

**Professorien**  
*avajaisluennot*

**Professors'**  
*Opening Lectures*

**11.1.2016**



**Aalto University**  
School of Arts, Design  
and Architecture



**Minulla on ilo toivottaa tervetulleiksi** kuluneen vuoden aikana akateemiseen yhteisöömme liittyneet uudet professorit. He tulevat erilaisilta tieteenaloilta ja heidän työhistoriansa ja verkostonsa ulottuvat maailman kaikkiin eri kolkkiin. Heillä on kokemusta erilaisista kulttuureista, ympäristöistä, yliopistoista, yrityksistä ja kollektiiveista. Odotamme mielenkiinnolla uusien professoreiden tarjoamaa innoitusta ja sen synnyttämää yhteistyötä.

Yhteiskunta kaipaa tällä hetkellä uusia ideoita ja lähestymistapoja. Aalto-yliopisto haluaa osallistua paremman maailman kehittämiseen ja lisätä Suomen kilpailukykyä. Tämä tapahtuu keskittymällä suuriin, yhteiskunnallisesti tärkeisiin kysymyksiin. Tarkastelemme kysymyksiä erilaisista näkökulmista, jotka yhdessä tarjoavat paremman ja kattavamman käsityksen kuin mitä jokin tieteenala tai yksilö voisi yksinään tarjota. Uusilla professoreilla on tärkeä rooli uusien ideoiden ja innovaatioiden etsimisessä.

Mutta yhteiskunnallisia haasteita ei voida ratkaista pelkästään yliopistossa. Meidän on rakennettava siltoja yhteiskunnan ja yliopiston välille ja pyrittävä yhdessä vastaamaan haasteisiin.

Tämä voi tapahtua monin eri tavoin. Voimme pyrkiä varmistamaan, että luomamme uusi tietämys saavuttaa meitä ympäröivän maailman ja sitä hyödynnetään laajasti. Voimme tehdä yhteistyötä kumppaneiden kanssa yksityisellä, julkisella ja kolmannella sektorilla sekä määrittää yhdessä kysymykset ja vastata niihin. Voimme myös osallistaa koko yhteisön ja antaa ympärillämme oleville ihmisille toivoa ja uusia tulevaisuudennäkymiä. Tässä työssä onnistumisen kautta tekemämme taide ja tutkimus leviävät, meille tarjoutuu uusia rahoitusmahdollisuuksia ja yhteiskunnallinen vaikutuksemme kasvaa. Kannustan uusia professoreitamme yhteistyöhön ja varmistamaan, että heidän työpanoksensa leviää maailmalle eikä jää omien seiniemme sisäpuolelle.

Emme voisi jakaa mitään uutta tietämystä ellei meillä olisi käytettävissämme uusien professorien aikaansaamia loistavia tuloksia. Laatu, mielikuvitus ja tämän työn tuoma innoitus vievät meitä eteenpäin.

Toivotan kaikille uusille professoreille paljon onnea uusiin haasteisiin. Toivon, että he tekevät hyvää työtä yhteisömme ja yhteiskuntamme hyväksi ja että voimme yhdessä luoda ympäristön, jossa heidän ajatuksensa voivat vapaasti lentää.

**Anna Valtonen**

*Dekaani*



**It is my great pleasure to welcome** the new professors who have joined our academic community during the past year. They exemplify a broad range of fields, with working histories and networks in all corners of the world, and with experience from different cultures, environments, universities, companies, and collectives. We can look forward to the inspiration these new professors will bring us, and the collaboration it will create.

At the moment, this society needs new ideas and approaches. We at Aalto University aim to contribute to a better world and to increase the competitiveness of Finland. This we do by looking at big, societally important questions. We approach these questions with a multitude of viewpoints, which together form a better and bigger point of view than any of the disciplines or individuals would independently. New ideas and innovations are sought for, and our new professors have a key role in this.

But societal challenges cannot be solved within a university alone. We need to build bridges between the society and us, and to contribute to these challenges together.

This can be done in many ways. We can ensure that the new knowledge we create reaches the world around us, and is utilised widely. We can collaborate with partners in the private, public and third sector and together define questions and answer them. We can also engage with the community at large, and give people around us hope and new perspectives. If this work is done well it not only spreads the art and research we do, it also gives us new funding opportunities and increases the societal impact we have. Our new professors I would encourage to this collaboration, to ensure that your contribution spreads further out in the world and doesn't stay within our own premises.

Of course, we could not share any new knowledge unless we would have all the magnificent results that you do. It is the quality, the imagination and the inspiration that this work provides which takes us forward.

I wish all the new professors the best in their new endeavours, hoping that they will do great work within and for our community and society, and that we together can create an environment where they and their thoughts can fly.

**Anna Valtonen**

*Dean*

**Susanna Helke**  
Film Research



# Slight Fractures

## Theorizing *within* Praxis

*What does art need theory for?* The emergence of artistic research within international art education institutions has caused reactions within the academic realm of the humanities and also within the community of practitioners. Over time, the debate has grown more nuanced and composed, but nevertheless the objective of artistic research has often been sacrificed for the sake of institutional consensus. Often the fact that the person doing the research is also an artist is only marginally significant. The approach and discourse of how the theory is being executed and expressed often rely on the fantasy of objective gaze and voice.

At its core, artistic research should not be understood as a new academic area of research or even a new methodology in relation to already-existing disciplines. Rather, when we talk about artistic research we talk about anchoring and positioning the perspective of the one doing research. In artistic research the need to know and theorize stems from the perspective of praxis: the questions are posed within the realm of methodical, aesthetic or philosophical aspects embedded in different conventions, genres, and traditions of *practicing any given form of art*. Vietnamese-American filmmaker and scholar Trinh T. Minh-ha, whose work as a filmmaker and theorist can be contextualized within the field of post-colonialist theory, has used the expression theorizing *within* film rather than theorizing *about* film when challenging the traditional *voice* of academic film studies.

At the dawn of cinema, the crevasse between *theorizing* and *making* did not exist as we currently know it. At the beginning of the last century, the film was a new technical invention, but the poetics of cinema – enchanting reflections, stories and poetry cinematically – had to be discovered. Sergei Eisenstein was one of the early innovators of Soviet cinema and he invented and formulated his suggestion of the language of cinema in a hermeneutic cycle of writing theory and testing his ideas in his films. For example, his famous contribution to Soviet montage theory became visible both in his films and his writing.

Before we ask how and within what

theoretical framework or with what kind of methodological tools artistic research is being done, we should ask what effects we want to cause within the field of practice. Eisenstein's approach crystallized a core function of artistic research at the beginning of the last century: Artistic research should not be primarily initiated in the sphere of concepts and it does not essentially end or become actualized as a new order of concepts. Rather, it should be about an act of theorizing, which catalyzes something within the realm of *making*, which, for example, in Eisenstein's work meant creating new poetics of montage. More than *cataloguing* – rearranging the universe of theoretical concepts, movements or schools of thought – the strategic core of artistic research should be in *catalyzing* new ways of making.

The ongoing research project *Images of Harmony and Rupture* poses questions of how and with what methods documentary film can reflect societal ruptures or be political in our own time. What should be the poetics or rhetoric of documentary expression to render visible the fractures in a society like ours? How should the *agenda of change*, the sentimental *victim motif* or other tendencies stemming from the socially concerned documentary tradition be challenged? Could being emancipated from the odd transaction in which “we” are giving voices to “them” enable a more radical exchange of value systems? Has the increased expectation of commercial success in documentary distribution created forms of political films with *emotive* or self-related political engagement? If politics is, in Jacques Rancière's terms, about the distribution of the sensible, the potential for *transformative documentary cinema* lies in the ways it expands the sensible beyond the world which is immediately tangible: perceivable, material or factual.

We ask these questions by making films and theorizing – reflecting and challenging tradition – within filmmaking. In relation to the early times of cinema, the potential of *new* is more relative and limited in our time. But artistic research can cause slight fractures, ruptures and modifications, which are necessary for any art form to prevent it from turning into petrified sets of conventions.

