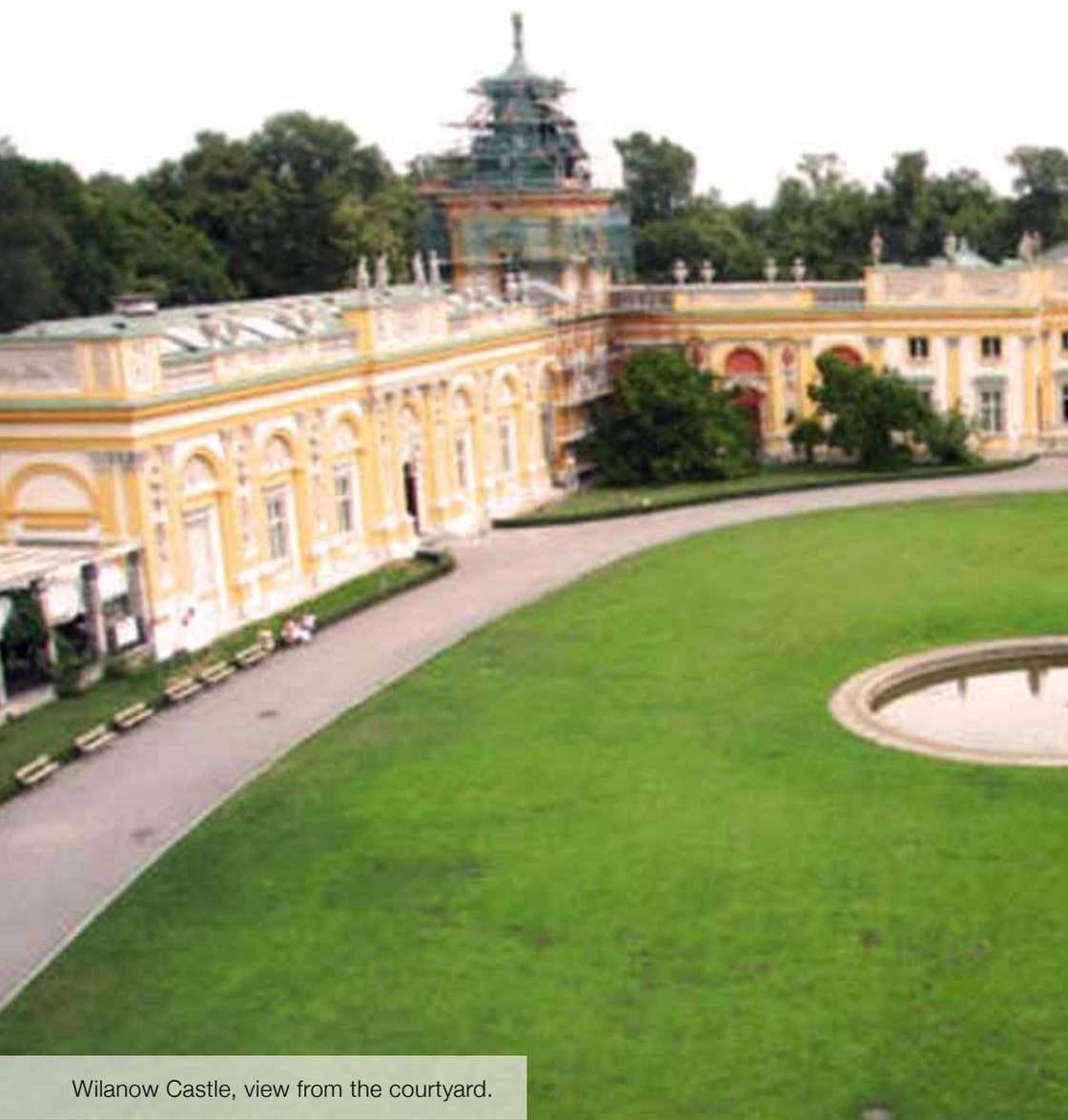


Degree programme in Design
Packaging and Brand Design
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Final Thesis, Spring 2009
Lahti University
of Applied Sciences
Institute of Design

New Souvenir Design
for Wilanow Castle

BREAKFAST
ON THE GRASS



Wilanow Castle, view from the courtyard.



Hakusanat:
osallistava suunnittelu,
suunnittelu-tutkimus,
co-design, co-creation,
linna, matkamuistot,
rentoutua, tieto, pelata,
hauskaa.

Tiivistelmä

Tehtävänannon haasteena on tuottaa uusia, luovia ja mielenkiintoisia tuotteita, jotka tuovat meidän elämäämme rentoutuneen, leikkisän, hauskan ja onnellisen kokemuksen. Asioita, jotka antavat hieman hauskuutta, tekosyn tavata ystäviä, pelata heidän kanssaan, nauraa ja saada hengähdys arjesta.

Nämä tuotteet olisi antaa tietoa, opettaa meille jotakin, tehdä meistä älykkäämpiä helpolla tavalla, jotta voimme todella nauttia siitä.

alitsin “co-creation”-menetelmän suunnittelu-prosessiini, ymmärtääkseni mitä ihmiset tarvitsevat, toivovat ja unelmoivat. Luomalla suunnittelua, joka täyttää heidän odotuksensa.

Keywords:
participatory design,
design research,
co-design, co-creation,
castle, souvenirs, play,
knowledge, fun.

Abstract

The challenge with this project was to design a special edition of authorial souvenirs for Wilanow Castle in Poland. Items which provide creative activities and knowledge for all ages.

I chose the co-creation method as my design process, to understand what are people's needs, hopes and dreams. In order to produce a design which will meet their expectations.

Acknowledgements

I would like to thank my Parents,
Sister, Jordan, Pekka, Maija, Asta,
Nelli, Kimmo and Tecmu they
already know why.

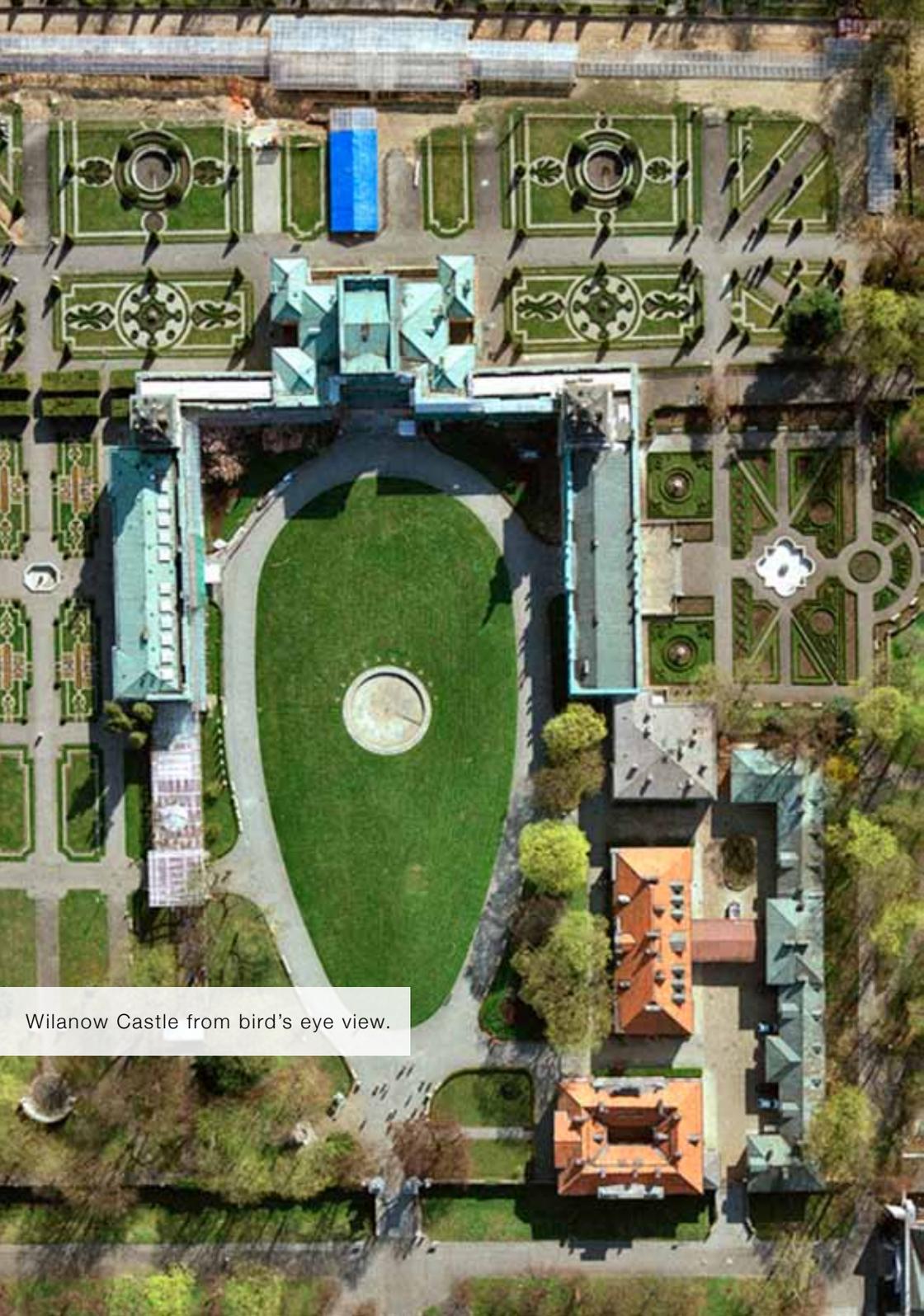


Wilanow Castle, portal and tower in the north wing of the courtyard.

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INTRODUCTION



Wilanow Castle from bird's eye view.

Sources

This Final Project is a work made by people, for people, by using special design methods to understand what people want, what they need, and what they really dream about.

A few months ago i was asked by Wilanow Castle to build a new space for a bookstore, coffee place and souvenir shop in big “King’s Kitchen” room.

With that being said, I decided to focus my thesis on creating new, innovative souvenirs, which I could co-create with a selected group of people. I organized a few workshops, sessions, and interviews to deeply understand how non-visual people express their needs. I really enjoyed my work and had a great deal of fun during the researching process and running each workshop.

I’d like to present what truly happened during the last few weeks.

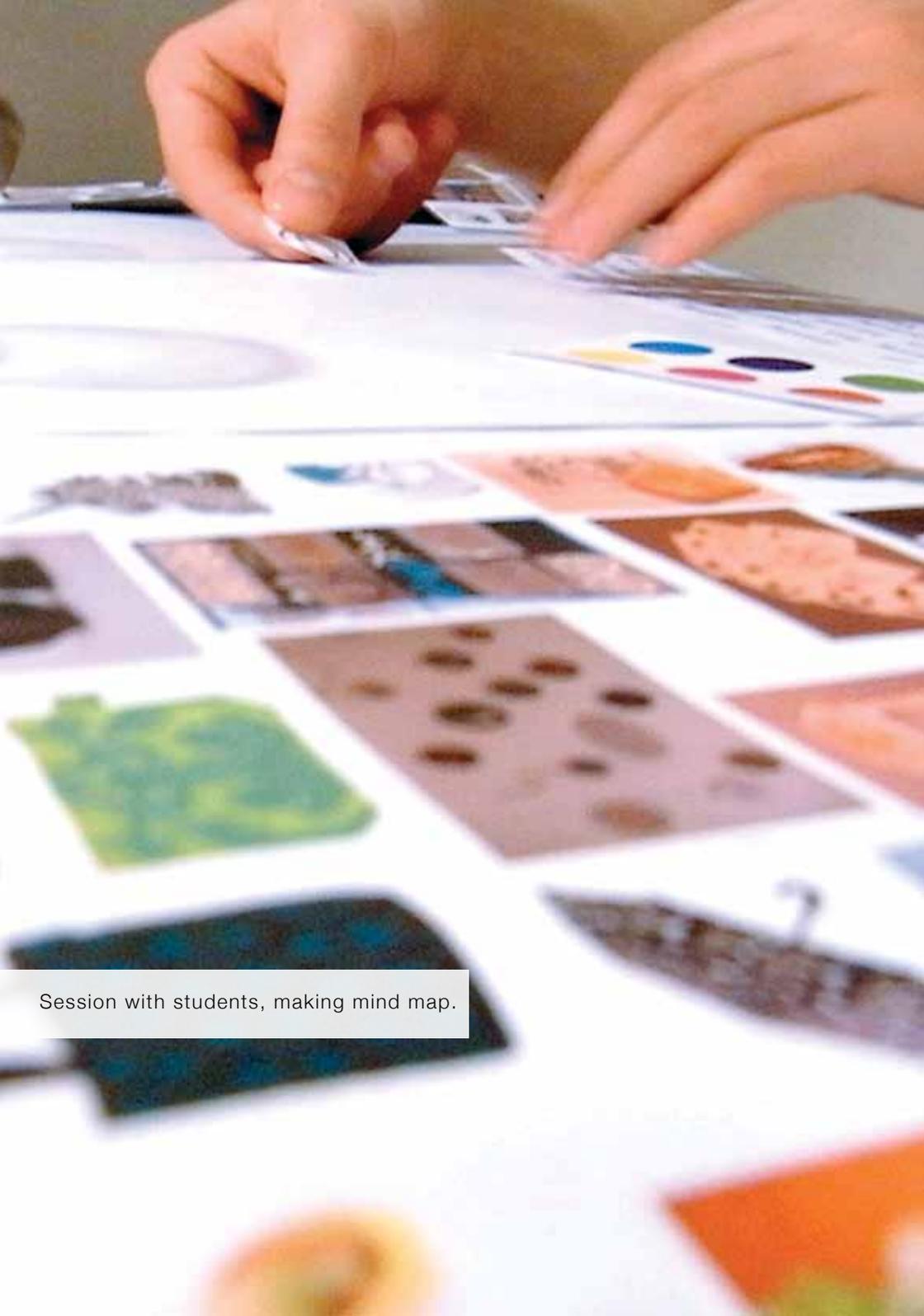
I hope after reading this book you will fully understand my work and experience.

The Castle

The Palace in Wilanow is one of the few places of interest in Warsaw, which survived unharmed from World War II. Situated slightly outside of the city center, Wilanow remains almost completely intact and is admired as a wonderful baroque royal residence today. The history of the Palace began on April 23, 1677, when a village became the property of King Jan III Sobieski. Initially, the residence was small. This was due in part to Augustyn Locci, the king’s court architect, who was assigned to create a single floor residence which had a layout typical for the buildings of the Republic of Poland. However, military successes and an increase of the importance of royalty in the coming years had a huge influence on expanding the initial project. A great deal of construction on the residence was carried out between the years 1677-1696. Upon completion, the building had the stature of a house of nobility, including an Italian garden villa and a French palace in the style of Louis XIV. After the death of the King, the Palace became the property of his sons who failed to maintain the property properly, and in 1720, the decrepit home was purchased by one of the wealthiest women in Poland of the day – Elizabeth Sieniawska who helped restore the castle’s grandeur and expand on the property. From 1730-1733, the Palace was owned by king August II the Strong, who made considerable changes to the residence, particularly to the interior décor.

