrum (autism, add, adhd, tourette etc) and their significant others
 - Since 2013 different groups for women (self-identified) and non-binary people who have experienced violence. Open, closed, thematic (f.ex psychological violence, sexual violence) online and offline.
- Working as a certified (Valvira* approved Kela service provider) private psychotherapist for individuals since 2019

Amnesty International Finnish Section: advisor on hr issues in regards of gender & sexuality

*Valvira = National Supervisory Authority for Welfare and Health

Why (Mis)Placing Matters to me?

In psychotherapeutic context, in nutshell (not a comprehensive description!)

Lifespan experiences/ traumatizing events / nervous system reactions etc etc

create "misplacing": misinterpretation of own perceptions, meanings, own or others behaviour (one can react to *danger* when there is none) -> that lead to misplaced (emotions, reactions) that could create risks to mental health.

In treatment the aim can be to recognize patients own misplacements and to deal with them. *Dealing* can be accepting, sitting with difficult thoughts and emotions etc etc.

(my)Work that matters in the context of **PEX**

- Teaser: Falin & Oksanen (2021): Ceramic pebbles as sensory tools Exploring the quality of muteness in tactile experience. You will hear about this article and other relevant articles more in Koli!
- During PEX my job is to support you in your own personal exploration process with my knowledge and experience.
- NOTE: I will not be able to start psychotherapeutic processes with you, as the course is not formed nor defined as a group psychotherapy. Despite of that the PEX course can be therapeutic, and the aim is to support your personal exploration!

Special diets and food allergies

Possible special diets and food allergies as accurately as possible:

- vegetarian diets with additional information, i.e. whether it is a vegan diet or whether dairy products and eggs, fish, etc.
- gluten-free diet: is it celiac disease, in which case special arrangements are needed
- lactose-free diet: are low-lactose products suitable (e.g. hyla milk products, non-aged cheeses such as mozzarella, goat cheese, etc.)