## Susanna Helke

Born 1967 in Tampere, Finland

### EDUCATION

Doctor of Arts, University of Art and Design, Helsinki, Finland 2006  
Master of Arts, University of Art and Design Helsinki, Medialab, 1997  
Master of Arts, University of Art and Design Helsinki, Photography Department, 1996

### ACADEMIC POSITIONS

Associate Professor of Film Research, Aalto ARTS, Department of Film, Television and Scenography starting August 2015  
Professor of Documentary Film, Aalto ARTS, Department of Film, Television and Scenography 2010–2015  
San Francisco State University, Cinema Department, San Francisco, CA Visiting Scholar, 1999  
Visiting filmmaker and research associate at the University of California Santa Cruz Film and Digital Media department 2007–2010

### ARTISTIC WORK

#### Films

*American Vagabond* 2013 85'  
*Playground* 2010 30'  
*Along The Road Little Child* 2005 75'  
*War* 2006 5'  
*Spring* 2006 15'  
*The Idle Ones* 2001 78'  
*A Soap Dealer's Sunday* 1998 25'  
*White Sky* 1998 54'  
*Sin* 1996 36'

#### Retrospectives

Festival of Festivals Århus, Tanska 2004  
Tampere Short Film Festival 2003.  
Travelling 16th Festival de Cinema de Rennes, France, 2005  
The Crossing Europe FF in Linz, Austria, April 2006  
Featured Artist at the Robert Flaherty -seminar, Colgate University, NY, USA June 2009  
NW Film Center of Portland, Oregon, USA, November 2009

#### Special Screenings

National Gallery of Art in Washington (*White Sky* 2009)  
Tate Modern London (*Sin* 2004)  
Scandinavia House New York 2002  
Masters -program IDFA, 2013

#### Festivals

*American Vagabond*:  
Chicago IFF 2013 (Q HUGO Special Jury Prize),

DocPoint Helsinki 2013, Visions du Réel Nyon 2013, IDFA Amsterdam 2013, Midnight Sun FF 2013, Espoo Ciné FF 2013, Love&Anarchy FF, Gender DocuFest Rome 2013, Nordisk Panorama Malmö 2013, ImageOut GLFF Rochester 2013 (Jury Award for Best Documentary), DOK Leipzig 2013, Outrageous GLFF St. Barbara 2013, Cinema by the Bay FF San Francisco 2013, This Human World HRRFF Vienna 2013, One World HRRFF Prague 2014, Tempo IDF Stockholm 2014, Thessaloniki IDF 2014, One World HRRFF Bucharest 2014, Sarasota IFF 2014, Planete + Doc FF Warsaw 2014, Toronto Inside Out GLFF 2014, Out Twin Cities FF Minneapolis 2014 (opening film), Giffoni FF 2014, Syracuse HRRFF 2014, Queer Lisboa FF 2014, Kyiv IDF 2014, Document 12 Glasgow HRRFF 2014 (closing film), New Caledonia IDF 2014, Guth Gafa FF 2014, Fringe! Film & Arts Festival London 2014, MEZIPATRA, Queer FF Prague & Brno 2014, Cluj LGFF 2014, Mardi Gras FF Australia 2015 etc.

#### Other films in festivals:

Documentary Film festival Amsterdam (IDFA), Visions du Réel Nyon, Hotdocs DFF Toronto, Göteborg International FF, It's All True -festival Brazil, Vila do Conde Portugal, Festival of Festivals Århus, Nordisk Panorama, DocPoint DFF, Thessaloniki DFF, Sheffield DFF, Bergen International FF, Filmfestival Linz, Filmmaker FF, Milano, Mannheim-Heidelberg FF, Nordische Filmtage Lübeck, Festival of Nordic Cinema Rouen, Cinema du Reel Paris, Balticum Film &TV Festival Bornholm, Prix Italia, Hamburg Short FF, Vila do Conde Portugal, Umea FF, Feminale, Dokumentart etc.

#### AWARDS

The Q Hugo Special Jury Prize, Chicago International FF (*American Vagabond*, The North American Premier) 2013  
The Best Documentary Film Jury Award, Rochester ImageOut – festival (*American Vagabond*) 2013

Jury Special Mention, Winterthur Short FF (*Playground*) 2010  
Jury Special Mention, Nordisk Panorama (*Along the Road Little Child*) 2005  
The Best Scandinavian Documentary Film Award, Nordisk Panorama Festival: (*Sin*) 1997, (*White Sky*) 1999, (*The Idle Ones*) 2001  
Best Documentary Award at the Filmmaker festival, Milan (*The Idle Ones*) 2001  
Best Documentary Film award, Finnish Academy Awards (*The Idle Ones*) 2001  
Radio Uppland Award for the Best Scandinavian documentary film, Uppsala International Short FF (*Sin*) 1997  
Regensburg FF Main Prize (*Soapdealer's Sunday*) 1999.  
Special Prize at the Tampere FF (*White Sky & Soapdealer's Sunday*) 1999)  
Visions du Réel 2000, Audience Award (*Sin*) 1996  
Young Finland Prize 1998  
Critics Award of the Year 1996

#### Nominations

Nomination for the European Film Academy Award, Best Documentary Film 2001 (*The Idle Ones*)  
Nomination for the Best Nordic Documentary at the Nordisk Panorama FF, Malmö 2013 (*American Vagabond*), Millenium Award at the Planete+Doc FF Warsaw 2014 (*American Vagabond*), Stefan Jarl Award at the Tempo Documentary FF, Stockholm 2014 (*American Vagabond*)

#### SELECTED PUBLICATIONS

“Sacred, Mundane and Absurd Revelations of the Everyday – Poetic Vérité in the Eastern European Tradition”. *The Documentary Cinema Book*, edited by Brian Winston. British Film Institute/Palgrave Macmillan 2013.  
“Toisen elämä”. *AVEK Magazine*, fall 2013.  
“The Solid Disorder of the Political and the Poetic”. *The Robert Flaherty -seminar publication*, 2009.

“Tarina ja Todellisuus – Dokumentaarisuus ja Radikaali Realismi” (Story and Reality – Documentary Element and Radical Realism). *Lähikuva*, fall 2008.

*Nanookin jälki: Tyyli ja metodi dokumentaarisen ja fiktiivisen elokuvan rajalla.* (A Trace of Nanook: Cinematic Methods Intertwining Documentary and Fictional Styles) UIAH University Publishing 2006.

“Gold and Aqua Regia – Reality Effects and Vanity of Style”. *Framework - the Finnish Art Review*, Issue 3/June 05 published in Venice Art Biennale 2005.

*Playground* (2010) is a film about young men from refugee families who gather for verbal cockfights in a Helsinki suburb.



In the film *Sin* (1996), Finnish people confess their everyday sins in front of the camera.

James and Tyler sleep in Golden Gate park in the film *American Vagabond* (2013).

**Paula Hohti**  
History of Art and Culture



# The Art of Fashion: Innovations in dress and appearance in Europe, 1500–1700

I am a Finnish-born, British educated art historian, with expertise in the history of fashion, textiles, decorative arts and material culture. Throughout my studies, I have been interested in the social, cultural, economic and political meanings of art works and designed artefacts, especially in the pre-modern European context. I have studied, for example, how art works, everyday objects and clothing articles were used, made and understood by people of different social rank, and how ideas about culture were transmitted across social classes and geographical borders in the sixteenth and seventeenth centuries.

Recently, my research has mainly focused on dress and fashion history. Focusing on the ‘birth’ of modern notions of Western fashion, I have explored what economic, social and stylistic changes were introduced by foreign textile imports into European dress cultures in the sixteenth and seventeenth centuries, how the lives of individuals were visually transformed by novel cultural concepts, and, eventually, what constituted ‘fashion’ in different social and cultural contexts in the early modern period. Although my work has been mainly focused on Southern European cultures, particularly on Renaissance Italy, I have also been engaged with research in fashion, culture and foreign trade in early modern Scandinavia, exploring how international trade and European tastes for art works and fashionable goods changed Scandinavian cultures in the sixteenth century.

At the heart of my study is cross-disciplinary research. In the course of my studies, I have used and developed various interdisciplinary methods to study art history: first by incorporating cultural, social and economic history into my work, then by developing cross-disciplinary methods that combine my art historical training and theoretical and empirical approach with practical work in material artefacts through museum work, experimental archaeology, scientific analysis

and the study of textile techniques. I have, for example, taken courses on historical textile technologies, and investigated how we can use fibre analyses or DNA-analysis in historical research. I have also experimented with the reconstruction of historical garments and manufacture processes such as spinning, weaving and dyeing, in order to understand the experiences that were related to making, wearing and selling garments. This cross-disciplinary work at both scientific and experimental levels provides me with a solid foundation for extending my art historical research and teaching at Aalto into practice-led art and design research, as well as to develop art historical methods that are useful for the multidisciplinary Aalto community operating in the fields of science, business, technology and art.

