
Open Helsinki

Embedding Design in Life

World Design Capital 2012 Application

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Helsinki Cathedral

My Helsinki

THE PEOPLE MAKE THE CITY

Helsinki is my city. It is the root of my pride and identity. It provides the setting for my actions, and I feel like a part of its development. It is part of the life and heritage that I am building for my children and for generations to come.

As an inhabitant of Helsinki I have a dream that stimulates me into action and yet remains unattainable and enduring. It can be summarised in two words: Open Helsinki. I want my city to be open to people and ideas. We will not succeed alone, but we have something to give to the world, as well.

Embedded design is the enabler of building an open city, the booster of its social, economic and cultural development. This concept ties design to innovation from its very beginning. Design acts as a connector between different disciplines. It oversees the realisation of the inhabitants needs and, in the final stages, ensures that the solution is desirable. Inventions, technologies or systems are developed into innovations suitable for use. In Helsinki we use the term embedded design to cover this omnipresent, active force. The influence of design on the city's development can be read about for the first time in the city strategy that was accepted in 2009.

Embedded design is still a new concept with no established interpretation. It is open to renewing, creative thinking. With embedded design, we want to test the boundaries of design theory, broaden the concept and emphasise the effects that design has on society. Embedded design is a viewpoint and a code that focuses the resources of science, art and the economy on a point where a sustainable solution is forged under pressure and immense heat.

The city is made up of people. The buildings and infrastructure are the shell and skeleton. They are created for people's needs, to support activity. People make the city pulsate with their actions. That is why my city is open to researchers, artists and merchants – to all the people that wish to exchange ideas, products and services with us. Only a safe city can be open and welcome the people of the world.

My Helsinki is the pocket-sized metropolis. Of Finland's five million inhabitants, a little over a million live in the Helsinki area. As a comparison, Seoul – the WDC 2010 – is a metropolis of 20 million South Koreans. That is why we refer to Helsinki as a pocket-sized metropolis, with its size, agility and intimate nature as its strengths. Scale alone would be enough to justify the necessity of openness for the success of my city and its people. Closing up into self-contained loneliness would lead us to a dead end. We need the world. That is why we ourselves must be useful citizens of the world.

AN ENCOURAGING TRADITION

We have shown that being small does not mean being insignificant, and that sustainable ideas can grow in an intelligently planned environment. The masters of Finnish design showed that great visions can spring from small communities when ambitions are given a chance.

The significance of the old masters – Aalto, Bryk, Franck, Kaipiainen, Muona, Nurmesniemi, Ratia, Saarinen, Tapiovaara, Wirkkala and many of their contemporaries and forerunners – for current Finnish design lies in the fact that they set the standard to surpass with their accomplishments. In doing so, they created the tradition of interaction between designers and industry that was based on the beliefs of a handful of industrial leaders with faith in design as the driving force behind



business. In the beginning there was vision; the proof of its effectiveness came later in the form of economic results.

Successful cooperation between designers and industry has made the Finns appreciate good design that makes things work and transforms our surroundings into pleasant, safe and inspirational spaces. In Finland, design implements equality in its purest form. It is a shared value with fruits that are available to everyone. All homes in Helsinki, from student flats to high-end apartments, house the works of the same masters who have become an essential part of the standard of living, an essential part of being Finnish.

Our contribution to the international community is not based on size or quantity, but the sustainability of our ideas and the agility enabled by our scale. These factors have brought us sustainable and border-transcending connections which lead us to believe that the world will answer our call to open cooperation.

..... EDUCATION IS THE DRIVING FORCE BEHIND INTERACTION AND CREATIVITY

My city is almost right at the edge of the inhabitable world. In the winter it is cold and dark here. We speak a language understood only by a small number of people in the world.

The only way to break through these obstacles is know-how and contribution, which in turn require good education. We have succeeded above all expectations. One school for everyone is an ideology that feeds creativity and ensures that everyone has an equal chance. In international comparisons, OECD Pisa studies have ranked the Finnish education system as the best in the world. The innovation of the model is evident in the school lunch provided for everyone, which has been inspired by the correlation between healthy nutrition and the ability to learn, as well as the communal experience of the shared meal.

Education aims at learning throughout life. We see it as a prerequisite for success in the dynamic world with challenges and opportunities that keep on changing. In Finland, educational standards and planning are the responsibility of the state, whereas implementing education in practice is the responsibility of municipalities. It ensures that my Helsinki has the opportunity to offer its citizens a service based on local circumstances.

Our educational model has become an international benchmark because, according to our principle of openness, it is our duty to share our valuable findings with the global community.

This leads me to believe that in Helsinki, my children will get the best possible start for becoming useful and motivated members of the community. We will be pleased to present dozens of schools in the Helsinki area with the design and implementation to become first-rate learning environments.

..... HELSINKI OF UNIVERSITIES

My Helsinki is the home of many universities. Of these, the University of Helsinki and the Helsinki University of Technology are among the best universities in the world, according to the Shanghai University comparison. In Western countries, universities are historically some of the oldest yet still-vibrant institutions. In my Helsinki, universities are ever-changing and developing actors.

The newest example of the dynamic nature of universities is the new Aalto University that will be created when the Helsinki University of Technology, the Helsinki School of Economics and the University of Art and Design combine their resources innovatively. The ever-growing role of embedded design as a unifier and catalyst of other disciplines becomes a reality through the merging of the resources of these three universities.

Science and art meet in the merger and enable products, services and operational models that result in economic wealth that again feeds back into science and art. The regenerative system comes alive. In the City of Espoo strategy, T3 thinking implements a symmetrical view with the Aalto University where science, art and the economy converge as a driver of prosperity in accordance with the formula $i = T3 + e3$. According to the formula, innovation is the product of the synergy between science, art and the economy (all three start with T in Finnish), as well as ethicality, the aesthetic and the experiential (again three e's in Finnish).

Innovation has a central role in the Aalto University ideology. This is why the Confederation of Finnish Industries EK and companies have played an integral part in the project since the very beginning. The task of Aalto University has been defined as "creating a sustainable future".

HELSINKI IS A COMMUNITY OF CITIES

When I say Helsinki, I mean the area that is comprised of the cities of Helsinki, Espoo, Vantaa and Kauniainen. The concept of area also covers other communities in active cooperation with it – for example, the city of Lahti to the north-east. In fact, this interaction covers the whole of Finland, because as Helsinki is the country's capital it belongs to the entire country and thus connects with the rest of Europe and the world through trade.

In the south, Helsinki shares the twin city vision with Tallinn. In the east the city has long-standing, deep commercial and cultural ties to St. Petersburg, and in the west to Stockholm. Finland and Helsinki also used to be connected to the areas around the Baltic via the trade cities in the Hanseatic League. The large centres in Germany and England have traditionally traded with Helsinki. This ever-growing cultural exchange spurred the establishment of our own cultural institutions. Once established, these networks are constantly being renewed and strengthened. It has been said that the ability to establish lasting personal connections is a defining strength of ours.

A closer examination reveals some of the special characteristics of our pocket-sized metropolis that we ourselves take for granted but that can be surprising to foreign visitors. The city is so compact that you can walk through the centre in just one hour. Everything is close at hand and easily accessible. The central park reaches the centre of the city. There are two large coastal conservation areas either side of the centre. There is a freshwater highland only half an hour's drive from the centre in northwest Espoo. The main railway station is in the city centre, and even the largest of passenger ships has access to the harbour right next to the market square. The city's international airport is only half an hour's drive away.

For my children, Helsinki is a good starting point with open doors to the world. It also offers an ever-present opportunity to return to the safe base in the world village.

TECHNOLOGIES UNITE PEOPLE

The possibility for people to interact with each other and with communities, regardless of time and space, is sincerity at its best. It might not be such a coincidence that mobile communication was developed in Finland, where people live far apart and distances are long. Nokia is the indisputable figurehead of Finnish companies and a world-class benchmark.

Design has played a major and multifaceted role in Nokia's success from the beginning. For Nokia, design means both the alluring and ergonomic design of their devices and the shaping of the mobile services and the company's strategic models. A mobile phone that fits in a purse or a pocket and includes solutions such as internet access, email, SMS and a camera are part of everyday life. Not so long ago they were still science fiction.

Nokia headquarters in Espoo as well as its many central operations are based in the Helsinki region. The architecture of the headquarters shows us the different ways in which design can improve business activities. Half a year in the dark makes natural and artificial light utilisation an essential challenge for the designer. Half a year of cold weather sets increasing demands in terms of internal air quality and the energy efficiency of buildings.

Linux is an excellent example of how a small actor can serve the global community and of the strategic value of an enduring idea. Linux has taught us, and the world, a great deal about the power of a communal way of life and the efficiency of the open source ideology on a scale that breaks all boundaries. The operating system, created by Linus Torvalds from Helsinki and continuously developed by its users, offers the only real alternative to the market-dominating Windows. On the Helsinki horizon, open source, open innovation and open design are expressions of the same way of thinking in different contexts. For Linux, open source enables open design as an endless, renewing process. Linux has something that reminds us of a *perpetum mobile*.

HELSINKI SERVES THE INTERNATIONAL COMMUNITY

In the North, we encounter harsh and cold emptiness; however, long-distance networks will reach beyond that. Axel Erik Nordenskjöld, an explorer who set out from Helsinki, proved in 1878–79 that the Northeast Passage existed by being the first to sail around the whole Eurasian continent. The shortcut to Asia that he mapped out is now opening for commercial shipping and sailing.

Our location at the edge of the world is a paradox. This city is the closest destination from Europe on the way to the markets of the Asian giants – China, India, Japan and Korea – and a halfway stop between North-America and Asia as well. Business is now and has always been the best way to network people and communities. In this case, my open city provides valuable services for its inhabitants, for Finland, and for the international community.

We are developing Helsinki as a traffic link to the East. Above all, this link has to be functional, which means two things: good service and safe service. Helsinki succeeds in both of these tasks. Helsinki is one of the world's safest metropolis and Helsinki-Vantaa international airport has been ranked among the top airports in Europe and the world by both passengers and professionals on numerous occasions.

OPENNESS MAKES SUSTAINABLE DEVELOPMENT POSSIBLE

A city is a long-term project. City planning reflects its time, and above all it shows us how we organise the needs of people's lives both today and into the future. The planner must see far beyond the horizon. This ability is well illustrated by the painting "They see what we don't see" by the artist Otto Mäkilä.

I would like to think that Otto Mäkilä had good reasons for including three figures in his vision instead of just one. Mäkilä's vision illustrates the essence of embedded design: early, far and together.

We will shape our city for our children and their children. For this, we need truly intelligent planning which creates durable solutions that continue to work. This demand includes a great responsibility, because the effects of the choices are long-lived and the city's solutions will be implemented with meagre common resources. Planning work must produce a single solution that solves several seemingly contradictory challenges.

Solutions to multifaceted problems are best found when sought together with city inhabitants instead of just having experts try to produce ready-made solutions on their own. In Helsinki, advanced Living Lab operational models have been developed. Because of its suitable size and infrastructure, the city is an ideal test bed also for our international partners.

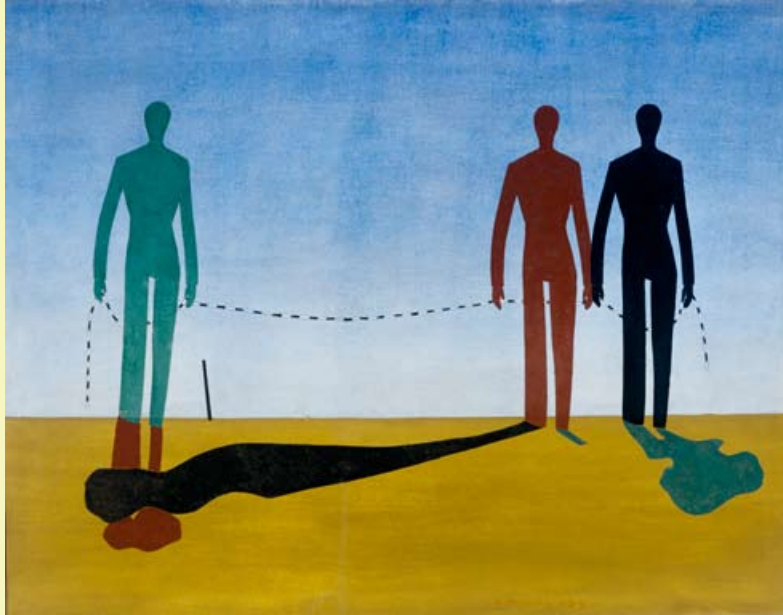
The Forum Virium Helsinki develops and utilises interactive operational models in which the fore-runners of digital convergence design products and services that are integrated with the living city structure and, above all, in the community of the city inhabitants.

IN THE DESIGN OF SERVICES MAN IS THE MEASURE OF ALL

In Helsinki, the design of systems and services belongs to the expanding field of design. We have achieved exemplary results in organising public transportation to meet people's needs. The stimulating and developing daycare model created for the children of working parents is an international benchmark. The school system for children has already been mentioned. Several institutions of lifelong learning can be seen as a continuation of this system. The public library service maintained by cities is a means of bringing people to open information making use of all methods of saving and sharing knowledge. The same purpose is being realised by university libraries. The unique and extensive special library of the City Planning Department of Helsinki, which is open to all professionals, also deserves a mention.

The process related to the concept, being and location of the new Central Library is a topic of lively debate in Helsinki. Also the new library of the four faculties of the University of Helsinki will be built in the heart of the city. Both institutions will be open to all those who need information. The catalogue of all the public libraries in the Helsinki area is available to the borrower via the Helmet network, regardless of where they live.

Major challenges for the design of services are being faced in the field of healthcare services and the decentralised services required by the ageing population. A trend in the services provided for senior citizens is to secure a city resident's independent life and home-like living as an active member of the community for as long as possible. An example of this is the pioneering 'Healthy Helsinki' project going on in Helsinki. Of critical importance for the success of programmes like this is how well the recipients of services and the people providing them are integrated in the



"They see what we don't see" by Otto Mäkilä / Block lamps by Harri Koskinen

development of the services. We have already learnt how severe problems are being faced and we are beginning to understand the great potential of the bottom-up approach.

Everyday services related to running errands are part of the foundation of a city resident's life. Commerce drives customer flows that generate traffic and logistic systems. This works its way up the cityscape and a city resident's daily life. The process-like nature of urban development is manifested in the development of commerce. All the parts are in continuous movement. Since the 1960s, there has been an increase in the unit size of commerce, a decrease in the number of business premises, and commerce has moved to the sides of major traffic routes and into large shopping centres. A car has become a prerequisite for running errands. This development has led to a concern about the urban centre remaining as a living environment and a great number of projects tackling this subject.

The Sello shopping centre in Leppävaara, Espoo is one example of the big commercial centres that have come into being in the Helsinki area, directing customer flows effectively by means of its varied offerings. This impact is intensified when the location of a shopping centre is being selected according to transport connections, and the centre is connected effectively with the region's traffic system. There are also public services available at Sello, such as the Leppävaara library, the Music College, common service point and Sello Hall.

The Market Square and Senate Square with their surroundings form a central part of today's national landscape of Finland that can well be called the icon of Helsinki. There is a desire to preserve the vitality and variety of this area; the area is being developed by the City in cooperation with local enterprises. The area is closely connected with the city's Kaartinkaupunki quarter and Erottaja Square that form the Helsinki Design District. More than 100 companies belong to this design cluster.

HELSINKI AS FINLAND'S DESIGN CAPITAL

Design and creativity have a long tradition in Finland's short history, and Helsinki has a strong role as a creative environment. About one third of the jobs in Finland's creative sector are found in the Helsinki region. With their actions, the Design District in central Helsinki – with its Design Museum and the Museum of Finnish Architecture – the design-intensive companies in the Vallila axle as well as the University of Art and Design in the Arabianranta area manifest the role of design in the everyday life of Helsinki's residents.

Alongside Aalto University, the other significant design school is the Institute of Design in Lahti. The Espoo Museum of Modern Art and the planned Moby Dick cultural centre to be built next to the Finnish Science Center Heureka in Vantaa embody the dynamic and synergic development of culture, design and city planning within the Helsinki region.

The Millennium Technology Prize – the biggest in the world – is awarded every second year in Helsinki to those who develop technologies that improve people's quality of life. This prize tries to bring forth innovations that support sustainable development and have a positive effect on well-being. Design has a central role in the effectiveness of technology.

In 2017, Finland will have been an independent country for 100 years. This will be the culmination of a unique set of events that forms the decade of design, during which there will be numerous events emphasising the significance of design.

DECADE OF DESIGN 2010: AALTO UNIVERSITY, HELSINKI DESIGN LAB AND TAPIO WIRKKALA ACADEMY, MILLENNIUM PRIZE, HELSINKI DESIGN WEEK; 2011: KAU FRANK AND THE FINNISH ASSOCIATION OF DESIGNERS ORNAMO TURN 100 YRS AND THE UNIVERSITY OF ART AND DESIGN HELSINKI TURNS 140 YRS. HELSINKI DESIGN WEEK; 2012: HELSINKI WORLD DESIGN CAPITAL, HELSINKI 200 YRS AS THE CAPITAL OF FINLAND, ARMI RATIA'S 100TH BIRTHDAY, HELSINKI DESIGN LAB, MILLENNIUM PRIZE, HELSINKI DESIGN WEEK; 2013: EXTENSION BETWEEN ARCHITECTURAL MUSEUM AND DESIGN MUSEUM, HELSINKI DESIGN WEEK; 2014: AINO AALTO'S 120TH BIRTHDAY, TOINI MUONA'S 110TH BIRTHDAY, ILMARI TAPIOVAARA'S 100TH BIRTHDAY, MILLENNIUM PRIZE, HELSINKI DESIGN WEEK; 2015: TAPIO WIRKKALA AND BIRGER KAIPAINEN'S 100TH BIRTHDAY; 2016: EMMA DESIGN CLUSTER, MILLENNIUM PRIZE, HELSINKI DESIGN WEEK; 2017: 100TH BIRTHDAY OF INDEPENDENT FINLAND, HELSINKI DESIGN WEEK.

EMBEDDED DESIGN IS AN OPEN MODEL FOR MEETING COLLECTIVE CHALLENGES

Despite being unique, Helsinki is not a special case among the world's cities. Most human needs are universal and varied. Although the Helsinki region is by now a well-developed, high-quality living environment for the people, we still face substantial challenges. Timely and insightful design may play a crucial role in meeting them.

Finland's population is ageing faster than any other European population. We must look for ways to sustain the functional capability of senior citizens, find productivity leaps in services and develop tolerant attitudes as well as increase the region's attraction for and capability to receive immigrants.

Light is a source of health, positive mood and activity. Light also plays a major role in a safe and aesthetic environment. Due to Finland's location in the north, the winter is dark and the summer light, and the sun is always fairly low in the sky, all of which require innovative solutions.

Transport/traffic is a phenomenon that will mould Helsinki strongly in the near future, creating new traffic environments. They need to be not only functional and safe, but also aesthetic and stimulating. Present traffic environments may be anything but.

National and local democracy work well in Finland, but there is still untapped potential in neighbourhood democracy. We must be able to involve people at an early stage in shaping the city environment and developing services.

Global challenges such as preparing for global warming, managing the global financial crisis, biohazards, and controlled urbanisation – these are examples of challenges that touch the whole of humanity and for which solutions must be actively sought, found and then shared with everybody. In particular, in developed economies we can not expect someone else to solve these problems for us; instead, we must start working on them using the principles of embedded design.

It is impossible to think that the resources of one country and one city could solve the problems facing us, since it cannot be done by resources of entirely different orders of magnitude. We must look for solutions openly and jointly with researchers, artists, planners and designers, and with the people that the solutions are produced for. This leads to the vision that design is everywhere, everything is design and design is for all. In the end, everything is just a question of good or bad design – a question of quality.

Designer Harri Koskinen expresses the importance of quality in this way: "The bad, the ugly and the awkward will be noticed, but the best design is almost invisible, for things are simply expected to work. Of course, avant-garde design is also needed, but that brings us to the borderlines of art. Radical design is only made for a small group of people, often as unique pieces. The mainstream of design flows elsewhere."

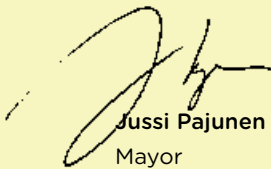
FINNISH DESIGN IS MADE FOR WORLD DESIGN

The train of thought proceeds in a logical fashion: Finnish design is made for world design. It is created together with the international design community and the people of the world. This is also reflected in our 2012 programme. The same tradition of sincerity is visible here – the Helsinki 2012 WDC Application is the result of cooperation between five independent neighbouring cities.

The concept of design continues to expand. Embedded design is such a broad field within society that this overview can only scratch the surface of the subject and show where we are attempting to go. My Helsinki will use all the means presented by design – in the spirit of the Kyoto Declaration – to create an Open Helsinki enabled by embedded design.

We wish to share the results of our work with the global community. Therefore my Helsinki would like to serve as the World Design Capital in 2012.

This is an open invitation to Helsinki. Please be my guest.



Jussi Pajunen
Mayor
City of Helsinki



Design Is Embedded in the Finnish DNA

Finnish people come from a harsh and challenging environment. Severity of all kinds has shaped us: the cold Nordic climate, a land poor in resources and far from the centres of Europe, stretching north towards the Arctic Ocean, challenging neighbours to the west and the east, poverty, and a population of insignificant size. In the story of our growth and rise to prosperity, to a place among the leading nations of the world, the regenerative and innovative thinking inherent to design has played and continues to play a crucial role. Design represents thinking that is open and human-centred, emphasizing humanist efforts. It is a vital element of the Finnish DNA.

Harsh circumstances have yoked Finnish design to the creation of tools for survival since the earliest times. People's needs and the development of physical objects to facilitate everyday life were unavoidable starting points. From this grew the ethical goals of Finnish design: the attempt to promote the values striven for and deeply ingrained in Nordic societies, equality and democracy. Without a sense of belonging and cooperation towards a common goal, survival would have been impossible. Equality, security, and mutual trust offer a fertile foundation for the growth of an open society as well.

Poverty, a harsh environment and material scarcity left no room for waste. The search for innovative and long-lasting solutions sprung naturally from these circumstances. The scarcity and the pronounced functionalism required of solutions turned a necessity into a virtue: the minimalist aesthetic language that characterizes Finnish design. Dependence on nature has driven the roots of design deep into the fragile natural landscape of the north.

These earliest roots of Finnish design have survived to this day, and have refined into a unique ability to apply designer thinking to modern society, to solving its minor and major dilemmas. Human-centred design thinking is embedded in a natural way in everything we do, whether in the design of airports, children's day care centres and learning environments or advanced communication devices and robust forestry machines.

The developments that have deepened and expanded the influence of design are tied to Finnish independence and two World Wars. The third developmental thrust occurred during Finland's particularly deep economic crisis of the 1990s, which demanded thorough industrial renewal and innovative thinking directed at openness. The fourth phase, the shift to a new paradigm linked to the World Design Capital 2012 project, we are living at this very moment. The increasing influence of design has been significantly affected by national architectural, design, and innovation policies.

The building of a young, newly independent nation offered design a new role in the 1920s and 1930s. Schools, hospitals, homes, and production facilities were required – as was everything necessary to realize the economic and social aims of the developing state. The best young architects and designers were tapped to design these, and they adopted human needs and Nordic values as their guiding principles.

Finnish design took on an even more pronounced role in the rebuilding of a country and its industries ravaged by World War II. Finland's greatest design masters – Tapio Wirkkala, Timo Sarpaneva, Kaj Frank, Antti and Vuokko Nurmesniemi, Ilmari Tapiovaara, Yrjö Kukkapuro, Eero Aarnio, Armi Ratia, Aino and Alvar Aalto, and many more – all contributed to the renewal of industry and industrial production. Their work imprinted design onto the Finnish international identity and created a modern lifestyle characterized by rapid urbanization. In the 1950s and 1960s this took shape as Finnish Design, our international reputation for design; the iconic design companies Marimekko, Iittala, Vuokko, Artek, Alvar, to name only a few; and the evolutionary and deepening integration of design into the renewal of Finnish society, cities, and culture.

The last two paradigm shifts emphasize the significance of human-centred design thinking and the new ways of approaching the application of technology that arises from it. Design is a unifying force for creative thinking, something that forms a link between individual dreams and the future. Technology is no longer the driver for development. Development springs from a profound understanding of people's needs and hopes and new applications made possible by technology. This goes for the development of environments, products, and services as well.

Nokia's extraordinary rise to the top of its field is a fantastic example of this: its success was propelled by positive user experiences created through design and product desirability combined with the most advanced technology. The same formula has been applied to the development of heavy forestry machinery, forklifts, enormous paper machines, medical equipment, and massive cruise ships as well as to solutions that make life easier for an ageing population and to creative learning environments.

The paradigm shift currently underway has expanded the applicable scope of design to all activities of society, cities, companies, and individuals. Embedded Design aptly describes this shift, which is testing the boundaries of design and is powered by openness, hope in the future, and the courage to change and renew. Embedded Design also describes a systematic approach to applying design.

The mission of design is building sustainable, human-centred, creative societies. Human-centred design thinking, when rooted in universal and sustainable principles, has the power to fundamentally improve our world. It can deliver economic, ecological, social and cultural benefits to our societies and to all people, improve our quality of life, and create optimism about the future and individual and shared happiness.

Yrjö Sotamaa, Professor

Professor Yrjö Sotamaa is the past President of the University of Art and Design Helsinki, the "father" of the idea of the Aalto University and the Chairman of the Tapio Wirkkala Rut Bryk TWRB Foundation.



General information

1 – 2

1 — Who's Behind this Bid

1. Introduction to bidding entity:

a. Define and describe the bidding entity, agency, or consortium.

Helsinki (Helsinki Region)

Unified metropolitan area of Helsinki, Espoo, Vantaa, Kauniainen and Lahti municipalities.

b. Identify the designated contact person for the WDC bid process. This person will be responsible to all correspondence regarding the WDC 2012 bid process. Please provide the following information:

Name: Mr. Pekka Timonen

Title: Cultural Director

Organisation: City of Helsinki

Mailing Address:

City of Helsinki Cultural Office

Simonkatu 3

PB 4710

FI 00099 City of Helsinki

Telephone number: +358 9 310 37000, +358 50 3374386 (mobile)

Fax number: +358 9 310 37009

Email Address: pekka.timonen@hel.fi

d. Give an overview of the administrative structure and decision-making protocols for the bidding entity. An organisational chart may be included for clarification

The highest decision-making entity is the City Council. The Council makes the most important financial decisions as well as those related to City administration.

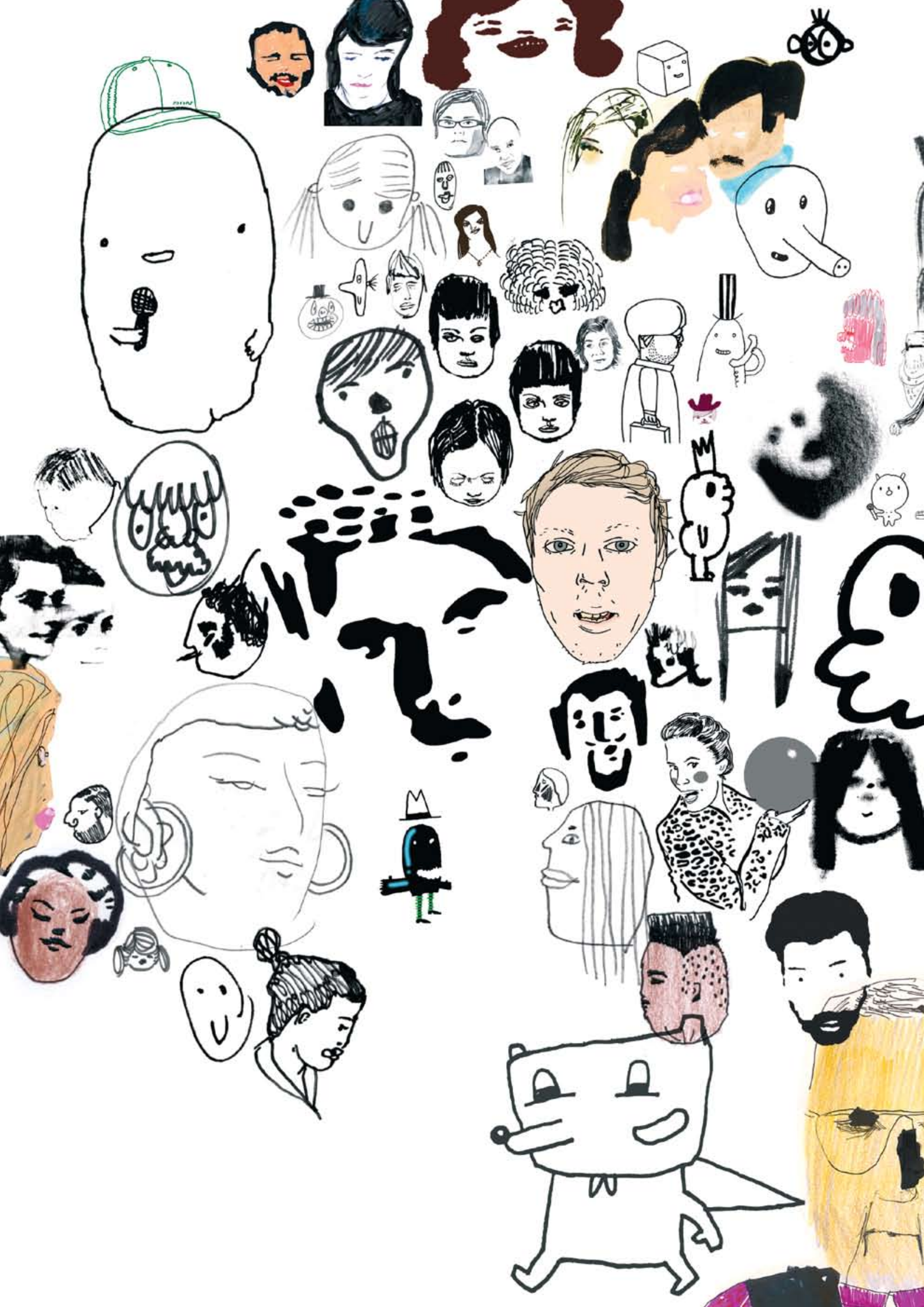
The Council further vests their powers in other organs such as the City Board, various committees and boards and individual officials. The Council elects the members of the City organs and makes the appointments to the most important offices.

In Helsinki, the City Board accepts applications for all major international events and programmes. This WDC 2012 application was accepted by the City Board on the 23rd of March 2009. Decisions involving the Helsinki Region are co-ordinated by City Boards and regular Mayor's meetings. The WDC 2012 application is also similarly officially accepted and supported by four other metropolitan municipalities: Espoo, Vantaa, Kauniainen, and Lahti.

The bidding entity is supported by the Government of Finland. Three ministries—the Ministry of Employment and the Economy, Ministry of Education and Culture, and Ministry of Foreign Affairs—are represented in the Helsinki WDC 2012 organising committee.



Sofiankatu street





2 — Introducing Helsinki

2. General introduction to the city:

a. Provide a general overview of the city. This can include, but need not be limited to: geographic orientation, city layout, infrastructure, unique character, and lifestyle aspects.

FACTOIDS:

Geography:

61°N, 25°E one of the world's northernmost capitals (after Reykjavik & Nuuk)

Climate:

actually not as bad as you might imagine...

Apparently, the Caribbean Gulf Stream is what makes Helsinki's weather as mild as it is. This past winter has been hovering around -1°C most of the time, but it does get down to -27°C too. Summers: wonderful—not too hot, usually around 18-22°C, and plenty of sunlight.

THOUGHTS:

Challenges of a tough climate have contributed to very efficient public infrastructure (public transport, for instance, has won international acclaim) and energy-efficient practices.

With plenty of forested areas, plus all the islands off the south coast, locals also draw a lot of inspiration & identity from the natural world. Clean air & clean water!

Simplicity with a twist is big—in architecture, in food.

b. What is the population of the city?

Helsinki:	575,000
Espoo:	242,000
Kauniainen:	9,000
Lahti:	100,000
Vantaa:	195,000

Helsinki region total 1,121,000
(out of Finland's total of 5,328,000)

c. What is the Gross Domestic Product (GDP) of the city?

EUR 56 billion
(33% of the total for Finland)



Government

3

3 — Supporting Letters

3. Provide letters from relevant levels of government (national, regional, local – Mayor or designated agency/office) showing their support for the bid. These letters can be used to support and clarify the legal powers discussed in question 1e).

Good design – better cities

The main aim of the World Design Capital concept is to highlight the role of design as a tool for improving the social, cultural and economic life of cities and the welfare and happiness of their citizens. This is also the driving motivation behind the joint application of the cities of the Helsinki region – Helsinki, Espoo, Vantaa, Kauniainen and Lahti – to be awarded the status of World Design Capital for the year 2012.


Finland has long been a frontrunner in design. Perhaps surprisingly, this now-lush heritage took root in the thin soil of the post-war era, a time when Finnish society faced extreme hardship. In this period of economic and material scarcity, a certain strict beauty flourished, along with a distinct nurturing of the functional. Finnish design has always been marked by its strong orientation towards use and the user.

The role of the user – the city resident – is today stronger than ever. This is also clearly reflected in the everyday operations of the Finnish municipal sector, which is the cornerstone of the Nordic welfare system. City planning and the provision of welfare services are increasingly served by processes and systems where embedded design plays a central role in generating and enhancing genuine interaction between people.

Working together, the cities of Helsinki, Espoo, Vantaa, Kauniainen and Lahti form a globally unique and internationally competitive force within the field of design. We offer world-class instruction and research in the field: the recently established Aalto University combines the disciplines of technology, business, art and design in a revolutionary way. The area already sustains a powerful concentration of international, design-focused companies, and further growth in this direction is both supported and expected. Perhaps most importantly, the foundation for this exceptional setting is formed by a population of residents who value and find joy in good design.

Good design plays an integral part in the planning and construction of new city districts and helps improve the everyday quality of life of the average citizen. The greater Helsinki area is the fastest growing region in Finland and will be the site of numerous significant construction projects in the near future. For instance, as former cargo harbours are taken into residential and commercial use, design is the key to making the new districts attractive and liveable, and to instilling an individual character in each of them.


The cities of Helsinki, Espoo, Vantaa, Kauniainen and Lahti strongly believe in the potential of design as a driving force for economic and social prosperity. We are committed to working together within the project framework to make Helsinki World Design Capital 2012 a reality.



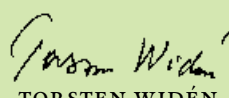
JUSSI PAJUNEN
Mayor
City of Helsinki




MARKETTA KOKKONEN
Mayor
City of Espoo



JUHANI PAAJANEN
Mayor
City of Vantaa



TORSTEN WIDÉN
Mayor
City of Kauniainen



JYRKI MYLLYVIRTA
Mayor
City of Lahti

Distinguished members of the jury,

It is a pleasure to note that the organisers of the World Design Capital competition view design as a broad concept. The contest holds great importance internationally as a way to promote the social, economic and cultural development of urban areas. Helsinki's application has been compiled by an outstanding multidisciplinary team of experts, and the application process itself has proven to be inspiring and productive.

Three Finnish government ministries have participated in the application process: the Ministry of Education and Culture, the Ministry of Employment and the Economy, and the Ministry for Foreign Affairs. Their involvement ensures that becoming World Design Capital 2012 would translate into an excellent way for the Helsinki region – and the whole of Finland – to fulfil the goals of its economic and innovation policies, as well as boost growth endeavours in the creative industries.

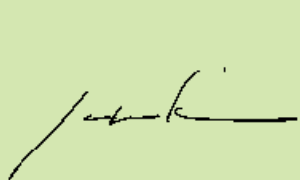
Finland's success stems from its genuine originality. Genuineness is important to us, and Finnish design originates in exceptionally close ties to nature. Finnish design is also driven by a young society with technological savvy and a desire to build new things.

We believe that design should open up new horizons and help create the future. For us design is a means, not an end. At its best, design offers opportunities to turn a problem on its head and approach it from a totally new angle.

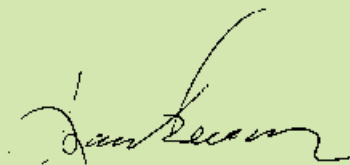
Many innovations are created by bringing existing elements together in a new and surprising way. Doing this requires the vision and courage to be original.

While the Finns have been able to offer their own originality to the world, we are also continually developing our thinking and seeking dialogue that brings us into contact with other viewpoints. That's why we are pleased to invite the international design community and others who are interested in the topic to plan the Helsinki region together with us, in the spirit of open design – and to make the plans come true. Finland can also serve as a Living Lab-type hotbed for developing new service concepts that utilise design, in a genuine environment supported by cooperation between the public sector, the private sector and the general public.

The Finnish Ministry of Education and Culture, the Ministry of Employment and the Economy and the Ministry for Foreign Affairs strongly support the Helsinki region's application to become the World Design Capital 2012. These ministries will cooperate closely with local authorities, dedicating national resources to supporting, enhancing and promoting events prior to and during the year.




STEFAN WALLIN
Minister of Education and Culture



MAURI PEKKARINEN
Minister of Economic Affairs



TARJA CRONBERG
Minister of Labour



ALEXANDER STUBB
Minister for Foreign Affairs

MARCH 23RD, 2009

Dear members of the WDC 2012 jury,

The Uusimaa Regional Council is a regional development body whose task it is to create conditions to ensure the well-being and economic development of the region and its residents, while at the same time offering residents a safe, attractive physical environment in which to live and work.

The area governed by the Uusimaa Regional Council consists of 24 municipalities and is also known as the Helsinki-Uusimaa Region, with the City of Helsinki acting as regional capital. The region as a whole is characterised by a strong historical and social identity, and is now being developed as one integrated area.

The Helsinki-Uusimaa Region is a dynamic hub of knowledge and innovation, with design a strong presence in many of its socioeconomic layers.

The region's Culture strategy from the year 2008 consists of four specific policies:

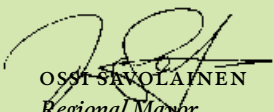
- Art policy
- Cultural Industrial policy
- Cultural Regional and Metropolitan policy, and
- Cultural Environment policy.

In each of these sectors, design and architecture are recognized as critical elements of our current high level of well-being and as strategic factors in regional development and competitiveness at the national, international, and global levels. The present application is, thus, of clear critical importance for the entire region, and, if I may say so, for our country as a whole.

It is my pleasure to extend the undivided and enthusiastic support of the Uusimaa Regional Council to the cities of Helsinki, Espoo, Vantaa, Kauniainen and Lahti in their efforts to earn Helsinki the title of World Design Capital in 2012.

I hope to be able to welcome you to Uusimaa soon.

Respectfully yours,



OSSI SAVOLAINEN
Regional Mayor
Uusimaa Regional Council

Logistics

4 – 7

4 — Who Needs a Visa

4. Give a summary of immigration and entry visa regulations that would affect the planning of an international event. Include a list of all countries whose citizens require a visa, as well as any countries whose citizens are unable to attain a visa. Also include any anticipated updates during the timeframe of the designation.

NO VISA REQUIRED:

Andorra, Argentina, Australia, Austria, Belgium, Bolivia, Brazil, Brunei, Darussalam, Bulgaria, Canada, Chile, Costa Rica, Croatia, Cyprus, the Czech Republic, Denmark, El Salvador, Estonia, France, Germany, Greece, Guatemala, Honduras, Hungary, Iceland, Ireland, Israel, Italy, Japan, the Republic of Korea, Latvia, Liechtenstein, Lithuania, Luxembourg, Malaysia, Malta, Mexico, Monaco, the Netherlands, New Zealand, Nicaragua, Norway, Panama, Paraguay, Poland, Portugal, Romania, San Marino, Singapore, Slovakia, Slovenia, Spain, Sweden, Switzerland, the United Kingdom, USA, Uruguay, Vatican and Venezuela. Holders of a Laissez Passer of the United Nations and the EC require no visa.

As per Schengen rules, EU-nationals and citizens of Liechtenstein, Monaco, San Marino, Switzerland and Schengen Agreement countries (Austria, Belgium, Denmark, France, Germany, Greece, Iceland, Italy, Luxembourg, Netherlands, Norway, Portugal, Spain and Sweden) can enter Finland with a valid passport or a valid identity card. All other nationalities require a valid passport.

