



YEARBOOK OF EXHIBITIONS 2016—17
Harald Herlin Learning Centre

NÄYTTELYIDEN VUOSIKIRJA 2016—17
Harald Herlin -oppimiskeskus



COVER Ali Akbar Mehta ‘Is the Representation of Violence also Violent?’. Aluminium. 2017. Exhibition *IS/NOT Sculpture for the Post-Truth Era*. [O] Mikko Raskinen / Aalto University

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näyttelyjä Otaniemessä? Alvar Aalto
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näyttelyiden taustoilta. Mikäli valossa
näyttää selvältä, että nykypäivän

Why have exhibitions in Otaniemi?

Alvar Aalto himself probably wouldn't

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Why have exhibitions in Otaniemi?
Alvar Aalto himself probably wouldn't
have an answer to this question:
despite radical contemporary art and
exhibitions of technical and intellectual
experiments being at the core of Artek's
strategy, he and his wife Elissa didn't
plan any galleries in the new library for
engineering students. But in addition to
preserving Aalto's architectural legacy,
the building is more than a library today:
now its two galleries, Lobby and Foyer,
have housed nineteen exhibitions that
reflect some of the intellectual journeys
that were undertaken within the Learning
Centre spaces over the past year.

This is a book, or an almanac that details
the thinking behind these exhibitions.
Through reflecting upon them, it becomes
clear that in facing the

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challenges of the present day, we need to master both new technologies alongside analogue instruments or traditional crafts. A breakthrough can result from combinations of research, mastery and experiments, as some of the projects in exhibitions *Unexpected Encounters*, *Material Palette*, BOA '17 Graduate Show and *Activating the Archive through Generative Systems* demonstrated. We need to consider both architectural history and future studies to build responsive new environments. Sometimes we just need to hold onto a thread of inspiration, like in the participatory artworks of the *Social Fabric of Migration*. And we need love, too, in its many forms and shapes, including those put forward in the projects of 72 Media Department students in *Glance*.

students in *Glance*.

Taiteilijoiden ja suunnittelijoiden luomat

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jollaisen Trojan Horse -kollektiivi tarjosi

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Horse collective’s invitation to audiences

The fictions created by artists and designers can be powerful. With agency comes responsibility; we need to be vigilant about what truths and fictions we become part of. This tricky balancing act was addressed by artists in exhibitions *IS/NOT: Sculpture for the Post-Truth Era* and *Histories, Herstories, Hi-stories*. Talking and finding ways to be understood is also an art, and it was certainly understood as such when conversations with strangers were elevated to performance in Rogério Nuno Costa’s participatory project “On the Way.” In this globalised world, we cannot allow ourselves to remain in bubbles—our perceptions need to be challenged. For this, dialogue is also needed, as suggested by the Trojan Horse collective’s invitation to audiences

yleisölleen näyttelyssä *Welcome to the*

Island of Trojan Horses. Totta kai on tärkeää

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through their *Welcome to the Island of Trojan Horses* exhibition. And of course, it’s equally important to have fun along the way, as artists did during the site-specific course *Magic Fuchsia Carpet Ride*, in dialogue with the Learning Centre’s spaces and services.

All this wouldn’t have been possible without the work of each and every one of the featured artists, designers, architects, teachers and researchers, who I thank for their energy, commitment and insights. No idea is born in complete autonomy, so I invite you to flip through this yearbook in the hope that these experiences will inspire new encounters and collaborations.

Ksenia Kaverina

Curator in the Learning Centre

Ksenia Kaverina

Kuraattori Oppimiskeskuksessa

Curator in the Learning Centre

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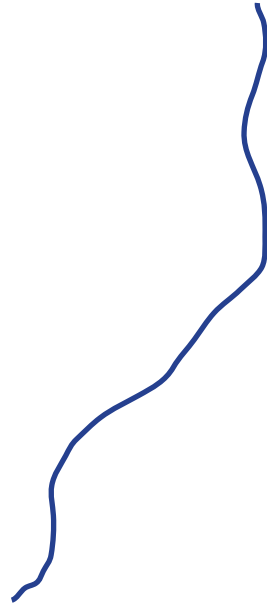
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Miksi pitää näyttelyjä Otaniemessä? Alvar Aalto itsekään ei varmasti olisi osannut vastata tähän kysymykseen. Vaikka radikaali nykyaide ja teknisiä ja älyllisiä kokeiluja esittelevät näyttelyt olivat osa Artekin ydinstrategiaa, Alvar Aalto ja hänen vaimonsa Elissa eivät suunnitelleet insinööriopiskelijoiden uuteen kirjastoon näyttelytiloja. Alvar Aallon arkkitehtonista perintöä kunnioittaen uudistettu rakennus on kuitenkin nykyään muutakin kuin kirjasto – sen kahdessa näyttelytilassa, Pääaulassa ja Lämpioässä on pidetty yhteensä 19 näyttelyä, jotka heijastelivat Oppimiskeskuksen tiloissa kuluneen vuoden aikana kuljettuja ajatuksellisia matkoja.

Tämä vuosikirja kertoo tarkemmin näyttelyiden taustoista. Niiden valossa näyttää selvältä, että nykypäivän

exhibitions. Although reflecting upon them, it becomes clear that in facing the



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haasteista selviytymiseen tarvitaan uusimman teknologian rinnalle myös analogisia työkaluja tai perinteisiä kädentaitoja. Tutkimuksen, taidokkuuden ja kokeellisuuden yhdistelmistä voi syntyä läpimurtoja, kuten kävi osassa projekteista, jotka esiteltiin näyttelyissä *Unexpected Encounters*, *Material Palette*, *BOA '17 Graduate Show* ja *Activating the Archive through Generative Systems*. Uusien älykkäiden ympäristöjen suunnittelussa tarvitaan sekä tietoa arkkitehtuurin historiasta että tulevaisuuden tutkimusta. Joskus riittää, että pitää kiinni ohuesta inspiraation langasta, kuten osallistavassa näyttelyssä *Social Fabric of Migration*. Tarvitaan myös rakkautta sen monissa muodoissa. Esimerkkejä ilmenemismuodoista nähtiin 72 mediaopiskelijan projekteista koostuneessa näyttelyssä *Glance*.

students in *Glance*.

Taiteilijoiden ja suunnittelijoiden luomat tarinat voivat olla erittäin vaikuttavia. Vaikutusvalta

– meidän tarinoista ja osallisena. Käsiteltiin nä *for the Po* Herstories ja ymmärrä taidemuoto myös ymmärrä tuntema performan osallistavass Kansainvälis voi jäädä oma täytyy kys

Tähän tarvitaan keskusteluyhteyttä, jollaisen Trojan Horse -kollektiivi tarjosi

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Taiteilijoiden ja suunnittelijoiden luomat tarinat voivat olla erittäin vaikuttavia.

Vaikutusvalta tuo mukanaan vastuun – meidän on oltava tietoisia niistä tarinoista ja totuuksista, joissa olemme osallisena. Tätä herkkää tasapainoa käsiteltiin näyttelyissä *IS/NOT: Sculpture for the Post-Truth Era* ja *Histories, Herstories, Hi-stories*. Puhuminen ja ymmärretyksi tuleminen on sekin taidemuoto, ja sellaiseksi se varmasti myös ymmärrettiin, kun keskusteluista tuntemattomien kanssa tehtiin performanssi Rogério Nuno Costan osallistavassa projektissa “On the Way.” Kansainvälistyneessä maailmassa emme voi jäädä omaan kuplaamme, vaan meidän täytyy kyseenalaistaa havaintomme. Tähän tarvitaan keskusteluyhteyttä, jollaisen Trojan Horse -kollektiivi tarjosi

Horse collective’s invitation to audiences

yleisölleen näyttelyssä *Welcome to the Island of Trojan Horses*. Totta kai on tärkeää

myös pitää hauskaa kuten taiteilijat tekivät paikka

Carpet Ride dialogia Oppimiskesk

Tämä kaikkein ilman jokaise suunnittelij ja tutkijan kiittää he sitoutuneisuus Koska yksikö toivon, että lukijoitaan y uuden

Ksenia Kaverina
Kuraattori Oppimiskesk

through their *Welcome to the Island of Trojan Horses* exhibition. And of course, it’s equally important to have fun along the site- *Carpet Ride*, Centre’s

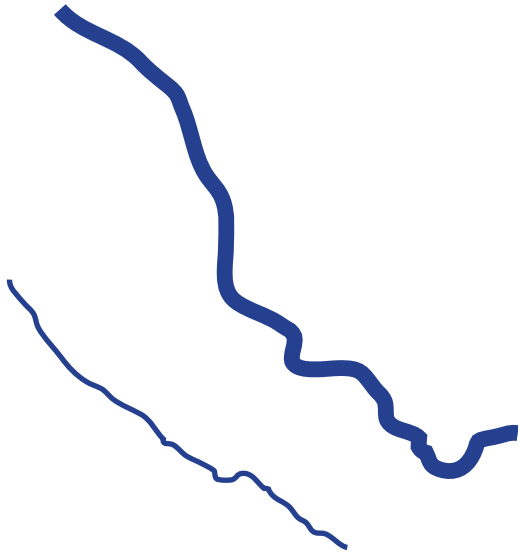
possible d every esigners, chers, who mitment a complete p through at these ncounters

yleisölleen näyttelyssä *Welcome to the Island of Trojan Horses*. Totta kai on tärkeää myös pitää hauskaa, kuten taiteilijat tekivät paikkasidonnaisella *Magic Fuchsia Carpet Ride* -kurssilla, jossa käytiin dialogia Oppimiskeskuksen tilojen ja palveluiden kanssa.