Although the foundation of my scientific work is historical, I am interested in how we can translate and connect historical issues to the contemporary practice and debates. Our work on the recent, EU/HERA- funded international, collaborative research project ‘Fashioning the Early Modern: Creativity and Innovation in Europe 1500–1800’ demonstrated that fashion and design have a long set of histories that are little understood. We also worked with Scandinavian artists, designers, museum curators, conservators and the fashion industry to better understand what the implications of issues such as reputation and branding, the construction of design mythologies and technological innovations are in the early modern period for contemporary practice.

My aim at Aalto University is to continue to examine what it means to link historical debates and concepts – culturally, socially, economically and technologically – in the present, in order to create real debate and discussion of how a study of past art, art works, designed artefacts and culture can contribute to our understanding and interpretation of the same issues today.

## Paula Hohti

### EDUCATION

Ph.D. History of Art, University of Sussex, UK, 2006. Supervisor Prof. Evelyn Welch.  
M.A. History of Art, University of Sussex, UK, 2000.  
B.A. History of Art, University of Sussex, UK, 1999.

### ACADEMIC POSITIONS

Assistant Professor, Aalto University, School of Arts, Design and Architecture, Dept. of Art, 2015–  
Marie Curie Research Fellow, Centre for Textile Research, University of Copenhagen, 2013–2015  
Research fellow, Helsinki Collegium for Advanced Studies, 2006–2013  
Visiting research fellow, European University Institute, Florence, 2011  
Ph.D. research fellow, University of Sussex, UK, 2001–2006

### PARTICIPATION IN MAJOR INTERNATIONAL RESEARCH PROGRAMS

Clothing, costume, consumption and Culture, Leader, Centre for Textile Research, University of Copenhagen  
Fashioning the Early Modern: Creativity and Innovation in Europe, 1500–1850, Principal investigator, 1 m euro HERA-funded international project, led by Evelyn Welch  
The Material Renaissance: Cost and Consumption in Italy, 1450–1600, Ph. D. researcher, AHRC and Getty-funded international project, led by Evelyn Welch

### FUNDING, AWARDS AND PRIZES

Marie Curie Intra-European Fellowship, EU – 7<sup>th</sup> Framework Program, 2 years, 298.000 euros, 2013  
HERA research grant, 1 million euros, Humanities in the Research Area, collaborative research project, 2010  
Academy of Finland, Postdoctoral Research fellowship, 3 years, 254.000 euros, 2010  
Emil Aaltonen Foundation, Postdoctoral Research fellowship, 1 year, 24.300 euros, 2009  
Helsinki Collegium for Advanced Studies, Research Fellowship, 3 years, 2006  
Academy of Finland, Research fellowship for doctoral studies, 3,5 years, 2001

### SELECTED PUBLICATIONS / PRESENTATIONS

“Dress, Dissemination and Innovation: Artisan ‘fashions’ in Renaissance Italy”. Peer-reviewed article in *Fashioning the Early Modern: Creativity and Innovation in Europe*. Ed. by E. Welch, 2016.  
*Cheap Magnificence?: Imitation and Low Cost Luxuries in Renaissance Italy*. Conference paper at the EUI/Harvard Centre for Renaissance Studies, Florence, May 2014.  
*European Influences on Scandinavian Noble Dress: Textiles and Clothing in the surviving inventories in Finland, 1550–1600*. Conference paper at the Museum of Applied Arts, Vienna, March 2014.

“Dressing up in Renaissance Italy: Clothing and the Social Meanings of Dress”. Lecture at the Centre for Fashion Studies, Stockholm, 2012.

“Conspicuous consumption and Popular Consumers: Material Culture and Social Status in Sixteenth-Century Siena”. Peer-reviewed article in *Renaissance Studies*, 24/5, 2010.

“Domestic Space and Identity: Artisans, Shopkeepers and Traders in Sixteenth-Century Siena”. Peer-reviewed article in *Urban History*. Ed. by Fabrizio Nevola, 37/2010.

“Artisans, Pawn-broking and the Circulation of Material Goods in sixteenth-century Siena”. Peer-reviewed article in *Siena nel Rinascimento*. Ed. by Fabrizio Nevola et al., Siena, Monte dei Paschi, 2009.

*Material Culture, Shopkeepers and Artisans*. Ph.D. dissertation submitted for University of Sussex, 2006.

### EXPERTISE OF RESEARCH AND TEACHING

History of dress and fashion  
Material culture and consumer history  
Italian Renaissance and early modern art and culture  
History of everyday life and trading communities  
Textile history and global trade in early modern Europe  
Experimental research and ‘hands-on’ approaches to historical research



Young noblewoman dressed in an elaborate mid 16<sup>th</sup>-century blue silk gown. Portrait of Maria de' Medici by Alessandro Allori, 1550s, Kunsthistorisches Museum, Vienna. (Source: Wikimedia commons public domain work of art.)

Detail of a portrait of Louis XIV, c. 1700, showing his white silk stockings and refined red-heeled shoes. (Source: Wikimedia commons public domain work of art.)



Figured velvet fabric, produced on historical Jacquard loom at the Fondazione Lisio, Florence. (Photo: Paula Hohti)



**Kirsi Niinimäki**

Design, especially Fashion Research



# Future of fashion, clothing and textiles

I do believe that the future of fashion, clothing and textile research and education is full of challenges but also opportunities. The research will be interdisciplinary, multidisciplinary and international and also ‘multi-colored’ using creatively different research, design approaches and methods. It is open for different kind of collaboration both in national and international level yet always aiming to contribute to design discipline and to education of future’s fashion, clothing and textile designers.

## *Experimenting and researching for future*

Fashion and textile research includes different approaches and methods: e.g. practice based participatory study, wardrobe studies to study the actual usage of clothing and exploration with different design methods and design practices. Especially important these research approaches are in a sustainable development context. Throughout my research I aim towards a new, holistic understanding in the field of sustainable fashion and textiles and therefore I investigate the connection between design, manufacturing systems, business models and consumption habits. Accordingly I am also interested in promoting sustainable fashion and textile design, which encourages to sustainable consumption and includes future oriented value.

## *New technologies*

Advanced technologies offer opportunities to expand fashion, clothing and textile research into new areas. Digital techniques enable new design possibilities for new type of networks and for the collaboration between designers, manufacturers and customers. Here the PSS, Product-Service-System approach, can be used to create new values and new business thinking. Customization, open design, unique design and new business models can be studied in connection with these new technologies such as digital textile printing or 3D knitting. Furthermore these technologies offer opportunities to construct new manufacturing systems based on distributed economy or social manufacturing approaches. Therefore these technologies, which are based on new value creation system, challenge the role of future designers and their connection to end-users.

## *Multidisciplinary collaboration towards circular economy*

Collaborative and multidisciplinary research will be performed especially in material based research. New forms of collaboration between schools in Aalto University can create new knowledge in the areas of fashion and textile design, material science and material design. Not only the textile and clothing field but also the society benefits these new innovations. E.g. in *Trash-2-Cash* project new material and product opportunities will be developed via creative design by using textile or paper waste, or process by-products. During this project creative design methods for multidisciplinary collaboration and material based research will be developed in Aalto ARTS.

In general the aim of circular economy is to reduce the utilization of virgin materials, improve material efficiency, decrease landfill volumes and foster design based on recycling and the vision of closing material loops. In here the design driven thinking can enhance multidisciplinary creative experimentation and development work towards future materials, products and industrial systems, which fit in the context of sustainable and circular economy. That is the future of fashion and textiles.

## *FTF research group*

I started the Fashion/Textile Futures FTF research group in late spring 2015. The group approaches research in the field of fashion, clothing and textiles in multi-faceted ways. A strong research focus is on sustainable fashion and textiles, but group members’ research activities also encompass material-based research, aesthetics and creativity studies, practice-based research, and strategic fashion and textile design. The group is involved in several significant research projects, which integrate closed loop and circular economy approaches in fashion and textile systems.

