

CO-DESIGNING DESIGN FACTORY

We are in the current of a big change. University of Art and Design Helsinki (TaiK), University of Technology (TKK) and Helsinki School of Economics (HSE) will be joined in the new Aalto University. The new university and its factories are being planned in various cabinets and discussed in corridors and in media. How can we contribute?

Design Factory (DF), placed in Otaniemi, is one of Aalto University's key projects, enabling collaborative activities especially in educating "worlds' best product developers." Three co-design workshops were organized to envision what the design factory could be like. The aims of these workshops were:

1. To gather and share insights, expectations and needs concerning DF.
2. To create a collaborative stage for open interaction, reflection and negotiation among different stakeholders such as professors, students, and researchers from the three universities.
3. To involve future users to generate visions and alternative solutions to develop DF further.
4. And, moreover to experiment and gain experiences in co-design methods.

The outcomes of the workshops offered brilliant examples of the experimented games, and expectations, needs and potential desires for the development of DF. The findings are reported in this booklet with emphasizing the visual strength of applied methods. We hope that the booklet invites people to continue the envisioning and the iterative development of DF.

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Design Games*, visual and tangible representations and unconventional formulation of tasks (such as considering values and spirit through imaginative ancestors and interaction relabeling) were utilized for moderating group dynamics, evoking dialogue and sharing insights, opening new perspectives for DF, finding important themes for further considerations and triggering novel ideas and solutions. Groups were different in every workshop, and while some attended all sessions, some took part in only one or two, thus influencing the dynamics and the continuity of the idea generation.

* Brandt, E. (2006). Designing Exploratory Design Games: A Framework for Participation in Participatory Design? In *Proceedings of the ninth conference on participatory design* (57-66). New York: ACM Press



HOW DO YOU UNDERSTAND THE DESIGN FACTORY?

We discussed with around 20 HSE, TaiK and TKK students, professors, researchers and studio masters to map expectations, attitudes and needs for DF. These discussions served as background understanding for planning the workshops, and quotes were also utilized as design materials in the workshops.

Quotes from the interviews (see next page) were used for instance in playing cards in the first workshop, to facilitate discussion among participants. Since the co-design workshops included both Finnish and English speaking groups, we wanted to keep some of the quotes in the original language.

”Avoimuus ja intressit läpinäkyviä.”

”Mennään epä mukavuusalueelle ja sen yli.”

”Luovuuden edellytys on luottamus.”

”Tarvitaan myös esteettistä näkemystä.”

”Käytännön tekemisen kautta oppimaan, mahdollisuus tehdä protoja, malleja ja kokeiluja.”

”Seinät ovat tarpeiksi pehmeitä, että voi ottaa kovemmankin vauhdin ja juosta silmät kiinni kunnes kolahtaa.”

”Leikkikenttä, juttu joka kokoaa yhteen eri tahoja.”

”Tärkeää ovat oikeat ihmiset, pahvia ja kahvia.”

”DF tuo luontevan paikan tehdä lyhyitä tutustumisjaksoja koulujen välillä.”

”Vakituinen henkilökunta ja tutkimuksen mukana olo ovat ehdottomia jatkuvuudelle.”

“Design Factory should enable better 'Idea Flow'.”

”Tarvitaan kanavia joiden avulla voi ohimennen kohdata ihmisiä ja ruveta yhteistyöhön niiden kanssa jotka tuntuvat sopivalle.”

”Henki = yhdessä tekemisen meininki, kokeileminen, hullutkin ideat tervetulleita, ilmapiiri missä saa ehdottaa eikä mitään ideoita tyrmätä suoralta kädeltä.”

”Toivoisin, että DF:iin saataisiin uusinta tekniikka, jota ei voida hankkia joko raha- tai henkilöresurssien puutteen takia yksinään.”

”Nykyään vierekkäiset ja saman tutkimusryhmän sisällä toimivatkaan eivät tiedä mitä muut tekevät, tarvitaan presiksiä aulaan, luentoja isoihin avoimiin tiloihin jne.”

21.8. 2008

12:30 - 16:30

TaiK

THE FIRST WORKSHOP ON SPIRITS AND VALUES OF THE NEW BORN DESIGN FACTORY

Prior to the first workshop, the participants received a pre-sensitizing task with images of various famous characters and people, such as Mother Teresa, Napoleon and Asterix, to reflect values and spirit of DF.

Participants were asked to envision “who could be the ancestor of Design Factory, the one whose values guide new family members in their practices, create spirits for it, and whose genes new family members share?”