Tämä kaikki ei olisi ollut mahdollista ilman jokaisen mukana olleen taiteilijan, suunnittelijan, arkkitehdin, opettajan ja tutkijan työpanosta. Haluankin kiittää heitä heidän energiastaan, sitoutuneisuudestaan ja näkemyksistään. Koska yksikään idea ei synny tyhjiössä, toivon, että tämä vuosikirja innostaa lukijoitaan yhä uusiin kohtaamisiin ja uudenlaiseen yhteistyöhön.

Kuraattori Oppimiskesk

Curator in the Learning Centre



Participants

Elias Axelsson, Kurt Chen, Monika Faidi, Hilla Fred, Henri Judin, Akino Kurosawa, Lily Xiaohan Liang, Viivi Livio, Erik Parr, Nina Riutta, Marloes van Son, Meri Tuomela, Matilda Tuure

← A performance with experimental sound devices, designed and performed by Marloes van Son at the Aalto University Learning Centre. Exhibition *Unexpected Encounters*. [O] Laureline Tilkin

The first exhibition at the new Learning Centre in Otaniemi interrogated the moment of encounter between disciplines, setting the stage for cross-pollination and new beginnings. The exhibition included selected works developed in transdisciplinary courses from the schools of Art, Design and Architecture, Chemistry and Science, in dialogue with individual projects. From experiments with bacteria to visualising the creation of the universe through atomic collisions, some of these projects were born from the

deliberate misuse of scientific methodologies, while others brought together students with various backgrounds to work in an experimental and open-ended endeavour. The forms these experiments took could be called art, design or research, but what mattered is that these works are personal discoveries, representing the transdisciplinary journeys of their authors.

Curator
KSENIA KAVERINA
Related courses
Aaltoliike, ChemArts,
Crystal Flowers

Additional Programming

10.11.2016
Afternoon Tea with Bacterias
(CHEMARTS)

1.12.2016
Encounter with Musical Devices
Performance by
MARLOES VAN SON

“We began SAMPLES Festival in 2008 as a place that would allow people to express the potentiality of the medium, and ask, question, confront, and position themselves differently. After eight years, the festival has spread to other countries, moved from screenings in theatres to mobile setups on the streets, and grown from the work of two people to collaborations between many, across different locations. And always with one thing in mind: the moving image”

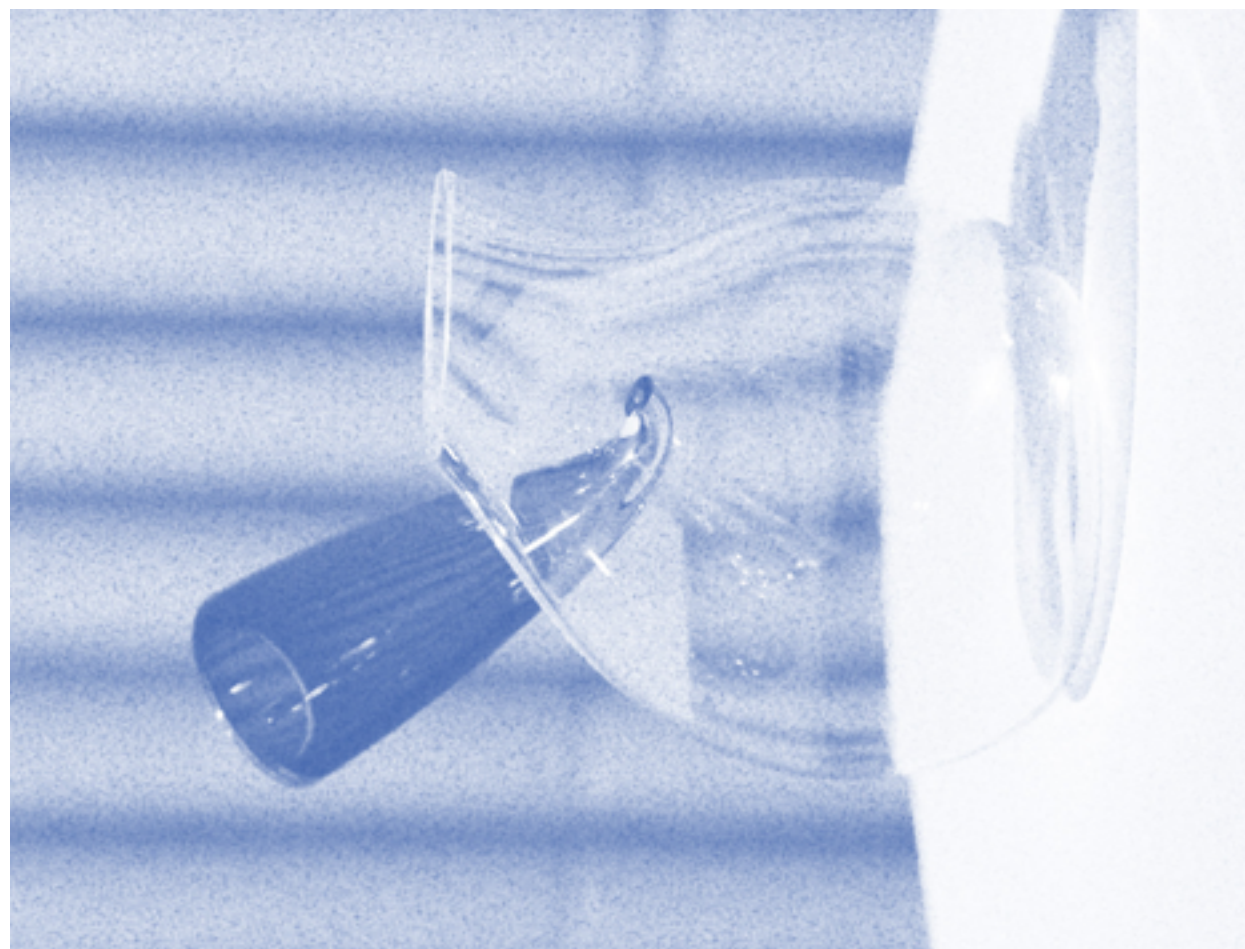
Andrea Coyotzi Borja is a Doctoral student in the School of Arts, Design and Architecture and Co-founder of SAMPLES video festival.

The Learning Centre Tori space hosted a selection of more than 90 videos by international artists as part of the curatorial process Transvideo: Borderless Image of SAMPLES 2016 video festival. The SAMPLES festival organisers Valeria Montoya (curator) and Andrea Coyotzi Borja (associated artist) aim to question the role of the image within different formats of its display, edition formats, presentation, and production.



Designers

Decirée Bruce, Talvikki Kollmann,
Päivi Lehtinen, Linda Mandell, Santeri
Puhakka, Lauri Rinkinen, Annaliine
Tolonen, Markus Vainio



One of the most attractive qualities in glass is transparency. Glass doesn't hide the actions that created its form; it speaks directly. We wanted to celebrate these features of glass, and cherish them to keep them alive. We have built this exhibition to convey knowledge, traditions and future innovations in glass design, and to propose new possibilities for aesthetic experiences and living. This is how new glass design looks in Finland, and we are its future.

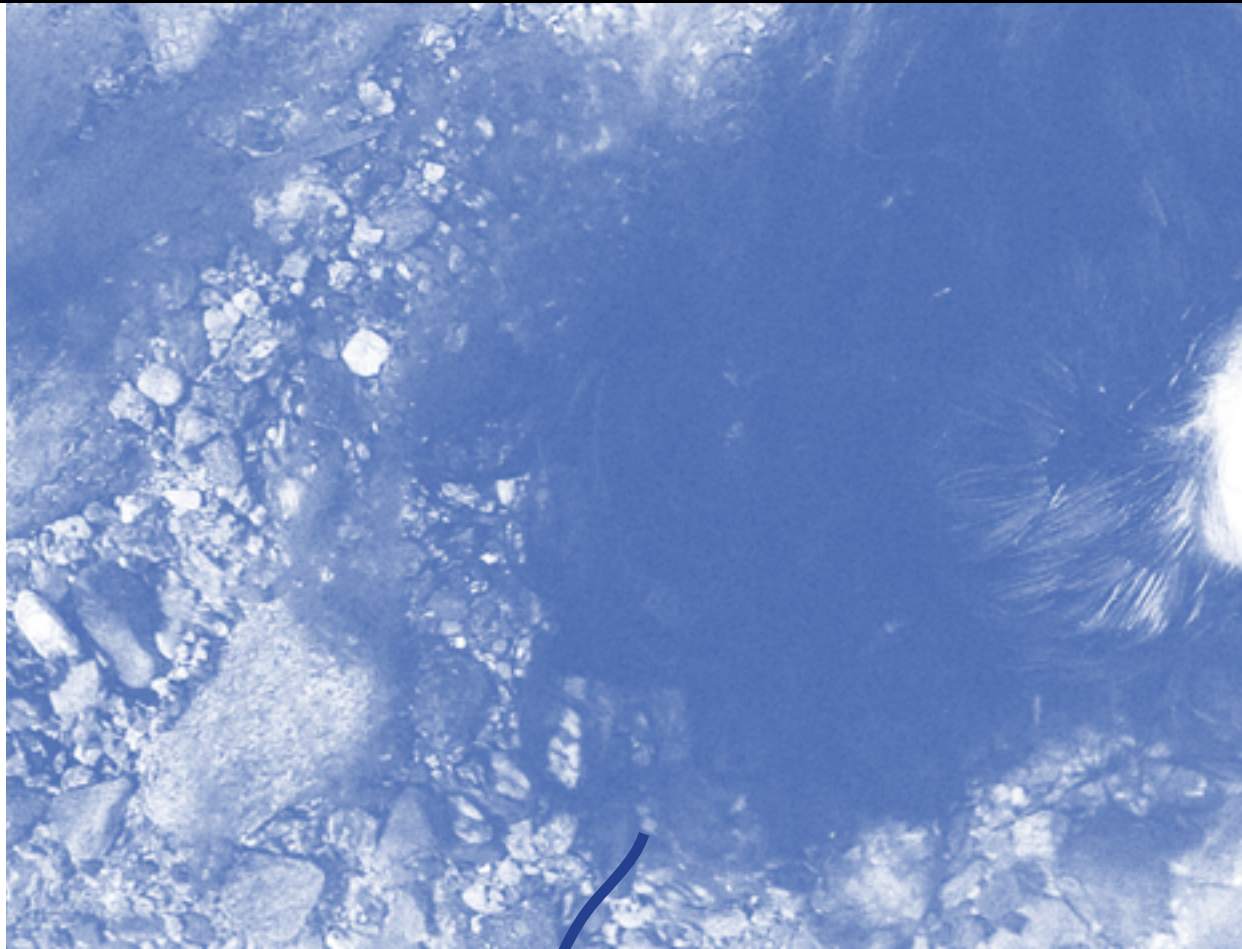
The exhibition showcased works designed by second year bachelor students from the Department of Design during the Material and Pro-