## *Ongoing research projects in Fashion/Textile Futures*

- *T2C Trash-2-Cash*, funded by Horizon2020
- *DigiPrintNetwork*, funded by Tekes
- *DWoC Design Driven Value Chains in the World of Cellulose*, funded by Tekes

## Kirsi Niinimäki

Born 1963 in Salo, Finland

### EDUCATION

2011 Doctor of Arts, Aalto University, School of Arts, Design and Architecture, Helsinki  
1987 Master of Arts, Textile Design, University of Art and Design, Helsinki

### OTHER EDUCATION

2006–2009 Status place in TULIO; Graduate School in Future Business Competencies, The Doctoral Program, Turku School of Economics  
2002–2003 Studies in Environmental Science, University of Helsinki  
1995–1998 Art and Design Pedagogy, University of Art and Design, Helsinki

### PREVIOUS POSITIONS

2008–2015 Aalto University, School of Arts, Design and Architecture; Doctoral Candidate in Design Connection Doctoral School, Postdoc Researcher, Visiting Scholar of Fashion, Clothing and Textile Research  
1997–2008 Principle Lecturer of Textile Design and Head of Textile Design Department, Helsinki Metropolia University of Applied Sciences  
1989–1998 Designer and entrepreneur, Design studio TRIARTE  
1986–1988 Textile designer, Oy Finlayson Ab

### VISITING RESEARCHER

2014 TU Eindhoven, Visiting Research Fellow in Design United, Department of Industrial Design, Designing Quality in Interaction research group, Netherlands  
2013 UAL University of the Arts London, London College of Fashion, Center for Sustainable Fashion, Fashioning the future summer school, UK  
2012 Oklahoma State University, Visiting Scholar in Department of Design, Housing, & Merchandising. Stillwater, USA  
2011 EWHA University, Department of Fine Arts, South Korea  
2010 TU Delft, Industrial Design Department, Product Innovation and Management group, Netherlands

### VISITING LECTURER

2012 KEA, Sustainable fashion summer school, Denmark  
2011 Hongik University, South Korea  
2010 Dongduck Womens' University, South Korea  
2008 Joshibi University of Art and Design, Japan  
2008 Interprint, International print workshop, London Collage of Communication, UAL University of the Arts, UK  
2007 UAL, London College of Communication, UK  
2003 RISD, Rhode Island School of Design, USA  
2002 Victoria and Albert Museum, UK  
2000 Dongduck Womens' University, Young Designers workshop, South Korea.  
1999, 2000, 2001, 2003 Academy of Art, Architecture and Design, Czech Republic

### ARTICLES IN SCIENTIFIC JOURNALS

Niinimäki, K. (2015) "Ethical Foundations in Sustainable Fashion". *Textile and Clothing Sustainability*, 1(1).  
Armstrong, C., Niinimäki, K., Kujala, S., Karell, E. & Lang, C. (2015) "Sustainable Product-Service Systems for Clothing: Exploring Consumer Perceptions of Consumption Alternatives in Finland". *Journal of Cleaner Production*, 97, 30–39.  
Niinimäki, K. (2014) "Green Aesthetics in Clothing: Normative Beauty in Commodities". *Artifact*, 3(3), 3.1–3.13.  
Niinimäki, K. & Armstrong, C. (2013) "From Pleasure in Use to Preservation of Meaningful Memories: A Closer Look at the Sustainability of Clothing via Longevity and Attachment". *International Journal of Fashion Design, Technology and Education*, 6(3), 190–199.  
Niinimäki, K. (2013) "Renaissance of Appreciating Material; Case study in Zero Waste Fashion". *Journal of Textile Design Research and Practice*, 1(1), 77–92.  
Niinimäki, K. (2012) "Proactive Fashion Design for Sustainable Consumption". *Nordic Textile Journal*, 1, 60–69.

Niinimäki, K. & Hassi, L. (2011) "Emerging Design Strategies for Sustainable Production and Consumption of Textiles and Clothing". *Journal of Cleaner Production*, 19(16), 1876–1883.  
Niinimäki, K. & Koskinen, I. (2011) "I love this Dress, it Makes Me Feel Beautiful: Emotional Knowledge in Sustainable Design". *Design Journal*, 14 (2), 165–186.  
Niinimäki, K. (2010) "Eco-clothing, Consumer Identity and Ideology". *Sustainable Development*, 18 (3), 150–162.  
Niinimäki, K. (2006) "Ecodesign and Textiles". *Research Journal of Textile and Apparel*, 10 (3), 67–75.

### PUBLICATIONS

Räisänen, R., Primetta, A. & Niinimäki, K. (2015). *Luonnonväriaineet* [Natural dyes]. Helsinki: Maahenki.  
Niinimäki, K. (Ed.) (2014). *Sustainable Fashion: New Approaches*. Helsinki: Aalto ARTS Books.  
Niinimäki, K. & Kallio-Tavin, M. (Eds.) (2013). *Dialogues for Sustainable Design and Art Pedagogy*. Helsinki: Aalto ARTS Books.  
Niinimäki, K. & Saloniemi, M. (Eds.) (2008). *Kretongista printtiin, suomalaisen painokankaan historia* [Cretonne to Print, the history of Finnish printed textiles]. Helsinki: Maahenki.

### AWARDS

2012 Publication award. Aalto University.  
2012 Best oral presentation in conference From Fiber to Consumers: Convergent Approach to Fashion Stream & Eco & Tech. The Korean Society for Clothing Industry (KSCI).  
1997 The Grand Price in the First International Textile Design Competition in Taegu, South Korea.

### HONOURS

2011 Golden Medal of Honour, Ornamo, Finnish association of Designers  
1999 Invited Artist in Residence in Fabric Workshop and Museum, Philadelphia, USA



Design *HAIKU* stayed in production for over ten years. Originally designed for contract sector for company Barker/Finlayson. The design won the First International Textile Design Competition award in South Korea 1997.



The theme print for the exhibition *From Cretonne to Print* was designed by Niinimäki 2006. The fabric was digitally printed for exhibition purposes for Museum centre Vapriikki, Tampere, Finland.

**Ramia Mazé**  
New Frontiers of Design



# New frontiers and common futures

The future is not empty – the built environments, infrastructures and things that we have designed will occupy it. It will bear the consequences of our histories, structures, policies and lifestyles, which we daily (re)produce by habit or by intent. The future is already loaded with our fantasies, aspirations and fears, and by persuasive visions and cultural imaginaries. We, as designers and as humans, affect the future. *Our Common Future*, the title of the World Commission on Environment and Development declaration in 1987, has since been a rallying call for ecological and socio-economic development: ‘Our’ signals the explicit and necessary inclusion of other parts of the world, genders, cultures, classes and future generations. What could such a vision mean for design?

For design, this question resonates with a range of emerging formulations: ‘service’ and ‘humanitarian’ design, for example, address social development and policy, ‘critical’ and ‘persuasive’ design explore cultural imaginaries and social norms. I argue that such new *frontiers of design* extend ‘beyond the object’ of modernist design focus on form and function. To take on urgent societal ‘grand challenges’, we need to extend the frontiers of design to include concepts, methods, and practices capable of addressing long-term and large-scale socio-ecological changes and futures. At the frontiers, we critically construct new foundations and practices of design adapted to postmodern cultural and postindustrial contexts. Based on my previous work and experiences, I envision design engaged creatively and critically with constructing our common future.

Design has always been fundamentally about the future. In giving form to new things, transforming material cultures, designing interactions and driving innovation, design plays a profound role in material, technical, social and political change processes. While we have tended to focus on the human-scale and real-time aspects of change, I argued in my 2007 PhD *Occupying Time* that design practice requires engaging with longer and

larger psychological, sociological and ecological effects. Temporality, change and futurity are thus foundational to concepts and methods of newer design disciplines, such as interaction, experience, product-service systems design and the time-based arts – returning us in new ways to one of the oldest disciplines, architecture, which has long been concerned with the shaping of future society.

As a trained designer, my research is typically practice-based. However, my research questions and issues both require and benefit from other disciplinary (and even ‘indisciplinary’) forms, practices and situations of knowledge production. This means that in my highly collaborative and interdisciplinary projects, I explore both new frontiers of design practice as well as methodological frontiers of design research practices. In recent projects such as ‘Feminist Futures’, ‘Utopia Here Now!’, and ‘Switch! Energy Futures’, we work across disciplines and societal sectors to critically construct sustainable and socially-just images of the future, including basic concepts and methods. This extends my previous work on design within processes of community development in my project ‘Designing Social Innovation’, and within sustainable electricity consumption in the ‘Static!’ project. Further, connecting and building commons at the frontiers of design in ‘DESIGN ACT Socially and politically engaged design today’ involved practitioners from 15 countries. Such work engages profoundly in the social and political dimensions of design relevant to design at the frontiers.

As we together explore new frontiers of design – and our common future – in education and research at Aalto University and beyond, I suggest these *orienteering principles*:

- As design forms endure and influence our futures, let us extend and develop substantial foundations for critical thinking and design making, and
- As other parts of society and forms of knowledge are affected, let us develop and deepen design methods for collaboration, participation and debate.