Holders of refugee travel documents (agreements 1946 or 1951) from Belgium, Denmark, Ireland, Germany, Iceland, Italy, Liechtenstein, Luxembourg, Malta, the Netherlands, Norway, Portugal, Spain, Sweden, Switzerland and the United Kingdom do not need visas if their stay does not exceed three months.

COUNTRIES WHOSE CITIZENS ARE REQUIRED TO PRESENT A VISA:

Afghanistan, Albania, Algeria, Angola, Antigua and Barbuda, Armenia, Azerbaijan, Bahamas, Bahrain, Bangladesh, Barbados, Belarus, Belize, Benin, Bhutan, Bosnia and Herzegovina, Botswana, Burkina Faso, Burundi, Cambodia, Cameroon, Cape Verde, Central African Republic, Chad, China, Colombia, Comoros, Congo (Republic of Congo), Congo (Democratic Republic), Côte d'Ivoire, Cuba, Djibouti, Dominica, Dominican Republic, Ecuador, Egypt, Equatorial Guinea, Eritrea, Ethiopia, Fiji, Gabon, Gambia, Georgia, Ghana, Grenada, Guinea, Guinea-Bissau, Guyana, Haiti, India, Indonesia, Iran, Iraq, Jamaica, Jordan, Kazakhstan, Kenya, Kiribati, Kuwait, Kyrgyzstan, Lao Peoples Democratic Republic, Lebanon, Lesotho, Liberia, Libya, Macedonia, Madagascar, Malawi, Maldives, Mali, Marshall Islands, Mauritania, Mauritius, Micronesia, Moldova (Republic of Moldova), Mongolia, Montenegro, Morocco, Mozambique, Myanmar, Namibia, Nauru, Nepal, Niger, Nigeria, North Korea, Oman, Pakistan, Palau, Palestinian Authority Area, Papua New Guinea, Peru, Philippines, Qatar, Russian Federation, Rwanda, Saint Kitts and Nevis, Saint Lucia, Saint Vincent and the Grenadines, Samoa, Sao Tome and Principe, Saudi Arabia, Senegal, Serbia, Seychelles, Sierra Leone, Solomon Islands, Somalia, South Africa, Sri Lanka, Sudan, Suriname, Swaziland, Syria, Tajikistan, Tanzania (United Republic of Tanzania), Thailand, Timor-Leste, Togo, Tonga, Trinidad and Tobago, Tunisia, Turkey, Turkmenistan, Tuvalu, Uganda, Ukraine, United Arab Emirates, Uzbekistan, Vanuatu, Vietnam, Yemen, Zambia and Zimbabwe.



Hotel Helka

5 — Beds for over 15,000 Visitors

5. Give an overview of the accommodation situation in the city. Provide the number of hotel rooms available in the city, classified by price category.

Helsinki can put up approximately 15,000 visitors a night and most sleeping accommodations are within a kilometre and a half from the city centre. There are more than 80 locations, full-on-luxury (like Hotel Kämp) to your basic hostel. Also check out Omenahotelli (apple hotels), an interesting budget option—all sales and reception are done automatically, over the Internet.

NB: Finland doesn't use official hotel ratings; these ones are approximations from the Helsinki City Tourist & Convention Bureau.

Helsinki:

5-star:	855 rooms
4-star:	7461 rooms
3-star:	2136 rooms
2-star:	863 rooms
hostels / other:	261 rooms
TOTAL:	11 576 rooms

Espoo:

4-star:	509 rooms
3-star:	279 rooms
2-star:	52 rooms
hostels / other:	350 rooms
TOTAL:	1 190 rooms

Lahti:

4-star:	155 rooms
3-star:	564 rooms
hostels / other:	75 rooms
TOTAL:	794 rooms

Vantaa:

4-star:	1 211 rooms
3-star:	600 rooms
hostels / other:	100 rooms
TOTAL:	1 911 rooms

Total in Helsinki region: 15 471

6 — Venues, Venues, Venues

6. Overview of venue facilities:

a. List and describe key venues considered as likely hosting grounds for WDC events. Include photographs and/or video support if available.

Generally a common element in Finnish venue service: top-notch technical support, lots of flexibility. Some of the key cultural venues are described in question #8:

Design Museum
Helsinki Music Centre
Kiasma Museum of Contemporary Art
Helsinki City Art Museum
Ateneum Art Museum
Korjaamo Culture Factory
STOA Cultural Centre
Cable Factory

There are also plenty of dedicated event spaces: swanky restaurants, steel-and-glass modernity, historic brick arch halls... and summer is a popular time for the island restaurants on the Helsinki archipelago.

Helsinki Exhibition & Convention Centre

Centrally located and unequalled premises in Helsinki: numerous convertible rooms with the newest technology. Suits meetings, galas, congresses, exhibitions, and business events.
<http://www.finnexpo.fi/>

Finlandia Hall

Designed by Alvar Aalto and completed in 1971, the congress wing in 1975. The interior and furnishings were, down to the last detail, also designed by Aalto. The leading and internationally most notable concert and congress hall in Finland. Also, an architectural sight.
<http://www.finlandiatalo.fi/en/>

Marina Congress Center

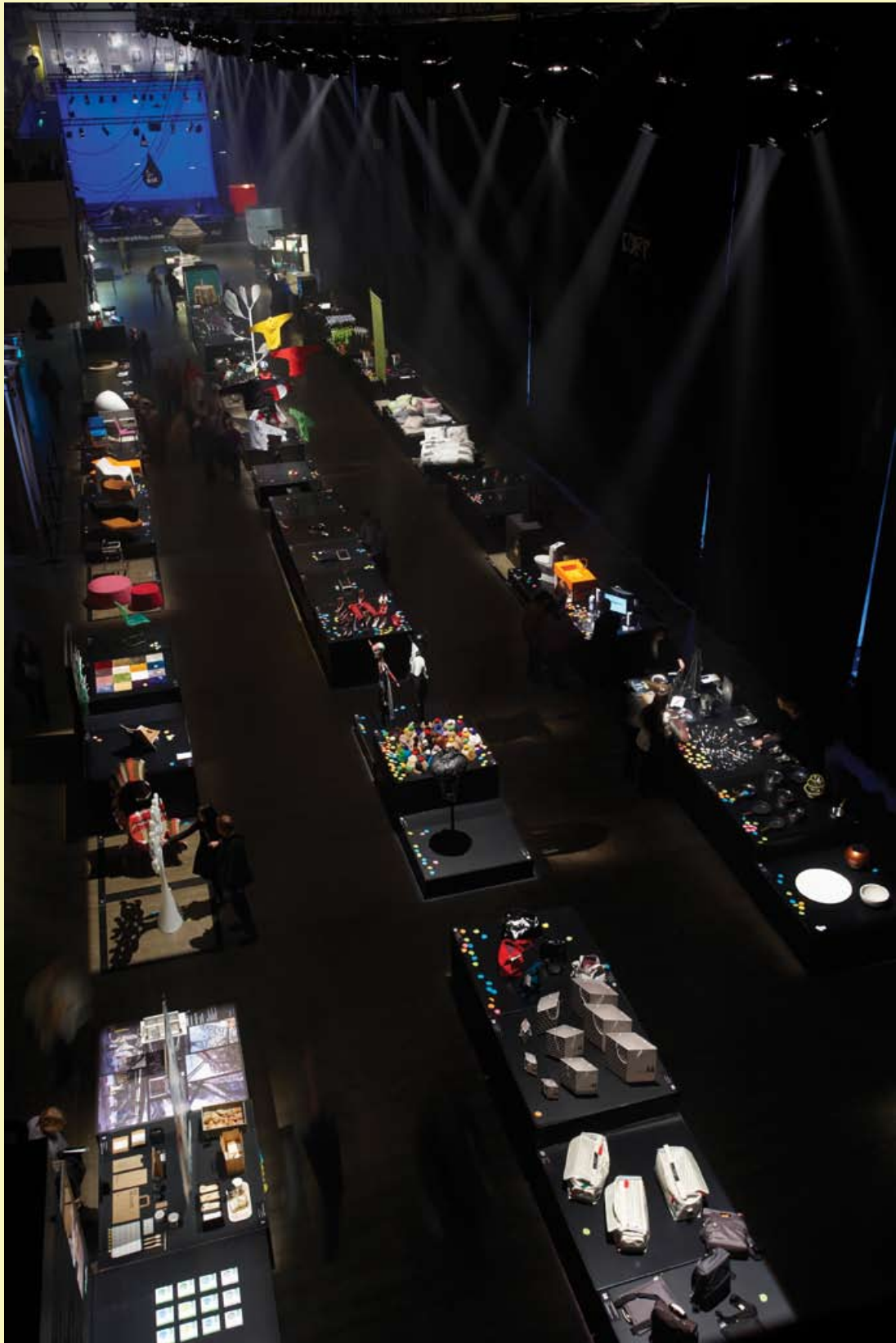
Magnificent sea view, where you can also take in the bustle of the market square. Ideal for conference and gala events; they offer 11 meeting rooms with flexible spaces for up to 2,500 people, and a top-level restaurant service. A leader in sustainable practices, too.
<http://www.marinacongresscenter.com>

Paasitorni Congress Centre

The only Finnish member of the Historic Conference Centres of Europe organisation (HCCE); it operates in a recently restored century-old building, housing 30 meeting rooms with modern technical equipment for groups of 8-800.
<http://www.paasitorni.fi/en/>

Hartwall Arena

If there's a high-budget entertainment event in Helsinki, it's probably at Hartwall: concerts, operas, dance performances, pro ice-hockey and other sporting events; even private corporate events are gaining ground. Capacity 17,000.
<http://www.hartwall-areena.com/en/>



Helsinki Design Week, Cable Factory

Voimala

Finnish for “power plant,” Voimala is an historic steam-electric power plant converted into an event centre. Unique architectural value (officially protected by the National Board of Antiquities), and large enough for 1000 guests. One of Helsinki’s newest venues; located in the fast-growing Kalasatama district, which has just opened up since the commercial port was moved to Vuosaari.

<http://www.voimala.eu/>

Wanha Satama (Old Harbour Centre)

A bit of “old world atmosphere” (lots of exposed brick!) mixed with high quality tech and creative services. They can host banquets for up to 3000 visitors, as well as exhibitions and fairs for many thousands of visitors. Earned the Best Meeting Experience title from the Best of Helsinki Awards in 2008.

<http://www.wanhasatama.com/>

National Museum of Finland

Now here’s an interesting spot for an event for up to 500 people: meet up alongside Finnish history from prehistoric times to the present day. Along with your major archaeological finds and ethnological collections, which have been built over the last 170 years, there’s a delightful exhibit where present-day objects get “the museum treatment.”

<http://www.nba.fi/en/nmf>

Pörssitalo (Bourse)

For 20-500 people, this is the place to get decked out for an elegant feast. Located right in the city centre, has gorgeous interiors. It’s also outfitted with conference facilities.

<http://www.royalravintolat.com/porssi/>

b. Describe venue(s) being considered for an Opening Gala event. Include photographs and/or video support if available.

A multi-venue event will put the “open” in Open Helsinki. Let’s call on citizens, design professionals and the global community—join forces and have a great time celebrating design as part of our social, economic and cultural development. Helsinki being as intimate as it is, we can use great venues all within walking distance of each other.

Helsinki Music Centre:

To be completed in 2011, Helsinki’s latest venue will be a world-class home for music, with acoustic design by Yasuhisa Toyota. Architecture by Marko Kivistö, Ola Laiho, and Mikko Pulkkinen. Planned event: formal opening ceremonies with official visits from partner cities Stockholm, Tallinn, St. Petersburg as well as from Washington D.C, Beijing and elsewhere. International delegates. Role: Official fanfare for the year and the declaration for the Open Helsinki theme.

<http://www.musiikkitalo.fi/en.php>

Kiasma Museum of Contemporary Art: Our beloved contemporary art museum; one of the architectural highlights of the city. Here: a flagship installation to showcase design in Helsinki/Finland in the past. Curated shows for selected globally relevant art designers. Role: The local design heritage we build the capital year on. Design oriented special exhibition as part of WDC 2012 program.

<http://www.kiasma.fi/>



Helsinki Music Center / Kiasma Museum of Contemporary Art

Finnish National Opera: Finland's national opera house, designed in 1977 by Hyvämäki-Karhunen-Parkkinen. Planned event: opening seminar with keynote speakers from (for instance) Seoul. Call for designers to take part in the Millennium Prize and other awards given during the year (see program for more info!) Role: Finland's global design heritage, plus promotion of activities that focus on professional design.
<http://www.operafin.fi/>

Narinkkatori/Kamppi: A major traffic point for work, shopping and night life, it's a large public square with a huge screen, where a live feed of opening events will go. Broadcasting right in the heart of the city = open event! Role: Open Helsinki, open for everybody... call for people to get involved.
<http://www.locationguide.fi/>

Senate Square: Our historic public square. Planned event: Public festivities! Art meets Ice, International Ice Sculpture Contest. Role: Opening ceremonies open for everyone; promoting the year's programme.
<http://www.senaatintori.fi/>



Finlandia Hall

MAP OF EVENTS



SENATE SQUARE



KAMPPI AREA



KIASMA - MUSEUM OF CONTEMPORARY ART



HELSINKI MUSIC CENTRE



FINLANDIA HALL



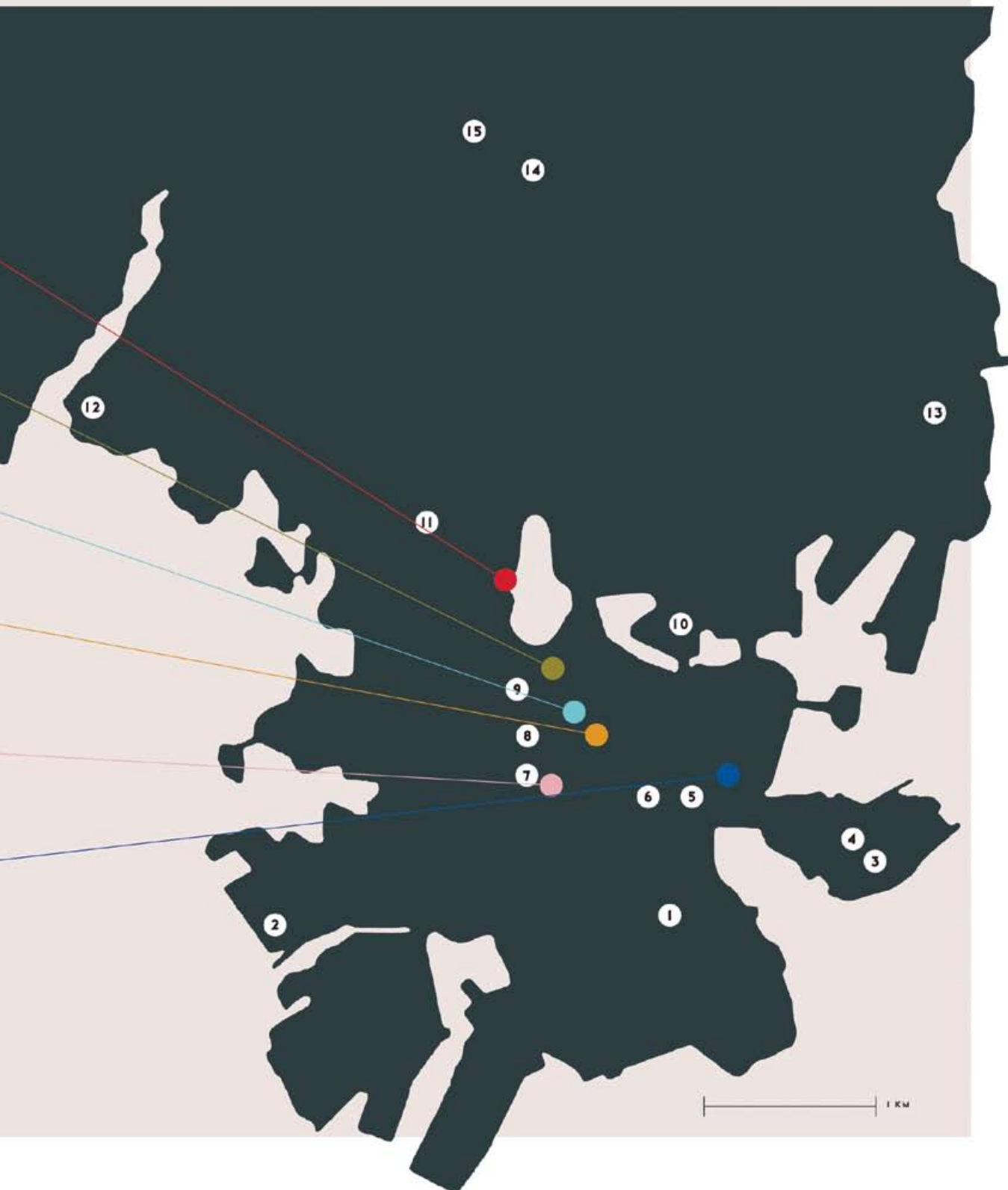
NATIONAL OPERA

OPENING GALA EVENTS



WDC EVENTS

- 1 - DESIGN MUSEUM
- 2 - CABLE FACTORY
- 3 - WANHA SATAMA
- 4 - MARINA CONGRESS CENTER
- 5 - PÖRSSITALO
- 6 - ATENEUM ART MUSEUM
- 7 - HELSINKI CITY ART MUSEUM, TENNISPALATSI
- 8 - TAIDEHALLI / KUNSTHALLE
- 9 - NATIONAL MUSEUM OF FINLAND
- 10 - PAASITORNI CONGRESS CENTRE
- 11 - KORJAAMO CULTURE FACTORY
- 12 - HELSINKI CITY ART MUSEUM, MEILAHTI
- 13 - VOIMALA / SUVILAHTI AREA
- 14 - HELSINKI EXHIBITION & CONVENTION CENTRE
- 15 - HARTWALL ARENA



7 — Travelling to and Around Helsinki

7. Describe the transportation infrastructure in place to ensure the peaceful and easy circulation of attendees. This should include all relevant information regarding public transit, road systems, rail linkages and airports.

PLANES, TRAINS, AUTOMOBILES, AND BOATS

Helsinki-Vantaa Airport

Around 120 incoming international flights per day

Situated 19 km from the centre:

about a 25 minute drive by car (taxi costs about 30 euro)

or 35 minutes by Finnair airport bus (about 6 euro)

or about 45 minutes by public transport (Bus 615)

VR is Finland's Railway

Trains run from Helsinki to all major towns in Finland as well as Lapland. Daily service to St. Petersburg and Moscow. The central station itself is a landmark, especially the façade's "stone men," of which Finns are inexplicably, touchingly fond.

Get on the Bus

Most larger cities and towns in Finland deliver a bus to Helsinki's bus terminal once every hour.

The Ferry

Daily ferry services—including car transport—to Helsinki from Estonia, Sweden and Germany. To be honest, this is the real way to get to Helsinki if you want an experience.

Helsinki Public Transport

In the 2004 and 2008 European Commission EU-wide opinion polls, Helsinki residents were the most satisfied with their public transport. One ticket lets you use trams, buses, regional trains, the metro, and a ferry route to Suomenlinna. The network is comprehensive and—wait for it—pretty much everything runs on time! Most of us use a route guide website (reittipass.fi), which tells you the exact minute you ought to leave your house in order to catch your tram. That's northern persnickety punctual!

Tickets can be procured from drivers, or from ticket machines, from the HKL service point in the railway station, or in tourist offices. There are separate regional tickets to go to Espoo, Kauniainen, and Vantaa.

Several HKL buses and trams already offer free wireless Internet, and it's also going underground in the metro system in 2010. Oh, and there's one tram you might to watch out for: it's actually a travelling pub.

ACCESSIBILITY! HELSINKI FOR ALL 2002-2011

At the moment, Helsinki's in the final years of its "Helsinki for All" project, aiming for a city where it's easy for everyone to live and get around, so it involves green spaces, buildings, and public transport. It's headed by the Public Works Department, working with representatives of city offices, associations for the elderly and disabled, resident associations, government, property owners, commercial life, and other organizations. The governing idea is that when taking care of accessibility becomes an everyday function of every office and institution, Helsinki will be a city for all. The process is:

The City of Helsinki's Accessibility Plan lays out principles of accessibility and practical objectives. In regional accessibility plans the most important actions are defined.

The city's offices and institutions implement the plans.

The Helsinki for All Project coordinates work so that offices act together, and timetables are compatible.



Public Water traffic





Cultural infrastructure

8

8 — Helsinki's Culture Spots

8. Give a detailed summary of existing cultural facilities. This should include (but need not be limited to) the following:

a. Museums and Galleries

The Helsinki City Art Museum (includes **Tennispalatsi**, **Meilahti** and **Kluuvi Art Gallery**)

Responsible for the city's collection of public art, and runs the Kluuvi Gallery. The Helsinki City Art Museum operates in two buildings: the Tennispalatsi (Tennis Palace) Art Museum, and Art Museum Meilahti, which together put on between 10 and 15 exhibitions each year. Vibrant, up-to-the-minute atmosphere... particularly Tennispalatsi, which shares the massive building with Helsinki's biggest movie theatre house—there's a constant stream of teenagers and other moviegoers. Stimulating debate on current issues is big, as well as international collaborations.

Finnish National Gallery (includes **Ateneum**, **Kiasma** and **Sinebrychoff Art Museum**)

The Ateneum Art Museum is our national collection of Finnish masterworks—Helene Schjerfbeck, Hugo Simberg, Axel Gallen-Kallela, etc. Also brings major international shows by historical figures in the art world. Interestingly, they also house a theatre hall which is as likely to show contemporary circus or dance as host lectures and conference talks—puts a contemporary spin on the atmosphere.

Designed by American architect Steven Holl, **Kiasma Museum of Contemporary Art** has to be one of the best-loved pieces of architecture in the city—perfect for a museum where the contemporary installations could be brilliant or just flummoxing: visiting the building itself is always a pleasure. Showcases prominent international and Finnish contemporary art, as well as hosting regular events in performance, theatre, and dance, and public issues. Kiasma is known in the local scene for being a great supporter of local practice-based research in contemporary art. Bonus: the café's frightening/wonderful high chairs for small children, with their big iron and glass wings.

Design Museum

Our dedicated design museum, which also takes on a large role in research and documentation in its field, and for holding exhibitions on design history and contemporary products. The museum also organizes international exhibitions on Finnish art and design. Designed in 1894 by Gustaf Nyström. In 1989, the Foundation of the Museum of Art and Design was established to support its activities.

Museum of Finnish Architecture

In an 1899 building right behind the Design Museum. Exhibitions, library and bookshop. Specialised in Finnish architecture but hosts also international exhibitions.

National Museum of Finland

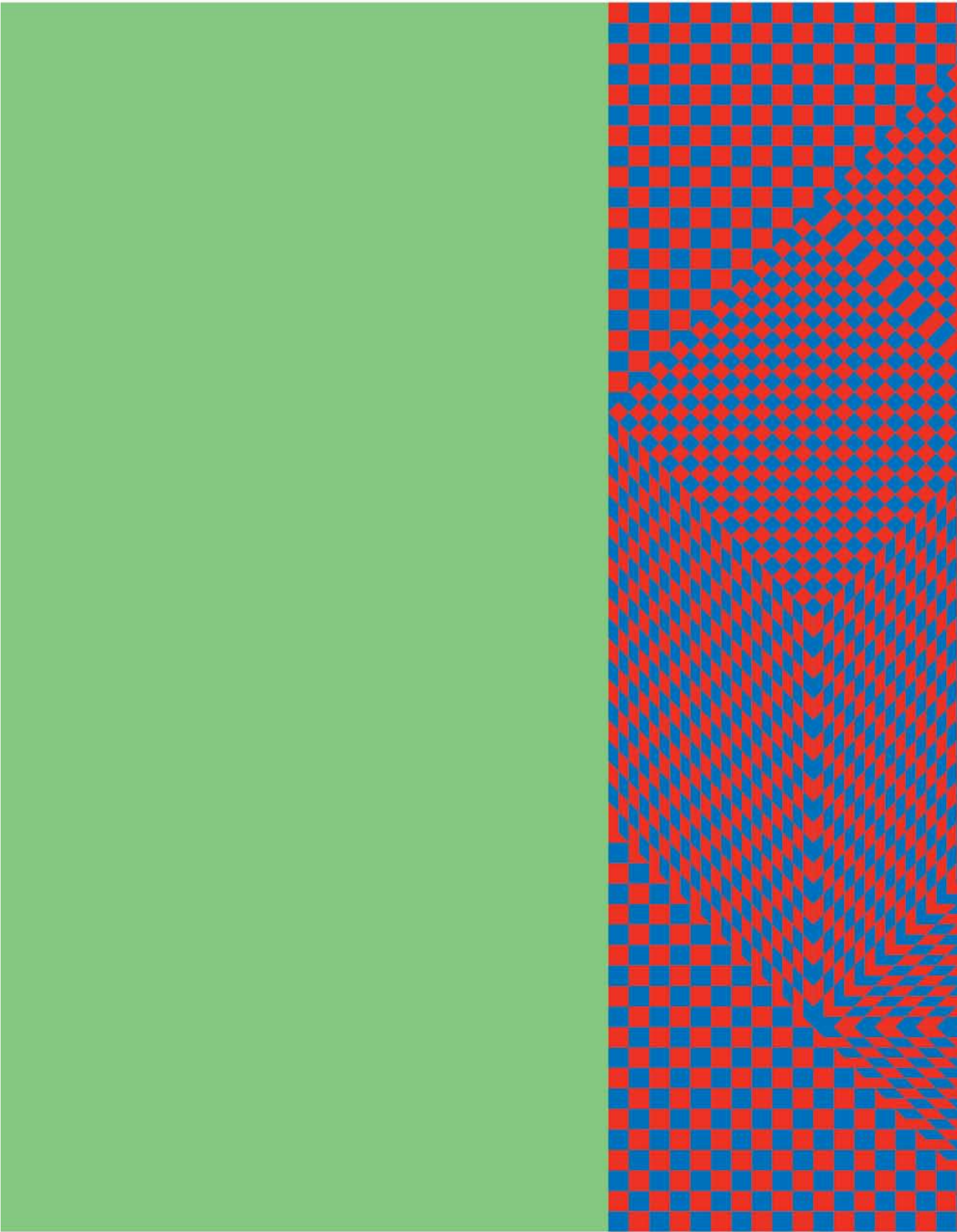
Finnish life from prehistoric times to the present, divided into six departments. Most Finns seem to be particularly attached to the exhibits presenting rural life before industrialisation, with its reconstructed smoke hut and shamanistic tools. Also popular is a charming exhibit that includes items up to the last decade, rather like giving your own life the museum treatment.

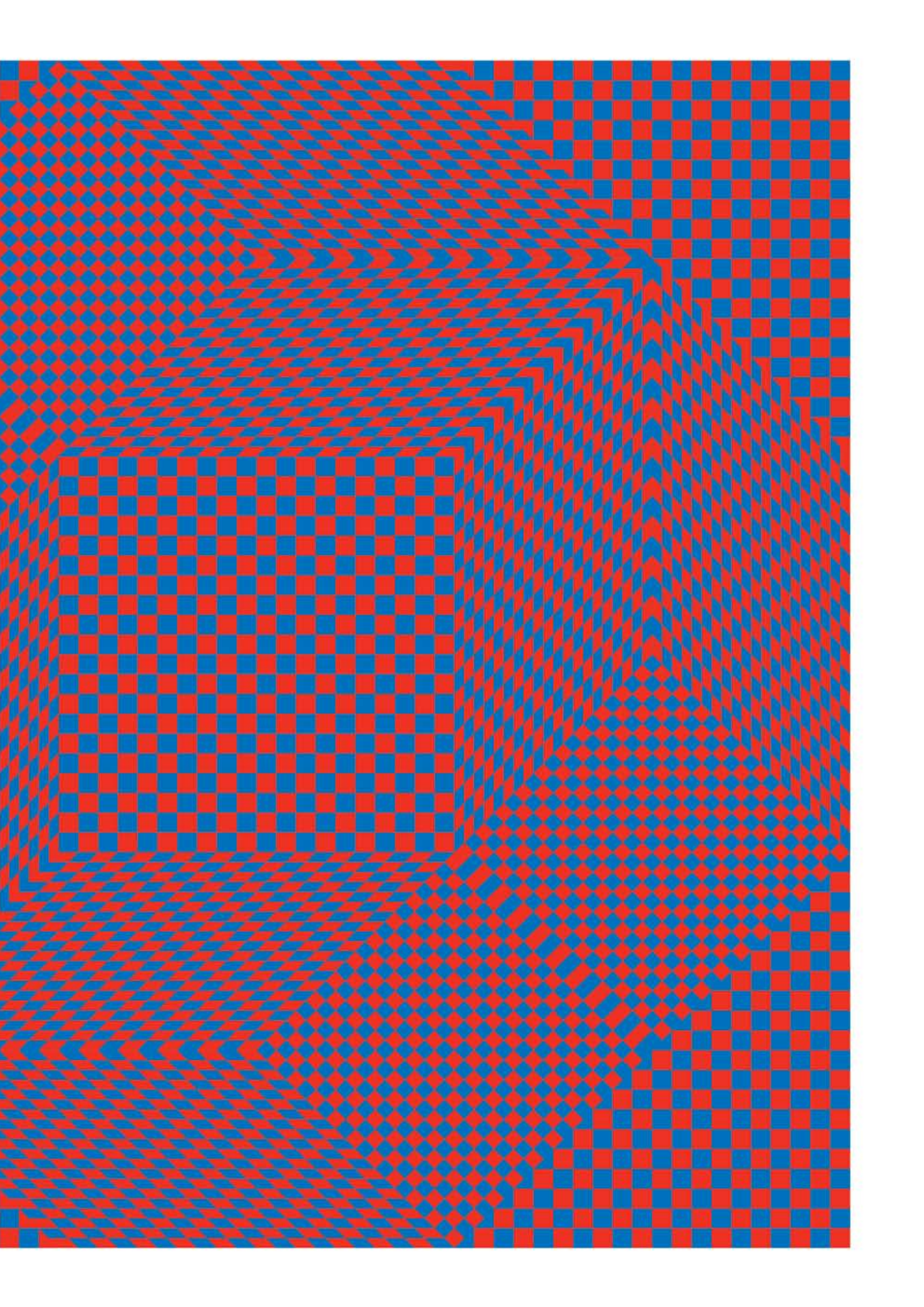
EMMA - Espoo Museum of Modern Art

Espoo's answer to Kiasma, opened in 2006



Ateneum Art Museum





Also notable:

The Cygnaeus Gallery: mainly of Finnish 19th century paintings and sculpture

Taidehalli (Art Hall)

Amos Anderson Art Museum

Didrichsen Art Museum

Museum of Photographic Art

Theatre Museum

Villa Gyllenberg

Natural History Museum

Alvar Aalto Museum of Architectural Heritage

The Finnish Museum of Horology

The Ski Museum

b. Theatres

Finnish National Theatre

Founded in 1872, it played a key role in the birth of a national consciousness. Resisting against Russian domination as well as the hegemonic Swedish language, the Finnish National Theatre had a linguistically political mandate—and its interest in national politics is still fresh now. Kristian Smeds' 2007 production of *The Unknown Soldier* stirred up so much public debate that it's still making the front page from time to time.

Helsinki City Theatre

A popular stage for big-name plays and musicals, including translations of major international works as well as Finnish classics.

Svenska Teatern

Because the Swedish-speaking Finns love their theatre, too. Catering to a minority tongue, the Svenska offers up a large variety of shows, from Moomin adventures for children to large spectacles to Shakespeare to contemporary drama—particularly Nordic writers like Lars Noren.

Alexander Theatre

What used to be the Helsinki opera is now just a magnificently classical theatre space seating nearly 500. Famous dance company Tero Saarinen Company trains and performs here, and there's also plenty of international guests on the programme.

Zodiak

Helsinki's centre for contemporary dance, housed in the Cable Factory, with multiple large spaces. Not only are they active with local performance and international guests, but they're constantly coming up with new ways to reach out to audiences. Most often this means workshops and other activities, many of them also targeted to children or elderly people.

Q-Teatteri

One of Helsinki's many artist-run theatre groups, Q-Teatteri has a more experimental bent, and their hearts set on the continued artistic development of theatre in Finland. They host the Baltic Circle Festival when it's in Finland, an event with top-notch performances as well as plenty of round-table talks and activities for professionals and audience alike.

The Reality Research Centre

One of Helsinki's most active contemporary performance groups, TTK operate wherever: in their

own premises, in the metro, the park, shopping mall, hotel room, theatre space, gallery, or even in the audience's houses. With performances range from large site-specific and journey-specific events to one-on-one theatre, they're been influential in experience design for the Helsinki scene.

Also prominent:

Komediateatteri Arena

Universum

KOM-teatteri

Lilla Teatern

Sampo Puppet Theatre

Vihreä Omena Puppet Theatre

Ryhmäteatteri

Teatteri Jurkka

Viirus

Unga Teatern

Espoo City Theatre

Lahti City Theatre

c. Cultural Centres

Cable Factory

Finland's largest cultural centre. Hosts fairs, parties, gala evenings, meetings, training events, photo and filming sessions, concerts, festivals, theatre and dance performances, and exhibitions. A great place to see cutting-edge dance—many of Helsinki's best contemporary performers and artists show their stuff here.

Korjaamo Culture Factory

One of Helsinki's newest cultural centres with a focus on urban buzz. Includes galleries, theatres and concert spaces, a cafe, bar, club nights and live music, office space for several creative businesses, and... a tram museum. (It's true!) Also hosts of the annual STAGE contemporary international theatre festival.

Stoa Cultural centre – out in the east end, Stoa includes a library, youth department of eastern helsinki, a concert hall and theatre space that also draw large crowds from the rest of the city, and adult educational centres.

Annantalo Arts Centre – includes a performing hall, children's centre, and cafe

Savoy Theatre – right in the middle of Helsinki, Savoy has a restaurant and a huge theatre space mostly for touring performances; also hosts the Espo world music festival

Kanneltalo Cultural centre – Western Helsinki's concert hall, with an emphasis on classical music and a local identity

Malmi House – Northern Helsinki's cultural centre, with a music college and schools for visual arts, film, dance, and handicrafts

Caisa - International Cultural Centre – An international meeting place in Central Helsinki, Caisa also focuses on Finland's minority populations



Nordsjö-Rastis – Out in the east, Nordsjö has a focus in multiculturalism, adult education centre, youth activities, and Swedish-language events

Vuosaari House - Eastern Helsinki: has a library, youth events and activities for children's culture, Finnish film events, adult education centre, and cafe

Sandels Cultural Centre (Swedish language)

Suvilahti – just opened in 2008, old converted factory spaces in the Kalasatama district

Lasipalatsi Film and Media Centre

- Cultural Institutes Active in Helsinki:
- British Council
- Centre Culturel Francais
- Nordic Institute in Finland
- Goethe-Institut Helsinki
- Russian Art and Cultural Centre
- Italian Cultural Institute
- Hungarian Art and Information Centre
- Confucius Institute
- Hanasaari Swedish-Finnish Cultural Centre

Espoo:

Espoo Cultural Centre

Sello Hall

WeeGee Centre

Vantaa:

Cultural Centre Lumo

Martinus Concert Hall

Pessi Children's Art Centre

Toteemi Children's Art Centre

Heureka Science Centre

Lahti:

Sibelius Hall

d. Libraries

Helsinki likes to read. On average, there are about 22 library loans per capita per year. Helsinki libraries are also important cultural centres, organising literary events as well as community activities and events for children.

Helsinki: 39 (plus hospital libraries and the Mobile Library)

Espoo: 15

Vantaa: 12

Lahti: 11

Kauniainen: 1



EMMA Espoo Museum of Modern Art



University of Art and Design Library / Helsinki School of Economics Library

University Libraries and other research libraries:

The National Library of Finland
Undergraduate Library
Arts Faculty Library
Faculty of Law Library
Library of Behavioural Sciences
Social Science Library
Svenska social och kommunalhögskolans bibliotek
Theology Library
Kumpula Science Library
National Library of Health Sciences
Viikki Science Library

Academy of Fine Arts
Helsinki School of Economics Library
Helsinki University of Technology
Library of Parliament
Sibelius Academy Library
Swedish School of Economics and Business Administration
Theatre Academy of Finland Library
University of Art and Design Library
Aralis - Library and Information Centre
Finnish Meteorological Institute Library
Research Institute for the Languages of Finland
National Board of Antiquities Library
Finnish Literature Society
Tuglas Society - Baltic Library
Library of the Labour Movement
Library of Lahti Institute of Design

e. Other

Suomenlinna, the 250-year-old island fortress and monument of military architecture, is off the south coast and accessible by public transport ferry. It's been on UNESCO's World Heritage List since 1991, and is a popular spot to go and relax (or play an excellent game of hide and seek) on on warm summer days.

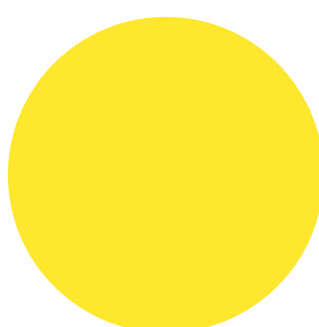
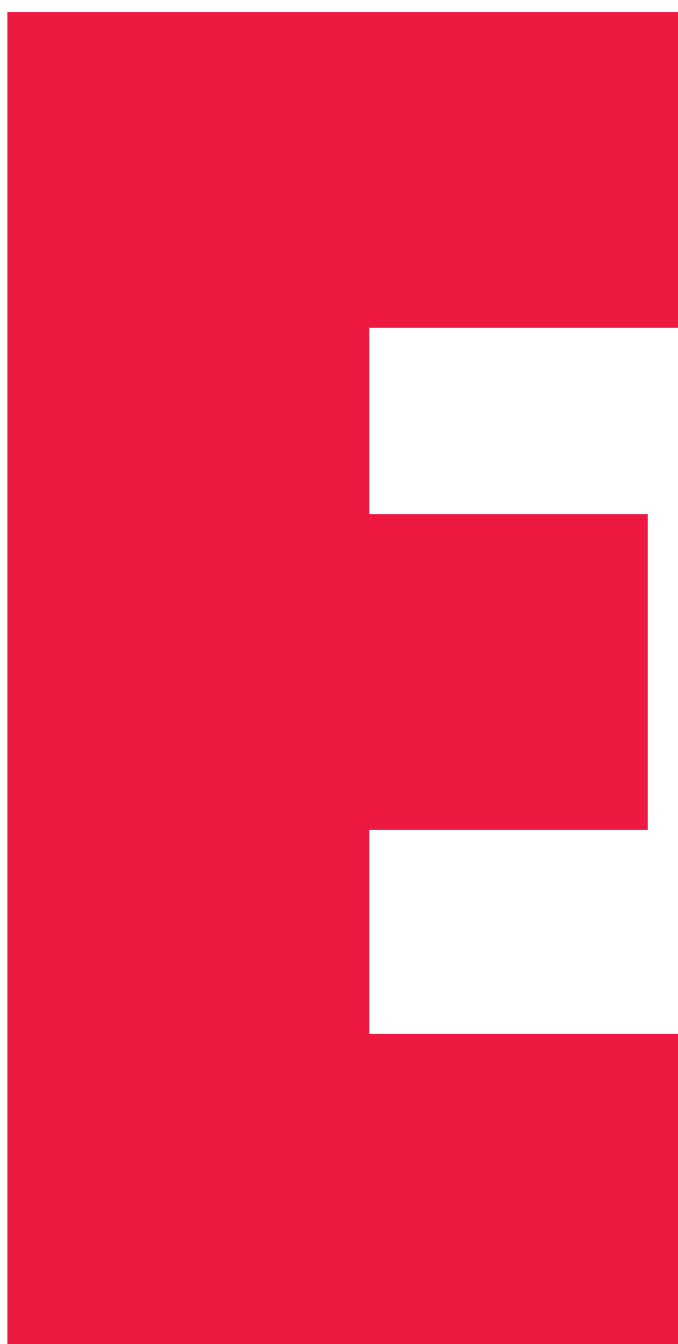
Helsinki would not be Helsinki without all of its national parks and green areas. Some Finns even consider the woods to be their idea of a real "cultural centre."

In Helsinki, there are natural spaces in Seurasaari, Meilahti, Lauttasaari, Lehtisaari, Pihlajasaari—and of course the Central Park, where even hardcore urbanites can get lost for a little while.