In the middle of the 18th century, the Wilanow property was inherited by the daughter of Czartoryski, the wife of a field marshal, Izabela Lubomirska. During her reign, Wilanow returned to its previous glory. Sixty-nine years later, the Duchess gave Wilanow to her daughter and her husband, Stanislaw Kostka Potocki. Thanks to his efforts, one of the first museums in Poland opened in the Wilanów Palace in 1805.

DESIGN METHOD
IN BRIEF



Session with students, making mind map.

Design method in brief

What do we do now? Let's build this project together, share our needs and ideas. We are users, so we know best what we really want. The user is no longer a subject but rather a partner of the creating process. It doesn't really matter if you have difficulties drawing or explaining in words your dreams, thoughts or ideas. I will prepare special tools to make it work!

First and foremost, we need to understand what co-creation and co-design mean. These terms retrieve hundreds of thousands of hits on Google. As of March 2009, co-design retrieved 1,110,000,000 hits and co-creation received 40,000,000 hits. The popularity on Internet search engines illustrates that co-creation and co-design are interesting for a diverse group of people from around the world.

These concepts are not new. Collective creativity has been in use for nearly 40 years, known as participatory design (the former name for co-creation and co-design). Research projects on user participation in systems' development were conducted in the 1970s. In Norway, Sweden and Denmark, the Collective Resource Approach was established to increase the value of industrial production by engaging workers in the development of new systems for the workplace. Workers design their own working space, to make the production process faster. As a result, workers became researchers and designers at the same time.

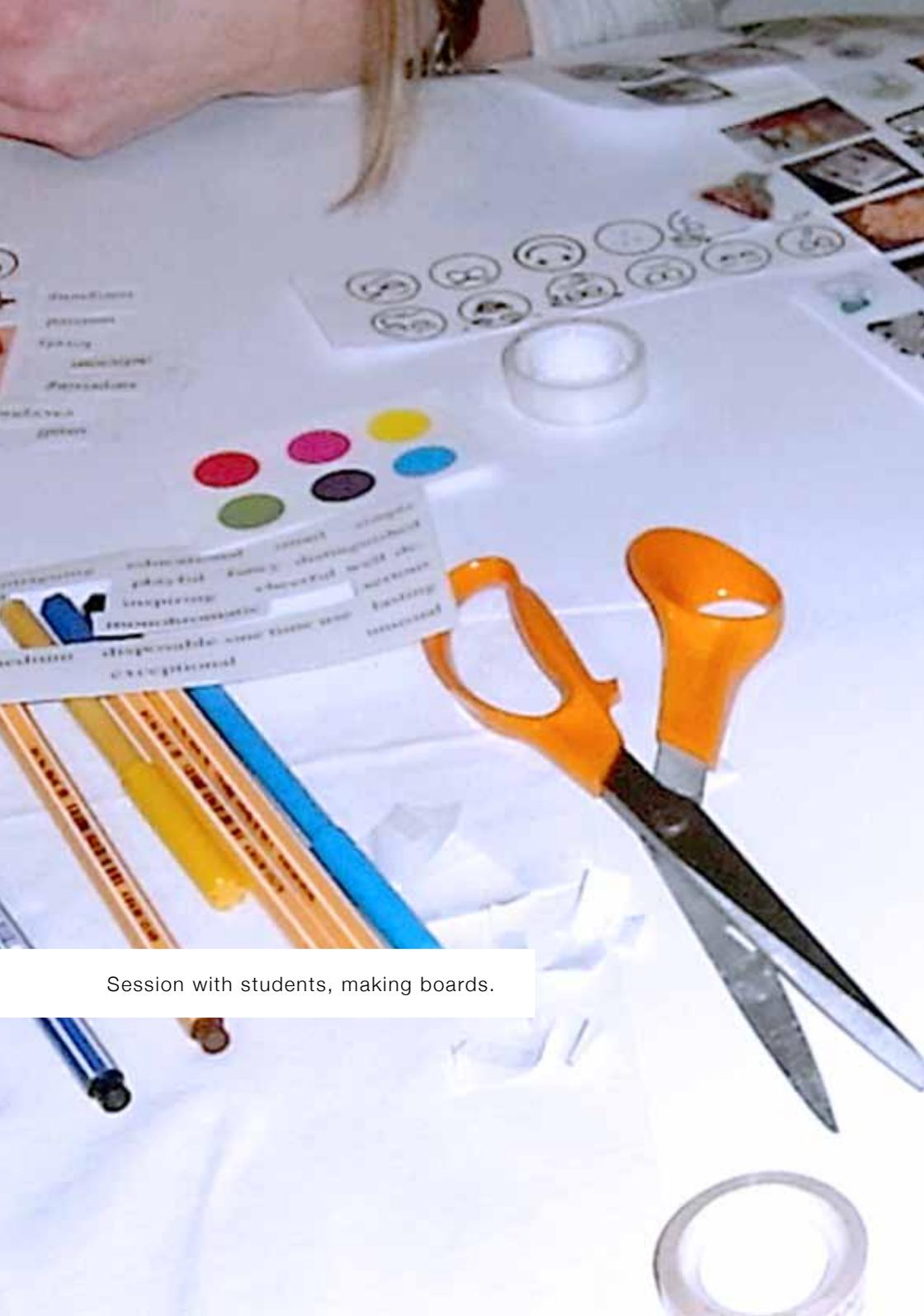
Co-creation

Isaac Newton said that in his great work, he stood on the shoulders of giants. Co-creation could be seen as creating great work by standing together with those for whom the project is intended.

Co-creation is also at the heart of the open source software movement, where users have full access to source code and are empowered to make their own changes and improvements to it. Co-creation is becoming more evident in marketing as well, where companies such as Lego have successfully engaged many of their adult customers in designing new products, or Converse, which persuaded large numbers of its most passionate customers to create their own video advertisements for the product. (<http://en.wikipedia.org/wiki/Co-creation>).

Co-design

Co-design is a philosophy in the American pragmatist tradition, which argues that all people have different ideals and perspectives and that any design process needs to deal with this. Co-Design traces its roots to Immanuel Kant, who in the "Critique of the Pure Reason" observed that to ask a question, one has to have some information or knowledge. Kant called this 'a priori' knowledge. Therefore the concept of objectivity is regarded to be difficult or even meaningless. William James suggested that the criteria for truth should be "useful" *, which is a corner-



Session with students, making boards.

stone in co-design thinking. In co-design there is an understanding that all human artifacts are designed and with a purpose.

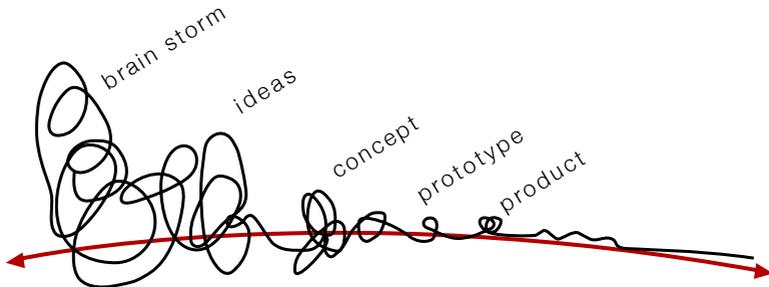
In co-design one tries to include those perspectives that are related to the design in the process. It is generally recognized that the quality of design increases if the stakeholders interests are considered in the design process. Co-design is a development of thinking in which according to Charles West Churchman “*begins when first you view the world through the eyes of another.*” **

(<http://en.wikipedia.org/wiki/Co-Design>).

Research

The future is made of dreams and wishes, which comes from everyday people. Collecting people’s dreams and aspirations can inform and inspire the design development process. Everyday people are seen and viewed as ‘consumers’ when they shop, as ‘customers’ when they buy, and as ‘users’ when they interact with the objects of their desire. Rarely is time taken to get to know them on a personal level. It’s important to give people the ability to say what they think and to demand what they want, when they want it. And people are beginning to speak up.

The illustration below shows design process ***



Brain storming, mind mapping, searching for a problem - that’s the part of the design process where everybody can participate, because that’s the part of the process where an idea is unclear and is not clear whether the product, service, interface, etc. will be made. And that’s the most important part, that’s the very beginning!

A good start means a lot for the whole work.

* Pragmatism: A New Name for Some Old Ways of Thinking by William James

** Charles West Churchman (1968). The systems approach. New York: Delacorte Press. p 231

*** This drawing comes from article submitted for consideration in CoDesign, Taylor & Francis, March 2008.

SESSION WITH
STUDENTS
(NON DESIGNERS)



信

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THE FIRST PART
THE SECOND PART
THE THIRD PART





Session with students, making boards.



...and you need a good memory.

it looks like this →



it's all about →



it is a *playful* thing.

it's makes you



Session with students, Teemu's board explaining his new souvenir experience.

TEEMU

Session with students (non designers)

Now it's time to apply this theory in practice.

I've prepared a small toolkit, items that should help us to express our thoughts, dreams, and wishes:

- Thick and thin marker pens of different colors; pencils
- Sticky notes - faces expressing different feelings
- Notepads and paper of different sizes
- masking tape
- Digital camera
- scissors and glue
- pictures from newspaper, magazines and prints from internet (those photos should be chosen carefully, they must help not disturb)
- Paper with printed words

How to start... a few weeks before meeting with students I created an event on Facebook and invited a few students and gave them the task to: *Imagine coming back from a fantastic trip and would like to share what you saw, how would you express yourself?*

They came to the meeting both excited and nervous as well. We started with a very relaxing conversation, where everybody had a chance to share a small story about their favorite or worst souvenir ever. We all sat around the table and I provided A3 paper and markers for each participant. I said: *use these tools to express your feelings about a new souvenir experience.*

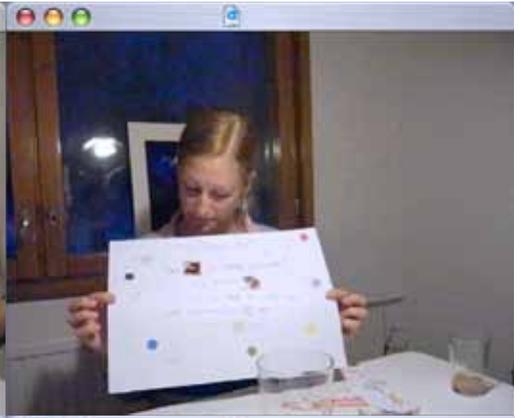
It was a little quiet in the beginning, everybody began to collect their thoughts, they picked up pictures, stickers or words, and after a few minutes the whole table became really busy. Everybody with scissors, glue or tape in their hands began to fill the pages with interesting thoughts. It was a pleasure to watch them. They were concentrated on their work but at the same time they were smiling.

Each board looked completely different, from the visual side as well as from the messages they displayed. After a few minutes each participant explained what they wanted to express.

Teemu's board:

He made his board exceptionally compact. It contained one sentence filled with pictures. Teemu used a picture of a pillow with the text "you can still do a lot with a small brain" (behind the picture he wrote) "and you need a good memory". It looked like this (arrow showing picture with postcards), it's all about (arrow showing a guy with wig and mustache) it is a playful thing. It makes you (picture with laughing face).

My first conclusion when I saw this board was to make a game, where everybody wears a mustache and the others guess which historical person they are imitating.



Session with students, discussion where each participant explained what they wanted to express on the boards made by them.



He or she might say something characteristic or just try to imitate some gestures. A postcard with a shape of a mustache could be interesting and would be a good detail, which makes friends getting together more exciting.

Asta's board:

She loves all kinds of food. She always brings local delicacies back with her to Finland. She typically buys small items, which are easy to transport. She enjoyed Polish oscypki (a smoked cheese made of salted sheep milk, typical for the Tatra Mountain region of Poland) on her trip to Zakopane, Poland. And she came up with an idea to make different shapes (of buildings, cars, people, animals) from the cheeses. "*It must be delicious as well as good looking*" Asta said, "*it should be intriguing, lovely and unusual*".

Her board made me think about playful food, something of an unique shape. For instance the oscypki cheese could have a shape of the Wilanow Castle, Royal Castle, or the church of St. Anna in Warsaw - all important buildings from the Royal Road (a long route starting at the official Castle and leading to the summer house - the Wilanow Castle). And because the cheeses are from the Zakopane mountain region (not linked to Warsaw) the buildings could be made out of chocolate or bakery products, even as spices in specially designed boxes or containers.

I also thought about funny notebooks with recipes. Books where you can follow instructions, change them a bit or add your own version of a similar dish (provide blank pages between recipes)!

Nelli's board:

Nelli came up with existing sample of a "diary, which will change your life". It is a book with a surprising task for each day. Sometimes the tasks are really extreme, for example, cannibalism day, when you must eat someone and if you eat yourself you get extra points, or Jesus day, when you must be good and bless everybody.

Nelli's board made me think about a king's diary with lots of rules: good manners, what to wear depending on the occasion, and also games, poems, and ideas for spending free time. A present diary would contain information on how people in the 18th Century relaxed, how they prepared fancy-dress or masked balls, how they organized picnics everything else they did for fun. It may include instructions on how to build a kite, how to fly it, when is the best season to fly it or how to make a small boat and organize a competition at the nearest river. For instance, back in history little ships were pushed with a long wooden stick; there was a starting point and finish line; wind sometimes helped ships to win, but it could also be a major disadvantage if it was blowing against the ships. King Jan III Sobieski loved planting trees. He planted them himself in Wilanow, so the diary could include information about Polish trees: when they are in blossom, and when to trim their branches.

BOX WITH GOOD MEMORIES.
PLACE TO STORE ONE OF THE
TICKET, PAPERS, PHOTOS
ALL WE HAVE BRING FROM OUR
TRIP.



Kimmo
ASTA
Nelli

WELL SHAPED FOOD
EXPERIENCE
CHEESE OR CHECO-
LATE FUNNY LOOKING
DELICIOUS



BOOK - DIARY, KING
DIARY WITH ALL DETAILS
HOW TO SPEND FREE
TIME IN CASTLE...



BOOK



Teemu

MUSTACHE IS FUNNY
THING NOWADAYS. IT'S
EASY TO MAKE THEM AND
WHERE EVERYBODY CALL
SOME HISTORICAL CHARACTER

WITCH POST

...and you need a good memory.
it looks like this → 
it's all about → 
it is a funny thing.
it's makes you 



After session i did personal cardset, it contained a combination of participants boards and interpretations provided by researcher.

SHAPES
DEPEND
OF PEOPLE



HOW TO CUT IT?
(---)
DIFFERENT TYPE
OF MUSTACHE U CAN
TAKE IT OF FROM THE
POSTCARD. BUT THAN WHAT U
PREFERED WITH GETTING
BETTER IF YOU
ON THE
NOW

Kimmo's board:

Kimmo drew a shape of a flower with words. He thought about the nice, relaxing feeling that holiday offers us. He wanted his design to be colorful, sunny, fresh.

Stemming from Kimmo's board, I thought about a ticket to feel nice, resembling a postcard with a nice view, but at the same time it could serve as an invitation. It can be an invitation to watch a slide show or a movie from a trip, to taste exotic food or try Asian clothing. Kimmo's board inspired me to create a "box of well being". It can serve as a storage for all memories, all little things, like a stone, a napkin, a dry flower, all which refresh good holiday feelings anytime the box is opened.