## Ramia Mazé

### SOME PREVIOUS EMPLOYMENTS

Konstfack University College of Arts, Crafts and Design, SE; 2013–15 Adjunct Professor in Design  
KTH Royal Institute of Technology, SE; 2013–2015 Guest Lecturer and Studio Leader in MSc Sustainable Urban Planning and Design  
Swedish Faculty for Design Research and Research Education, SE; 2014–15 International Secretariat of the national PhD school  
Institute of Design, IIT Illinois Institute of Technology, US; 2010–13 Marie Curie Fellow (EU-MCSA/VINNOVA), research visits: Delft University of Technology, NL; Parsons The New School for Design, US; Royal Danish Academy of Fine Arts, School of Design, DK; Cape Town, ZA  
Interactive Institute, SE; 2001–14 Senior Researcher, Project and Research Leader, Studio Director of two groups, and funded position as a PhD student  
MetaDesign, US; 2000–01 Interaction Designer  
Philips Design, Philips Research Lab, UK; 1999 Interaction designer

### DEGREES EARNED

Docent 2013, Malmö University, SE 2013  
PhD 2007, Interaction Design, Malmö University, SE  
MA 2000, Computer Related Design with honors, Royal College of Art, UK  
BA 1996, Architecture magna cum laude, Barnard College, Columbia University, US

### TEACHING LEADERSHIP HIGHLIGHTS

2015 Assistant Director, new joint Konstfack-KTH PhD program  
2014–15 Course Leader, Konstfack Summer Xskool with John Thackara  
2014 Process leader, new Konstfack MFA Design program  
2015 Co-Organizer, Konstfack first annual Research Week  
2007 Founding faculty, new MFA Experience Design Program, Konstfack

### SUPERVISION

External supervisor for 2 PhDs, Opponent for 1 PhD, Grading committee or reviewer for 14 PhDs, at: KTH, Luleå University of Technology, Lund University, Malmö University, IT University Copenhagen, Royal Danish Academy, Oslo School of Architecture and Design, EU-MCSA Doctoral School at KU Leuven, Universität der Künste Berlin, University of Lisbon  
22 MFA, MA or MSc students supervised

### POSITIONS OF TRUST (RECENT)

Reviewer: Bloomsbury Publishing, *International Journal of Design*, Art of Research Conference (Aalto University), Design Research Society Conference, DIS Designing Interactive Systems Conference, European Roundtable on Sustainable Consumption & Production, IASDR International Association of Societies of Design Research Conference  
Advisory boards: KTH VINNOVA Excellence Center for Sustainable Communications, Oslo School of Architecture and Design Centre for Design Research, Nordic Design Research Society  
Appointments/tenure boards: Luleå University of Technology, Umeå University, University of Oslo, Parsons The New School for Design, Delft University of Technology  
External Reviewer: Norwegian Artistic Research Programme; University of Leuven Industrial Research Fund

### RESEARCH AND CULTURAL PROJECTS

'Feminist Futures' book 2014–, 'Utopia Now Here!' 2014–15, 'Designing Social Innovation' 2010–13, 'Forms of Sustainability' 2009–12, 'DESIGN ACT' 2008–11, 'Switch!' 2008–10 and 'Static!' 2004–06, 'Public Play Spaces' 2002–05, 'IT+Textiles' 2001–05, 'Smart-Its' 2000–03. These projects were based at Konstfack, KTH, Interactive Institute or Iaspis, funded by these institutions and/or through cultural, applied or basic research programs at Swedish Research

Councils Vetenskåpsrådet or Formas, VINNOVA Swedish Agency for Innovation Systems, Swedish Energy Agency, EU and Nordic funds. Project partners came from academia, industry, cultural and public sectors.

### SOME IMPACTS OF RESEARCH PROJECTS

2014 Istanbul Design Biennale; 2011 and 2010, *TIME Magazine* 50 best inventions; 2011 and 2009, Experimental Design Biennale; 2010 Smithsonian Cooper Hewitt National Design Museum Triennial; 2008–10 Swedish Institute Exhibition touring the EU, Asia and US; 2006, 2007 and 2008, *WIRED Magazine's* 'NextFest'; 2004 competition award, Athens Olympic Games Organizing Committee; 2 spin-off companies, 3 commercialization processes

### 5 ACADEMIC PUBLICATIONS

Mazé, R. (2014) *Our Common Future? Political Questions for Designing Social Innovation*, in Proceedings of the Design Research Society Conference (Umeå, Jun).  
Mazé, R., Olausson, L., Plöjel, M., Redström, J., and Zetterlund, C. (eds.) (2013) *Share This Book: Critical perspectives and dialogues about design and sustainability*. Stockholm: Axl Books.  
Ericson, M., and Mazé, R. (eds.) (2011) *DESIGN ACT Socially and politically engaged design today – critical roles and emerging tactics*. Berlin: Sternberg Press / Iaspis.  
Keshavarz, M., and Mazé, R. (2013) "Design and Dissensus: Framing and staging participation in design research." *Design Philosophy Papers* 11 (1): 7–30.  
Mazé, R., and Redström, J. (2008) "Switch! Energy Ecologies in Everyday Life." *International Journal of Design* 2 (3): 55–70.



Image by Clarisa Diaz and ioby at Amplify (a project of Parsons The New School's Design for Social Innovation and Sustainability DESIS Lab) during a research visit for my 'Designing Social Innovation' project.

'Superfictions' crafted for a participatory debate on Energy Futures in the 'Switch!' project at Interactive Institute; Project team: Aude Messenger, Thomas Thwaites, Başar Önal and myself.



**Jenni Reuter**

Architectural Principles and Theory



# Bringing the poetic to the pragmatic

Architecture is a field of art that influences life to an extent only few people even consider possible. The experience of architecture consists of perceptions produced by the body and the mind as we move through spaces. The built environment is concrete, but the feeling it creates is abstract. It is a multisensory experience. Shutting our eyes, we can all of a sudden hear the air conditioning much more clearly, sense the smell in the classroom, feel the material under our hand.

One fundamental purpose of architecture is to give meaning to space, to make space useful both practically and mentally. An architect tries to create a meaningful whole out of many parts. It is not only the design process that takes time in architecture, but also the construction and, ultimately, the use. Throughout the process one must try to keep in mind and to work towards the feeling one is striving for in the project. The work of an architect is a perpetual search, a living process that has no end. Even after the execution of a building, questions will arise: How will it be used. How will it age? How long will it live?

In my career as an architect I have worked in a wide variety of tasks, from urban planning to graphic design. I am fascinated by the complexity, collaboration and multidisciplinary of the architectural discipline. I have worked with technical, social and cultural aspects of sustainable design and would like to introduce this area more actively to education. I want to include international architectural discourses in as early as first- and second-year studies by inviting “international masters” to attend seminars and reading circles along with students. International influences are an important source for developing and questioning our own architectural thinking.

Educating future experts of architecture is a challenge. Architecture has become an ever more complex and diverse field in recent times. In addition to a broad range of knowledge, an architect needs collaboration skills, patience and persistence to keep the dream

alive throughout the process. In education we must try to give individual students the tools they need to find their own meaningful career path and to learn to take responsibility for their work. Architectural research has increased in volume and will become more structured in the near future. I intend to introduce more readings and discussions at an early stage of architectural studies.

The role of an architect is changing, and I think it is partly up to us architects to define what it will be in the future. Architects play a crucial role in the construction of future society. We are involved in all rituals of human life. I believe architects should take a more active role in changing the world for the better, now and in the future. We should align ourselves with social activism much more than we do today, taking part in public discussion, being involved when new regulations are set, and taking initiative. Architects should fight for everybody’s right and need for dignity and beauty. I think we have been too isolated, when our humanistic education is an advantage that gives us tools to think and work holistically. We often leave grassroots activity to other experts even though our knowledge would be useful on that level as well. Recognition of the architect’s social and cultural responsibility and the development of innovative artistic and technical knowledge are the keys to a sustainable future in architecture.

University studies should signal the start of lifelong intellectual growth and learning. In a time when expenses are cut, education is rationalised and driven by results, it is important to give us time to think and feel. A lifelong sense of curiosity is the hallmark of change. We have to find space where creative processes can develop without predetermined end results. Only there can real innovations and good results be found. In the words of the Danish architect Dorte Mandrup (b. 1961):

“Whatever you do is a statement on how life should be.”