The first workshop started by introducing a chosen character to others within a group. The aims were to warm-up and create a common ground for further discussions and idea generation. For instance, one participant had chosen Dalai Lama because “he is humane, influences peoples' values, has taken huge risks, believes strongly in something, is good-humored and shares happiness around him”.

The formulation of task aimed at “out of the box” thinking that has been noticed to amplify people's creativity and thus lead to novel ideas. Utilizing well known characters as stimuli and attaching diverse meanings to them, provided easy starting point for dialogue. (See examples in next page). Exciting discussions arouse from characters' multidimensionality i.e. one could represent also contradictory values.

Pelle Hermanni

"Hauskuus ilo, tekemisen meininki,
ystävyyys"

Kiipeilijä

"Ei mennä helpoimman kautta,
sinnikkyydellä ja sitkeydellä maaliin"

Leonardo

"Voi tehdä kaikenlaista, monipuolinen,
ei tyrmännyt mitään: taiteilija, tutkija,
insinööri, lääketiede, laaja-alaisuus"

äiti Teresa

"Korkeat eettiset arvot"

Dalai Lama

"Inhimilliset arvot, vaikuttaa ihmisten
arvoihin, ottanut valtavia riskejä,
esimerkillään uskoo lujasti johonkin,
hyvän tuulinen ja myös jakaa hyvää
tuulta ympärilleen"

Peppi

"Itsenäinen, ennakkoluuloton, ”lapsi
aikuisen roolissa”, kriittinen,
toteuttaa omaa näkemystään"

Einstein

"Erilainen ajattelija, Löysi reaali-
ilmiöistä intoa, teki valtavasti
kokeita, teoria on käytäntö itse"

Ollila

"Suuri suomalainen
menestystarina"

Napoleon

"Arvostettu epäilyjä herättänyt
hahmo, kirjoitti historian
uusiksi, monilahjakkuus"

GENES AND FAMILY INHERITANCE GIVEN TO DF CREATE HIGH EXPECTATIONS:

- independence, strong will and boldness,
- joy, constant curiosity and spreading of positive energy,
- human values, equality and ethics,
- eye for aesthetics and ability to apply,
- going beyond comfort zones,
- combining fantasy and dreams with science,
- the spirit of collaboration and togetherness

THE FIRST WORKSHOP ON SPIRITS AND VALUES OF THE NEW BORN DESIGN FACTORY

As the aim of the first workshop was to identify and formulate the values, principles and spirits of the DF together, a design game was conducted to facilitate the group work. The goal was to reach agreement on core values, and to discuss findings from the pre-interviews. The game materials included two kinds of game cards: the quotes from the interviews, and characters from the warming-task.

THE VALUE GAME: Each player presented the character card they had chosen to represent the values of DF. These cards were placed on the game board. 30 cards with short quotes related to values were distributed to the players and 10 extra cards were left next to the board. In the game each player placed one card on the board and explained the choice to the others by this process. The cards that were connected to the spirit of DF were placed on the board while less relevant ones were left outside. Cards with connecting meanings were grouped on the board. The players were also able to exchange their own cards with the extra cards on the table, reformulate quotes on their cards or add new text to the blank cards. (See the images in next page.)

During the game following issues were highlighted:

TRANSPARENCY IN TRUST:

Trust is essential in creative spirit. It enables the flow of knowledge and mental security and also creative thinking. The information concerning what's going on in DF, who are there, and how to be involved should be easily reached and spread. This issue also includes how resources are shared and how decisions are made.

WE ARE NOT ALL ALIKE: DF people are not stereotypes. There are personal needs and requirements, which should be taken into account, such as accessibility. Appreciating different competencies and ways of working could be encouraged by communication and emphasis of individuals' uniqueness as a strength while building teams.

ABILITY TO DREAM: Dreaming should be seen as base for inspiration to aim at higher in one's actions and thoughts.



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THE FIRST WORKSHOP ON SPIRITS AND VALUES OF THE NEW BORN DESIGN FACTORY

Finally, based on earlier discussions, the groups formulated 3 to 5 guidelines and principles for DF. These guidelines and principles were aimed to serve as design drivers for the further development of DF. The groups were encouraged to think again through a family / ancestor metaphor in order to provide new perspective for DF.

After writing down the principles and guidelines on red ribbons, the game board was folded into a box and was bound with the guidelines in ribbons. Thus, it became an artifact that represents group's discussions and the values of DF.

Visual elements, like the box and the ribbons, can work as reminders of the discussions later on, which may help participants to acknowledge the meaningful issues during further development of DF.