duction Technologies course. The theme on the course was “old technique, new design,” so students used their knowledge of traditional materials to reflect upon the glass industry. These reflections resulted in what could be defined as design art, tableware, light and package design.

Lecturer
Glass Studio Master
KAZUSHI NAKADA

↑ Video still from 'Immersion' by Dana Neilson. Video. 2016. Exhibition *Immersion, Absorption and other Seaworthy Homonyms*.

← PAGE 9 'Time Drop' decanter by Lauri Rinkinen, 2016. Hand-blown glass. Exhibition *Transparency*. [O] Miko Koskinen



IMMERSION, ABSORPTION AND OTHER SEAWORTHY HOMONYMS
1.2—15.2.2017

“Soaking, bathing, seeking. Invisible molecule exchange. A rhythmic pursuit of understanding. To be like water; unfettered and wild inside its boundaries, always following its personal laws, totally true to its nature, so absolutely free”

Dana Neilson is a graduate from Aalto University’s MA programme in Visual Culture and Contemporary Art. She lives and works in Helsinki.

Video works by Dana Neilson

The Learning Centre Media Wall screened a video project that documented the artist’s attempts to gain a deeper understanding of the nature of water, in conjunction with her own nature.

ROME—MAPPING TIME
8.2—1.3.2017

Students
Jaakko Ojamo, Anni Hapuoja, Diana-Helena Anderson, Merete Kemppainen, Olli Nieminen, Karita Rytivaara, Rikhard Grahn, Marcus Björn, Eero Ilvessalo

Drawings and architectural history of Rome

The exhibition Rome—Mapping Time, which also comprised a lecture on the history of cartography by Professor Tapio Markkanen, focused on maps as a method of architectural research.

During the Architectural History course, students of the Department of Architecture undertook a mapping assignment. The theme of the course was the eternal city of Rome. The eight participants explored changes in functions and construction within one city area each. The

exhibition presented architectural studies: drawings, references, measurements and maps from different periods, going all the way back to the Forma Urbis Romae marble fragments from ancient Rome.

Instructors
Professor
AINO NISKANEN &
JUHANA HEIKONEN

Additional programming

22.2.2017
The History of Cartography by
Professor TAPIO MARKKANEN

Artists

Aneta Atsova, Mira Caselius, Simona
Di Giovannì, Jernej Čuček Gerbec, Lucia
Marisa Gruber, Pauliina Heinänen,
Johan F. Karlsson, Anton Krohn,
Katharina Körner, Hanna Laeslehto,
Ali Akbar Mehta, Valeria Nekhaeva,
Elham Rahmati, Lari Rantalainen,
Sanna Ritvanen, Vidha Saumya, Riikka
Toivonen

↓ Johan F. Karlsson 'Nervous
System', 2017. Seven stationary
mirrors, laser. Exhibition *IS/
NOT Sculpture for the Post-Truth
Era*. [O] Mikko Raskinen /
Aalto University

It is said that we have moved
into a "post-truth" era, as
scientific facts have made way
for opinion and belief. Are we
humans returning to a pre-En-
lightenment society ruled by
priests and monarchs, where
the masses are kept ignorant
of facts, and ruling elites use
fear to remain in power? Can
science and reason prevail in
this new/old world, or will we
enter a new dark age?

The exhibition *IS/NOT
Sculpture for the Post-Truth
Era* showcased works by
seventeen students, made
as a result of an intensive
one-month course. Each work
was made using a different
technique, featuring mate-
rials that include but are
not limited to: Iittala plates,
household waste, plastic bags
and a hare mysteriously killed
in Otaniemi.

Instructor
ANDY BEST
Workshop Master
ROEL MEIJS

Artists/Designers

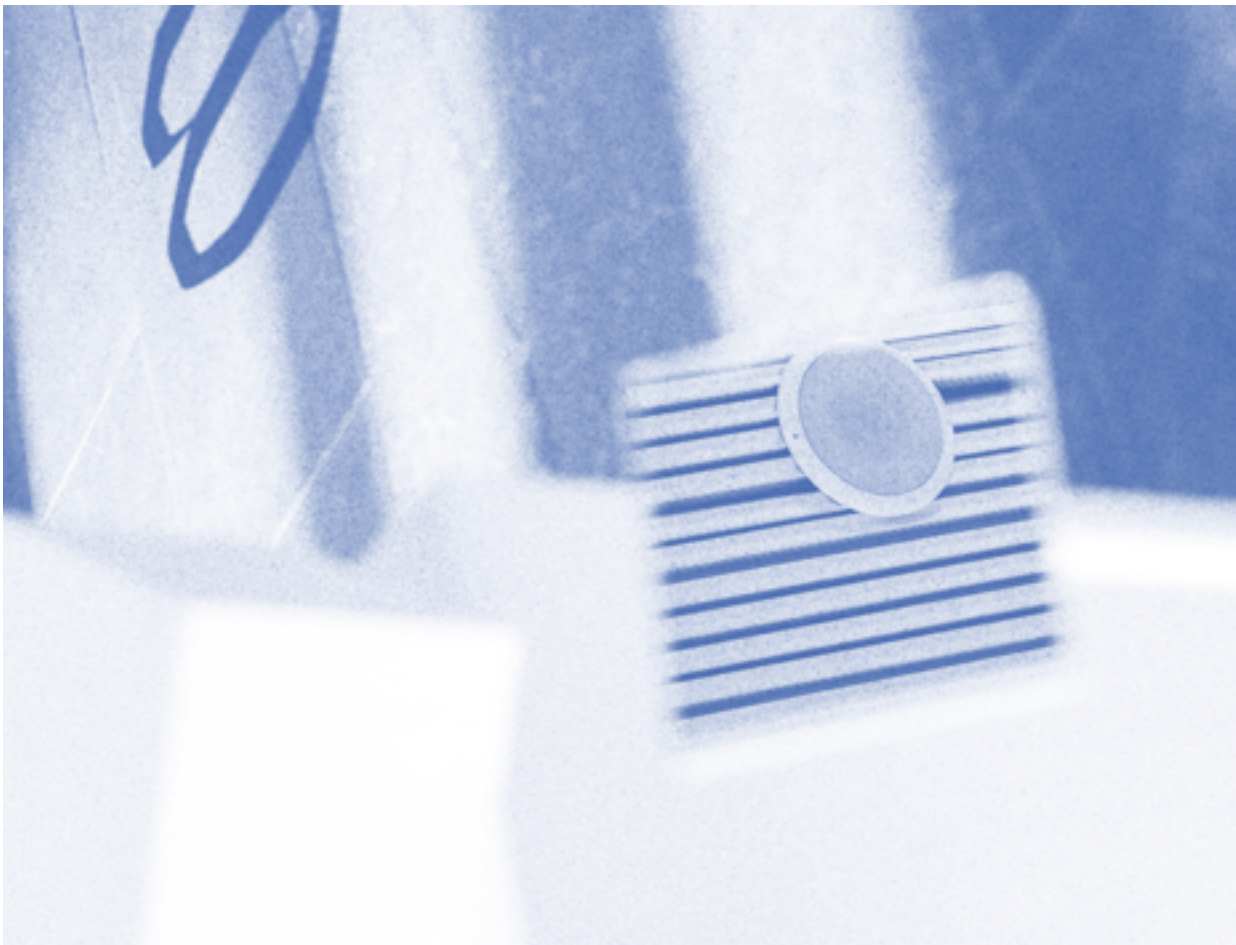
Niko Tii Nurmi Sipiläinen, Matti
Tanskanen, Ilai Elias Lehto, Amanda
Hakoköngäs, Valeria Nekhaeva, Rooe
Cohen, HESPERONIS, Avner Peled,
Eero Tiainen, Lari Rantalainen, Judit
Flóra Schuller, Hilla Kurki, Johan
Karlsson, Victoria Zolotukhina, Saara
Mäntylä, Juhani Haukka

Philosopher Gilles Deleuze has
described nonsense as the
"highest finality of sense."
Nonsense is not simply absur-
dity nor is it the antithesis of
sense, but rather it creates
contradiction and paradox.
For Deleuze, this paradox of
nonsense is an active and
pivotal mode for understanding
the nature and construction of
thought and learning.