## JENNI REUTER

Born 1972 in Parainen, Finland

### EDUCATION

- 2012–15 Studies in University Pedagogy at the Aalto University  
2001 Master of Architecture, Helsinki University of Technology  
1994–95 Exchange studies at Ecole d'Architecture de Paris-Belleville, France

### TEACHING EXPERIENCE

- 2016– Associate Professor in Architectural Principles and Theory at Aalto University, School of Art, Design and Architecture  
2010–15 Lecturer, Aalto University, School of Art, Design and Architecture, Basics and Theory of Architecture  
2001–10 Teacher, Helsinki University of Technology, Basics of Architecture 1 and 2, Wood in Architecture and Construction, Public buildings Cambodia course  
2005–11 Visiting teacher at Chalmers University, Gothenburg, Sweden, University of Tasmania, Australia, The University of Queensland, Brisbane, Australia, KTH Royal Institute of Technology, Stockholm, Sweden

### INDEPENDENT PRACTICE

- 2007– Ukumbi, a non governmental organisation whose mission is to offer architectural services for communities in need. Founding member.  
1999– Jenni Reuter Architects (JR)  
1996– Hollmén Reuter Sandman Architects (HRS)

### SELECTED PROJECTS

#### Architecture

- 2013–15 House Kissankäpäla, Espoo, Finland (JR)  
2011–15 KWIECO Shelter House, Moshi, Tanzania (HRS)  
2010–11 Cottage Simons, Sipoo, Finland (JR)  
2010– APE Learning Centre in Cairo, Egypt (HRS)  
2007–10 Villa Sundsvedja, Dragsfjärd, Finland (JR)  
2007–09 TunaHAKI orphanage, Moshi, Tanzania. Non-built project (HRS)  
2002–04 The Snow Show, Rovaniemi, Finland (HRS)

- 2004 arcadEUropea, Finnish representative for the European design project for the development of the Prague Castle forefront (JR)  
2002 Puotinharju area, urban planning for the City of Helsinki (JR)  
2001 Women's centre in Rufisque, Senegal (HRS)  
1997–2007 Holiday resort with straw bale cottages, Parainen, Finland (JR)  
**Exhibition architecture**  
2014–15 *The World of Religions*, Finnish National Museum, Helsinki (JR)  
2012 *Habitare Ahead!* Helsinki (HRS)  
2010–11 *MOVABLE HOME*, Museum of Cultures, Helsinki (JR)  
2006 Exhibition and graphic design for the 10th Alvar Aalto Symposium (JR)  
**Graphic design**  
2011–12 VALIO Milk design carton (JR)  
2000 *OIVA KALLIO*, book published by The Museum of Finnish Architecture (JR)  
1999 *MATKALLA – EN ROUTE!*, book published by The Museum of Finnish Architecture (JR)

### EXHIBITIONS

The works of Hollmén Reuter Sandman Architects and Jenni Reuter have been exhibited in museums, cultural institutions and universities throughout the world. In 2012, 2004 (JR) and 2002 their work was exhibited at the Venice Architecture biennale and 2003 at the 50th Art biennale in Venice.

### AWARDS

- 2012 Asko Avonius-prize (HRS)  
2009 Finnish State award for arts to Ukumbi NGO  
2009 The Kordelin Prize (HRS)  
2008 Holcim Foundation Acknowledgement Award for Sustainable Architecture (HRS)  
2008 “The most beautiful book of the year” award for the book *MAISON LOUIS CARRÉ* in the Alvar Aalto monograph series (JR)  
2005 “The most beautiful book of the year” award for the graphic design of the book *Italia la bella – Arkitekterna Hilding och Eva Ekelunds resedagbok 1921–1922* (JR)

- 2003 Bauwelt Prize for the Women's Centre in Senegal (HRS)  
2003 Special commendation in Young Architect of the Year Award 2003, Corus and Building Design (HRS)  
2002 Pietilä Award, Building Information Foundation RTS, Finland (HRS)  
2002 Highly commended for the ar+d award. Emerging Architect competition organised by Architectural Review and d-line (HRS)

### POSITIONS OF TRUST

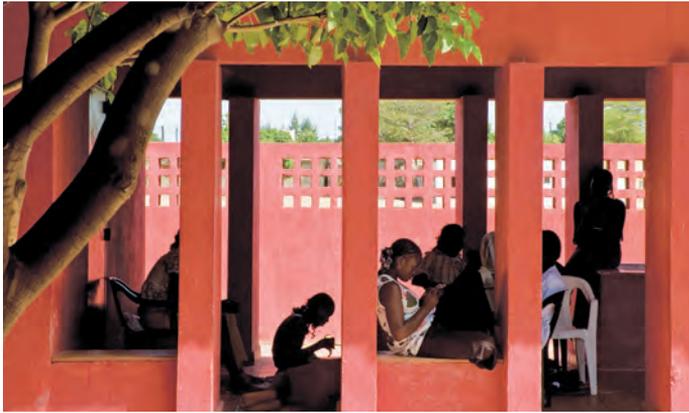
- 2014– Member of the board of The Christine and Göran Schildt Foundation  
2013–14 Foreign expert for the choice of the new rector of The Architecture University in Umeå, Sweden  
2012– President of the board of Ukumbi NGO  
2005–10 Member of the board of The association for new craft. NORSU-gallery

### LECTURES

Jenni Reuter has been an invited speaker since 2001 in universities and international conferences in South Africa, The United States, Australia, China, India, Cambodia, Austria, Great Britain, Germany, Spain, Sweden, Denmark, Hungary, Italy, Slovenia, Croatia and Finland.

### PUBLICATIONS

- Projects published in numerous international architecture journals and books since 1993.  
2011– writing architecture critics to *FORM*, the Nordic magazine on architecture and design  
2013 *Oasis – a living room in Annantalo's courtyard* (editor in chief)  
2002 *Jigeen yi m'booloo*. Book in 5 languages about the Women's Centre (editor HRS)



Women's Centre, Rufisque,  
Senegal, Hollmén Reuter Sandman  
Architects.  
(Photo: Helena Sandman)

KWIECO Shelter House, Moshi,  
Tanzania, Hollmén Reuter  
Sandman Architects.  
(Photo: Juha Ilonen)



KWIECO Shelter House, Moshi,  
Tanzania, Hollmén Reuter  
Sandman Architects.  
(Photo: Juha Ilonen)

The Snow Show, Rovaniemi,  
Finland, Hollmén Reuter Sandman  
Architects and artist Robert Barry.  
(Photo: Juha Ilonen)



**Toni Kotnik**  
Design of Structures



# Design of Structures: A Research Agenda

Design of structures is a design thinking that tries to bring closer the disciplines of engineering and architecture by the creative use of building structure as primary source of architectural expression. It is a design attitude that is trying to overcome the understanding of building structures as necessary but passive background to architectural design. Design of structures views buildings' structures as an active asset and essential means of articulation of architectural concepts and spatial ideas. Such design approach also builds upon the cultural significance of engineering as a major force in the shaping of our built environment and our cultural landscape.

As an integrative type of design thinking, design of structures is also trying to overcome the mental separation between engineering and architecture, and merge the performative and the programmatic perspective of architectural form already at the early conceptual phase of the design process. Design of structures is not aiming at a strict or optimal correlation between form and inner force flow but rather at an informed correlation that is articulated with respect to the architectural intention. This means, design of structures is about a certain playfulness based on the creative use of the laws of nature that makes the building structure perceivable as a consciously designed part of architecture.

The creative use of laws of nature is aiming at equilibrium of the inner forces within the building structure. In design of structures, however, the equilibrium is not only understood as a physical necessity but as a design impetus, as a conceptual mediator between architectural intention and building structure. Equilibrium is understood as balancing out the pushing and pulling of inner forces, compression and tension as antagonistic forces within a set of spatial relationships that inform the building structure, its form and materiality. Compression and tension define the grammar of a formal language of inner force flow that has its specific figures

of speech that guide the way of thinking within a design process. Yet it does not limit design thinking.

Design of structures is a design approach that aims at reintroducing the physical into the architectural discourse. It builds upon the necessity of the physics to explore the freedom of design. Design of structures tries to merge the analytic perspective of engineering with the synthetic perspective of architecture through an exploration of the reciprocal relationship of inner force flow, materiality and architectural conception. It is a design thinking based on four conceptual moves: from precision to principle, from typology to topology, from calculability to constructability, and from correct to appropriate. The focus of my design research lies in the systematic exploration of these four vectors of developments.

My research into design of structures can be seen as a case study in the development of methods for the conflation of scientific, technical and cultural knowledge into a coherent architectural expression with special attention given to the question of relationship between architectural concept and its translation into adequate formal methodology. The goal of my design research is an understanding of architectural design as a specific form of synthetic thinking and knowledge production that complements the analytic processes dominant in science and humanities. This long-term perspective of a possible plurality of sciences requires not only an epistemological shift away from the architectural object itself towards the intellectual, corporal and technical process behind the object but also towards the development of techniques and methods of investigation of these processes. Design of structures as research activity is about the demystification of the design process that is often seen as spontaneous and ingenious act of creation, and its systematization as locus of production of knowledge within architecture.