Tehtaassa olemme enemmän

Kädet savessa - alea jacta est

Välitämme sinusta - errare humanum est

Jokainen seikkailu päättyy juhlaan

Hulluja nuo tehdaslaiset



Korkeakoulusta yliopistoksi

Näkemyksellisesti tavoitteisiin

Salli, suvaitse ja tue

Iloa, kyyneleitä ja ilon kyyneleitä



Fostering the dream team (-flow-) waves

Meet successfully challenge of messy reality

Finding shining role models that catalyze

Flexible attitude enable space



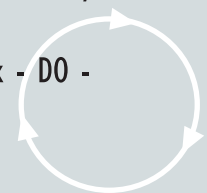
Iterative loops:

Education - linked to - practice - linked to - research - linked to - information/knowledge -

Ecology - ability - economy - sustain -

Think - DO - Think - DO -

Now or never





4.9. 2008
12:30 - 16:30
TKK / Design Factory

THE SECOND WORKSHOP ON PEOPLE AND PRACTICES OF THE DESIGN FACTORY



Values and guidelines created in the first workshop were taken into a more practical level by thinking about people and practices in the second workshop. First, making participants think their own personal needs, secondly, evoking ideas for DF, and thirdly, mapping out diverse actors and practices in DF.

The workshop started by writing down personal wishes and practices one would like to place in DF, and sharing those within a group. To guide thinking towards certain aspects, participants were provided a paper with keywords, like: key motivations, my role in DF, work practices and times, my values / appreciations, my wishes, workmates, what do I bring into DF, What do I want to get from DF, and something special about me worth mentioning.



WHO WILL BE IN DF?

Possible users of DF who were present included students from IDBM and usability school, professors, researchers, research manager, IDBM coordinator, doctoral students, coordinator of doctoral school, and teachers. Thus characteristics varied from person who loves conceptualizing everything, over diplomatic one, someone who was keen on colors to person who especially valued hard work. However, they all emphasized the meaning of trust and personal face-to-face contacts in DF. The importance of communication between individuals and different units inside and outside of DF was highlighted.

To support creative thinking an interaction relabeling* exercise was conducted. A playful task also aimed at a relaxed atmosphere and design mood for the workshop.

Every group had supporting material such as maps, devices, and books on the table. The task was to “pick one of the items from the table and think what if this were MY design factory, how would it work, what are its functionalities, and how would I use it?”

IDENTIFIED NEEDS, EXPECTATIONS AND PURPOSES OF DF:

Interesting research group to join in, personal contacts, meeting place, hands-on workshops for drawing and building, group work space, silent rooms, library, storage place, movable walls for keeping project within sight, environment that is visually good quality, background music for creative spaces, well set timetables which enable creativity, learning new ways of working, something to tell your children about, easy access to every school's servers, IT - systems and folders from DF.

EXAMPLE OF A SPECIAL NEED:

There will be a new and noisy knitting machine in the ground floor with certain demands:

- Space for specific computers and two sewing machines,
- A storage room for threads,
- A washing machine,
- Live video connection to TaiK to ease logistics and sharing information.

Items that didn't seem to be connected to the DF raised ideas and issues related to the needs and challenges of the participants. For instance, one participant picked a piece of wood with a hole in it (original use for it is a wine bottle holder) and described how the hole helps to focus, thereby giving an opportunity to concentrate. Besides the need for clear focus, the flat form reminded him of cutting board, and how one can start all over again with the same platform after washing the board. This evoked a discussion of a platform which supports continuous / perpetual work. An other example was scissors, and how it's necessary to take care of them and use regularly to keep them sharp and functioning. Similarly one should keep her / his mind and thoughts clear and sharp by continuously using, training and servicing one's brains.

*Djajadiningrat, Gaver and Frens. (2000). Interaction Relabelling and Extreme Characters: Methods for Exploring Aesthetic Interactions. *In Proceedings of DIS '00*. Brooklyn, New York: ACM Press



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To combine individual needs and ways of working to a bigger picture, the groups built a map that illustrates different actors and practices in DF and relations between those. Special attention was given on how research, education, and business could be linked.

After building a map for a while, the groups went around the DF with digital cameras to take a picture whenever there is something that illustrates the link between research and education. The aim was to utilize DF premises as a trigger for idea generation, and simultaneously show what had happened already.

For building the map, different visualizing material such as play-mobles, paper cuts including circles and arrows, post-its, keyword cards based on pre-interviews, value list from last workshop, and images from various work practices were provided. Tangible and visual material usually work as things-to-think-with, providing one dimension more for discussion, thus becoming a shared design language that may help to overcome boundaries caused by different backgrounds. By visualizing thoughts rapidly, everyone can respond to the proposed themes and features which then help to reach consensus in the group.