After this exercise I asked my students to check a list of existing souvenirs from 20 museums around the world. They had to divide them into two groups: "I like" and "I dislike". From the list of 86 souvenirs the most popular were: T-shirts, coffee, tea, and fridge magnets.

The second most popular tier included:

watch, wallet, sweets, books, Christmas bauble, apron, postcards, jewelry, reproductions of paintings, sculptures, ceramics and stickers.

The third tier included:

linen bag, scarf, biography, clock, dominos, map, tablecloth, napkin, poster, candles, bookmark, spices container, mat under the glass, games, frames, cups, umbrellas, kite, blanket, vase, mask, calendar, notebook, plates, tray, bracelet, bag, metal box, puzzle, earrings, mugs, hip-flask, blinkers, hot-water bottle.

The least popular were:

mascots, mousepads, ashtrays and pencil cases.

There were many objects which had neither positive nor negative feedback: ties, shawls, music, guides, stationary, chess sets, pajamas, historical coins, chairs, exhibition catalogues.

Analysing workshop results

This workshop proved to be successful and made me think about more creative ideas for souvenirs. By opening my mind, I became more flexible about developing ideas for less traditional but more original keepsakes.

The experience proved to be very helpful in the early stages of the design process. It is an important part of the process, because it gives ideas about what people like and what they would buy. If there was a well designed umbrella or an original, high quality tie, visitors would buy it, but from the research of museum shops it becomes evident that all the souvenirs look similar. They repeat generic designs, adding a reproduction of a painting from a museum collection, or just a logo. A change is needed! One option is to redesign all souvenirs, and give them a new, unique shape. The other option is to allow people to customize their own souvenirs.

WORKSHOP
WITH CHILDREN



Workshop with children, drawing on the page of new coloring book.

Workshop with children

This brings us to the next stage which is the development process. Websites such as nikeid.com give people the possibility to design their own shoes, for example, by choosing colors and details. For many, co-creation is the latest trend in marketing and brand development. It is the latest way to get new products and services into an already overcrowded marketplace. For example, it is being exposed as a powerful new tool for product naming, packaging, promoting and advertising. The two ways of cooperation (at the very beginning of the design process, and at the end when a user can adopt the product), are similar because they both emphasize people's need for a creative.

Today, design is not completely serving the needs and desires of people. People are no longer satisfied with simply being "consumers." Everyday people want to be "creators" as well. There is no single type of creativity. There are different levels of energy, interests, motivations and that's why creativity can be split into these 4 groups:

- The first group has minimal interest and motivation, and is focused on "getting something done for them".
- The second group is adapting, it has some interest and wants to make something on their own.
- The third group is making something, it has an interest, and wants to make something on their own.
- The last group is CREATING - and that is a passion that we need to express our creativity.

Example: To make a cake...

Group 1 buys a frozen product, and cooks it in a microwave and waits to have it done for them.

Group 2 buys a box of premade baking mix, that mixing with water will provide the successful effect

Group 3 buys ingredients and follows a recipe

Group 4 has the ingredients, has a recipe, but adds a new spice to it, to change the original recipe.

To put this theory to practice, I have prepared a workshop for five year old children. Kids are an excellent target group because they tend to be unbiased and honest.

I enter the Lahden Englanninkielinen Leikkikoulu (English Kindergarten in Lahti) with a great deal of markers and many sheets of the future coloring book, interested in discovering what kids like nowadays. The easiest way to discover their interests, is to give them a prototype to play with and see what happens. When I finally got their attention, I introduced myself with a small speech: *"Hello everyone! My name is Monika and I'm making a new colouring book for you. I came to see you because you are the best experts in drawing, and I would like to hear what kind of things you like to draw. Is there a special thing? What could it be? Flowers? Cars? Animals?"*

All hands went up. Mintto likes to draw princesses, Helmi - flowers, Lasse - cars, Jane- horses... I picked one page with snow on it and said to Ella (who likes to draw people) that she could draw a story detailing how she and her friends play



Workshop with children, drawing on the prototypes of new coloring book.



Workshop with children, picture with author of finished drawing.



with snow balls, or how they make a snowman together. Ella took the paper with satisfaction and went back to her seat. I took a page with a castle on a hill, and suggested that Mintto draw a story about a prince who is coming to a castle for a princess... One by one I gave stories to each of the children, so they could understand that the task is not just about colouring.

The new coloring book I brought to the Kindergarten is made for children between the ages of 3-5 years, which is an ideal age range for children to start making their own decisions about colours, shapes and composition. The book gives the little artists a background, an open space that can be modified in numerous ways. Forms and colors shown in the book inspire children's imaginations and help them to create their own stories. It gives simple instructions as to how to fill in the page. A white piece of paper can make children feel intimidated to start drawing. Sometimes it takes a while to overcome the fear. However, this book invites children to draw, gives them open suggestions and possibilities to express their dreams, hopes and wishes.

After I gave away the last page, I put markers on the table, so the kids could begin at the same time. The children selected markers and started creating their stories with a real passion. For roughly 20 minutes, the children were absolutely focused on their work. They were chatting about their drawings, passing on markers, but above all, they were extremely concentrated. They had a mission.

I helped only a little in the beginning: I gave them a small starting hint which they could elaborate on and grow into a really well designed picture. When everybody finished drawing, I asked each author to stand up on their chair, show the drawing to everybody and explain. Children tried to find a connection between what they wanted to draw and the given background.

Analysing workshop results

Children 1-5 years old like to draw, they enjoy it, even if their design is remedial or abstract. Still, it expresses something. I believe that regular colouring books teach kids efficiency, how to fill a shape with colour, and it's beneficial in a way. But the outline sets the esthetics, and consequently, children want to draw similar to Disney or Pixar and follow a generic style of art. That is the first step towards losing creative thinking and skills. Some children can copy Disney characters very well, and thus they think they know how to draw. Others aren't exceptional at copying, so they stop drawing altogether.

Something more flexible, something that keeps creativity flowing is needed. There are many colouring books, with cartoon heroes. I would like to find an educational reason for this style. Listening to a story and drawing from one's imagination is more beneficial and could help to create a new generation of artists.

This workshop helped me to realize that my idea of a new colouring book wasn't perfect either.

I decided to ask a professional, children's psychologist Brigitta Saikko, who works in lahden englanninkielinen leikkikoulu, to advise. Gitta, upon hearing I'm mak-





Workshop with children, working space.



Workshop with children, drawings made on the prototypes of new coloring book.



ing a project for a museum, decided to share a short story with me. She once went with children to a historical museum. The floor there was slippery, and children were running, almost skating, dancing, playing on the freshly polished floor. There was no chance of getting them listen to the monotonic voice of a guide who tried to tell them a historical story. There was nothing more important than the amazing, shiny surface. All the museum exhibits were behind the glass, and colours in the museum were really sad and dusty. After one hour the tour was over and there was no point in asking children about their favourite thing in the museum. Gitta went back home with her god-daughter who also participated in this trip. The little girl locked herself in her room and didn't want anybody to come in. Gitta started worrying about her and thought she might have been upset or maybe hurt herself when running in the museum.

But after a few minutes, the girl opened the door and invited everyone in the room. Each piece of furniture held a toy: a pink elephant on a chair, a plush bear on a desk, a colourful snake on a shelf, two plastic dragons on a box for toys. She asked Gitta, her mother and older sister to follow her, because that was the only tour planned for the day. Gitta stood between the mother and sister and began to listen. Her god-daughter said, *“This is a private collection of my toys. You can TOUCH every exhibit, you can play with it and even borrow it. There is no cabinet or showcase, you can walk however you'd like and make up your own story about toys”*.

That was quite impressive for a 5-year-old girl. Gitta was sure none of the children realized they visited a museum, and the floor was all they cared for, but suddenly she understood how badly this museum was prepared for such young, energetic visitors. Her little god-daughter organized her own museum, which was completely different from the real one. Children need interactive exhibits, they need to touch things, they need action, a guide with an interesting voice, who uses intonation to tell a story. They need room to play, and they are more likely to learn through games and fun. They need to feel comfortable and happy.

When Gitta finished her story, she looked at me and asked: *“So what is your project about?”* I showed her my colouring book and the effects of the children's workshop. She put all the pages on the wall and said: *“I like the idea, but you need to remember it's going to be difficult to offer something so new. It must be really well done to make parents trust it and understand how important imagination and creativity are for their children.”* We talked about each of the pages separately. We agreed to include more space on the paper. The drawings were too thick. The colours should be lighter. There could be a story at the beginning to read by parents, for children to later make a picture of what happened in the text. I left Lahden Englanninkielinen Leikkikoulu very satisfied. The workshop with children and later, the discussion with Brigitta Saikko gave me ideas for changes and improvements.



Workshop with children,
showing finished drawing to everybody
and explaining created story.



MUSEUMS RETAIL
RESEARCH

ATENEUM





Museums retail research in Ateneum Art Museum, Helsinki.

Museums retail research, note book with museum's logo.

ATTENEUM

Museums retail research

Before I uncover the results of my research, I'd like to invite you to visit one more place: a museum shop in Helsinki.

Ateneum Art Museum, Helsinki

On the Ateneum Art Museum website I found the following information: *“Our bookshop at the Ateneum courtyard is Finland’s leading specialist in art literature. We cover all titles published by the Ateneum and Sinebrychoff Art Museums, as well as numerous books on art theory and philosophy. Our selection of art postcards is the largest in Finland. Besides books and cards we also sell art posters, calendars, mouse pads, and many other choice items, for yourself or as a welcome gift.”* I decided to visit the Ateneum shop myself. I made an appointment to meet with Marjo Hyvarinen, a retail associate at the Ateneum souvenir shop. I prepared a few questions.

First of all, I wanted to know what people really buy. Marjo responded that tourists typically buy Ateneum’s guide, postcards, posters from exhibition, whereas students typically buy badges. Apparently, the biggest hit of this season (Spring 2009) is a small grey case of the Karjalan Piirakat shape. It is unique and hand-made. Marjo added, *“Nowadays Finns enjoy buying recycled materials. They really care about what they buy, and it’s fashionable and desirable to chose products made from eco-friendly fabrics, and biodegradable paper or wood.”*

I also asked whether there are busy seasons, and if tourists are mostly Finnish or foreign. Marjo answered: January is a big month for Russian tourists, school students come in Winter during their school break, and Summer is the season of tourists from around the world.

I further investigated whether it’s possible to determine if people typically buy items for themselves or as gifts for others. The answer was yes. According to Marjo’s experience: local people buy books, mainly artists’ biographies, and if they visit an exhibit and want to have a keepsake - they buy a postcard, and sometime posters. Foreign tourists, when visiting for the first time, buy postcards to send home. However, if they have visited before, they buy a snow balls or a CD with national Finnish music, and these are gifts for family and friends. Additionally, some gifts are popular in certain seasons, such as calendars. December and February are big months for inquiries and purchasing calendars.

I really like the shape of the Ateneum shop. It’s a half circle with walls made of glass. It has a contemporary design which fits the place well. During my conversation with Marjo I realized the space wasn’t just esthetically pleasing. It also served a purpose: while I interviewed Marjo, I noticed most young people who entered the shop went to the right, whereas older people began in the left corner of the shop. I asked Marjo if there are any typical “paths” people take. Perhaps they start at the book section, move to the postcards stand and finally to the cashier desk? The answer was: it’s rather the left or right “path”. The right (young) side of the shop displays more toys, puzzles, doodle books and playing cards. The left



The same ornament from the museum's floor used as a pattern for the souvenirs.

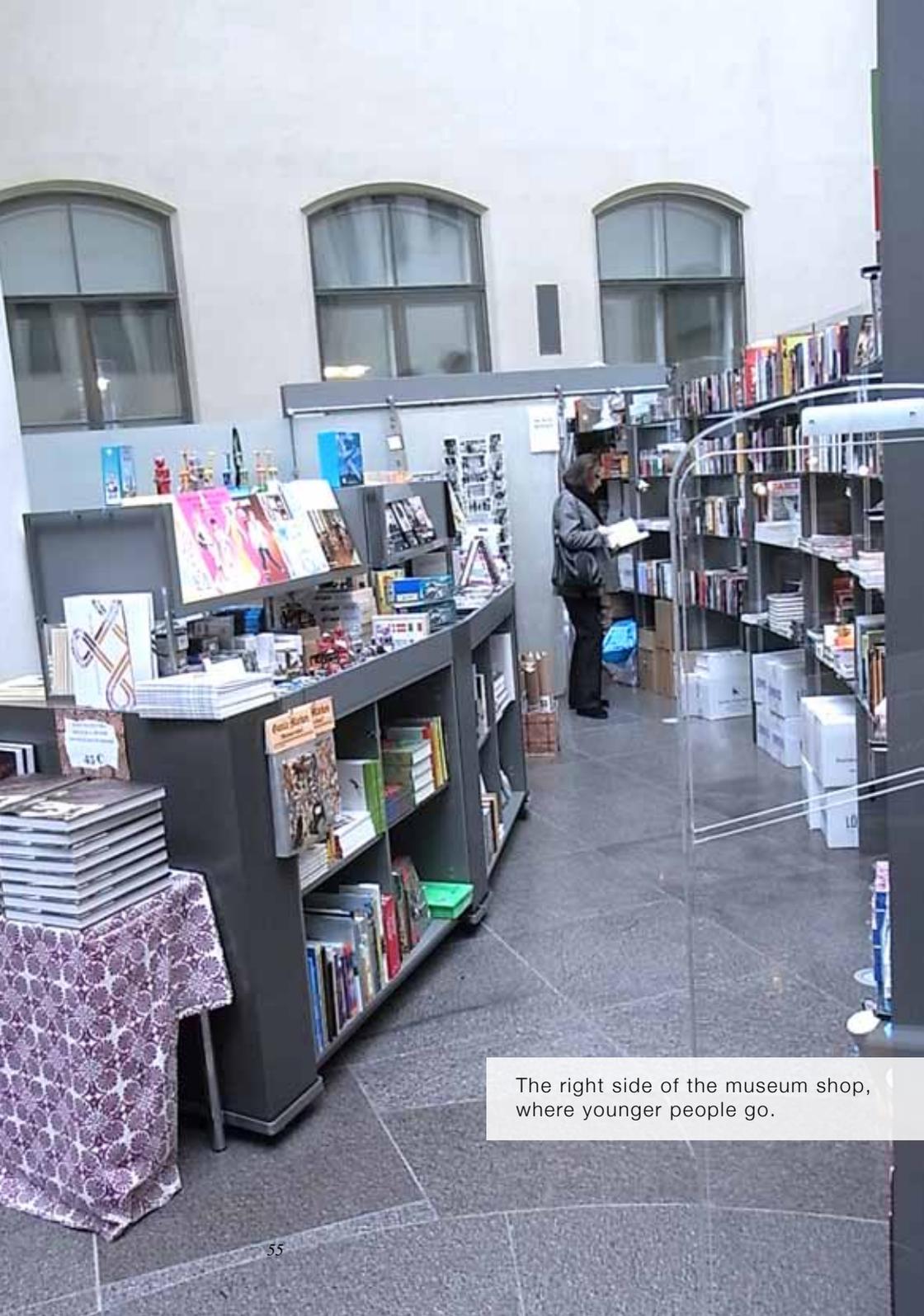


Floor in the lobby of Ateneum Art Museum.