For this exhibition, artists and
designers explored material
engagements over the course
of three days throughout Aalto
University's Learning Centre.
These processes and resulting
works revealed how sense

and nonsense are co-consti-
tutive, and how the encoun-
ters created through such
experiences call attention to
the challenges imposed by
dominant regimes of thought
and behavior in conventional
centres of learning. Through
works of sculpture, installa-
tion, photography, video, and
performance, these aesthetic
interventions traversed and
relocated lines of social,
political, and physical spaces
of centres and their inherently
subordinated margins.

Course instructor
TIM SMITH
Postdoctoral Researcher
Department of Art



Works by
Apila Pepita, ensæmble, Hanne Jurmu,
Heini Hälinen, Justus K, Rogério
Nuno Costa

THE SWISS TOUCH IN LANDSCAPE ARCHITECTURE
15.3–15.4.2017

The Swiss Touch in Landscape Architecture is a traveling exhibition, initiated by the Swiss Arts Council Pro Helvetia, and implemented by Laboratoire Chôros in EPFL (Swiss Federal Institute of Technology in Lausanne). It was exhibited in the Learning Centre thanks to the support of the Architecture Department at Aalto University, in cooperation with the Embassy of Switzerland in Finland.

Storytelling is something that everyone is expected to effortlessly learn nowadays, which prompts a special kind of anxiety: is my life story newsworthy?

Six narrators—Apila Pepita, ensæmble, Hanne Jurmu, Heini Hälinen, Justus K and Rogério Nuno Costa—presented different kinds of critical relations one can have to reality. The selected works ranged from fashion and performance to art and visual communication, and spoke of narratives around gender identities, mythical heroes, bodily perceptions,

material research and creative process, alongside love stories. Accompanying the works was documentation of artist interviews in which they shared their understandings of storytelling as well as personal stories.

Part of the exhibition programme was Rogério Nuno Costa's participatory performance, "On The Way," in the Learning Centre Lobby. Visitors were invited to have secret conversations with the artist, which were documented in the form of drawings, letters and texts.

Curator
KSENIA KAVERINA

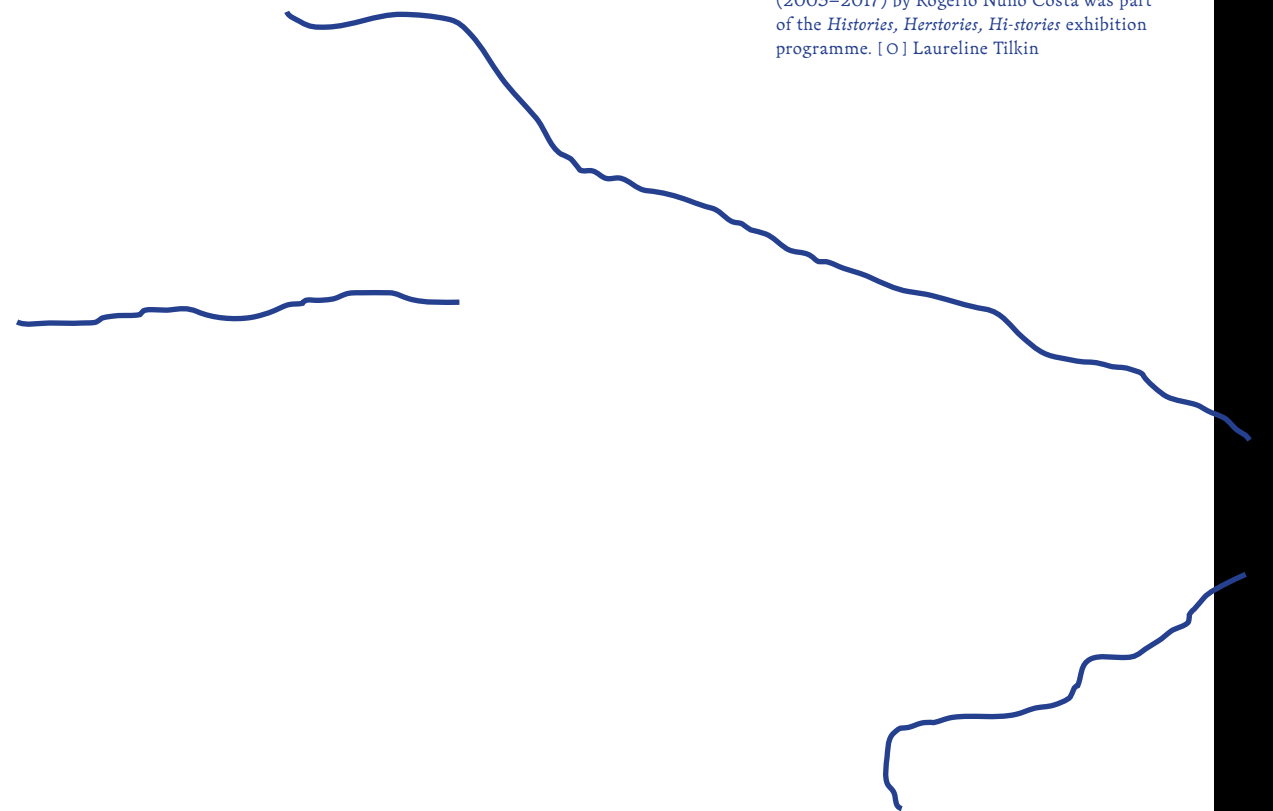
The exhibition was divided in two parts. The Foyer Gallery presented the diversity and complexity of the field of landscape architecture across three thematic sections: its theory and history in relation to national exhibitions (including the more recent Lausanne Jardins—the successful international festival of urban garden design); an insight into the workings of significant landscape architecture studios; and the works of a new generation of landscape architects. The Media Wall in Tori space showcased works by students from the Architecture + Landscape Studio in Aalto University, who studied the cases from Switzerland during the spring semester 2017.

Exhibition producer
PIA FRICKER
Executive in Residence
at Aalto University

Exhibition architecture
ROSALIINA LUMINIITTY
Master's student in
the Department of
Architecture



↑ One-to-one performance 'On the Way' (2003–2017) by Rogério Nuno Costa was part of the *Histories, Herstories, Hi-stories* exhibition programme. [O] Laureline Tilkin



Designers

Minttumeri Hirsimaa, Bella Schubin,
Liisa Kaunisvirta, Hilda Niemelä, Katri
Oikarinen, Markus Vainio, Ida Korsström,
Iines Niemelä, Elisabeth Rowland, Leena
Nurmi, Joel Levander, Niklas Alenius,
Anna Tolonen, Emil Lyytikä, Niko
Mankinen, Riikka Hongisto, Iines Jakovlev,
Laura Meriluoto, Talvikki Kollmann

SOCIAL FABRIC OF MIGRATION 5.5–26.5.2017

Varvara Zhemchuzhnikova
is a textile artist and designer who
graduated from the Fashion and
Collection Design programme at Aalto
University in 2017. Varvara lives and
works in Vancouver, Canada. Website of
the Social Fabric of Migration project:
textile.varvara.ca

Material Research BA course exhibition

Traditionally, research projects
in design begin from a task to
find solution to a specific prob-
lem, or from a wish to find a
new creative tool to use in artis-
tic or design work. The Material
Palette exhibition showed how
students deepen their under-
standing of properties, fabrica-
tion methods and the aesthetics
of different materials through

their own research projects in
the Material Research course
in the Department of Design.
Students also practiced writing
a research paper, and the re-
search reports can be found in
Aaltodoc-database.

| aaltodoc.aalto.fi
Instructors
EEVA JOKINEN &
KIRSTI TAIVIO

Textile work and exhibition by Varvara Zhemchuzhnikova

In the collaborative and
ongoing art project Social
Fabric of Migration, textiles
are used to begin an open
process of sharing thoughts
and experiences. The project
offers a space for shared
experiences, difficulties,
emotions and challenges
within the stories of oneself
and of others.

The conversation evolves
across three canvases.
The first shines a light on
the artist's experiences
of moving from Russia
through Finland to Canada,
and parallel stories from
her friends and family.
For the second canvas,
participants from around
the globe have contribut-
ed yarns and narratives.
The final and most recent
canvas focused on the
connection between new
migrants and their adopted
home of Finland.