LINKING RESEARCH AND STUDENTS: A “hands on” studio with windows to the space for researchers to observe could build a student-researcher-link effortlessly.

AESTHETIC FEELING OF SPIRIT: Sometimes the feeling of cultural heritage creates relaxed atmosphere, everything doesn't need to be new and funny.



LISTEN TO THE HEARTBEAT OF THE DF: users' voices must be heard!





ACCESSIBLE WORKSHOPS AND SKILLFUL STAFF:

As part of the experimenting, prototyping, hands-on, and learning by doing practices are valued. This creates need for infrastructure, new techniques and tools: the workshops should be accessible for students; there is a need for fast modeling, new production or manufacturing possibilities, as well as potential for material exploration and expression. The tools will not work without skillful people, thus also expertise, experienced tutors are needed. The students should be engaged but with the support of the staff.

THE SECOND WORKSHOP ON
PEOPLE AND PRACTICES OF THE DESIGN FACTORY

The maps of people and practices revealed the following issues.

SPIRIT OF DF: RISKS MUST BE TAKEN!

1. Design factory is more than a house: it is about making things in a specific way appreciating slogans such as:
 - seize the idea,
 - from ideas to prototypes, and
 - action speaks louder than words.
2. Trial-and-error practices should be encouraged in DF.
3. Low bureaucracy, an efficient administration and sufficient financial resources are naturally needed.

THE HEART OF DF: NEW KNOWLEDGE

1. DF needs a heart which is in the centre of the iterative circle of new knowledge creation.
2. Mass lectures of Aalto-university, small study groups and research groups of different fields as well as outside contacts are all part of the new knowledge creation.
3. There should be cooperation with the outside world both inside and outside Finland.
4. Results, including innovations and new working tools should be something concrete enough that they can be shared with the world.



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THE SECOND WORKSHOP ON PEOPLE AND PRACTICES OF THE DESIGN FACTORY

CLEAR FOCUS:

Too many big projects and themes simultaneously can be confusing. It's better to concentrate on only a few main themes / projects such as IDBM and Product design plus one changing theme, for example a Tekes project. Smaller courses and research groups should be bound to those themes.

CELEBRATIONS AND SOCIAL GATHERINGS:

1. Hard team work and social collaboration require support: the projects should start with a kick off celebrations to motivate and an end celebration to party the achievements and good work.
2. Social activities such as concerts and movies are important for creating group coherence in DF.
3. A place where to meet also outside the projects / work would be welcome.

KEEPING UP THE SPIRIT:

1. The house needs a soul. One solution is to have a madam at the cafeteria or a "granny" that creates a spirit with fresh coffee and pulla. Another solution is to have role models as inhabitants in the house: experienced collaborative people, who catalyze processes, raise standards and motivate students.
2. A person, who would be responsible for introducing DF for those who come there for the first time.
3. The house needs a producer: a person who connects and coordinates elements together. This person would be in charge of the changing themes, inviting the visitors and coordinating the studia generalia meetings.



NOT A DESIGN FACTORY BUT DREAM FACTORY! There could be a short introduction course (1 to 2 days) of the opportunities of DF to support students in finding their core interests and how to build studies to make their dreams come true.



A FRAMEWORK CAFETERIA WITH PROTO SESSIONS: Brief presentations for feedback and communication.

TEAM IS A ONCE IN A LIFE TIME OPPORTUNITY: Meeting right people, staying motivated, excited and passionate are expectations mentioned. The spirit includes caring about each other and being together, being present. The space can, at its best, facilitate learning, creativity, exchange of ideas and creating and enhancing social practices.

THE THIRD WORKSHOP ON SPACE AND TOOLS OF THE DESIGN FACTORY

The third workshop intended to build a more explicit conception of what is meant by “a creative space” from previous workshops. Moreover, it aimed at developing further the four main themes identified during the previous workshops:

- A) Communicating the spirit and values of DF through spatial design;
- B) Supporting accidental meetings;
- C) Supporting organized meetings and knowledge sharing;
- D) Supporting individual working conditions.

To evoke discussion and articulate with visual tools the idea of creative space, the workshop started by building two collages; one that illustrates a vision of the place (colors, materials, furniture, lighting, atmosphere ...) that enhance creative work, and another for concentrated work.

VIEW: Nature and possibility to stare into the distance, rest feet, eyes and brain or even take a nap if necessary.

CLOSING DOORS, OPENING WINDOWS: Sometimes it is essential to close the door: to seek peace, have private calls, or conduct interviews. On the other hand, there is also lust for interaction with the outside world; interior windows could be utilised to signal doing and presence e.g. between researchers and students.