Espoo and Vantaa have larger areas suitable for hiking, camping, ice swimming, sauna marathons, and distance sports; areas include Nuuksio National Park, Laajalahti Nature Reserve, Vanttila Gardens, Bjurs, Etelälahti, Rauhaniemi, Vetokannas, Krokholmén, Tallhomen, and Kuusijärvi.







9 — Emergency! Response

9. Please describe the city's capacity for addressing security and public health emergencies.

Helsinki is considered to be one of the safest cities in the world, probably because most public infrastructure, including emergency services but also the services that support them, is made to be transparent and airtight. It's rather a point of pride here that things run smoothly.

A nationwide Emergency Response Centre reform was implemented from 2001 to 2005, combining municipal emergency response centres of the rescue services and the emergency call centres of the police, which used to function as separate units, into a state organisation of 15 ERCs. The ERC Administration's operating model is unique, even by international standards.

There are experienced people working in local security, including those with international events under their belts, such as several European Union summits, the ASEM summit, IAAF Athletics World Championships, and other large public gatherings (including the massive street party a couple of years ago when Finland finally won the Eurovision Song Contest for the first time in history).

Healthcare is available for all in Finland—the public health system ranks high internationally. The largest hospital in Finland is the Helsinki University Central Hospital—severe/rare illnesses are treated there, as well as those calling for special expertise/technology. Medical care is available 24/7 in a total of 16 hospitals in the Helsinki region.

Emergency number: 112



Finances

10

10 – Finances

10. Attach a copy of city's projected WDC budget. Document should include expected expenses, as well as a record of where the funds are to be drawn.

a. Provide an overview of the financial support that will be given to the WDC 2012 project of by the various levels of government (i.e.national, regional and/or local authorities).

1. PRIMARY BUDGET

Funding covers:

- Programme
- Promotion
- Organisation

Funding:

- Municipalities: 6 m€
- Government: 5 m€
- Other sources: 4 m€ (independent funds, foundations, companies, sponsoring)

Total budget: 15 m€ (19.8 million USD)

NB: In addition to direct government taxation there is also a major municipal income tax in Finland. Financial commitments from municipalities are based on this independent direct tax.

2. SUPPORTING BUDGETS

Events and other programme:

In addition to the specific WDC 2012 budget, various events and other parts of the official programme operate on their own independent budgets. The main funding for these events is based on various sources and not fully included in the primary budget.

New builds and area developments:

Building and area development projects included in the Helsinki WDC 2012 application are not included in the primary budget.

Aalto University:

The new university, which is a combination of the University of Technology, the Helsinki School of Economics and the University of Art and Design, has its own budget. This figure is not included in the primary budget.

b) Include letter(s) of guarantee from all major parties

See letters included in question number 3.

c) Provide information on any projected elections that might impact the sustainable support of the WDC. Describe how election outcomes would affect the above-mentioned funding.

Municipal elections were held in the end of 2008, and the next election will be at end of 2012, so these will not impact the budget. Parliamentary elections will be held in 2011, so they will also not affect the budget.

It's also worth mentioning here that in the Finnish political system, a government's decision to support international designation applications is respected by future governments.



Programme

11 — 13

11 — Open Helsinki — Embedding Design in Life

11. Cities are encouraged to develop a theme around which to plan activities and promotion. Provide an outline of your proposed theme.

We start from the umbrella theme Open Helsinki — Embedding Design in Life. Open Helsinki is our vision and embedded design the means to achieve it.

What do we mean by embedded design? It's a term we launched to describe a way of thinking and an operations model that we want to apply extensively in Helsinki and in Finland to tap into design-related potential in our society. It's all about combining five characteristics in the design process:

- Embedded design brings the user's point of view to the planning process at an early stage, as a common starting point for different disciplines. The desirability of the product or the service becomes more and more relevant alongside with the user experience, whether we're talking about commercial product markets or public services.
- Embedded design uses a systemic point of view and a co-creative process, involving the experts as well as the end users. It helps us see the product or service as a part of the surrounding world, recognise the mutual interactions and secure a balanced outcome.
- Good embedded design is not always visible to the untrained eye—and that's often how it should be. Or as designer Harri Koskinen says: "Bad, ugly, and difficult gets noticed, but the best design is almost invisible, because people simply assume that things work."
- Embedded design expands the applications of design to immaterial areas in society and strengthens the role of design in the planning processes related to social, economic, and cultural development.
- Embedded design lets us visualise a future worth pursuing to decision makers, and accelerates implementation.

We believe that a World Design Capital 2012 designation will begin a process leading to a completely new level of effectiveness of design in the Helsinki region. Embedded design, promoted both for the Helsinki region and the international community, also requires a vision of an open city. Our planned activities and promotion will manifest openness in various ways.

We'll explore and articulate how design shapes and improves every aspect of public and private life. We'll host workshops for sharing knowledge and labs for experimenting with future models.

We'll encourage, participate in, and facilitate dialogues between different disciplines and roles; between industries and government; between service providers and service users; between people from different cultures and different markets who recognise the inspiring possibilities of design.

We'll open up the city, invite the world here and send emissaries abroad. We'll host local and satellite events around the globe, where designers and the design-minded can jump into fast-track projects, find inspiring contexts for sparring and sharing, and establish unthought-of connections.

We'll celebrate, fostering and tapping into everyone's enthusiasm for embedded design.

12 — What Will Happen in 2012

12. Outline your vision for the Programme of Events. The summary should be as detailed as needed to convey the essence of your plan.

Open Invitation to Helsinki starts from the point of nomination, continuing years after the actual event—2012 should be a time when some projects reach completion, some are worked on, and others just begun. Helsinki as an open city means it's a place for people to come from all over the globe and try things out, meet others, get inspiration and also to activate residents.

3 main disciplines for the programme:

Helsinki World Design Capital main events: the high-profile, big name events

Embedded Design in Open Helsinki: design in everyday life; everyone's lives

Satellite events - Helsinki around the globe: a bit of outreach; beyond our borders

Check out, for instance:

Capital year 2012: Helsinki celebrates its 200th anniversary as the capital city!

Helsinki Festival: annual cultural blowout, drawing international names in the arts as well as activating the local scene in a whirlwind of activity

Aalto University opening: the new Aalto University opens in 2009. Expect active involvement.

Spirit of Nature: the international wood architecture award

Embedded Design in Open Helsinki: Helsinki Design Week

- Annual multidisciplinary festival for “extraordinary experiences”
- Exhibitions, parties, seminars, workshops, fashion shows, installations, visits to studios and closed-for-public spaces, shopping opportunities, etc.
- “The idea is to invite creative people from various backgrounds around the same table. Hopefully, when they get up from their chairs, they have received more than they expected—more than sitting next to colleagues”
- Helsinki Design Week is about architecture, graphics, and design but it can also bring up inspiring fashion. Or service design, a fast growing creative industry
- Openness! Anybody can join in with an exhibition or other event. Programme includes a number of established events like Open Studios, Open House Helsinki, Design Market, Shopping in Helsinki and the main event at Cable Factory culture center

three disciplines of the open invitation to helsinki:

WORKSHOPS
CEREMONIES
SEMINARS
EVENTS
AWARDS

HELSINKI WORLD DESIGN CAPITAL

HELSINKI WDC MAIN EVENTS

FROM THE OPENING CEREMONIES TO THE END OF THE YEAR WITH VARIOUS KEY EVENTS FOR DIFFERENT AUDIENCES. PUBLIC HAPPENINGS AND PROFESSIONAL SEMINARS. HELSINKI DESIGN AWARDS LAUNCH AND MILLENIUM PRIZE AWARD CEREMONIES; WORKSHOPS FOR LOCAL AND INTERNATIONAL STUDENTS AND DESIGN COMPANIES TO MENTION JUST A FEW.

HELSINKI SATELLITE

EVENTS IN FINLAND AND AROUND THE WORLD

MARKETING AND PROMOTIONAL ACTIVITIES OF THE OPEN HELSINKI CONCEPT BEGIN AT THE MOMENT OF NOMINATION, INVITING PEOPLE TO HELSINKI. WORKSHOPS, VISITS, INSTITUTIONAL COLLABORATIONS AND EXPO SHOWROOMS FOLLOW, WITH ONLINE PROJECTS SETTING THE GLOBAL FOCUS TO HELSINKI

INSTALLATIONS
INVITATIONS
SHOWROOMS
ONLINE
VISITS
PARTNERSHIPS
PROMOTIONS

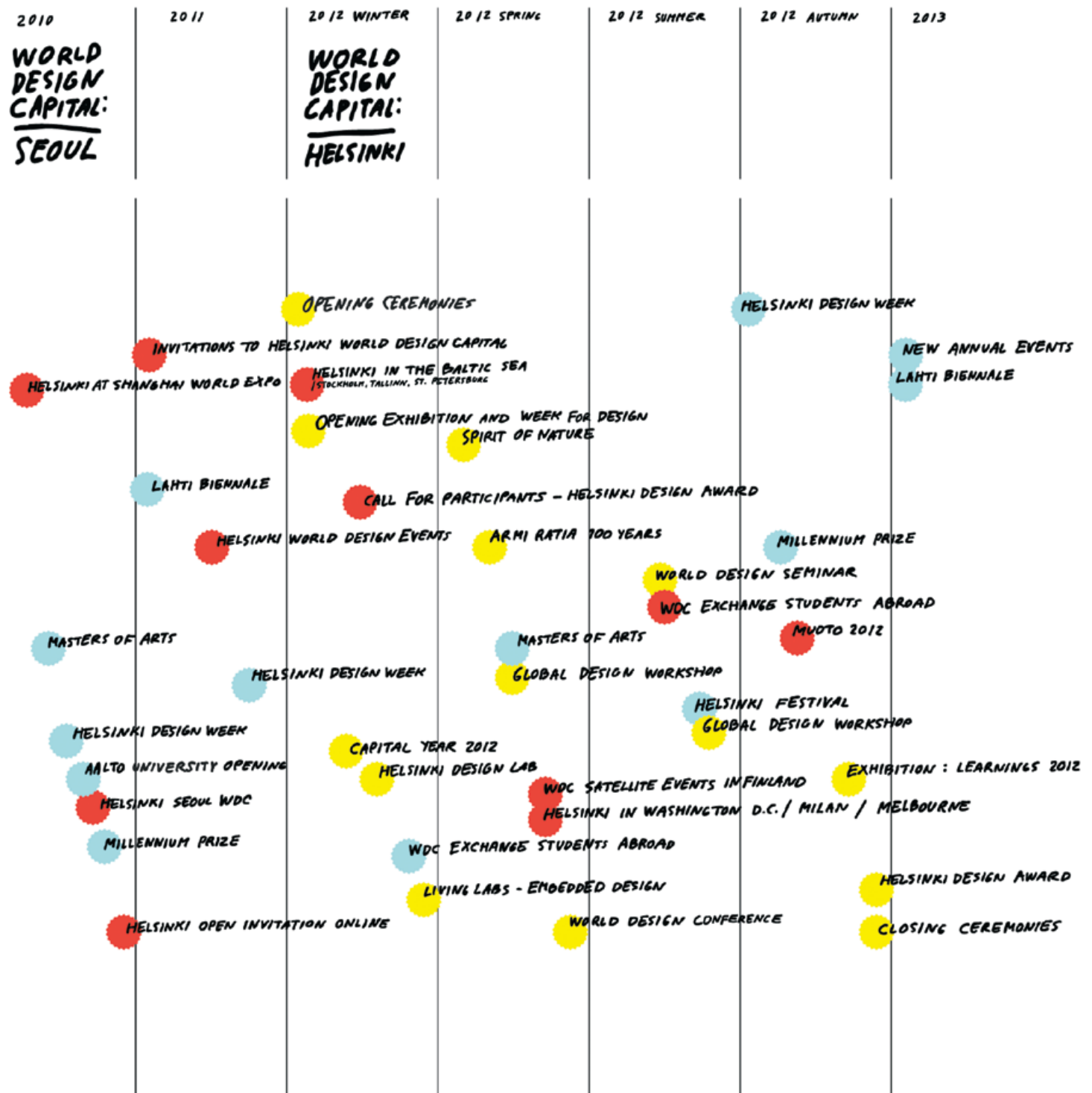
EMBEDDED DESIGN

OPEN HELSINKI EVERYWHERE

CITIZENS, ENTERPRISES, ASSOCIATIONS, AND INSTITUTIONS FILL THE CITY WITH EVENTS AND PROJECTS AS USUAL. ONLY NOW INTEGRATING DESIGN INTO THE FUNDAMENTALS OF THE ON-GOING PROCESSES. THE CONVERGENCE OF GLOBAL INTEREST, DESIGN KNOW-HOW AND THE WDC YEAR LEVERAGES THE SOCIAL, ECONOMIC AND CULTURAL DEVELOPMENT OF THE REGION TO A WHOLE NEW LEVEL.

EVENTS
COLLABORATIONS
ENTERPRISES
EXHIBITIONS
FESTIVITIES
SIGHTS
DESIGN CITIZENSHIPS

open invitation to helsinki programme:

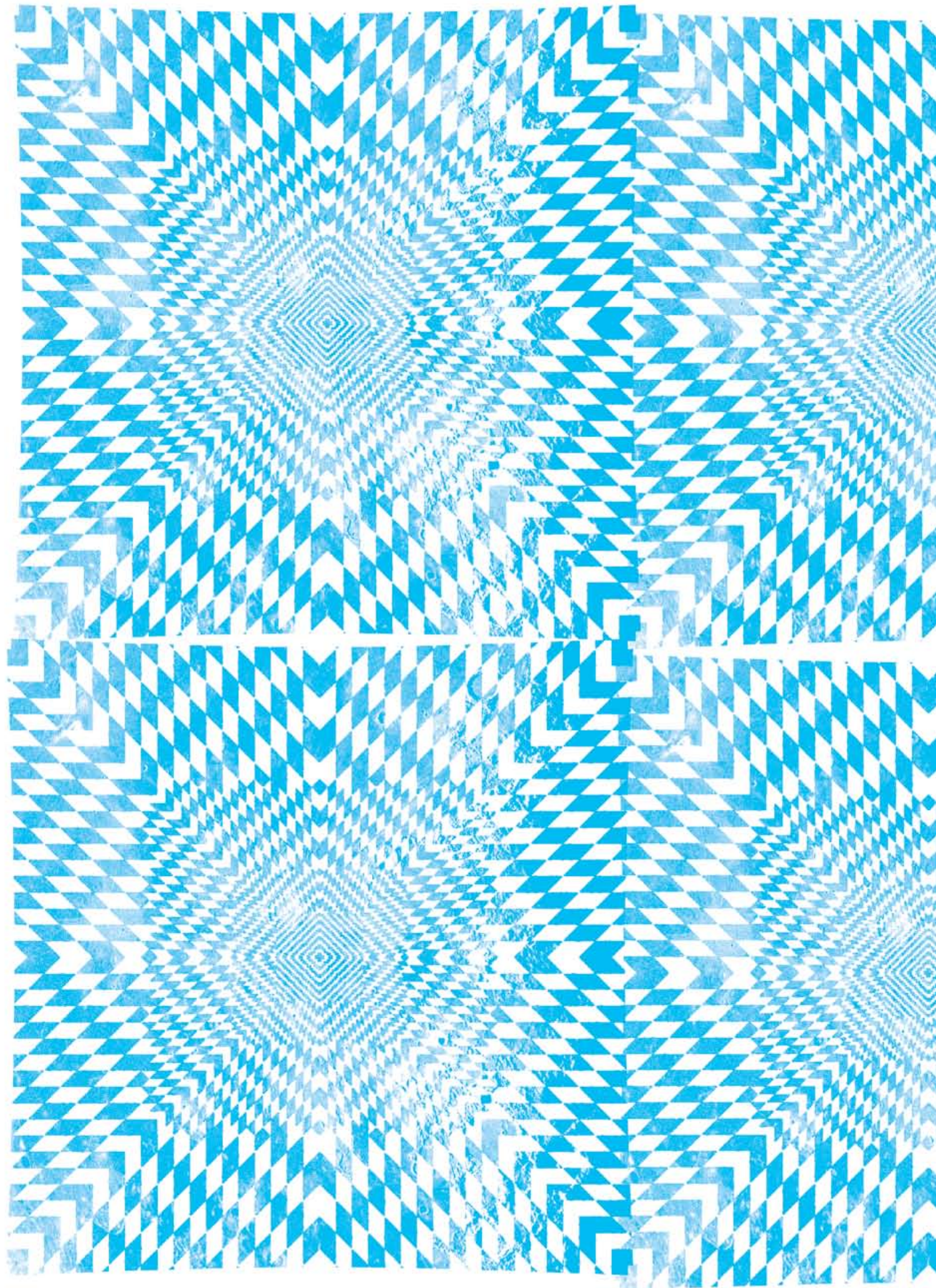


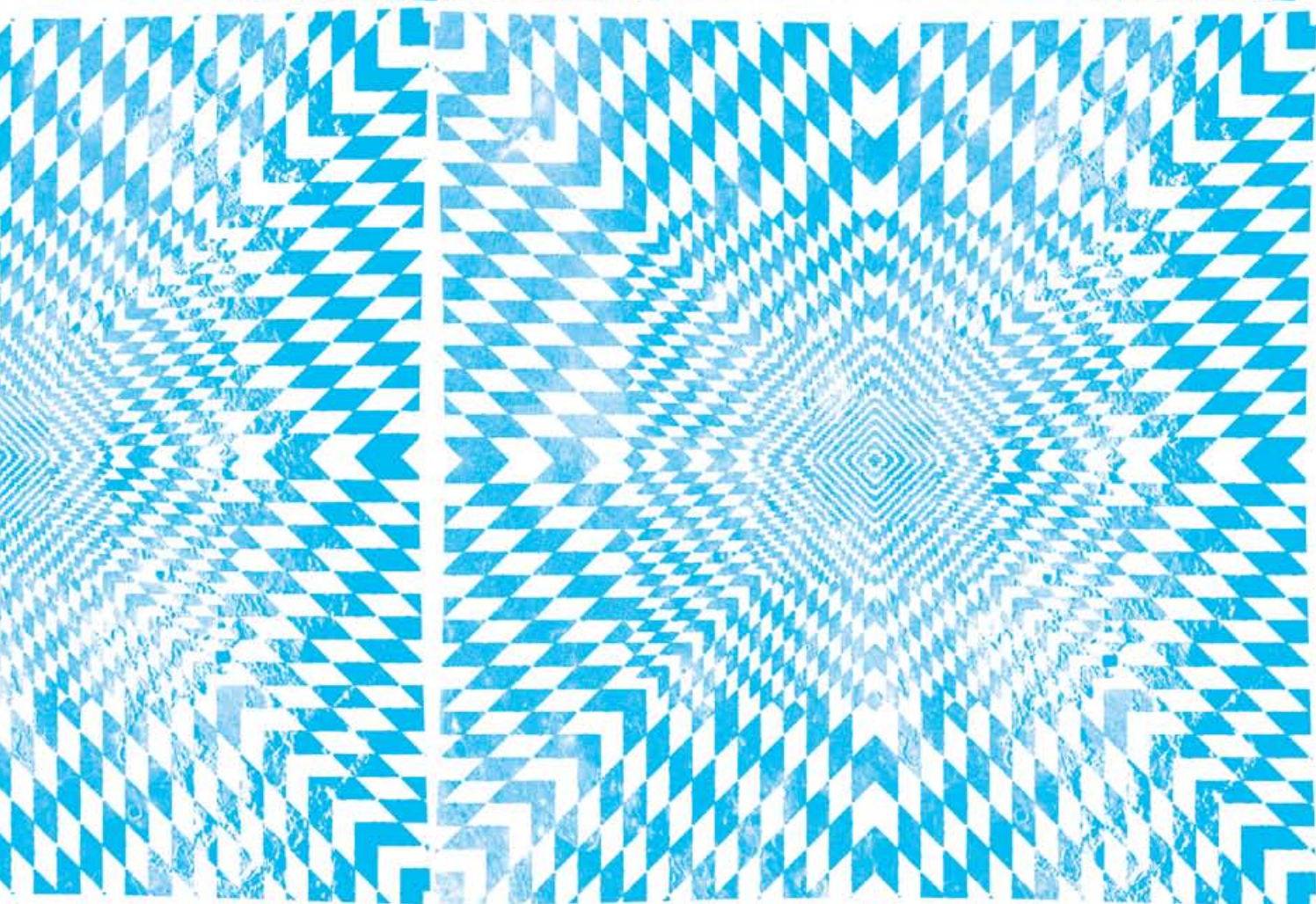
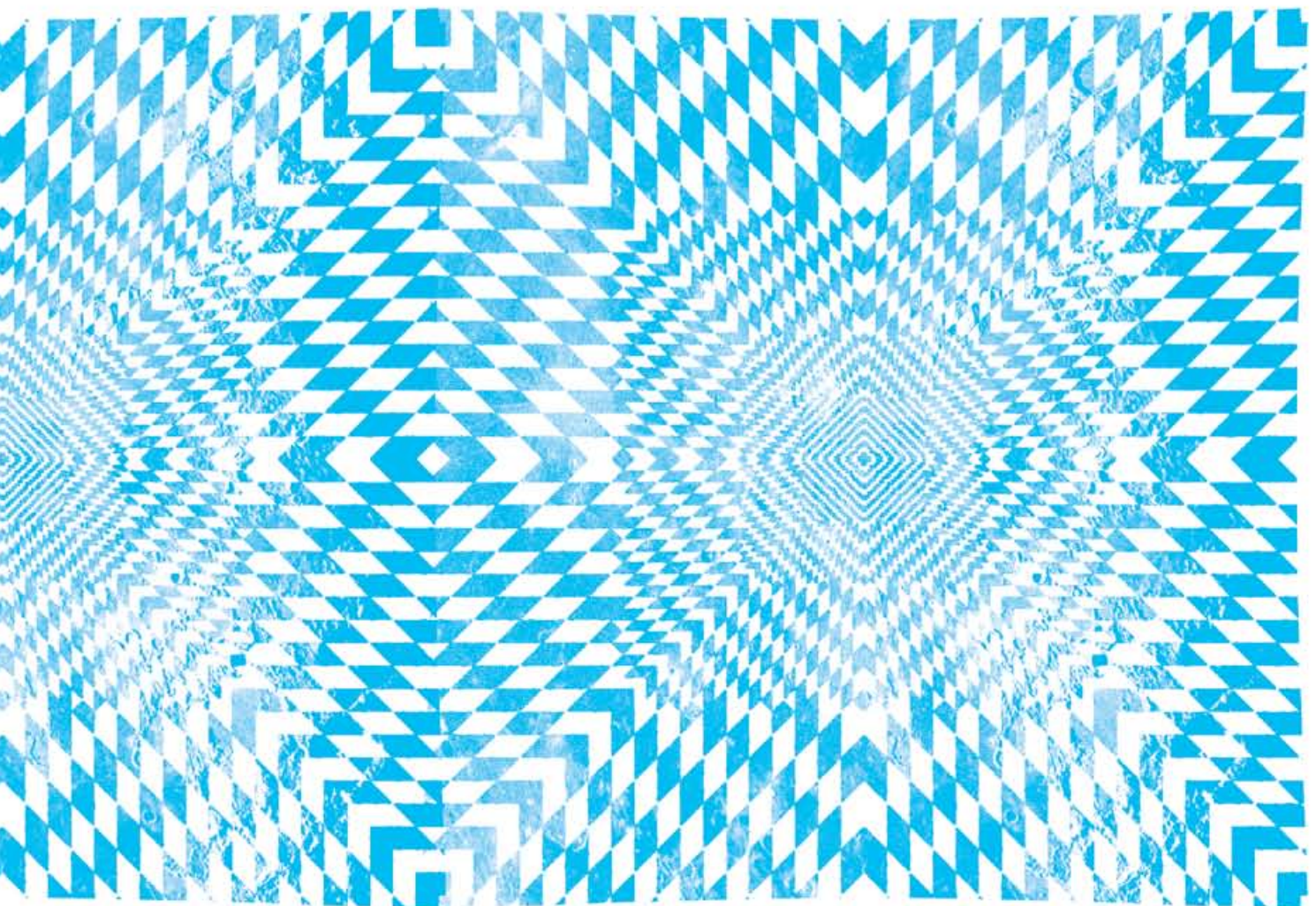
● EMBEDDED DESIGN
 ● HELSINKI SATELLITE
 ● WDC MAIN EVENTS





Guerrilla Lighting





13 — Programme

13. Outline your vision for a multidisciplinary Opening Event. Include details that will demonstrate how the Gala will highlight the contribution of design in the city, and how the chosen venue will be utilised for this purpose.

A multi-venue event will put the “open” in Open Helsinki. Calling on residents, design professionals and the global community—join forces and have a great time celebrating design as part of our social, economic and cultural fabric. Helsinki being as intimate as it is, we can use great venues all within walking distance of each other.

Finlandia Hall

Designed by Alvar Aalto and completed in 1971, the congress wing in 1975. The interior and furnishings were, down to the last detail, also designed by Aalto. The leading and internationally most notable concert and congress hall in Finland. Also, an architectural sight.

Event here: formal opening ceremonies with official visits from partner cities Stockholm, Tallinn, St. Petersburg as well as from Washington D.C. and elsewhere. International delegates.

Role: Official fanfare for the year and the declaration for the Open Helsinki theme.

Kiasma Museum of Contemporary Art

Our beloved contemporary art museum; one of the architectural highlights of the city.

Event here: a flagship installation to showcase design in Helsinki/Finland in the past. Curated shows for selected globally relevant art designers.

Role: The local design heritage we build the capital year on.

Helsinki Music Centre

To be completed in 2011, Helsinki's latest venue will be a world-class home for music, with acoustic design by Yasuhisa Toyota. Architecture by Marko Kivistö, Ola Laiho, and Mikko Pulkkinen.

Event here: opening seminar with keynote speakers from (for instance) Seoul. Call for designers to take part in the Millennium Prize and other awards given during the year.

Role: Finland's global design heritage, plus promotion of activities that focus on professional design.

National Opera

Finland's national opera house, designed in 1977 by Hyvämäki-Karhunen-Parkkinen.

Event here: opening seminar with keynote speakers from (for instance) Seoul. Call for designers to take part in the Millennium Prize and other awards given during the year.

Role: Finland's global design heritage, plus promotion of activities that focus on professional design.

Narinkkatori Kampi

A major traffic point for work, shopping and night life, it's a large public square with a huge screen, where a live feed of opening events will go.

Event here: Broadcasting right in the heart of the city = open event!

Role: Open Helsinki, open for everybody... call for people to get involved.

Senate Square

Our historic public square.

Event here: Public festivities! Art meets Ice, International Ice Sculpture Contest.

Role: Opening ceremonies open for everyone; promoting the year's programme.



Senate Square

Clubs, restaurants, live music venues

A designated World Design Capital menu in selected restaurants. Clubs, after parties, fine dining, bands and promoters bringing visitors and Helsinki alike the best music, performing arts, and other after-hours fun.

Media and guest tours

Special hospitality services for local and international press delegates. Guided tours to the city sights and venues for accredited guests. Media and newspoint services to support communication houses. Role: Hospitality and media services.

City space and Helsinki Design District

Outdoor design installations. Flags, sights, info screens and key promotional platforms provide information, buzz, and a welcome atmosphere for world design citizens.

Role: Opening ceremonies open for everyone; promoting World Design Capital on the street level.

The bottom line: one massive festival. The one compulsory design event of the year. The moment when the city of Helsinki is the only significant place to be.



Attendance

14

14 — Projected Attendance

14. Based on previous international or regional events or projection models, provide an overview of the expected attendance for the leading Opening event. Please explain the process by which these numbers were estimated.

Based on rough estimation from previous major one-day events, such as the annual Helsinki Night of the Arts and our hosting of the Eurovision Song Contest in 2007, attendance is projected to top 100,000 people.

Attendance for the various opening events will depend on venue—the Helsinki Music Centre can host up to 1,700 people, while the Senate Square is big enough for 40,000. Finlandia hall can host up to 3,500 people in the opening gala.



Sound Painting



Promotion

15

15 — Promotion

15. Describe what initiatives will be taken to increase the profile of the events and showcase innovative uses of design over the period during which you would hold the WDC designation. Explain the overall promotional plan for the year.

The promotional idea and philosophy: Open invitation to Helsinki

Helsinki wants to be an important part in the ongoing movement of design becoming a path to solutions. We want to invite the design community to Helsinki and encourage them to meet each other and find solutions. By thinking openly and having an embedded approach.

We are talking about 2012. The promotion succeeds if the design community and everyone around it are part of the solution. This means true participation in the events and the discussion altogether. Be it virtual or reality.

Key elements

1. SATELLITE EVENTS AROUND THE WORLD:

Open Invitation to Helsinki forms the global promotional platform for the capital year 2012. The idea: invite people to Helsinki, and build long-term relationships. Starting from nomination, Helsinki will be active in various international events to promote WDC 2012, like Shanghai World Expo 2010, WDC Seoul, and Finnish Embassies worldwide to mention a few. For every invitation program a selected number of new and traditional medias, web, ads and PR actions are going to be used to leverage the attention of the coming World Design Capital year.

Open Invitation to Helsinki is an on-going program under the patronage of Mr Jussi Pajunen, Mayor of Helsinki. Seeking talented professionals, residents, and tourist visitors, the program runs in various venues and environments. Showrooms, official visitations, online buzz, partnerships and marketing promotions all carry the same message: you're invited to Helsinki, World Design Capital 2012.

Then there will be projects that will already be in progress—they'll also be welcomed under the WDC umbrella, making our program more extensive and also bringing their audiences to WDC. Established events (Millenium Prize, Helsinki Design Week, Helsinki Festival, etc.) also expand total promotional activities to a scale that's truly pervasive.

2. 1000 YOUNG DESIGNERS

During 2012 Helsinki will host 1000 young designers from all over the world. This will nicely carry on the Design Olympic idea of Seoul 2010. They will come to Helsinki to meet in the most innovative, international and inspiring get together. In work shops mentored by the tops of the trade they take on challenges of the world gathered through an extensive campaign. They will come up with 1000 solutions. Big, small, wide, tall, advice, vision, product, idea, as long as they agree it could help. This could be a biannual gathering of the young and talented. This will be planned together with WDC if we get the chance to do it.

Professional curriculum: interesting professional work with leading companies and in cutting-edge projects, productive contacts with business, governmental and municipal organisations, universities, and especially with other design pros.

Personal benefits: living in an interesting environment, support for families and free-time activities
Aimed at three groups: the academic world (both researchers and graduating/post-graduate students); design professionals; and freelance professionals and design entrepreneurs employed by companies and governmental or municipal organisations.

The program would kick off at the end of 2009 and be well underway by 2011, so that in 2012 it's already moving ahead at full speed.

3. 1000 YOUNG DESIGNERS 1000 SOLUTIONS CATALOG

To sum up the year an amazing web platform and magazine/catalog will be produced to create the outcome as a media event of the year. All these true activities will lift the design community to new solutions and through that build up a platform that the world can look at as a true and inspiring example of what a true co-operation can be.

Web: To get the message thru we need to look at the world as it works today. From the minute Helsinki takes on this fabulous task we will be creative in our web approach. The Helsinki 2012 Open invitation will start to work immediately to reach the design community and beyond. We want to make the effort matter and feel as it has heart and soul.

Ads: All major design, fashion and lifestyle medias as well as the most important general medias will be explored to find a way they most effectively can help us reach the people we need. The message is a creative way of Inviting you to Helsinki. Be open!

PR: We will invite every major media and journalist to visit Helsinki. They will be hosted with the utmost sincere hospitality and openness.

Events: In the end of the day it's all about people meeting and being inspired. We want to make that happen. Events in Helsinki and in all other countries are essential.

Outdoor: The City of Helsinki will celebrate the Design Capital by bringing out the flags and making sure all locals and everyone visiting Helsinki will know what's going on.









Lume Gallery

16 — Spaces for Design and its Devotees

16. Provide a list and description of existing design facilities in the city.

Most of Helsinki's design-related facilities are located within the city centre. Notable exceptions are the Arabianranta area, the Helsinki University of Technology, Espoo Museum of Modern Art and of course the Aalto House, all of which are easily accessible by public transportation.

a. Design museums

Design Museum

Intimate space in the heart of the Design District showing Finnish classics and touring exhibitions

Museum of Finnish Architecture

In an 1899 building right behind the Design Museum, perfect for joint events

Arabia Museum

Dig into the design and manufacture of 20th century ceramic classics

Alvar Aalto Studio, Alvar Aalto Museum / Architectural Heritage Department

Located at the Aalto House, where Aalto lived and worked. Amazing space designed by the master for his own use.

b. Design-focused galleries

Norsu Galleria

Home of the Society for New Craft

Taito Shop Helsinki

Showcase for traditional and novel Finnish handcrafts, right downtown

Lume Gallery

Gallery space in conjunction with Media Centre Lume at the University of Art and Design

Arabia Museum Gallery

Ceramics ceramics ceramics

Gallery Artek

Located within the forward-thinking company's flagship store

Please also see 6.a. and 8.a.

c. Dedicated centres or wings within cultural centres devoted to design

Design Forum Finland

The heart and head of the Design District. Exhibitions feature award winners and the best new Finnish design.

Espoo Museum of Modern Art / Finnish Museum of Horology

Clockmaking deconstructed in one of the most successful museum spaces in the Nordic countries



iittala window installation by Minna Parikka / Ivana Helsinki collection

DESIGN DISTRICT HELSINKI: DESIGN STORES & ACT

DESIGN

1. AAMON

Pietarinkatu 18

2. Aarikka

Pohjoisesplanadi 27

3. Adessin / Private Case

Pieni Roobertinkatu 12

4. AERO Design

Furniture

Yrjönkatu 8

5. Ainilam

Lönnrotinkatu 15

6. Amfora shop

Bulevardi 11

7. Anki Design

Fabianinkatu 4

8. Armas Design

Vuorimiehenkatu 16

9. Artek

Eteläesplanadi 18

10. ArtGlassCenter

Punavuorenkatu 4 B

11. Artisaani

Unioninkatu 28

12. Casuarina

Fredrikinkatu 30

13. Catalina

Pieni Robertinkatu 12

14. common

Laivuririnne 1

15. Design Forum

Finland

Erottajankatu 7

16. Eiring

Korkeavuorenkatu 15

17. Everyday design

Pieni Roobertinkatu 12

18. Finlayson

Eteläesplanadi 14

19. Forme

Pursimiehenkatu 16

20. Formverk

Annankatu 5

21. Galateia

Iso Roobertinkatu 35-37

22. Galleria Sarajärvi

Pursimiehenkatu 1

23. Helsinki

Innovation Store

Kalevankatu 17

24. Helsinki Sound

and Cinema

Uudenmaankatu 4-6

25. iD The Boutique

Eteläranta 8

26. iittala

Pohjoisesplanadi 25

27. Interiors

Fredrikinkatu 26

28. Isabel B.

Korkeavuorenkatu 29

29. JIA

Bulevardi 15

30. Johanna Gullichsen

Textile Craft & Design

Fredrikinkatu 18

31. Kaani in-ON design

Fredrikinkatu 43

32. KahVilla

Korkeavuorenkatu 4

33. Kartell

Erottajankatu 5

34. Kolme toivomusta

Kalevankatu 33

35. la terre

Eteläranta 20

36. LISN

Tarkk'ampujankatu 4

37. Marimekko

Pohjoisesplanadi 31

38. Nounou Design /

Anu Penttinen

Showroom

Uudenmaankatu 2

39. Okra

Unioninkatu 26

40. Pino

Annankatu 13

41. Pulu Design

Punavuorenkatu 1

42. Rose Living

Annankatu 15

43. SECCO

Fredrikinkatu 33

44. StudioShop

Kirsti Malmivuo

Pietarink. 5 (courtyard)

45. Tulikivi

Bulevardi 22

46. Zano

Annankatu 13

47. ZENZULU

Pohjoinen Makasiinik. 6

CLOTHING

48. 3union4design

Uudenmaankatu 34

49. Acateem

Ratakatu 1

50. AÏNO

Fredrikinkatu 33

51. Annikki Karvinen

Pohjoisesplanadi 23

52. ANN PAULIN

Kasarmikatu 23

53. Antti Asplund Block

Iso Roobertinkatu 38

54. Arja Lehtimäki

Design

Yrjönkatu 25

55. asuna

Fredrikinkatu 24

56. Bisquit Stash

Pursimiehenkatu 3

57. Bulevardi 5

Bulevardi 5

58. Cloth Gallery

Fredrikinkatu 31

59. Comero 27

Korkeavuorenkatu 27

60. Designers' Gallery

Eteläesplanadi 4

(Unioninkatu 26)

61. Goodis

Laivuririnne 2

62. Green Papaya

Eerikinkatu 15-17

63. gTIE

Fredrikinkatu 25

64. HANNA SARÉN

Fredrikinkatu 45

65. HopeHat

Fredrikinkatu 24

66. Hundpark

Iso Roobertink. 17-19

67. Ilona Pelli

Tarkk'ampujankatu 1

68. IRIS AALTO

Eteläesplanadi 4

(Unioninkatu 26)

69. IVANAhelsinki

Uudenmaankatu 15

70. Liike

Yrjönkatu 25

71. Lumi on 14

Pursimiehenkatu 14

72. Marimekko

Pohjoisesplanadi 2

73. Minna Parikka

Bulevardi 24

74. Miun

Uudenmaankatu 14

75. Morsmaikku

Fredrikinkatu 18

76. Muotihuone Selavi

Uudenmaankatu 13

77. My Cup of T

Iso Roobertinkatu 34

78. My o My

Erottajankatu 9 B

(courtyard)

79. Nanso

Mikonkatu 2

80. Nemaki

Tarkk'ampujank. 20

81. Popot sneakerstore

Iso Roobertinkatu 7

82. Pumpkin

Uudenmaankatu 27

83. Punavuoren peikko

Uudenmaankatu 15

84. Studio Jukka Rintala

Tehtaankatu 19

85. Tiia Vanhatapio

Couture Noir

Laivurinkatu 43

86. urban a*

Erottajankatu 5

87. Villisilkki

Yrjönkatu 12-14

88. Vuokko

Pohjoisesplanadi 27

89. Work of Art WOA

Uudenmaankatu 7

ANTIQUES, ART

90. Ameba Design

Korkeavuorenkatu 27

91. antiikki.fi -

modernndesign.fi

Annankatu 8

92. Antiikkiliike R. Muuri

Annankatu 11

93. Bisarri

Annankatu 9

94. BUKOWSKI

Iso Roobertinkatu 12

95. Christine's Design

Iso Roobertink. 35-37

96. Classic

Annankatu 11

97. Dianapuisto,

modernndesign.fi

Yrjönkatu 16

98. Fasaani

Korkeavuorenkatu 5

99. Helsinki Secondhand

Korkeavuorenkatu 5

100. J. Lammi Antique

Korkeavuorenkatu 27

101. Konservointi

& Kultaus Firenze

Merimiehenkatu 10

102. Pop Antik

Iso Roobertinkatu 14

103. Taidelainaamo

Rikhardinkatu 3

104. Taidelliike Sesanne

Annankatu 15

GALLERIES,

MUSEUMS

105. Design Museum

Korkeavuorenkatu 23

106. Galerie Vision

Annankatu 11

107. Galleria 4-kuus

Uudenmaankatu 4-6

108. Galleria Ama

Rikhardinkatu 1

109. Galleria

Arteemu

Uudenmaankatu 11

110. Galleria BE'19

Uudenmaank. 19-21

111. Galleria Bronda

Annankatu 16

112. Galleria Frida

Korkeavuorenkatu 25

113. Galleria G

Pieni Roobertinkatu 10

114. Galleria Grappo

Pursimiehenkatu 14

115. Galleria Jangva

Uudenmaankatu 4-6

(courtyard)

116. Galleria Krista

Mikkola

Neitsytpolku 9

117. Galleria Norsu

Kaisaniemenkatu 9,

Fabianinkatu 36 (P)