## Toni Kotnik

Born 1969 in Urach, Germany

### EDUCATION

- 1989–94 Dipl.Math., Eberhard-Karls-University, Tübingen, Germany  
1996–98 Dr.sc.nat., University of Zurich, Switzerland  
1997–98 B.Arch., Swiss Federal Institute of Technology (ETH), Zurich, Switzerland  
1999–01 M.Arch., University of Utah, Salt Lake City, USA  
2006–07 M.Adv.Studies CAAD, Swiss Federal Institute of Technology (ETH), Zurich, Switzerland

### ACADEMIC POSITIONS

- 2001–07 Adjunct Assistant Professor, Lucerne University of Applied Sciences, Switzerland  
2007–11 Studio Master, Architectural Association, London, UK  
2008–14 Senior Researcher, Swiss Federal Institute of Technology (ETH), Zurich, Switzerland  
2011–12 Assistant Professor, Institute for Experimental Architecture, University of Innsbruck, Austria  
2014–15 Associate Professor, Singapore University of Technology and Design, Singapore  
2015– Associate Professor, Aalto University, Helsinki, Finland

### INVITED LECTURES

- Swiss Federal Institute of Technology, École Polytechnique Fédérale de Lausanne, University of Malta, University of Innsbruck, Harvard University, Copenhagen Royal Academy of Fine Arts, Architectural Association, Lucerne University of Applied Sciences and Arts, The Bartlett School of Architecture, Oslo School of Architecture and Design, Sydney University of Technology, University of Stuttgart, Berlin University of the Arts, Università della Svizzera italiana, Princeton University, Guggenheim Museum, MoMa New York, HafenCity University, Singapore University of Technology and Design, Institute of Advanced Architecture of Catalunya, TU Darmstadt, University of Porto, Columbia University,

- Deutsches Architektur Museum, California College of Arts, Pontificia Universidad Católica de Valparaíso, Pratt School of Design

### AWARDS

- 2012 LINK+ Inhabitable Bridge, Design Competition, Skien & Porsgrunn, Norway, 1. Prize  
2012 Vertical Urbanity Mixed-Use Tower, Design Competition, Istanbul, Turkey, 3. Prize  
2010 Seeding City Masterplan, Design Competition, Ho Chi Minh City, Vietnam, 1. Prize  
2010 AeroGarden, Design Competition, Athens, Greece, 1. Prize  
2009 Triglav Visitors Center, Design Competition, Bled, Slovenia, 2. Prize  
2009 Counterpoise, Design Competition, Zurich, Switzerland, 1. Prize  
2007 RoofScape, Design Competition, London, UK, Spezial Prize

### EXHIBITIONS

- 2014 *Micronation*, Malta Design Week, Fort St. Elmo, Valletta, Malta  
2012 *From Here To There*, Vögele Culture Center, Pfäffikon, Switzerland  
2012 *Common Grounds*, Arsenal, 13th International Architecture Exhibition, Biennale, Venice, Italy  
2012 *The Relational in Architecture*, Concrete Geometries Research Cluster, AA, London, UK  
2010 *People meet in architecture*, German Pavilion, 12th International Architecture Exhibition, Biennale, Venice, Italy  
2009 *ITA – Insights*, ARchENA, Zurich, Switzerland  
2008 *Ocean. conception performative*, FRAC Centre, Orléans, France

### SELECTED ARTICLES

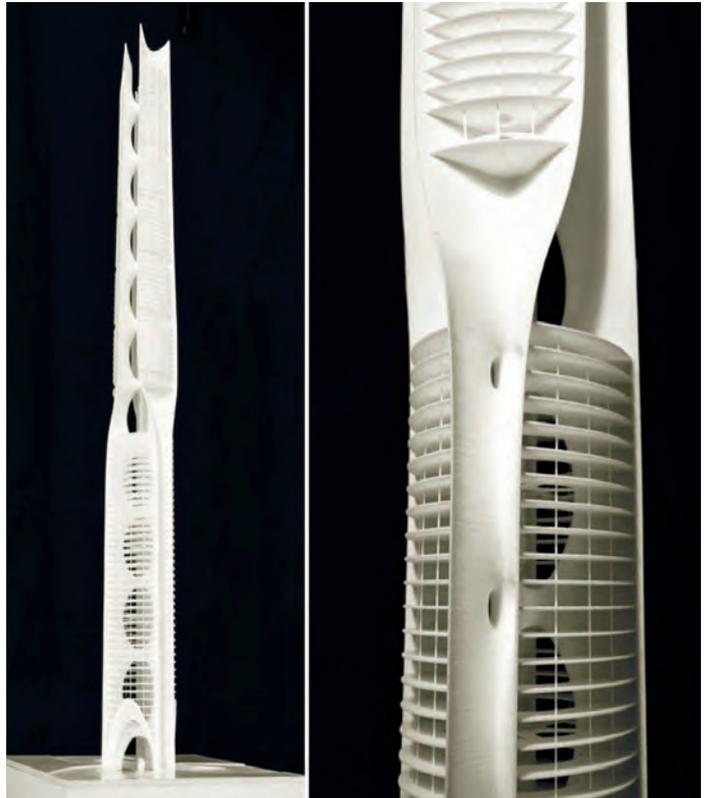
- 2015 Felkner, J., Chatzi, E., Kotnik, T.: “Interactive truss design using particle swarm optimization and NURBS curves”, *Journal of Building Engineering*, Vol 4, 60–74

- 2013 Kotnik, T., D’Acunto, P.: “Operative Diagramatology: Structural Folding for Architectural Design”, *Proceedings of the Design Modeling Symposium*, Berlin, Springer, 193–203  
2012 Kotnik, T.: “Investigations Into Digital Architectural Design”, *Space Magazine*, No. 536, 76–87  
2012 Kotnik, T., Weinstock, M.: “Material, Form and Force”, *AD Architectural Design*, Vol. 82, No.2, 104–111  
2011 Lachauer, L., Jungjohann, H., Kotnik, T.: “Interactive Parametric Tools for Structural Design”, *Proceedings of the IABSE-IASS Symposium 2011*, London, UK  
2011 Kotnik, T., Schwartz, J.: “The Architecture of Heinz Isler”, *Journal of the IASS*, Vol 52, No 3, 185–190  
2011 Kotnik, T.: “Algorithmic Design: Structuralism reloaded?“, in Valena, T., Avermaete, T., Vrachliotis, G. (eds.): *Structuralism Reloaded?: Rule-Based Design in Architecture & Urbanism*, Edition Axel Menges, 327–335  
2011 Kohlhammer, T., Kotnik, T.: “Systemic behavior of plane reciprocal frame structure systems”, *Structural Engineering International*, Vol.21, No.1, 81–86  
2010 Kotnik, T.: “Experiment as design method: On the possibility of the integration of the methodology of the natural sciences in architecture”, in Moravansky, A. & Kirchengast, A. (eds.): *Experiments in Architecture*, Jowis, 24–53  
2010 Lachauer, L., Kotnik, T.: “Geometry of Structural Form”, *Proceedings of Advances in Architectural Geometry*, Springer, 193–203  
2010 Kotnik, T.: “Digital Architectural Design as Exploration of Computable Functions”, *International Journal of Architectural Computing*, Vol.8, No.1, 1–16  
2009 Kotnik, T.: “Geometrein: Measuring the Environment as a Means of Orientation”, in Bauer, R., Gleiniger, A. (eds.): *Orientierung – Disorientierung*, Lars Müller Publishing, 282–290



*Common Grounds:*  
Heinz Isler  
Exhibition in  
collaboration with  
Studio Hadid,  
Die Angewandte  
13. Architecture  
Biennale, Venice,  
Italy, 2012.

Vertical Urbanity  
Mixed-Use Tower, Competition  
Istanbul, Turkey, 2012.



**Juan José Galan Vivas**  
Landscape Architecture



# Landscape: Between scales and contexts

## *A personal trip*

For me is difficult to separate my work as landscape architect and as teacher. In both there is always a feeling of exploration, of challenge, the search of rules, both morphological and functional, that could give meaning and shape to the space or to the objects. It is like a mental and physical game in which people, nature, ecology and aesthetics play together. In fact, I cannot imagine how to teach and work without having and trying to transmit a playful yet methodological attitude.

By doing so, the separation between scales gets diffused. Territories, sites and individual elements become all part of your work and invite you to pass from one to the other. The difference between permanent and temporary becomes unclear and processes are incorporated as a designing tool.