IN BETWEEN: There seem to be “in between zone” which refers to certain mood rather than physical space when one moves between the activities that need concentration and creative action.

MY SPACE: it is human to personify one's working area, to become as a home base in which one feels safe to take a breath.

RICH VISUAL: visual play and richness can work as stimuli.

WORKING TOGETHER & ALONE:

A creative process may start from quiet research and reading, activities that require concentration, tranquility and relaxation. The discoveries and reflection lead to ideas that can be worked on together with others and in spaces that don't require so much concentration. These spaces can be interactive and equipped with technology and tools that enhance cooperation and collaborative working. New ideas arise also from this working together phase and the iterative loop starts all over, perhaps with another quiet research session.

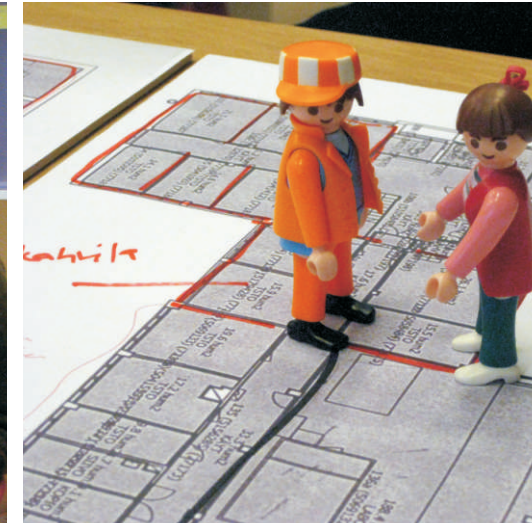
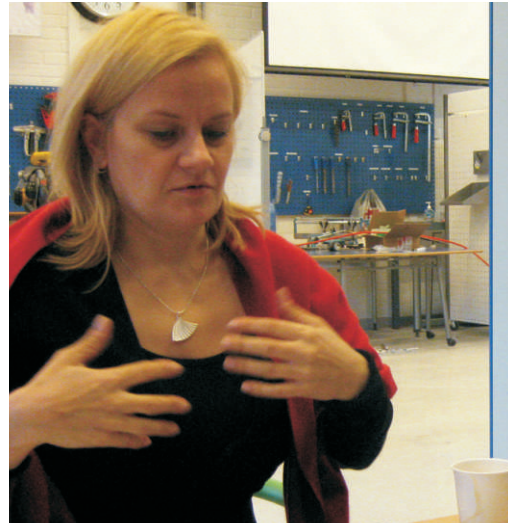
CREATIVITY & CONCENTRATION:

The spaces for creative work and focused work are not actually so different. Usually they also alternate and therefore are difficult to separate in any process. The need for those two kinds had been said during the whole process by many: from interviews to the workshops. It's clear that even though the needs in different phases of the process are individual, most people need quiet spaces to concentrate. Creativity, on the other hand, can be individual or collective, and the space may be a cozy, lonely corner, a busy cafeteria or a meeting room.



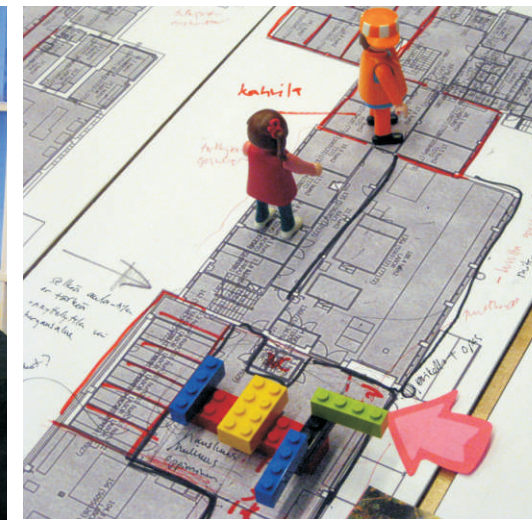
AROUSE CURIOSITY:

Contrast between lobby and other spaces could be stronger to illustrate different activities in the areas. As a contrast to the bright colors and playful hands-on spaces, the entrance could be more stylish with modern loft like atmosphere with high ceilings and tranquil colors. Examples of such places are the cafeteria and lobby in the Kiasma, old factory building EMMA in Espoo and restaurant in the Kaapelitehdas (Cabelfactory) in Ruoholahti. When entering to the dim spotlighted lobby which is located in the center of the building, the brighter lights coming from the workshops and meeting areas from both sides would inspire people to go deeper in DF.



COMMUNICATING THE SPIRIT AND VALUES OF DF THROUGH SPATIAL DESIGN

was pointed out as central issue, especially in the entrance of the building. When people come to DF for the first time, they should figure out easily what is the ideology of DF, what are the on-going projects and how people work there.