Ateneum



The left side of the museum shop, where older people go.

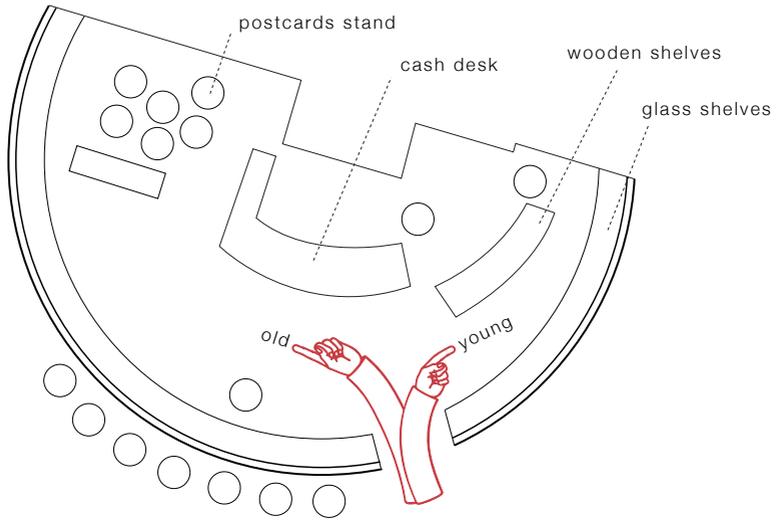


The right side of the museum shop, where younger people go.



Admission tickets for the Design Museum, Helsinki





(mature) side of the shop has a vast collection of books, posters and postcards and therefore attracts different customers.

My final concern regarded any souvenirs that Marjo felt were missing or out of place, mainly a souvenir she would buy in the Ateneum shop as a tourist. She advised: rather than bringing in new souvenirs, some of them should be taken away. The plush mascot stand, for instance, had in her opinion not much in common with the museum. She admitted, she prefers to buy souvenirs which are compact and easy to carry.

The last observation I made: Ateneum doesn't have bags or packaging with their logo. It is a non profit institution, but that doesn't mean it shouldn't build their brand.

Design Museum, Helsinki

According to Pinja Nousiainen, a retail associate at the Design Museum Shop in Helsinki, people mainly buy postcards and key rings. Comparably to Ateneum, tourists from abroad come in Summer, school students tend to come during the Winter break, and locals visit depending on exhibitions. They spend an average of 20-30 euro per visit.

The missing souvenirs are posters, as there is not enough room to store them. People often inquire about books, such as biographies of Finnish designers. Additionally, Pinja would like to see more little things present, to easily carry with you, such as cheap but fine Finnish design.



Shelves in Design Museum, with books about Finnish and international design.

Design Museum



“The Design Museum shop has a broad range of Finnish and international design. The shop carries classic Finnish design, as well as new products by young emerging designers. Postcards, posters and other exhibition related items complete the selection of products.

In connection with Design Museum exhibitions, the Museum publishes several publications per year, which can be purchased at the Design Museum shop. The shop also has an extensive range of Finnish and international design literature.” <http://shop.designmuseum.fi>



Kiasma's promotional souvenirs with slogans: "I don't quite get it..." on the T-shirts, "from Kiasma with love" on the box with sweets or "I stole this from Kiasma" on the ceramic mug.

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AG
ATTAR
INTE
RIKTIGT.

FROM
KIASMA
WITH LOVE

danmärke





Few samples of products from Design Forum.



Design Forum



“Design Forum Shop offers a first-class range of products of 100% Finnish design - unique and appreciated gifts for all occasions. Design Forum Shop also provides suggestions and solutions for business gifts. We sell objects of glass, wood and ceramics, textiles, industrial design, publications and jewellery. We know by name the designers of all our products and the history of individual objects. Our skilled staff will be pleased to help you find the right gift for your needs.” www.designforum.fi

PRODUCTS

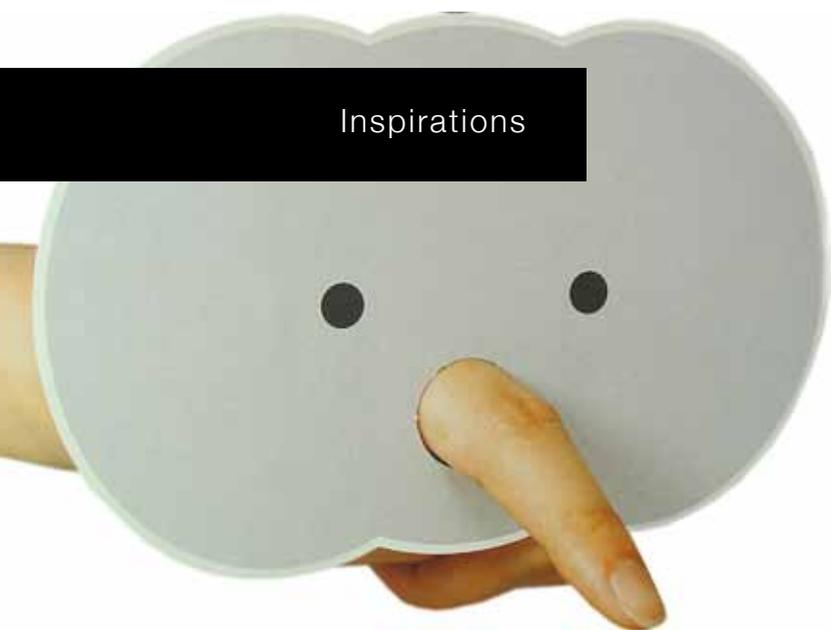


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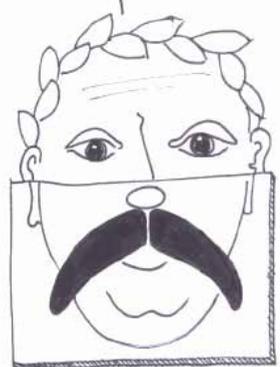
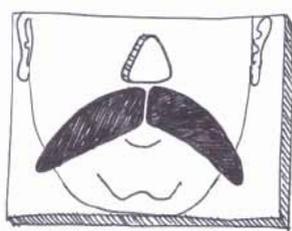
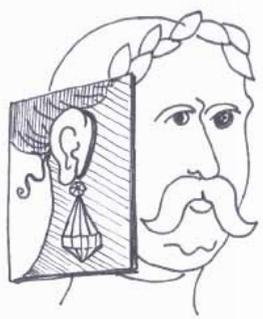
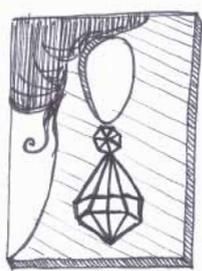
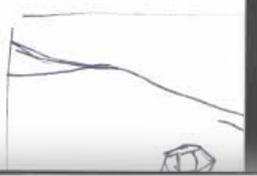
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CARD

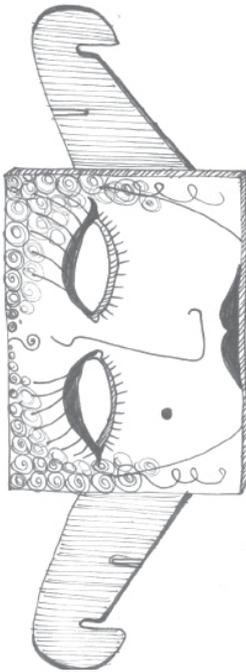
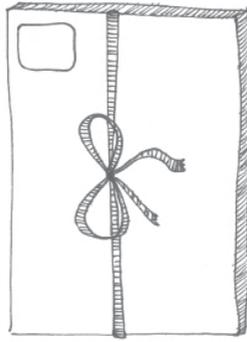
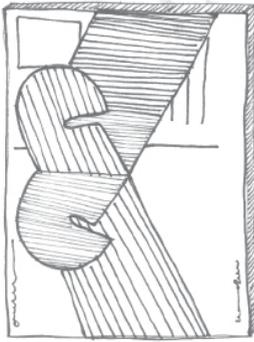


Inspirations



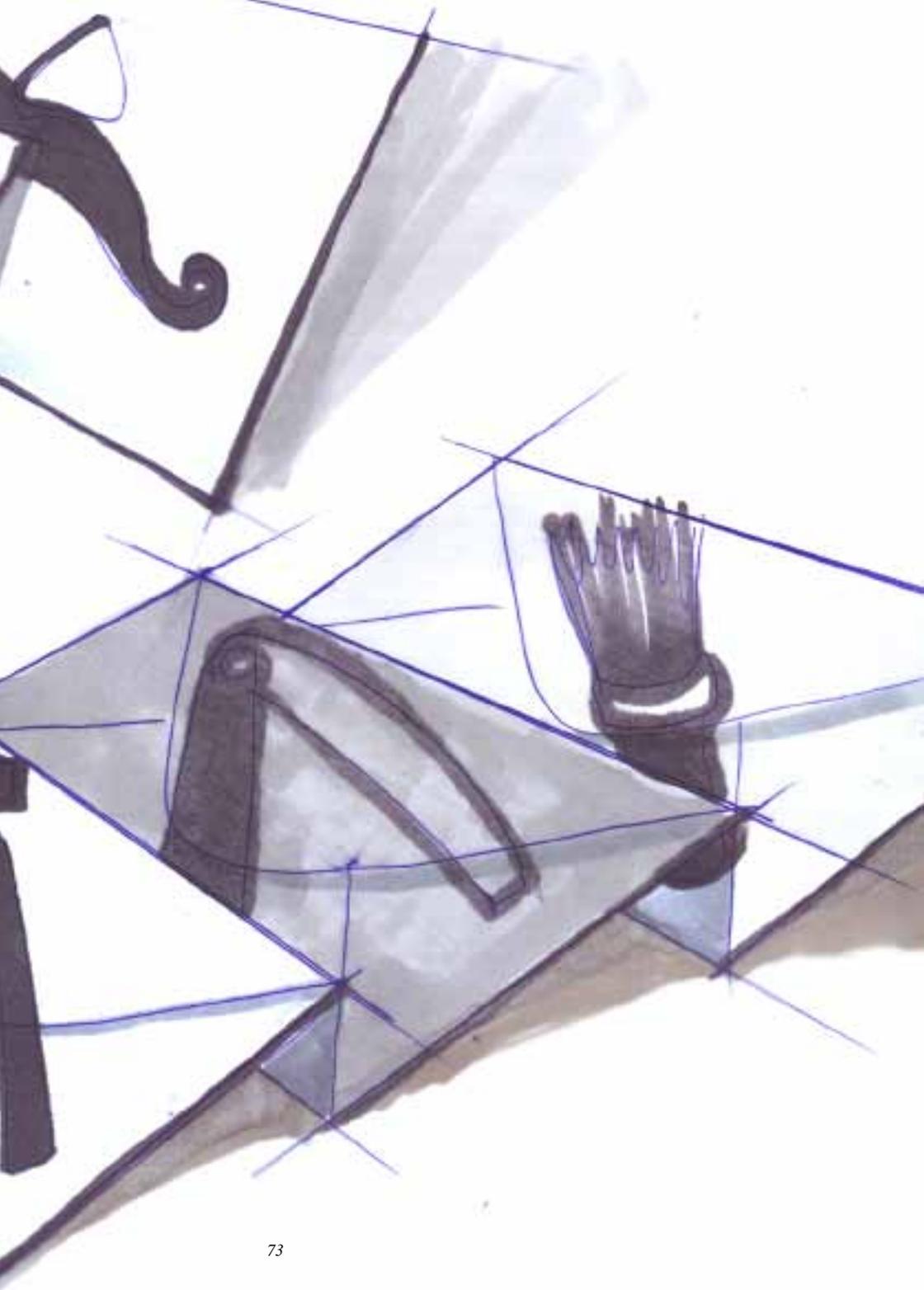






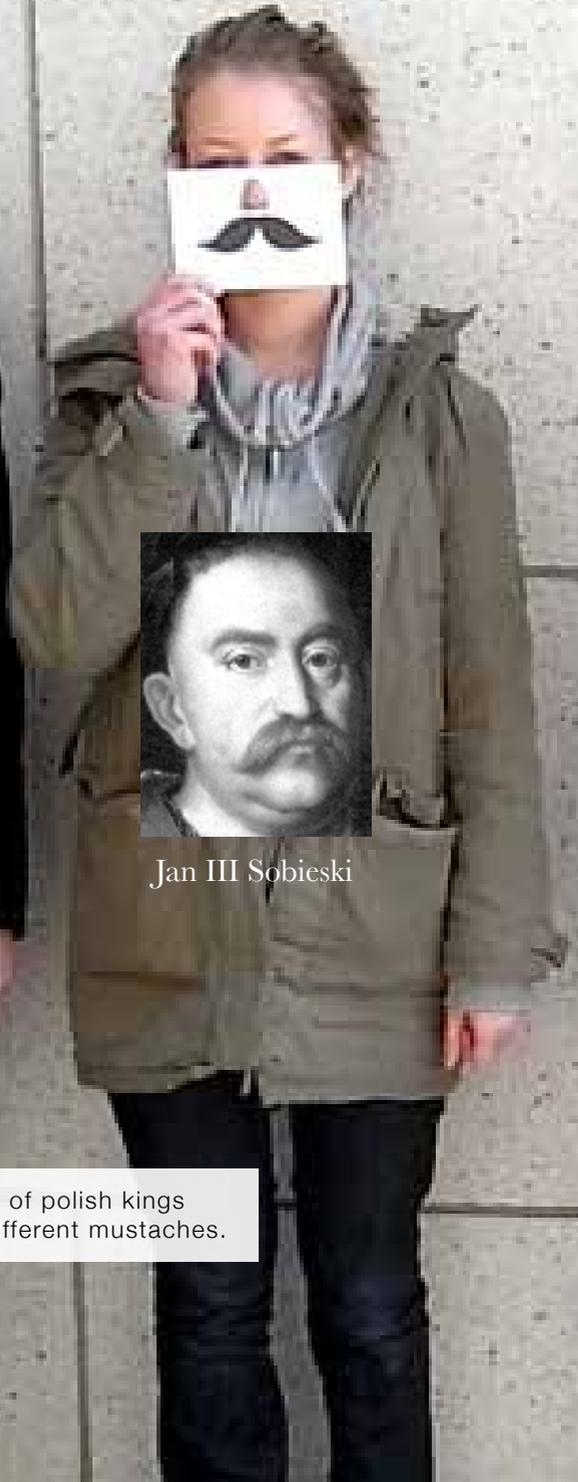


Packaging concept





Jan Kazimierz



Jan III Sobieski

Mustache cards and portraits of polish kings from which i took shapes of different mustaches.



Władysław IV Waza



Michał Korybut
Wisniowiecki

Ready postcard with mustache of Jan III Sobieski - the owner of Wilanow Castle.



Mustache card

This is a clever way to make postcards fun. Tourists buy panorama pictures from the places visited, to keep a memory or to send and share it with family and friends. That is a standard which is difficult to change, however I decided to find a new, innovative way to make it more fun. Wilanow Castle is a king's summer residence, a place where people were relaxing, playing, and dancing at masked-balls. The king's cottage, however, looks very pompous and official and it is hard to believe it could be a place to enjoy. Therefore, a postcard of such a serious reproduction doesn't describe or express the amazing and fun functions of this place.