My personal trip towards landscape architecture was neither direct nor evident. Everything started, like many of the most important things in life, a long time ago. As a child, I used to spend enjoyable hours drawing ideal cities in a naïve and tender way. Somehow the four passions that were going to mark my life were already there: nature, architecture, urbanism and territories. Yet the amalgamating potential of the landscape concept was completely unknown for me back then and the possibility of working with processes and relationships, to understand, plan, design, manage or even dream of those landscapes was just unthinkable. It took me many years to find a way to articulate all those interests and to discover what was quite evident from the very beginning: my fascination for spaces, processes and people, and my enjoyment of understanding the logics and mechanisms operating behind landscapes.

## *About teaching*

I deeply believe that good academic design should arise from students' internal values and world. As teachers, we can enrich both of them by providing new "words" into their design vocabulary, by creating good opportunities to "write" with them, and by progressing in the design process in accordance with a pedagogical order.

Somehow, my teaching activity seems to be based in the following ideas:

- Landscape teaching is about providing and exploring design concepts and about enriching the students' design grammar and syntax.
- Landscape design and planning should permeate the scales (regional, local and site-specific) and physical scopes (urban, natural, agricultural, etc.).
- Practice, even in theoretical subjects, is essential to assimilate and really understand what has been taught. Learning by doing is a must in Landscape Architecture.
- Landscape design and landscape planning are better taught by enhancing the interaction with other disciplines.
- Landscape design and planning is also about values, both social and environmental. Real commitment is necessary in order to respond to the present demands of a globalized and ecologically aware world.
- Processes, both social and ecological, are necessary and increasingly demanded tools in landscape architecture.
- Like in any other academic discipline, landscape teaching requires a balance between methodology and a deep respect for the personal creativity of every student.

## *About research*

So far, most of my research activity has been related to Strategic Landscape Plans, Regional Plans, Visual Regional Plans, Projects for environmental and landscape restoration in peri-urban fringes, etc.

As Aalto University professor, I would like to operate my research activity in a transversal and open context, which would include the following topics:

- Sustainable Regional, City and Urban Planning: models, metabolic studies, assessment and planning criteria.
- Green Infrastructures: Concept, definition, functions, implementation at different scales, performance and management.
- Regional Landscape Planning and Landscape Studies.
- Productive and Designated Landscapes: protection, management and planning.

**EDUCATION**

Agriculture Engineer,  
Polytechnic University of Valencia  
(1988–1995)  
Master in Landscape Architecture  
(MLA2); Heriot Watt University,  
Edinburgh, UK (1997–1999)  
Doctor (Thesis: *Landscape  
Planning according to  
the European Landscape  
Convention and the Valencian  
Landscape Regulations*)

**TEACHING EXPERIENCE**

2003–2014: Teacher of the Urban  
Planning Department, School  
of Architecture, Polytechnic  
University of Valencia  
2003–2014: Teacher (and Executive  
Director–Coordinator) of the  
Master in Landscape and Garden  
Design (Polytechnic University of  
Valencia)

**PROFESSIONAL ACTIVITIES  
AND ACHIEVEMENTS**

**Landscape institutional work**  
2006–2010 President of the Spanish  
Association of Landscape  
Architects

**ACADEMIC COORDINATION  
& JOINT VENTURES**

Coordination of the works for  
the definition of an academic  
program (curricula) for a Degree  
in Landscape Architecture in  
Spain (with the collaboration  
of the directors of the masters  
in Landscape Architecture of  
the Polytechnic University  
of Barcelona, Polytechnic  
University of Madrid and  
University of Granada)  
Scientific and Logistic Coordination  
of the International Congress  
“Landscape, Water And  
Sustainability” (International  
Exhibition Zaragoza 2008),  
organized by the Spanish  
Ministry of Environment,  
the Polytechnic University  
of Valencia and the EXPO\_  
Zaragoza\_2008)  
Scientific and Technical  
Coordination of the Congress  
“GEA XXI: Landscape, Territory  
And Development” (Valencia,  
March 2007)

Creation of the Master in  
Landscape & Garden Design of  
the Polytechnic University of  
Valencia with the collaboration  
of the Valencia Fair Trade

**RESEARCH, PUBLICATIONS  
& CONFERENCES**

**Research projects**  
Coordinator of the AGDAL\_  
International Project: Regional  
Study of the Zat Valley (Atlas  
Mountains, Morocco), work  
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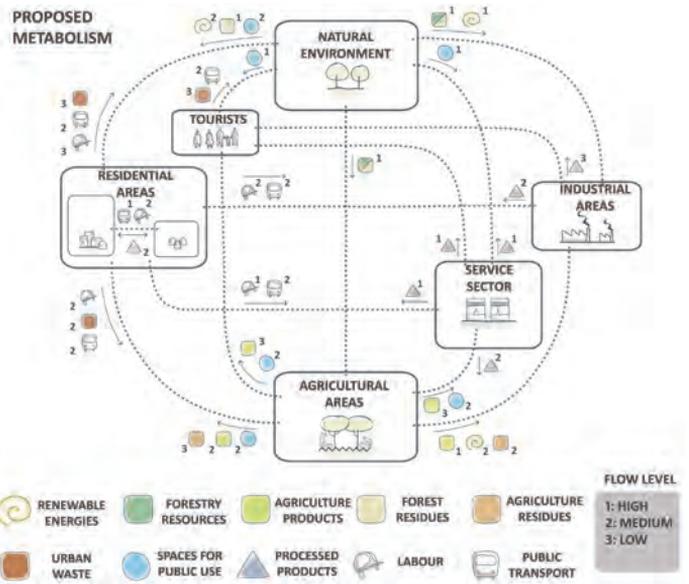
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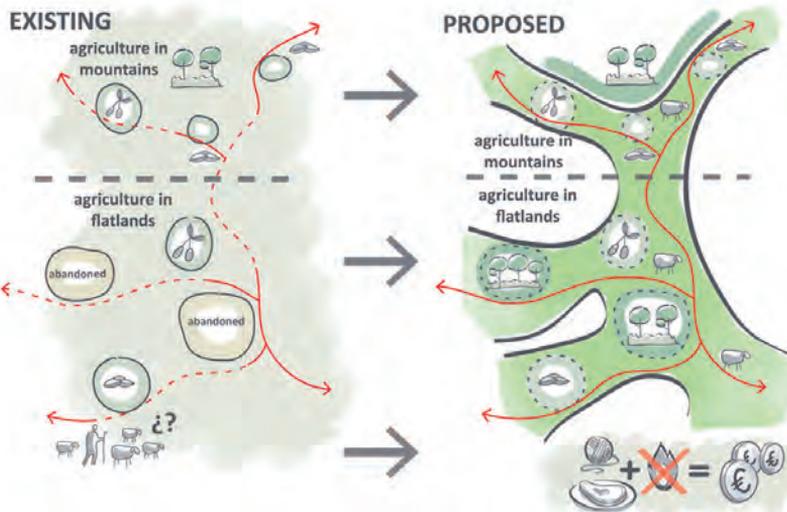
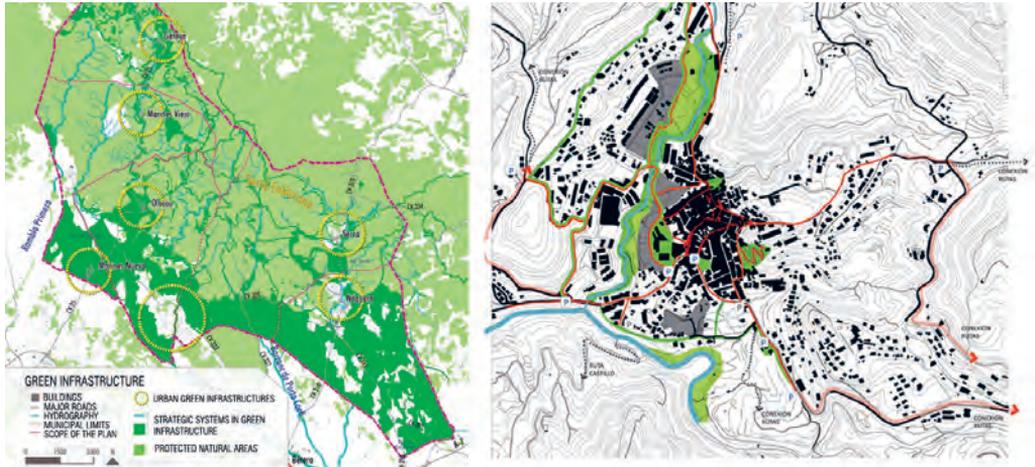
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