118. Galleria Osuma

Tarkk'ampujankatu 16

119. Galleria Pirkko-

Liisa Topelius

Ullanlinnankatu 1A 2-4

120. Galleria Uusitalo

Lönnrotinkatu 15

121. Luova.fi

Albertinkatu 16

122. Museum of

Finnish Architecture

Kasarmikatu 24

123. MUU Galleria

Lönnrotinkatu 33

124. Päivälehti Museum

Ludviginkatu 2-4

125. Taidesalonki Piirto

Uudenmaankatu 7

126. tm-gallery

Erottajankatu 9

JEWELLERY

127. Anna Heino

- Design Jewellery

Uudenmaankatu 34

128. Design Laakso

& Sundman

Pieni Roobertinkatu 8

129. Dessein Oy

Pieni Roobertinkatu 5

130. EFVA ATTLING

STOCKHOLM

Annankatu 22

131. Galleria Koru

Fredrikinkatu 32

132. Goldsmith Kati

Lappalainen

Uudenmaankatu 2

133. Harri Syrjä

HOTELS

149. Klaus K Hotel
Bulevardi 2-4

150. Sokos Hotel Torni
Yrjönkatu 26

SERVICES

151. Advertising Agency King
Erottajankatu 9

152. Design Agency Helorinne & Kallio
Lönnrotinkatu 39

153. Design Lehtman Ky
Albertinkatu 16 A

154. Design Studio Jouni Leino
Merimiehenkatu 30

155. Haroma & Partners Architects
Erottajankatu 5 A

156. Helsinki Day Spa
Erottajankatu 4

157. Huippu Design Management
Laivurinkatu 37

158. humac store
Erottajankatu 1-3

159. Interior Architects Sistem Ltd
Helenanankatu 4 B

160. Kirjansitomo Juhani Roininen
Korkeavuorenkatu 5

161. Living Room
Iso Roobertinkatu 3-5

162. Maisemasuunnittelu Kontrasti Oy
Laivurinkatu 10

163. Marsaana Communications
Eteläesplanadi 18 B 8

164. Napa Illustration Agency
Eerikinkatu 18

165. Paraply
Punavuorenkatu 5

166. PR and Communication Agency Promode Oy
Eteläranta 8 (Unionink. 9)

167. Space Lab
Ludviginkatu 3-5 (courtyard)

168. Oy Urban View Ltd
Merimiehenkatu 30

169. Werklig
Tarkk'ampujankatu 10 A1

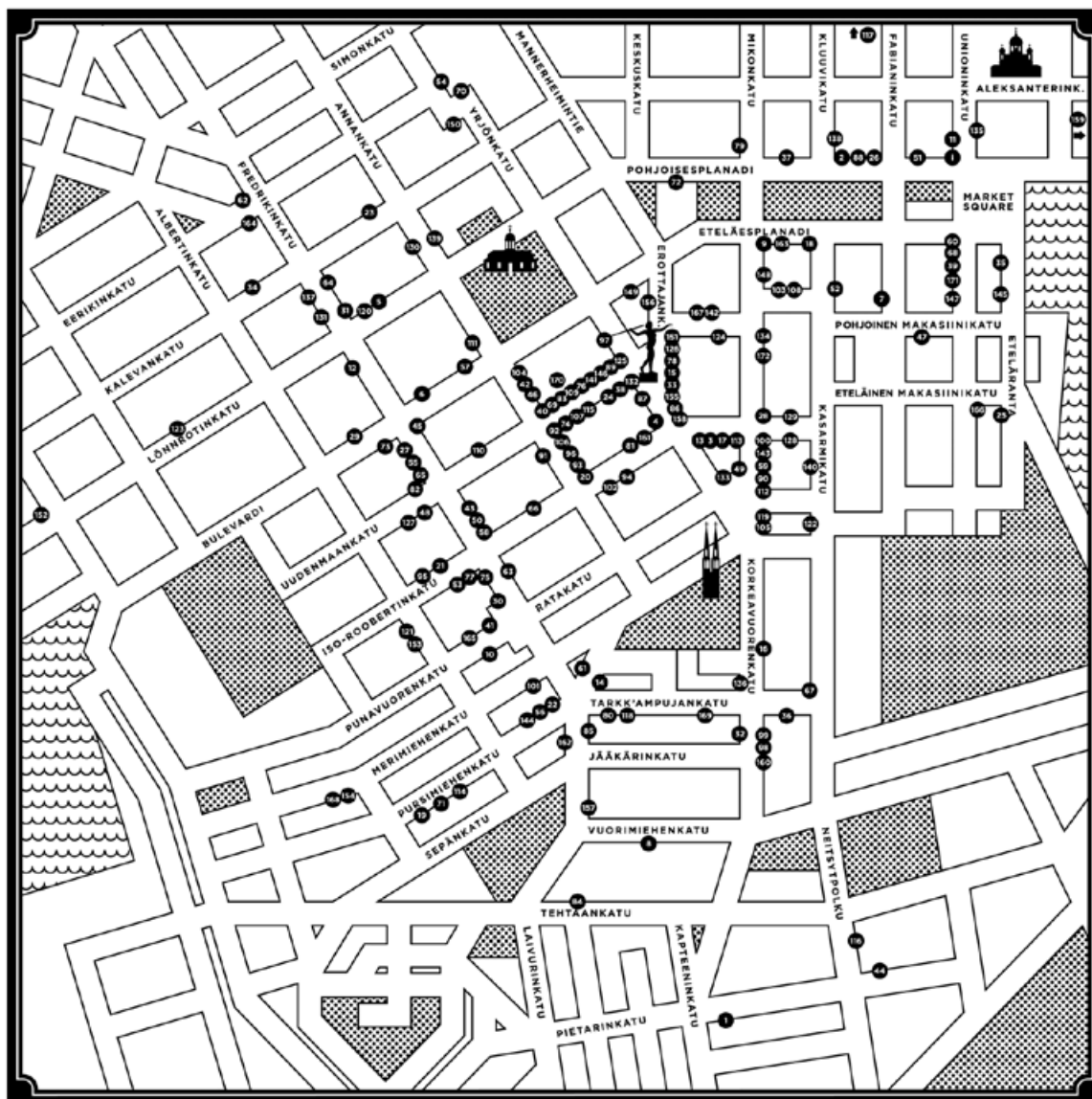
OTHER MEMBERS

170. Grafia
Uudenmaankatu 11 B

171. Ornamo
Unioninkatu 26

172. Tammi Book Shop
Korkeavuorenkatu 37

i. Helsinki City Tourist Information
Pohjoisesplanadi 19
www.visithelsinki.fi



DESIGN
DISTRICT
HELSINKI

Laituri exhibition space / Helsinki City Planning Department

Open space where city residents can access information on and participate in urban planning initiatives. Located downtown in barracks from tsarist times.

d. Sections of libraries devoted to design

University of Art and Design Helsinki / Library

Helsinki University of Technology / Architecture Library

Check it out! Building designed by Alvar Aalto

Helsinki City Planning Department / Library

Museum of Finnish Architecture / Library

Lahti Institute of Design / Library

National Library of Finland

Helsinki Metropolitan Area Libraries (HELMET).

There's a great selection of books and magazines on design at the regions' 64 public libraries.

e. Other

Design District Helsinki

Design District Helsinki is a neighbourhood and a state of mind. Located in the centre of Helsinki, the district is full of design and antique shops, fashion boutiques, museums, art galleries, restaurants and showrooms. It is 25 streets and 170 spots on a map. It is creativity, uniqueness, experiences, design, and urban Finnish culture.



Design industry

17 — 18

17 — Professional Organisations

17. List any professional organisations that exist locally and/or nationally to represent designers.

DESIGN FORUM FINLAND

One of Design Forum Finland's primary roles is international promotion of Finnish designers and design expertise. The team achieves this through offering media and sales representation services to designers and design companies, organising exhibitions, competitions and awards and managing the Design Forum Shop.

FINNISH ASSOCIATION OF DESIGNERS ORNAMO

The umbrella professional organisation for Finnish designers from a variety of fields. Responsible for national and international promotion and representing joint interests. Sponsor of various prestigious awards. Comprises the following:

Finnish Association of Fashion Designers MTO: 200 members

Finnish Association of Interior Architects SIO: 430 members

Finnish Association of Textile Artists TEXO: 340 members

Finnish Association of Industrial Designers TKO: 300 members

Artists O and Ceramic Artists Group

ASSOCIATION OF PROFESSIONAL GRAPHIC DESIGNERS IN FINLAND GRAFIA

Grafia is a professional organisation for those in the graphic design field, and is active in protecting and promoting the professional, legal, and financial interests of its members. Also enjoys a high public profile as a result of the events and awards it sponsors, including the Best of the Year competition, which receives extensive media coverage and is the highlight of much advertising industry attention – clearly going beyond the boundaries of graphic design. Grafia has 800 members.

FINNISH ASSOCIATION OF ARCHITECTS SAFA

Over 80% of architects practicing in Finland belong to SAFA (almost 3000 members), a professional organisation established in 1892. SAFA aims at ensuring the quality of the built environment, influencing legislation, and promoting the professional interests of its members and the reputation of Finnish architecture.

FRIENDS OF FINNISH HANDICRAFT

Services for both design professionals and the general public revolving around traditional handicrafts and their current incarnations. Have done a lot of cooperative work with known designers over the years, for instance Ritva Puotila.

TAITO HELSKY

Promotes and develops handicrafts as a source of income, expression of artistic skill, and essential element of culture. Maintain a shop, school, and centre.

grafica

JÄSENLEHTI nro 1 | 2008



18 — Key Design-dependent Industries

18. List key design industries in your city. How have they made a significant impact on the social, cultural and economic development of the city?

Helsinki rightfully enjoys a reputation as the capital of Finnish design, with a number of industries for whom design is a strategic consideration headquartered here or within the vicinity. These companies have played a decisive role in the nation's economic vitality; many are known world-wide. Whether household names or benchmarks within specific industries, quality is a common denominator. The majority of our design-dependent industries have arisen out of traditional crafts and are thus deeply bound to the Finnish cultural landscape; their demands but also those of new, technology-oriented industries continue to shape educational, cultural, and employment policies today. The success of our design industries plays a major role in defining how Finns perceive themselves, and how the country is perceived by others.

MOBILE PHONES AND SOFTWARE

Nokia is by far the best-known Finnish company in the world. Its global dominance was originally inspired by the user-friendly design of its products and has spurred the growth of supplier and partner companies that design components, products or software for the mobile industry. Recent shifts in production to the Far East have caused some friction in the field, yet the mobile electronics industry remains vital to Finland's success in the foreseeable future. The industry plays a major role in determining the direction of research ventures and activities in Finland. A classic example of how design and technology can come together to meet human needs, creating an economic powerhouse and shaping culture along the way.

HOUSEHOLD ITEMS

Beautiful objects for practical use – this is the inspiration for traditional Finnish design thinking and the cornerstone of our design industry. The Aalto vase and Fiskars scissors are just two examples of classics that can be found in almost any Helsinki home and in many homes around the world, thanks to their original execution and excellent reputation. For the producers of these household items, the Iittala Group – comprising the subsidiaries Iittala, Arabia, Hackman, Rörstrand, BodaNova, Höganäs Keramik and Høyang-Polaris – and Fiskars, the fact their designs are widely copied is a flattering, frustrating paradox continuously inspires them to new innovations, proving that their original designs are, indeed, the best.

FURNITURE AND FURNISHINGS

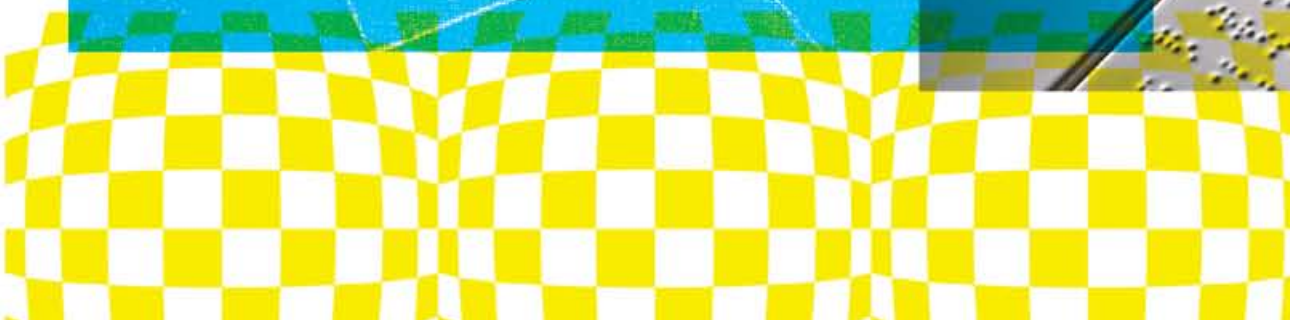
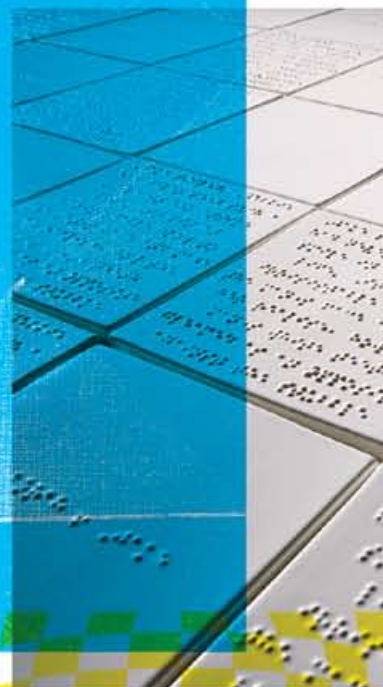
The best-known Finnish company in the furniture industry is Artek, which continues to produce the iconic bentwood furniture and classic lighting designs conceived by Alvar Aalto while promoting a new generation of international designers who work in the same spirit. The furniture companies Askö and Isku also design and manufacture home furnishings with a decidedly Scandinavian bent, while Martela is known for its top-line office furniture.

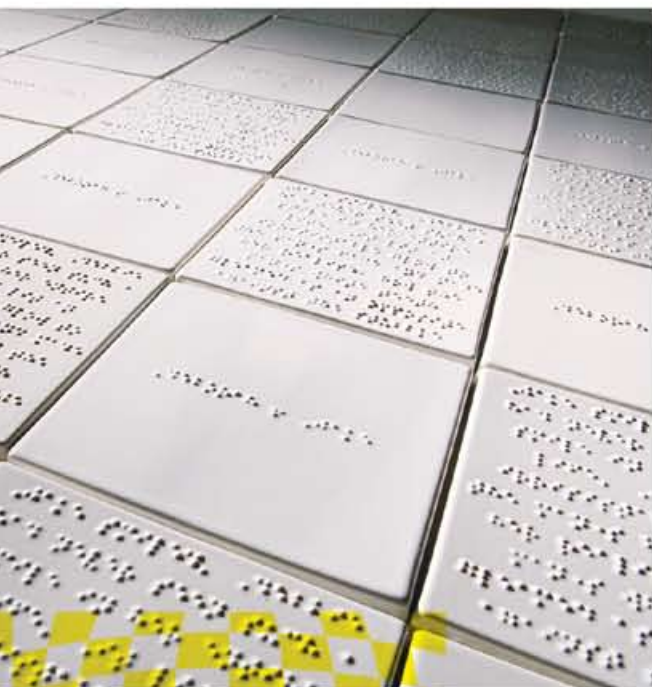


Aalto Vase

Take Out
Storage system
Klaus Aalto

Blind Me
Ceramic tiles
**Helga Lahtinen
& Anna Salonen**





PlantLight
Lamp & flower pot
Mikko Laakkonen



INDUSTRIAL MACHINERY

Kone, an elevator and escalator company, Rocla, a leading forklift manufacturer, and Kemppi, a producer of welding equipment are all examples of companies have excellent reputations within their industries and a long design tradition. A new innovation company, Fimecc – the Finnish Metals and Engineering Competence Cluster – works to boost strategic research in the metal and engineering industries and has tagged user experience and design as a core competence.

FORESTRY

One of Finland's largest industries has been forced to look for new opportunities for growth in recent years, and design is a key tool when seeking for solutions to challenges resulting from market fluctuation and decreased demand for traditional products. The headquarters and many functions of some of the biggest timber and paper companies in the world – UPM, StoraEnso, and the Metsäliitto Group – are located in Helsinki. For decades these companies have also played a central role in showcasing, supporting and promoting design and cultural innovation in the Helsinki area.

FOOD INDUSTRY

The development of packaging technologies and growing environmental awareness have increased the importance of design in the food industry. Valio, a traditional dairy company that is now one of Finland's frontrunners in functional foods and health promotion, is an international example of a food industry company that relies heavily on design expertise.

JEWELLERY

Three major companies provide three very different views on contemporary jewelry: the designers at Kalevala Koru, named after the Finnish national epic, dig into culture and reinvent prehistoric designs for current tastes; Lapponia represents the avant-garde, having produced the iconic necklace worn by Princess Leia in Star Wars; while Aarikka creates deceptively simple designs inspired by and executed primarily in wood. Recent years have seen an explosion of independent jewellery ateliers in Helsinki, with one future-looking trend being jewellery made from recycled materials.

TEXTILES AND FASHION

Finland's international reputation as a centre for traditional design industries is in large part due to the success of Marimekko, a textile and clothing company that has produced a disproportionately amount of modern textile prints recognized around the world. As with jewellery, fashion has become a hallmark of Helsinki creativity and has inspired a new generation of designers to set up shop in the Design District – you're not likely to find a greater density of independent boutiques run by young designers anywhere. Companies such as Luhta and Vallilla Interior contribute to the clothing and interior design industries, respectively, while Woodnotes creates new textiles for the home made from paper yarn.

GRAPHIC, DIGITAL, AND COMMUNICATION DESIGN

A hub for all kinds of creativity, Helsinki is particularly agile in adopting and excelling at new forms of design as they arise. Due to its small size and lack of formality, Helsinki offers amazing opportunities for cross-disciplinary cooperation, producing excellent results in communication design, graphic design, animation, and illustration. A small but well-respected gaming and application concept and design community makes its home in Helsinki, creating such global hits as Habbo Hotel and Jaiku.

TECHNOLOGY AND PUBLIC SERVICES

Perhaps unsurprisingly, the national and local governments in Finland act as frontrunners in design. Since the country is small, communication direct, and people open to intelligent change, implementing concepts for improving public services is a relatively rapid process in Finland. This is why you can pay for the tram with your mobile phone or request a new tax card online and receive it the next day. The health, education, tax, transportation, and social services sectors all make use of design as a tool for ensuring human relevance during technological or procedural improvements.



Helsinki City Transport Mobile ticket



Design education

19 — 21

19 — Degree design programmes

19. List the total number of design programmes offered in the city.

Master's or doctoral programmes: 9

Undergraduate (bachelor's equivalent): 13

Plus a slew of courses or continuing education opportunities that are not degree-oriented, many of them offered by the institutions listed in #20. Descriptions of some of these are provided at the end of #20.



20 — Degree Design Programmes

20. List all educational institutions offering a design curriculum within the city.

The list begins by describing our current degree programmes at four institutions and continues by showcasing the preparatory work taking place now at Aalto University, which will be the joint home of the University of Art and Design Helsinki, Helsinki School of Economics and the Helsinki University of Technology.

We also briefly describe two other non-degree programmes that bring together design, business, and technology.



Compact Kitchen project by students of University of Art and Design Helsinki

UNIVERSITY OF ART AND DESIGN HELSINKI (TAIK)
.....

- a. University of Art and Design Helsinki (TAIK)
- b. Bachelor of Arts Programme in Ceramics and Glass Design
Bachelor of Arts Programme in Fashion and Clothing Design
Bachelor of Arts Programme in Industrial Design
Bachelor of Arts Programme in Interior Architecture and Furniture Design
Bachelor of Arts Programme in Textile Art and Design
Master of Arts Programme in Applied Art and Design
Master of Arts Programme in Fashion and Clothing Design
Master of Arts Programme in Industrial and Strategic Design
Master of Arts Programmes in Spatial and Furniture Design
Master of Arts Programme in Textile Art and Design
- c. Bachelor's, master's, and doctoral degrees
- d. 45 (combined figure for all bachelor's programmes)
65 (combined figure for all master's programmes)
4 (combined figure for all doctoral degrees)
- e. Current cooperative projects that benefit the city:
Applied art and design
NewPro research project, customised external elements for buildings
Textile art and design, fashion and clothing design
Argos Young Designers sales exhibition
Industrial design
CityCab future urban taxi concept
Concepts for renewal of equipment for VR Finnish railways

Recent prizes, awards, and recognition:

- 3/09** Clothing design student Siidaa Aberra's mink knit comes in second in the international Remix competition in Milan
 - 3/09** Fashion design student Kirsimari Kärkkäinen wins 1 and 2 prize in a competition to design work uniforms for female priests
 - 2/09** Industrial design student Timo Niskanen's LOOP lighting fixture takes a category win in an international competition sponsored by LG Chem Europe
 - 2/09** Fashion and clothing design student Sofia Järnefelt wins the Designer's Nest competition at Copenhagen Fashion Week
 - 9/08** National Council for Design awards State Prize for Design to TAIK alum Päivi Rintaniemi in recognition of long-term achievement as a ceramics designer and artist.
 - 5/08** The Kiila chair by student Jarno Vesa and alum Maarit Hiltunen wins the restaurant chair category at the Inno Design Awards
 - 5/08** The Finnish team's service concept Hands on Demand wins a main prize at the 24H Design Challenge in Oslo
- ...plus many more...

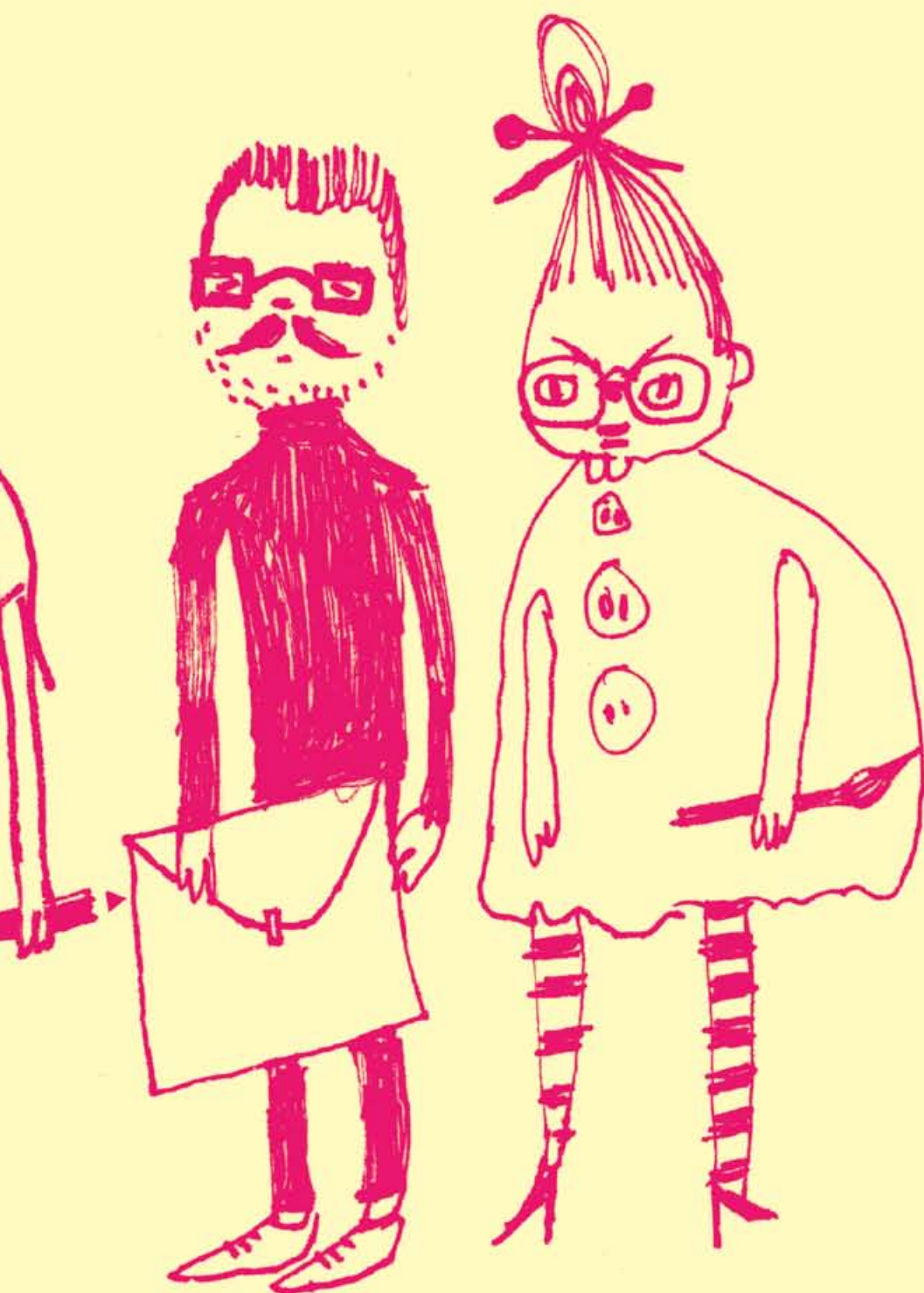
- f. Prominent professors:
Simo Heikkilä
Helena Hyvönen
Turkka Keinonen
Ilpo Koskinen
Irma Kukkasjärvi
Tuuli Mattelmäki

Peter McGrory
Raimo Nikkanen
Yrjö Sotamaa
Tapio Vapaasalo

Prominent graduates:

Elina Aalto
Eero Aarnio
Arni Aromaa
Kaj Franck
Erja Hirvi
Anna-Kaisa Huttunen
Ilona Ilottu
Jouko Järvisalo
Brian Keaney
Harri Koskinen
Yrjö Kukkapuro
Hannu Kähönen
Nathalie Lahdenmäki
Viivi Laine
Stefan Lindfors
Maija Louekari
Teemu Muurimäki
Naoto Niidome
Antti Nurmesniemi
Vuokko Nurmesniemi
Johan Olin
Ritva Puotila
Armi Ratia
Anna Ruohonen
Petri Salmela
Timo Sarpaneva
Eeva Sivula
Aamu Song
Paola Suhonen
Ilkka Suppanen
Ilmari Tapiovaara
Oiva Toikka
Tiia Vanhatapio
Tapio Wirkkala
Xiao Yong





HELSINKI UNIVERSITY OF TECHNOLOGY (TKK)

- a. Helsinki University of Technology (TKK)
- b. Programme in Architecture
Programme in Landscape Architecture
It is also possible to earn a degree in Mechanical Engineering with a focus on Product Development – cooperation takes place locally with TAIK and is being planned internationally with Stanford University.
- c. Bachelor's and master's degrees (BSc and MSc)
Doctoral degrees (Tech and Sc) are possible to earn, but there are no specific doctoral programmes.
- d. 40 (architecture)
10 (landscape architecture)
- e. Current cooperative projects that benefit the city:
Recent prizes, awards, and recognition:
- f. Prominent professors and graduates:
Alvar Aalto, graduated 1921
Matti Alahuhta, president of Kone Corporation
Aarne Ervi, architect
Stig Gustavson, chairman of board at KoneCranes
Mikko Heikkinen and Markku Komonen, founders of Heikkinen-Komonen Architects
Jaakko Ihamuotila, chairman of board at Millennium Prize Foundation
Teuvo Kohonen, inventor of self-organizing map
Juha Leiviskä, architect, winner of Carlsberg Prize
Jorma Ollila, chairman of board of directors, Nokia Corporation and Royal Dutch Shell
Juhani Pallasmaa, architect
Reima and Raili Pietilä, architects
Eliel Saarinen, architect
A.I. Virtanen, Nobel Prize winner

LAHTI UNIVERSITY OF APPLIED SCIENCES / INSTITUTE OF DESIGN

- a. Lahti University of Applied Sciences / Institute of Design
- b. Programme in Design
Programme in Communications
Programme in Interior Design
- c. Cultural polytechnic degrees / Bachelor's and master's equivalents
- d. 73 (design)
47 (communications)
3 (interior design)
- e. Current cooperative projects that benefit the city:
Recent prizes, awards, and recognition:
- f. Prominent graduates:
Klaus Haapaniemi
Antti Hinkula
Harri Koskinen
Samu-Jussi Koski
Kustaa Saksi
Teemu Suviala

HELSINKI METROPOLIA UNIVERSITY OF APPLIED SCIENCES

- a. Helsinki Metropolia University of Applied Sciences
- b. Programme in Design
 - Programme in Conservation
 - Programme in Media
- c. Bachelor's-level polytechnic degrees
- d. 90 (design)
 - 15 (conservation)
 - 110 (media)

AALTO UNIVERSITY

Helsinki's newest university is scheduled to be established on 1 August 2009, combining three existing institutions: the University of Art and Design Helsinki, the Helsinki University of Technology, and the Helsinki School of Economics. This revolutionary educational enterprise indicates the critical role Finland sees for design in its continued economic success, as a companion to and shaper of advances in technology.

Several programmes of the new university are already active:

Design Factory: research and instruction in product design; an open, malleable space for teaching, studying, prototyping, testing, problem-based learning and project-based instruction.

Service Factory: multidisciplinary research and instruction in service design; mission includes identifying new needs for service concepts and service concept improvement in cooperation with businesses and public agencies and then researching, developing, and testing them.

Product Development Project: international companies provide multidisciplinary student teams with a brief of a real, existing problem that requires resolution and sponsors the ensuing research, ideation, and concept development; projects last an academic year.

IDBM: International Design Business Management for Professionals, an existing non-degree programme that offers professionals in any of the related fields (business, technology, design) the opportunity to expand their expertise and become top-class design managers.

Creative Sustainability minor: New course offers a wide range of latest scientific knowledge related to urban and industrial sustainability and corporate responsibility; mission is to educate and boost re-thinking in design & architecture, business management and industrial processes.

Murjottelu programme: Multidisciplinary teams intern at companies; originally conceived of as an idea to "smuggle" design students into companies not used to working with them, alleviating attitudes of designers regarding industry and vice versa. Teams typically work on manufacturing and product development projects.

TKK LAHTI CENTER

The Helsinki University of Technology's only unit outside of the main campus in Espoo, the focus of the Lahti Center is on environmental technology and related fields.

From the start in 1999, the Lahti Center has been the executive body for the International Design Business Management for Professionals continuing education programme (IDBM), the joint effort of the University of Art and Design Helsinki, the Helsinki University of Technology, and the Helsinki School of Economics that presaged the establishment of Aalto University. The programme received an award for quality in continuing education in 2002.

aalto university

art+design

technology



economics



stool 60
by alvar aalto / artek

Other central topics of research and instruction include Design for Environment, Project Design, and Architecture. Students from the wood refining department can thus develop expertise in materials, environment, architecture, and design management in a single educational programme.

NEXUS DESIGN STUDIO

A joint programme of the Helsinki Metropolia University of Applied Sciences, the Lahti Institute of Design, and two other polytechnic universities, Nexus Design Studio aims at bringing together students from the universities, public agencies, and companies reliant on design expertise in the Uusimaa region and southern Finland. In creating learning clusters with direct access to the business world, the programme aims to facilitate communication and thereby increase the region's competitiveness as a centre for investigative, accurate prediction of consumer needs and rapid, high-quality execution of products and services to meet them.



Joint project between University of Technology and University of Art and Design



Nene Tsuboi: Flag Project

21 — International Cooperation

21. Describe the global reach of your city by demonstrating how these institutions, as described above, have built international reputations.

UNIVERSITY OF ART AND DESIGN HELSINKI (TAIK)

The University of Art and Design Helsinki has an international student body: 16% of its students are foreigners. The university also has cooperative relationships with some of the best universities and learning centres in the world: MIT, Stanford University, Harvard University, Delft University of Technology, KAIST, and Chalmers University of Technology.

TAIK has done pioneering work in the development of international networks, the most extensive being the 1990 establishment of CUMULUS, which includes 140 universities in the fields of design, the arts, and media from around the world. One year ago the CUMULUS universities signed the Kyoto Design Declaration, a commitment to education in sustainable development. TAIK also belongs to the Nordic CIRRUS network and to NELDRIC, the Network of Leading Design Research and Innovation Centers, an organisation of fifteen universities that promotes research and innovation in industrial design and promotes cooperation and communication within the network.

Connections to the business world, cultural institutions, and municipal and national bodies are active and close; we have worked on projects with Nokia, Kone, Kodak, Toyota, Hyundai, Saab, Panasonic, ABB, Canon, Alessi, Marimekko, iittala, Fiskars, and Suunto.

HELSINKI UNIVERSITY OF TECHNOLOGY (TKK)

Internationalisation has been noted as a strategic goal for TKK, which aims to attract the world's top students, teachers and researchers, while continuing close cooperation within existing European and Nordic networks.

This is demonstrated by TKK's commitment to English-language degree programmes in all departments within two years, as clearly stated in the university's strategy for 2015. TKK is already an extremely international campus, with over 1,200 foreign students; this is facilitated by the current existence of 11 degree programmes in English. At the same time, about 300 TKK students pursue studies in foreign universities every year.

TKK is a member in more than 30 networks at university level. TKK is also part of the UN; UniPID, UN-HABITAT and UNEP provide the university with international esteem. The most important networks are CLUSTER and Nordic Five Tech (N5T) networks. In addition to these, TKK professors, researchers, teachers and administrators participate in thousands of other networks.

LAHTI UNIVERSITY OF APPLIED SCIENCES / INSTITUTE OF DESIGN

Since 1988, the Institute of Design has systematically built up a network with over 70 international institutions of higher education. Examples of relevant networks include IMIAD, CIRRUS, CUMULUS, and EAIE. The first international connections were made with schools in Japan, Germany, the UK, and Italy.

Competition participation has played a strategic role in internationalisation; success in competitions has opened many doors and accelerated establishment of connections. The Institute participates regularly in relevant design-related fairs, such as Milan 2006 and 2007. 2008 saw two international student exhibitions, in St. Petersburg and Tokyo.

Many events and projects are realized in cooperation with local companies, with whom the institute shares a particularly close relationship and joint promotional goals.

HELSINKI METROPOLIA UNIVERSITY OF APPLIED SCIENCES

Helsinki Metropolia University of Applied Sciences is one of the most international universities of applied sciences in Finland: 300 international degree students who represent more than 50 different nationalities study at Metropolia every year. In addition to the international degree students, there are almost 160 exchange students from partner institutions of higher education from all over the world every year.

English-language instruction makes some Design programme courses accessible to foreign students, while visiting professors from abroad offer the opportunity to establish personal connections at foreign institutions. More than 200 teachers and experts from the university have taken part in staff exchange, and the same figure applies to visits from international counterparts from Europe, Asia and North America.



City Cab project, collaboration between University of Art and Design and Helsinki Polytechnics Stadia



Jesse Pietilä: Sheer Wall, MA thesis project for University of Art and Design



Public appreciation

22 — 25

22 — Top 5 Venues for Design

22. In order to demonstrate the public's appreciation for design, list the attendance figures for the top five most visited design-related museums, galleries, centres or events in the previous year.

Design Forum Finland

Shop, showcase and cafe. A must-see for tourists and an easy place for locals to pop in for a design checkup. Visitors in 2008: 165,000. Best cakes in town!

Habitare

This fair for design, furniture and interior decoration has become so popular that starting in 2009 it will become an annual event. Visitors in 2007: 88,186.

Design Museum

The museum's main exhibition in 2008 was Fennofolk – New Nordic Oddity, showcasing the latest in Finnish quirkiness. Visitors in 2008: 88,186.

Helsinki Design Week

Industry professionals descend on Helsinki every September for a week of networking. Visitors in 2008: 50,000.

Masters of Arts festival

Students graduating from the University of Art and Design Helsinki share their work with the public. Visitors in 2008: 12,000.

23 — And the Winner Is...

23. List award programmes or other types of recognition in place for designers in the city.

There is no shortage of public recognition for designers in Finland; awards are well-publicised and covered extensively in the media.

The State Prize for Design

Awarded annually by the Arts Council of Finland to a designer demonstrating long-term accomplishment in innovation. 15 000€.

Fennia Prize

The slogan of this biennial competition supporting the international competitiveness of Finnish design says it all: Good design grows global. 35 000€.

Designer of Year awards

The Association of Professional Graphic Designers Grafia and the Finnish Association of Designers Ornamo annually recognize six distinguished designers in various fields, including graphic design, textile design, interior architecture, fashion, and industrial design.

Best of the Year Awards

Grafia annually recognizes winners in 11 categories in design and advertising – the gala is a major event in the design calendar.

Young Designer of the Year

Prize awarded annually by Design Forum Finland to a young designer of exceptional ability in the fields of crafts, applied art, industrial design, graphic design or interior architecture. 5000€.

Sisupuukko Award

A relatively recent award granted by Ornamo to designers who demonstrate determination (“sisu”) in the field; the symbol of the prize is a traditional hunting knife, a puukko.

TECHNOLOGY

Millennium Technology Prize

A biennial prize to inspire and recognize technological innovations – a million euros worth of inspiration. Granted by a fund established in partnership between the state and private industry.

ARCHITECTURE AND INTERIOR DESIGN

Alvar Aalto Medal

Granted by the Museum of Finnish Architecture and the Finnish Association of Architects in recognition of contributions to creative architecture. Awarded every 4-5 years.

Spirit of Nature Wood Architecture Award

Made possible by the Finnish Forest Foundation, this biennial award honours an architect whose work exemplifies progressive and creative use of timber. 50 000€.

Interior Phenomenon

An award granted by the Finnish association of interior designers.



SATUM+GÄ
BY KLAUS
HAAKANEN

11+127



INDUSTRIAL AND GRAPHIC DESIGN

Kaj Franck Design Prize

Awarded annually by Design Forum Finland to a industrial designer or design team demonstrating innovation in the spirit of the great Kaj Franck. 10 000€.

Ornamo Design Award

This 15 000€ annual prize is awarded by the Ornamo Foundation, accompanied by seven smaller prizes of 5000€ each.

Estlander Prize

Biennial prize awarded by the Finnish Society of Craft and Design in recognition of significant work in promoting crafts, applied arts and industrial design. 5000€.

Pallas Athene and Ilmari Tapiovaara Awards

Granted biennially at the discretion of the University of Art and Design Helsinki to recognize aesthetic achievements and quality in industrial design respectively.

ILLUSTRATION

Rudolf Koivu Prize

For achievement in children's book illustration; a biennial prize named after the famous illustrator. 10 000€.

Lahti Poster Biennial

The name of the competition says it all. Organized by Grafia and the Lahti Poster Museum.

Mikkeli Illustration Triennial

In this case, Grafia teams up with the Mikkeli Art Museum to honor illustrators.

FASHION

Young Fashion Designer of the Year

An award sponsored by the Finnish Fair Corporation to support the work of fashion designers who are establishing their careers.

The Golden Hanger

An annual award sponsored by the Finnish Fair Corporation and others for achievement in clothing design and execution.

PUBLIC AND PRIVATE FUNDING

City grants

Helsinki, Vantaa, Espoo, and Lahti each offer grants and subsidies that resident artists and designers can apply for.

And many more corporate and industry-specific recognitions

24 — Media Coverage

24. Provide a summary of design-related coverage in local media.
This should include the following:

Most media coverage intended for broad public consumption focuses on fashion and interior design, but often includes surprisingly in-depth content on industrial design, textile design, and architecture.

a. Television programs related to design

K-rappu

National cultural program by YLE, the Finnish Broadcasting Company.

INNO

Crack team of interior designers redesigns homes in collaboration with homeowners.

Uniikki

Show focusing solely on 20th century design.

Plus plenty of programming on interior design and redecorating

Both domestic and international.

b. Design publications (trade journals, books, magazines)

Arkkitehti (ark)

In publication since 1903, this venerable periodical is the authority on Finnish architecture both at home and abroad.

Welcome to Finland

English-language periodical on current events and phenomena in Finland with a strong design bent.

Kasino A4

“the most melancholy magazine” (weird.)

Glorian koti

One of the magazines in the popular Gloria line; this one focuses on homes and interiors.

HDW Magazine

The magazine of Helsinki Design Week, by and for professionals.

Taito

Magazine on crafts and the arts industry in Finland.

Loads of other magazines on fashion and interior design

Local publications, local versions of international publications, and plenty of international publications as well – Finns devour magazines in all major Western European languages



Kasino A4 magazine

c. Design-themed columns

Helsingin Sanomat

Journalist Sami Sykkö reports on fashion and design for the country's biggest daily newspaper.