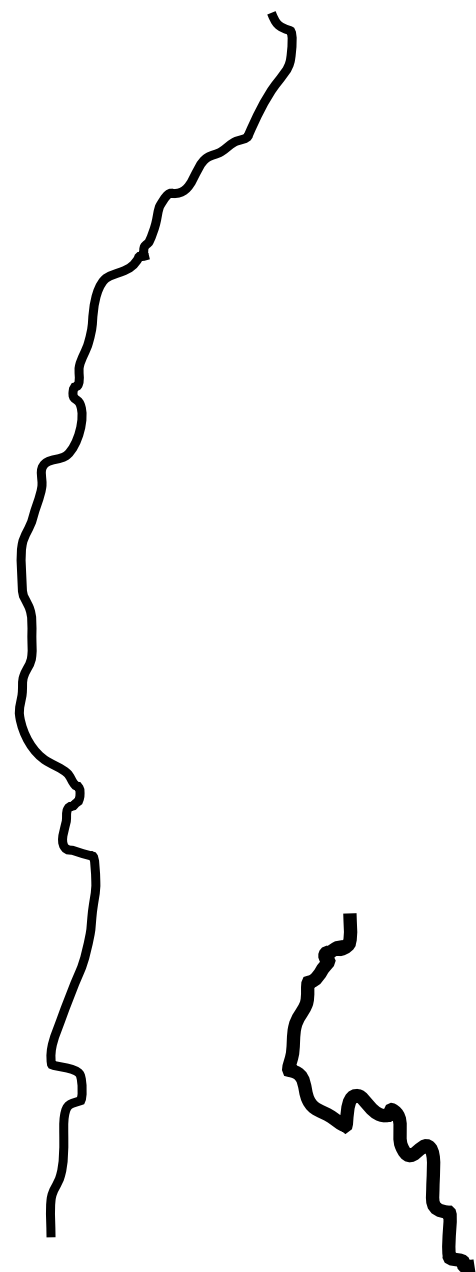
The topic of migration is
regularly used to fur-
ther political agendas in
transforming societies: it is
either coloured with nega-
tive undertones to mobilise
resentment and promote
structures of exclusion, or
it is used to create empty
surfaces of colourful diver-
sity. But these canvases
defy expectations: going
through the challenges of
changing contexts results
neither in greyness nor in
diverse happiness, but ap-
pears as complicated and
full of stories as life itself.

Curator
KSENIA KAVERINA

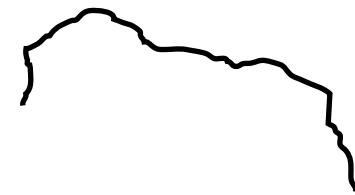


← PAGE 17 'Experiments in Glass Blowing' by Talvikki Kollmann, 2017. Exhibition *Material Palette*. [O] Mikko Raskinen / Aalto University

→ In the *Social Fabric of Migration* exhibition, textile work and yarns are used as means of storytelling. [O] Mikko Raskinen / Aalto University

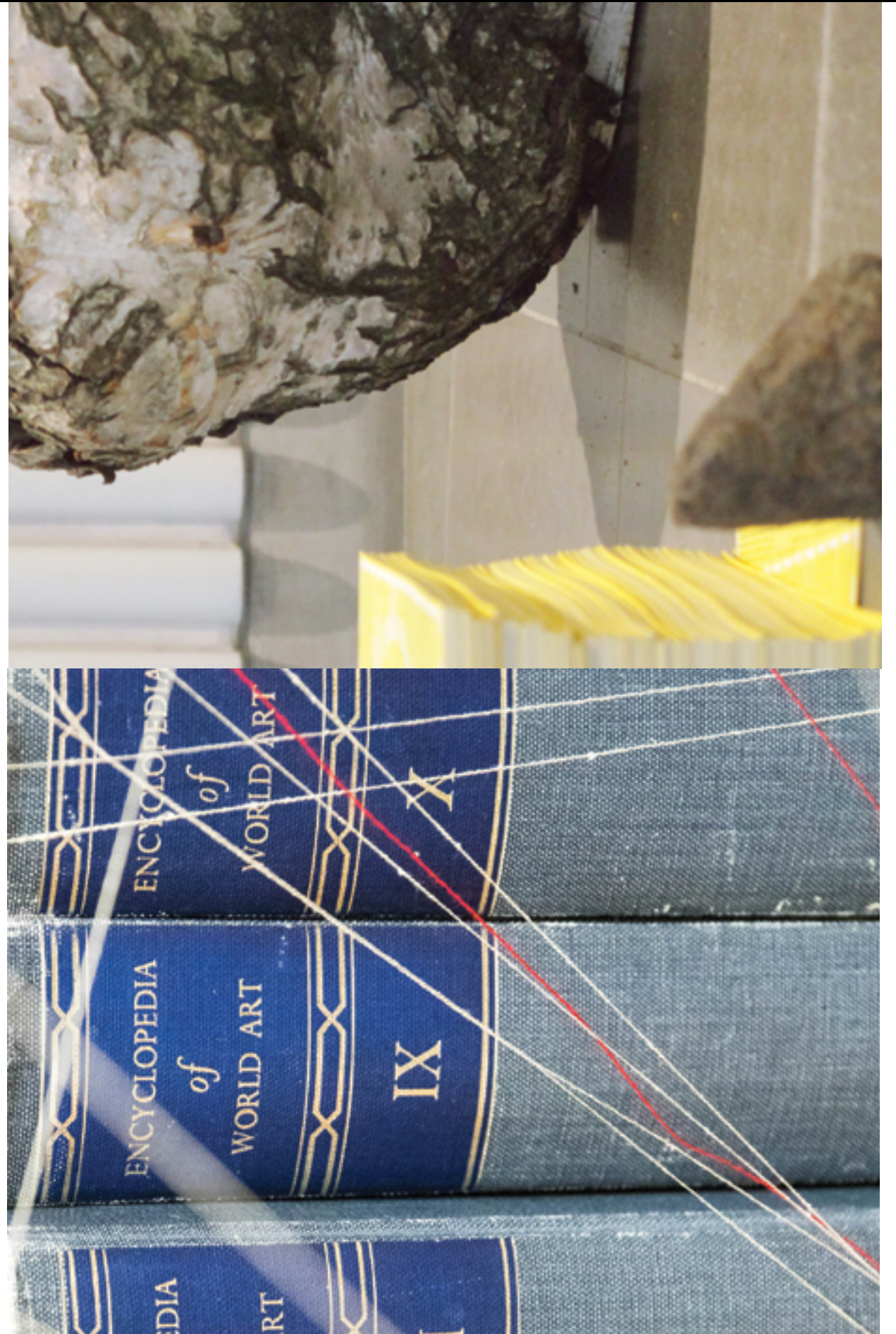
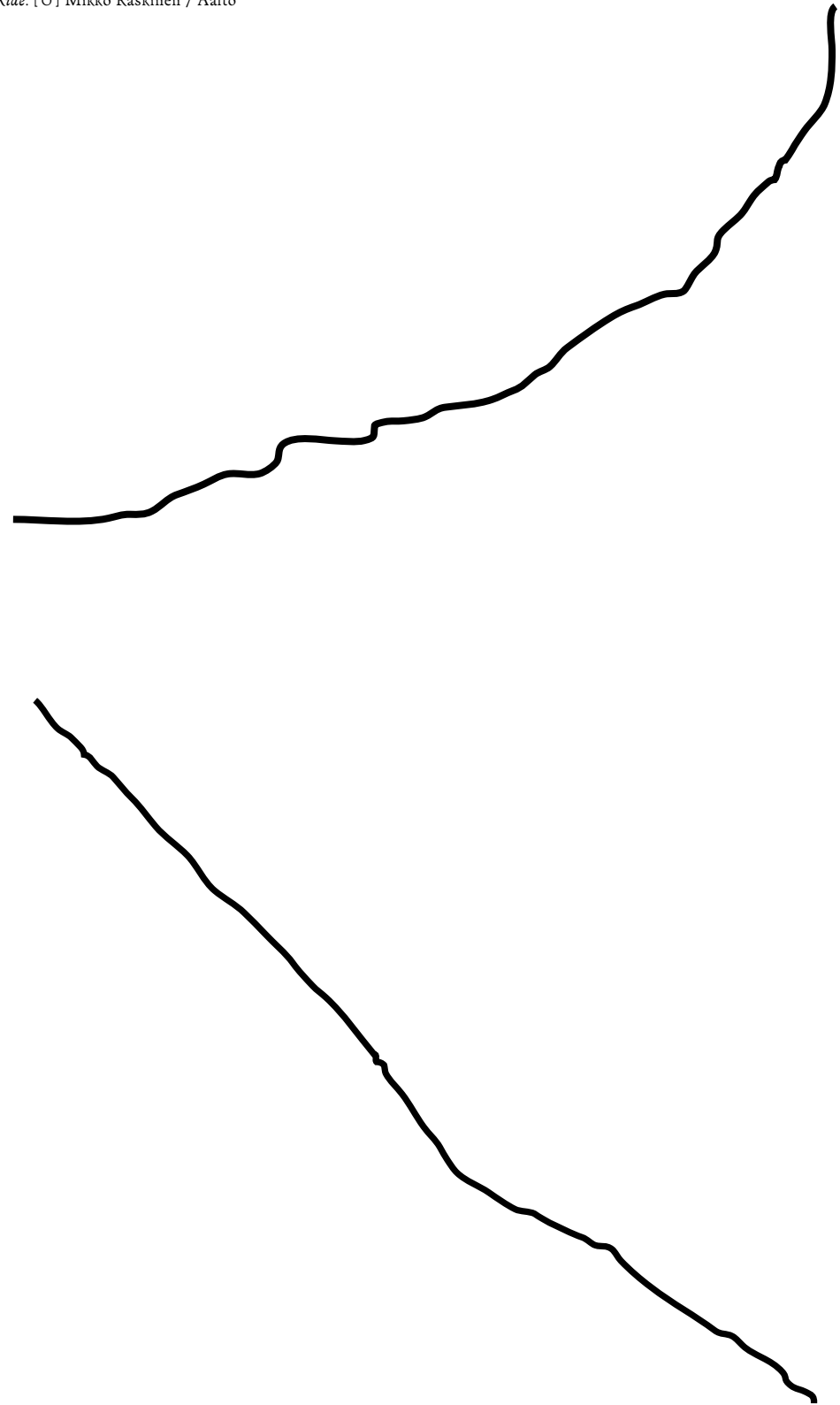


→ Matilda Tuure discovered an unexpected visual appeal as a side characteristic of bacterial cellulose, while experimenting with this smart material. Exhibition *Unexpected Encounters*. [O] Mikko Raskinen / Aalto University.