INTRODUCING PEOPLE:

- One way to show the skills and ways of working could be through exhibitions in the lobby. This could be used both for presenting on-going work, as well as promoting different departments' projects and results from TKK, TaiK and HSE. E.g. industrial design students from TaiK could utilize the exhibition space to present their results from finalized projects.
- Presenting on-going work could be done through "living exhibition" i.e. that student could put their sketches on the wall after the day and continue working with those in the next day, and then place new sketches on the wall.
- In the lobby, there could be also a wide screen on one wall, in which people and projects could be presented. For instance, a brief introduction video could describe the activities, the people and the main idea of DF.



HOW DO YOU KNOW THAT THERE ARE INTERESTING PEOPLE AROUND?

1. Welcoming first impression of DF: Info wall, tables and chairs and easy access to info person in the lobby.
2. Info walls: information screen, graffiti walls or flip chart walls in the lobby, corridor, cafe areas to advertise ongoing and upcoming projects and events.
3. 'Paper rolling table': A table which a paper roll mounted helps to collect group discussion logs and to present them to others and can be easily moved from work spaces to public spaces.



SUPPORTING ACCIDENTAL MEETINGS became an important theme since learning from others was considered as one of the essential elements of creative atmosphere. This theme includes interaction among companies, students and researchers for coincidental ideation and possibilities to find relevant contacts. Naturally occurring accidental meetings were highlighted as a potential for enhancing information flow and innovation.



WHERE TO MEET:

1. Utilizing 'Niche' space: Casual looking tables, chairs and couches can be placed in corridors, corners outside big lecture rooms or space near doors where different people come across so that they can easily gather and open dialogues.
2. Speaker's corner (Hyde Park) for open presentations: Anyone from companies, schools and institutes can talk their research and interests. There should be couches and tables around to attract people.
3. Interactive Café: A big screen which open lectures are played on, graffiti walls and flip charts can easily catch people's interests who might come for coffee and enable to open lively discussions.
4. Information of 'Available rooms': signs of room availability could be in the lobby, cafeteria or stairways.



EXPECTATIONS FROM THE BUSINESS:

1. Contacts to students and links to projects.
2. DF is a “raw” and neutral space for business collaboration.
3. The open source attitude can enable testing ideas, but it requires careful briefing or problem setting from the company.
4. Wishes for semi-openness and a set of DF tools from which to select for each project.

SUPPORTING ORGANIZED MEETINGS AND KNOWLEDGE SHARING

arouse also from the need to learn from others, to find new contacts outside DF, and to organize project meetings etc. in DF. These also include researchers' meetings, tutoring discussions, making interviews, organizing lectures and teaching.

INSPIRING HAPPENINGS:

Student lectures and research meetings belong to the everyday life in DF. In addition there is a wish for other kind of events that could take place as practices:

1. Studia Generalia seminar series on specific changing topics and world class key note speakers. The themes could be about big challenges such as global warming or neurotechnology.
2. Public presentations of specific themes in connection with the project at DF.
3. Happy hours promotes the possibility for social gatherings in a semi-structured way. This could be a forum for informing about current projects, questions, and introducing visitors.
4. Sharing frameworks, results, and ongoing work in a Gallery, exhibition, or knowledge environment.

THE ENTRANCE OF DF:

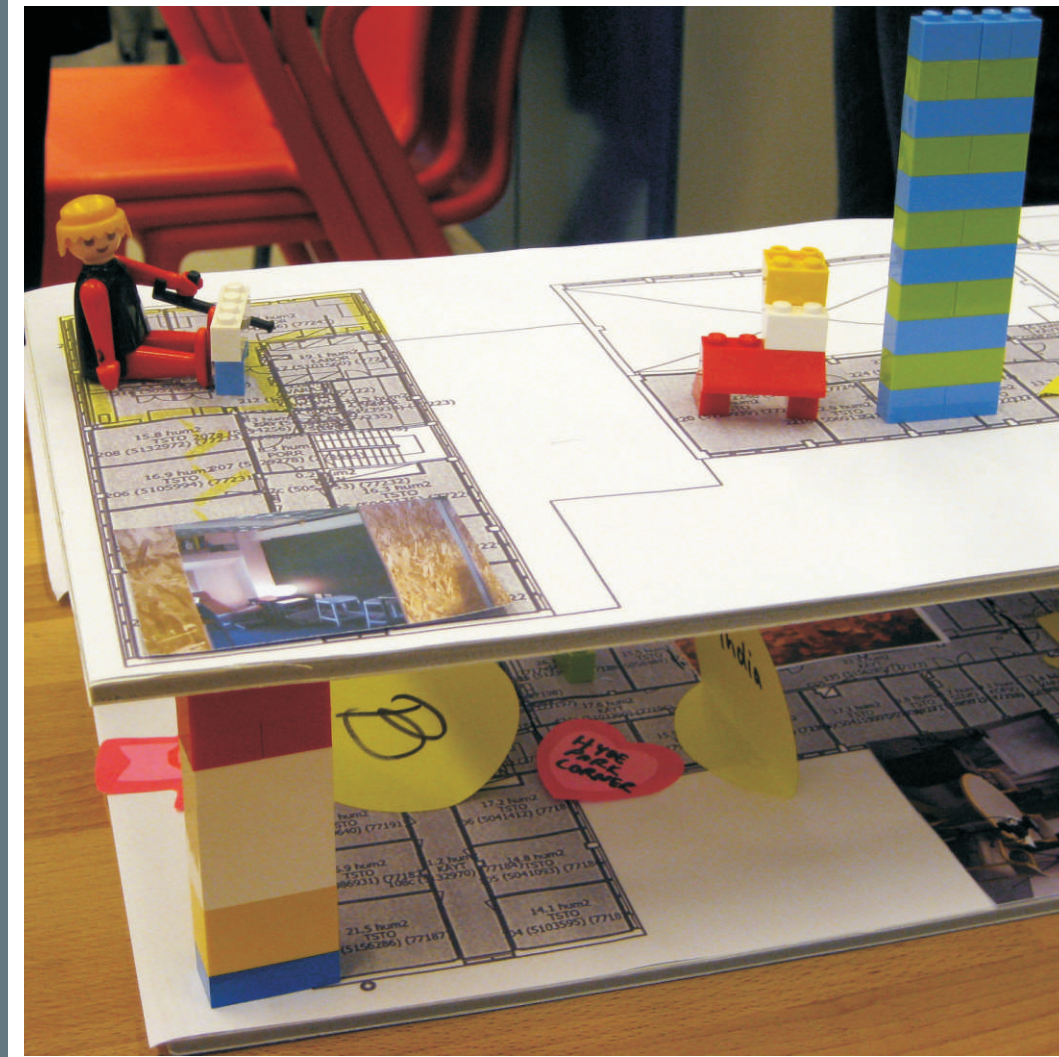
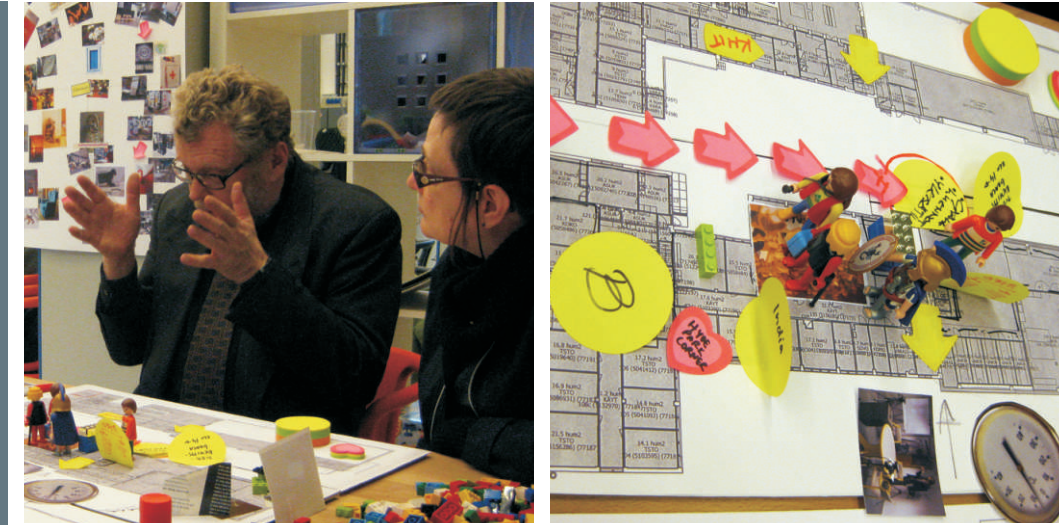
Where do people come in and how do they find to their meeting place? Entrance near the staff offices and the meeting room for external partners was named D while current main door was named entrance F (DF!). The informative screens (need that most groups pointed out in the previous workshop) that explain what is going on and where at the hallway. Floor or wall paintings (lines) could also direct people to attended spaces.