The other thing associated with the castle, is the history and Polish kings who once ruled the country. Majestic but boring to some, impossible to remember to others. Therefore, I took images of kings and extracted the most characteristic elements from them, such as a mustache, and turned them into logos and pictograms to make the kings more recognizable and easy to remember. Now it is possible to even interact with the postcard: it can be hung on a nose, and turn its owner into a Polish king.

I performed an experiment with students at Lahti University of Applied Sciences, Institute of Design. I asked them to wear the postcard and pose for a photo. Shy and a little embarrassed at first, they couldn't stop laughing once they put it on, and they didn't want to take the postcard off. It was evident students had a lot of fun with this product.

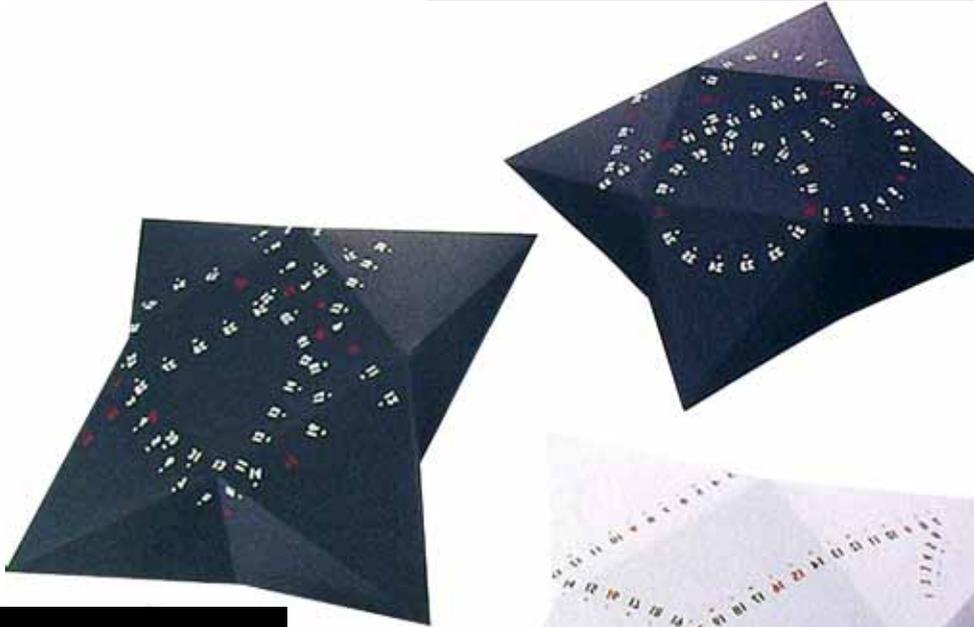
Consequently, the postcard is a very happy, friendly and lively souvenir. At the same time - simple, clear and educational. It can also be produced in a series of queen's lips or earring, where you hang the postcard on your ear.



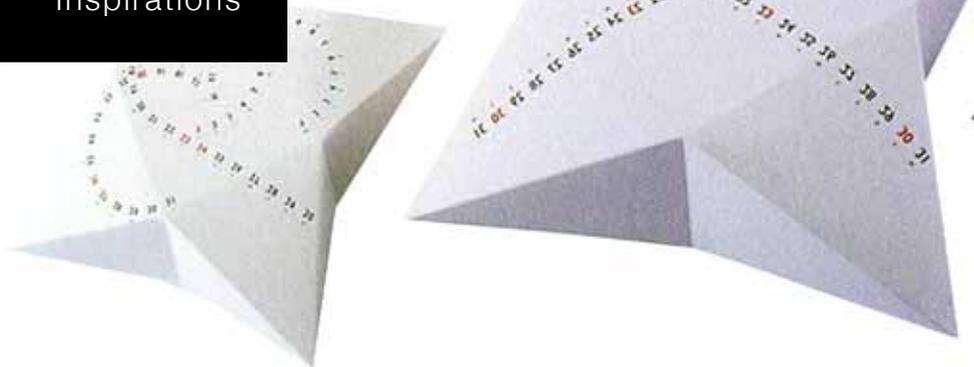
Portret from the Wilanow Castle collection. I took 12 different animals from the paints decorating castle's rooms.

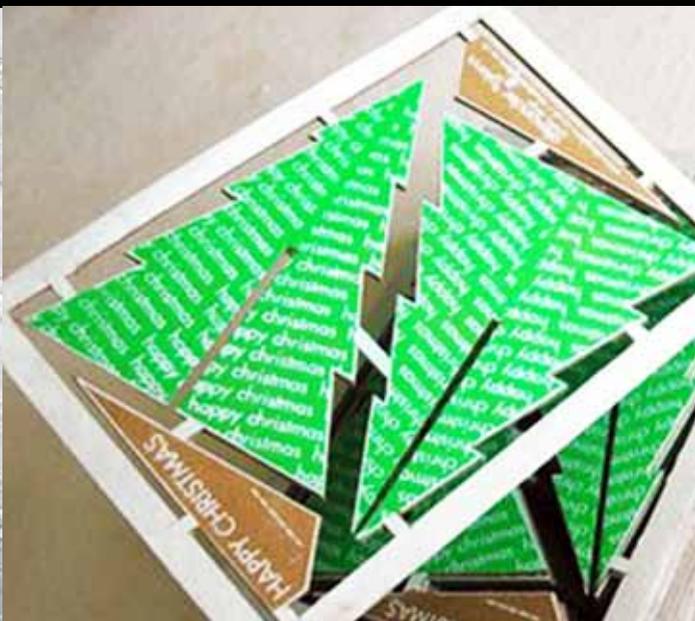
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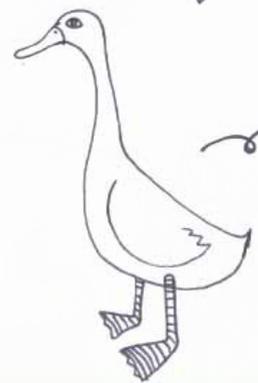
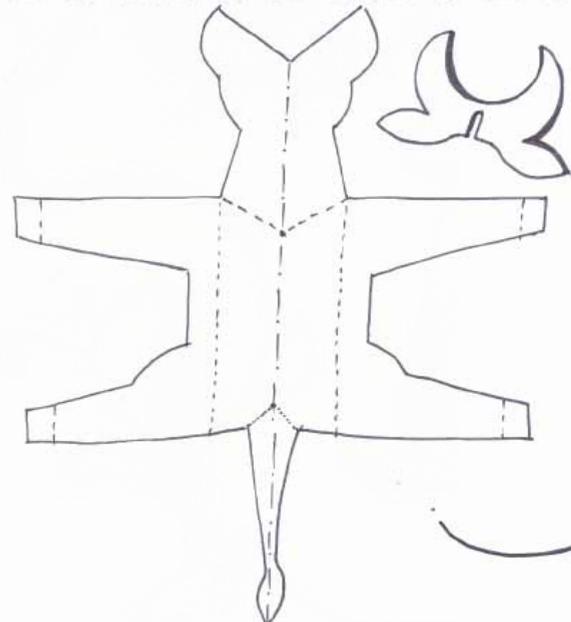
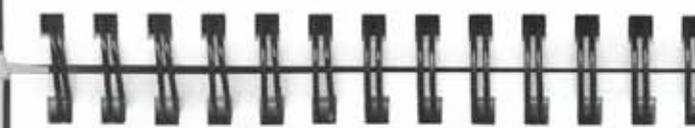
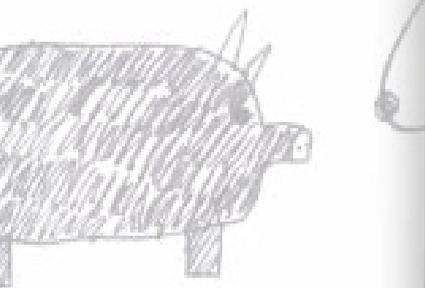
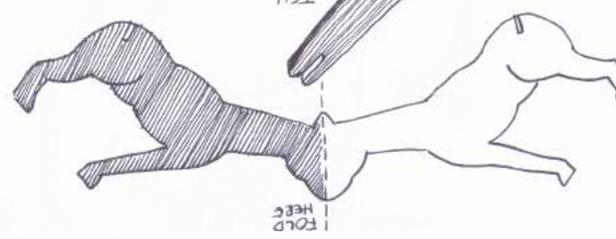
ANIMAL
CALENDAR



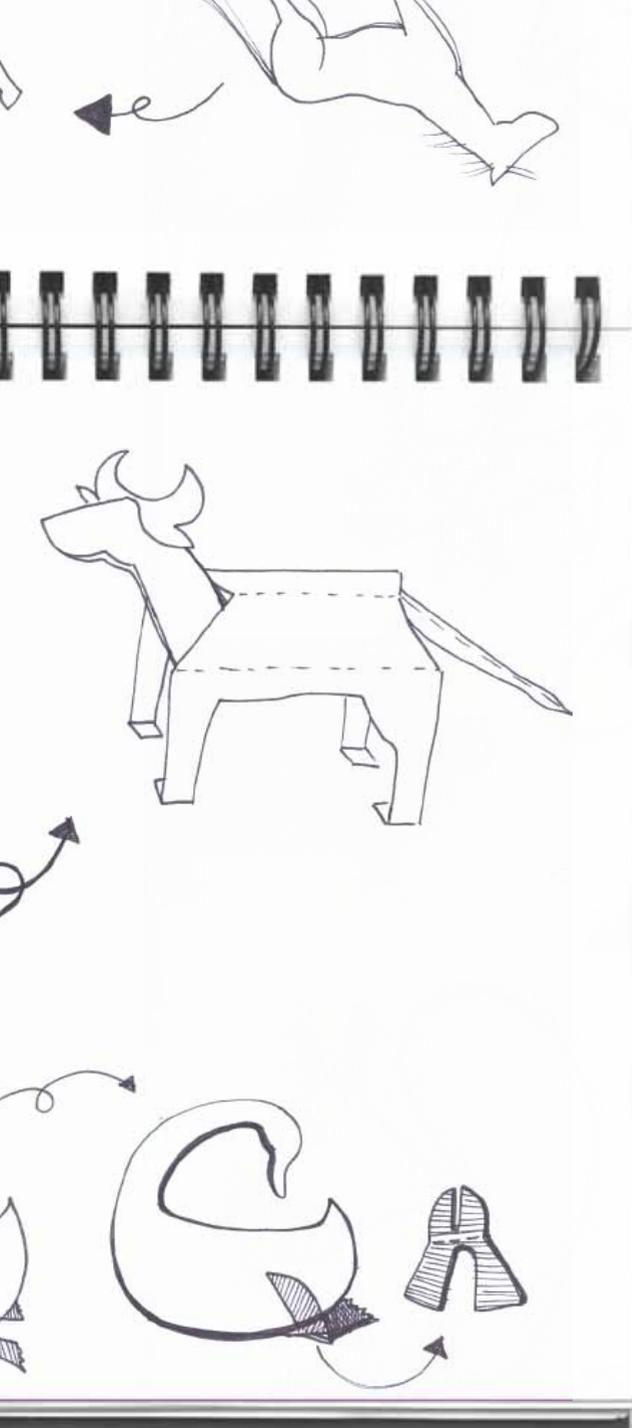
Inspirations

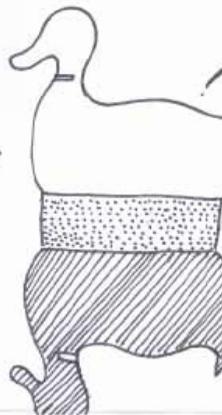
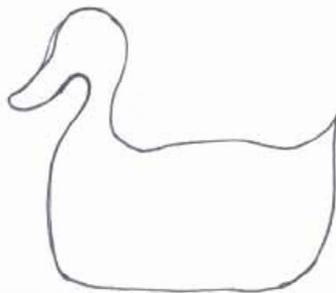
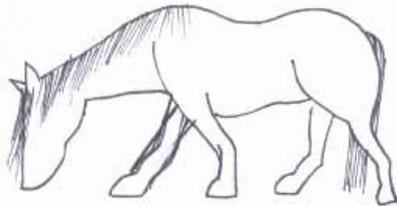
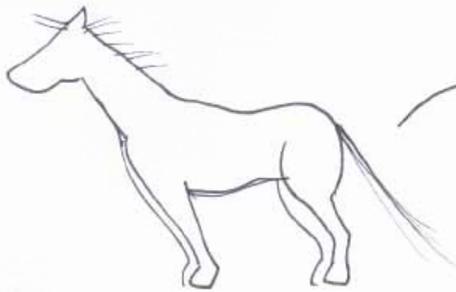


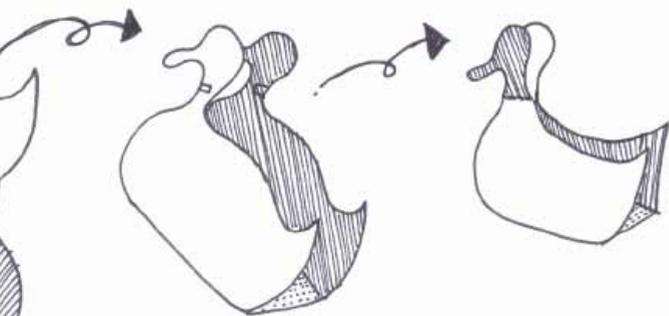
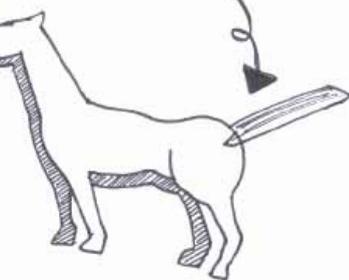
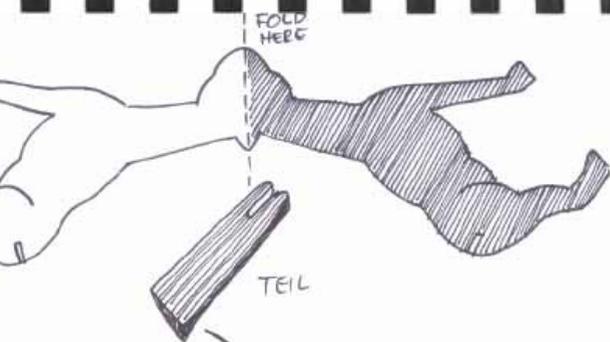


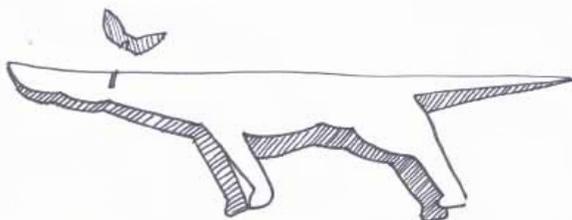
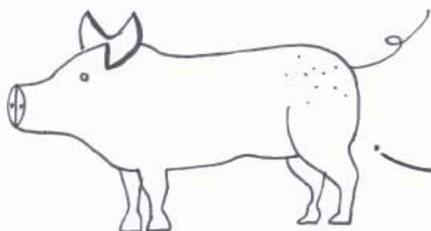
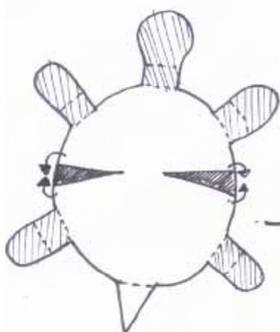