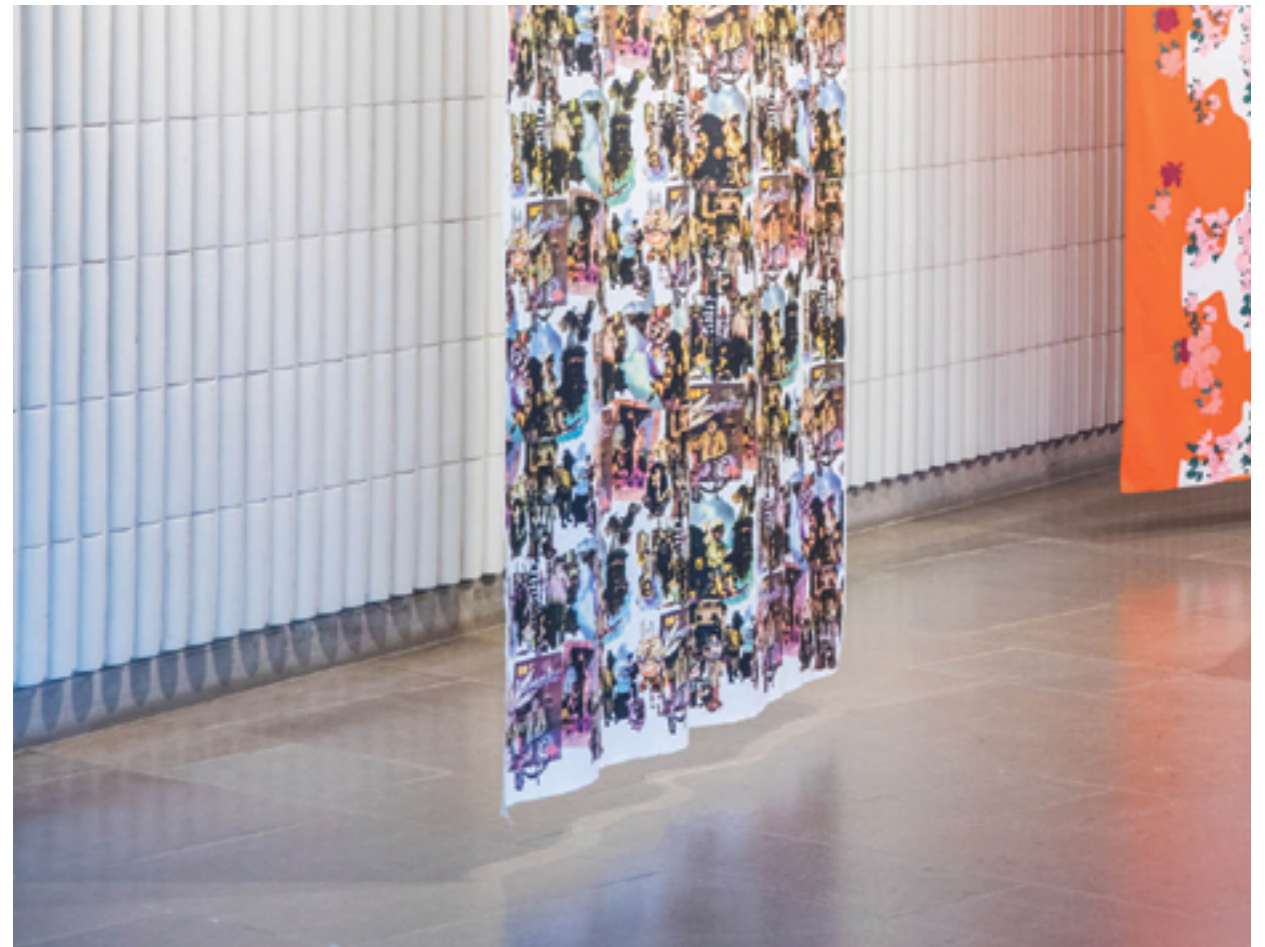
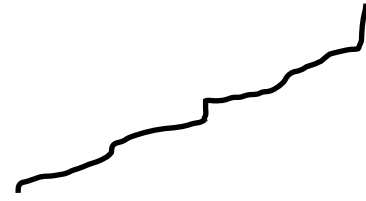


→ Exhibition *Welcome to the Island of Trojan Horses*.
[O] Eilo Hatakka.

↓ Amanda Hakoköngäs chose to cover certain
library shelves with a web of threads, still leaving
books fully accessible for users. Exhibition *Magic
Fuchsia Carpet Ride*. [O] Mikko Raskinen / Aalto
University



- Works by Bella Schubin and Annikka Silvennoinen.
Exhibition *Progress & Repeat*. [O] Mikko Raskinen
/ Aalto University
- ↓ PAGE 26 Exhibition *Magic Fuchsia Carpet Ride*.
[O] Mikko Raskinen / Aalto University







- ↑ Exhibition *Histoires, Herstories, Hi-stories* included photo and sculptural works by duo ensamble. 'Intersection Hands', Relætion Studies, 2015. Gypsism powder print. [O] Laureline Tilkin
- ← Iines Jakovlev was studying yellow glaze production without pigment color. Exhibition *Material Palette*. [O] Mikko Raskinen / Aalto University
- PAGE 30 Double-sided woven garments by Ia Kähkönen. Exhibition BOA '17. [O] Anna Berg / Aalto University



Designers

Niko Aho, Riina Heinonen, Sannimari Honkanen, Heikki Konu, Ida Korsström, Ila Kähkönen, Lotta Köhler, Erik Lindahl, Oona Linna, Sami Markkula, Jari Miranda, Sanni Ojala, Maria Punkkinen, Anastasia Poljatschenko, Janne Pärssinen, Nina Riutta, Otto Rummukainen, Janne Salo, Minna Salonen, Tyko Sillanpää, Annika Silvennoinen, Santeri Valtanen, Roosa Väyliö, Joel Wolff

Instructors
ELINA AALTO, KRISTA KOSONEN &
NATHALIE LAUTENBACHER

The BoA '18 exhibition will take place in the Learning Centre on 5–6.11.2018.

and

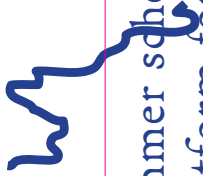
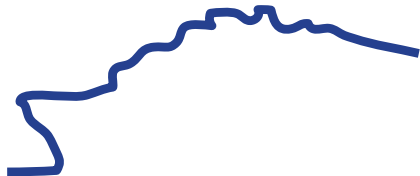
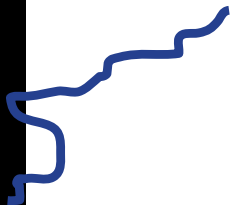
Adina Renner, Misael Terraza, Moumita Roy, Aida Räihälä, Antti Sandberg, Piet Schmidt, Yuanqi Shan, Liisi Soroush, Helena Sorva, Jacob Stewart, Aleks Talve, Sami Tammela, Hanna Årström, Abey Joy, Laura Timonen, Juuso Toikka, Anna Träskelin, Lilla Tóth, Hirofumi Ueta, Rauli Valo, Marianne Viikeri, Magdalena Wegiel, Xiaoyi Xu, Qin Yang, Jonna Yletyinen

Instructors
Visual Communication Design, Professor ZACHARY DODSON, RUPESH VYAS; Photography, HANNA WESELIUS, HELI REKULA, NIKO LUOMA, Professor MARJAANA KELLA; New Media, MARKKU REUNANEN, MIIKKA JUNNILA, ANTTI IKONEN, RASMUS VUORI

Works by

Sofia Kolovskaya, Ilmari Saari, Elina Ahonen, Miikkael Anttila, Tytti Arola, Zuzanna Buchowska, Xuyang Chen, Lavinia Colzani, Daniel Court, Helmi Vanha-aho, Teodor Georgiev, Bilen Gerawork, Fanny Haga, Samuli Halen, Juhani Halkomäki, Matias Harju, Juuso Heikkilä, Veera Hokkanen, Peter Holliday, Max Huttunen, Juliana Hyrri, Rika Kakisako, Shreyasi Kar, Jenna Karas, Johanna Karjalainen, Lidia Kecseti, Heini Kekki, Karl Ketamo, Ella Kiviniemi, Janne Koivisto, Hannu Koivuranta, Laura Konttinen, Helen Korpak, Leo Kosola, Aleksandra Kotowska, Veera Krouglov, Cheong Lee, Sanna Liinamaa, Pei-Yu Lin, Xiaoxiao Ma, Kevan Murtagh, Antti Mäkipää, Milla Määttä, Thu Nguyen, Antton Nuotio, Santtu Oja, Isra Rab,