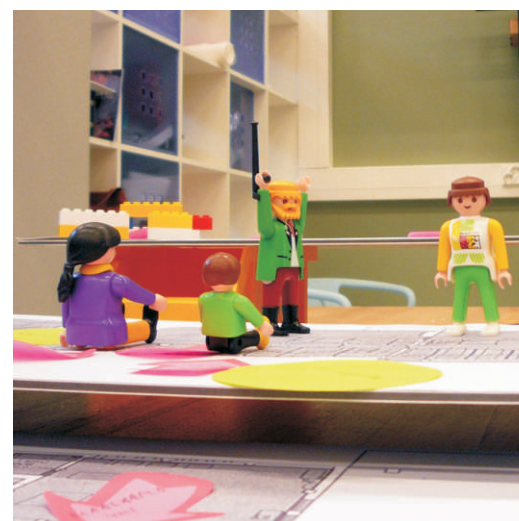
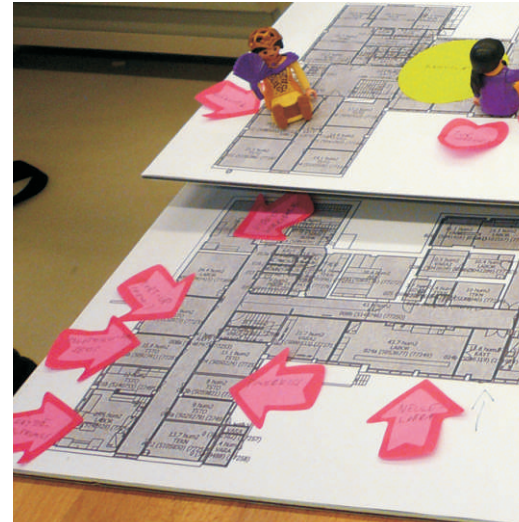
KONTTISALI & INDIA:

Naming different rooms or floors by their theme helps identifying, finding and talking about them. The group named the big lecture room to be “Konttisali” (container hall) because of the big blue container there and the cafeteria got name “India” with its direct video link to India.

SCENARIO OF OUTSIDE VISITORS:

Coming from two directions (by own car or by bus) and for different purposes. Difficulties of finding the right place were pointed out. First and foremost the “invisible” back door that acts like main entrance should be made extremely





WHY TO GO TO DF?

In addition to changing students, visitors and projects the house would benefit from a long term research, and research groups that attract other people to collaborate. It could be as an element that grows and binds the various activities together both by feeding into the other activities and gaining from them. One of the ideas mentioned concerning research has been not product innovation but profound innovation, including social and cultural aspects.

SUPPORTING INDIVIDUAL WORKING CONDITIONS is essential, given that DF as well as the whole Aalto University is expected to support multidisciplinary collaboration. It is about learning each others languages, getting familiar with and exchanging of competences, and taking distance to own traditions and entering unfamiliar grounds.

HOW TO ATTRACT PEOPLE FROM HSE?

It may be easier to tempt people from TaiK than from HSE to work in DF. However, a researcher from HSE mentioned desire to come DF to meet other researchers, and perhaps tutor some students. Then the free space for meetings should be easy to find. Fundamental would be the feeling when entering into DF; is there anyone I would like to meet, what happens here and how to work in DF.

RESERVING A CERTAIN ROOM?

In DF there are various meeting rooms which can be freely used by the users. Some meetings can happen in open spaces without any specific booking system such as informal gatherings or tutoring sessions. There are also more intimate matters to discuss and happenings which should be prepared beforehand or which require certain space and tools. How to make this information accessible for the DF users?

ATTITUDE TO WORK IN DF:

Being able to work in DF requires a certain kind of spirit, attitude, flexible mindset, motivation and expectation of great innovations and social dynamics. This means that people who work there enjoy and get inspired from this atmosphere.

ABOUT THE APPROACH AND SUMMARY

In recent years, many design research studies have investigated design beyond the boundaries of object based tradition and therefore widened the scope of design. Thus, paying attention for planning the process with various stakeholders, facilitating the collaboration, and co-creating alternative solutions with diverse groups of actors has become essential part of many design processes. This kind of approach, also known as **co-design**, puts emphasis on a collaborative knowledge sharing and creating process, i.e. that different practitioners' skills, experiences and creativity are brought together in order to support generative thinking and thereby reach novel solutions.

We utilized three co-design workshops in the process of developing Design Factory, one of the Aalto University's new units. Since the process has started before our intervention, there were some concerns among the participants regarding the opportunity to influence the course of action. Partly for the same reason, the workshops didn't result in concrete solutions or guidelines as we had hoped. However, co-design approach and methods provided a ground for sharing opinions and insights also for those who hadn't taken part in planning the DF.