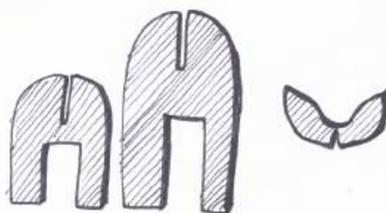
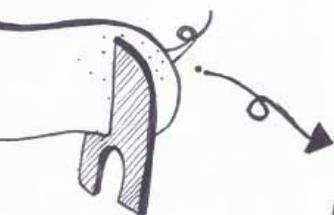
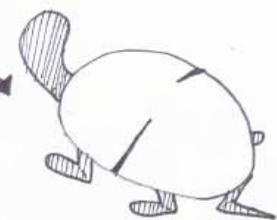
Development













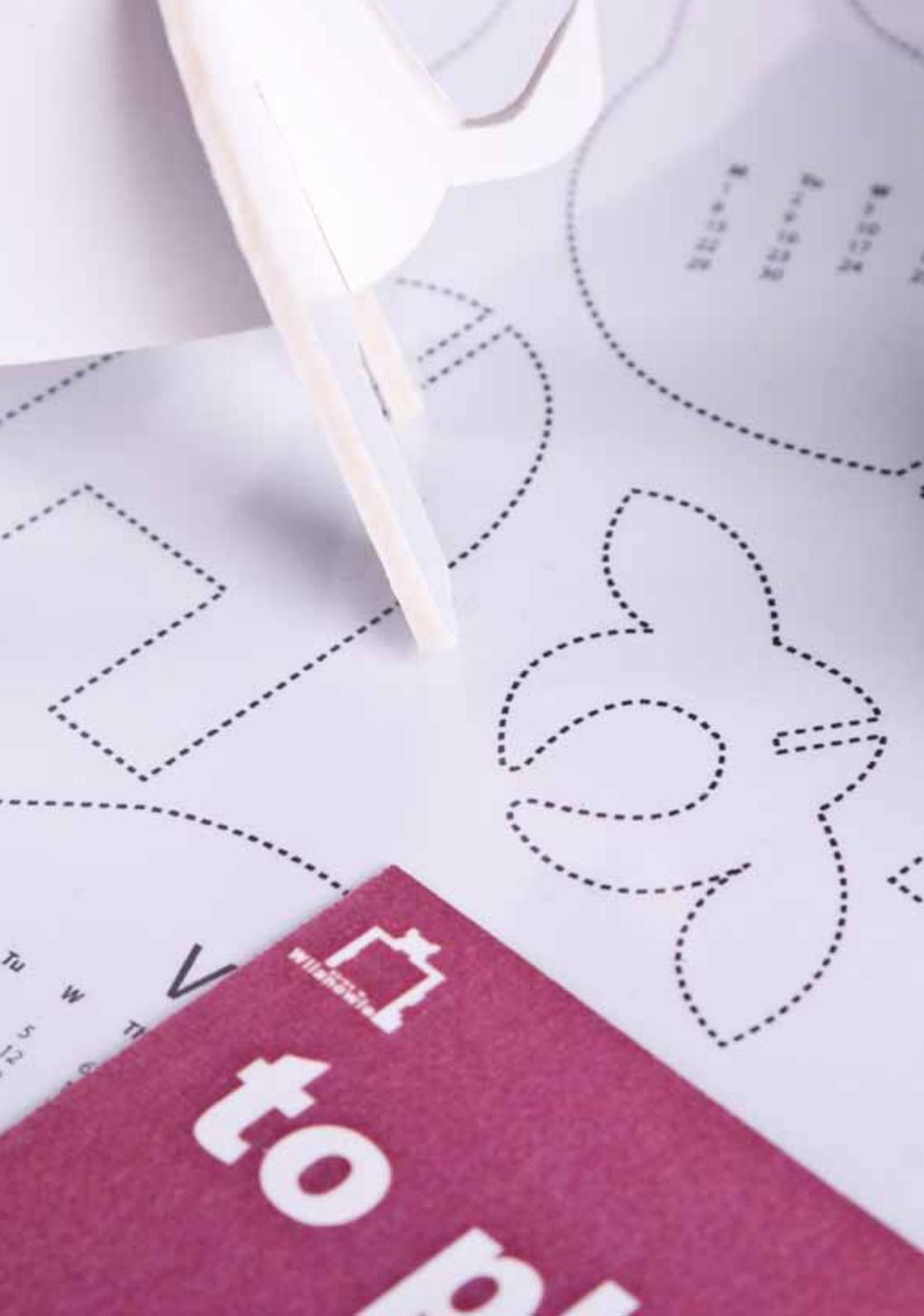
Packaging concept

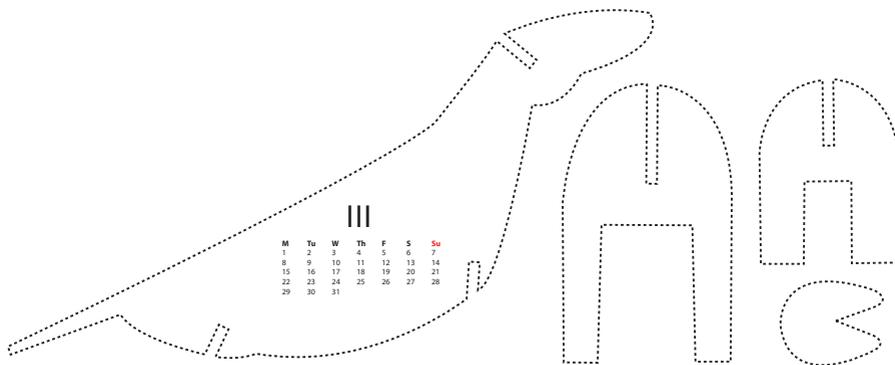






Twelve shapes of animals inspired by paints from Wilanow Castle Art Collection. Each animal represent one month of the year, so all together form a calendar.





When I visited Wilanow Castle during my stay in Poland I was really amazed by all the decoration details and interior ornaments. Wherever I went I noticed plenty of animals, sometimes very small or hidden, in a background of a painted story. Animals were present almost everywhere: as a subject for a hunting scene with dogs, deer, bulls, birds, boars, etc. As a mythology hero such as centaur, satyr or chubby the baroque cupid. Even King Jan III Sobieski owned an otter! The strong presence of animals in the Castle inspired me to create a calendar with 12 animals taken from paintings, sculptures and Castle decorations.

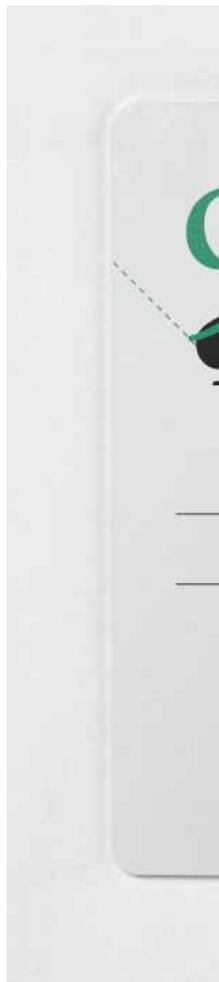


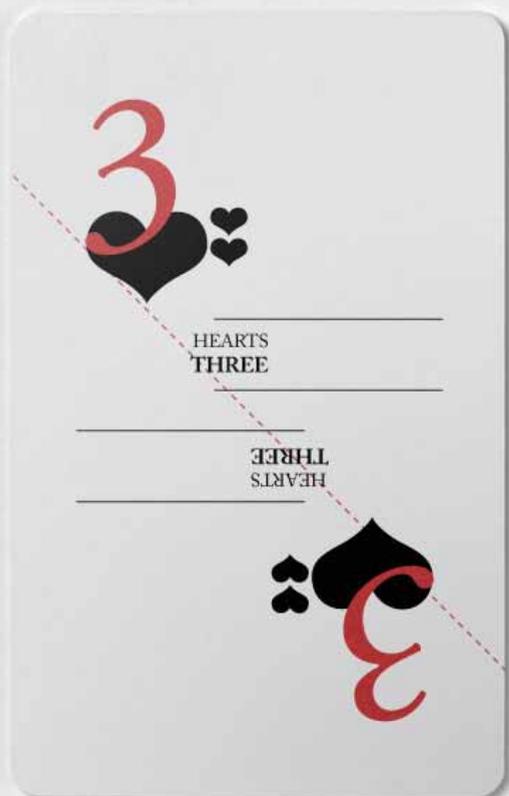
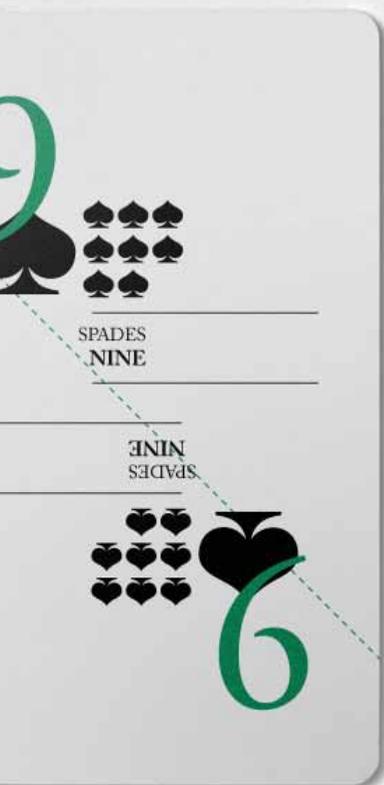
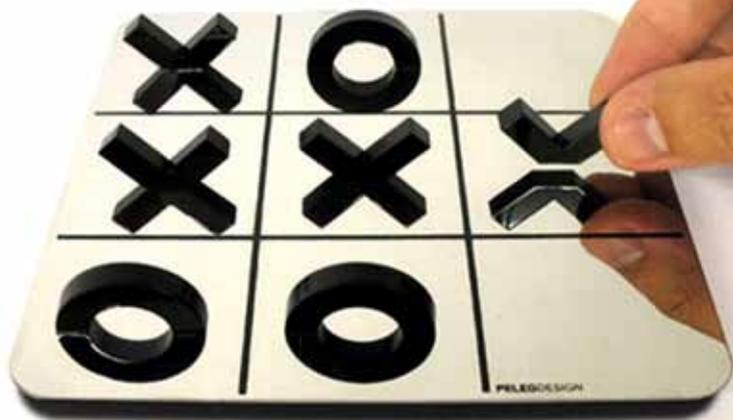
3

PLAYING
CARDS



Inspirations







KING
JAN III SOBIESKI

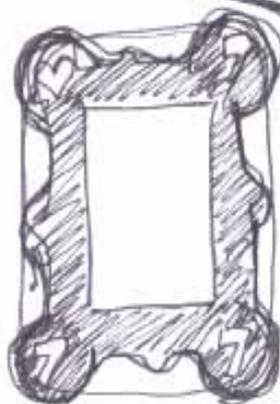
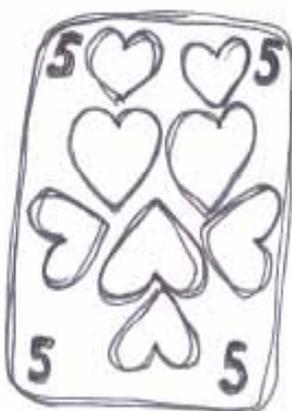




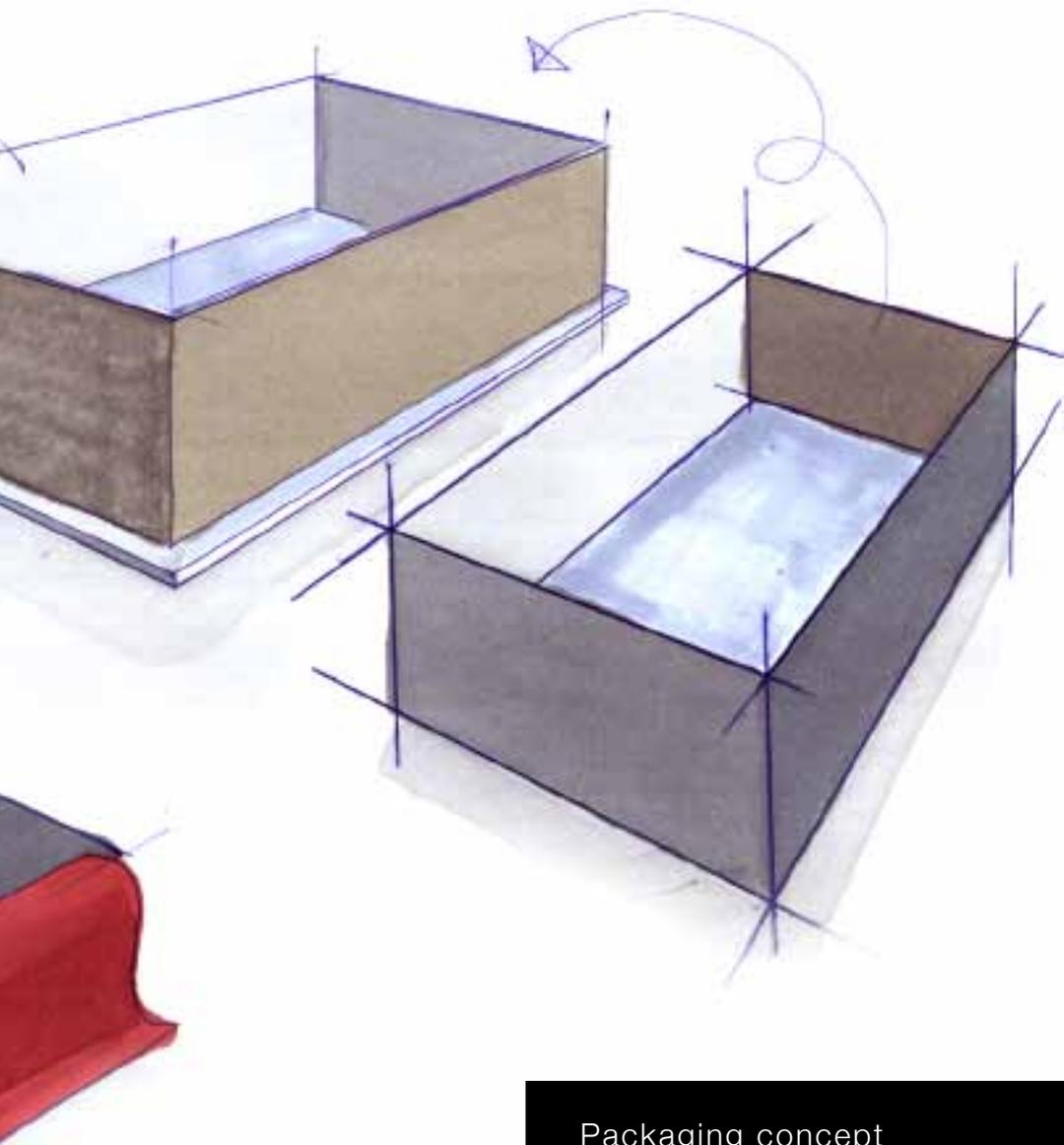
QUEEN
MARYSIENKA



SON
JACK







Packaging concept

Cards are a great way to gather people around. Also, they are small, easy to transport and allow people to play many different games.