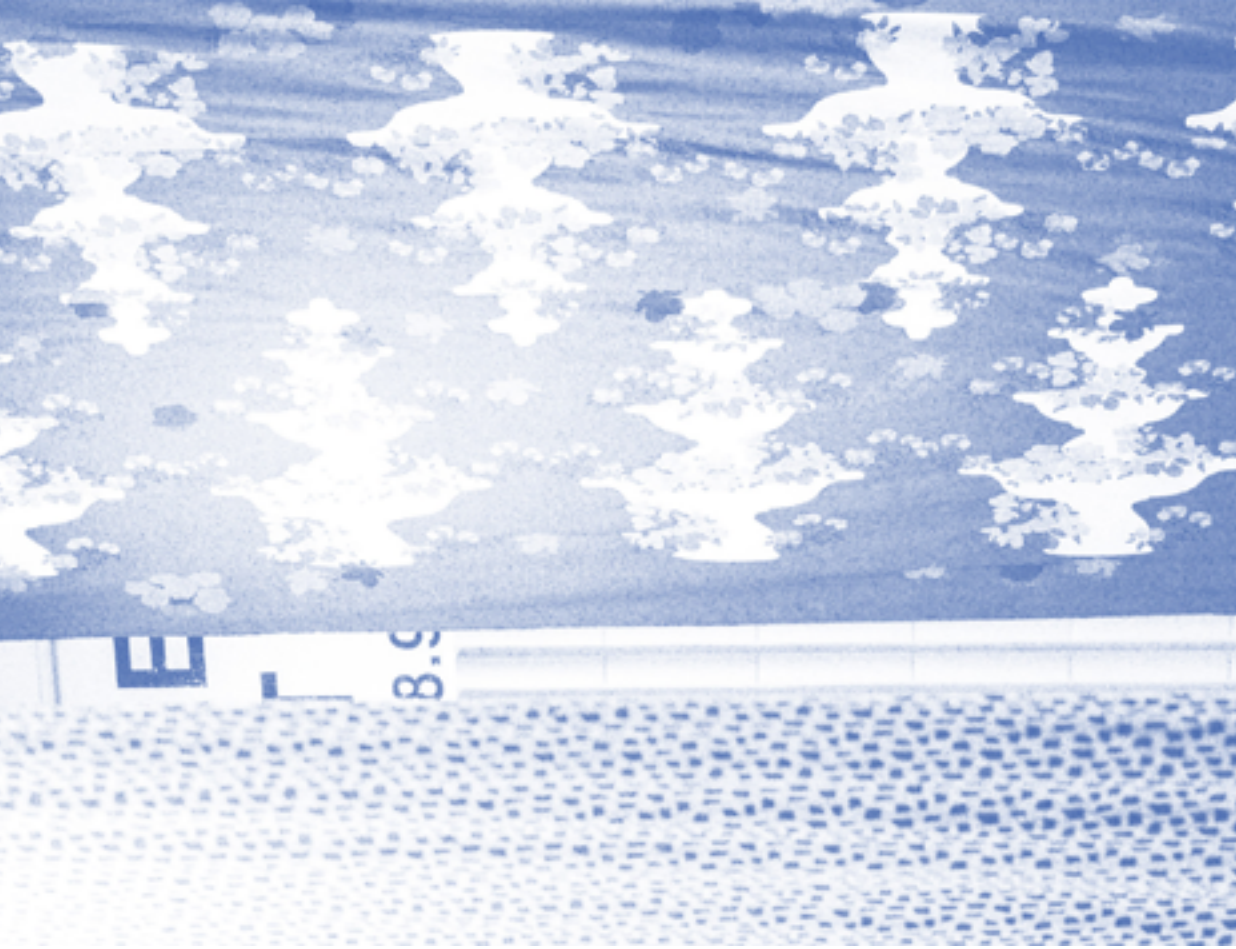


Trojan Horse summer school is a Helsinki-based platform for critical design thinking among design and architecture students, organized by Kaisa Karvinen, Tommi Vasko and Ida Kukkapuro. In 2017, the second Trojan Horse Summer School on the topic “Climate Change of Work” was held in Bengtskär Island next to Hanko, Finland, on August 15–24.

WELCOME TO THE ISLAND OF TROJAN HORSES
6.10–10.11.2017

Designers
Riikka Hongisto, Annika Silvennoinen,
Hilda Niemelä, Minttumeri Hirsimaa, Ia
Kähkönen, Bella Schubin

PROGRESS & REPEAT
8.9–28.9.2017



↑ Textile patterns are still largely created using sketching and moodboards, and tested with traditional screen printing. Exhibition *Progress & Repeat*. [O] Mikko Raskinen / Aalto University

Textiles by Department of Design students

What is the role of artisanal making methods in our digitalised world? During a summer course, six Aalto ARTS Design students explored the combination of digital technology and handcraft in textile print design. The exhibition presented this, in the durational process that went on from visual research and sketching, to the final presentation of hand-printed fabrics. The exhibition was part of Helsinki Design Week 2017.

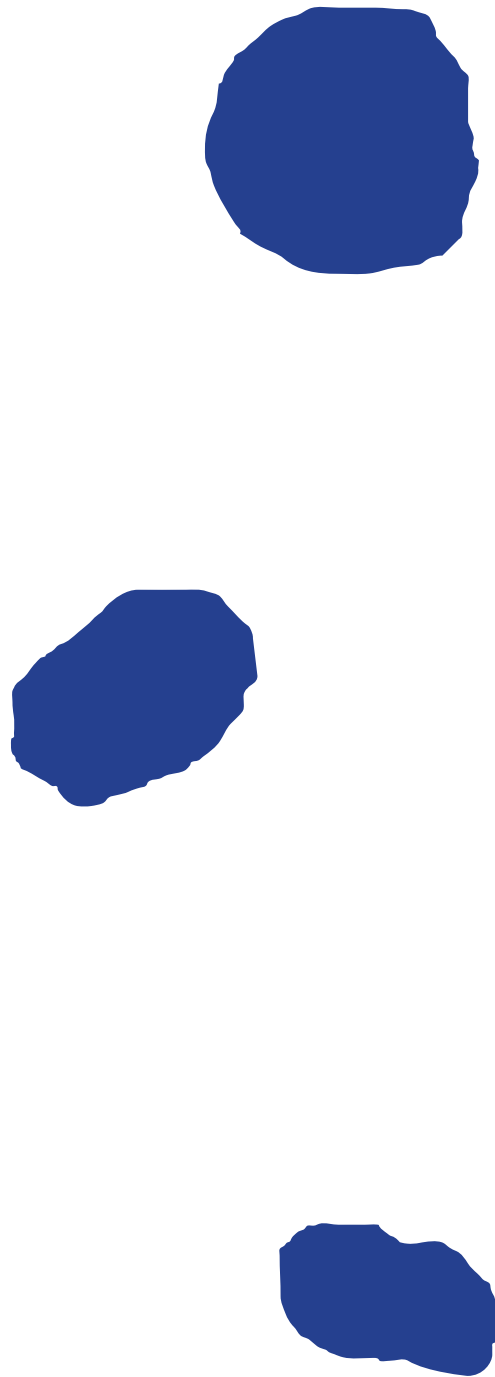
Instructors
MAIJA FAGERLUND &
ANNA-MARI LEPPISAARI

trojanhorse.fi
climatechangeof.work

The Trojan Horse collective were invited by curator Ksenia Kaverina to collaborate for an installation in the Learning Centre. The Lobby Gallery was turned into a symbolic island, its “fireplace” welcoming audiences spend time in the space. The playful installation, using real logs, stones and printed texts, served as an entry point to a serious discussion: How do we deal with the violence related to our work? How do we housewife our climate? How do the tools we use change

our bodies? How can we work out what the infrastructure around us wants? These were the questions discussed in interviews with summer school lecturers—design researchers, curators, artists, farmers, architects and writers. The exhibition prompted the audience to take them further.

→ In 2017, the second Trojan Horse Summer School on the topic 'Climate Change of Work' was held in Bengtskär Island next to Hanko, Finland. Exhibition *Welcome to the Island of Trojan Horses*. [O] Eilo Hatakka



Siri Bachmann

was Designer-in-Residence at the Visual Resources Centre (2016–17) and now is completing her Master’s degree in Visual Communication Design in the Department of Media.

Workshop artists

Tytti Arola, Anna Björklund, Elena Burtseva, Mahnaz Khanpour Motazed, Jimi Laaksonen, Tino Laaksonen, Hanna Laeslehto, Viivi Lehto-Peltomäki, Juho Luukkainen, Monica Vlad

Archival materials from Aalto Rare Books Collection (that consists of about 300 books from the 1880s–1930s) become activated in a graphic design project by Siri Bachmann. Bachmann came in contact with the Visual Resources Centre (VRC) of the Learning Centre last autumn, and learned about their visual collections and the Rare Books Collection. She decided to use these materials for her Master’s thesis on analog generative art and design systems: “These books are not yet digitised nor directly accessible to the public, so I wanted to showcase them and reactivate their original purpose of being the source for inspiration to students”, says the designer. Final prints, shown in the

exhibition, are the outcome of her project for the pilot designer-in-residence program at the VRC. The VRC residency program is open for Aalto University students, researchers, artists or designers, to work for a period of time with the Aalto visual collections to produce a project or exhibition.

The students in this course studied various types of music instruments, Sound Art practices, and physical acoustics before fabricating their sculptures from wood, steel, rubber, electronics, and various found objects. A sonic sculpture involves the creation of objects which

produce sound unified with the object’s form itself, rather than having sound applied to them as a symbol or decoration. Each work invited the audience to investigate a different side of our rich sonic world.