Kauppalehti Optio

Journalist Tommi Aitio finds design perspectives for the Finland's leading business magazine.

taloussanomat.fi

Journalist Pia Sievinen covers design news for this online financial.

d. Web-based design content

fashion blogs

Fashion meets technology meets young women in Finland, where dozens of fashion blogs have accumulated regular readership – it's a big number for a small country; there's something very Finnish about all this...

hel-looks.com

Street fashion from Helsinki with a worldwide audience: www.hel-looks.com

hs.fi

Sykkö blogs on style from London Paris Milan Copenhagen Helsinki... blogit.hs.fi/tyyli

taloussanomat.fi

Sievinen's blog on design fashion food and all aspects of the creative world: blogit.taloussanomat.fi/luovamaailma

thinglink.org

Linking people with the objects they love: www.thinglink.org

pingstate.nu

Network for visual design/ers: www.pingstate.nu

Finnish Design Shop

The most comprehensive selection of Finnish design online: www.finnishdesignshop.com

1

ANSSI

2 DECEMBER 2007

EERIKINKATU

-

"I DESIGNED AND MY FRIEND MADE THE HOODIE. MY SHOES ARE FROM JAPAN. THE SUNGLASSES AND THE BAG ARE BY KOKON TO ZAI. YOUTH VS. FUTURE AND ELECTRONIC MUSIC LIKE TERRY POISON INSPIRE ME. I LIKE PRIMARY COLOURS, BLACK AND GREY. MY STYLE IDOL IS DANIEL PALILLO. I ALSO LIKE ANTTI ASPLUND'S DESIGNS."

2

MERI (29)

1 MARCH 2009

POHJOISESPLANADI

-

"I LOVE MY BRONZE-COLOURED 80'S COCKTAIL DRESS. IT USED TO BELONG TO MY COUSIN'S WIFE. THE MITTENS ARE SELF-MADE. THEY ARE PUBLIC TRANSPORT FRIENDLY - THEY HAVE A SPECIAL POCKET FOR THE ELECTRONIC TRAVEL CARD. OTHER CLOTHES ARE SECOND HAND. I JUST SPENT A YEAR IN AUSTRALIA AND NEW ZEALAND AND GOT INSPIRED BY THE COLOUR VIOLET. I STILL LIKE NEON COLOURS, TOO. SAM BROWN AND SANTOGOLD ARE MY IDOLS."

3

MARJA (62)

19 SEPTEMBER 2008

CENTRAL RAILWAY STATION

-

"I HAVE A BLUE PERIOD NOW. LAST SUMMER I WORE ONLY VIOLET, LAST YEAR YELLOW-AND-BLACK. I LOVE COLOURS. I CHOSE BLUE FOR TODAY'S PARTY, BECAUSE IT'S A COLOUR THAT YOU CAN FIND BOTH IN SWEDEN'S AND FINLAND'S FLAG. THE CAPE IS FROM ILMAJOKI, THE HAT FROM TAMPERE, THE BAG AND SHOES I BOUGHT IN SPAIN. BEFORE I USED TO BE ONE STEP AHEAD REGARDING THE FASHION. I STILL LOVE CLOTHES AND FASHION."

4

LILLE (13) AND BANU (16)

15 SEPTEMBER 2007

PIENI ROOBERTINKATU

-

"WE LIKE COLOURS. WE WANT TO CHEER UP PEOPLE WITH OUR CLOTHES. CAN'T REMEMBER, WHEN WAS THE LAST TIME THAT WE BOUGHT NEW CLOTHES. WE SHOP SECOND HAND AND CUSTOMIZE IT. WE DESIGN AND MAKE CLOTHES AND JEWELLERY BY OURSELVES, TOO."

WWW.HEL-LOOKS.COM





25 — Design Events

25. Provide a list of all trade fairs, conferences or other high-profile events related to design in the city.

Helsinki Design Week

An annual festival of modern creativity, Helsinki Design Week draws design devotees from all backgrounds “to extraordinary experiences and inspiring encounters.” Many festival events take place at the Cable Factory, a malleable venue in a former industrial space near the city centre that can accommodate thousands of visitors but can also be downscaled into smaller, more intimate spaces. HDW is an umbrella concept encompassing the following events:

Designpartners

2-3 days, a platform for professionals from multiple fields to network and learn from each other, some events take place across the Baltic in Tallinn

Pecha Kucha Night

Presenters are allowed 20 slides x 20 seconds; the evening ends in the best party of the week

Helsinki Design Hub

Day-long seminar on a theme of universal design interest

Open House Helsinki

Buildings and areas normally off limits open their doors to visitors; designers and experts act as guides

Open Studios

Designers welcome visitors to their studios, ateliers, offices, workshops, basements...

Empty Bowls

Designers empty their pockets for the common good: fundraiser organized in concert with Unicef

Design Market – Shopping in Helsinki

2-day carnival of design consumption as design companies empty out their warehouses; great place to get a bargain

Conferences

Various conferences take place during and around the conference; for instance, in 2009, the Creative Economies and Beyond conference precedes HDW.

Architecture Day

A day dedicated to architecture: presentations, tours, discussions

Fashion shows

Avant-garde fashions by local designers

Workshops

Hashing it out with fellow designers from your own or related disciplines

Student events and exhibitions

See what the kids are learning these days at the University of Art and Design, the Lahti Institute of Design, and other design programs around the country



Daniel Palillo fashion show / Design Market

Habitare

As of 2009, an annual event and one of the most popular fairs in the city, with attendance expected to top 100,000. The perfect forum for professionals to mix with the general public. The focus is on furniture, interior design, and interior architecture – the design disciplines close to the hearts of Finns.

Helsinki International Fashion Fair

Brings together established players and newcomers in the largest, most fabulous fashion event in Finland.

Lahti Poster Biennial

A welcome twist to this previously Euro-centred event is the large number of entries from Asia in recent years.

olo.muoto

International design fair organized in collaboration with the Lahti Institute of Design. For its size, the school has produced an inordinate number of renowned designers. Timed to work as a sister event to Habitare.

Helsinki Design Lab

A vital contribution to design by SITRA, the Finnish Innovation Fund, a think tank and independent public fund dedicated to Finland's stability and economic development. HDL brings together designers, policymakers, innovators, and representatives of the business world to discuss issues of broad societal interest where design can play a central role in improving quality of life and competitiveness. Helsinki Design Lab was first realized back in 1968, demonstrating Helsinki's long commitment to innovation in design. Recent labs have sought answers to issues such as ageing population and environmental challenges. Seminars are organised in collaboration with the Tapio Wirkkala Rut Bryk Foundation. The next two HDLs will take place in 2010 and 2012 – perfect timing for the WDC event.



Paola Suhonen

Designers

26 — 29

26 — Designers

26. Provide profiles of any local designers who have made a significant impact on the city or on the design industry in general

The following is a brief who's who of some of the central names in Finnish design. By far the majority have lived or worked in Helsinki; happily, many continue to do so. This list is just a sample; there are hundreds of other talents whose names are known both inside and outside the industry and whose work contributes to the economic and social vitality of the city.

- **Aalto, Aino (1894–1949)**

An architect, designer, and textile artist, the first wife of Alvar Aalto and his valuable business partner. Aino Aalto was the CEO of Artek in 1941–1949, a company that she started together with her husband, Nils-Gustav Hahl, and Maire Gullichsen.

- **Aalto, Alvar (1898–1976)**

An architect, designer, and an academician. His famous works in Finland include Villa Mairea, the Finlandia Hall in Helsinki (1971), Kulttuuritalo (1958), the main office of the Social Insurance Institution of Finland (1956), Rovaniemi town plan, Säynätsalo municipal building, the Aalto Centre in Seinäjoki, the Civil Guard house as well as the campus area of the Helsinki University of Technology in Otaniemi, Espoo. Aalto's building projects outside Finland included e.g. Viipuri library, a hall of residence at MIT in Boston, USA, residential buildings in Zürich Switzerland, and the opera house of Essen in Germany.

- **Aalto, Elina**

Elina Aalto graduated from the University of Art and Design Helsinki UIAH in 2000 and has since worked on a wide variety of design projects both alone and together with a group of three other designers called Fiasco. The projects have ranged from exhibition design for the Vantaa City Art Museum to the design of a new dining room for the Finnish embassy in Moscow. She has also worked for the Finnish design magazine Muoto. Elina Aalto is one of the co-founders and organizers of Imu.

- **Aalto, Klaus**

Klaus Aalto belongs to a group of three designers called Fiasko, whose recent works include the entrance facilities for Vantaa City Art Museum. He participated in the Saunabus project at the Milan furniture fair 2002. He currently works together with three other designers on a winning competition entry for new home furniture. In addition to furniture design, he also works with environmental art. His most recent work was a permanent painted wallpaper installation for a power plant in Helsinki.

- **Aarnio, Eero (1932–)**

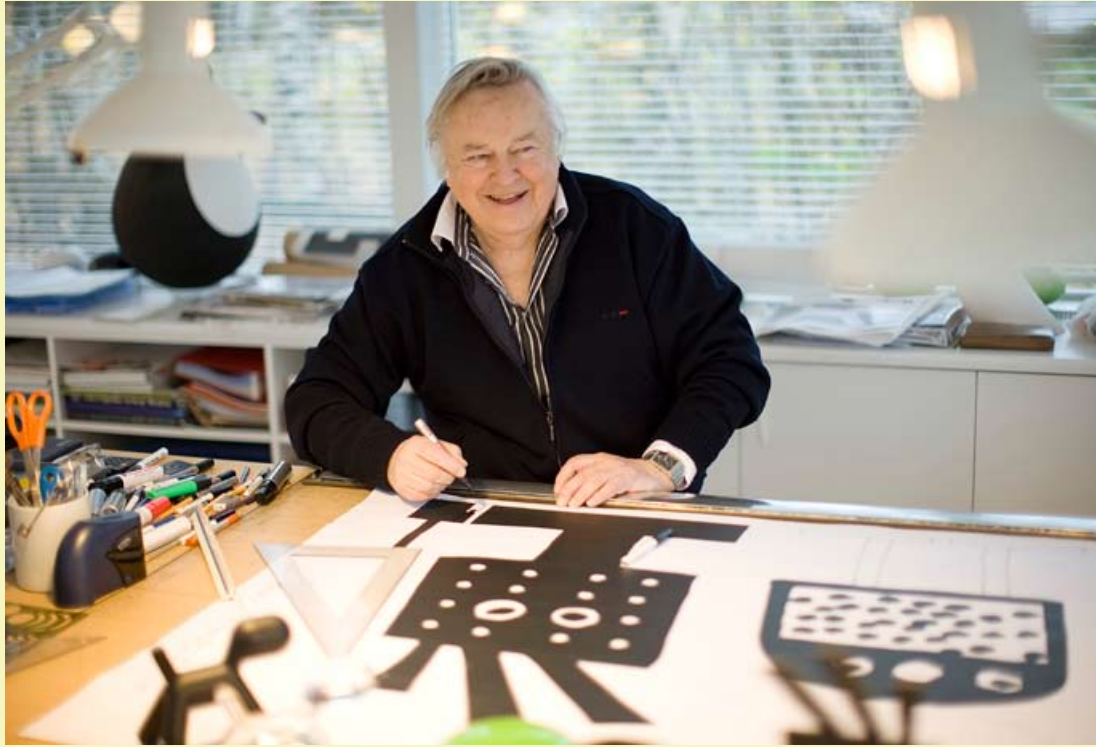
An interior architect and furniture designer, Aarnio became famous for the futuristic chairs that he made from fibreglass in the 1960s, of which especially the Ball Chair has aroused international interest. His other fibreglass chairs include e.g. Pastil, Tomato, and Formula. On November 30, 2007, the president of Finland bestowed the honorary title of Professor on Aarnio.

- **Aartomaa, Tapani (1934–)**

A graphic designer and professor emeritus. Aartomaa operated his own graphic design studio and lectured for years at the Institute of Design in Helsinki and the School of Design in Lahti. He has designed several hundred posters and book illustrations and has received national and international recognition, exhibiting notably in Poland, Germany, Russia, Estonia, and Sweden but also in Cuba, Mexico, China and South Korea. In 1975, he was one of the acclaimed creators of the International Poster Biennial in Lahti.

- **Alfström, Tony (1972–)**

A tableware designer, who founded Tonfisk Design together with Brian Keaney. In addition to Tonfisk Design, he also designs for Sarner Cristal Ag and Arabia.



Eero Aarnio

- **Aromaa, Arni (1971-)**
Creative Director, CEO, and co-founder of Pentagon Design Oy together with Sauli Suomela. Aromaa is a versatile developer of the 21st century industrial design.
- **Blomstedt, Aulis (1906-1979)**
An architect and professor of architecture at the Helsinki University of Technology as well as the designer of residential buildings in Tapiola.
- **Borg, Olli (1921-1979)**
An interior architect who designed the interior of the Palace Hotel in Helsinki in 1952 together with Antti Nurmesniemi and Olavi Hänninen.
- **Bruun, Erik (1926-)**
A graphic artist who started a graphics company in 1956. He designed postcards, posters, stamps, and the backs of the 1986 Finnish markka notes.
- **Bryk, Rut (1916-1999)**
A unique ceramics artist and the creator of numerous large monumental ceramic reliefs, such as Jäävirta for the official residence of the President of Finland.
- **Castrén, Heikki**
An architect, a partner of Viljo Revell, and the designer of the city block opposite central railway station. He has designed several public buildings and business premises in central Helsinki.
- **Davidsson, Aki (1953-)**
An architect and M.S. (Engineering). He runs Arkkitehtitoimisto Davidsson Oy together with his wife Jaana Tarkela, who is also an architect. He has designed the Kamppi transportation terminal and shopping centre in collaboration with others.
- **Eklund, Antti**
A Finnish designer and a former professor of the University of Art and Design Helsinki. His works can be found in the collections of Alessi and Marimekko. His VEEN water bottle has received several design awards.
- **Engel, C.L. (1778-1840)**
A German architect who worked in Finland from 1815 onwards in the Neoclassical, or Empire, style. Engel created a monumental centre for Helsinki, which had just become the capital of Finland. He also was the trailblazer of Finnish architecture in the first half of the 19th century.
- **Ervi, Aarne (1910-1977)**
One of the most significant Finnish architects of the post-war period. He created the master plan for Tapiola and designed the Porthania building for the University of Helsinki.
- **Eskolin-Nurmesniemi, Vuokko (1930-)**
A renewing force in modern Finnish textile art and clothing design, and an acclaimed living master. She has, for example, created the Jokapoika shirt for Marimekko.
- **Falla, Ritva**
The fashion artist Ritva Falla became well known for creating a line of elegant business clothing for Marimekko. She became a permanently employed designer at Marimekko in 1997.
- **Franck, Kaj (1911-1989)**
A designer and professor of the arts. Franck is one of the most well known Finnish ceramics and glassware designers and also one of the first to promote recycling. He has been called the "conscience of Finnish design". He removed everything excessive in his designs, leaving only the essentials. His most famous works are the Kilta range, the Kartio glasses, and the Teema series.
- **Gullichsen, Kristian (1932-)**
An architect who designed a lot of residential buildings that are influenced by Mies van der Rohe. He has also designed churches and other public buildings, such as the churches of Malmi and Kauniainen and the Finnish Embassy in Stockholm.

- **Havia, Jarkko**
An industrial designer for Kemppi Oy.
- **Heikkilä, Simo (1943-)**
A designer and interior architect who started his career by designing Marimekko stores and exhibitions. He opened his own studio in 1971. Lightweight structures and carefully designed lighting are characteristic of his exhibition architecture. Visible structures and pure materials are typical of his furniture and small items. Nowadays Heikkilä is the director of the Wood Studio at the University of Art and Design Helsinki.
- **Heikkinen, Mikko (1949-)**
A Finnish architect who has had an agency together with Markku Komonen since 1974. His works include the Finnish Science Centre Heureka, the Juminkeko Information Center, and the Finnish Embassy in Washington D.C.
- **Helin, Pekka (1945-)**
An architect whose more recent works are the shopping centre Sello in Espoo, the Itämerenaukio high-rise building in Ruoholahti, Helsinki, and the headquarters of Nokia, which received the Steel Design Award in 1997. His works also include the expansion of the Finnish Parliament as well as the headquarters of Finnforest in Tapiola, Espoo.
- **Hinkula, Antti (1976-)**
Creative director and founding partner of multidisciplinary design consultancy Kokoro & Moi. A crossover between traditional and interactive media focused on raising the standards of visual communication.
- **Hirvi, Erja**
Textile designer Erja Hirvi has mainly designed print fabrics for Marimekko since 1995. Her simplified and often playful patterns have been seen on fabrics and other interior decoration products as well as on clothes and bags.
- **Hänninen, Olavi (1920-1992)**
An interior architect and a versatile designer whose projects ranged from furniture to trams and from church silverware to complete interior décors for public buildings.
- **Ishimoto, Fujiwo (1941-)**
A Japanese textile and ceramics artist who has lived in Finland since 1970. Ishimoto worked as a designer for Decembre in 1970-74 and has worked for Marimekko since 1974. He has also designed ceramics for Arabia since 1989 as well as sets and costumes.
- **Isola, Maija (1927-2001)**
One of the most well known Finnish furnishing fabric designers. She had a long and successful career as the main designer of Marimekko textiles and as a free artist. In her lifetime, Isola designed over 500 fabrics, the most famous of which is Unikko.
- **Jung, Dora (1906-1980)**
A Finnish textile artist, who during her 50-year career designed well over 1,000 different textile works (1,679 rugs), received all the most important awards and honours, and displayed her works around Finland and abroad.
- **Jäntti, Toivo (1900-1975)**
A Finnish architect who together with Yrjö Lindegren won the 1st and 3rd prize in the design competition for the Olympic Stadium of Helsinki. He also designed buildings in the Kellokoski hospital area and continued with the modification and expansion projects of the stadium for the rest of his life.
- **Järvisalo, Jouko (1950-)**
An interior architect and Mobel Oy's Artistic Director since 2000.
- **Kaipiainen, Birger (1915-1988)**
A Finnish designer and potter who became an artist for Arabia and worked in this position almost throughout his life. Typical of Kaipiainen's works are stylized natural themes, especially

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gakir typeface

designed by underware / sami kortemäki

Kuovi (curlew) and Orvokki (violet). His most famous products are Arabia's Paratiisi tableware collection, a large relief made of ceramic pearls called Kuovit sateessa, the Orvokki ceramic plaque and a wallpaper series for Pihlgren ja Ritola Oy. Kaipiainen also designed wall plates and plaques for Arabia.

- **Karjalainen, Sampo (1977-)**

The co-founder and the Chief Creative Officer of Sulake Corporation Oy. He is responsible for the visual look and feel of the Habbo Hotel virtual world.

- **Kastemaa, Heikki**

A Finnish advertising graphic artist, famous for his poster art. He has also created paintings, three-dimensional works, and worked as an AD in advertising agencies. Kastemaa is a member of the 6G graphic artist group, whose aim is to promote Finnish poster art and graphic design.

- **Keaney, Brian (1974-)**

An award-winning Irish designer who founded Tonfisk Design together with Tony Alfström.

- **Komonen, Markku (1945-)**

A Finnish architect who has had an agency together with Mikko Heikkinen since 1974. His works include the Finnish Science Centre Heureka, the Juminkeko Information Center, and the Finnish Embassy in Washington D.C.

- **Korpihete, Jukka (1976-)**

A designer who specializes in lighting design and has worked widely in the lighting field. His lighting projects range from individual homes to cityscape lighting plans. Most of the projects are public spaces such as churches, hotels, offices, facades, and public areas. He also works on industrial design projects with various international customers.

- **Kortemäki, Sami (1975-)**

Co-founder of Underware, an international graphic design studio based in Helsinki, Den Haag and Amsterdam and specialized in designing typefaces.

- **Koskinen, Harri (1970-)**

A Finnish designer who has designed furniture, tableware, and art glass. His most famous work is a lamp called Block, which features a light bulb inside a glass block that resembles an ice cube. This lamp is displayed in the New York Museum of Modern Art.

- **Kukkapuro, Yrjö (1933-)**

Avarte's main designer for years and the creator of Finnish functional furniture design. Kukkapuro has mainly designed furniture, the most famous pieces of which are the Karuselli and Ateljee chairs.

- **Kyrölä, Aapo (1979-)**

The co-founder of Sulake Corporation Oy. He is responsible for the technical implementation of the Habbo Hotel virtual world.

- **Kähönen, Hannu (1948-)**

A Finnish industrial designer. He and his Creadesign company have created practical and environmentally friendly products. Their designs have been implemented by famous Finnish companies, such as Abloy, Suunto, Martela, and Tulikivi. Helsinki's new low-floored tram was also designed by Kähönen.

- **Könkkölä, Maija (1947-)**

An architect and a tireless spokesperson for accessible architecture. She has worked at a special expert unit of the Finnish Association of People with Physical Disabilities (VYP) since 1982. Her main emphasis has been to ensure that disabled people are taken into consideration when designing buildings and the living environment. She has also published related books and articles.

- **Lahdelma Ilmari (1959-), Mahlamäki Rainer (1956-)**

Architects Ilmari Lahdelma and Rainer Mahlamäki were awarded the Finland Prize in 2008 for

significant artistic accomplishments. Among the best-known Finnish architects currently working, they have designed dozens of buildings, including the Maritime Centre Vellamo in Kotka.

- **Leiviskä, Juha (1936–)**

A Finnish architect and academician, one of the most best-known and respected public building designers in Finland. “Architecture is closer to music than art.” He has designed the Myyrmäki church in Vantaa, St. Thomas’ Church in Oulu, the Männistö church in Kuopio, and the German embassy building in Helsinki.

- **Linden, Olavi (1946–)**

An internationally acclaimed industrial designer with a long career as a creative designer at Fiskars. A pioneer of human-centred design.

- **Lindfors, Stefan (1962–)**

A Finnish designer, interior architect, and sculptor. Lindfors has designed tableware, furniture, lamps, clothes, and fabrics, for example for Arabia, Iittala, Marimekko, and Martela. He has also worked as a movie and TV director.

- **Liukko-Sundström, Heljä (1938–)**

A Finnish artist and a professor, especially famous for her ceramics, which have been displayed both in Finland and abroad. One of the main designers at the Arabia ceramics factory.

- **Louekari, Maija (1982–)**

A textile designer and an illustrator; a young, talented designer who works at Marimekko.

- **Lukkala, Seija**

The founder and CEO of Globe Hope Oy, whose business idea is to produce clothes for young people using ecological and ethical raw materials.

- **Löfström, Kaarina (1941–)**

An architect who has had a remarkable career designing production facilities and office buildings as well as research facilities. Her most famous works are the Helsinki-based headquarters of Valio (together with Matti K. Mäkinen), the Innopoli Technology Centre in Otaniemi, the Government Office building in Kotka, and Biokeskus 1 for the University of Helsinki.

- **Lönn, Wivi (1872–1966)**

The first female architect in Europe to start her own agency.

- **Markku, Reijo (1961–)**

An industrial designer who founded Design Reform in 1988. Design Reform has established its position as one of the leading Design Management Thinking companies in Finland.

- **Miettinen, Eero (1954–)**

An industrial designer with a long career as a Nokia designer, and one of the architects who helped Nokia accomplish design success.

- **Naamanka, Samuli (1969–)**

A Finnish interior architect and MA, Naamanka’s road to fame was paved with a graphic concrete that he developed. Using his method, it is possible to print a lasting pattern on the surface of a concrete element.

- **Niidome, Naoto (1974–)**

A versatile Finnish-Japanese designer who has created textiles, furniture, and clothes.

- **Nummi, Yki (1925–1984)**

A Finnish designer whose works were very versatile. He is most famous for his lamps and Tikkurila’s Jokeri colour chart. He was an unconventional developer of Finnish design and boldly experimented with new materials.

- **Nurmesniemi, Antti (1927–2003)**

An interior architect and one of the most internationally acclaimed modern Finnish designers.

- **Nyman, Gunnel (1909–1948)**

An internationally acclaimed Finnish designer who in addition to glassware also designed furniture and textiles.



Harri Koskinen / Erja Hirvi



- **Orvola, Heikki (1943-)**
A versatile and award-winning Finnish designer who had a long career at Arabia.
- **Paakkanen, Mikko (1975-)**
A designer whose design vision has evolved during years of working with wood and furniture. His most important works are the Kide furniture and Nietos chair for Avarte. His interior decoration projects include the VIP lounge of the Finnair Stadium and the Marimekko store in Helsinki.
- **Pallasmaa, Juhani (1936-)**
An esteemed representative of modern architecture, professor of architecture, and theoretician. The architect responsible for the Kamppi master plan.
- **Parikka, Minna (1981-)**
Young shoe and bag designer. In the fall of 2008, she opened the first Minna Parikka Boutique in Helsinki.
- **Penttilä, Timo (1931-)**
One of the most influential modern Finnish architects whose projects include the Helsinki City Theatre and the Salmisaari power plant.
- **Penttinen, Anu (1974-)**
A designer well known for strong contrasts, an innovative developer of glass art and technique as well as the founder of the successful Nounou Design company.
- **Pietilä, Raili (1926-)**
Reima Pietilä's architect wife and business partner.
- **Pietilä, Reima (1923-1993)**
A master of modern Finnish architecture with an original approach who often worked in collaboration with his wife Raili Pietilä. They designed the Finnish President's official residence Mäntyniemi and the Kaleva church and are generally considered the most internationally recognized Finnish architects after Alvar Aalto.
- **Piippo, Kari (1945-)**
An internationally acclaimed poster artist.
- **Piippo, Pekka**
A founding member of the famous design company Hahmo and an esteemed graphic artist.
- **Pohjalainen, Ritva-Liisa (1949-)**
The acclaimed developer of Finnish fashion art and the creator of the Ril's brand.
- **Puotila, Ritva (1935-)**
A Finnish textile artist who is famous for rugs and carpets, which she usually makes out of paper yarn and linen. Puotila's unique works are sculptural and often three-dimensional. Her paper carpets are manufactured by a company called Woodnotes. Additionally, she has designed products for Tampella and foreign companies, and she has also created unique works, especially rugs.
- **Qveflander, Anneli (1929-)**
A Finnish set and costume designer. She has also designed fabrics for Marimekko, decorated tableware for Arabia, and designed book covers and illustrations.
- **Rajalin, Börje (1933-)**
A founding figure in Finnish industrial design, Rajalin worked as the main designer of Kalevala Jewellery. Simple shapes and the use of stones and ornaments are characteristic of Rajalin's work. His stylish high-class silver jewellery significantly boosted the popularity of silver jewellery among the general public.
- **Ratia, Armi (1912-1979)**
The founder of Marimekko Oy and one of the most famous Finnish female entrepreneurs.
- **Revell, Viljo (1910-1964)**
One of the biggest names in Finnish architecture, who also earned wide international renown.

His most famous international work is the Toronto City Hall. His Finnish works include the Lasi-palatsi in Helsinki as well Teollisuuskeskuksen liiketalo (which now houses Palace Hotel), which he designed together with Osmo Sipari, Eero Eerikäinen, and Keijo Petäjä in 1948.

- **Rintala, Jukka (1952–)**

Fashion designer. Known for his unique evening gowns, leather clothes for Friitala, work for Marimekko, Joutsen Finland, and Unica, luxurious fur coats, lively outdoor leisure clothing, men's lines of clothing, and jewellery. Rintala's interior decoration ranges for Jokipiin Pellava, Lennol, and VM-Carpet have received recognition in Finland and Japan.

- **Ruusuvuori, Aarno (1925–1992)**

An architect famous for his modern works, Ruusuvuori designed several churches as well as numerous private homes, office buildings, and other buildings. His favourite construction materials were concrete and wood.

- **Saarinén, Eero (1910–1961)**

A Finnish-American architect who had a remarkable career as an architect and a furniture designer. A major breakthrough for Saarinen was his victory in the monument design competition for the Jefferson National Expansion Memorial in 1948 – the St. Louis Arch. Another one of his more famous works is the Trans World Airways terminal at JFK airport in New York, which was built in 1962.

- **Saarinén, Eliel (1873–1950)**

A Finnish architect known for his Jugend buildings. The joint works of Herman Gesellius, Armas Lindgren, and Eliel Saarinen are masterpieces of Finnish National Romantic architecture. The best-known of his buildings is the Helsinki railway station. In addition to his architectural works, Saarinen also created other works of applied art.

- **Salmenhaara, Kyllikki (1915–1981)**

One of the artists who really boosted the international reputation of Finnish ceramics. She worked for years at Arabia. As an artist, she developed different mixes and glazes and acquired a thorough knowledge of chemistry. She was also a very skilled with the potter's wheel.

- **Salminen, Pekka (1937–)**

A Finnish architect, professor, and the President of PES-Architects. His best-known work is the Helsinki-Vantaa airport. His agency just won the invitational competition for the Wux opera house in China.

- **Sarpaneva, Timo (1926–2006)**

An internationally acclaimed Finnish artist and professor, best known for applied art and design. His favourite materials were glass and metal, but he has also worked with porcelain, wood, and textiles. He is counted one of the most influential Finnish designers, together with Wirkkala, Franck, and Nurmesniemi.

- **Siitonen, Tuomo (1946–)**

An architect and professor, who has created very versatile projects throughout the years: residential buildings, special housing projects, office and business premises, public buildings, renovation projects, city planning projects, and even furniture.

- **Sirén, Heikki (1918–)**

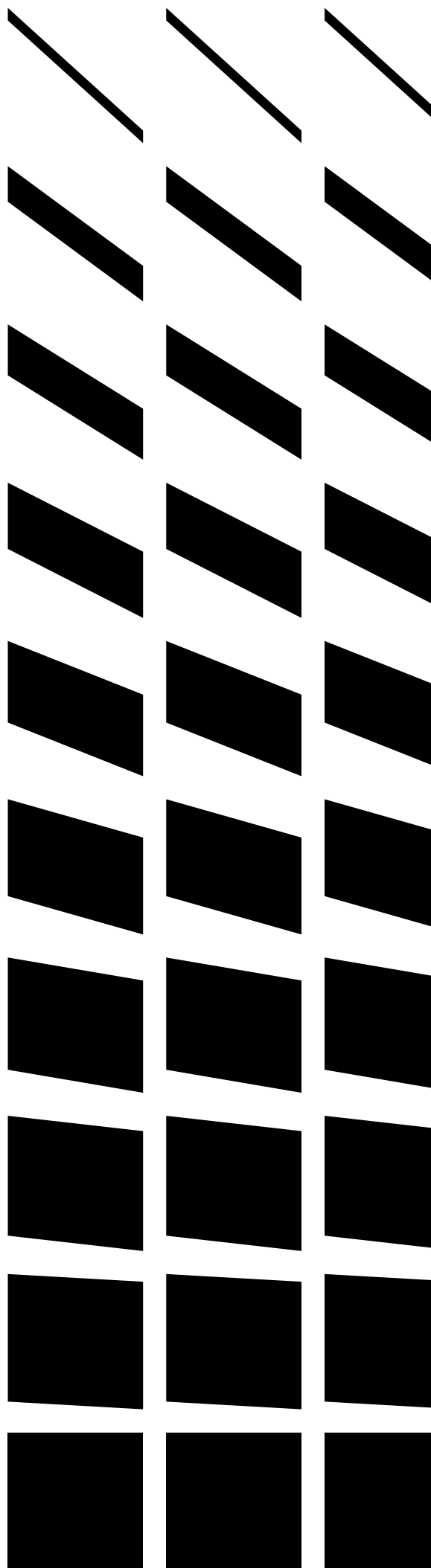
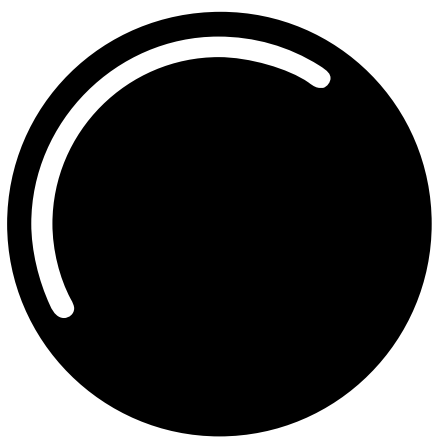
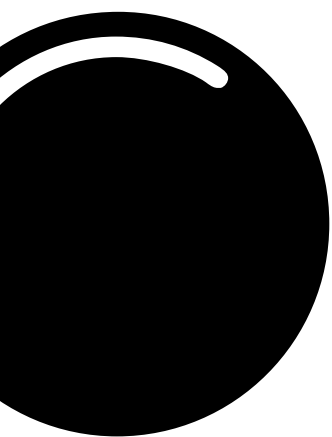
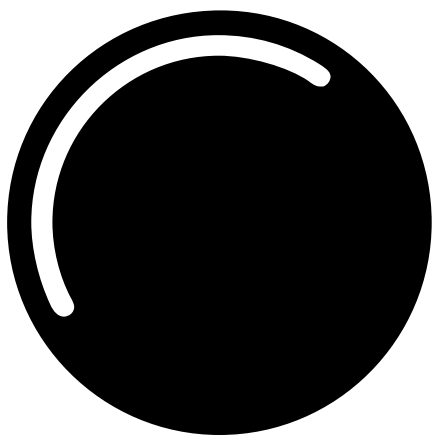
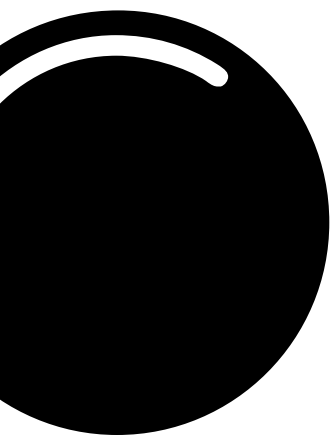
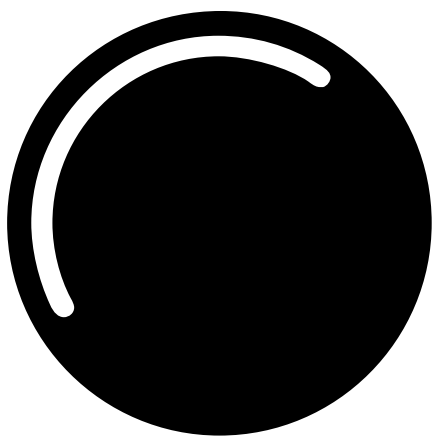
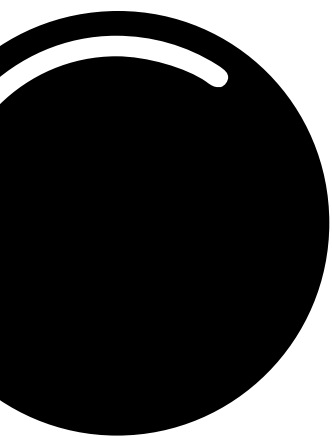
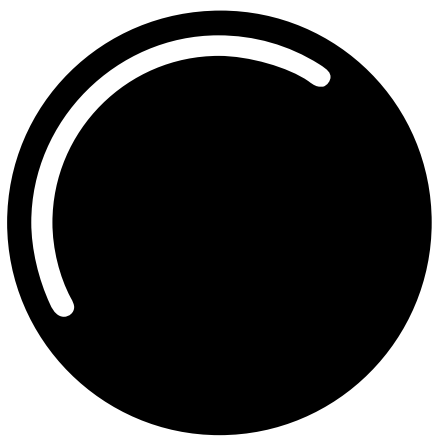
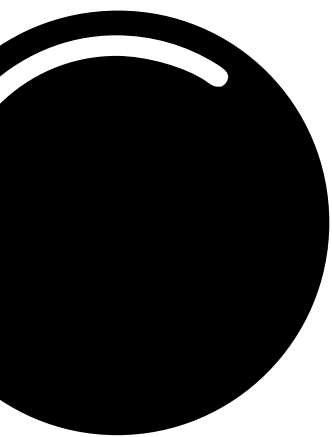
One of the best known and most internationally acclaimed architects in the post-WWII period. He was married to architect Kaija Sirén, with whom he collaborated throughout his career. They designed the Ympyrätalo and Graniittitalo buildings in Helsinki.

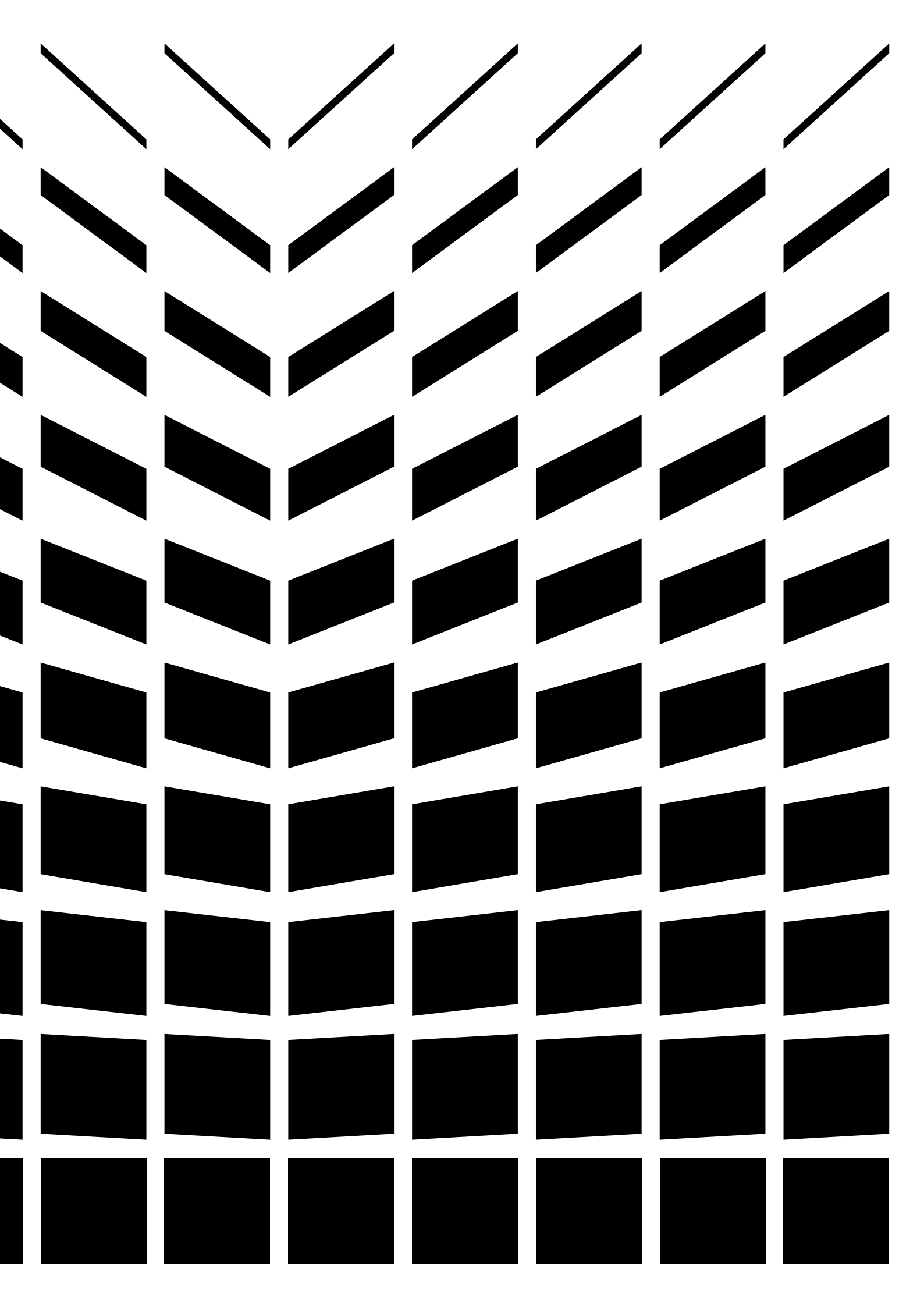
- **Sivén, Kirsti (1949–)**

An architect who has had a long career designing residential buildings. Additionally, she has designed schools, kindergartens, and parish centres.

- **Sonck, Lars (1870–1956)**

A Finnish architect who is considered to be the most significant architect of the National Romantic period alongside Eliel Saarinen.





FEMALE PIONEERS

Europe's first female architect was the Finn Signe Hornborg (1862-1916). Another Finnish pioneer was Wivi Lönn (1872-1966), first female architect to establish her own office. Hornborg and Lönn paved the way for the rising generation of women whose contribution was critical in making Finnish design an international phenomenon: Aino Aalto, Rut Bryk, Maija Isola, Gunnel Nyman and Armi Ratia.