Back of the playing cards with logo of Wilanow Castle.

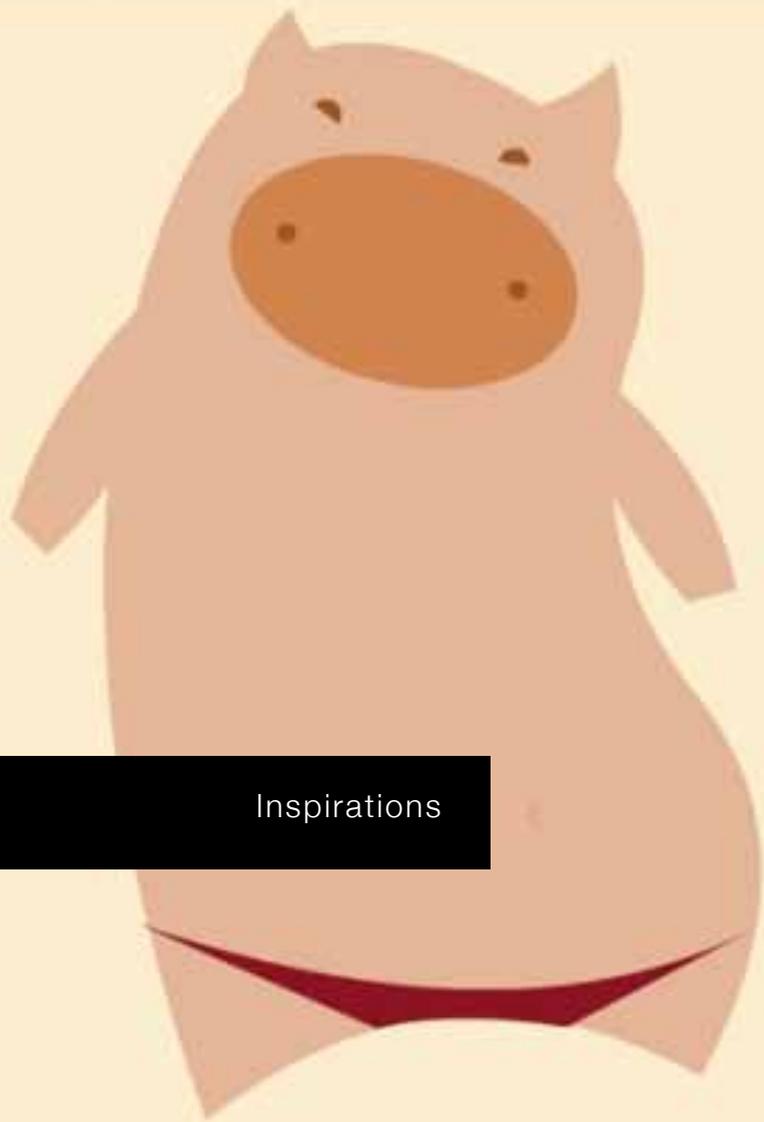


Playing cards with portraits of Polish King Jan III Sobieski, his wife Queen Maria Kazimiera and son Jakub.

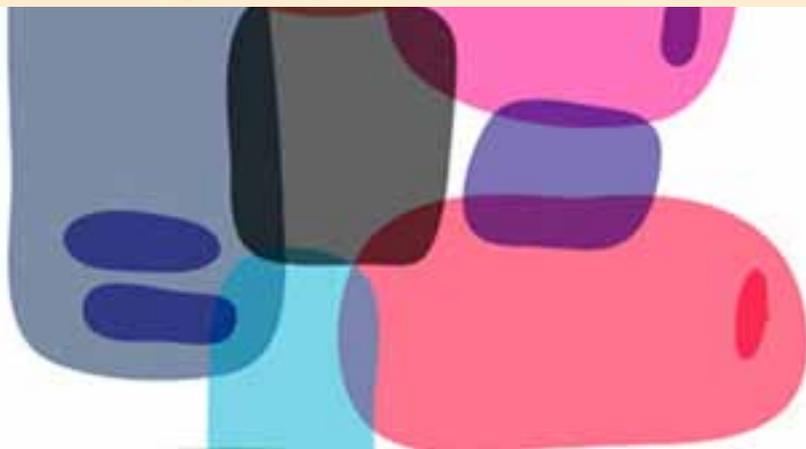


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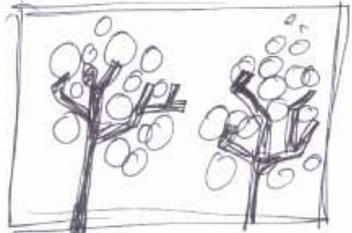
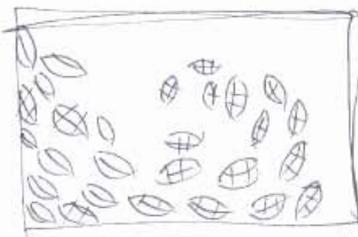
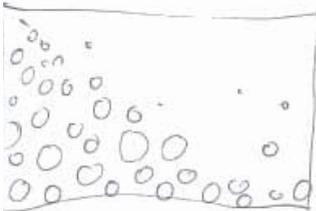
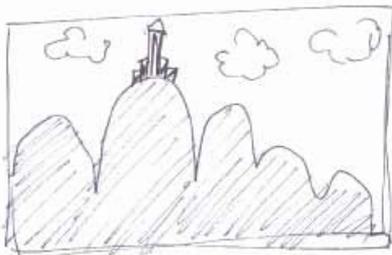
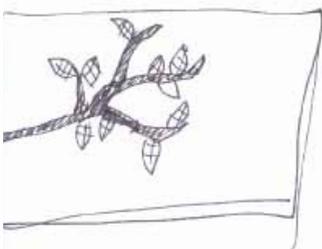
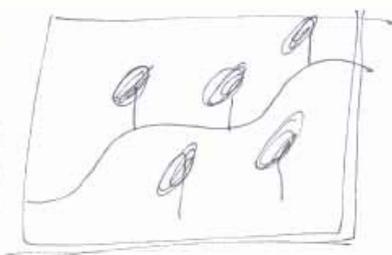
COLORING
BOOK

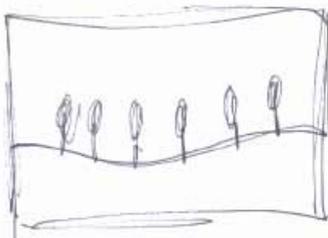
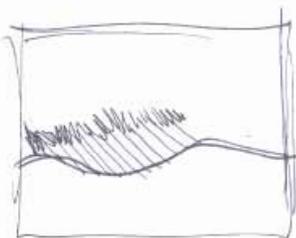
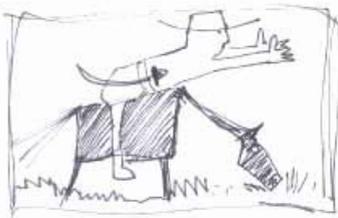
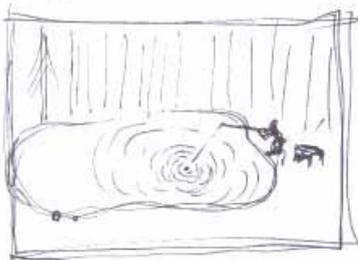
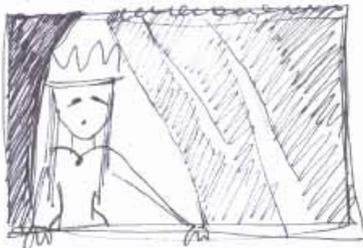
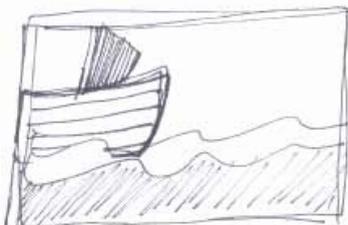
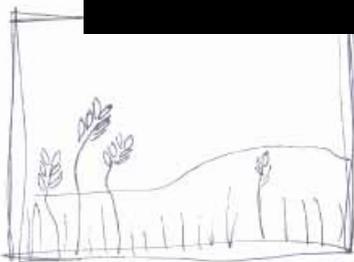


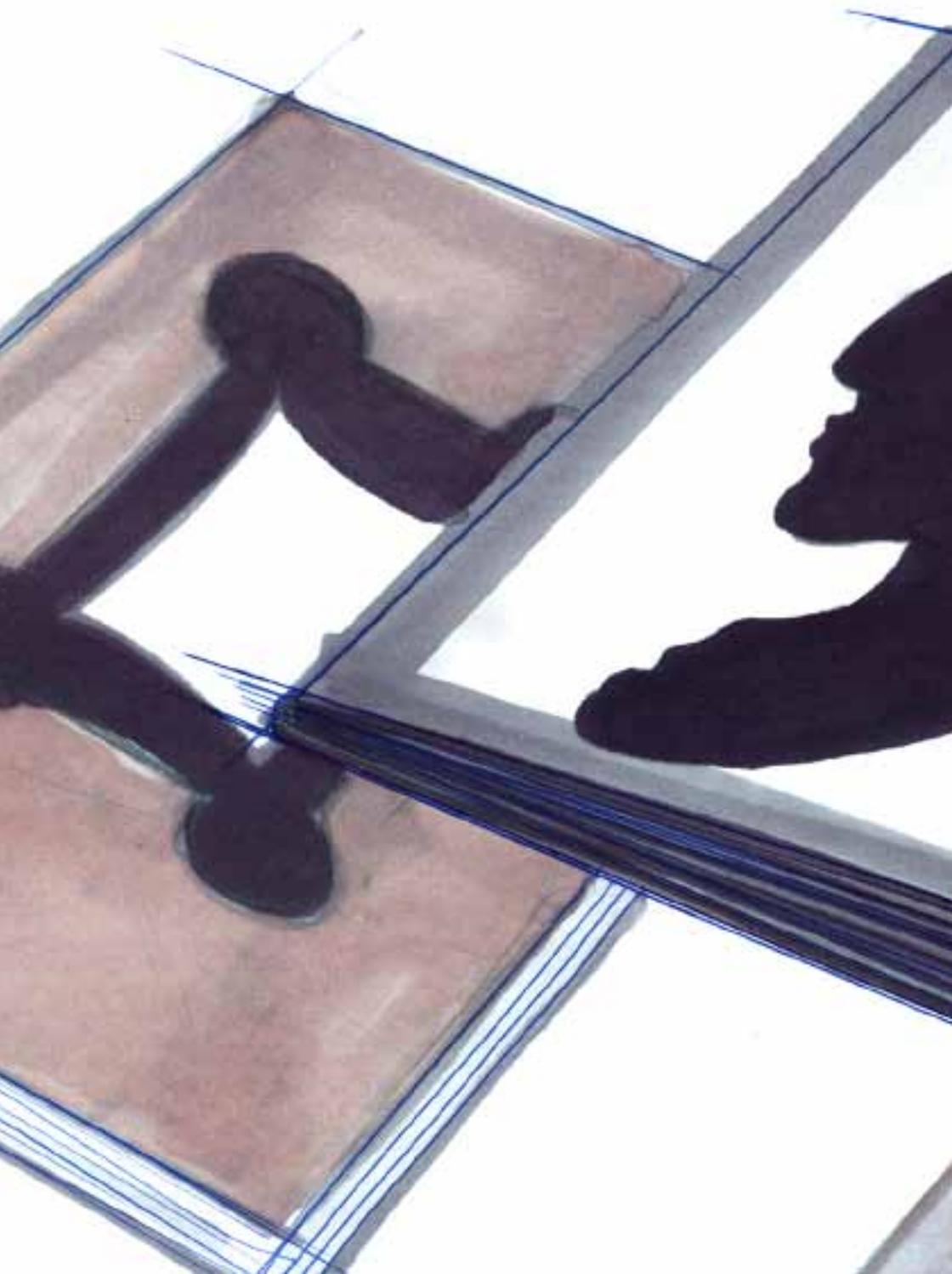
Inspirations













Cover concept



Book where children can draw thier own story.





Covers of the Coloring Book with simple eye catching icon.





Each products have a simple icon in the front, and all needed information in the back.

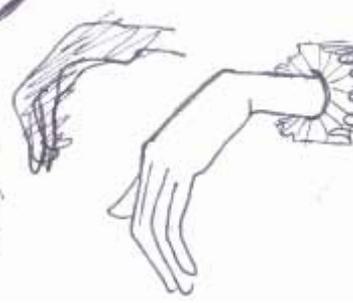
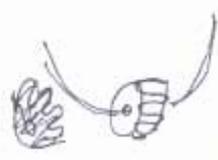
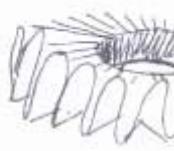
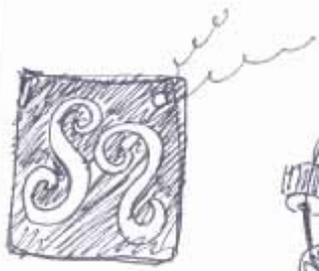
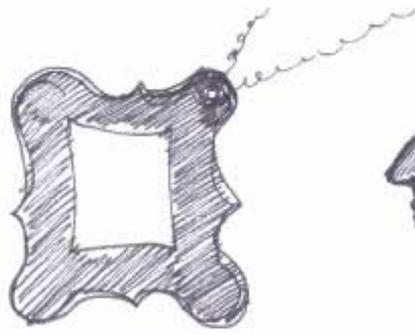
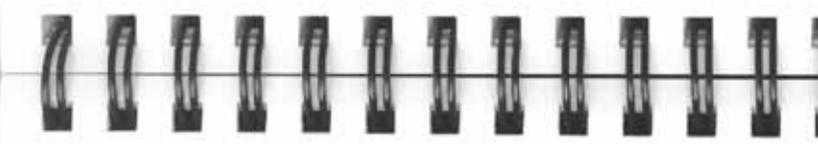