Workshop leader
DEREK HOLZER



↑ Rare Books Collection, which served as teaching materials in applied arts studies in the past, became basis for graphic design project by Siri Bachmann. [O] Mikko Raskinen

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2017

Wednesday

Wednesday

Wednesday

Monday

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Friday

Wednesday

Thursday

Friday

Thursday

Friday

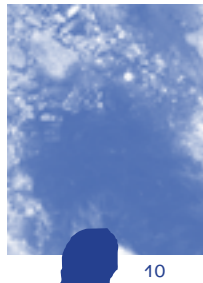
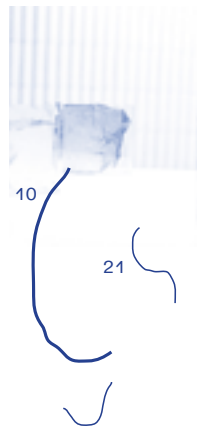
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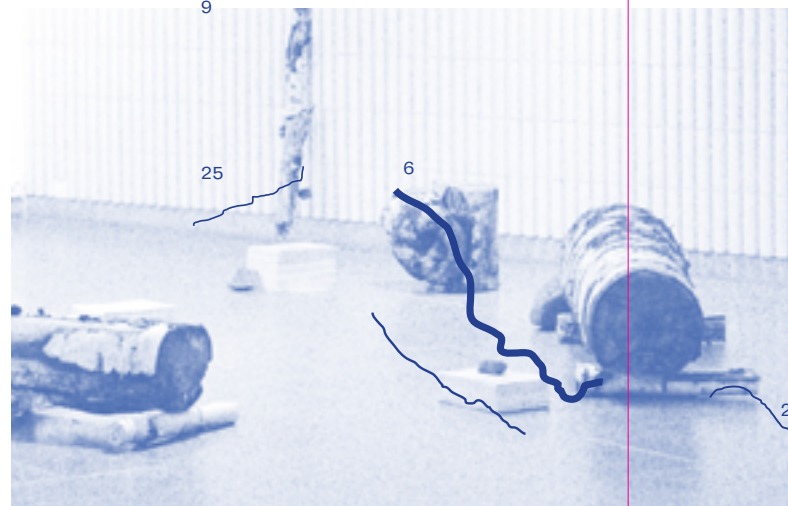
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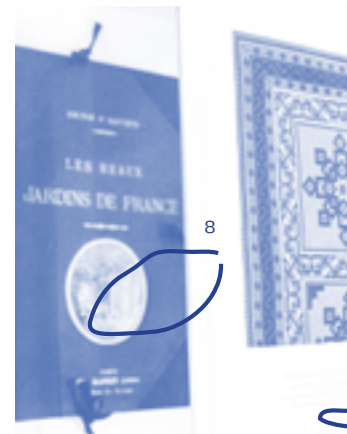
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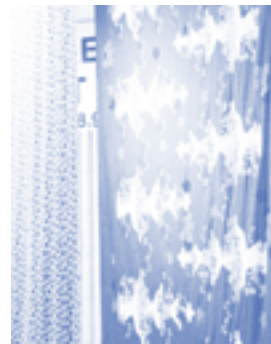


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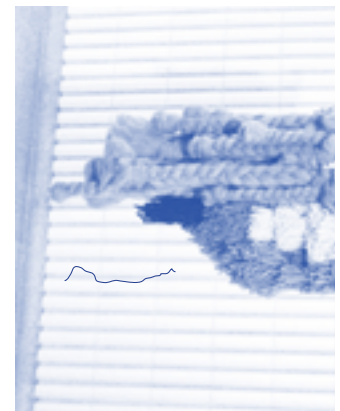
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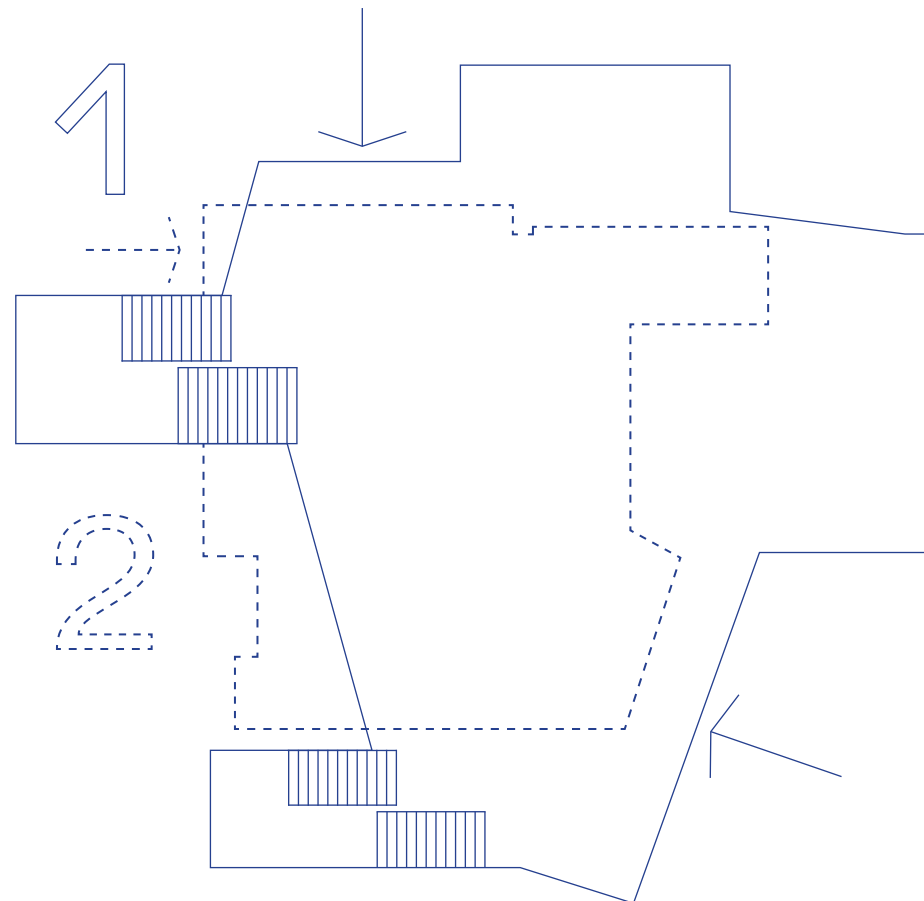
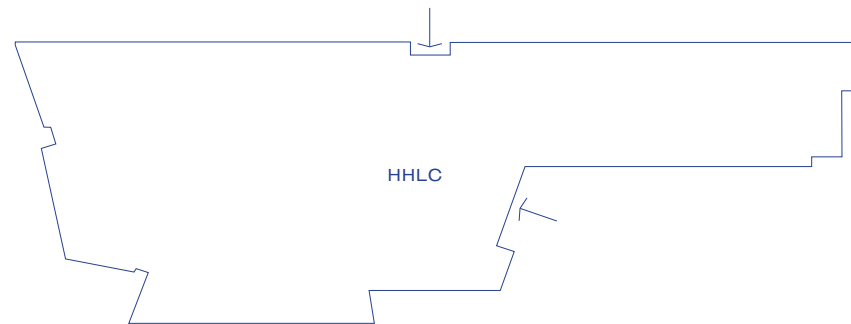
Harald Herlin Learning Centre
Otaniementie 9, Otaniemi, Espoo

showcase.aalto.fi/learning-centre

The Harald Herlin Learning Centre exhibition spaces form together the largest exhibition venue in Otaniemi campus. HHLC consists of an exhibition space in the Lobby, events venue Tori and 2nd floor gallery Foyer. Curated programme in 2016–2017 included exhibitions, workshops, seminars, and performances.

Floor plans

1	Lobby (Level 1)
2	Foyer (Level 2)



Additional Programming

ALTERNATIVE MODES OF FASHION
Repair-a-Thon with SAŠA NEMEC
Open Discussion with FTFUTURES Researchers
NAMKYU CHUN, MARIUM DURRANI and JULIA VALLE
2.3.2017 (Tori)

DIALOGUES ON DESIGN AND SOCIETY

Aalto Design Research Books
1.9–15.11.2017 (Tori)

STUDENT DEBATE Critical Concerns and
Possible Practices in Design (Design Now! Seminar)
2.11.2017 (Makerspace)

LÄHI(Ö)TORIT
4.12–15.12.2017 (Lobby)

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Graphic Design

KSENIA KAVERINA
KATIE LENANTON
EMERY DASH

Printers

ANNA NISKANEN
DIGIPAINO (17–28)

Type Design

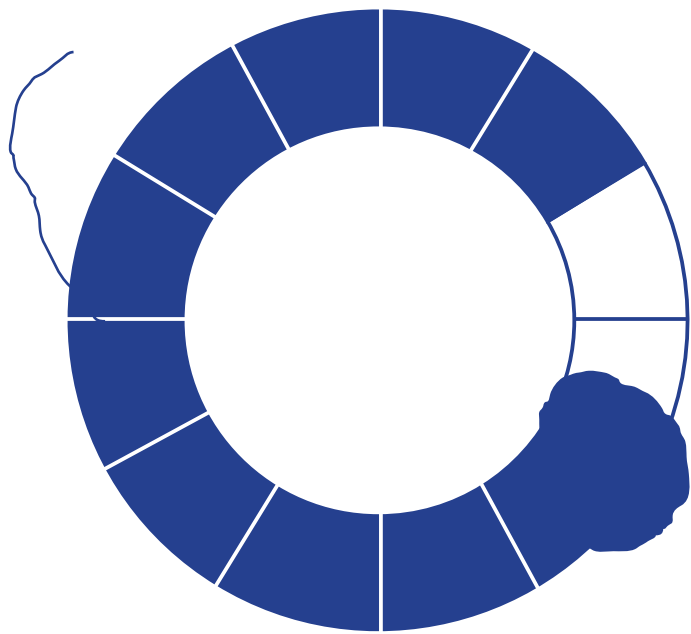
BENOÎT BODHUIN
NIKLAS EKHOLM

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ABOUT

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YEARBOOK OF EXHIBITIONS 2016–17
Harald Herlin Learning Centre



NÄYTTELYIDEN VUOSIKIRJA 2016–17
Hö