- **Stenroos, Pirkko (1928-)**
A furniture designer, well known e.g. for straightforward children's furniture.
- **Suhonen, Paola (1974-)**
A Finnish fashion designer and an entrepreneur. She is one of the founders of Ivana Helsinki.
- **Suomalainen, Timo (1928-) and Tuomo (1931-1988)**
Architect brothers whose most famous work is the Temppeliaukio Church in Helsinki.
- **Suppanen, Ilkka (1968-)**
The best-known Finnish designer of the 21st century alongside Harri Koskinen. He has an internationally acclaimed career: Cassina, Iittala, Artek.
- **Suviala, Teemu (1977-)**
Co-founder and creative director of internationally acclaimed design consultancy Kokoro & Moi together with Antti Hinkula. Graphic designer and conceptual thinker who has worked on innovative solutions for companies such as Iittala, Nokia and Toyota
- **Tapiovaara, Ilmari (1914-1999)**
A designer and interior decorator, the key figure in the modern Finnish furniture design. Tapiovaara's design ideology represented pure functionalism.
- **Terho, Ilkka (1968-)**
A founding member of the Snowcrash group, an acclaimed furniture designer as well as a founding member of Valvomo. One of his most famous works is the Droppe chair that he designed for Artek.
- **Torvalds, Linus (1969-)**
A Finnish IT expert, programmer, and a hacker who started developing the Linux kernel in the 1990s and is still its project coordinator. Key figure in the global Open Source movement.
- **Toikka, Oiva (1931-)**
A Finnish designer and potter, an award-winning master of Finnish glass art. Toikka is especially well known for his glass birds. He has also designed fabrics for Marimekko and worked as a professor in Stockholm. Toikka works in Nuutajärvi.
- **Toivanen, Pekka (1968-)**
A versatile designer and a design journalist who has significantly increased the appreciation of industrial design.
- **Uotila, Marjut (1979-)**
Textile designer and the creator of the Dusty clothing range for men.
- **Uusitalo, Kero**
An award-winning industrial designer employed by Rocla Oyj.
- **Valjakka, Ilmo (1934-)**
A Finnish architect. The main elements of his contemporary buildings are a clear and effective formal language (the office building of Yhtyneet Kuvalehdet, SAS hotel, YLE Broadcasting Company's Iso Paja building) as well as the ability to combine old and new in a flexible and delicate way.
- **Valola, Jonne**
An award-winning industrial designer employed by Kemppi Oy.
- **Valola, Marianne (1978-)**
An award-winning designer who designs e.g. clothes, lamps, bags, and accessories.
- **Valtonen, Anna (1974-)**
An esteemed design researcher and the Director of Nokia's Design Research and Foresight.

- **Varis, Kyösti (1932-)**

A professor, graphic designer, and one of the best-known graphic artists in Finland. His specialty is corporate symbols, which he has designed e.g. for Finnair, Alko, Ingman, and the Nordic Council. In 1993, the Japanese magazine Idea ranked him among the 100 most significant graphic designers in the world.

- **Vesmanen, Esa (1965-)**

The interior architect of the year 2008, Pure Design Oy. Vesmanen has also worked as a researcher at the University of Art and Design Helsinki's Future Home institute, studying among other things the history and features of kitchens.

- **Väätänen, Risto (1945-)**

An industrial designer who has had a groundbreaking career in heavy industry. He works at Metso as the manager of Industrial Design.

- **Weckström Björn (1935-)**

A jewellery designer and a sculptor. His works are more like miniature sculptures than traditional jewellery items. Weckström is especially well known for the work he has done for Lapponia Jewelry.

- **Wirkkala, Tapio (1915-1985)**

The most significant modern designer of post-WWII Finland. Wirkkala designed numerous objects that have become classics, such as the Kantarelli vase, notes for the Bank of Finland, beer and Koskenkorva bottles, labels, and Finlandia vodka bottles. Especially well known is the glassware that he designed for the Iittala glass factory. However, he has designed objects and details for many purposes and in many countries.

- **Wiherheimo, Yrjö (1941-)**

The professor of Spatial and Furniture Design at the University of Art and Design Helsinki, and the Artistic Director of his own design agency Vivero Oy.

- **Ypyä, Ragnar (1900-1980)**

An architect who worked for the Finnish Ministry of Defence, as the City Architect of Viipuri, and as a private architect in Helsinki. Ypyä worked together with his wife Martta Martikainen-Ypyä, who was also an architect. Together they designed numerous residential and office buildings, schools, libraries, industrial establishments, and above all, large hospitals.

- **Äkkijyrkkä, Miina (1949-)**

A Finnish artist who has designed textiles for Marimekko. Äkkijyrkkä's art has mainly been bovine in nature. She has for example created cow sculptures and sheet metal constructions.

- **Österberg, Bosse**

An architect from the Helsinki City Planning Department who designed an accessible city.

27 — Statistics on Design Professionals

27. Provide the number of design professionals working in the city, broken down into the different number of design professionals.

For its size, the Helsinki region has an impressive number of people working in design-intensive industries, 110,000 – 200,000, depending on how you count it.

Richard Florida defines creative industries as those in which people have the opportunity to come up with creative solutions. In Helsinki, 45% of industries belong to this “super-creative core” employing “creative experts”. When we consider design as embedded design, where experts are continuously doing creative problem-solving involving design, we can estimate 200,000 people working in creative industries in the Helsinki region, one third of Finland’s total.

Design-industry products account for a fourth of Finland’s exports. If the number of design-industry professionals is directly proportionate to export figures, one fourth of the jobs in the Helsinki region are design-industry jobs, which translates into 110,000 people earning a living from design.

Statistically speaking, there is a core of 10,000 design-industry professionals working in the Helsinki region, but the statistics below do not tell the whole story. They do not include, for instance, IT professionals, web designers, engineers...many design professionals would feel a little left out!

HELSINKI REGION, DESIGN-INDUSTRY PROFESSIONALS 2007

Architectural services	2 151
Advertising agencies	3 747
Applied arts and fashion design	705
Urban/community planning	1 397
Industrial design	235
Interior design	288
AV production (film, television, video)	1 745
TOTAL	10 268



Iittala Bird in production

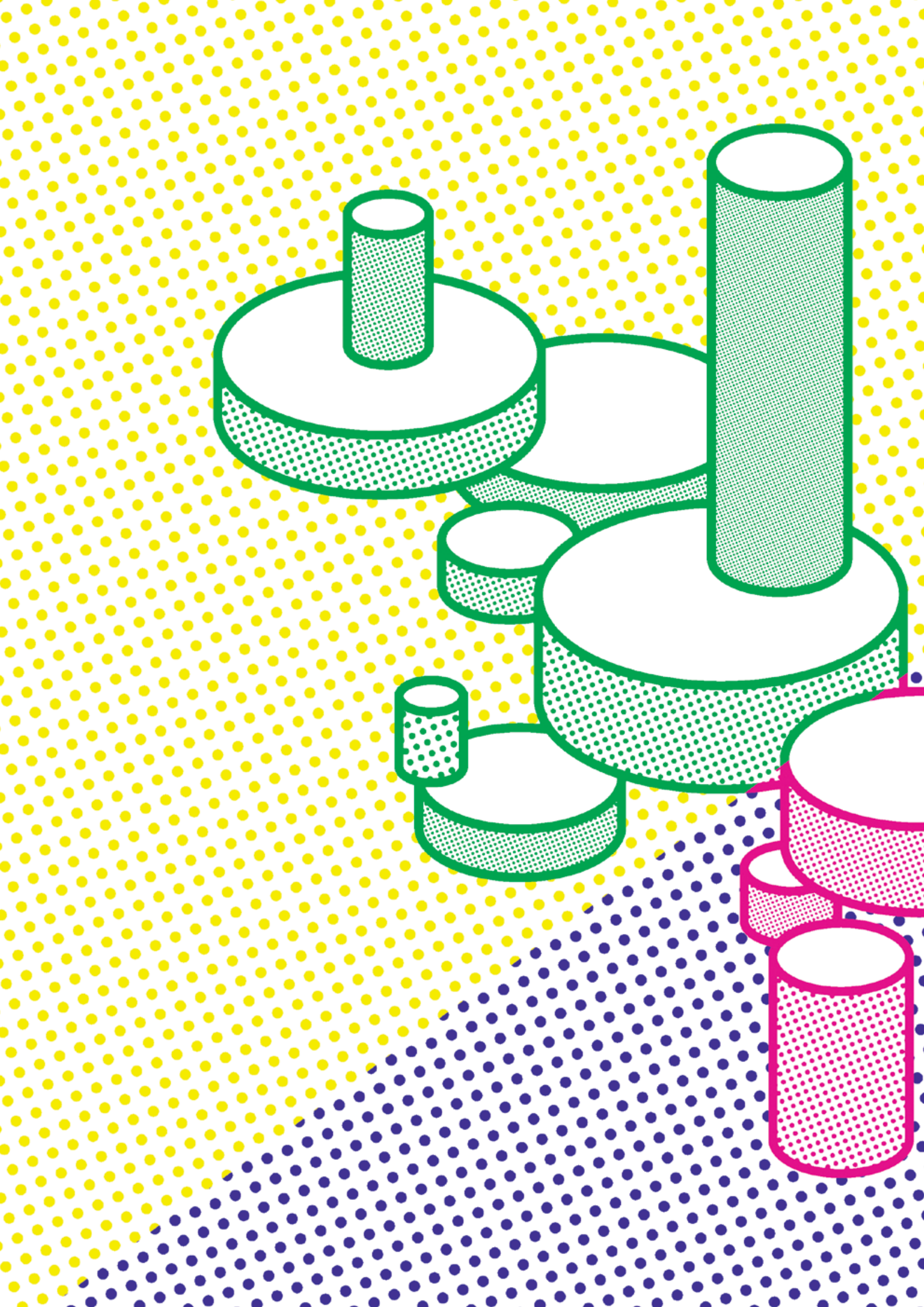
28 — Growth in Design Jobs

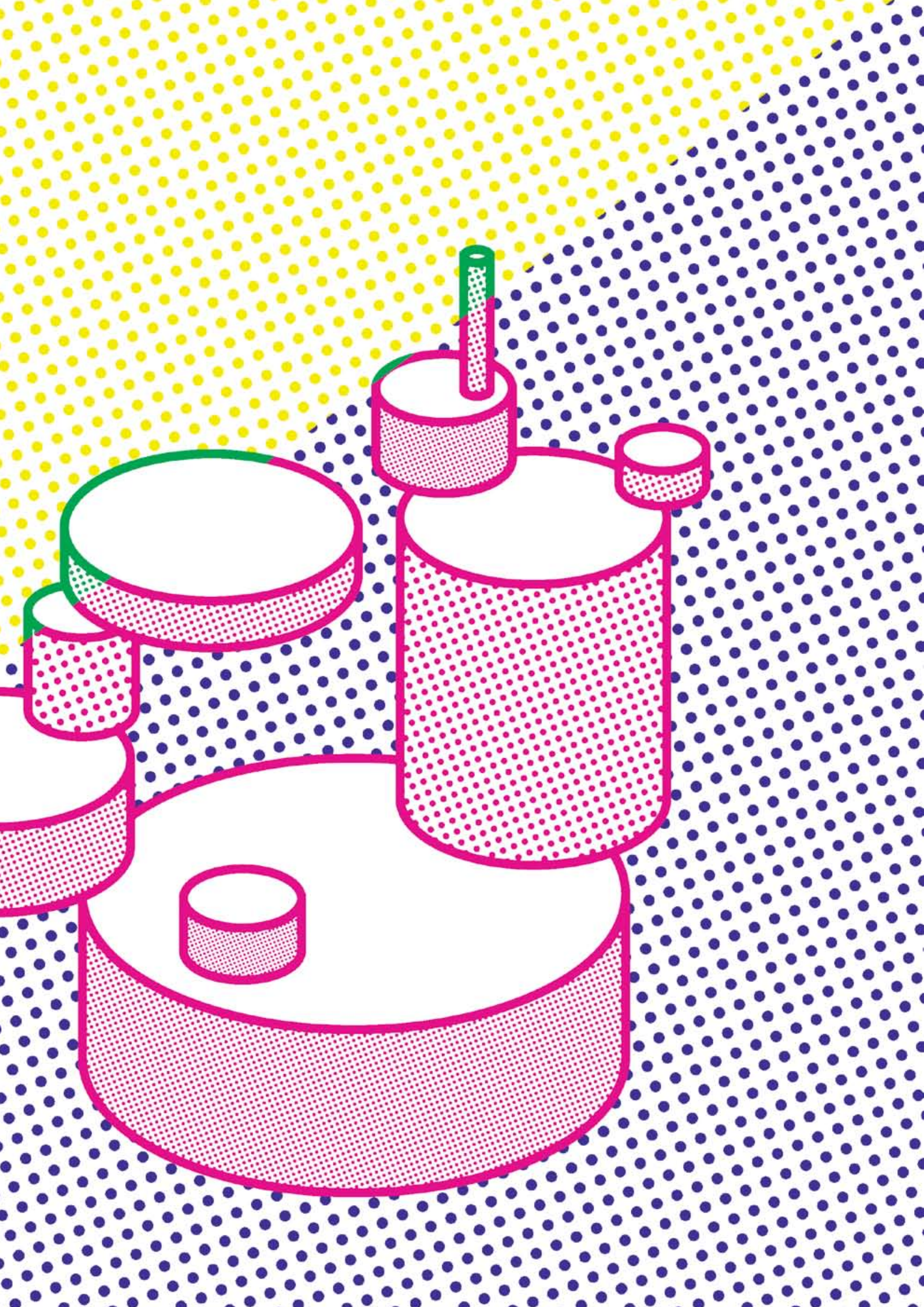
28. Provide the net number of jobs created within the design industries every year, for the last five years for which data is available.

Exact statistics on growth in design-industry jobs as a whole do not exist; however, we can use the estimated number of design professionals to come up with some indicative figures. Depending on the field, the number of jobs has grown an amazing 22-46% from 2003 to 2007, with the greatest growth in applied arts and fashion. The number of design industry jobs has grown conspicuously, an average of 3-10 times more rapidly than jobs in other industries in the region.

DESIGN-INDUSTRY JOBS IN THE HELSINKI REGION

	2003	2004	2005	2006	2007	Growth- % 2003- 2007
Total jobs in Finland	2 669 000	2 666 000	2 704 000	2 757 000	2 806 000	5.1
Total jobs in the applicant cities (Helsinki, Vantaa, Espoo, Lahti, Kauniainen)	403 723	404 408	408 781	420 471	437 999	8.5
Architectural services	1 754	1 756	1 780	1 904	2 151	22.6
Advertising agencies	3 055	3 013	3 142	3 490	3 747	22.7
Applied arts and fashion design	482	523	526	588	705	46.3
Urban/commu- nity planning	1 073	1 082	1 098	1 189	1 397	30.2
AV production (film, TV, video)	980	1 030	999	NA	NA	NA
Total for design- industry job	7 344	7 404	7 545	NA	NA	NA





29 — General Job Growth

29. Provide the net number of total jobs created in the city's economy (including design jobs) every year, for the last five years for which data is available.

Helsinki is growing fast! Combined job growth for the area has been about 8.5% from 2003-2007. That's about 70% more than the Finnish average.

	2003	2004	2005	2006	2007	Growth- % 2003- 2007
Total jobs in Finland	2 669 000	2 666 000	2 704 000	2 757 000	2 806 000	5.1
Total jobs in the applicant cities (Helsinki, Vantaa, Espoo, Lahti, Kauniainen)	403 723	404 408	408 781	420 471	437 999	8.5





Public investment

30

30 — Public Funding for Design

30. Provide the portion of the budget that is spent on design at the municipal, regional, and national level.

Design is deeply embedded in the Finnish innovation system, where it acts as a user agent, process enabler and network connector. It's an omnipresent shaping factor: part of everything, yet seldom a self-sufficient task. Key contributing bodies and internationally recognized results are described below.

TEKES, SITRA, AND THE ACADEMY OF FINLAND

TEKES, the Finnish Funding Agency for Technology and Innovation, is a key contributor to the Finnish innovation system. It works in parallel with the Finnish Innovation Fund SITRA and the Academy of Finland.

The importance of Embedded Design in innovation investments has grown as awareness of design's leveraging effect has spread. Providing precise figures is difficult due to Embedded Design's pervasive nature; however, expert estimates of TEKES investment in programs where Embedded Design is a core element are as follows:

	2005	2006	2007	2008	2009
Innovation funding from TEKES, m€	429	465	469	516	590
Embedded Design's share, %	15	17	20	24	29
Embedded Design's share, m€	64	79	94	124	171

PUBLIC GRANTS

Designers and artists can apply for grants from the Arts Council of Finland, regional bodies, and municipalities.

Public investment in design programmes

	2004	2005	2006	2007	2008
National, m€	20	20	18	18	20
Regional, m€	10	10	10	10	10
Local, m€	5	5	6	7	7.5
Total, m€	35	35	34	35	37.5

INNOVATION STRATEGY

The Ministry of Employment and the Economy has implemented a National Innovation Strategy for Finland. Several of the central innovation clusters noted in the strategy are directly dependent on Embedded Design: Creative Industries, User- and Demand-led Innovations, and Service Innovations. Helsinki's WDC nomination would offer a huge boost to increasing recognition of design as a strategic competitive advantage for small countries.

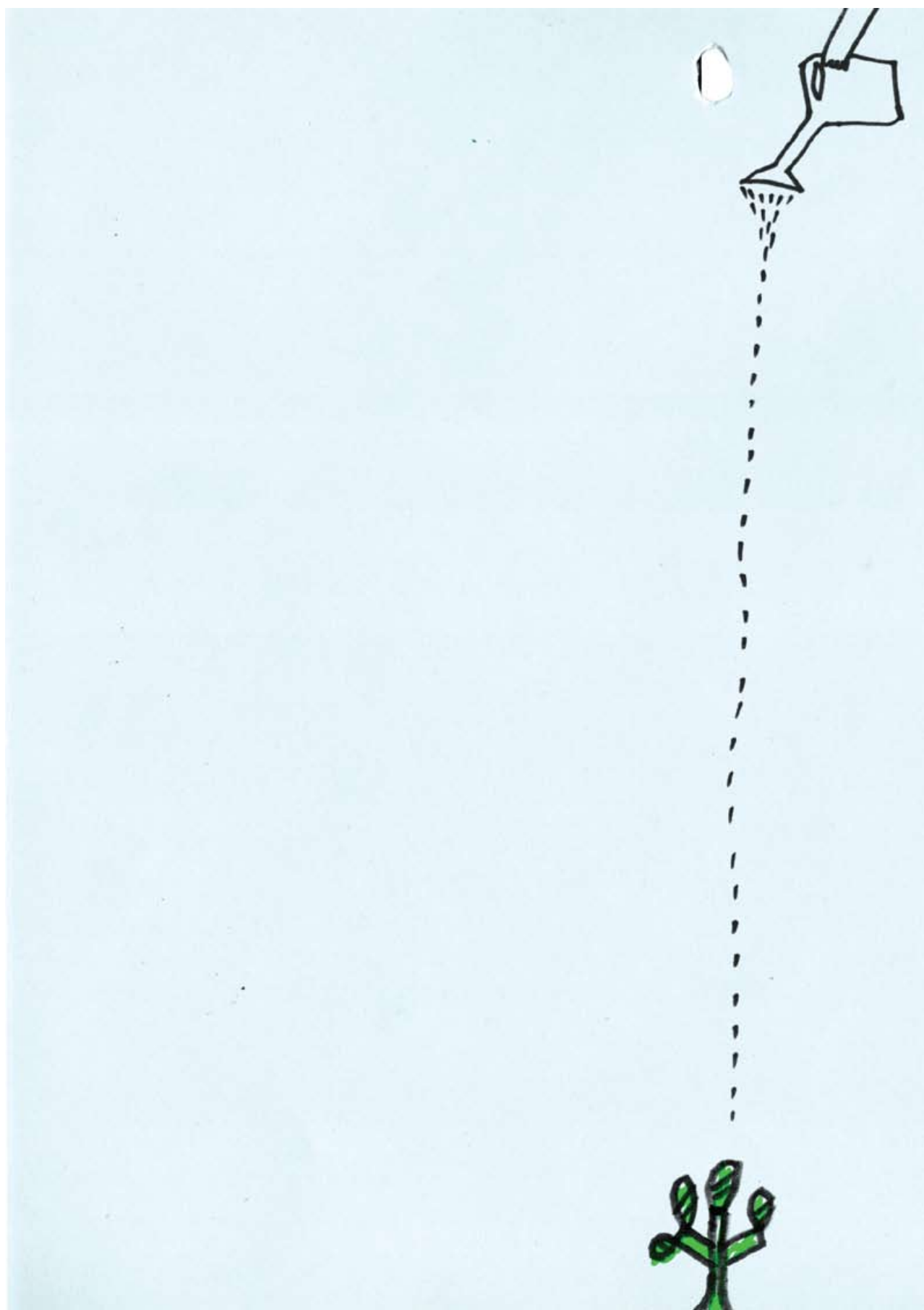
THE MILLENNIUM TECHNOLOGY PRIZE

The Technology Academy of Finland awards every second year the Millennium Technology Prize for a technological innovation that is significantly improving the quality of human life today and in the future. One million euro prize ranks among the world's most prestigious awards in its class. The Prize is widely recognized for its emphasis on innovations that promote well-being and sustainable development.

In 2004, the Millennium Prize was awarded to Professor Tim Berners-Lee, who revolutionized electronic communication by inventing the World Wide Web.

In 2006, the Prize was awarded to Professor Shuji Nakamura for developing new, revolutionary sources of light - bright-blue, green and white LEDs and a blue laser.

In 2008, the Prize was awarded to Professor Robert Langer for his invention and development of innovative biomaterials for controlled drug release and tissue regeneration.







Artek Pavilion



Neighbourhoods /areas

31 — 32

31 — Design Centre Stage

31. Describe any areas in the city that could be perceived as a showcase for design. Include photographs and/or video to support your description where available.

HUMBLE BEGINNINGS

Arabianranta: you might say it all began here – Finnish design ceramics, destined for Finnish homes and museum vitrines worldwide. This former industrial area is now home to two big temples of creative learning: the University of Art and Design Helsinki, and the Helsinki Metropolia University of Applied Sciences. It's a rich mix of young and old, the historic and the new, high-design and media agencies next to open-concept housing blocks and seniors services.

See also question 32.

BRAVE NEW PLAN

Tapiola centre and Garden City: Innovators Aarne Ervi ja Viljo Revell gave shape to this marvel of town planning. It's still a benchmark – and a rewarding day out – for architects, designers and planners; as well as the many who live, work and play here.

The Helsinki University of Technology campus in Otaniemi (Espoo) is one of Alvar Aalto's biggest and best projects. It's innovative, functional and inspiring. And continues to produce world-class architects.

The new Kumpula Science Campus: Where else would you find, an accelerator laboratory quarried into the rock next to a botanical garden?

Vantaa's Heureka Science Centre combines popular (20 million visits over 20 years), hands-on science for everyone with high-level scientific research. Next door is Vantaa's new Moby Dick cultural centre.

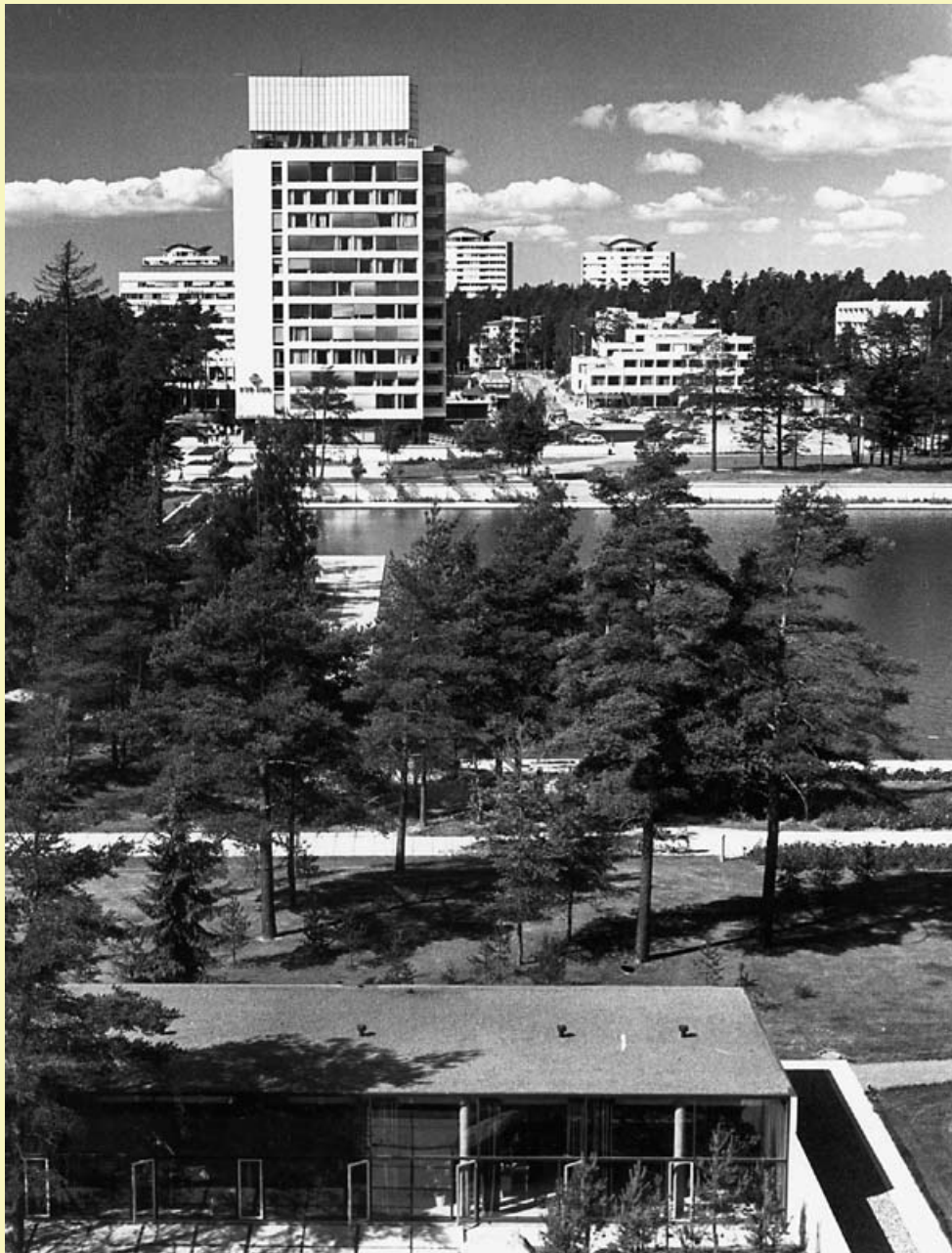
DESIGN ON THE STREET

Imagine an entire district packed with tiny independent studios and workshops, equally tiny boutique start-ups, galleries, design shops and museums – and the right bars and cafes to support the whole thing. That's Helsinki's Punavuori district. Here design is sold, exhibited, practised and produced. Organised institutionalised design anarchy at its best. Today it's called the "Design District".

Uptown in Vallila, a former warehouse area is now home to newly-converted studio spaces. Some are pretty rough – accomplished designer Harri Koskinen says it's good to stay close to the source; as does Ilkka Suppanen; and the many others creating the shape of things to come.



Arabianranta



Tapiola Garden City

32 — Regeneration

32. Describe key urban regeneration or reconditioning projects in the context of the neighbourhoods or areas they have transformed.

For the last fifteen years Helsinki has been a buzz of planning and construction activity, as harbours and former industrial sites are converted into residential and commercial zones.

CANAL PROMENADE

The first step towards reshaping Helsinki's brownfield spaces took place in the late 1980s, when development began in the Ruoholahti area. A central canal became the defining element of this neighbourhood, and refined landscape architecture and a smart master plan have made the Ruoholahti canal a pedestrian destination for non-residents as well.

Relying on a grid of enclosed blocks with inner courtyards, Ruoholahti extends the urban centre to the west of town while offering clear pedestrian zones separate from heavy traffic. Mixed housing for various income groups is provided in a single area: rentals, privately-owned and city-owned flats, small studios and homes for large families. Residential spaces line the canal, with cultural centres, commercial spaces and schools successfully providing a buffer between pedestrian areas and office buildings lining one of the heaviest trafficked east-west roads in town.

ART AND DESIGN CITY

Helsinki's Arabianranta district is ripe with design history. Once the finest Arabia ceramics came out of the factory here – and lent the area the name. This heritage has been a key element in shaping its current incarnation – Helsinki's "Art and Design City," populated not only by students of the area's two universities, but also by young families and senior citizens.

This is because this satellite hub has been designated by the city as a site for bold new experimentation in architecture and planning, creating a liveable, desirable, easily accessible residential area flanking the University of Art and Design Helsinki, hugging the shoreline, and only 10 minutes from downtown.

URBAN ANCHORS

Lahti's image has been strongly coloured by its past as a centre of forestry and other industry. Thanks to recent urban regeneration, the best of Lahti's lakeside shoreline – more than 3 km of it – is now home to more than 4,000 people. This development, called Ankkuri ("Anchor"), is a model for recoding waterfront space, replacing factories and lumberyards with restaurants, residences, and the Sibelius Hall concert and congress centre.

The most recent large-scale central makeover in downtown Helsinki is Kamppi Center. For years this central area was underused, with no focal point, poor services and everything grey. Today it's offices, hotels, 150 shops and a brilliant underground central bus terminal. It brought city transport in from out of the cold; literally.



INDUSTRY → CULTURE

Originally designed as a printing house by Aarno Ruusuvuori, Espoo's WeeGee cultural centre was transformed into a unique exhibition centre for culture. More than 20,000m² devoted to museums: EMMA - Espoo Museum of Modern Art, Espoo City Museum, Finnish Toy Museum and the Helinä Rautavaara Museum of cultures. The new WeeGee echoes the opening of the Tennispalatsi museum and entertainment centre in a disused tennis hall in Kamppi a decade earlier, now one of the busiest weekend venues in Helsinki.

ISLAND CITY

"Saari" is Finnish for "island," and understanding imminent development projects in Helsinki only requires a glance at the names: Hanasaari, Jätkäsaari, Koivusaari, and Hernesaari, all taking some cues from the largely completed Vuosaari. Moving the city's main container harbour to the eastern end of Vuosaari opened up Hanasaari, Hernesaari, and Jätkäsaari for residential development, and over the next decade massive construction projects will provide homes for thousands within walking distance of the city centre – and, most importantly, close to the water, which is where just about everyone prefers to live.

In the meantime, on the western side of Vuosaari, heavy industrial has turned home to thousands, right next to the open sea. Families walk and shop, dogs run in the sand, and grannies hit the beach for their icy polar bear swims. Although the coming areas will be closer to town and presumably more urban, these basic needs of families, dogs, and grannies have been the driving force shaping the plans of these areas as well.







Alvar Aalto

33 — Must-see architecture

33. Provide a summary of architectural interest points. Include photos and/or video to support your description where available.

Helsinki is architecture; an open design studio; a work in progress. It's as rich for architects as it is for enthusiasts and the uninitiated alike, providing a impressive, concentration of 18th-21st century architectural styles in an accessible, compact area.

Senate Square

The city's largest square is Berlin architect Carl Ludwig Engel's. He created the entire expansive neo-classical Senate Square, together with the Senate, the main University building and the Lutheran Cathedral, evoking the then-capital of St. Petersburg on a smaller scale. Equal parts parade ground and living room, the square hosts concerts, fairs, and tourists who sun themselves on the stairs as the summer sun sets.

THREE KEY STYLES

Art nouveau: Helsinki is known for its Jugendstil buildings, including the Central Railway Station, a masterpiece by Eliel Saarinen and partners; the National Theatre, exemplifying the National Romantic ideals of a budding nation; the National Museum, a collage of national motifs; and elegant residential districts like Katajanokka. An influence on other Baltic cities, including Riga, Helsinki's art nouveau era represented a complete shift in a city undergoing enormous growth at the turn of the 20th century, as earlier styles were replaced by the work of later-famous architects, including Saarinen, Sonck, and Lindegren.

Nordic classicism: The epitome of comfortable communal living even today, Helsinki's Nordic classicist neighbourhoods rely on human-scaled, clean-lined wooden buildings and generous yards complete with fruit trees, berry bushes, and vegetable patches to generate an urban village atmosphere. The ideals behind the concept were self-sufficiency and good conditions for the working class; areas like Kämpylä today straddle the line between the original concept and a more prosperous population. The houses feature some of the first experiments in prefabricated components.

Functionalism: Perhaps more than any other style, functionalism and its ideals have shaped the face of residential Helsinki, playing a major role from the 1920s until today. A rejection of ornamentation and closed spaces, functionalist architecture strives for light, cleanliness, fresh air, and health. The landmark tower of the Olympic Stadium, designed by Yrjö Lindegren, is a lesson in the clean, spare, dynamic optimism represented by the work of the functionlists.

Father and son

Along with fellow architects Herman Gesellius and Arman Lindgren, Eliel Saarinen shared a home and studio called Hvitträsk in the forests of Espoo, currently a 20-minute drive from Helsinki. The building is a model of the artists' studio of the time; other examples also exist in the area, including Sibelius's home Ainola. Eliel's mark on Helsinki is pronounced; his son Eero honed his skills on the renovation of Helsinki's Swedish Theatre. Eero moved to the US where he achieved international fame with the Saint Louis Arch and the TWA terminal, all the while continuing to spend his summers in Finland.



Olympic Stadium / Katajanokka

AALTO IS EVERYWHERE

The primary force in the Finnish architectural pantheon, Alvar Aalto lived and worked in Helsinki for years. The Aalto House and Studio, designed by Aalto for his own use, are currently open for inspection and inspiration in the lush neighbourhood of Munkkiniemi.

Examples of other works from very different periods abound: his model (and much imitated) red brick House of Culture and National Pensions Institute, the Academic Bookstore and Rautatalo office buildings right downtown, and the Otaniemi campus of the Helsinki University of Technology. The silhouette of the widely-celebrated white marble Finlandia Hall makes its mark on the skyline of the city, lending the name taken from Sibelius's masterwork to the formative cultural centre of the nation, Finlandia Park.

Garden cities

Heikki von Hertzen had a mad idea about a healthy new garden city sprouting in the Tapiola district of western Espoo – mad only because in postwar Finland there was a scarcity of everything, especially construction materials. But with his determination and the cooperation of a new generation of ambitious architects – the Sirén, Revell, Blomstedt, Ervi – the madness became reality, and is now known worldwide as a fascinating experiment in a softer, more human functionalism. Finland's first totally prefabricated building was built in Tapiola.

The northern Helsinki neighbourhood of Pihlajamäki has received more attention in recent years as a continuation of the same functionalist themes, this time intertwined into forested hills rather than laid out on a garden plain.

Contemporary sacral architecture

The 1970s saw the completion of one of Helsinki's most architecturally significant buildings: the Temppeliaukio church, a light-filled, rock-walled, copper-lidded sacral space embedded directly into the granite, like a sepulchre from ancient times.

Juha Leiviskä's Myrskylampi church in Vantaa does an amazing job of taking a difficult location next to the railway and transforming it into a symphony of light, demonstrating the resourcefulness of Finnish architects executing commissions from the Lutheran church, one of the most significant sponsors of contemporary architecture in Finland today.

These contemporary churches in Finland contrast with older examples in the area, including the Medieval Espoo Church, the wooden Old Church in Plague Park downtown, and the twin Lutheran and Orthodox cathedrals that dominate the Helsinki skyline from the water.

Temples of science and culture

Other new notable buildings in the area are odes to science and culture. Vantaa's Heureka (Mikko Heikkinen, Markku Komonen and Lauri Anttila) is a precise collage of basic geometric shapes, representing an interdependent yet fragmented world. The building is a scientific instrument in and of itself, a gleaming condensation and showcase of scientific thought.

Sibelius Concert Hall in Lahti (Hannu Tikka and Kimmo Lintula) epitomizes Finland's renaissance in wooden architecture, both small- and large-scale: with a built "forest" in the lobby, luscious, massive curves, and adjustable acoustics, the building is an ode to wood and its acoustic properties.

Stephen Holl's Kiasma is one of the significant buildings in Helsinki designed by a non-Finn; the commission was won in an international competition. The building does an excellent job of claiming its space, framing, shaping, and giving character to a previously awkward slice of downtown with chiasmic curves in glass, copper, and gleaming metal.



Tempeliaukio Church



34 — Future Builds

34. Provide a summary of planned new builds of interest to the design community.
Confirmed projects only.

The most ambitious and most interesting development projects in Helsinki will dramatically improve the texture of the city, unraveling and then reweaving some areas, knitting others together, and increasing the density in spots where the urban fabric can benefit from heavier weight.

SHORELINES FOR RESIDENTS

Kalasatama/Hanasaari: Ambitious plans by ALA Architects will give the Hanasaari area, previously in harbour and industrial use, a distinct new profile. The shorelines along Sörnäinen and Hermannin are being transformed, as old industrial buildings, warehouses and harbour operations make way for new homes and modern office complexes.

Jätkäsaari: Now that the main harbour has moved to Vuosaari, this seaside gem has the green light for new residential and commercial development: right on the water, minutes from the centre – by tram, bike or on foot – and docking for your boat. Limited access points between to the mainland mean that special attention will be paid to public transportation and discouraging cars. Plans include a massive green sward cutting through the island, new beaches, and a church on its own mini-island in the bay.

At the western edge of Helsinki exists a quiet island called Koivusaari, which is slated for enormous growth in the near future – proximity to the business districts of Keilaniemi and Ruoholahti, an idyllic on-the-water location, and the expansion of the current metro to the west have put Koivusaari on the fast-track to growth.

EXPANDING CITY

Helsinki's second centre? **Central and Western Pasila**, a five-minute train ride from downtown, are being developed into a dynamic and diverse alternate urban hub. The city's exhibition centre, main sports arena, and secondary train station are already located there, along with enormous amounts of office and residential space; new development is planned to dramatically increase density, physically bridge a space currently divided by the rail yards, correcting some of the missteps made in the original 1970s execution.

Espoo's Tapiola Towers are going up to take better advantage of strong infrastructure and the green of the model Garden City. Another bridging project, high-rise Tapiola Towers will bring together the triumvirate areas of the Otaniemi university district, residential/commercial Tapiola and international business hub Keilaniemi, providing a visual and symbolic focal point for the district, which will soon be connected to downtown by metro.

Airport City and the Veromies district are Vantaa's answer to developing the airport area into a diverse commercial, residential and infrastructural centre. Airport City is an architecturally ambitious plan that will offer new texture to an area largely defined by high-traffic roads, large shopping centres, and the nearby international airport, which is perhaps the world's best connection between Europe and Asia.



CULTURAL CENTRE OF FINLAND

Finlandia Park: Central Helsinki is in the process of getting an exciting, expansive new park. The area around downtown Helsinki's Töölönlahti Bay is taking a new name and a fresh new face. A cultural and recreational oasis, a canal – in conjunction with the existing inland bay – will run through the network of green park areas and flowerbeds that connect cafes, museums and music and events venues. The park is set for completion in 2012, when the Finnish capital celebrates its 200th anniversary.

Helsinki Music Centre: Due for completion in 2011, main users will be the Sibelius Academy, the Helsinki Philharmonic and the Finnish Radio Symphony Orchestra. Marko Kivistö, Ola Laiho and Mikko Pulkkinen have designed a first-class high-tech performance venue, school, studio and more. And just down the bay from Finlandia Hall.

Töölönlahti Dance Pavilion: Planted in the Makasiinipuisto park area, next to neighbouring Kiasma museum and the new Music Centre, what better than a place to dance? Despite the rather reticent Finnish character, Finns do love to dance; melancholy tangos preferred.

LIKELY PLANS

Other plans either in the idea stage or in the works: two new central libraries – for the city and for the University of Helsinki, both downtown; a new museum building bridging the space between the Design Museum and the Museum of Finnish Architecture; a gorgeous extension to the zoo.

Perhaps the most controversial has been the development plan for the southern harbour, the main gateway to the city. Designs including a master concept by ALA Architects and a eye-catching hotel by Herzog and de Meuron have been received with mixed feelings by residents and experts alike, stirring up the controversy and conversation expected of a city proud of its built heritage and emotionally invested in its future.