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EXTRAS





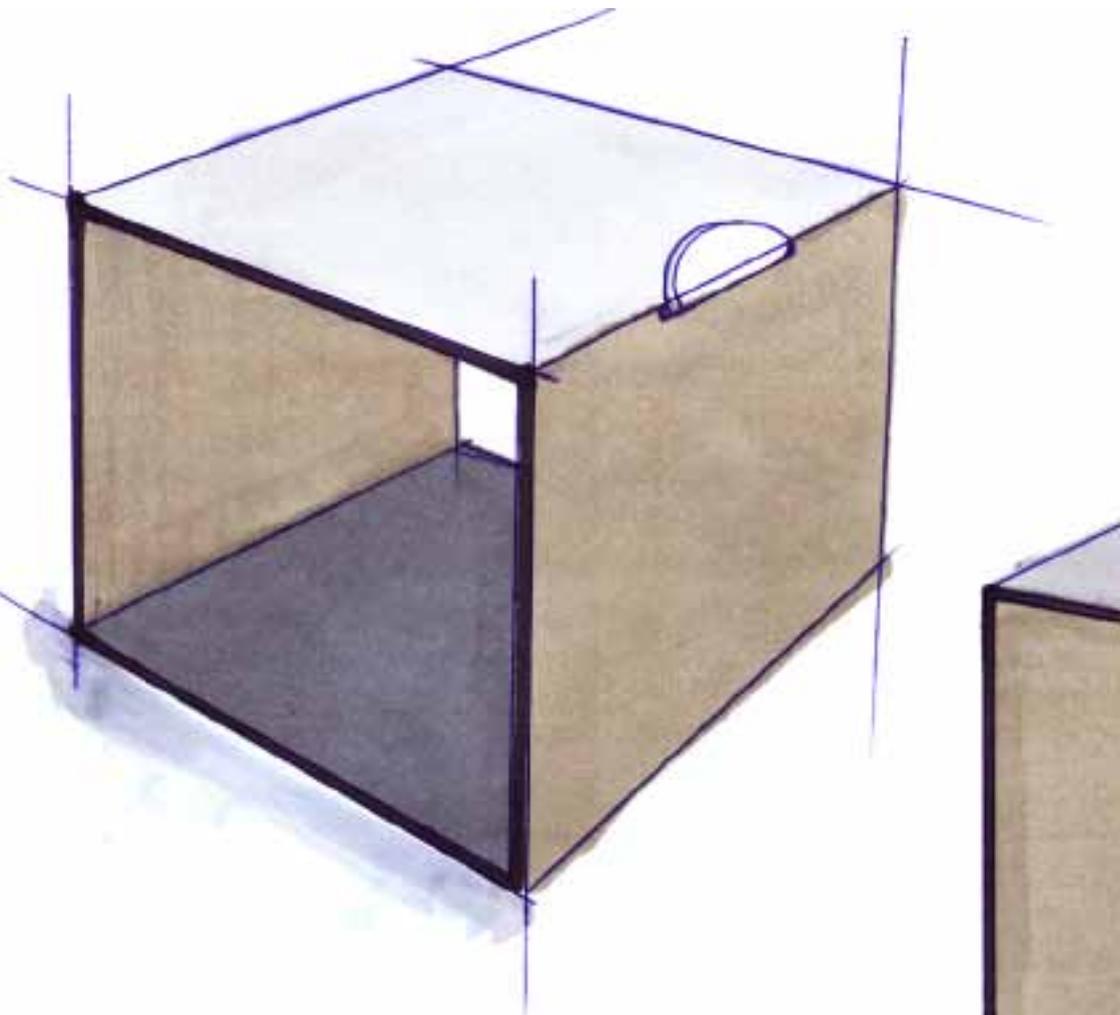




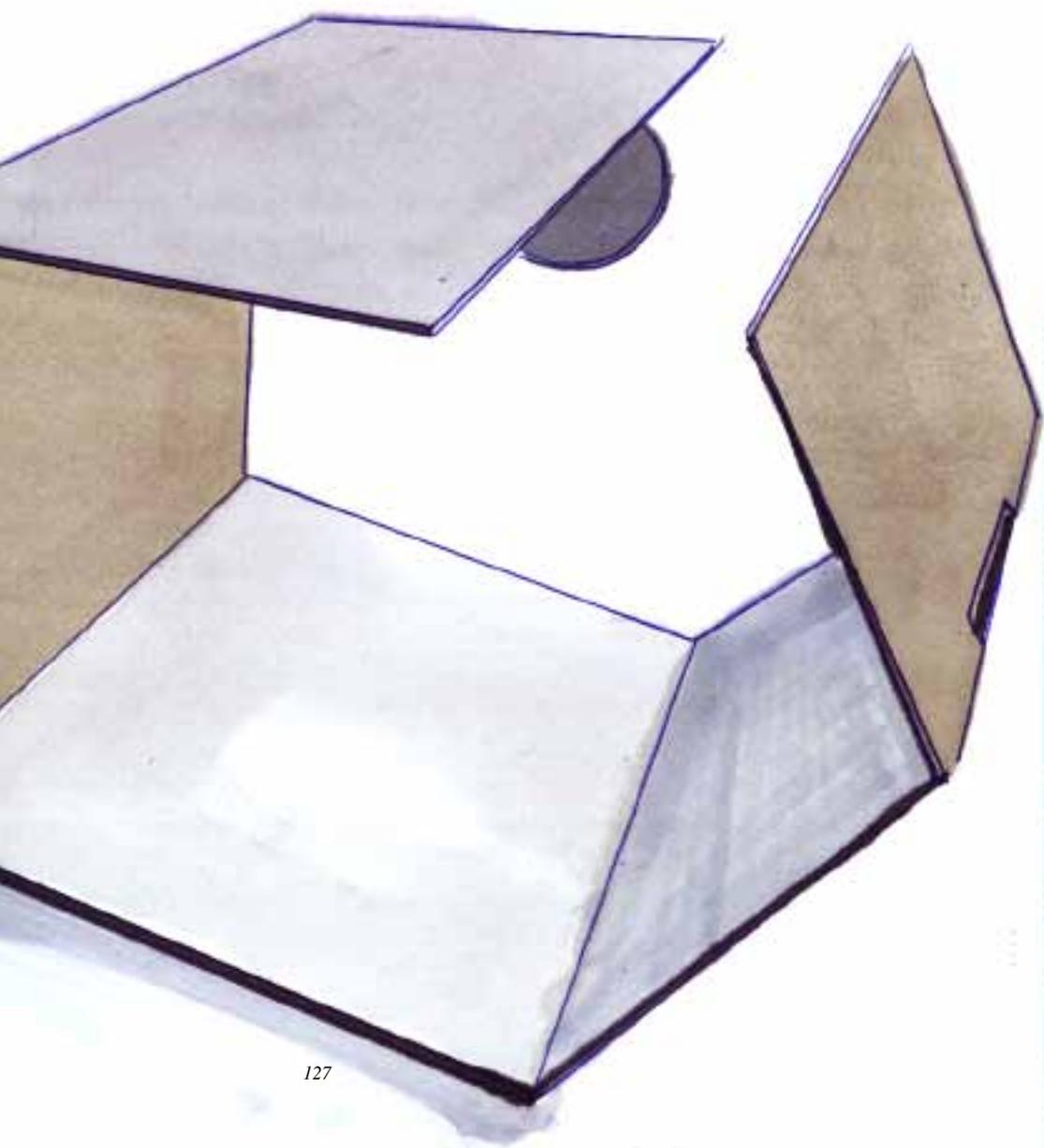


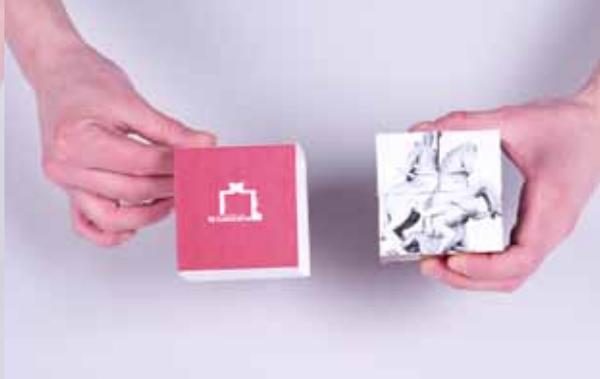
Necklace with shape of Wilanow Castle. It's cut out from plastic and attached to silver chain. It can have many different forms for instance profile of king Jan III Sobieski or profile of the queen Marysienka.





This is a simple, easy to open packaging concept for a cube with reproductions of paints from Wilanow Castle. It's made out of one piece of paper, it's easy to open and it has a lot of space for graphics, which can be placed on the outside walls or inside (with details information about each paint).

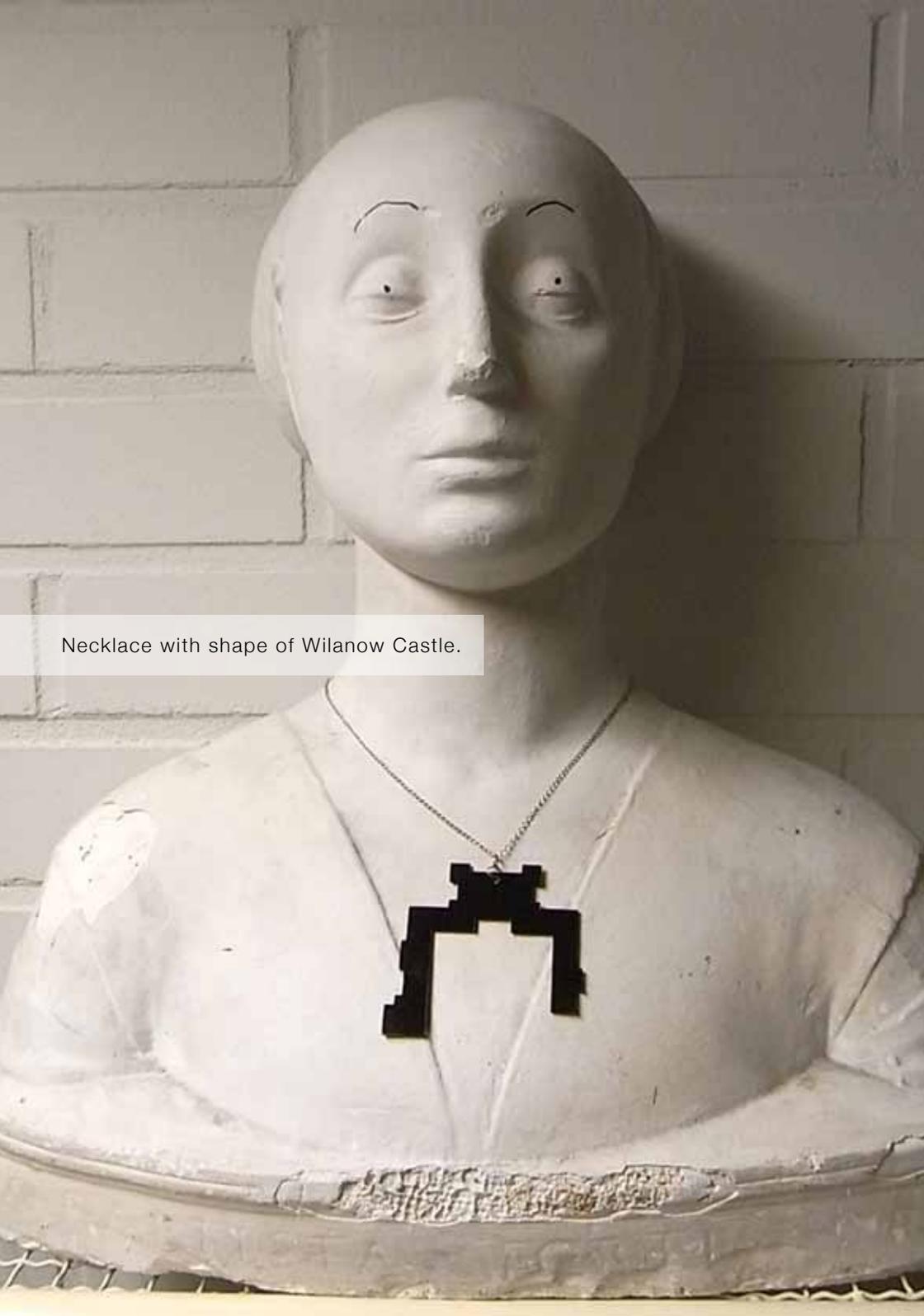






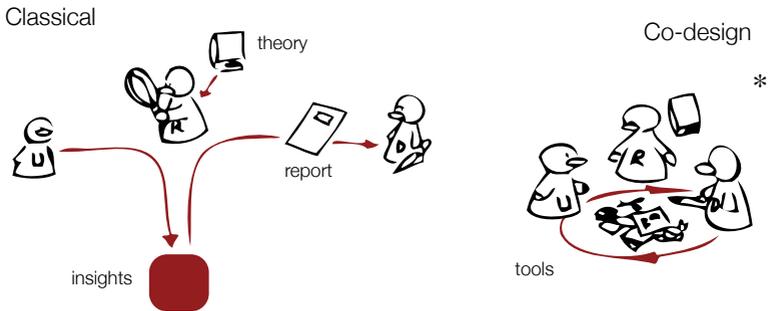
Cube with reproductions of the paints from the Wilanow Castle Art Collection.

CONCLUSION



Necklace with shape of Wilanow Castle.

A designer, researcher and user should work together. This is the heart of co-design.



In the classical user-centered design process, the user is a passive object of study, and a researcher brings knowledge from theories, and gains more knowledge through observation and interviews. The designer passively receives this knowledge in the form of a report, and adds an understanding of technology and the creative thinking needed to generate ideas, concepts, etc.

In co-design, on the other hand, the roles are mixed: the person who will eventually be served through the design process is given the position of ‘expert in his/her field of expertise’, and plays a large role in the process of gaining knowledge, idea generation and concept development. In generating insights, the researcher supports the “expert” by providing tools for expression. The designer and the researcher collaborate on the tools, because design skills are very important in the development of the tools. The designer and researcher may, in fact, be the same person. The designer still plays a critical role in giving form to the ideas.

In the traditional design process, the researcher serves a translator between the “users” and the designer. We are moving into an era where relationships between people matter more than products, and where human experience is what matters the most in the design process. Who creates the tools for the new design language? Who interprets the results of this new design language? Designers and researchers need to work together to explore the implications of this new language. Designers need information about the contexts of people’s interactions with products in order to design products that fit into the lives of the people who will use them.

The new type of designers and researchers concentrate on the purpose of designing, as opposed to the products of designing. We are heading into a world where experience often trumps reality. **

* This drawing comes from article submitted for consideration in CoDesign, Taylor & Francis, March 2008.

** * Text based on article “Co-creation and the new landscapes of design” Pieter Jan Stappers & Elizabeth Sanders.



Evaluation

I choose Co-creation method to find a language, to communicate with non-visual people; to understand what they like, wish, dream about, how they think and how they could express there thoughts.

Conversation, it's a bit poor method to understand people, we get only surface of they thoughts. But if we give them bunch of markers, stickers, photos, illustrations and the task to express with those tools we will see amazing effects. People start to share more private stories, experiences.

During my research work: sessions with students, workshop with children, interviews, meetings with psychologists and collecting informations from many sources as articles, books, websites i realise how important this subject is.

I have learned how to listen, not only hear what people saying, but really listen them. Session with students show me that there is not one correct answer for asked question, there is as many opinion, tastes, preferences, as many people in the world.

If I will do this project again I will improve set of toolkit, prepare more elements, more exercises, I will try to make the meeting more attractive, more lively.

I should learn how to direct conversation by skillful questions and responses, to get the right direction. Don't go to dip to someone life experience and try to be not disturbed by any secondary subjects.

If i would have one more chance to use Co-creation method i will organize more sessions. After meeting with "non-designers" i would like to collect results of our workshop and discuss boards or mind maps with group of designers. Session with visual experts would brings new, different ideas, interpretations of session results. Work in a group make the whole process faster.

This is not the end, this is the very beginning of my design and research experience.

DZIEKUJE

KIITOS

THANK YOU

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