City Center Campus Library



Pieta-Linda Autti: Layers

Interior design

35 — 36

35 & 36 — Serving Up Design

35. Describe how Interior Design has been effectively used in the Hospitality sector (e.g. retail, restaurant and hotel design) or elsewhere to elevate perceived cultural standards in the city.

36. Describe how this has contributed to the design merits of your city.

Creating rich and rewarding experiences is a value in and to itself. Design, when applied in smart, intuitive ways moves and inspires. Helsinki, as home, as place of business, politics and culture, understands this.

A good experience goes a long way, makes a lasting impression. When we travel, it's often a handful of encounters that determine how and what we feel about the host destination.

Similarly our every day routes and routines are composed of just a few encounters that are not mere variations on daily experiences of our familiar home environment. And that makes them all the more important. Which is why design is taken into consideration at every step of urban endeavour here.

EFFORTS REWARDED – AALTO'S SAVVY SAVOY

Helsinki's Savoy restaurant has a key place in Finnish design history. The original interior was designed by Aino and Alvar Aalto, in co-operation with both textile artist Dora Jung and the newly-established Artek furniture company.

The Savoy is the most tasteful mix of proportion, space, light and furnishings, and succeeds – with the help of personal touches – in retaining a warm and genuine character. Yet its status as a classic doesn't make it a cold and contrived museum. Instead it's an animated, living experience. What's even more exceptional, the food is actually on par with the setting – Savoy is widely considered one of the finest in the country.

It's enjoyed equally by city residents, out-of-towners and foreign visitors alike. And their visit becomes an integral part of their Helsinki and by extension, their experience of Finland. By process of association, the restaurant represents and communicates high-design, warmth, style, creativity, good service, fine food, refinement, hospitality, touch, ambition and imagination.

SACRED SECULAR TEMPLE – THE ACADEMIC BOOKSTORE

Similarly Alvar Aalto's Academic Bookstore. For it's not just a bookstore; it's not actually a bookstore at all.

It's a temple, a living shrine, to higher, spiritually satisfying things. Despite its vast open interior space it's warm and intimate; and despite the sheer volume of reading materials and fixtures, it's spacious and unconfining.

It's hardly a stretch if we draw the bookstore as a telling metaphor for Finnish Helsinki: fine open spaces, passion for reading and enlightenment, quiet yet intense conversation. And openness to new media and ideas, an open cafe and restrooms with drinking cups.

Pure unadulterated satisfaction. Imagine if every trip to the bookstore – and beyond – was as inspiring?



A ROOM WITH VIEW IN - KLAUSK

As a member of the international Design Hotels group, Helsinki's Hotel KlausK on Bulevardi has certain expectations to live up to. As an historic fixture in the fabric of the Finnish capital, yet more expectations arise.

Today's contemporary design hotel is the best of both/all worlds, combining the highest in international design and the richness of traditional Finnish culture. All 137 rooms together with two special suites are equipped with state-of-the-art fixtures and services. And the room classifications range playfully from Mystical and Passion to Desire and Envy; and all describe and represent feelings and sentiments central to Finnish mythic literature. All communicate a sense of skilful, compelling treatment and warm, personal touch.

TOWERING DESIGN HISTORY - HOTEL TORNI

Helsinki's Hotel Torni is truly an original. Built back in 1928 it's the city's first and original skyscraper. (Torni is Finnish for "Tower".) And it's rich in history, which is uncovered and suggested at every step. The Torni has been done over any number of times but it retains its unique mix of art deco ornament and the clean minimal lines of early functionalism.

Contemporary fuses with the past seamlessly, with great attention to light, intimacy and appointment, to the unique public-private relationship at work here.

STAY AS YOU ARE - OMENAHOTELS

In bold, contemporary contrast to the rich historic heritage of hotels like the Torni, KlausK, Palace and Vaakuna, Omenahotels is Helsinki's latest chain of hotels and hotel concepts.

Omenahotels have been designed to offer good accommodation in prime locations at pleasing rates; and the traditional hotel fixtures remain in the background. Here you don't pay for services you don't need. There are no sales and reception areas but a round-the-clock remote reception service instead. Book over the net and get your room number and door codes the same way. You don't even check-in or out. There is no staff; you come and go as you please. The driving idea is the client picks a hotel at the destination – the destination isn't chosen because of the hotel. Presently two locations in Helsinki and others across the country. Planned new locations include Stockholm, Berlin, Paris, Barcelona.

DESIGN TRANSPARENCY - LASIPALATSI

The Lasipalatsi restaurant is located in the Lasipalatsi ("Glass Palace") building, one of the most important functionalist structures in Helsinki. It was originally built in the 1930s to serve as a temporary bazaar venue, and it was actually designed by three young architecture students, one of them Viljo Revell.

Years later, after decades of neglect it underwent comprehensive renovation, restoring the unique functionalist style of pure white walls, large windows and interiors, together with warm interior colours and small quirky details. It even has a 1930s-era Winter Garden with live palms.

SEEING THROUGH DESIGN – SALME OPTICIANS

When the small Salme speciality opticians service was looking to boost their profile, strengthen their brand image and build trust among their customers, they chose design. They re-designed everything, from furnishings and fixtures to lighting and ambience.

Esa Vesmanen's office and interiors specialist PureDesign agency turned the place into a small pearl. Little wonder Vesmanen was chosen interior designer of the year 2008, for his magic make-over at Salme. Everything here is about clarity of sight and vision, light and colour, and skilfully framing seeing and being seen.

BACK TO THE BEGINNING – ARTEK

Alvar Aalto had a profound impact on Helsinki. His architectures and designs are represented and felt everywhere. Aalto didn't design Artek – he didn't have to.

The Artek Esplanade shop and showroom is a quiet place where you come to commune with design. At every turn something marvellous and familiar. You've seen most of the furniture and lighting somewhere – at galleries and museums around the world; and in homes, offices, even kindergartens and dentist offices. The eclectic selection spans the simplest of fine and functional to the most exotic of understated design indulgence.

Aalto is not alone here, even though the majority of pieces are his. Iconic names and designs on show – and sale – here include Juha Leiviskä, Maire Gullichsen and Kaj Franck. The shop interior is spacious, smart and minimal, and lets the design speak for itself. Listen closely and you will hear it – decades of far-reaching design history, still in the making.





Urban design

37 — 38

37 — Natural Urban Design

37. Describe how Urban Design has been effectively used to create public areas that characterise the city and improve the quality of life of the city's inhabitants.

Nature: More than anything else, the very real Finnish reliance on nature as a source of mental and physical well-being and as a democratic, invigorating space for social activity defines the best public spaces in Helsinki.

Helsinki residents respect and value their outdoor spaces; you'll be hard-pressed to find a beach, park, or forest that's in anything but immaculate condition. They invariably feature excellent signage and infrastructure, and almost all are accessible by public transportation – including the 45 km² Nuuksio National Park, partially located in the City of Espoo, and the remote and idyllic Kaunissaari, an hour's boat ride from eastern Helsinki.

PARKS EVERYWHERE

Looking down on the city from the air – or from Google Maps – suggests a quarter of the city is parkland; and it's full of life.

Every neighbourhood has its parks and playgrounds; even the most urban have some degree of green – from their youngest ages, Finnish children spend time outside every day, except in the foulest weather. A defining feature of Finnish suburbs are the nearby forests, where children play and explore, adolescents escape the constrictions of home life, and adults go to relax and recharge.

We might call them organic-design public spaces.

Central Park – the city's biggest – attracts cyclists and cross-country skiers, berry-and mushroom pickers – and the occasional lost moose. There's a whole world of things going on in here. Central Park reaches from the river defining the northern boundary between Helsinki and Vantaa almost into the centre of town, tailing off into the lovely Töölönlahti Bay park and cultural hot spot Finlandia Park.

Kaivopuisto park, the city's largest social playground. The symphony performs live in the sprawling seaside park, a giant outdoor screen shows a silent Chaplin classic; thousands sit entranced, together. Petanque, chess, picnics, ice cream, jogging, sledding and snoozing all work.

SHORELINE AND CYCLING ROUTES

Walking, cycling, bird-watching, rollerblading – much of the shoreline of the applicant cities has been set aside for public use, reiterating the Finnish policy of public access to natural spaces. For those areas where there is no seashore, rivers, lakes, and streams provides respite from the society – as do forest paths for cycling, skiing, and walking.

ISLAND LIFE

Outlying islands like **Pihlajasaari** and **Kaunissaari** or nearby Uunisaari are the other, supernatural side of the manmade-organic. Sand beaches and thick pines; also paths, changing cabinets, grills and hidden wooden restaurant villas – and of course, a sauna.

COMMUNITY GARDENS

One of the most vibrant manifestations of designed outdoor space in Helsinki are the garden plots, many of them accompanied by minute cabins, that were originally intended for working-class families as sources of produce and retreats from city life. In contrast to rural cabins, these urban plots and cabins are located in close proximity to each other, fostering a close community spirit. Their popularity has exploded in recent years, inspiring the city to set aside space for expansion of existing plots and establishment of new gardens.







38 — Lasting Personality

38. Describe how local materials or techniques have been used in the urban environment to promote sustainable design and build the city's personality.

Finland is a land of wood and stone. There's no shortage of clay either. Which is why much of what is built in Helsinki and throughout the country, is built of wood, brick and stone – even today.

CARVED IN STONE

Back in 1748, work began on Helsinki's Suomenlinna sea-fortress complex. It was the first large-scale local / sustainable project ever. The bricks (many bricks) were made from clay from the surrounding area. All of the timber too, from nearby forests. And countless tonnes of stone excavated from the very building site. It's so sustainable it's one of the most visited sites in the country. And 850 people actually live in the renovated ramparts and barracks. (It's also on UNESCO's World Heritage list.)

The National Romantic and Art Nouveau styles that followed were also very big on stone. If it wasn't available on site, they didn't have far to go. (Much of the city's topography, even district names, are shaped by the rock on – and into – which the city is built.) The Pohjola building on Aleksanterinkatu even has figures from the Kalevala leering and leaping out of its heavy stone facades.

The Otaniemi university campus (Alvar Aalto, completed 1966) the celebrated Rock Church (Timo and Tuomo Suomalainen, completed 1969) and the President's Residence (Reima and Raili Pietilä, completed 1993) are all fashioned from local grey granite.

BEND IT LIKE BIRCH

Wood has long been used to build because it was versatile, abundant and cheap. It's no longer so cheap, but it's used everywhere.

The latest housing developments in the Vuosaari district as well as the Viikki area consist of row houses and apartment blocks made from wood. People prefer it, for its warmth, beauty and natural, environmentally-friendly features.

And Lahti's Sibelius Hall (Kimmo Lintula and Hannu Tikka, completed 2000) is a wood enthusiast's dream come true. It swoops, soars, arches and stretches. It's soft, smooth and sensual; it even smells good.

Wood is actually experiencing a renaissance here – for projects like entire libraries, day-care centres, kindergartens and schools, even award-winning churches. All depend on local forests, advanced wood processing techniques and traditional carpentry skills.

And demand for ever-better building materials also gives rise to an enviable, highly-innovative wood processing industry.

The Helsinki University of Technology – that educates our architects – has an entire department devoted to wood technology. Architecture students even get their hands dirty (and splintered) in the wood-shops – it's part of their training. So they leave with valuable experience in the latest developments in local traditions.

And walk into any home here and you'll find carpets everywhere – lots of them. The finest of them are made from paper. A growing number of designers and manufacturers are using paper to create high-design speciality carpets – for floors, walls, wherever.

GLITTERING FUNCTIONALITY

Advanced high-tech glazing techniques are increasingly used in new buildings. So we draw heat from the (intolerably) short hours of daylight sun in winter; and reflect the heat away during the (thankfully) long days of summer.





Wooden Pavilion



Sustainable design

39

39 — Making a Difference

39. Describe any responsible or sustainable design initiatives in the public and private sectors.

Less than ten years ago, a new international architectural award - the Spirit of Nature Wood Architecture Award - was established in Finland. It's given for architectural excellence for work which exemplifies a progressive and creative use of timber. Past winners include Peter Zumthor, Richard Leplastrier, Kengo Kuma and Renzo Piano.

Out of that came Lahti's Wood Architecture Park. The park is intended to display unique architectures with a purpose. These include the Piano-Pavilion on the shores of Lahti's Vesijärvi lake, and a taxi-stand shelter in front of Lahti's marvel of wood construction Sibelius Hall.

Finland is also a global leader in sustainable forest technology; and home to one of the world's leading consultancies, Jaakko Pöyry.

THE GRASS IS GREENER

In the green fields of Viikki, just outside Helsinki proper, is the Viikki research complex. It's the university headquarters for agriculture, biosciences and technologies. The entire region's actually one big open organic research site.

Now enter the multi-disciplinary Viikki Eco-Community Project - Eko-Viikki.

It's a huge joint-initiative:

- Ministry of the Environment (YM)
- Finnish Association of Architects (SAFA)
- National Technology Agency of Finland (Tekes)
- Helsinki City Planning Department. (KSV)

It involves and entails just about everything sustainable. Helsinki's role-interest is housing, as sustainable as it gets. Strong communities, low consumption, low emissions and quality living. Even the power company is in on it. Helsinki Energy has won many awards, including the EU Parliament's Regional Awards prize, for energy-saving combined production techniques.

OUT WITH THE OLD

Out east in the Vuosaari district, solutions unfold and arise on a regular basis. The main harbour has been moved out here. The alternative was not a sustainable scenario, with the harbour in town, taking up valuable urban space.

The downtown seaside Hernesaari district too has been entirely re-zoned. It's moved all kinds of industry out and has been building new residential developments for some years now. It's beautifully sensible.

And the Arabianranta area, once home to clay mines and low-tech manufacturing is becoming the new seaside location to be in. New-concept flexible housing, new media, new life.

PACKING AND UNPACKING

At street-level, things are getting greener all the time. For years now, designers have been tapping in – and cashing in – to the interest in and demand for eco, bio, green, fair sustainable and responsible.

And why not? Paper carpets, natural materials like sustainable, unbleached cottons, linens and hemp. Natural scents and colours, re-useable packaging. Automotive and bicycle inner tubes, industrial packaging, shipping pallets, containers and the like – all re-conceived, re-used and revived.

And big manufacturers are turning to small Finnish design firms to draw recyclable seats, re-use heating and cooling energies, re-invent the (steering) wheel.

WELCOME HOME – HIGH-FLYING PILOT

Welcome Home is a program developed to welcome and support foreign in-patriate families who move to Finland with their families:

- provided by the Finnish Youth For Understanding, a non-profit organisation;
- has enabled thousands of exchange students to enjoy and adjust to foreign cultures and countries, in Finland and abroad;
- and develop as global citizens of tomorrow;
- part of the international Youth For Understanding organisation.
- developed using Service Design methodology in interactive process
- involves YFU, Finnish companies, their foreign employees, and potential YFU host families
- currently in pilot phase.

MORE SERIOUS FUN – JOLLY DRAGON EVENTS

The Jolly Dragon Events community aims for global recognition as a system, comprised of brand, technology and education, enabling real-life communities that create social cohesion – anywhere:

- make cities more Fun at grass-roots level, powered by all the friendly people in a city;
- same in London or Baghdad, services have impact on serious social issues related to class, ethnicity and religion;
- Helsinki is research and development region; prove system has measurable urban impact
- partners include some of world's biggest (fun) brands in the world – Nintendo Wii, Ben & Jerry's, Amer (Wilson) Sport, Pernod Ricard;
- community provides serious services as by-product, with meaningful job placement schemes;
- award in 2008 from Finland's largest media, Helsingin Sanomat, for best service to the city.
- 1800 Fun events per year; 1800 opportunities to integrate Finns & foreigners



LOPPUKIRI HOUSING COMMUNITY – GROWING WITH DESIGN

The Loppukiri housing community in Helsinki is the result of a six-year project that created an alternative model of life for elderly people. In January 2001 city authorities allotted a site for the building; two years later a collaboration agreement was signed with the construction company. In 2006 residents moved into the new seven-storey apartment building with 58 flats, varying 36 to 80 sq. metres in size:

- community enables elderly people to live active and meaningful life
- privacy of own home and in-house community life combined
- age-range as wide as possible, so no employed personnel needed
- residents volunteer to work together for the community
- people stay active, share work, keep up hobbies as long as possible
- residents co-designed building with architects
- involved in deciding layout of the plan, room division and materials
- also important role in designing common areas like community kitchen, dining room, library, office and laundry
- top floor for recreation – two saunas, exercise room, multipurpose sitting room and guest-room
- roof terrace popular for leisure and small gatherings (on warmer, hospitable days)



Industrial design

40

40 — Design for the Greater Good

40. Provide examples of the city's achievements in industrial design.

Design is everywhere. We see and use it in most every activity and situation of our daily lives. It's become so embedded in what Finns do and how we do it that we probably take it a little for granted. From early on the message is communicated and understood: good design improves our lives. Good design enhances education, makes work more productive and satisfying, is an integral driver in business and animates our public surroundings and our personal lives alike.

DESIGNERS AGAINST THROWAWAYISM - IITTALA

The Iittala Group is a leading company in contemporary Nordic design.

- strong position on home markets in Finland, Sweden, Norway and Denmark
- brands include Arabia, Hackman, Iittala, Fiskars, BodaNova, Höganäs Keramik, Rörstrand, Raadvad and Høyang-Polaris
- working in spirit of (Iittala) designer Kaj Franck's postulate that "objects should always be appropriate, durable and functional"
- re-formulated as corporate design philosophy: "lasting everyday design against throwawayism"
- Iittala designers include the most respected names in design, including Aino & Alvar Aalto, Kaj Franck, Timo Sarpaneva, Tapio Wirkkala, Renzo Piano and Harri Koskinen.
- international growth through Iittala brand and Iittala stores
- employs 1,400, part of the international Fiskars Corporation.

SUUNTO - A HERITAGE OF RELIABLE SPORTS INSTRUMENTS

Suunto is a leading designer and manufacturer of sports precision instruments for diving, training, mountaineering, hiking, skiing, sailing and golf. Prized for their intuitive design, pinpoint accuracy and robust dependability, Suunto instruments provide athletes with the accurate and reliable guidance they need to safely reach their goals.

- founded in 1936 when inventor Tuomas Vohlonen patented the mass-production of the liquid-filled compass
- ambassadors include Olympic gold medallists and several world-champion athletes
- Suunto Core won the "best of the best" prize at the Red Dot Design Awards 2008
- the feminine and versatile Suunto Lumi was recently honoured for its design at the prestigious iF Product Design Awards in Germany in 2009
- Suunto D9 dive computer was a 2007 nominee for the German Design Award competition - the only official design award given in Germany
- Suunto t3 and Suunto GPS POD were both awarded the ISPO Outdoor Award 2006 based on design and usability

ETAX ADMINISTRATION - TOWARDS BETTER TAX SERVICES

This innovative and efficient system makes the business of taxation easier to bear for everyone - rethinking the customer's process and utilising the internet maximally

- Tax Return - Pre-completed and Online; only changes require user filing
This smart scheme was the recipient of the Prime Minister's Best Practices Award (2006)
- Tax Card Online - get a tax card by completing and submitting documents on-line
- Integrated Services for Immigrants; helps make the procedure simple and comprehensible;





OTE BY ALESSI PERALX





FISKARS – BEAUTY AND EASE THROUGH GOOD DESIGN

Fiskars' signature orange-handled scissors, in production since 1967, are a good example of excellent functionality. (Ever wonder why half the world's scissors are orange?)

- Fiskars garden tools closely based on modern, timeless design- language scissors created
- entire line of widely-recognised quality kitchen knives and utensils (and the world's greatest, easiest-to-use sharpener)
- commitment to long-term design and continuous development
- high standards of ergonomics and quality
- make products that last, are easy to look after and maintain.
- functionality central to Fiskars approach; products lightweight and easy to use
- many feature innovative mechanisms enabling wide variety of activities in garden and home
- assist those with even limited strength in hands and arms

VAISALA – MEASURED PRECISION

Vaisala is a cutting-edge technology company, and a global leader in environmental and industrial measurement:

- more than 70 years of high-tech operations, contributing to better quality of life
- comprehensive range of innovative observation and measurement products and services
- meteorology, weather critical operations and controlled environments
- has incorporated industrial design into product design over 20 years
- reliable, quality products and consistent brand image
- collaboration and partnerships with major Finnish industrial design companies
- employs over 1200 professionals worldwide

DECIDEDLY DESIGN DRIVEN – ROCLA

The Finnish Rocla company's core business is providing intelligent materials handling solutions and services. Strong warehouse and automated guided vehicles know-how improves logistics operations. Continuous innovation and awarded user-friendly design are key drivers.

The company's new warehouse truck – the Rapid low level order picker – was awarded the prestigious red dot design award in 2009, also honorary mention in this year's Fennia Prize design competition:

- unique design innovations enable driver to move more smoothly and faster
- makes picking work more efficient
- boosts picking process efficiency by 20%
- saves customers hundreds of thousands annually

WELDING IN THE RED – KEMPPI

Kemppi is a well-known supplier of quality productive welding solutions:

- employs latest technology, globally renowned
- 60 years of operation, subsidiaries in 13 countries

- invests continuously in research and product development
- primary emphasis on usability and design; Kemppi's MinarcMig Adaptive 180 won the international red dot design award in 2006:
- only welding equipment manufacturer in the world to win the award
- international panel cited innovativeness, practicality, ergonomics, and environmental-friendliness
- adaptive, intuitive controls, simple, instructive LCD display for easier use

PERSONAL VISUAL PREFERENCES - PLANMECA

Planmeca (est. 1971) designs and manufactures a full line of high technology dental equipment, including dental care units, panoramic and intraoral X-ray units, and digital imaging products:

- strong commitment to R&D
- largest privately held company in the field; third largest dental equipment manufacturer in Europe

Planmeca's dental unit Planmeca Sovereign and X-ray unit Planmeca ProOne succeeded were awarded the "red dot" quality seal for high product design quality in 2009:

- third design award presented to Planmeca Sovereign; fourth award for Planmeca ProOne
- enables full conversion from right-handed to left-handed use
- graphical user interface guides user with intuitive symbols during operation
- each user defines settings according to requirements and individual preferences
- designed to be simple and affordable, yet technologically advanced

DESIGNING FUTURE MOBILITY - NOKIA

Nokia is the world leader in mobility, driving the transformation and growth of the converging Internet and communications industries: The company designs and manufactures a wide range of mobile devices, providing experiences in music, navigation, video, television, imaging, games and business mobility. Similarly, it also provides equipment, solutions and services for communications networks:

- a global forerunner in open innovation and what we call embedded design
- headquarters and large share of design organisation located in Espoo / Helsinki
- Nokia design has won many important awards including a host of red dot awards
- Nokia's iconic 8800 mobile phone won "best of the best" prize at red dot design awards 2006, becoming only mobile phone to receive the award
- Morph concept awarded the red dot, for design concept, 2008
- launched alongside Museum of Modern Art's "Design and The Elastic Mind" exhibition
- Morph concept device showcases nanoscale technologies being explored by Nokia Research Center (NRC) in collaboration with Cambridge Nanoscience Centre (UK)
- concept represents opportunity to develop completely new generation of mobile devices, paving the way for new forms of mobile communications









MARIMEKKO
SPRING
09

ART AND TECHNOLOGY – ARTEK

Artek is renowned as one of the most innovative contributors to modern design.

Back in 1935, Artek was established as a modern, humane and innovative design production, sales and marketing organisation:

- founded by names which were to become legendary in design history – Aino and Alvar Aalto, Maire Gullichsen and Nils-Gustav Hahl
- originally conceived first and foremost as sales and marketing platform for Aalto furniture
- soon other manufacturers like Knoll, Vitra and Fritz Hansen's productions were added to already extensive range

Long-term durability and high quality, combined with a clean-lined form language are essential components in the creation of each and every Artek product:

- seen and used in wide variety of venues and applications, from museums and public spaces to offices, schools, homes and hotels
 - strong, respected presence in Helsinki, Espoo and Turku; resellers throughout Europe, USA, Brazil, China, Japan and Australia
- Artek is also highly active in design and co-production of interior design and decoration:
- recent projects include the Nokia Store, San Paolo; P.S. 1 Café, NY; Clarion Sign Hotel, Il Duetto and Daruma Sushi, Tablo Ateneum, Theatre de Poitiers

SERIOUS FUN – SULAKE

Sulake (est. 2000) is an online entertainment company focused on virtual worlds and social networking. Sulake's main product is Habbo, the world's largest virtual world and online community for teenagers:

- localised Habbo communities in 33 countries on six continents
- over 126 million Habbo characters created, 11.5 million unique users worldwide visit Habbo each month (source: Google Analytics)
- offices in 13 countries, headquartered in Helsinki, over 300 employees worldwide
- users join by creating a fully-customised online character called a Habbo
- explore many public spaces and thousands of rooms created by other users in the virtual world
- also games, connect with friends, decorate their rooms, fun through creativity and self-expression.

THE JOY OF DESIGN – MARVELLOUSLY MARIMEKKO

"Marimekko is the forest path between the practical Venla and the ethereal Anna (from Alexi Kivi's immortal classic novel 'Seven Brothers'), projected into the highways and byways, home and whole living environment of this changing world."

These words by Marimekko founder Armi Ratia, back in 1954, still well serve to capture the spirit of Finland's original design textile company. Marimekko, established three years earlier in 1951, embarked on a mission to bring beauty and the joy of life into people's everyday lives:

- Marimekko lifestyle concept comprises clothing, interior design products, bags and other accessories

- all in rich, spirited colours and strong, now widely-recognised patterns
- since the beginning, company has practiced a simple, successful combination of creative design, finest materials and highest-quality workmanship

The company's trademark stripes-scheme helped put it on the map of design textiles worldwide already back:

- sticking closely to founder Ratia's original core values
- cultivates strong new design talent, from within and without
- also creates similarly bright, positive concept shops, continues to surprise and satisfy.
- decades of awards and recognition include SIGNUM Prize 2008, Elle Decor international Design Award 2005 and 2007 for best fabric print
- also Design Management Award Europe 2007, honourable mention; and Fennia Prize 2007
- products in 49 countries worldwide

DESIGN THAT WORKS – MARTELA

Martela designs and supplies interior solutions for work environments and public spaces. The company's objective is to create high-quality, ergonomic and innovative products for these applications:

- largest company in sector in Finland, one three largest in Nordic countries
- production facilities in Finland, Sweden and Poland
- design, production and sales of office furniture more than 60 years
- expanded from working spaces, meeting rooms and lobbies to schools and institutions
- consistent commitment to ergonomics
- chairs and tables explicitly designed for optimal work applications
- highest quality criteria, creating humane and relevant solutions and services
- both company and designers have won numerous awards
- latest is Diamonds of Furniture Making in Poznan International Fair
- main award for Fly Me chair, design Geir Saetveit
- also honourable mention for office desk range Pinta, design Pekka Toivola and Iiro Viljanen
- supporting role in Kaj Franck Design Prize of 2008, awarding legendary Professor / designer Eero Aarnio

LIFTING DESIGN HIGHER – KONE

KONE is a global leader in elevators, escalators and innovative solutions for modernisation and maintenance. Architects and consultants are key parties in decision-making processes:

- dedicated to people flow — moving in and from buildings in a smooth, safe manner and without waiting
- main segments residential, office and retail, as well as public transportation and airports
- also hospitals, leisure centres, hotels and industrial properties
- creates ambience, experiences with light, colour, patterns, materials and sound
- design process begins with customers, for high-tech architecturally-tailored and communications solutions
- design essential part of research and development
- KONE Deco Design even brings the world-renowned designs of Marimekko to KONE elevators
- recieved 2008 GOOD DESIGN award for its innovative KONE Four Seasons™ elevator design
- awakened interest in commercial, public and industrial applications.



Kone



41 — Visions of Communication

41. Describe how visual communication has been used by the city to promote itself locally, regionally and internationally. Include any major environmental or way finding projects. Provide examples if available.

Helsinki has long recognised the value of visual communication and its role in the life of the city. It's one of the most publicly explicit ways in which the city communicates with both inhabitants and visitors alike. And it gives shape and expression to the spirit of the city, to its character, values and aspirations.

SEEING RED – HELSINKI BUSINESS HUB

Design agency Kuudes Kerros was awarded a red dot in 2008 by the widely-recognised international Red Dot Design Awards. The prize was awarded for communication design, for their striking Helsinki Business Hub concept, sited for superb design and trend-setting:

- concept focuses on the creative potential and originality of the Capital region;
- new visual identity defines a common, international umbrella brand;
- promotes business activity for the entire Helsinki region;

DESIGN GOING TO THE DOGS

The Finnish graphic design trio Dog Design were named graphic designers of the year by the Finnish graphic professionals organisation Grafia Oy in 2007, for their visual identity of the Eurovision song contest in Helsinki that same year. (For years the trio have also produced strong work in the form of posters, stamps, advertising and book covers.) The campaign was one of the most visible and positively received in the city's history.

In a similar (canine) vein, another popular and highly-effective recent outdoor public campaign communicated the importance of cleaning up after your dog. The signage – posted in parks, alongside gardens and elsewhere – proved amusing, engaging and convincing. More smiles, less mess.

THE HELSINKI METROPOLITAN AREA COUNCIL (YTV) – JOURNEY PLANNER

The Journey Planner is an information service provided to the public transport users of the Helsinki metropolitan area (Espoo, Helsinki, Kauniainen and Vantaa). The Journey Planner allows people to find public transport connections between selected locations at any given time:

- service covers all modes of transport in Helsinki metropolitan area: buses, metro, trams, commuter trains, even the Suomenlinna ferry
 - provides door-to-door connections, with walking distances included as well
 - own routes and places of interest can be saved for later use
 - can also send route instructions from the site via email
- The integrated map service allows viewing route suggestions or locations and selection of place of departure on a map; the map also features an aerial view
- easy to use; brand is well-known, ranks third in national web brand value survey
 - has won several national awards, including Prime Minister's Best Practice Award, with wide international recognition as well

And the new Journey Planner for Cycling has actually increased cycling in the area

FINDING IT – MILESTONES IN SIGNAGE AND COMMUNICATION

Helsinki is a rich source of information and clear communication. You don't have to look far to find what you're looking for; often you needn't look at all, it's right there in front of you:

- city embarked on sweeping campaign to repair, replace and add street signs and markers
- done systematically and stylistically consistent with districts' historic or new signage
- extensive electronic information for all city transport – real-time, on-site and on-line
- on-site bus, tram, train and ferry schedules, bulletins, other relevant information
- design consistent with larger scheme of bus and tram shelters, station and street fixtures
- stylish, functional and recognizable
- also roads and highways – real-time traffic reports, re-routing, maintenance
- roadside maps and information points at major crossings, on key routes, and (well) beyond
- easy to use route finder services (YTV Journey Planner)
- free maps and comprehensive information on walking, cycling, skiing, hiking and more; in print and on-line
- extensive network of easy swipe and surf pay, lending and booking services
- public transport, libraries, health and medical services, other central services; and easy refills / reports most everywhere

GOOD CLEAN FUN – TALKING TRASH

Helsinki's recent Talking Trash campaign introduced four talking trash bins to the city centre. The stylish green bins – identical to the regular, non-verbal ones – greeted passers-by when they stopped to throw something away. The idea – which proved highly-popular – was to surprise people positively, inject a little fun in the process. Alternating locations included the Esplanade area and the Railway Station.

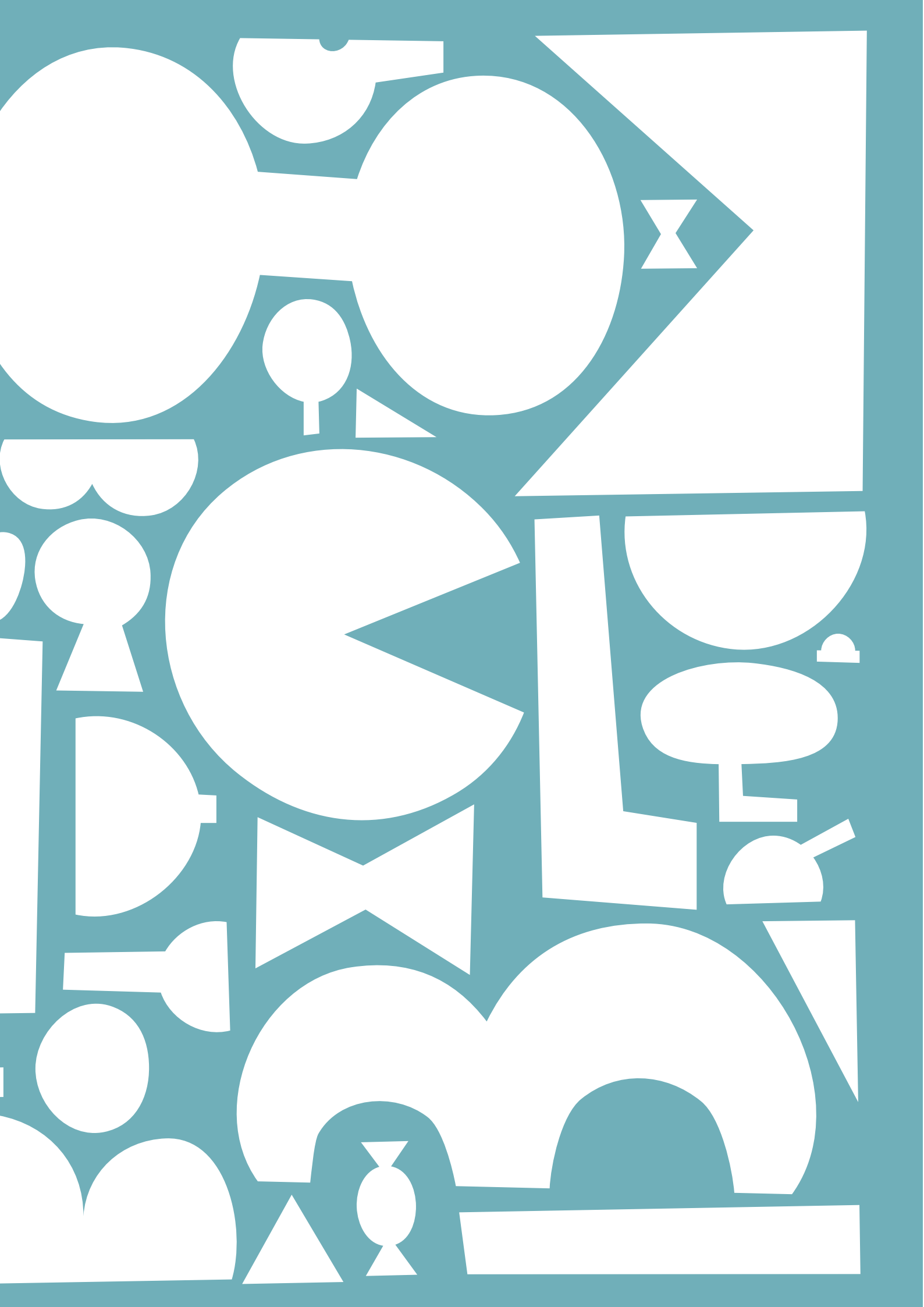
Best of all, the voices emerging from the cans included well-known artists, comedians and philosophers.

TOP CITY-SITES

The City of Helsinki's own website is a model of city representation and communication. It's fresh, well-organised and highly user-friendly. Everything from travel, health services and parking can be seen and sorted here. And if it's not here, you'll be sure and be directed to where you want to be.

It's also won numerous awards, and recently even placed third in the entire world among official city-sites.







Visual identity of the Eurovision song contest in Helsinki

Testimonials

42

42 —Design testimonials

42. Provide any testimonials from design professionals or other experts who live and work within the city (e.g. architects, designers, curators of design, professors, etc.). It is not necessary that the testimonials be in letter format or that they be formal or protracted.



Matti Alahuhta

KONE provides its customers industry-leading elevators, escalators and innovative solutions for modernization and maintenance. The company also maintains automatic building doors. The objective is to offer the best People Flow™ experience by developing and delivering solutions that enable people to move smoothly, safely, comfortably and without waiting in buildings in an increasingly urbanizing environment.

KONE is one of the global leaders in its industry. In 2008, the company had annual net sales of EUR 4.6 billion and approximately 34,800 employees. KONE delivers about 60,000 elevators and escalators annually and has more than 700,000 elevators and escalators in its maintenance base.

KONE is in an excellent position to make positive contributions towards successful urbanization, one of the most significant global mega trends of the current generation, by creating unique ways of solving the challenges of people flow. Some of the challenges of urbanization relate to the end-user's experience of moving around in increasingly crowded spaces.

"KONE is dedicated to maintain its innovation culture that has allowed us to become a recognized technology leader in the industry. KONE builds its competitive strength through the cornerstones of its strategy, strong customer focus and continuous improvement in its operations. It differentiates itself from the industry by focusing on people flow, design and eco-efficiency."

"The role of innovation is growing. A lot of today's people flow challenges are the result of urbanization together with the aging of population and infrastructure. Whatever the challenge, KONE has a passion for making people's lives easier. Design is an essential part of KONE's research and development. The Design and technology teams work together to create the best possible user experience for the passenger. KONE is an innovative pioneer in the elevator industry – and design strengthens this position even further."

Matti Alahuhta was appointed Chair for the new Aalto University in 2008. The Aalto University was created through a merger between the Helsinki School of Economics, the Helsinki University of Art and Design and the Helsinki University of Technology. The Aalto University is creating a new science and arts community by bringing together three existing universities of technology, economics and art. The combination of those three universities opens up new possibilities for strong multidisciplinary education and research. The new university's ambitious goal is to be one of the leading institutions in the world in terms of research and education in its own specialized disciplines. The name of the university symbolises change and is a tribute to Alvar Aalto, a prominent Finnish architect who is renowned for his achievements in technology, economics and art. The name portrays the new university's idea, spirit, values and ambitions.

Design Factory, Media Factory and Service Factory are the first joint projects of the Aalto University's so called, New Expertise Workshops. The workshops are learning, teaching, research, and co-operation environments in which the academic teams and projects, as well as companies or communities, work together. The workshops support international principles, open innovation, and new ways of learning and teaching as well as an interdisciplinary attitude. The Design Factory concentrates on product development, Media Factory on the media and Service Factory on services that produce higher added value.

"The significance of design is constantly increasing, both in the business world and in academic institutions. I have a strong belief that the World Design Capital appointment would further increase the design and innovation competences in the Helsinki area. This would create a unique competitive edge in our globalizing and urbanizing environment. Working together, we can create a more comfortable, functional and beautiful urban environment."

MATTI ALAHUHTA
President & CEO of KONE



Leif Fagernäs

It has been brought to the knowledge of the Confederation on Finnish Industries EK that Helsinki region – the city of Helsinki together with Vantaa, Espoo, Kauniainen and Lahti – will apply to become the World Design Capital 2012.

The aim of the World Design Capital contest is to emphasize and promote social, economic and cultural development of urban areas. Helsinki region has seized the opportunity and combined all its resources with other experts from design and business in a productive and innovative way with a clear goal to execute its new and creative ideas to develop the living conditions for citizens and entrepreneurs.

Winning the status of the World Design Capital would give the Helsinki region a tool to use design in its innovation policy together with private sector actors boosting growth, entrepreneurship and creativity. The ideas would consequently diffuse largely to other urban areas and designers' community globally.

Finland's innovation system is regarded as one of the best in the world. Finland's inputs in research, development and education in terms of GDP are among the highest worldwide. Design is an important and essential element in the Finnish in-novation policy and its use has been effective. The cultural roots of Finnish Design are strong which contributes in a continuous search for new technological as well as service solutions.

The Confederation of Finnish Industries strongly supports the Helsinki region's application to become the World Design Capital 2012. The Confederation believes that design provides an excellent tool in promoting the development of urban areas in favour of their citizens.

LEIF FAGERNÄS
Director General
Confederation of Finnish Industries EK



Stig Gustavson

I have been a resident of Helsinki for most of my life. I came here at 5 weeks old, I went to school here, studied and graduated here. Later, I married here, raised my family here. Both my daughters studied here and they both live here, with their respective families.

In contrast, my career has been an extremely international one. I have built a global company from scratch, a company that today, with its wholly owned subsidiaries, spans close to 50 countries all over the world, employing some 10,000 people. In 2008, sales reached 2.1 billion EUR.

My company manufactures very mundane equipment for materials handling, normally referred to as factory cranes. You find them high in the ceilings of factory halls, if you can spot them at all. They are, however, an integral part of most production processes in this world, be it in the manufacturing of paper, steel, ships, cars, energy, other engineering products such as gardening tools, furniture, construction materials etc... Or in handling community waste. Or building aircraft, or tractors, or handling farm products. The list is endless.

Early on when building my company, I had to reflect on my products' competitive advantages. Lifting is not a very sexy business. The force of gravity is uniform throughout the world. Often, a crane is referred to "just a hook in the air."

Many of my competitors specialise in making the crane as cheaply as possible. Cost efficiency is of course always a virtue, but I soon found out that too much saving can lead to dangerous results. An unsafe crane is a bad crane. And on top of that, Finland is not ideal place for manufacturing goods where the pricetag is the only sales argument.

Indeed, my home base proved ideal as a base for modern product positioning. Here's why:

A crane functions as a handling device for heavy loads. It is the link between man and machine. It is very important that interface functions properly. We knew we had to pay special attention to the functional design of the interface. Today, man-machine interface design is a task for the software engineer. Fortunately, my own alma mater, the Helsinki University of Technology, is an excellent source of talent in this field.

We have put a lot of effort in making our equipment user friendly in this way. I do not know whether one can love a machine; however, some of our customers say they do love ours.

I already mentioned the type of competition we meet. If someone cares only about the pricetag, the appearance of the machine receives little attention. We understood that a reliable machine (and a crane must be reliable! Just think of, say, 40 tons of steel bars hanging at 10 metres) also must convey a message, a message of reliability. We took aesthetic designers into our technical design teams from the very beginning, and the results were immediate. Here also, the greater

Helsinki area provides ample sources of talent, with their roots in TAIK, the University of Industrial design.

In summary, my company has used modern design philosophies in every aspect of defining our products. I think – no, I am sure – that this fact has helped us to stand out, to win market shares, to conquer new markets and eventually to become the biggest company in the world in our field.

All this happened in Helsinki.....

STIG GUSTAVSON, M.SC (ENG.),
Dr. Tech. (hon), Chairman of the Board of Directors,
Konecranes



Helena Hyvönen

DESIGNING AND BUILDING A SUSTAINABLE FUTURE

The tasks of the University of Art and Design (TaiK) are to teach, research and interact with society, as stipulated by law. The law stipulates further, that the University is to enhance free research and scientific and artistic civilisation, and to offer higher education based on research, as well as raise the students to serve their country and mankind. This is not, however, enough for us. It is our mission to produce and distribute tangible ecological, economic and social long-term added value to our stakeholders, and build a sustainable future through education and research.

We wish to transform teaching and research and the knowledge created through them into action. For the University of Art and Design Helsinki, it is a manner of action, design, planning, artistic creation, teaching and learning. We do not create working, pleasing, visual, sustainable and accessible environments for ourselves alone. We create concrete ecological, economic and social added value for our stakeholders in the long run.

Our target is the city spreading around us. For us the city is a place of study, a home, a place of work, a living room, an inspiring and creative space, a building with exciting events, a place offering services and experiences, as well as a functioning environment. The city is also a living lab for TaiK's researchers, professors and students with people from many different cultures, as well as with planned spaces and services. We mould the city every day.

We wish to apply the responsible Design for All – University for All concept. We like to talk about a demand-focused working method. Customers and users as well as the world they inhabit should be known to us whether we are in the process of creating a new kind of city cab or creating a virtual game community for immigrants to help them to settle into our country. In the final analysis, the conception of innovation hinges on individuals, the creativity and competence of people. Incorporated design and new innovations can also be invested in and exported.

We wish to advance the creation of new working methods enable collective working online and in networks are also being created constantly in the sphere of new media – these trendy operating models enable the needs of users and civic society to meet, providing a platform in which creativity, knowledge and competence can flourish. Even though the Nordic climate has not favoured us with warmth and sunshine, we are incredibly lucky and pleased about the spiritual and physical location of our University. Our campus is located in Helsinki in the heart of an area called Art and Design City Helsinki.

The University of Art and Design Helsinki together with the Helsinki School of Economics and the Helsinki University of Technology form Aalto University on 1 January 2010. Aalto University combines technology, business and art and design. We wish to be, above all, the first ones to find the interfaces that create new via operating, researching and creating.

The Helsinki region, i.e. Helsinki, Espoo, Vantaa and Kauniainen, is a platform of opportunities for each researcher and student to go into the world from. The University of Art and Design Helsinki wishes to take part in applying for the World Design Capital 2012 designation. I see in the designation a first-class opportunity to highlight design and the building of a sustainable future. It is a challenge which we wish to accept to make the surrounding society an even better place to live in.

HELENA HYVÖNEN

Recto, Professor,

University of Art and Design Helsinki



Tapani Hyvönen

When working as a member of the ICSID Board in 1999–2003, I had the opportunity to acquaint myself with the operation of the best design organisations, universities, promotional organisations, design companies, and trade organisations of all the continents. According to my experience, the social, financial, and environmental responsibility of design unites designers all over the world. The same view about the designers' competence and their right to participate in the development of companies and society—not only in the area of physical and material culture but also by developing and implementing new operational models—is highly visible everywhere. However, at the same time it must be said that design has only gotten this far in a few sectors. Health care, education, other social services, transportation, welfare services for the elderly people, use of natural resources and sustainable development, as well as environmental development are areas where we have just begun to include design in the operations models and processes.

The embedded design theme selected for the Helsinki WDC 2012 application meets the topical challenges of the world's design community. The concept will be based on uniquely Finnish ideas of design, social equality, high education level, and advanced technology.

The Finnish design and architectural tradition as well as the culture of craftsmanship are in itself internationally interesting. This tradition is combined with government's, municipalities', companies' and their common organizations' desire to integrate the creative trades and design into the social and company-specific functions. The most visible example of this development is the Aalto University. However, the roots of this integration development are embedded in the Finnish tradition of social participation. The development has been sped up by the success stories of the companies that have integrated design in their business strategies. New types of participatory design, such as Living Lab and Open Innovation, are proofs of the constantly advancing development. Embedded Design is the strongly international theme of the Helsinki World Design Capital of 2012. It is based on Finnish tradition and it will have an impact on the world's design community.

TAPANI HYVÖNEN
Vice president, Ornamo
Regional advisor, ICSID
CEO, ED-Design



Markku Komonen

I am teaching architecture at the Helsinki University of Technology, where we are looking forward to the Aalto University. It will be a new institution integrating architecture, art, design, economy and technology.

At the Finnish Museum of Architecture, where I am the chairman of the board, we are also excited about a new exhibition building shared by our museum and the Design Museum. The new facility will strengthen the integration between architecture and design.

From these perspectives I am expressing my full support for Helsinki as the World Design Capital.

MARKKU KOMONEN

Professor

Architect SAFA, HonFAIA



Kari Korkman

The renaissance of Finnish design started in Milan at Gallery Macsimile on April, 1997. Snowcrash was a co-operative furniture exhibition by four young Finnish designers: Teppo Asikainen, Ilkka Terho, Timo Salli, and Ilkka Suppanen. Their visions of future objects and space culture were an immediate success and led to hundreds of articles in international magazines and newspapers. As is often the case in small nations, recognition abroad will suddenly earn the appreciation from fellow citizens at home.

Snowcrash got devotees in the following years as their case study inspired others. The designers in Finland became encouraged to employ themselves by founding new agencies and opening up designer shops. Start-up networks and communities flourished.

The development became apparent in the City of Helsinki. First signs could be seen in the Punavuori district where the rents – in the beginning of the era – were very affordable. The area was later named as Design District Helsinki and is now known as one of the tourist attractions. All this provided a natural and fruitful background for the birth of Helsinki Design Week: we had a number of operators ready to take off. Helsinki Design Week became a multidisciplinary movement that responded to demand and joined forces.

Besides, Helsinki Design Week did not have to struggle for credibility: our iconic designers from the 50s and 60s were part of the history of modern design and the energy and activity of the coevals was self-evident. From the very first year we turned out the biggest design event organized in Finland.

The particularity about Helsinki – that makes it possible for phenomena like Design Week to flourish from day one – is the human scale. Helsinki and its surrounding cities are not impressive because of their physical size but for the way the communication works between people in different organizations and bureaucratic levels. Your message will be heard and responded to. Good intentions can become real.

The whole design community is behind the application for becoming World Design Capital 2012. We are able – and committed – to making it a movement that does not touch only the professionals in the field but the whole community. It only takes recognitions abroad...

KARI KORKMAN
*Founder and Director,
Helsinki Design Week*



Harri Koskinen

I'M A FRIEND OF INDUSTRY

After studies in the University of Art and Design in Helsinki and in the Institute of Design in Lahti, I established my own studio in downtown Helsinki. The studio is called Friends of Industry and it offers product and concept design as well as architectural projects.

My home is ten minutes walk from the studio, which is typical for Helsinki, where everything is close and owning a car is not a must. To me, Helsinki seems to be a rather well designed environment—actually so well done, it is somewhat difficult to say how to make it better. That's a good reason to act openly and welcome our friends in the international design community to Helsinki. I'm quite confident it's possible for them to open our eyes to what we cannot see.

From the very beginning of my career, I have tried to avoid compromises. I stand for practicality and strictly aesthetic criteria in my design. Innovative solutions for both consumer and producer are my drivers. Existing techniques and materials are my starting points, but I'm always trying to go one step further. Good design is usually simple; I believe the product or space has to speak for itself. I'm glad for having got motivating feedback from people I respect; even from the international audience. Some outstanding names from the clientele of Friend of Industry is perhaps the best feedback: Altia, Arabia, Artek, Beauty Prestige International, Cassina IXC, Danese, Design House Stockholm, Finlandia Vodka Worldwide, Finlayson, Genelec, Iittala, Lundia, Magis, Maruni Wood Industry, Issey Miyake, Montina, Muji, Oluce, Panasonic, Seiko Instruments, Swarovski, Venini, Woodnotes, etc.... I believe the image of a service provider is a reflection of his clients, and these speak for themselves.

HARRI KOSKINEN
*Industrial Designer,
Friends of Industry Ltd.*

Teemu Suviala



Founded in 2001, Kokoro & Moi is a multidisciplinary design consultancy specialising in brand identity and development, creative direction, art direction, graphic design, and interactive design. By drawing on unexpected combinations, we are known for our innovative and expressive approach towards the entire modern media palette and creative thinking. Our work for international clientele of commercial players ranging from start-ups to multinationals such as Nokia, Sony and Toyota, as well as cultural and public institutions including Design Forum Finland, Finnish National Theatre and Lahti Biennale, comprises anything from corporate image to products, from digital media to spatial and conceptual design.

In Kokoro & Moi, we believe in originality, innovation and the power of great design, and implementing these core values to all aspects of our work. We have one intrinsic design principle, whereby one and one equals three. According to this, when you combine two (or more) different ingredients never seen together before, you can create something truly unique. It is not about the single ingredients, but about what happens in the fusion. These ingredients can be typefaces, materials, forms, methods, ideas or people. When offering the ingredients a platform such as a paper sheet, museum interiors or our studio, we can help them form future visions. This thinking applies to other aspects of life as well and is the main reason why we have chosen this city to live and work for. Helsinki is the perfect platform and we all are ingredients for a vision of future to come.

This application is a perfect sample of our work where design is embedded to everything from the overall concept to the smallest detail. The work features perhaps the widest selection of ingredients we have ever worked with and therefore has turned out to be an exceptional piece of communication design. The idea of Open Helsinki, an idea of a city for everyone to develop further, is the leitmotif throughout the whole application. This ongoing process, where all citizens can take part in the design of all things to come, can be seen in the way the application is put together, emphasizing approachability, diverseness and the human touch. It is open for additions and alterations by “ordinary” people wanting to take part in shaping our common vision.

TEEMU SUVIALA
Creative Director, Co-Founder
Kokoro & Moi



Anna Valtonen

As a small country in the north, Finland has always had to focus on people and their true needs. When the conditions are harsh, there is very little space for decoration and it is far more important to produce something that is truly needed. Our tools have been practical rather than spectacular, and our clothes warm rather than luxurious.

Knowing what people need and serving user needs is still one of the fundamentals of our country. In today's world this has become a major advantage in creating the best possible products and services. Knowing what the customer wants is a basis for any good and innovative design, in addition to a sparkle of northern excentricity, daring to try new solutions.

As a small nation it has been evident that not everyone in the world is like us, and understanding not only our own needs but also the people around us has formed the basis of all our trade. Understanding user needs through design, and co-creation of new innovative solutions through design thinking as an embedded design process has become a true competitive advantage for much of our industries.

The human approach also shows itself in our capital, Helsinki. In a small area we have true professionals in a variety of design competencies. When looking into the future, or imagining what users would need in a few years time, there are very few people who alone would understand all the aspects related. Instead we have to trust on a pool of creative talents, from a very broad variety of backgrounds, working together on a shared goal. The capital area is ideal for this - we have a unique combination of highly skilled professionals and students in all the related areas - working together across borders in order to create a better future. Helsinki would serve as an excellent example for others in how we need to put people first, and how we can achieve this by collaboration of all parties.

ANNA VALTONEN

Head of Design Research & Foresight, Nokia

Member of the Board, Aalto University Foundation



Tero Vähäkylä

We at Iittala believe that in an increasingly disposable world, people start to value more and more things that are well designed and made to outlive changing times and trends. We are making a statement: “For lasting design and against throwawayism.” In fact, every person can make conscious choices in everyday life, helping us build a more lasting future. Choosing objects that will last in design and quality is a choice for a more durable society, and we want to support that with all our actions.

The core of Iittala’s design philosophy is based on Kaj Franck’s thinking from the 1940s and 1950s – He was far ahead of his time with his view that design should improve people’s everyday lives. Franck has often been called the “consciousness of Finnish design.” According to Franck, our everyday objects should always be appropriate, durable and functional, even multifunctional. He also highlighted the democratic approach in design: he wanted to create well functioning, beautiful items for all at a reasonable price – not luxury products for only a few.

Kaj Franck designed his Kilta table set for everyday use (the predecessor of Iittala’s present Teema range) in 1952. Today the same design forms the backbone of the Iittala product portfolio, showing how long one good design can last. And nowadays it is hard to find a home in Finland where Teema or other Iittala products are not in daily use. Thus Kaj Franck’s wish to create beauty for all has already come true in Finland. Now Iittala is developing its design and operations in the same radical spirit as Franck had in his time. With the names like Aalto, Wirkkala and Sarpaneva, we have a rich design tradition to build on, and with young designers like Harri Koskinen and Ilkka Suppanen we can ensure new innovations to come. Still, we believe that at the end it is the user focus in all our operations that will make our design and products outlive the changing times and trends.

TERO VÄHÄKYLÄ
*President & CEO,
Iittala*

Open questions

43 — 44

43 — Designing Our Sustainable Future

43. Provide a minimum of three examples or case studies that demonstrate how the city has used design, design management and design development to create a socially, culturally and economically sustainable community and environment. Include a description of how design is currently addressed within the city's strategic plan.

Helsinki – like the rest of the country – tends to take the long view on things. Ambitious initiatives are on the table and making the rounds. And many will be realised. But just as importantly, many are already in place, and have been operative for some time.

A key component in the plans is synergy. Bringing together key factors to create the right mix. Research and technology, art and design; business and science, education and culture; planning and community. And design is central to each of these components individually and collectively – how they will be shaped and realised.

The initiatives under consideration and underway are not “closed” cases which have been conclusively solved. Instead they're open, have been designed to remain open. Open to new input, developments and approaches.

THE NEW WATERFRONT – KALASATAMA, JÄTKÄSAARI AND VUOSAARI

Making, shaping and re-designing the city is a vast and ongoing process at Helsinki. Earlier the heavy industry and now most the commercial harbours are leaving brownfield, space for the people and their social, cultural and economical needs. It's the biggest process of sweeping change in Helsinki since the Engel's master town plan that gave rise to the Senate Square complex.

The new Vuosaari Harbour and environs – together with the newly-invigorated Kalasatama and Jätkäsaari areas – is the comprehensive design and planning answer to many questions. Combining housing, urban planning, logistics, business, architecture and design.

Challenge: valuable land in the downtown area not used in best possible way:

- shortage of prime urban sites for housing and commerce
- shorelines of central Sörnäinen and Hermannin industrial, not residential
- heavy lorry traffic routed through town
- poor, disruptive connections between storage and distribution points

Solution: move the harbor functions from central Sörnäinen and Jätkäsaari districts to north-east of Vuosaari

- free up central urban properties for new housing, new commerce, new life, in Kalasatama and Jätkäsaari
- new area infrastructure expanded to serve new housing, commerce and related services
- five minutes by metro, a few more walking, to central shopping and downtown
- opportunity to develop sweeping green seaside areas
- heavy transit traffic routed around town on expanded ring roads and rail
- new development means new homes, jobs, training and commercial opportunities.

Both Vuosaari and Kalasatama / Jätkäsaari are works in progress. The first stage is now complete and the next development stage is underway. Planning and design have proved key to the success of the project – which has come in on schedule and on budget.

ART AND DESIGN CITY – ARABIANRANTA

Until recently, Helsinki's Arabianranta area was hardly a model of urban development; or a model for anything but an overlooked backyard of the city. Warehouses and industry occupied the whole vast area spreading on east side. Digging clay for the Arabia ceramics factory was about as far as it went. Something had to be done and so it happened,

Today Arabianranta is a desired and valued address for people and design cluster actors. The whole area can be described as a piece of art and design.

- more than 10,000 people make their home here, and 5,000 work here
- campus area for art and design: University of Art & Design, together with Pop & Jazz Conservatory are main cultural creative drivers; some 6000 students and professionals use combined campus facilities; Arcada and Metropolia professional colleges also active in the mix
- a synergic location for nearly 200 design-intensive companies, e.g. Iittala Group and Digia
- the Arabia factory is still there, but it serves today too as a showroom, shop and museum;
- new architectural approaches blossom on prime seaside property
- Arabianranta has become a pioneering living lab area for various interest groups like seniors, and handicapped as well as big retailers and telecoms. Here Embedded design is a code in practice.

Did we mention the more than 300 bird species that have been observed in the area? Within and outside the nature preserve – close to the University's Arboretum.

AALTO UNIVERSITY TRAINS INNOVATIVE DESIGNERS

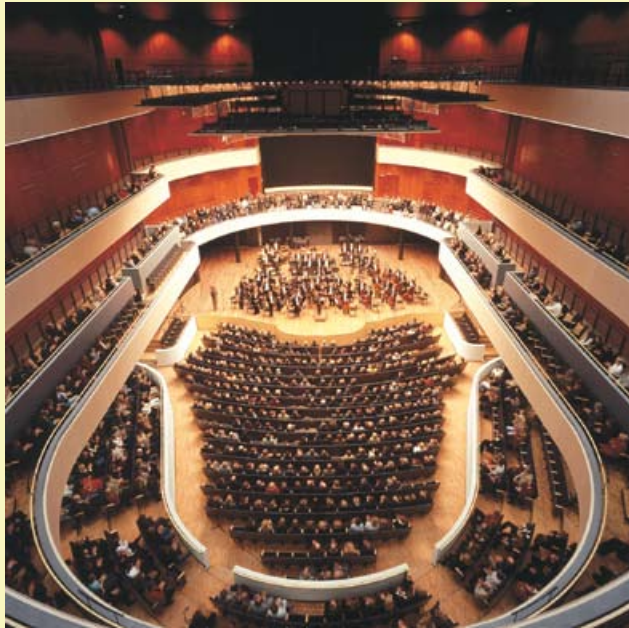
In 2005, preparations began to combine the University of Art and Design Helsinki, Helsinki University of Technology, and Helsinki School of Economics to create an innovation university of three campuses. Design is here the differentiating factor compared to other innovation university projects elsewhere. The new university, established with close to 1 billion USD in new funds will begin operations August 1, 2009 with a mission to create a sustainable future.

Aalto University manifests the Finnish government's conviction that innovation comes from cross-disciplinary efforts. The Embedded Design -idea is deeply rooted in the structure and operations of the new entity. This concept connects design to the innovation process from the earliest phases and ensures that the end user's perspective and the systemic view guide the entire process. In the final stage, the Embedded Design approach will accomplish what was earlier understood to be the mission of design: it will create a visible shape for the solution. Designers who are able to do this are expected to come from the Aalto University.

These merging universities have already started several projects together such as Design Factory, Media Factory, and Service Factory. These factories are learning, teaching, research and collaboration environments, where academic teams and projects as well as companies or public communities work together. Their aim is to support open innovation, new ways of teaching and learning, and interdisciplinarity. Research data gathered in the factories is also planned to be utilized in teaching.



Arabianranta



Sibelius Concert Hall

RE-EMERGENCE OF WOOD AS A BUILDING MATERIAL

Wood is back. Back as a building material, as well as a design material.

It's being rediscovered as a special element since the beginning of the 1990s. With so much of it around us, it's easy to take for granted. But new design and building technologies have provoked industry to produce ever-new wood products. And designers and architects tend to speak of them with both pride and awe.

Aalto and his contemporaries pioneered the art of bending wood. And they applied and employed wood anywhere they could – as structure, as dressing, as ornament.

The Viikki campus area in Helsinki has been a test-field and a trailblazer in innovative wooden construction.

The role of the multidisciplinary campus is to promote the wellbeing of people and animals as well the sustainable use of natural resources and the preservation of the diversity of nature. The growing campus area combines a multidisciplinary science community of over 6,500 students and c. 1,600 teachers, an ecological residential area and surrounding nature, with recreational and natural conservation areas, into a unique entity.

Wooden construction is especially suitable when thinking about the nature of the Viikki campus, because lumber production requires significantly less energy than the manufacture of concrete, steel, plastic, and aluminium. Furthermore, the energy consumption of the wooden structure over its entire life-span is by far the lowest of all. Wood is also a highly effective material for heat insulation. Using wood as a construction material does not increase the greenhouse effect. Wood is also of course a fully renewable natural resource.

Some examples of developing wood material technology include pre-stressed long-span glue-laminated beams, stiff glue-laminated beams that maintain their original shape, and durable yet light heat-treated wood. Using modern building methods, the fire safety of the wooden houses meets the strict requirements in place.

Sibelius Hall, named after composer Jean Sibelius, is a concert and congress centre in Lahti, on the shore of Vesijärvi lake.

Sibelius Hall – designed by Hannu Tikka and Kimmo Lintula – is a beautiful example of combining the new avant-garde architecture and the tradition-respecting brown-field construction into a functional entity. The supporting structures of the new parts are made of wood. The brick section, built 1907–1908, is the oldest existing industrial building in Lahti.

Sibelius Hall proves that when you utilise modern methods, wood becomes a usable material for monumental projects – it's as natural for concert hall structures as it is for a violin. In both, wood is the best sounding board for eternal music.

The use of wood is rapidly increasing both in Finland and abroad:

- entire apartment blocks made from wood
- also churches, kindergartens, daycare centres, libraries, kiosks, cafes, shelters
- interior spaces, panels, drop ceilings, partitions, custom-built furniture installations
- experimental, temporary and permanent urban exhibition pavilions and spaces
- industrial art installations and boat-building

Wood Technology is an entire department at the Aalto University, which is expected to develop entirely new wood applications using the embedded design approach.

MEETING THE PARADOXES

Making, shaping, co-creating solutions to human scale is at the core of Embedded Design. It brings up huge contrasts, like a single passenger at the international airport. Flows, services and structures are designed to make it easy, fast and safe to leave and to return to Helsinki.

Challenges:

- The combination of harsh climate and demanding customer needs sets high requirements for continuous service.
- The continuously growing volume of passengers and cargo flows means an endless building process at the same time the endless service processes are actually going on.
- Need for space and caring for a sensitive environment.
- Emerging threats such as biohazards, terrorism, together with a corresponding rising demand for safety in an open world.
- Location at the top of the world, and in the middle, between the Eastern and Western halves of the globe.
- Connecting networks in the air and on the ground into one functioning system.

These challenges are met everywhere. Helsinki-Vantaa International airport provides some models for successful solutions:

- Embedded Design. Human-scale thinking. Respecting passengers' right to safety and good service. Taking care of our sensitive surrounding environment.

Result:

- Passengers, the IATA and other organisations have ranked Helsinki-Vantaa airport among the top three to five European airports over a dozen times since 1997 – even among the best in the world. All based on the quality of service provided here. Helsinki-Vantaa has won a number of other prestigious awards as well. And it's one of the safest and most secure airports in the entire world.

INSPIRING, SAFE, AND HEALTHY LIVING ENVIRONMENT

Without visionary guidance the city structure has a strong tendency to have different elements sorted in separate groups. This results in social tensions, logistic idling and a lot of wasted time. All this will be costly – whether measured in material or immaterial values. Even Helsinki has experienced these tendencies. However, thanks to its small scale, none of them have spun out of control. Helsinki has a possibility for proactive planning.

The leading idea of modern city planning is a balanced city structure, which has three dimensions: originality of the areas as well as their self-sufficiency and interaction. A safe living environment is created out of these ingredients. Districts must have their own character, reflected, for example, through professions, services or the city landscape. Originality makes the district an interesting neighbour and provides impetus for mutual interaction. Local societies and other spontaneous participation by residents plays an important role in the shaping of the district identities.

Self-sufficiency means that daily services are close by, preferably within walking distance. This also means that schools and jobs need to be close to residential areas so that commuting doesn't take too long.

①



②



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⑤



⑥



- ① Pianta
- ② Järvi
- ③ Järvi
- ④ Wood Arc
- ⑤ Pas
- ⑥ Pas
- ⑦ Korkeasaari



④



⑦



o Pavillion
 tatkäsaari
 tatkäsaari
 hitecture Park
 ila Centre
 ila Centre
 Observation tower

Mixing demographics and ethnic groups produces pluralism and intercultural dialogue. It has a significant role in increasing the safety and liveliness of the environment and makes it more stimulating.

Pikku Huopalahti offers different kinds of living conditions, which have a strong effect on the structure of people living in the area. For a long time, the area was largely unappreciated landfill. Now it has become an intimate, colourful and highly-desirable living environment close to nature and full of contrasts.

Light is said to be the cheapest way to animate the city landscape. It's also a cost-effective and sure way to increase security. In addition to cosiness and security, light also has a significant influence on people's alertness and activity levels. During the long, dark winter, it's important to have adequate lighting both inside and out. It's easy to understand why there are so many good lamp and lighting designs in Finland.

The district of Herttoniemi pilots the healthy Helsinki programme. This programme is the Living Lab of city operators, companies and the third sector, as well as the people living in the area. This programme offers a comprehensive opportunity to address questions related to health promotion. Starting points for the scheme are user-friendliness, the eco system, networking of various operators and open innovation. The desirability of the solutions to the end user is of utmost importance. Am I motivated?

Open space and recreational areas act as the lungs of the city. Inspiring landscape and clean natural environment inspire residents to go out and exercise, which is the basis of good and healthy living. Recreational areas and routes in greater Helsinki have been gathered on the Internet as part of a service that helps people choose a suitable place or route, and helps measure the route length before or after the visit.

Helsinki is a city of pedestrians and today cyclists as well. Pavements and network of bike paths is expanding rapidly. There are already 1,200 km of bike paths, 800 km of which are paved; and there are also 90 km of coastal routes. One of the benefits of Helsinki's small size is the fact that you can walk through the city in less than an hour. Most of the services are within at least a reasonable distance from each other. This way you can combine exercise with your daily chores.

SCIENCE, ART, AND THE ECONOMY AS DRIVING FORCES BEHIND THE CITY'S DEVELOPMENT

Embedded Design is seen concretely and in large scale in the Espoo T3 area and at the same time, as a beautiful example of the trends of zoning in the Helsinki area. The Tapiola Garden City is known as a good quality living and cultural environment that neighbours the Otaniemi innovation environment, as well as the cluster of top Finnish companies in Keilaniemi. In the north, the T3 area is bordered by the Laajalahti nature reserve. Nature, living, service, cultural abundance, highest-level education and research, as well as companies and jobs are being combined into a working entity.

Today the T3 areas in Espoo are paradoxically close to each other, but separated by roads, which hampers exchange between them. The ring road running through the area will be tunnelled between the areas, allowing the living environment, innovation environment and jobs meet seamlessly. The T3 area is meant to become a functioning living environment for visiting foreign researchers, artists, and experts who will be catered to in the form of flexible living.

The Otaniemi campus area is home to the largest component of the new Aalto University, Helsinki University of Technology, and a host of other central public actors of the innovation environment and hundreds of knowledge-intensive companies. This cluster of know-how in Otaniemi is a gem in a global scale.

Structural solutions enhance opportunities for chance meetings in a natural way, which is a precondition for all creative action. It's difficult to organize anything spontaneous, but the opportunities must be there. By expanding on art and culture services, as well as leisure time services, we are stimulating these opportunities for chance meetings. This is why ethical and aesthetic values, as well as experiences, are a vital part of the T3 strategy.

Considering Finland as a whole, the area being built in the T3 area is an extraordinary cityscape with its high-rise buildings that draw a distinct skyline on the horizon. Living solutions are aimed at experts, researchers, and artists who will spend periods ranging from a few weeks to a few years in the area.

In Tapiola, the T3 strategy's cultural aspect is realised in a qualitative and quantitative increase in supply. The WeeGee house is a concrete example of this. The WeeGee houses the Espoo Museum of Modern Art EMMA, the Espoo City Museum, the Helina Rautavaara museum, the Finnish Museum of Horology, the Finnish Toy Museum, and the Galleria Aarni, as well as other actors in the field of culture. The exhibition centre has about 150,000 visitors annually.

The WeeGee house is a former Weilin+Göös printing house on Ahertajantie in Tapiola, Espoo. Its first two phases of construction were designed by architect Aarno Ruusuvuori. Today the protected building serves as Finland's largest exhibition centre. The centre was fully opened to the public in October, 2006.

A good sampling of dynamic Finnish companies have located in Espoo's Keilaniemi, in the immediate vicinity of Otaniemi and Tapiola. The location on the interface of the Otaniemi innovation environment, the Tapiola cultural landscape and the country's capital – only a half-hour's drive from Vantaa Airport City – offers these companies valuable synergy. Companies here include Nokia, Fortum, Neste Oil and Kone, all of whom have incorporated design as a significant part of their operations.

The shine of the gems holds true for Otaniemi, Tapiola, and Keilaniemi. Their interaction is being strengthened and services are being renewed with the goal of making this national treasure an even more valuable entity. Embedded Design provides a good articulation of how the Espoo T3 strategy works: Science and art are aimed at discovering new things that will be developed into economic activities with the help of design and technology. Economy in turn feeds the needs of the continuation of science and art. This symbiosis starts a regenerative system, which is the basis for all things living, growing, and developing.

These examples emphasize the fact that T3 is not a vision that is merely being talked about, but a strategy that is being implemented on a large scale now in 2009, when Helsinki serves as the 2012 World Design Capital, and for many long years to come.

PASILA, MARJA-VANTAA AND ÖSTERSUNDOM ARE REACHING FOR THE FUTURE

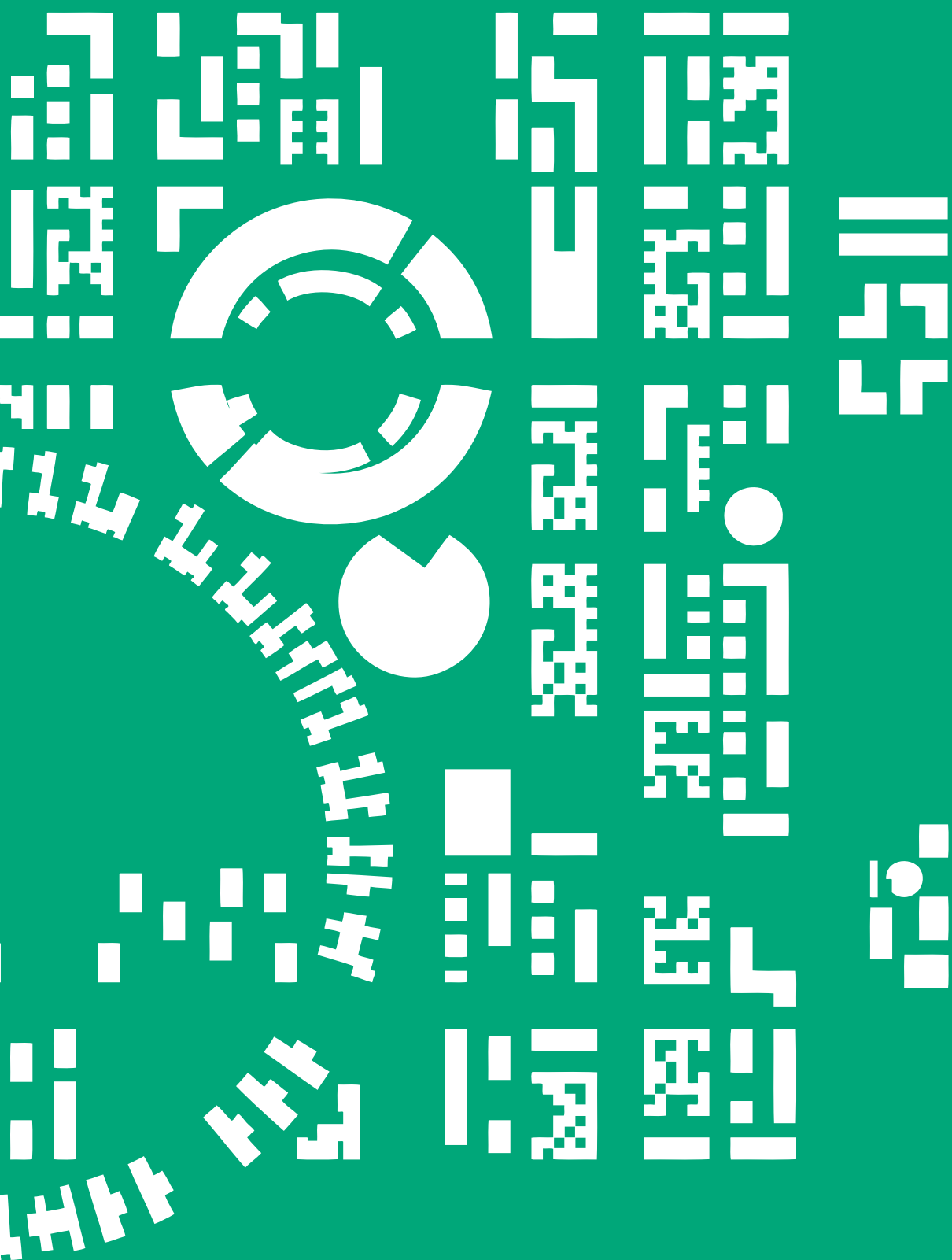
The disappearance of cargo traffic from the harbours of downtown and the Pasila railway yard area will create a new situation that will affect the city's future. The fact that central Helsinki is



Nokia Headquarters / Kone Headquarters







located on a peninsula reaching out towards the sea led to a dead end when the city grew. Central Helsinki became crowded, which created a lot of traffic. First thing to leave the downtown area was industry. Next it was the harbours. Their leaving freed up desirable areas alongside the sea shore for much anticipated residential building construction. The situation has also eased north of the current downtown core, in the direction of Pasila, the natural new focal point of the growing city centre.

In the new development stage, East- and West-Pasila are meant to be combined by building a new Centre in Keski-Pasila onto a roof built over top of the railway. These large-scale projects will provide near-endless work for designers. The districts must be grouped together properly and the transportation scheme must serve the entire entity. However, on the small scale, a single city dweller must be able to find his/her way to the destination easily and even the last door knob must be attractive enough to lure him/her in.

City planning, architecture, design, and service design have a huge challenge in finding durable and functional concepts for the new Centre built in Pasila. These projects go forward in the spirit of open innovation. Embedded Design will get a chance to show its strength. We want to integrate residents, companies, and other operators of the new area in the planning. Forum Virium Helsinki has already emerged as the trailblazer of the Living lab ideology in the area. FVH is a concentration of know-how, the aim of which is to raise Helsinki to the forefront in terms of the utilisation and development of digital services.

Marja-Vantaa is one of the significant new living and working areas in the greater Helsinki region. It will become home to 27,000 residents. At the same time, the grounds for 23,000 new jobs are being created. The area is located alongside the Hämeenlinnanväylä highway, just north of the Kehä III ring road. To the east of Marja-Vantaa lies the Helsinki-Vantaa international airport and Airport City. The special strengths of Marja-Vantaa are traffic connections unique in Finland. The Kehärata rail line that connects the main railway line to the Martinlaakso line also connects the new city firmly to the Greater Helsinki area and the national transportation network. In the future, it will connect this new urban home to the Helsinki-Vantaa airport.

After Vuosaari, the decision to merge the Östersundom area with Helsinki is the single most effective decision regarding the development of the Helsinki region in decades. The area is located north-east of Vuosaari. In 10-15 years, the area will represent a mosaic of apartments, services, and jobs for tens of thousands of Helsinki residents. The new area will have to be given an attractive identity. It will create prerequisites for the balanced development of the area and for the unification of the community structure. It will also improve the apartment situation in Helsinki and support the competitiveness and economic growth of the entire area.

The new area must become a visible example of an energy-efficient and at the same time cosy, closely-knit area with largely low and small buildings, as Minister of Housing, Jan Vapaavuori offers. "We don't have this know-how in Finland, so we must also gather ideas from abroad." A large empty table has been set for Embedded Design.

EMBEDDED DESIGN MEETS INNOVATION SYSTEM

Even if the Finnish innovation system is highly ranked in international comparisons and design is deeply rooted in it, the embedded design approach can still be leveraged within the innovation context.

We have a plan to organically mix innovation activities with the concept of embedded design — in commercial products and service industry processes, as well as in public services development. The program will be developed in cooperation with several national innovation organisations and the international design community, to get the most effective and exciting programme. This brings a mandate to benefit existing Finnish innovation infrastructure, particularly the Aalto university, Sitra and other think-tanks like the six Strategic Centres for Science, Technology and Innovation. Project plan will be developed in 2009 and the programme runs from 2010-2012, so that the results can be showcased to international organisations in seminars as part of the World Design Capital 2012 programme.

DESIGN IS WELL REPRESENTED IN THE OFFICIAL STRATEGIES OF HELSINKI

Design is deeply rooted in the wellbeing and competitiveness of Helsinki by the guiding visions and strategies in three levels:

- Helsinki region vision fosters science, art, creativity, learning and good services. Design has been raised as a key factor to make the vision come true.
- Design is one of the main drivers in Helsinki region's competitiveness strategy, which includes also World Design Capital 2012 competition as a means to accelerate development.
- In City of Helsinki's strategy for 2009-2013 one of the key themes is developing Helsinki as a Design city.





44 — Design in a city of our dreams

44. Describe the expectations of your city for the WDC 2012 designation.

Helsinki has already long been associated with its own sense of design, with a wide and vibrant tradition. Well-known design objects are used in everyday life and can be found almost in every home — and the public knows who the designers are. Municipalities stress the importance of design in their strategies. In Helsinki's corporate life many companies — from industrial to digital — see design as the core factor in their businesses.

SO WHAT CAN HELSINKI DO AS THE WORLD DESIGN CAPITAL IN 2012?

We believe that we have something important to give to the world. Helsinki can be one of guiding lights for the role of design in the 21st century city.

We know that in order to guarantee future success we have to go further, beyond the edge of our limits. But there's also no point in going there alone. We want the world design community to strive for the same ambitious goals.

Projects that push the envelope are already underway. A new university mixes faculties of technology, business, and design. Our already successful national innovation policy is taking a more design-oriented approach. Historically significant changes in our urban structure are creating a more enjoyable and sustainable environment for our residents. The spirit of a World Design Capital is already working with us. In creating a more open spirit, the invitation we give to an Open Helsinki is given with heart and soul.

Earning a World Design Capital designation would boost Helsinki's development significantly and open unexpected routes towards a city of our dreams. It would unleash major new resources, stir up pride and passion for design, and, finally, put design in a truly unique position in a society. We are embedding design in life. Something that we thought would take a decade could happen much faster, maybe in a few years.

This is why our expectations for the designation are high. This is also why this Helsinki WDC 2012 application was created and supported by the large consortium of the Helsinki Region. With the support of five municipalities, various ministries and government bodies, companies, universities, the Finnish design community and everyday people behind us, we all are ready to go!



Come in

W E ' R E

OPEN

Credits

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